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ГИТАРИСТУ- ЛЮБИТЕЛЮ

ШЕСТИСТРУННАЯ
ГИТАРА

ВЫПУСК

8



ГАВОТ

Из Классической симфонии

С. ПРОКОФЬЕВ, соч. 25

Non troppo allegro >

Шестиструнная гитара

The musical score consists of six staves of music for a six-string guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "Non troppo allegro".

- Staff 1:** Starts with a dynamic of *f pesante*. It features a melodic line with various fingering numbers (1, 2, 3, 4) and accents.
- Staff 2:** Continues the melodic line with dynamics *f* and *mf*. It includes Roman numerals IV, VII, and IX, and fingering numbers like 1, 2, 3, 4, 5, 6.
- Staff 3:** Features dynamics *p*, *mf*, and *f*. It includes Roman numerals IV and VI, and fingering numbers like 1, 2, 3, 4, 5.
- Staff 4:** Starts with a dynamic of *ff* and includes the instruction *pp у подставки* (pianissimo at the bridge). It features a melodic line with a five-fingered scale-like passage.
- Staff 5:** Continues the melodic line with a dynamic of *p* and the instruction *над розеткой* (piano over the sound hole). It includes Roman numeral II and fingering numbers like 1, 2, 3, 4, 5.
- Staff 6:** Ends with a dynamic of *p* and includes fingering numbers like 0, 1, 2, 3, 4, 5.

II

p

mp — *p*

IX

pp

IV

p

VI

pp

VII

p

pizz.

p

p

АНДАНТИНО

А. ХАЧАТУРЯН

Andantino

p — *mf cantabile*

VII

V

III

IX

VIII

V

p

rit.

mf

ТАНЕЦ
Из Балетной сюиты №1

Д. ШОСТАКОВИЧ

ПРЕЛЮДИЯ И ФУГЕТТА

Прелюдия

С. МАЙКАПАР

Allegro molto

p *leggero e volante*

sf

mf

6 III

mf

XII

dim. *poco calando pp* *pp*

Фугетта

Moderato

mf espressivo

dim.

cresc.

p

Andante

КОЛЫБЕЛЬНАЯ

Н. РИМСКИЙ-КОРСАКОВ

ВАЛЬС

В. РЕБИКОВ

Moderato

rit. a tempo X VIII 9

VIII X *p* VII *rubato* VIII *rubato* IX Фл. 12

СЕНТИМЕНТАЛЬНЫЙ ВАЛЬС

Moderato

Ю. НАЙМУШИН

p rubato *mp* *rit.* *ten. ten.* *sostenuto* *dolce* *poco a poco rit.* Фл. XII

f *molto espr.* *poco a poco dim.*

ТАНЕЦ НА ПЛОЩАДИ

Н. КОШКИН

Allegro
f sul pont.

p lontano sul tasto

rit. *pp* a tempo

rall. pesante

a tempo

rit.

agitato

p cresc. *sub. p* *poco cresc.*

f pomposo

dim.

mp *p*

pizz.

harmVII *pizz.* *harmV* *poco rit.* *pizz.* *harmVII*

Tempo I (Allegro)

pp poco a poco cresc.

rit. a tempo *f* brillante

Meno mosso

p *pplo* tranquillo dolce

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth-note patterns. The bass line has chords and some eighth notes.

Musical staff 2: Treble clef, key signature of three sharps. The melody is a continuous eighth-note pattern. The bass line has chords and some eighth notes.

Musical staff 3: Treble clef, key signature of three sharps. The melody is a continuous eighth-note pattern. The bass line has chords and some eighth notes. A dynamic marking *p* is present.

Musical staff 4: Treble clef, key signature of three sharps. The melody is a continuous eighth-note pattern. The bass line has chords and some eighth notes. A dynamic marking *pp* is present.

Musical staff 5: Treble clef, key signature of three sharps. The melody is a continuous eighth-note pattern. The bass line has chords and some eighth notes.

