

ИЗДАНИЕ А. М. АФРОМЪЕВА.

ЮНЬИ ГИТАРИСТЪ



СБОРНИКЪ РАЗНАГО РОДА ЛЕГКИХЪ ПЬЕСЪ для семиструнной ГИТАРЫ

ПРЕЛЮДІЙ, ЭТЮДОВЪ, РОМАНСОВЪ, РУССКИХЪ И МАЛОРОССІЙСКИХЪ ПЪСЕНЪ СЪ ВАРИАЦІЯМИ, МАРШЕЙ, ТАНЦЕВЪ И ПР. ПРОГРЕССИВНОЙ ТРУДНОСТИ СЪ ПОДРОБН. АППЛИКАТУРОЮ ДЛЯ ОБЪИХЪ РУКЪ И УКАЗАНІЕМЪ ИСПОЛНЕНІЯ ПО МЕТРОНОМУ.

Составилъ А. Афромева.

Часть I и II

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ

по 1 руб. 25к.

ПРОДАЕТСЯ
ИЗДАТЕЛЯ А. М. АФРОМЪЕВА.

г. ТЮМЕНЬ, Тобольск. Губ.
у Юліи Генрихъ ЦИММЕРМАНЪ въ ПЕТЕРБУРГЪ и МОСКВЪ
Индришекъ въ КІЕВЪ, восточной ЛІРЫ въ КАЗАНИ.

ВО ВСѢХЪ ИЗВѢСТНЫХЪ МУЗЫКАЛЬНЫХЪ МАГАЗИНАХЪ.

ЮНЫЙ ГИТАРИСТЪ.

Сборникъ разнаго рода легкихъ пьесъ, прогрессивной трудности,
ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ.

Составилъ

А. М. Афромуевъ.

ОГЛАВЛЕНИЕ:

ЧАСТЬ I.

1. Этюдъ.
2. Тирольская пѣсенка.
3. Прелюдiя.
4. Пiеса.
5. Венеціанскій карнавалъ.
6. Вальсъ.
7. Австрійскій вальсъ.
8. Мелодiя.
9. Этюдъ.
10. Этюдъ.
11. Серенада Барнаролла.
12. Энеурциця.
13. Вальсъ.
14. Прелюдiя.
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16. Романсъ безъ словъ.
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18. Шотландская пѣсня.
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21. Маршъ.
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23. Серенада.
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26. Гавоть.
27. По улицѣ мостовой.
28. Пѣсня безъ словъ.
29. Романсъ безъ словъ.
30. Солнце всходитъ и заходитъ.
31. Ходила я дѣвица.

ЧАСТЬ II.

32. Турецкiй маршъ.
33. Ивушна.
34. Во саду ли въ огородѣ.
35. Полосынька.
36. Маршъ.
37. Schottisch.
38. Ты прости, нашъ соловей.
39. Спится мнѣ младешенькѣ.
40. Сонъ востока.
41. Калинка.
42. Баламуты.
43. На улицѣ скрипка грае.
44. Мазурна.
45. Valse lente.
46. Малороссiйская пѣсня.
47. Гопанъ.
48. Свѣтитъ мѣсяць.
49. Возлѣ рѣчки, возлѣ моста.
50. Вальсъ Бетховена.

ВНИМАНЮ Гг. Учащихся. Пальцы правой руки обозначены надъ нотами, подъ нотами или возлѣ нотъ слѣдующими знаками: большой палецъ - V, указательный (одной точкой), второй (двумя точками).. или :, третiй (тремя точками)... или ::, мизинецъ - или ::.

Цифры возлѣ нотъ: 1, 2, 3, 4 обозначаютъ пальцы лѣвой руки, начиная отъ указательнаго и кончая мизинцемъ. Большой палецъ лѣвой руки указывается знакомъ ♪. Цифры: 5, 6, 7, 8, 9 и т. д. обозначаютъ лады гитары. Дроби надъ нотами, подъ нотами или возлѣ нотъ, обозначаютъ пальцы лѣвой руки и лады гитары. Верхняя цифра (числитель) обозначаетъ палецъ лѣвой руки, а нижняя (знаменатель) ладъ гитары. Ноликъ 0 указываетъ открытую струну гитары т. е. не прижатую на ладъ.

