

П. ДРАГОМИРОВ

Альфеджио

МУЗЫКА : 1967

Музгос. Гос. музгос.
ил. Ашман
Инв. № 39597

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Татьяна Шварцман

П. ДРАГОМИРОВ

СОЛЬФЕДЖИО

Ташкент. Гос. музу. акад.
им. Хам.
Инв. № 39597



ИЗДАТЕЛЬСТВО МУЗЫКА
Москва 1967

СЕКУНДЫ. ДВУХЧЕТВЕРТНОЙ ТАКТ

1

2

3

4

5

6

ТЕРЦИИ

7 *do-mi*

8

9

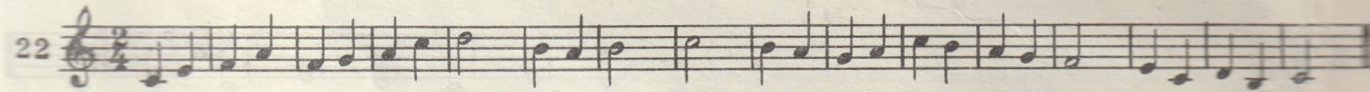
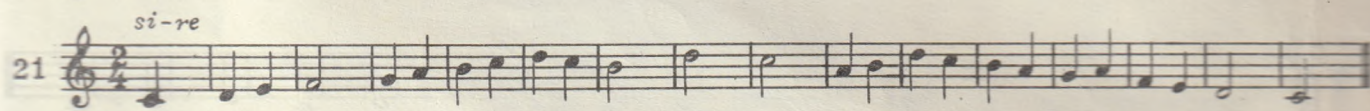
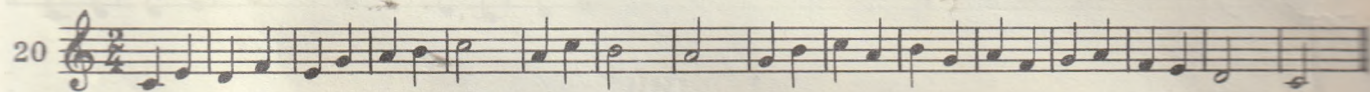
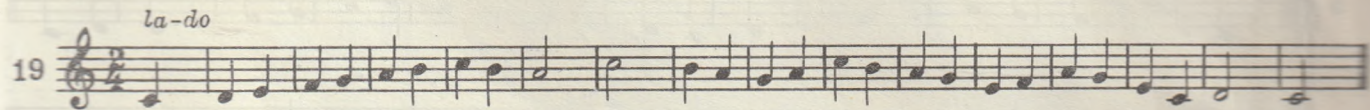
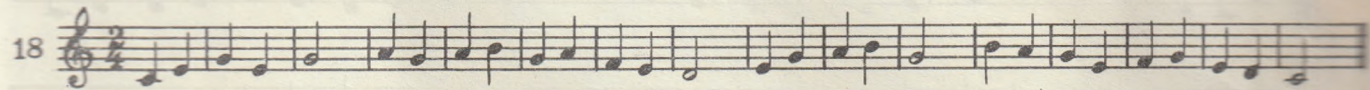
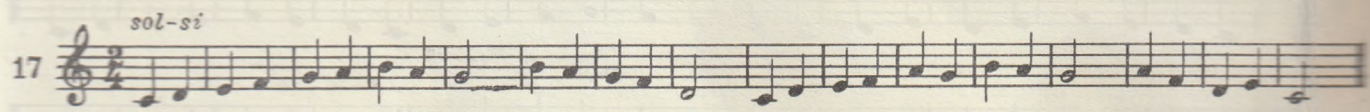
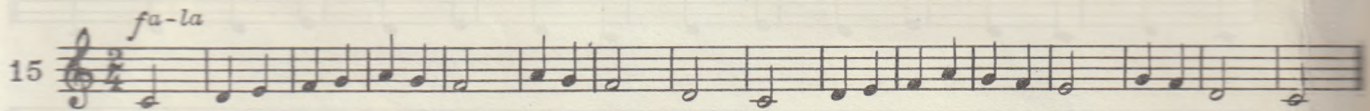
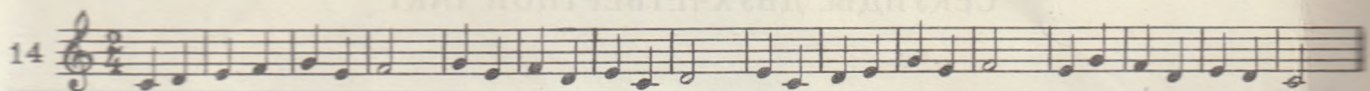
10

11 *re-fa*

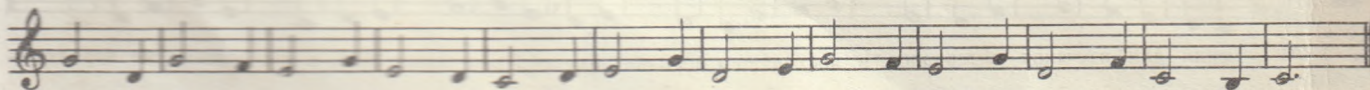
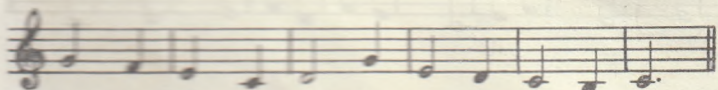
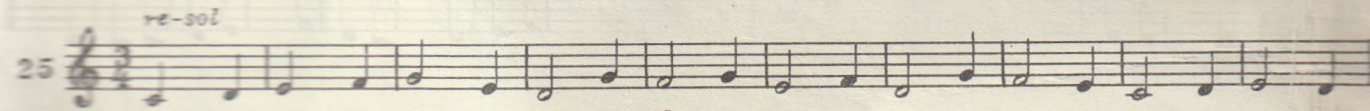
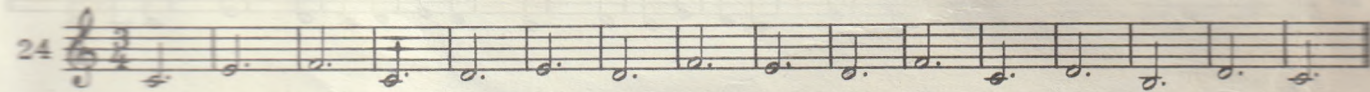
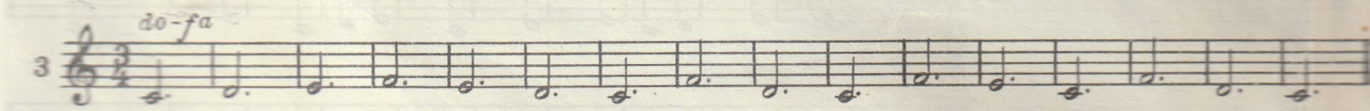
12

13 *mi-sol*

¹ Упражнения для изучения интервалов в восходящем порядке помечены нечетными №№, в нисходящем же порядке — четными.



