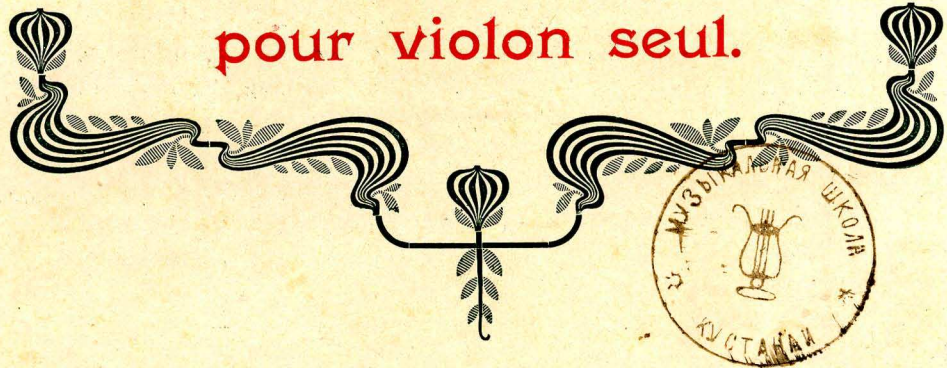


ETUDES FAVORITES

pour violon seul.



- ЧОРТОВИЧЪ А.** Другъ юныхъ скрипачей. Полная скрипичная школа для малаго возраста и вообще для первоначальнаго обученія. Собрана и составлена изъ самыхъ извѣстныхъ авторовъ. **10-е новое издание** . 3 —
— Ежедневныя упражненія. Гаммы и аккорды для скрипки —90
- HENKEL К.** Упражненія пальцевъ. Fingerübungen.
Тетрадь I. Простыя упражненія пальцевъ. Einfache Fingerübungen. —45
Тетрадь II. Составныя упражненія. Combinirte Fingerübungen. —55
Тетрадь III. Сложныя упражненія. Combinirte Fingerübungen. —55
- HÜLLWECK F.** Op. 7. Etude pour l'archet avec accomp. d'un 2^e d Violon —40
- KOŁAKOWSKI A.** Trois études-caprices —40
- PIATYHOROWICZ C.** Etude-caprice —40
- SCHRADIECK Н. (Шрадикъ Г.)** Школа скрипичной техники въ трехъ отдѣленіяхъ. Schule der Violintechnik in drei Abteilungen.
I. Упражненія для укрѣпленія во всѣхъ позиціяхъ Uebungen zur Befestigung in den verschiedenen Lagen—90
II. Упражненія въ двойныхъ нотахъ. Uebungen in Doppelgriffen —45
III Упражненія для разныхъ штриховъ. Uebungen in verschiedenen Stricharten —60
- WOHLFAHRT Fr.** Op. 45. Etudes mélodiques, faciles et progressives. Легкіе молодическіе этюды Часть I. —90
Часть II. 1.15



Kieff, Léon Idzikowski

Commissionnaire de la Société IMPERIALE Musicale Russe.

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ТЕТРАДЬ II.

СОСТАВНЫЯ УПРАЖНЕНІЯ.

ОТДѢЛЪ I.

Упражнения отъ буквъ А до F способствуютъ развитію самостоятельности пальцевъ и достигаютъ умѣнія исполнять одновременно двѣ различныя по своему ритмическому складу, звуковыя послѣдовательности. Пальцы не занятые исполненіемъ, слѣдуетъ непринужденно держать надъ струнами. Эти упражненія сначала необходимо играть возможно медленно.

А-Движеніе по одному пальцу какъ въ верхнемъ, такъ и въ нижнемъ голосѣ.

HEFT II.

COMBINIRTE FINGERÜBUNGEN.

I. ABTHEILUNG.

Die Uebungen A-F fördern die Unabhängigkeit der Finger für Ausführung zweier rhythmisch verschiedenen Tonfolgen. Die nicht beschäftigten Finger bleiben frei über den Saiten stehen. Diese Uebungen sind anfangs sehr langsam zu üben.

