

## СОДЕРЖАНИЕ

Секунды. Двухчетвертной такт .....	3
Терции .....	3
Кварты. Трехчетвертной такт .....	4
Квинты. Четырехчетвертной такт .....	6
Сексты .....	8
Септимы. Паузы .....	10
Октавы. Синкопы .....	12
Восьмые .....	14
Затакт .....	16
Точки .....	17
Паузы восьмые .....	19
Ля минор натуральный .....	20
Ля минор мелодический .....	21
Ля минор гармонический .....	21
Соединение трех видов минора .....	22
Случайные диезы и бемоли .....	22
Гаммы до четырех знаков в ключе. Изучение темпов .....	24
Шестичетвертной такт. Фермата .....	38
Триоли .....	40
Шестнадцатые .....	43
Нюансы .....	45

Учебное пособие

Драгомиров Павел Николаич  
УЧЕБНИК СОЛЬФЕДЖИО

## Секунды. Двухчетвертной такт

1. 

2. 

3. 

4. 

5. 

6. 

## Терции

7. *do - mi* 

8. 

9. 

10. 

11. *re - fa* 

12. 

13. *mi - sol* 

\*Упражнения для изучения интервалов в восходящем порядке помечены нечетными номерами, в нисходящем порядке — четными.

4

14

15 *fa - la*

16

17 *sol - si*

18

19 *la - do*

20

21 *si - re*

22

Кварты. Трехчетвертной такт

23 *do - fa*

24

25 *re - sol*

26



34  

35 *fa - si* 

36 

Квинты. Четырехчетвертной такт

37 *do - sol* 

38 

39 *re - la* 

40 

41 *mi - si* 

42

43 *fa - do*

44

45 *sol - re*

46

47 *la - mi*

48

The image shows a musical score for voice and piano. It consists of eight systems of music, each with a vocal line and a piano accompaniment line. The music is in common time (C) and G major. The vocal line includes lyrics: "fa - do" (measures 43-44), "sol - re" (measures 45-46), and "la - mi" (measures 47-48). The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

49 *si - fa*

50

Сексты

51 *do - la*

52

53 *re - si*

54

55 *mi - do*

56

57 *fa - re*

58

59 *sol - mi*

60

61 *la - fa*

62



63 *si - sol*

64

65

## Септими. Паузы

66 *do - si*

67

68 *re - do*

69

*mi - re*

70

Musical notation for measures 70 and 71. Measure 70 is the first staff, and measure 71 is the second staff. Both are in treble clef with a common time signature. The melody consists of eighth and quarter notes.

*fa - mi*

72

Musical notation for measures 72 and 73. Measure 72 is the first staff, and measure 73 is the second staff. Both are in treble clef with a common time signature. The melody consists of eighth and quarter notes.

*la - sol*

75

Musical notation for measures 75 and 76. Measure 75 is the first staff, and measure 76 is the second staff. Both are in treble clef with a common time signature. The melody consists of eighth and quarter notes.

77

Musical notation for measures 77 and 78. Measure 77 is in common time (C) and contains a single melodic line. Measure 78 is in 2/4 time and contains two staves of music.

78

*si - la*

Musical notation for measures 78 and 79. Measure 78 is in 2/4 time and contains two staves of music. Measure 79 is in 2/4 time and contains two staves of music.

79

Musical notation for measures 79 and 80. Measure 79 is in 2/4 time and contains two staves of music. Measure 80 is in common time (C) and contains two staves of music.

80

Musical notation for measures 80 and 81. Measure 80 is in common time (C) and contains two staves of music. Measure 81 is in 2/4 time and contains two staves of music.

Октавы. Синкопы

81

Musical notation for measures 81 and 82. Measure 81 is in 2/4 time and contains two staves of music. Measure 82 is in 2/4 time and contains two staves of music.

82

Musical notation for measures 82 and 83. Measure 82 is in 2/4 time and contains two staves of music. Measure 83 is in 2/4 time and contains two staves of music.

83

Musical notation for measures 83 and 84. Measure 83 is in 2/4 time and contains two staves of music. Measure 84 is in 2/4 time and contains two staves of music.