КВАРТЫ. ТРЕХЧЕТВЕРТНОЙ ТАКТ



27 *mi-la*

28

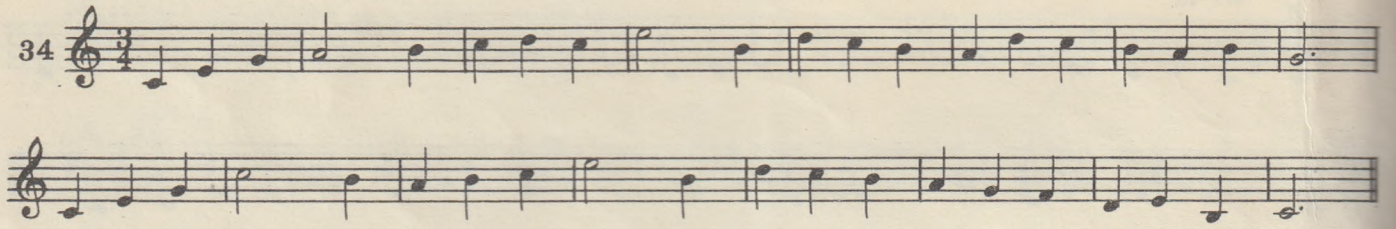
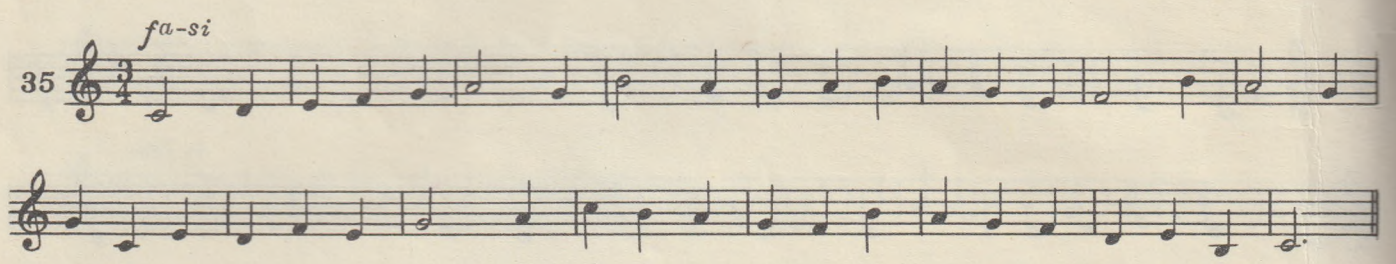
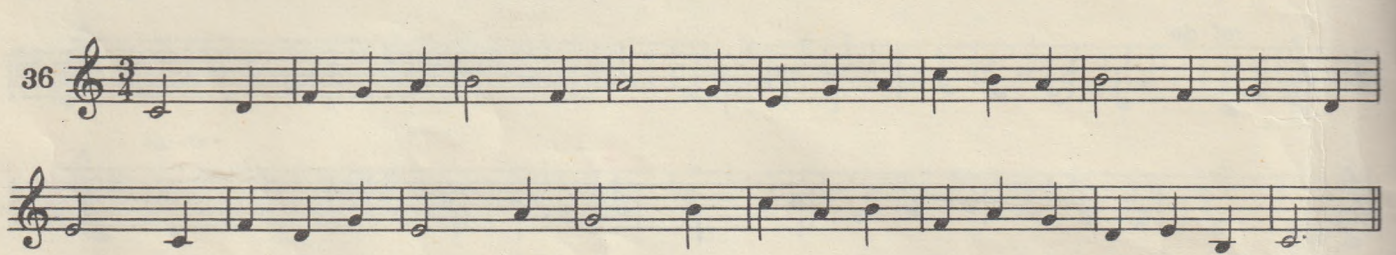
29 *sol-do*

30

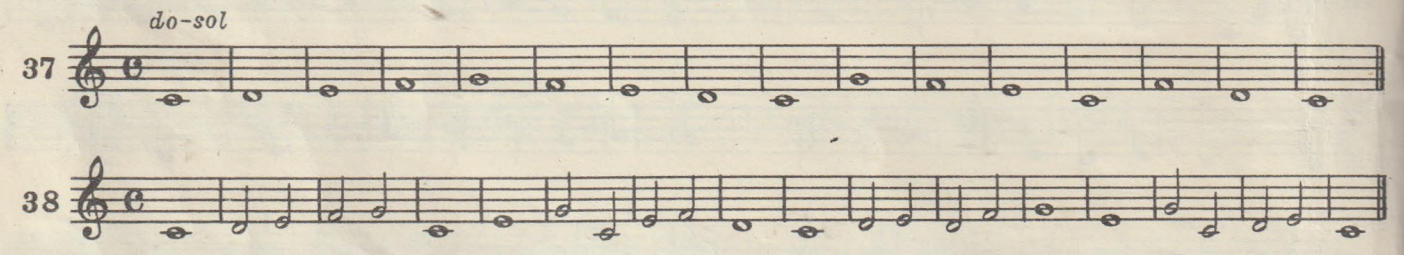
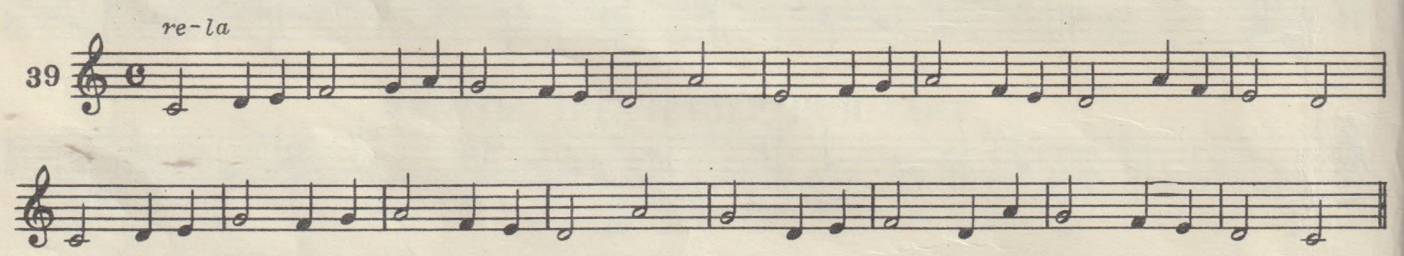
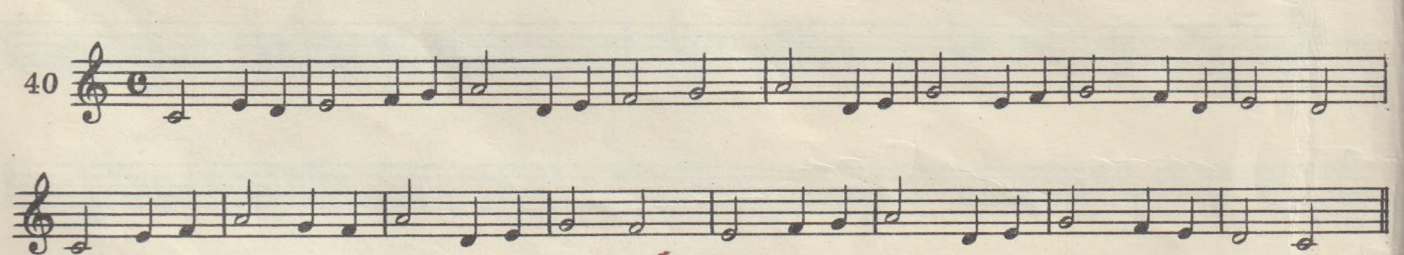
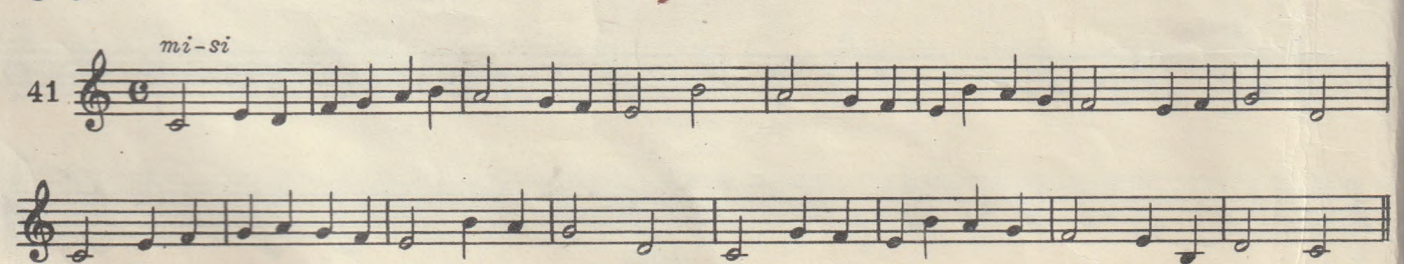
31 *la-re* *pe*