A. Bewegung von je ein Finger in jeder Stimme.

CAHIER II.

EXERCICES COMBINÉS.

I. DIVISION.

Les exercices de A jusqu'à F avancent l'indépendance des doigts pour l'exécution de deux successions de tons, différentes en rythme. Les doigts non occupés se tiennent libres au-dessus des cordes. Il faut qu'au commencement ces exercices soient joués très-lentement.

A. Mouvement d'un doigt dans chaque voix.

The musical score consists of 16 staves of music, organized into four groups of four staves each, labeled 1, 2, 3, and 4. Each group contains two staves for the upper voice (labeled a1, a2, a3, a4) and two staves for the lower voice (labeled 1b, 2b, 3b, 4b). The music consists of rhythmic patterns of eighth and sixteenth notes with slurs and repeat signs.

1^a

Musical staff 1a, first system. Treble clef, 2/4 time signature. The staff contains six measures of music. The first measure has a '1a' marking above it. The music consists of eighth notes with slurs and repeat signs.

Musical staff 1a, second system. Treble clef, 2/4 time signature. The staff contains six measures of music, continuing the pattern from the first system.

2

Musical staff 2, first system. Treble clef, 2/4 time signature. The staff contains six measures of music. The first measure has a '2' marking above it.

Musical staff 2, second system. Treble clef, 2/4 time signature. The staff contains six measures of music.

3

Musical staff 3, first system. Treble clef, 2/4 time signature. The staff contains six measures of music. The first measure has a '3' marking above it.

Musical staff 3, second system. Treble clef, 2/4 time signature. The staff contains six measures of music.

b)1

Musical staff b)1, first system. Treble clef, 2/4 time signature. The staff contains six measures of music. The first measure has a 'b)1' marking above it. The key signature changes to one sharp (F#).

Musical staff b)1, second system. Treble clef, 2/4 time signature. The staff contains six measures of music.

1^a

Musical staff 1a, third system. Treble clef, 2/4 time signature. The staff contains six measures of music. The first measure has a '1a' marking above it.

Musical staff 1a, fourth system. Treble clef, 2/4 time signature. The staff contains six measures of music.

The image displays a musical score for piano accompaniment, consisting of six systems. Each system contains two staves of music. The first system is marked 'c)1' and the third system is marked '1^a'. The fourth system is marked 'd)1' and the sixth system is marked 'e)1'. The music is written in treble clef with a key signature of one flat (B-flat). The tempo is indicated as 'L.' (Lento). The score features a consistent rhythmic pattern of eighth notes, often beamed in pairs or groups of four, with some measures containing sixteenth notes. The notation includes various articulations such as slurs and accents, and repeat signs with first and second endings. The overall structure is that of a technical exercise or a short piece.

1^a

Musical staff 1a, first system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

Musical staff 1a, second system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

f) 1

Musical staff f) 1, first system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

Musical staff f) 1, second system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

1^a

Musical staff 1a, third system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

Musical staff 1a, fourth system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

g) 1

Musical staff g) 1, first system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

Musical staff g) 1, second system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

h) 1

Musical staff h) 1, first system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

Musical staff h) 1, second system. Treble clef, 2/4 time signature. The staff contains six measures of music, each with a repeat sign at the end. The notes are mostly eighth and sixteenth notes, often beamed together.

The image displays a musical score for a piece identified as L. 3008 I. It consists of ten staves of music, each containing a series of measures. The notation is primarily eighth and sixteenth notes, often grouped with slurs and beams. The score is divided into sections labeled as follows:

- Staff 1: Labeled **b)1** at the beginning and **1a** in the middle.
- Staff 2: Labeled **1b** in the middle.
- Staff 3: Labeled **2** at the beginning and **2a** in the middle.
- Staff 4: Labeled **2b** in the middle.
- Staff 5: Labeled **3** at the beginning and **3a** in the middle.
- Staff 6: Labeled **3b** in the middle.
- Staff 7: Labeled **4** in the middle.
- Staff 8: Labeled **4a** in the middle.
- Staff 9: Labeled **4b** at the beginning and **c)1** in the middle.
- Staff 10: Labeled **1a'** in the middle and **1b** at the end.