Musical score for measures 84 through 90. The score is written in treble clef with a common time signature (C). The music consists of a single melodic line on a five-line staff. Measure 84 is marked with a 'V' above the staff. The notation includes quarter notes, eighth notes, and sixteenth notes, with various rests and phrasing slurs. The key signature is one flat (B-flat).

84

85

86

87

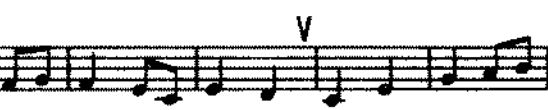
88


89

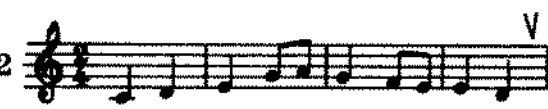
90

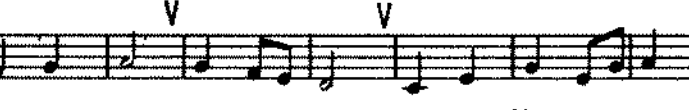
## Восьмые


91 

92 

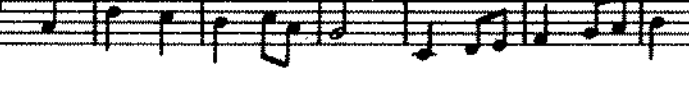
93 


94 


95 


96 

97 


98 


99 


100 


101 


102 


103 

104 

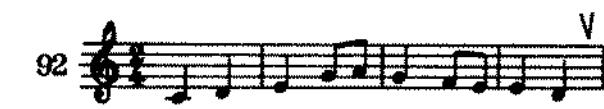
105 

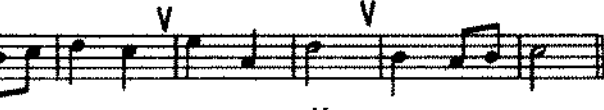
106 


107 

108 

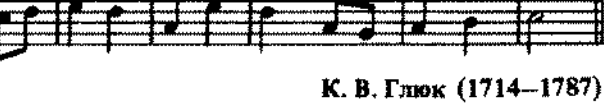
109 


110 

111 


112 


113 

114 


115 


116 

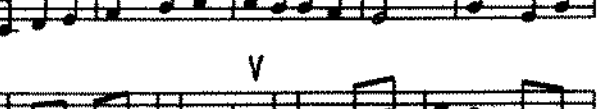
117 

118 


119 

120 

121 

122 

123 

124 

К. В. Глюк (1714–1787)

К. В. Глюк

В. А. Моцарт (1756–1791)

В. А. Моцарт

98

К. В. Глюк

99

Й. Гайди (1732–1809)

100

Й. Гайди

101

К. В. Глюк

102

## Затяжка

Г. Ф. Гендель (1685–1759)

103

Three staves of musical notation in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rhythmic patterns. Accents (v) are placed above several notes in each staff.

104

Three staves of musical notation in treble clef. The music continues with similar rhythmic patterns and accents (v) above notes.

Й. Гайдн

105

Three staves of musical notation in treble clef. The music continues with similar rhythmic patterns and accents (v) above notes.

Й. Гайдн

106

Three staves of musical notation in treble clef. The music continues with similar rhythmic patterns and accents (v) above notes.

К. В. Глюк

107

Three staves of musical notation in treble clef. The music continues with similar rhythmic patterns and accents (v) above notes.

К. В. Глюк

Л. Бетховен (1770–1827)

108

Л. Бетховен

109

Ф. Мендельсон (1809–1847)

110

Точки

Й. Гайдн

111

Л. Бетховен

112



В. А. Моцарт

113

В. Беллини (1801–1835)

114

М. И. Глинка (1804–1857)

115

Л. Бетховен

116

Л. Бетховен

117

Ж. Бизе (1838-1875)

118

Three staves of musical notation in 3/4 time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes. There are three dynamic markings 'V' (fortissimo) above the staves at measures 1, 4, and 7.

Паузы восьмые

К. В. Глюк

119

Three staves of musical notation in 3/4 time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes with some rests. There are three dynamic markings 'V' above the staves at measures 1, 4, and 7.