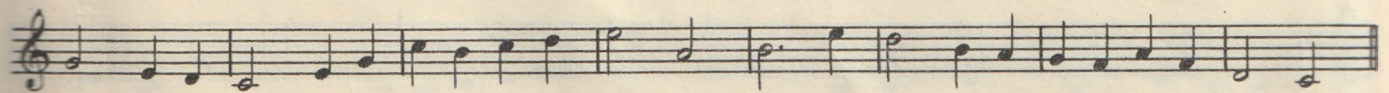
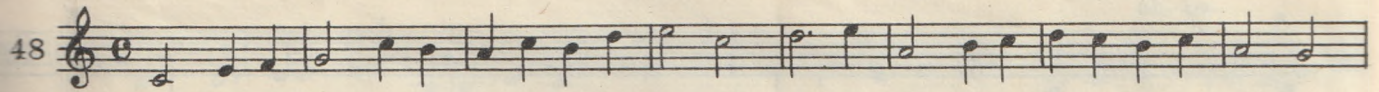
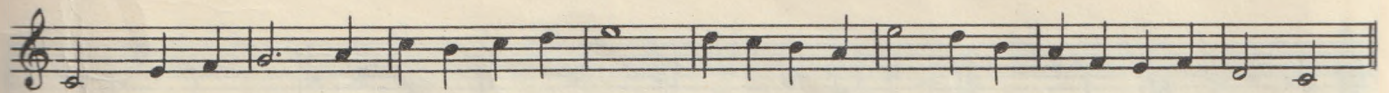
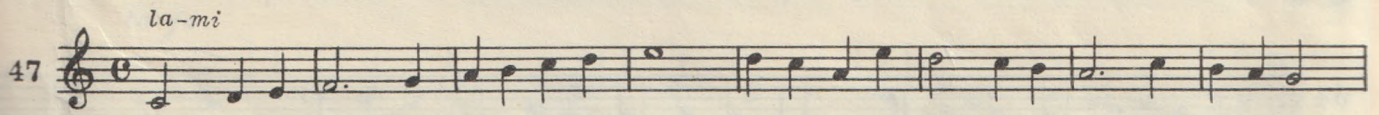
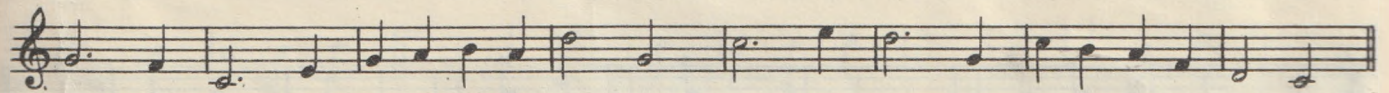
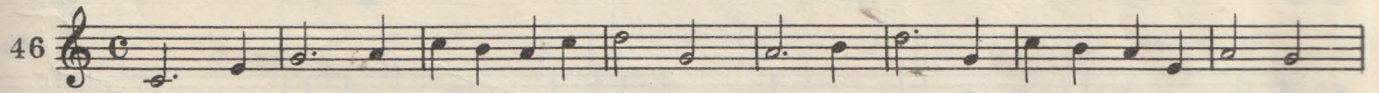
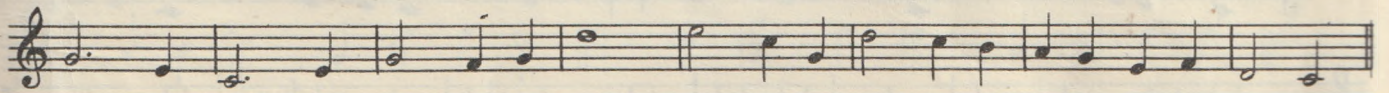
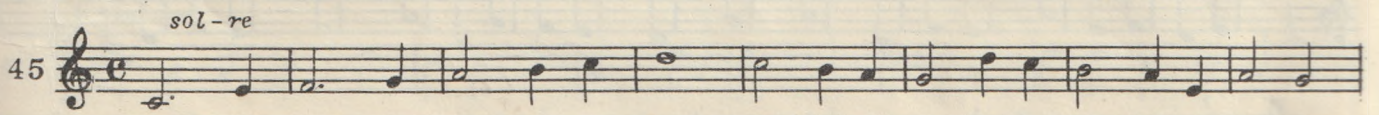
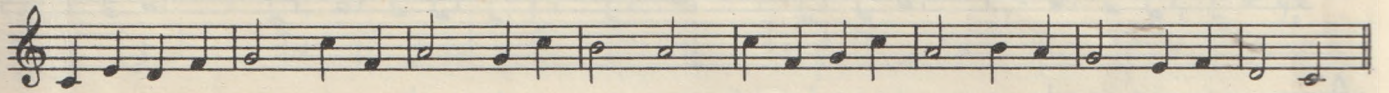
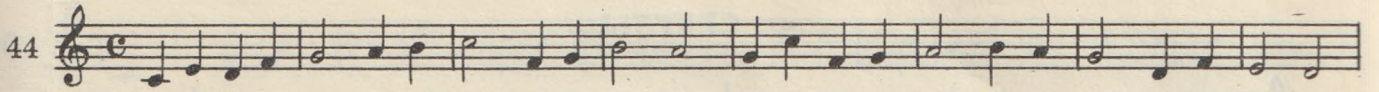
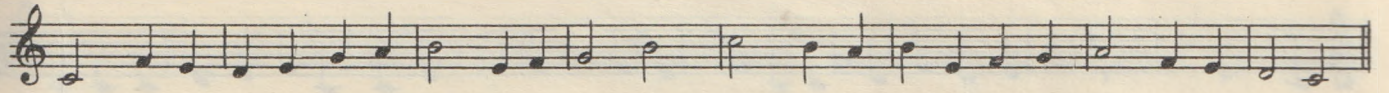
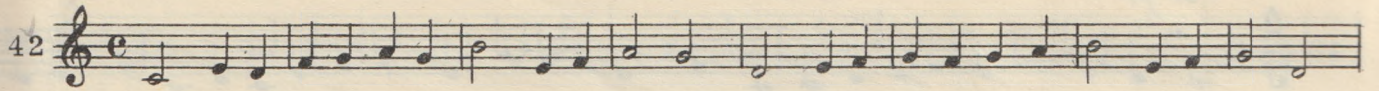
32

33 *si-mi*

34  
35 *fa-si* 

КВИНТЫ, ЧЕТЫРЕХЧЕТВЕРТНОЙ ТАКТ

37 *do-sol* 
38 
39 *re-la* 
40 
41 *mi-si*



si-fa

49

50

Detailed description: This block contains musical notation for measures 49 and 50. It consists of two systems of two staves each. The first system (measures 49-50) is in common time (C) and features a vocal line with lyrics 'si-fa' above measure 49. The second system (measures 51-52) continues the melody. The notes are primarily quarter and eighth notes.

СЕКСТЫ

do-la

51

52

re-si

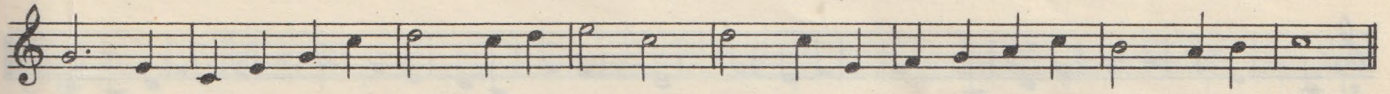
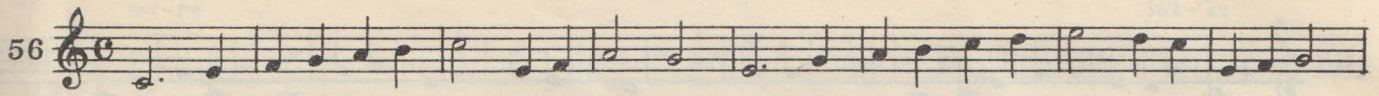
53