1. Этюдъ.

Andante. м. м. ♩ = 100.

Two staves of musical notation for Etude No. 1. The first staff begins with a piano (*p*) dynamic and features a series of chords and eighth notes. The second staff begins with a forte (*f*) dynamic and continues the piece with similar rhythmic patterns and some trills.

2. Тирольская пѣсенка.

м. м. ♩ = 160.

Two staves of musical notation for the Tyrolean Song. The first staff is in 3/8 time and features a simple, rhythmic melody. The second staff continues the melody with some trills and rests.

3. Прелюдія.

Maestoso. м. м. ♩ = 96.

Two staves of musical notation for the Prelude. The first staff is in 3/4 time and features a series of chords and eighth notes. The second staff continues the piece with similar rhythmic patterns and some trills.

4. П'єса.

M. B. ♩-126
Moderato. M. M. ♩-132.

Муз. ЦУРФЛЮГА.

Musical score for '4. П'єса.' consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-4. A 'Barre' is marked on the second staff. The piece concludes with a double bar line.

5. Венеціанскій карнаваль.

M. M. ♩-100.

Муз. ЗЮСМИНА.

Musical score for '5. Венеціанскій карнаваль.' consisting of three staves of music. The notation features complex rhythmic patterns and dynamic markings including *p*, *f*, and *mf*. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

6. Вальсъ.

М. М. $\text{♩} = 66$. М. В. $\text{♩} = 68$.

Musical score for '6. Вальсъ.' (Waltz). The score is written in G major and 3/4 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The melody begins with a treble clef and a key signature of one sharp (F#). The accompaniment starts with a bass clef and a key signature of one sharp. The piece is marked with a tempo of 66 beats per minute for the melody and 68 for the accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'v' (accents).

7. Австрійскій вальсъ.

М. М. $\text{♩} = 66$. М. В. $\text{♩} = 66$.

Musical score for '7. Австрійскій вальсъ.' (Austrian Waltz). The score is written in G major and 3/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The melody begins with a treble clef and a key signature of one sharp (F#). The accompaniment starts with a bass clef and a key signature of one sharp. The piece is marked with a tempo of 66 beats per minute for both melody and accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'v' (accents).

8. Мелодія.

Allegretto. М. М. $\text{♩} = 112$.

Musical score for '8. Мелодія.' (Melody). The score is written in G major and 6/8 time. It consists of five staves. The first staff is the melody, and the subsequent staves are the accompaniment. The melody begins with a treble clef and a key signature of one sharp (F#). The accompaniment starts with a bass clef and a key signature of one sharp. The piece is marked with a tempo of 112 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'v' (accents). There are also first and second endings indicated by brackets and numbers 1 and 2.

9. Этюдъ.

Allegretto. М.М. ♩ = 104.

КАРКАССИ.

mf

Fine. p

cresc.

f *f* *Fine.* p 1н.

1н. *D.C.*

10. Этюдъ.

Andante. М.М. ♩ = 120.

ШМИДТА.

p *f*

№ 11. Серенада - Баркаролла.

Tempo di Barcarolle. м. м. ♩ = 160.

p

rit. a tempo

cresc.

dim. p

rall.

Fine

№ 12. Экзерциция.

М. М. ♩ = 120.

Соч. Ф. СОРА.

p

rit.

№ 13. Вальсъ.

КАРУЛЛИ.

Allegro. M. M. $\text{♩} = 60.$

1 2 0 2 1 2

p *f* *p* *f* *D. C.*

№ 14. Прелюдия.

Соч. ВИТТИНГА.

M. M. $\text{♩} = 100.$

p *f* *p* *f* *p* *f* *p* *f* *p* *pp*

№ 15. Пѣсенка.

МЕРТЦА.

Andante. M. M. ♩ = 120.