Л. Бетховен

120

Three staves of musical notation in 3/4 time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes with some rests. There are three dynamic markings 'V' above the staves at measures 1, 4, and 7.

Й. Гайдна

121

Three staves of musical notation in 3/4 time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes. There are three dynamic markings 'V' above the staves at measures 1, 4, and 7.

Ж. Бизе

122

Three staves of musical notation in 3/4 time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes. There are three dynamic markings 'V' above the staves at measures 1, 4, and 7.

123

Г. Ф. Гендель

124

Л. Бетховен

125

Ш. Гуно (1818–1893)

126

Ля минор натуральный

127

128

Ля минор мелодический

129

130

Ля минор гармонический

131

132

Соединение трех видов минора

133

134

Случайные диезы и бемоли

Ф. Мендельсон

135

Й. Гайдн

136

И. Брамс (1833–1897)

137

Р. Шуман (1810–1856)

138

Ф. Шуберт (1797–1828)

139

Ш. Гуно

140

В. А. Моцарт

141

Дж. Мейербер (1791–1864)

142

## Изучение темпов

Andantino

В. А. Моцарт

143

Allegretto

Н. А. Римский-Корсаков (1844–1908)

144

Moderato

М. И. Глинка

145

Allegro

А. К. Глазунов (1865–1936)

146

Andante

Ф. Мендельсон

147

Adagio

Н. А. Римский-Корсаков

148

Allegro moderato

А. Н. Серов (1820–1871)

149

Andante

А. К. Глазунов

150

Allegretto

Ф. Мендельсон

151

Allegro

Ф. Мендельсон

152



Н. А. Римский-Корсаков

*Allegro*

153

Musical score for exercise 153, marked *Allegro*. It consists of five staves of music in 2/4 time, featuring eighth and sixteenth notes with various articulations.

М. И. Глинка

*Allegro moderato*

154

Musical score for exercise 154, marked *Allegro moderato*. It consists of three staves of music in 2/4 time, featuring eighth and sixteenth notes with various articulations.

Ш. Гуно

*Allegretto*

155

Musical score for exercise 155, marked *Allegretto*. It consists of three staves of music in 2/4 time, featuring eighth and sixteenth notes with various articulations.

Л. Бетховен

*Andante*

156

Musical score for exercise 156, marked *Andante*. It consists of three staves of music in 2/4 time, featuring eighth and sixteenth notes with various articulations.

Й. Гайдн

Tempo di Minuetto

157

Andante

Ф. Мендельсон

158

Largo

А. К. Лядов (1855-1914)

159

Moderato

Ф. Шуберт

160

Ш. Гуно

Andantino

161

Ш. Гуно

Allegretto (molto moderato)

162

Ж. Бизе

Moderato

163

Ф. Мендельсон

Andante con moto

164

Л. Бетховен

Andantino con moto grazioso

165

166 *Andante*

167 *Adagio* Н. Н. Черепнин (1873–1945)

168 *Andante* П. И. Чайковский (1840–1893)

169 *Andante* Ф. Мендельсон

170 *Allegretto* Ф. Мендельсон

Allegro

171

Э. Григ (1843–1907)

Andante

172

А. К. Глазунов

Moderato

173

Н. А. Соколов (1859–1922)

Andante

174

Ж. Бизе

Andante

175

Moderato

Э. Григ

176

Allegro moderato

П. И. Чайковский

177

Andantino espressivo

Ж. Бизе

178

Andante

И. Брамс

179

Allegro moderato

Н. А. Римский-Корсаков

180

Allegro

Р. Шуман

181

Moderato

М. М. Ипполитов-Иванов (1859-1935)

182

Allegretto

Э. Григ

183

А. Т. Гречанинов (1864–1956)

Andantino semplice

184

М. И. Глинка

Moderato

185

А. К. Глазунов

Andante

186

М. И. Глинка

Allegro moderato

187



Ф. Шуберт

188 *Andantino* *Fine*

*D. c. al Fine*

189 *Moderato* P. Шуман

190 *Allegro moderato* P. Шуман

191 *Maestoso* А. Н. Скрябин (1871–1915)