54

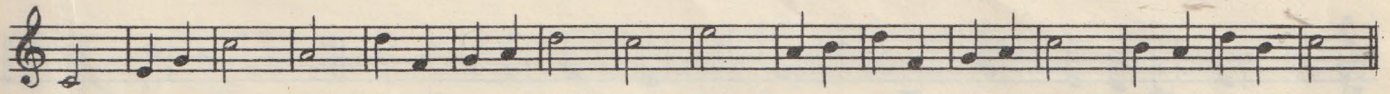
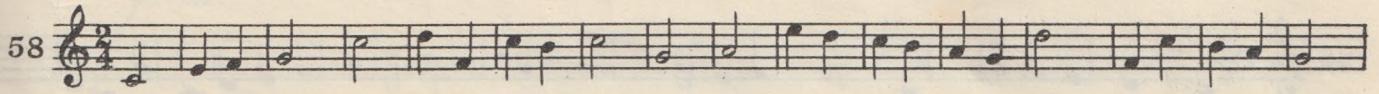
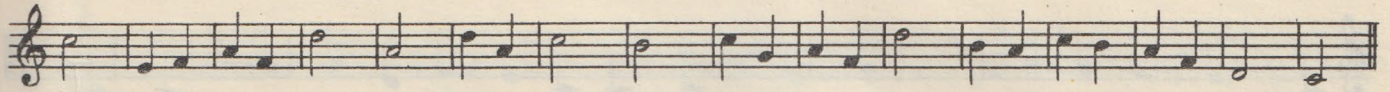
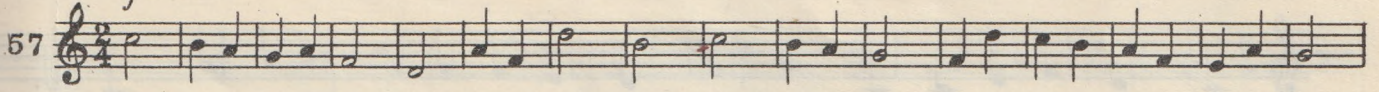
mi-do

55

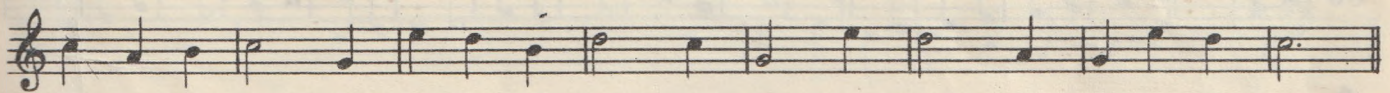
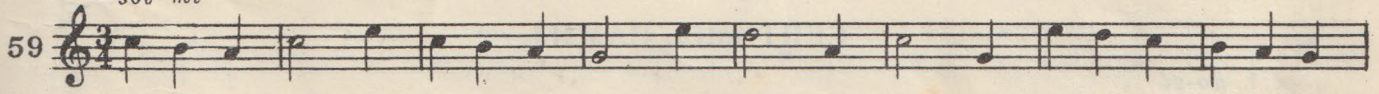
Detailed description: This block contains musical notation for measures 51 through 56, divided into three systems of two staves each. The first system (measures 51-52) is in 3/4 time and has the lyrics 'do-la' above measure 51. The second system (measures 53-54) is in 3/4 time and has the lyrics 're-si' above measure 53. The third system (measures 55-56) is in common time (C) and has the lyrics 'mi-do' above measure 55. The notation includes various note values and rests.



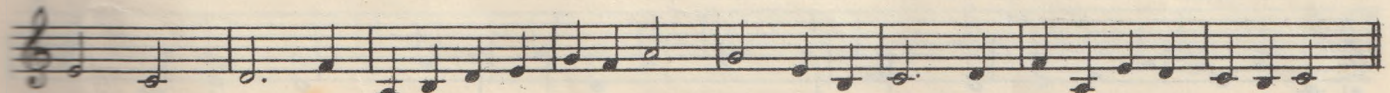
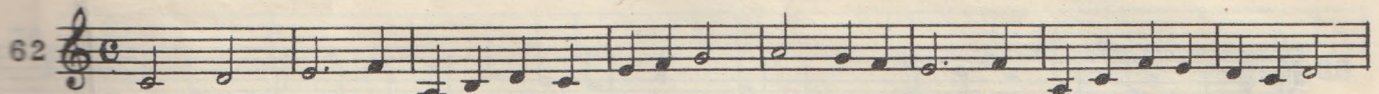
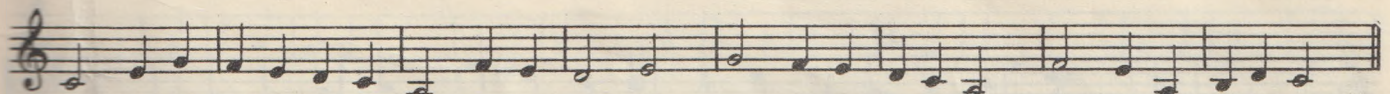
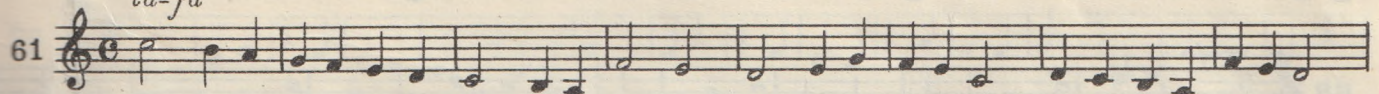
fa-re



sol-mi



la-fa



si - sol

63

64

65

Detailed description: This section contains three systems of musical notation. The first system (measures 63-64) is in 2/4 time and features a melodic line with eighth and sixteenth notes. The second system (measures 64-65) continues the melody. The third system (measures 65-66) is in common time (C) and shows a change in the melodic pattern.

СЕПТИМЫ. ПАУЗЫ

do - si

66

67

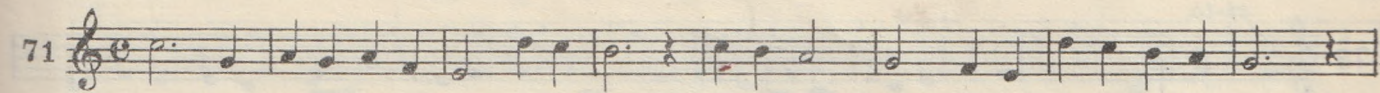
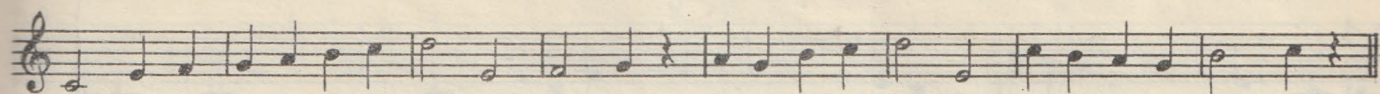
68

69

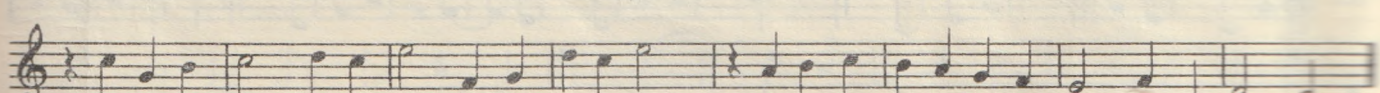
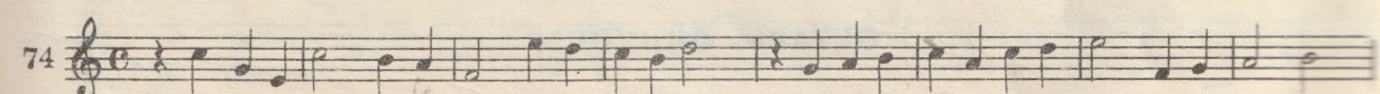
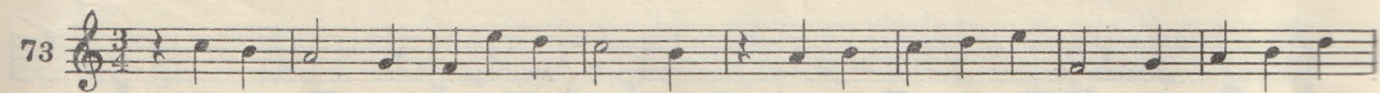
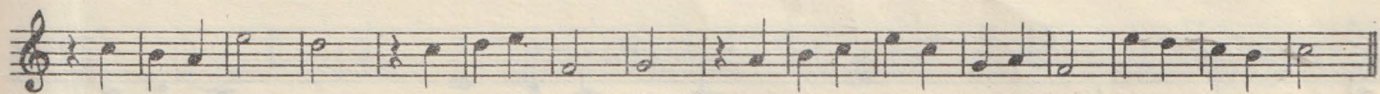
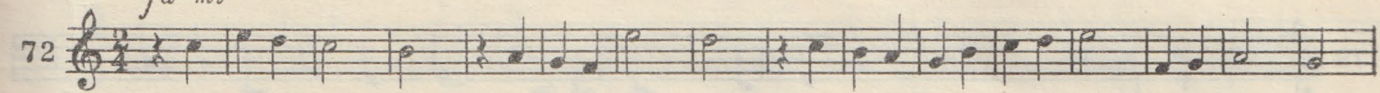
Detailed description: This section contains three systems of musical notation, each with two staves. The first system (measures 66-67) is in 2/4 time and includes rests (pauses) in the second staff. The second system (measures 67-68) continues the melody with rests. The third system (measures 68-69) is in 3/4 time and also includes rests in the second staff.