Andante. M. M. ♩ = 120.

МЕРТЦА.

№ 16. Романсъ безъ словъ.

Муз. ДЕККЕРЪ - ШЕНКА.

M. M. ♩ = 108.

M. M. ♩ = 108.

Муз. ДЕККЕРЪ - ШЕНКА.

№ 17. Этюдъ.

Муз. БЕНСКЕРА.

M. M. ♩ = 120.

M. M. ♩ = 120.

Муз. БЕНСКЕРА.

№ 18. Шотландская пѣсня.

M. M. $\text{♩} = 132$. M. B. $\text{♩} = 138$

mf

p

№ 19. Лезгинка.

Allegro. M. M. $\text{♩} = 144$.

№ 20. Мелодія.

Andante. м. м. $\text{♩} = 120$.

№ 21. Маршъ.

Maestoso. м. м. $\text{♩} = 80$.

ШУЛЬЦА.

№ 22. Казачекъ.

Allegretto. м. м. $\text{♩} = 132$.

№ 23. Серенада.

Moderato. M.M. ♩ = 120.

Муз. МЕРТЦА.

p

a tempo

№ 24. Прощание.

M.M. ♩ = 160.

Муз. ГЕТЦА.

p

pp

p

mf

f

cres - cen - do

rit.

p

a tempo

p

f

mf

f

p

№ 25. Хоральъ.

М. М. ♩ = 96.

Соч. Мартина ЛЮТЕРА.

ff mf f

М. М. ♩ = 120.

№ 26. Гавотъ.

p pp Fine.

№ 27. По улицѣ мостовой.

Allegretto. М. М. $\text{♩} = 96$.

Апп. Н. МИЛЮКОВА.

№ 28. Пѣсня безъ словъ.

М. М. $\text{♩} = 100$.

Соч. ДЕККЕРЪ-ШЕНКА.

№ 32. Турецкій маршъ.

Allegro moderato. M. M. ♩ = 120.

БЕТХОВЕНА.

p *poco a poco cresc.* *f* *p* *ff* *dim.* *pp* *pp*

№ 33. Ивушка.

Русская пѣсня.

M. M. ♩ = 124

pp *pp*

VAR: 1.

VAR: 2.

VAR: 3.

FINALE.

№ 34. Во саду-ли, въ огородѣ.

Allegretto. м. м. ♩ = 92.

СИХРЫ.

VAR: 1.

VAR: 2.

rit.

D. C. al Fine.

№ 35. Полосынька.
Народная пѣсня.

Allegretto. м. м. ♩ = 120.

ТЕМА.

VAR: 1.

VAR: 2.

mf

f

rall.

№ 36. Маршъ.

Moderato. м. м. ♩ = 168.

Муз. ЗЮСМИНА.

f

p

f

№ 37. Schottisch.

M. M. ♩ = 126. M. B. ♩ = 128.

Соч. ШУЛЬЦА.

p

mf

Fine. f

D. C. al Fine.

№ 38. Ты прости нашъ соловей.

Andante. M. M. ♩ = 92.

Аpp. Н. МИЛЮКОВЪ.

Andante

Fl. loco

Fl. loco loco

loco loco loco loco

№ 39. Спится мнѣ младшенькѣ.

Русская пѣсня.

Andante. м. м. ♩ = 96

The musical score consists of seven systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante. м. м.' with a quarter note equal to 96 beats per minute. The score is annotated with various musical notations: triplets, slurs, and dynamic markings such as *f*, *ff*, and *pp*. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a final cadence in the seventh system.

№ 40. Сонъ востока.

Tempo di Valse. м. м. $\text{♩} = 66$.

Вальсъ ИВАНОВИЧА.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Tempo di Valse' with a metronome marking of quarter note = 66. The composer is identified as 'Вальсъ ИВАНОВИЧА'. The piece starts with a piano (*p*) dynamic and concludes with a forte (*f*) dynamic and the word 'Fine.'.