Each measure is separated by a double bar line with repeat dots. The music is written in a single clef (treble clef) on each staff.

This musical score consists of ten staves of music, each containing five measures. The notation is in treble clef with a key signature of one sharp (F#). The music is organized into ten systems, each with a unique label:

- Staff 1: Labeled '2' at the beginning and '2a' at the end.
- Staff 2: Labeled '2b' at the end.
- Staff 3: Labeled '3' at the end.
- Staff 4: Labeled '3a' at the beginning.
- Staff 5: Labeled '3b' at the beginning and 'd1' at the end.
- Staff 6: Labeled '1a' at the end.
- Staff 7: Labeled '1b' at the end.
- Staff 8: Labeled '2' at the beginning and '2a' at the end.
- Staff 9: Labeled '2b' at the end.
- Staff 10: Labeled 'e1' at the beginning and '1a' at the end.
- Staff 11: Labeled '1b' at the end.

The music features a consistent rhythmic pattern of eighth notes, often beamed in pairs or groups of four. Each measure is separated by a double bar line with repeat dots, indicating a repetitive structure. The notation includes various articulations such as slurs and accents.

В. Движеніе двухъ пальцевъ въ верхнемъ и одного въ нижнемъ голосѣ.

B. Bewegung von 2 Fingern in der oberen und 1 Finger in der unteren Stimme.

B. Mouvement d'un doigt dans la voix de dessus et d'un doigt dans la voix de dessous.

a) 1.

1a

1b

2.

3.

The image displays a musical score for guitar, consisting of 12 staves of music. The notation is in treble clef and features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The score is divided into several sections, each marked with a number and a letter:

- c) 1.**: The first section, spanning the first three staves.
- 1a**: A sub-section within the first section, starting on the second staff.
- 1b**: A sub-section within the first section, starting on the fourth staff.
- 1c**: A sub-section within the first section, starting on the fifth staff.
- 2.**: The second section, spanning the sixth and seventh staves.
- 3.**: The third section, spanning the eighth and ninth staves.
- d) 1.**: The fourth section, spanning the tenth and eleventh staves.

The music is characterized by a consistent rhythmic drive and a variety of chordal textures. The key signature changes from one flat (B-flat) in the first section to one sharp (F-sharp) in the second section, and then to two sharps (D major) in the third section.

This musical score consists of ten systems of staves, each containing two staves. The notation is in treble clef and includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections labeled 1a, 1b, 1c, 2, e)1, 1a, 1b, and 1c. The first ending (1a) is marked with a double bar line and a repeat sign. The second ending (2) is marked with a double bar line and a repeat sign. The section labeled e)1 is marked with a double bar line and a repeat sign. The section labeled 1a is marked with a double bar line and a repeat sign. The section labeled 1b is marked with a double bar line and a repeat sign. The section labeled 1c is marked with a double bar line and a repeat sign. The score is written in a style typical of 19th-century piano music.

С. Движеніе трехъ пальцевъ въ
верхнемъ и одного въ нижнемъ
голосѣ.

*C. Bewegung von 3 Fingern in
der oberen und 1 Finger in der
unteren Stimme.*

C. Mouvement de trois doigts dans
la voix de dessus, et d'un doigt dans
la voix de dessous.

The image shows a page of musical notation for voice exercises. It consists of 12 staves of music. The first 11 staves are arranged in a single system, and the 12th staff is in a new system. Each staff contains a vocal line with a treble clef and a bass line with a bass clef. The music is in common time (C) and features a sequence of eighth notes with slurs. The 12th staff is marked 'b) 1'.

The image displays a page of musical notation consisting of 12 staves. The first five staves are in C major, and the last seven staves are in D major. The notation includes treble clefs, notes, rests, and bar lines. The music is organized into measures, with some measures containing multiple notes beamed together. The notation is dense and rhythmic, typical of a technical exercise or a short piece of music. The first staff of the D major section is marked with a 'c) 1.' indicating a first ending or a specific performance instruction.

d) 1.