re - do

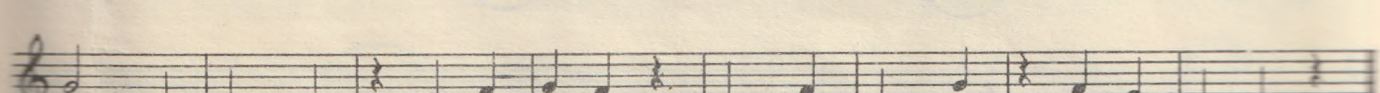
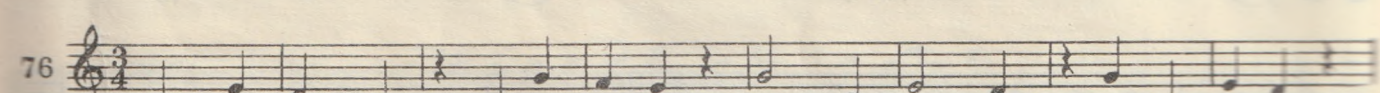
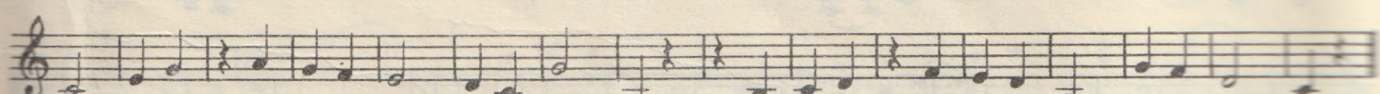
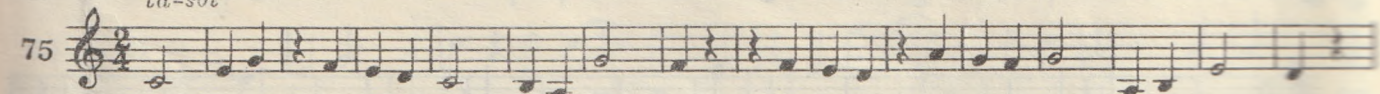
mi-re

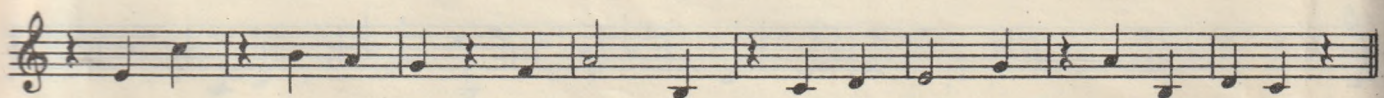
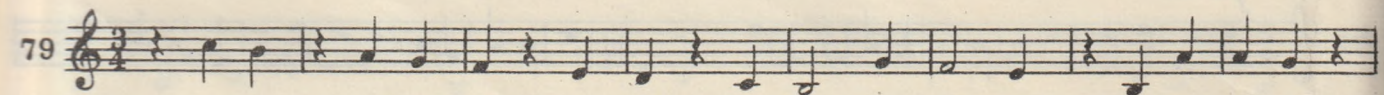
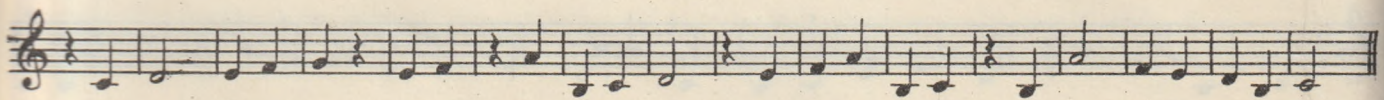
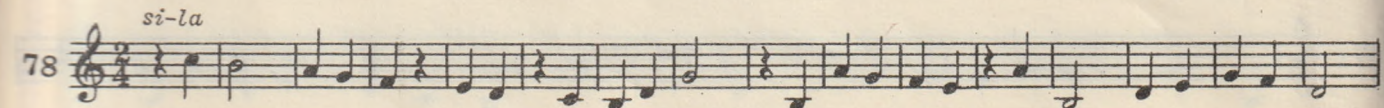
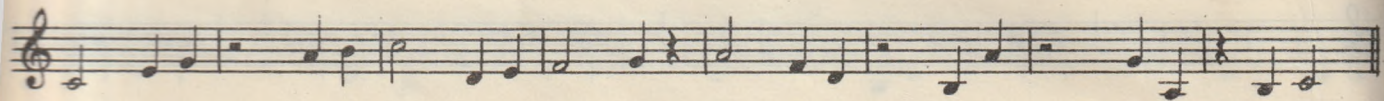
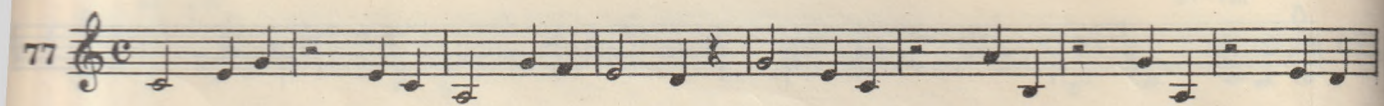


fa-mi

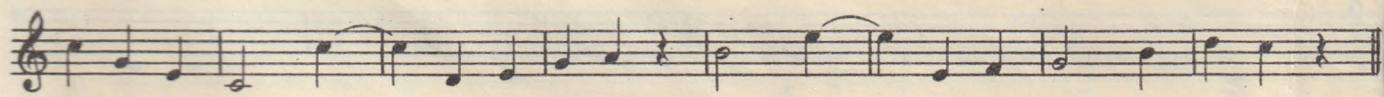
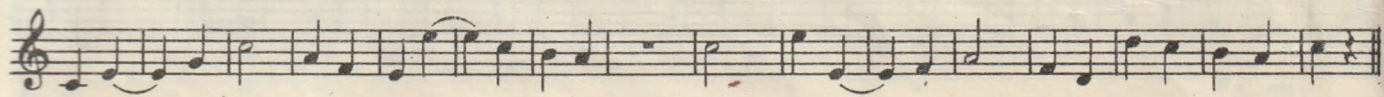
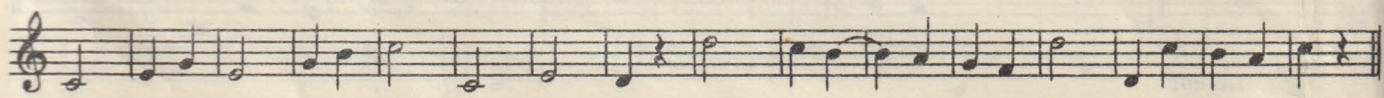
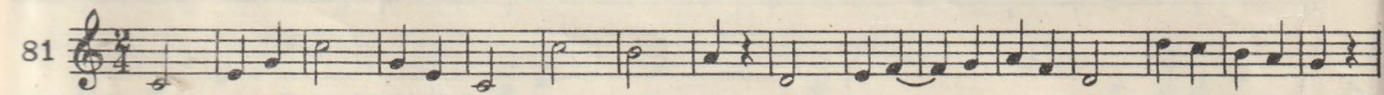


