

# ВТОРОЕ ПОЛНОЕ СОБРАНИЕ СОЧИНЕНИЙ

Для Семиструнной Гитары

## А. СИХРЫ.

№51. ПОЛЬКА-МАЗУРКА, ГУНГЛЯ .....	40.
52. ПОЛЬКА ИЗЪ УКРАИНСКИХЪ ПѢСЕНЪ, КАЖИНСКАГО .....	40.
53. ПОЛЬКА-МАЗУРКА. (POLKA-MAZURKA composée par S.A.J. MADAME LA GRANDE DUCHESSA ALEXANDRA JOSIPHOWNA .....	40.
54. ВАРИАЦИИ НА ЛЮБИМУЮ ПѢСНЮ „ВѢТКА“ Н.А.ТИТОВА .....	60.
55. КАВАЛЛЕРІЙСКАЯ РЫСЬ .....	50.
56. ПѢСНЯ СИРОТЫ. (АХЪ НЕ МНѢ БѢДНОМУ). изъ Оперы: Жизнь за Царя .....	30.
57. ЛЮБИМЫЙ ХОРЪ ИЗЪ ОПЕРЫ: НОРМА, для гитары съ фортепіано .....	40.
58. (LA DERNIÈRE PENSÉE DE WEBER VARIÉE). Варіаціи на послѣднюю мысль Вебера .....	60.
59. КАВАТИНА И КУПЛЕТЫ ИЗЪ ОПЕРЫ: Бронзовый Конь .....	50.
60. ВАРИАЦИИ НА ЛЮБИМЫЙ ВАЛЬСЪ ГРАФА ГАЛЕНБЕРГА .....	60.
61. ВАРИАЦИИ НА РУССКУЮ ПѢСНЮ. „ВОПОЛЬ БЕРЕЗА СТОЯЛА“ .....	60.
62. РУССКАЯ ПѢСНЯ. „НЕ ОДНА ВОПОЛЬ ДОРОЖЕНЬКА“ съ варіаціями .....	40.
63. ВАРИАЦИИ НА РУССКУЮ ПѢСНЮ. „ВО САДУ ЛИ ВЪ ОГОРОДѢ“ .....	60.
64. ВАРИАЦИИ НА РУССКУЮ ПѢСНЮ. „ВЫЙДУЛЬ Я НА РЪЧИНЬКУ“ .....	50.
65. ВАРИАЦИИ НА РУССКУЮ ПѢСНЮ. „СРЕДИ ДОЛИНЫ РОВНЫЯ“ .....	60.
66. ТРИ МАЛОРОССІЙСКІЯ ПѢСНИ... И ШУМИТЬ И ГУДЕ, ИХАВЪ ИХАВЪ ДО МЕНЕ НЕ ДОИХАВЪ, ОЙ МАТЫ МАТЫ КАЗАКЪ У ХАТЫ .....	50.
67. БОЛЬШАЯ ФАНТАЗІЯ НА ЛЮБИМЫЯ МОТИВЫ ИЗЪ ОПЕРЫ: Волшебный Стрѣлокъ I-50.	
68. ДВѢ РУССКІЯ НАРОДНЫЯ ПѢСНИ. „НЕБѢЛЫ СНѢГИ, ОХЪ БОЛИТЪ, И РОМАНСЪ МАЛЮТКА ШЛЕМЪ НОСЯ ПРОСИЛЪ“ .....	60.
69. ВАРИАЦИИ НА РУССКУЮ ПѢСНЮ „КТО МОГЪ ЛЮБИТЬ ТАКЪ СТРАСТНО .....	75.
70. ВАЛЬСЪ ИЗЪ ОПЕРЫ: СЕВИЛЬСКІЙ ЦИРЮЛЬНИКЪ .....	50.
71. ХОРЪ ОХОТНИКОВЪ И ЗАСТОЛЬНАЯ ПѢСНЯ ИЗЪ ОПЕРЫ: ВОЛШЕБНЫЙ СТРЕЛОКЪ .....	50.
72. ЛЮБИМАЯ ТЕМА СЪ ВАРИАЦІЯМИ .....	40.

*Собственность издателя.*

**С. ПЕТЕРБУРГЪ, у Ф. СТЕЛЛОВСКАГО,**

бывшій И. ПЕЦА.

въ Большой Морской, въ домъ Лауфферта №116.

ВАРИАЦИИ НА ПЬСНЮ:  
СРЕДИ ДОЛИНЫ РОВНЫЯ

СОЧИНЕННЫЯ

А. СИХРОЮ.

Andante.

VAR. 1.

VAR. 2.

VAR. 3.

VAR. 4.

First system of musical notation for Variation 4, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of sixteenth-note chords and single notes, with fingerings such as 2 4, 1 2 4, 5 2, 4, 2, 4, 2, 4, 2, 3 0 1, and 6 7. A '6' is written below the first measure.

Second system of musical notation for Variation 4, continuing the melodic and harmonic patterns. Fingerings include 2 1, 1 2 4, 1 5, 2, 3, 5 2, 2 3, and 5 7. A '11' is written below the first measure.

VAR. 5. Adagio.

First system of musical notation for Variation 5, marked 'Adagio'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is characterized by slower-moving chords and notes, with fingerings such as 5 2, 2 3, 1 1 4, 2 1, 5 7, and 5. A '5' is written below the first measure.

Second system of musical notation for Variation 5, including a 'ritard.' (ritardando) marking. Fingerings include 2 1, 1 2 3, 2 1 2 3 0 1 1, 2, 6, 6, 7, and 6. A '0' is written below the first measure.

VAR. 6. Tempo 1<sup>o</sup>

First system of musical notation for Variation 6, marked 'Tempo 1<sup>o</sup>'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of sixteenth-note chords and single notes, with fingerings such as 1 2 4, 4, 2, 5 7 9, 5, 4, 1, 4, 3, 1, 1, 4, 4, 4, and 4. A '2' is written below the first measure.

Second system of musical notation for Variation 6, including a first ending bracket. Fingerings include 1 2 4, 4, 2, 5 7 9, 5, 4, 1, 4, 3, 1, 1, 4, 4, 4, and 4. A '2' is written below the first measure.

Third system of musical notation for Variation 6, including a 'ff' (fortissimo) marking. Fingerings include 4 3 2 0 3, 1, 4, 1, 5, 0 3 2, 1, 2, 4 2, 1, 3, 5, 5, 1, 1, 3, 3, 3, 2, 4, 3, 5, 5, 3, 2, 1, 1, 3 3 1, 2, 1, 0, 5, 5, 7, and 7. A '10' is written below the first measure.

*f* *f*

1 4 5 2 1 4 5 2

*p* *p*

*p* *p*

*p* *p*

*p* *p*

*p* *p*

*p* *p*

*p* *p*

*mp.p* *mp.p*

*p* *p*

S.N.º 3183.

FINE.