14665 #

Ф. Шуберт

Allegro ma non troppo

192

Ф. Шопен (1810–1849)

Presto ma non troppo

193

Ж. Массне (1842–1912)

Allegretto quasi andantino

194

А. К. Глазунов

Moderato

195

## Andantino quasi allegretto

196

Р. М. Глиэр (1874–1956)

## Andante

197

Р. Вагнер (1813–1883)

## Allegro moderato

198

П. И. Чайковский

## Allegro comodo

199

С. М. Ляпунов (1859–1924)

Moderato

200

Allegretto un poco vivo

Ж. Бизе

201

Н. К. Метнер (1879–1951)

202

Andante

А. К. Глазунов

203

Ф. Мендельсон

Andante

204

Moderato

Ш. Гуно

205

Andante

Й. Гайдна

206

Andan

Г. Ф. Гендель

207

К. М. Вебер

Andantino

208

Л. Бетховен

Andantino grazioso

209

Л. Бетховен

Andante con moto

210

Ф. Шуберт

Moderato

211

Й. Гайди

Andante

212

Ф. Мендельсон

213 Moderato

214 Allegretto

М. И. Глинка

215 Allegretto

Л. Делиб (1836–1891)

216 Allegro moderato

Э. Ф. Направник (1839–1916)

Moderato

217

Ж. Массне

Moderato

218

Й. Гайдин

Moderato

219

Й. Гайдин

Allegro molto

220

Ш. Гуно

221



222 **Allegro**

Ф. Мендельсон

223 **Andantino**

224 **Allegretto tranquillo**

*Fine*

*D. c. al Fine*

Э. Григ

225 **Allegro**

Дж. Россини (1792–1868)

226 **Allegro moderato**

Г. Донизетти (1797–1848)

This musical score consists of three systems, each containing four staves. The first system is labeled with the number 227, the second with 228, and the third with 230. Each system begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with frequent sixteenth notes and eighth notes. Vertical accents (v) are placed above various notes throughout the score. The notation includes stems, beams, and various note heads.

231

232

233

234

Нюансы

К. М. Вебер

Andante con moto

235

*p* *f* *p* *pp* rit.

В. А. Моцарт

Moderato

236

*mf* *f* *mf* *p* *f*

В. А. Моцарт

Moderato

237

*mf* *p* *p* *cresc.* *mf*

Ф. Шуберт

Allegretto

238

*p* *mf* *f* *mf* *p* *pp* rit.

Moderato

239

*f*

*p*

*f*

*ff*

А. К. Глазунов

Moderato molto

240

*p*

*mf*

*mp*

*mf*

*mp*

*pp*

*p*

*mf*

*p*

В. А. Моцарт

Larghetto

241

*p*

*Fine*

*p*

*mf*

*mf*

*D. c. at Fine*

Ф. Мендельсон

Allegro

242

*p*

*f*

*p*

*pp*

*f*

*f*

*p*

*pp*

*f*

*cresc.*

## Adagio

243

*p* *p* *mf* *p* *mf*

## Andante amo.

К. М. Вебер

244

*p* *pp* *sf* *p* *p*

## Larghetto

В. А. Моцарт

245

*p* *mf* *p* *Fine* *D. c. al Fine*

## Allegro moderato

А. П. Бородин (1833–1887)

246

*mf* *f* *p* *fp* *mf*

П. И. Чайковский

Andante cantabile

247 *p* *mf*

М. И. Глинка

Allegro moderato

248 *p* *mf* *f* *p*

А. Т. Гречанинов

Moderato

249 *mf* *Fine*

D. c. al Fine

Larghetto

В. А. Моцарт

250 *p* *mf* *f* *p*

Andante

П. И. Чайковский

251

*p*

*f*

*p*

*f*

Allegretto

Л. Делуб

252

*f*

*V*

*V*

*V*

*V*

*Fine*

*p dolce*

rit.