la-sol



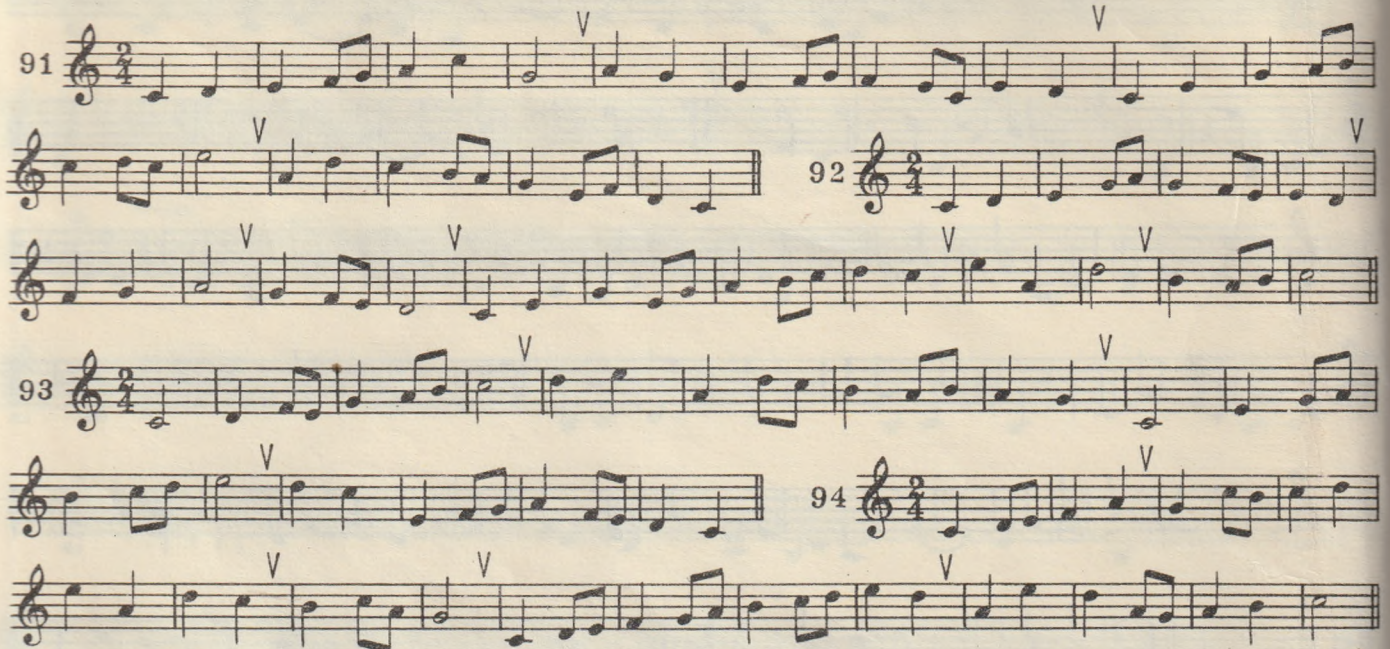


ОКТАВЫ. СИНКОПЫ

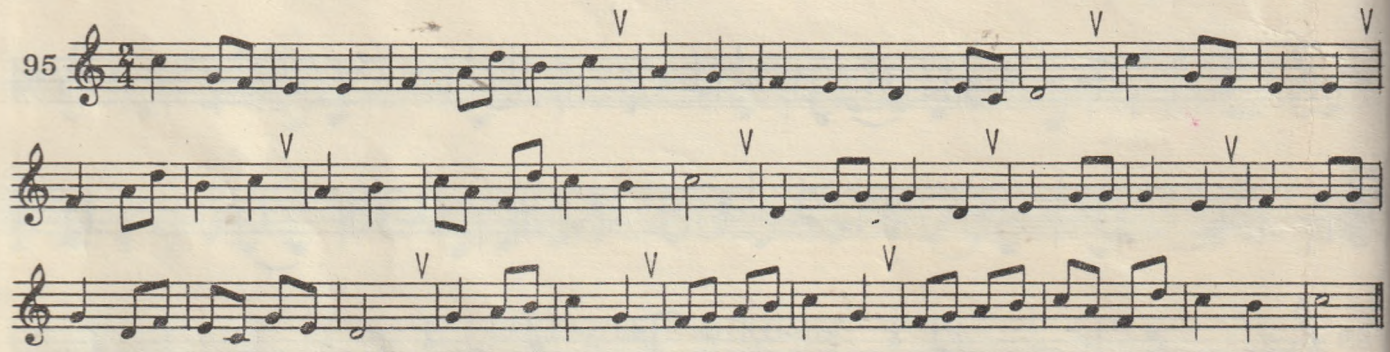


This page contains musical notation for measures 84 through 90. The notation is arranged in pairs of staves for each measure. Measures 84 and 85 are in 3/4 time, while measures 86 through 90 are in 2/4 time. The music consists of a single melodic line on a treble clef staff. Measure 84 features a 'V' marking above the staff. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The paper shows signs of age, including some staining and a faint watermark.

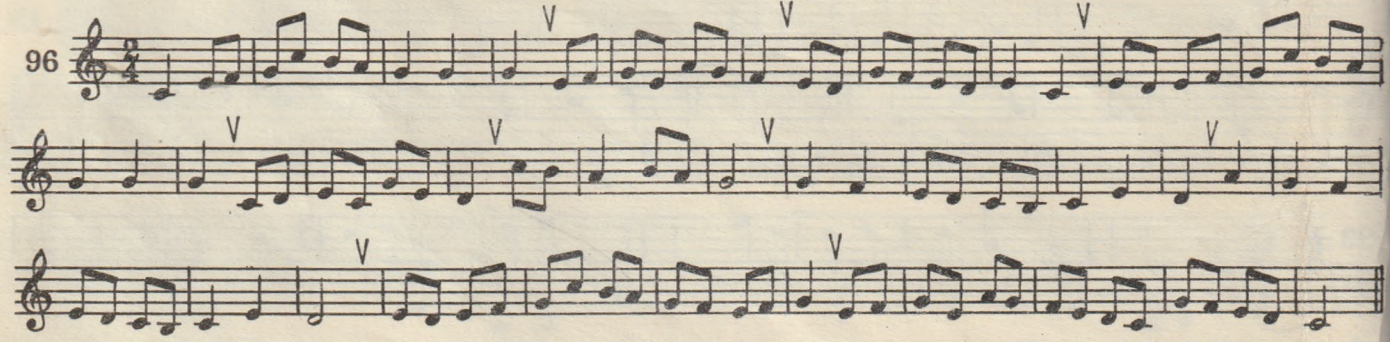
ВОСЬМЫЕ

91  Musical notation for measures 91-92, featuring a treble clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various rests. Dynamic markings 'V' are placed above several notes. The piece concludes with a double bar line.

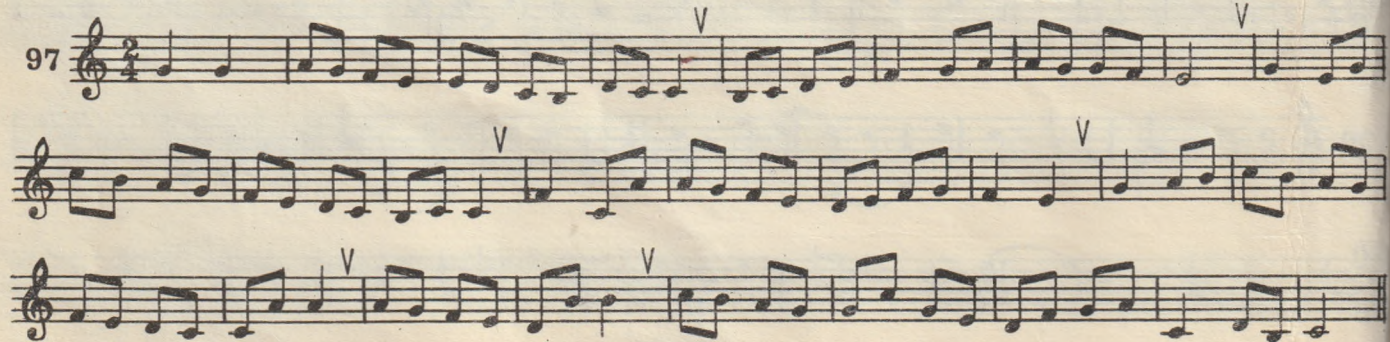
Х. В. Глюк (1714 — 1787)

95  Musical notation for measures 95-96, continuing the style of the previous section with a treble clef and 2/4 time signature. The melody is composed of eighth and sixteenth notes. Dynamic markings 'V' are present above several notes.