D. Движеніе одного пальца въ
верхнемъ и двухъ пальцевъ въ
нижнемъ голосѣ.

*D. Bewegung von 1 Finger in
der oberen und 2 Fingern in
der unteren Stimme.*

D. Mouvement d'un doigt dans la
voix de dessus, et de deux doigts
dans la voix de dessous.

a) 1.

ПИСЬНИ, ДУМКИ и ШУМКИ

РУСЬКОГО НАРОДА

на Подоли, Украины и въ Малороссіи.

А. КОЦИЩИНСКИЙ

Полный Сборникъ МАЛОРОССІЙСКИХЪ НАРОДНЫХЪ ПѢСЕНЪ

для одной скрипки

переложилъ **Михаиль де Сикардъ.**

Всѣ 100 пѣсенъ въ одномъ томѣ. Цѣна 1 р. 50 к.

Тетрадь 1-ая.

1. Охъ, я несчастный, що маю дѣтати!
2. Одна гора высокая, а другая вызка.
3. По дорози жукъ, жукъ, по дорози чорный
4. Ой за гаемъ, гаемъ, гаемъ зелененькимъ.
5. Шумыть, гуде дубровенька. Письня.
6. Зажурилась дивчынонька, ручки заломала.
7. Колы любышь, любы дуже, а не любышь, не жартуйже.
8. Колы любышь, любы дуже, а не любышь, не жартуйже

Цѣна 20 коп.

Тетрадь 2-ая.

9. Кулыкъ Чайку любывъ, тай до Чайки ходывъ
10. Мене маты за те лають, що-бъ Козака не кохаты. Думка
11. Ой зйды, зйды, ты зиронько та вечерняя.
12. Ой на гори, та женци жнуть!
13. Ой у поли, въ поли, билъ каминь лежить.
14. Ой у поли, въ поли, билъ каминь лежить.
15. Ой, чижъ, бо я, на свити одна?
16. Гей! я Козакъ зъ Украины.

Цѣна 20 коп.

Тетрадь 3-ая.

17. Та-й оравъ мужикъ край дороги.
18. Ой, ты, дивчыно зарученая Письня.
19. Виду соби купыла, та за свои гроши.
20. На що мене зачипаешь?

Ц. 15 к.

Тетрадь 4-ая.

21. Чого мене зачипаешь?
22. Ой пишовъ чумаць у дорогу
23. Чы се-жъ тая крыныченька?
24. Чы я тоби не казала, не давала знаты?
25. Ой дивчино, небого
26. Нема гирше такъ никому
27. Дивка въ синяхъ стояла
28. Хылылыся густы лозы
29. Ой не ходы, Грыцю на вечернѣци.
30. Поихавъ мылий, zostалыся туги!
31. А у нашей удовици хата на помости.
32. Чы я въ лузи не калына була?
33. Ой, Чумаче, чумаче! жигътя твое собаче.
34. Ой, коню мій, коню вороненькій.

Цѣна 30 коп.

Тетрадь 5-ая.

35. Диду, диду! та въ лузь по калыну.
36. Горе-жъ мени, горе несчастлыва доле.
37. Посіяламъ яру руту меже берегами.
38. Посіяламъ руту кругу меже берегами.

Ц. 15 к.

Тетрадь 6-ая.

39. Кукала Зузуля отъ Калыночки.
40. А я тебе прошу мыла, що-бысь мене ты любыла.
41. Летивъ орелъ по надъ моремъ
42. Чыя причина ростання мого. Думка.
43. Якъ посіявъ мужикъ, та-й у поли ячминь.
44. Чась до дому, чась! чась до дому чась!

Цѣна 20 коп.

Тетрадь 7-ая.

45. Чась до дому, чась! забарылы насъ!
46. Ой крыче, крыче, та чорненькый воронъ.
47. Ой крыче, крыче, та чорненькый воронъ.
48. А я люблю Петруся, та-й сказаты боюся.
49. Украино моя мыла, краю памятливый.
50. Ой! послала мене маты зеленого жыта жаты.

