

РЕПЕРТУАР ГИТАРИСТА

(ШЕСТИСТРУННАЯ ГИТАРА)

Выпуск 18



СОВЕТСКИЙ
КОМПОЗИТОР
Москва 1979

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Составитель В. СЛАВСКИЙ

МОСКВА
ВСЕСОЮЗНОЕ ИЗДАТЕЛЬСТВО
СОВЕТСКИЙ КОМПОЗИТОР
1979

ДВЕ ПЬЕСЫ

1. Торжественная прелюдия

Автор неизвестен
(Италия XVI в.)

Maestoso

Гитара шестиструнная

6 - ре

f (p) *m*

II

f *rit.* *mol. pont.*

Конец

III II III II I

Играть с начала до слова «Конец»

Detailed description: This is the musical score for the first piece, '1. Торжественная прелюдия'. It is written for a six-string guitar in the key of D major (one sharp) and 4/4 time. The tempo is marked 'Maestoso'. The score consists of two systems of music. The first system includes a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with various ornaments and a bass line with chords. Fingerings are indicated with numbers 1-4. The second system continues the piece, ending with a double bar line and the word 'Конец' (The End). There are several fingering diagrams (II, III, II, III, II, I) above the notes. Dynamics include 'f' and 'rit. mol. pont.'. The instruction 'Играть с начала до слова «Конец»' is written below the second system.

2. Белый цветок

Allegro

II

f *p.*

Конец *f* *p.*

II

Играть с начала до слова «Конец»

Detailed description: This is the musical score for the second piece, '2. Белый цветок'. It is written for a six-string guitar in the key of D major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The score consists of three systems of music. The first system includes a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a melodic line with various ornaments and a bass line with chords. Fingerings are indicated with numbers 1-4. The second system continues the piece, ending with a double bar line and the word 'Конец' (The End). There are several fingering diagrams (II, II) above the notes. Dynamics include 'f' and 'p.'. The instruction 'Играть с начала до слова «Конец»' is written below the third system.

ПРЕАМБУЛА

Играть с начала до слова «Конец»

Allegretto

И. С. БАХ

6 - Ре

II III IV V V

с 5071 к

Detailed description: This is the musical score for the third piece, 'ПРЕАМБУЛА'. It is written for a six-string guitar in the key of D major (one sharp) and 3/4 time. The tempo is marked 'Allegretto'. The score consists of three systems of music. The first system includes a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a melodic line with various ornaments and a bass line with chords. Fingerings are indicated with numbers 1-4. The second system continues the piece, ending with a double bar line and the word 'Конец' (The End). There are several fingering diagrams (II, III, IV, V, V) above the notes. Dynamics include 'f' and 'p.'. The instruction 'Играть с начала до слова «Конец»' is written below the third system. The number 'с 5071 к' is written at the bottom of the page.

III- IV. X-

X- VII. VII-

V. I. I.

IV- V- IV- V- IV-

III- IV- I- II-

I- I- V- I-

II- II-

II-
 V VII VII- V I-
 III V I-
 I-
 I-

ПАСПЬЕ I

(из Английской сюиты №5)

I. С. БАХ

Vivace $\text{♩} = 76$
 p
 II
 VII-
 II*)
 *)
 Конец

più espr.

più cantabile e tranquillo

Играть от % до ⊕

I-

poco sost.

Играть от % до слова «Конец»

КАПРИС №9 („Охота“)

Н. ПАГАНИНИ
Транскрипция В. Славского

Allegretto ♩ = 80-100

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 80-100. The dynamics range from *mf dolce* to *f*. The piece is characterized by its rapid sixteenth-note passages and complex rhythmic patterns. Fingerings are meticulously indicated throughout, with Roman numerals for the left hand and Arabic numerals for the right hand. Performance instructions such as 'pizz.' (pizzicato) and 'Horrt. np. Nat.' (horrt. np. Nat.) are included. The score concludes with a final cadence in the eighth staff.