Х. В. Глюк

96  Musical notation for measures 96-97, featuring a treble clef and 2/4 time signature. The melody continues with eighth and sixteenth notes. Dynamic markings 'V' are placed above several notes.

В. А. Моцарт (1756 — 1791)

97  Musical notation for measures 97-98, featuring a treble clef and 2/4 time signature. The melody consists of eighth and sixteenth notes. Dynamic markings 'V' are placed above several notes.

В. А. Моцарт

98

Х. В. Глюк

99

И. Гайдн (1732 — 1809)

100

И. Гайдн

101

Х. В. Глюк

102

ЗАТАКТ

Г. Ф. Гендель (1685—1759)

103

Handwritten musical score for exercise 103, measures 1-3. It consists of three staves of music in treble clef, 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. There are three 'V' (accents) above the notes in the first measure of each staff.

И. Гайдн

104

Handwritten musical score for exercise 104, measures 1-3. It consists of three staves of music in treble clef, 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. There are three 'V' (accents) above the notes in the first measure of each staff.

И. Гайдн

105

Handwritten musical score for exercise 105, measures 1-3. It consists of three staves of music in treble clef, 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. There are three 'V' (accents) above the notes in the first measure of each staff.

Х. В. Глюк

106

Handwritten musical score for exercise 106, measures 1-3. It consists of three staves of music in treble clef, 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. There are three 'V' (accents) above the notes in the first measure of each staff.

Х. В. Глюк

107

Handwritten musical score for exercise 107, measures 1-3. It consists of three staves of music in treble clef, 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. There are three 'V' (accents) above the notes in the first measure of each staff.

Л. Бетховен (1770 — 1827)

108

Л. Бетховен

109

Ф. Мендельсон (1809 — 1847)

110

ТОЧКИ

И. Гайдн

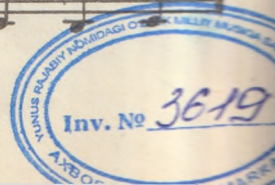
111

Л. Бетховен

112

2701

Ташкент. Гос. музуишвилиде
 ИМ. А. М. М.
 28597



В. А. Моцарт

113

В. Беллини (1801—1835)

114

М. Глинка (1804—1857)

115

Л. Бетховен

116

Л. Бетховен

117

118

ПАУЗЫ ВОСЬМЬМЕ

Х. В. Глюк

119

Л. Бетховен

120

И. Гайдн

121

Ж. Бизе

122

123

Ф. Ф. Гер...

124

Л. Бетховен

125

Ш. Гуно (1818 — 1895)

126

ЛЯ МИНОР НАТУРАЛЬНЫЙ

127

ЛЮК

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1893)

V

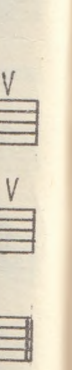
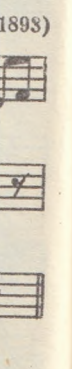
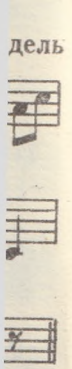
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128

МЕЛОДИЧЕСКИЙ

129

130

ГАРМОНИЧЕСКИЙ

131

132

СОЕДИНЕНИЕ ТРЕХ ВИДОВ МИНОРА

133

134

СЛУЧАЙНЫЕ ДИЕЗЫ И БЕМОЛИ

135

136

137

Ф. Мендельсон

И. Гайдн

И. Брамс (1833 - 1897)

Р. Шуман (1810 — 1856)

138

Ф. Шуберт (1797 — 1828)

139

Ш. Гуно

140

В. А. Моцарт

141

Дж. Мейербер (1791 — 1864)

142

ГАММЫ ДО ЧЕТЫРЕХ ЗНАКОВ В КЛЮЧЕ.
ИЗУЧЕНИЕ ТЕМПОВ

Andantino

В. А. Моцарт

143

Allegretto

Н. Римский-Корсаков (1844 — 1908)

144

Moderato

М. Глинка

145

Allegro

А. Глазунов (1865 — 1936)

146

Andante

Ф. Мендельсон

147

Adagio

148

А. Серов (1820 – 1871)

Allegro moderato

149

А. Глазунов

Andante

150

Ф. Мендельсон

Allegretto

151

Ф. Мендельсон

Allegro

152

Н. Римский-Корсаков

Allegro

153

Allegro moderato

М. Глинка

154

Allegretto

Ш. Гуно

155

Andante

Л. Бетховен

наизучено

156

Tempo di Minuetto

И. Гайдн

157

Andante

Ф. Мендельсон

158

Largo

А. Лядов (1855 — 1914)

159

Handwritten signature

Moderato

Ф. Шуберт

160

Andantino

Ш. Г

161

Allegretto (molto moderato)

Ш. Гу

162

Moderato

Ж. Бизе

163

Andante con moto

Ф. Мендельсон

164

Andantino con moto grazioso

Л. Бетховен

165

166 *Andante*

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

168 *Andante* П. Чайковский (1840 — 1893)

169 *Andante* Ф. Мендельсон

170 *Allegretto* Ф. Мендельсон

Allegro

К. М. Вебер (1786 — 1825)

171

Andante

Э. Григ (1843 — 1907)

172

Moderato

А. Глазунов

173

Andante

Соколов (1859 — 1922)

174

Andante

Ж. Бизе

175

Moderato

176

П. Чайковский

Allegro moderato

177

Andantino espressivo

Ж. Бизе

178

Andante

И. Брамс

179

Н. Римский-Корсаков

180 *Allegro moderato*

181 *Allegro* Р. Шуман

182 *Moderato* М. Ипполитов-Иванов (1859 — 1935)

183 *Allegretto* Э. Григ

Andantino semplice

184

Moderato

М. Глинка

185

Andante

А. Глазунов

186

Allegro moderato

М. Глинка

187

2701

Ташкент. Гос. муз. ин-це
им. Хам. ы
Инв. № 39597

188 *Andantino* *F*

Musical score for measures 188-189. The tempo is marked *Andantino* and the dynamics are *F*. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody features eighth and sixteenth notes, with accents marked above several notes. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

189 *Moderato*

Musical score for measures 189-190. The tempo is marked *Moderato*. The music continues from the previous system. The first staff begins with a common time signature (C) and a key signature of three sharps. The melody is more rhythmic, featuring eighth and sixteenth notes with accents. The accompaniment continues with a steady eighth-note pattern.

190 *Allegro moderato*

Musical score for measures 190-191. The tempo is marked *Allegro moderato*. The music continues with a treble clef and a key signature of three sharps. The melody is characterized by a steady eighth-note pattern with accents. The accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

А. Скрябин (1872 — 1915)

191 *Maestoso*

Musical score for measures 191-192. The tempo is marked *Maestoso*. The music continues with a treble clef and a key signature of three sharps. The melody is slower and more melodic, featuring quarter and eighth notes with accents. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Allegro ma non troppo

Ф. Шуберт

192

Musical score for exercise 192 by Franz Schubert. It consists of three staves of music in G major (one sharp) and 3/4 time. The tempo is 'Allegro ma non troppo'. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with several accents marked with a 'V' above the notes.