The score contains several first and second endings, indicated by '1.' and '2.' above the staff lines. It also features various musical ornaments and techniques, including slurs, accents, and specific fingering instructions (e.g., 1n., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

№41. Калинка. Русская пѣсня.

M. M. ♩ = 144.

№42. Баламуты.

*Буря Малого тѣса
кресты*

Andante. M. M. ♩ = 152.

№43. На улице скрипка грае.

Moderato. М. М. ♩ = 96.

Малороссійская пѣсня.

Musical score for No. 43, 'На улице скрипка грае.' (Moderato, M.M., ♩ = 96). The score is written in G major and 2/4 time. It consists of five staves of music. The first staff contains the melody with various ornaments and fingerings (e.g., 1 3 1, 3 7 5, 4 3 1, 1 1 2, 3 п., 2 4 0 2). The second and fourth staves contain the left-hand accompaniment with chords and bass notes. The third and fifth staves contain the right-hand accompaniment with chords and bass notes. The piece concludes with a first ending (1п.) and a second ending (2п.).

№44. Мазурка.

Tempo di mazurka. М. М. ♩ = 192.

Musical score for No. 44, 'Мазурка.' (Tempo di mazurka, M.M., ♩ = 192). The score is written in G major and 3/4 time. It consists of five staves of music. The first staff contains the melody with dynamics *p* and *f*. The second and fourth staves contain the left-hand accompaniment with chords and bass notes. The third and fifth staves contain the right-hand accompaniment with chords and bass notes. The piece concludes with a first ending (1п.) and a second ending (2п.). The score ends with the instruction 'Dal ♩ al Fine.'

№45. Valse lente.

M. M. ♩ = 144.

8л. 3л. 5л. 1п. 3п.

1.

2.

Fine.

1п. 3л. 1п. 3п.

1п. 3л. 1п. 3п.

D. C. al Fine.

№46. Малороссійская пѣсня.

M. M. ♩ = 104.

7л.

F *loco*

1.

2.

№47. Гопакъ.

Малороссійскій танецъ.

Allegretto. м.м. ♩ = 120.

Fine.

D. C. al Fine.

№48. СВѢТИТЬ МѢСЯЦЪ.

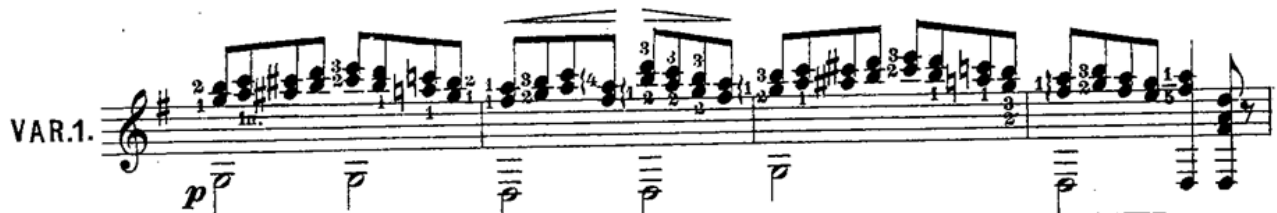
Русская пѣсня.

А. АФРОМЪЕВЪ.

Andante. м.м. ♩ = 112.

p

Fine.

VAR.1. 



VAR.2. 



VAR.3. 







VAR.4. 



D.C. al Fine.

№49. Возлѣ рѣчки, возлѣ моста.

Allegretto. M. M. ♩ = 96

А. О. СИХРА.

The musical score is written for guitar and consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 96. The score includes various guitar techniques such as triplets, slurs, and vibrato. The piece concludes with a double bar line and repeat dots.

№50. Вальсъ Бетховена.

Andantino. M. M. $\text{♩} = 96$.

Musical score for Op. 50, Waltz by Beethoven, in G major, 3/4 time. The score consists of ten staves of music. It begins with a piano (*pp*) dynamic and includes various markings such as accents, slurs, and dynamic changes to *mf*, *p*, *f*, and *dim.* The piece concludes with a piano (*p*) dynamic.