*) Имитируя флейту.
 **) Имитируя горн.

XVIII

I

I

VIII

I

VII I VI I XV V

VII (h)

VII 5 *) 8

pizz. ①

Ногт. приемом

РАЗЛУКА

Ноктюрн

М. ГЛИНКА

Andante (Спокойно)

mf apogado

cantabile

IV IV II

⑥ ⑤ ③ ①

*) Исполняется вне ладов грифа октавой выше, имитируя свистящие звуки скрипки в высоких регистрах.

II- 4 II- 2 Marcato *mf*

Passionato *f* 2 1 3 *p* *f*

vibr. 1 2- 4 1-2- 4 1-2- *p* vibr. IV- 4 1 4 4 5

rit. *morendo* *p* *a tempo*

III 1 3 *f* 3

I.

f

poco rit. a tempo

6 5 3 0 4 3 0

IV. IV.

p *mf*

I.

p

appassionato

f

p. *f.*

I. II.

3 5

фл. 5 VII.

2 3 4 5 1 2 3 4 5

ФУГА (двухголосная)

Н. МЯСКОВСКИЙ, соч. 78

Andante serio

⑥ - Pe

⑤ p

II

I

III rit.

с 5071 к

ДВЕ ПЬЕСЫ В непогоду ветер (Протяжная)

И. СОКОЛОВА

Moderato espressivo

p *mp* *mf* *f* *cresc.* *rit.* *a tempo* *p* *p* *p* *f* *rit.* *p*

ПЛЯСОВАЯ

Moderato

mf *rit.* *a tempo* *p* *p*

meno mosso poco accel.

dim. p poco cresc.

Tempo I

meno mosso poco accel.

p poco cresc. Tempo I C5 rit.

Памяти П. Агафошина

КАНЦОНА

В. СЛАВСКИЙ

Не спеша, с грустью

⑤ - Ре

f *p* *mf* *f*

vibr.

I III VI

I I VI

III-

Musical notation for the first system, including treble and bass staves with various notes and fingerings.

Musical notation for the second system, including treble and bass staves with a 'rit.' marking.

Подвижно

Musical notation for the third system, including treble and bass staves with a '7' marking.

Musical notation for the fourth system, including treble and bass staves with a 'II-' marking.

V-

Musical notation for the fifth system, including treble and bass staves with fingerings 2, 5, 4, 3, 5.

Musical notation for the sixth system, including treble and bass staves with a '1.' marking.

Musical notation for the seventh system, including treble and bass staves with 'Окончание rit. vibr.' markings.

Играть от % до ⊕, затем перейти на «Окончание»

ГИТАНЕРА

Андалузская арабеска

М. СЕРРАПИ
Исполнительская редакция Н. Рикардо

С экспрессией

6-Ре

II

III

V

с 5071 к

This page of musical notation is for guitar and consists of ten staves. The notation includes various techniques and markings:

- Staff 1:** Features a melodic line with a first finger (1) and a second ending bracket labeled 'II'.
- Staff 2:** Shows a bass line with a fifth (V) and a second ending bracket labeled 'II'. Includes fingering numbers 1, 3, and 4.
- Staff 3:** Contains a 'Loco' section with a 3/4 time signature and a 6/8 time signature. Includes a 3/4 time signature and a 6/8 time signature.
- Staff 4:** Continues the 'Loco' section with a 3/4 time signature and a 6/8 time signature.
- Staff 5:** Shows a bass line with a fifth (V) and a first ending bracket labeled 'I'. Includes fingering numbers 1, 2, 3, and 4.
- Staff 6:** Features a 'sul pont.' (sul ponticello) marking and a 3/4 time signature. Includes a 3/4 time signature and a 3/4 time signature.
- Staff 7:** Contains a 'Nat.' (natural) marking and a 3/4 time signature. Includes a 3/4 time signature and a 3/4 time signature.
- Staff 8:** Shows a 3/4 time signature and a 3/4 time signature.
- Staff 9:** Features a 3/4 time signature and a 3/4 time signature.
- Staff 10:** Shows a 3/4 time signature and a 3/4 time signature.