Цѣна 20 коп.

Тетрадь 8-ая.

51. Рають мени що-бъ ся виньчаты!
52. Хожу, нужу ручки ломлю. Думка
53. Ой, ходывъ чумаць симъ рикъ по Дону.
54. Ой, ду, ду, ду, ду, ду, ду, вродылася на биду.
55. Ой, мисяцю, мисяченьку! не свиты никому.
56. Ой, мисяцю, мисяченьку! не свиты никому.
57. Ой, бувъ, та нема, та-й поихавъ до млына.

Цѣна 20 коп.

Тетрадь 9-ая.

58. Та не люблю я ни Стецька, ни Грицька. Козакъ
59. Ой, ты горо каменная, чомъ ся не лушаешь?
60. Ой, ты горо каменная, чомъ ся не лушаешь?
61. Бувъ панъ Сава въ Немырови въ пана на обиди.
62. Віють витри, віють буйны, ажъ деревья гнутся.
63. Чайка „Ой бида, бида, чайци небози“. Думка

Цѣна 20 коп.



Тетрадь 10-ая.

64. По за гаемъ брала дивчына лёнт.
65. Лугомъ иду, коня веду, розывайся луже!
66. Больтъ моя головонька видъ самого чола!
67. А мы просо сіялы!
68. Ой, не шумы луже зъ дубровою луже.
69. Якъ гирко въ неволи! „Та ходывъ ченчикъ по надъ водою“. Письня
70. Ой! чый же то двирь? Приточивъ бы свій!

Цѣна 20 коп.

Тетрадь 11-ая.

71. А вже три дни, три недѣли.
72. Добре тын Ляхы чинять, що не кумаются. Шумка
73. Тяжко знести тойи розлуки. Думка зъ Подоля
74. Ой израда, кари очи, зрада!
75. Бровы чорны, та нешира правда. Письня
76. Ихавъ козакъ за Дунай.

Цѣна 20 коп.

Тетрадь 12-ая.

77. Ой, як тужыть сердце мое за тобою, мыла!
78. Ой, пидь вишнею, пидь черешнею!
79. На тоби небоже, що мени негоже!

Ц. 15 к.

Тетрадь 13-ая.

80. Колы бъ же я биду знала
81. Ой вже-жъ чумаць дочумакувавса!
82. Оддала мене моя матинька.
83. Ой у лузи въ лузи червона калына!
84. У поли могола зъ витромъ говорыла!
85. Ой ты, дубе кучерявый, гилля твойи рясни!
86. Сербынка за козакомъ. „Ой Сербыхо, Сербыночко“. Письня
87. Въ славнымъ мисьти Залищикахъ высока могола. Думка

Цѣна 20 коп.

Тетрадь 14-ая.

88. И шумыть и гуде
89. Горлыця. Ой, дивчина горлыця
90. Въ чистымъ поли, при долини
91. Ой Морозе, Морозеньку
92. Ой стукнуло въ буйнымъ лиси
93. Не буду я женытыся
94. У сусида хата била.
95. Що-жъ я буду бидный диявъ?
96. У Сербина добре жыты
97. На тимъ боци на толицы
98. Ой пидь вишнею, пидь черешнею.
99. Метельця. Ой, на двори метельця.
100. Кажуть люде, що-мъ щаслыва

Цѣна 30 коп.

ИЗДАНИЕ КНИЖНАГО и МУЗЫКАЛЬНАГО МАГАЗИНА

Леона Идзиковскаго

Комиссионера Кіевскаго Отдѣленія ИМПЕРАТОРСКАГО Русскаго Музыкальнаго Общества

въ КІЕВѢ, Крещатиць № 29.

МОСКВА,
у П. Юргенсона.

МОСКВА,
у А. Гутхейла.

ОДЕССА,
у Э. Островскаго

С.-ПЕТЕРБУРГЪ,
у А. Югансена.

ЕКАТЕРИНОСЛАВЪ,
у Г. Кригера.

РОСТОВЪ н.Д.
у Л. Адлера.

ВАРШАВА,
у Гебетнера и Вольфа