Musical staff 6: Treble clef, key signature of three sharps. The melody is a continuous eighth-note pattern. The bass line has chords and some eighth notes. A dynamic marking *ppp* is present.

Musical staff 7: Treble clef, key signature of three sharps. The melody is a continuous eighth-note pattern. The bass line has chords and some eighth notes. Dynamic markings *rit.*, *morendo*, and *pppp* are present.

ЭТЮД - ФАНТАЗИЯ

В. МАКСИМЕНКО

Allegretto

i m a o o
p p p
mf
rit. *a tempo*

più mosso

m i m i m
mp p
 5 1 1 1 4 3

IX

tempo primo

mf

rit.

This section consists of four staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music features a steady eighth-note melody in the upper voice and a supporting bass line. The tempo is marked 'tempo primo'. The second staff starts with a mezzo-forte (*mf*) dynamic. The fourth staff concludes with a 'rit.' (ritardando) marking and a fermata over the final notes.

МЕЛОДИЯ БИМБО

К. МОРГАН

Con moto

mf

m

p

mp

p

This section consists of six staves of music in G major. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Con moto'. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes a dynamic change to mezzo (*m*) and piano (*p*). The third staff features a mezzo-piano (*mp*) dynamic. The fourth staff has a piano (*p*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1.' and '2.'.

17

VII

mp

IX

cresc.

f

IX

f

II

dim.

Fl. 8

VII

III VII

III VII

p

mp

ТУРЕЦКИЙ МАРШ

В. МОЦАРТ

Allegretto

(2)

VIII

p

mi mi

VI

VIII

VIII

IV

III

p

f

p

This musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamic markings include *cresc.* and *sfp*. The second staff continues the melody with a *mf* dynamic, followed by *dim.* and *più f*. The third staff shows a dense chordal texture. The fourth staff includes a *p* dynamic and contains a section with a Φ symbol and a 3/4 time signature. The fifth staff has a *p* dynamic and includes a section with a Φ symbol and a 3/4 time signature. The sixth staff features a *f* dynamic and includes a section with a Φ symbol and a 3/4 time signature. The seventh staff has a *p* dynamic and includes a section with a Φ symbol and a 3/4 time signature. The eighth staff has a *p* dynamic and includes a section with a Φ symbol and a 3/4 time signature. The ninth staff has a *p* dynamic and includes a section with a Φ symbol and a 3/4 time signature. The tenth staff has a *p* dynamic and includes a section with a Φ symbol and a 3/4 time signature. The score is marked with Roman numerals III, IV, V, and II, and includes various fingering numbers and articulation marks.

Повторить от \oplus до $\oplus\oplus$, затем играть от \otimes до \oplus и перейти на „Окончание“

Окончание

Содержание

1. <i>С. Прокофьев</i> . ГАВОТ из Классической симфонии, соч. 25	2
2. <i>А. Хачатурян</i> . АНДАНТИНО	3
3. <i>Д. Шостакович</i> . ТАНЕЦ из Балетной сюиты № 1	4
4. <i>С. Майкапар</i> . ПРЕЛЮДИЯ И ФУГЕТТА	5
5. <i>Н. Римский-Корсаков</i> . КОЛЫБЕЛЬНАЯ	7
6. <i>В. Ребиков</i> . ВАЛЬС	8
7. <i>Ю. Наймушин</i> . СЕНТИМЕНТАЛЬНЫЙ ВАЛЬС	9
8. <i>Н. Кошкин</i> . ТАНЕЦ НА ПЛОЩАДИ	10
9. <i>В. Максименко</i> . ЭТЮД-ФАНТАЗИЯ	15
10. <i>К. Морган</i> . МЕЛОДИЯ БИМБО	16
11. <i>В. Моцарт</i> . ТУРЕЦКИЙ МАРШ	17

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№ 5—переложение А. Гитмана;

№ 6—переложение В. Дубовицкого;

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