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also treble clefs, with the third staff starting with a 'III' marking. The fifth and sixth staves are bass clefs, with the fifth staff starting with a 'VII' marking. The music includes various rhythmic patterns, rests, and fingerings (e.g., ②, ③, ⑤).

СЕРЕНАДА - КАПРИЧЧИО

А. СИНОПОЛИ

Редакция В. Славского

Rubato e espressivo

The second system of the musical score includes a guitar-specific section. It begins with a treble clef staff containing a guitar chord marked with a circled '6' and a 'Pe' symbol. This is followed by a guitar solo section with a treble clef staff, featuring a complex sequence of notes with detailed fingerings (e.g., 1 3 4 3 2 1, 1 2 1 2 2 1, 2 4 2 3, 1 2 3 4 3 2 1) and a 'vibr.' marking. The solo is followed by a section with a bass clef staff, marked with a circled '6' and a 'V' marking. The system continues with four more staves of music, including a section marked 'ff' with a 'VII' marking and another marked 'f' with a 'VIII' marking. The music includes various rhythmic patterns, rests, and fingerings (e.g., ②, ③, ④, ⑤).

IV. *p*

X. *mf* IX.

V. *a* *m i m a > m*

V. *e* *p* *vibr.* *cantabile*

VI. V. II. I. II. *sul pont.* *φп.7*

V. *φп.7*

V. *p i m a* *p*

rit. ②

Играть от ♯ до ♯, затем перейти на Коду dolce

V. Koda

IV.

p

ШУМЫ ЗАЛИВА

(из альбома „Впечатления от путешествия“)

Rubato e espressivo

И. АЛЬБЕНИС

Melancholico

II-7 ②

Melancholico I. 3 ③

II. 3 ③

III-7 p

Meno tempo

④ c 5071 K

The musical score consists of ten staves of music. The first staff contains a triplet of eighth notes marked with a '3' and a circled '4'. The second staff features a wavy line above a group of notes. The third staff has a circled '4' below a note. The fourth staff includes two triplet markings ('3'). The fifth staff has a circled '4' above a note. The sixth staff has a circled '4' above a note. The seventh staff has a circled '4' above a note. The eighth staff has a circled '4' above a note. The ninth staff has a circled '4' above a note. The tenth staff includes the tempo marking 'Lento II' and a 'Cresc.' symbol (a vertical line with three short horizontal bars to its right). The piece concludes with the word 'Конец' (The End) at the bottom right.

Tempo I

②

poco rit.

I III

rit.

rit. a tempo

rit.

Играть от X до слова «Конец»

ДЕВУШКА ИЗ ГРАНАДЫ

Allegro energico

Х. де АСПИАСУ
Обработка В. Славского

rasgeo

f p

simile rasgeo

p

i

I. rasgeo

I. VII VI VII Konec

VII

VI vibr.

V. III I pipipi

I. 2-2 4

rit.

VII- 2 6 6 6 III 4

3 3 2 3

II. I. III. I. 1 4 2 4 3 1

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains a melodic line with sixteenth-note runs and a 'rit.' (ritardando) marking. The second staff contains a bass line with a similar rhythmic pattern. The third system continues the melodic and bass lines. The fourth system features a change in the bass line's rhythmic pattern to eighth notes. The fifth system includes a triplet of eighth notes in the bass line. The sixth system is divided into three parts: Part I (III.) shows a change in the bass line's rhythmic pattern; Part II (II.) shows a change in the bass line's rhythmic pattern and a 'rall.' (ritardando) marking; Part III (III.) shows a change in the bass line's rhythmic pattern.

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