*D. c. al Fine*

Andantino

Й. Гайду

253

*p*

*p*

*dolce*

*p cresc.*

*dim.*



254 *Andante*

*p* *p* *pp* *ppp* *rall.* *più mosso* *più sostenuto* *f* *f*

В. С. Калинников (1866–1900)

255 *Moderato*

*p* *p* *pp* *p* *p* *pp*

В. Беллини

256 *Allegro*

*mf* *mf* *dim.* *mf*

М. И. Глинка

257 *Allegro moderato*

*p* *dolcissimo* *mf*

Allegro moderato

Дж. Верди (1813–1901)

258

*p* *p* *p* *p*

Allegretto

Ф. Мендельсон

259

*p* *p* *p* *pf*

Adagio

Н. А. Римский-Корсаков

260

Allegro ma non troppo

П. И. Чайковский

261

*f* *cresc.* *f* *f*

262 *Andantino*

*p* *p* *pp* rit.

263 *Andante quasi allegretto* К. М. Вебер

*p* *f* *p* rit.

264 *Lento* Ф. Мендельсон

*p* *p* *cresc.* *f* *p*

265 *Allegro assai moderato* Дж. Верди

*p* *p* *p* rit.

*cresc.* 14665

Э. Григ

Allegretto con moto

266

*mf* *p* *mf*

*p* *mf* *p cresc.*

*f* *p*

*rit. D. c., al Fine*

Й. Гайдн

Largo

267

*pp*

*p* *p cresc.*

*mf*

*rit.* *p*

*dim.*

Ф. Шуберт

Moderato

268

*p*

*cresc.*

*fp* *mf*

*p* *p*

269 *Andante*

*p* *p* *cresc.* *mf*

270 *Andante* Ф. Мендельсон

*p* *mf* *rit.*

271 *Allegretto* Р. Шуман

*mf* *p* *mf* *rit.*

272 *Andante* Й. Гайды

*p* *cresc.* *p* *cresc.* *mf*

Л. Бетховен

Allegro vivo

273

*f* *mf* *sf*

V V

Ф. Шуберт

Allegro

274

*f* *mf*

V V

А. П. Бородин

Moderato

275

*p* *cresc.* *dim.* *p* *rit.* *p*

V

М. П. Мусоргский (1839–1881)

Andante

276

*pp* *p*

V V V

277 *Allegretto*

*p*

*f*

278 *Andante* В. А. Моцарт

*p*

*cresc.*

*f*

*p*

*pp*

279 *Adag* Н. А. Римский-Корсаков

*p*

*pp*

*p*

*rit.*

*mf*

280 *Moderato* Э. Григ

*fp*

*fp*

*cantabile*

*cresc.*

*p*

*fp*

Л. Бетховен

Allegro

281

*p* *p* *p*

*f* *p*

*cresc.* *f*

● Мендельсон

Allegretto

282

*p*

*p*

*cresc.* *p*

*cresc.* *dim.*

С. И. Танеев (1856–1915)

Andantino

283

*p*

*p* *dim.* *p*

*dim.*





Н. А. Римский-Корсаков

287

Andante sostenuto

rit. a tempo espressivo

dolce

mf

dolce

Н. А. Римский-Корсаков

288

Allegro non troppo

p

più forte

f

## Andante grazioso

289

*p* *mf* *p* *mf* *p* *Fine* *D. c. al Fine*

## Allegro

290

*p* *p* *sf* *sf*

## Andantino

291

*p* *cresc.* *p* *cresc.* *p* *cresc.* *mf* *rit.*

В. А. Моцарт

292 **Andante**

*p*

*p*

*Fine*

*p*

*p*

*p*

*D. c. al Fine*

Л. Бетховен

293 **Moderato**

*f*

*p*

*cresc.*

*f*

М. П. Мусоргский

294 **Tempo di Polacca**

*mf*

*mf*

*f*

*f*

*Fine*

*D. c. al Fine*

*Allegro moderato*

295

*f* *p* *cresc.* *dim.* *f* *p* *rit.*

*Andantino con moto*

Л. Демб

296

*p* *p* *mf* *p* *f* *rit.*

*Andante*

Дж. Верди

297

*p* *cresc.* *f* *p* *cresc.* *f*

Andante mosso

298

Andante

Ф. Шуберт

299

Allegretto

Э. Григ

300