Presto ma non troppo

Ф. Шопен (1810 — 1849)

193

Musical score for exercise 193 by Frédéric Chopin. It consists of three staves of music in G major (one sharp) and 3/4 time. The tempo is 'Presto ma non troppo'. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages and includes several accents marked with a 'V' above the notes.

Allegretto quasi andantino

Ж. Массне (1842 — 1908)

194

Musical score for exercise 194 by Jules Massenet. It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is 'Allegretto quasi andantino'. The first staff begins with a treble clef and a key signature of one sharp. The music features a steady eighth-note accompaniment with various melodic lines, including several accents marked with a 'V' above the notes.

Moderato

А. Глазунов

195

Musical score for exercise 195 by Alexander Glazunov. It consists of five staves of music in G major (one sharp) and 3/4 time. The tempo is 'Moderato'. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with several accents marked with a 'V' above the notes.

Andantino quasi allegretto

Ж. Бизе

196

Р. Глиэр (1875 — 1956)

197

Р. Вагнер (1813 — 1883)

198

П. Чайковский

199

Moderato

200

Allegretto un poco vivo

Ж. Бизе

201

Н. Метнер (1879 — 1951)

202

Andante

А. Глазунов

203

ШЕСТИЧЕТВЕРТНОЙ ТАКТ. ФЕРМАТА

Ф. Мендельсон

Andante

204

Ш. Гуно

Moderato

205

И. Гайдн

Andante

206

Г. Ф. Гендель

Andante

207

Andantino

К. М. Вебер

208

Andantino grazioso

Л. Бетховен

209

Andante con moto

Л. Бетховен

210

Moderato

Ф. Шуберт

211

Andante

И. Гайдн

212

ТРИОЛИ

Ф. Мендельсон

213 *Moderato*

М. Глинка

214 *Allegretto*

Л. Делиб (1836 — 1891)

215 *Allegretto*

Э. Направник (1839—1915)

216 *Allegro moderato*

Moderato

Ж. Массне

Moderato

И. Гайдн

Moderato

И. Гайдн

Allegro molto

Ш. Гуно

Allegretto

222 *Allegro*

223 *Andantino*

224 *Allegretto tranquillo*

Fine.

D.C. al Fine

225 *Allegro*

226 *Allegro moderato*

ШЕСТНАДЦАТЫЕ

227

228

229

229

230

230

231

231

Musical notation for measures 231-232. The first system (measures 231-232) is in 6/8 time with a key signature of one sharp (F#). The second system (measures 232-233) is in 3/4 time with the same key signature. Both systems feature a treble clef and a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Vertical accents (v) are placed above several notes.

232

Musical notation for measures 232-233. The first system (measures 232-233) is in 3/4 time with a key signature of one sharp (F#). The second system (measures 233-234) is in 6/8 time with the same key signature. Both systems feature a treble clef and a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Vertical accents (v) are placed above several notes.

233

Musical notation for measures 233-234. The first system (measures 233-234) is in 6/8 time with a key signature of one sharp (F#). The second system (measures 234-235) is in 3/4 time with the same key signature. Both systems feature a treble clef and a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Vertical accents (v) are placed above several notes.

234

Musical notation for measures 234-235. The first system (measures 234-235) is in 3/4 time with a key signature of one sharp (F#). The second system (measures 235-236) is in 6/8 time with the same key signature. Both systems feature a treble clef and a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Vertical accents (v) are placed above several notes.

НЮАНСЫ

K. M. Вебер

Andante con moto

235

Moderato

B. A. Моцарт

236

Moderato

B. A. Моцарт

237

Allegretto

Ф. Шуберт

238

239 *Moderato*

f *p* *ff*

А. Глазунов

240 *Moderato molto*

p *mf* *mp* *pp* *p*

В. А. Моцарт

241 *Larghetto*

p *Fine* *mf*

D.C. al Fine

Ф. Мендельсон

242 *Allegro*

p *sf* *p* *pp* *f* *cresc.* *f*

И. Гайдн

Adagio

243 *p* *mf* *p* *mf*

Andante amoroso

К. М. Вебер

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

Larghetto

В. А. Моцарт

245 *p* *mf* *p* *pp*

Fine

D.C. al Fine

Allegro moderato

А. Бородин (1834 - 1887)

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

Andante cantabile

П. Чайковский

247 *p* *mf* *mf*

Allegro moderato

248

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

А. Гречанинов

Moderato

249

mf *mf* *Fine* *D.C. al Fine*

В. А. Моцарт

Larghetto

250

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

П. Чайковский

Andante

251

p *p* *f*

Л. Делиб

Allegretto

252

f *f* *Fine* *p dolce*

rit.

И. Гайдн

253 *Andantino*

Э. Григ

254 *Andante*

В. Калинников (1866 — 1900)

255 *Moderato*

Дж. Беллини

256 *Allegro*

Allegro moderato

М. Глинка

257

Allegro moderato

Дж. Верди (1813 - 1901)

258

Allegretto

Ф. Мендельсон

259

Adagio

Н. Римский-Корсаков

260

Allegro ma non troppo

П. Чайковский

261

М. Балакирев (1836—1910)

262 *Andantino*

p *V* *p* *pp* *rit.*

К. М. Вебер

263 *Andante quasi allegretto*

p *f* *p* *rit.*

Ф. Мендельсон

264 *Lento*

p *cresc.* *f*

Дж. Верди

265 *Allegro assai moderato*

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

Э. Григ

266 *Allegretto con moto*

p *Fine* *mf* *p* *cresc.* *f* *rit. D.C. al Fine*

267 **Largo**
pp
p *p* *cresc.*
mf
dim. *rit.*

268 **Moderato**
p
cresc.
fp *mf*
p *p*

269 **Andante**
p
cresc. *mf*

270 **Andante**
p
p *mf*
rit.

Allegretto

Р. Шуман

271

Andante

И. Гайдн

272

Allegro vivo

Л. Бетховен

273

Allegro

Ф. Шуберт

274

Moderato

265 *p* *cresc.*

dim. *p*

p *rit.*

М. Мусоргский (1839 — 1881)

Andante

273 *p* *f*

f *p*

f *p*

Л. Бетховен

Allegretto

281 *p* *f*

f

f

В. А. Моцарт

Andante

289 *p* *f*

cresc. *f*

p *pp*

Н. Римский-Корсаков

Adagio

297 *p* *pp* *p*

pp *p* *rit.*

Moderato

Э. Григ

280

fp *cresc.* *p* *fp*

Allegro

Л. Бетховен

281

p *f* *p* *f*

Allegretto

Ф. Мендельсон

282

p *cresc.* *dim.*

Andantino

С. Танеев (1856 — 1915)

283

p *dim.* *p* *dim.*

Allegro spiritoso

Дж. Мейербер

284

f *Fine* *p* *cresc.* *D.C. al Fine*

Andante

П. Чайковский

285

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

Allegretto

А. Даргомыжский (1813 — 1869)

286

p *p* *cresc.* *p*

Andante sostenuto

Н. Римский-Корсаков

287

p *mf* *rit.*

a tempo espressivo

dolce

mf *dolce*

Allegro non troppo

Н. Римский-Корсаков

288

p *piu forte* *f*

p *f*

Andante grazioso

В. А. Моцарт

289

p *mf*

Fine *D.C. al Fine*

p *mf*

Allegro

М. Глинка

290

p

sf *sf*

Andantino

П. Чайковский

291

p *cresc.* *Più mosso* *p* *cresc.* *mf* *rit.*

Andante

В. А. Моцарт

292

p *mf* *Fine* *p* *D.C. al Fine* *p*

Moderato

Л. Бетховен

293

f *p* *cresc.* *f*

Tempo di polacca

М. Мусоргский

294

mf *Fine* *f* *D.C. al Fine*

И. С. Бах (1685 — 1750)

Allegro moderato

295

f

p *cresc.*

f *dim.*

p *rit.*

Andantino con moto

Л. Делиб

296

p

p *mf*

p *f*

rit.

a tempo

p

Andante

Дж. Верди

297

p

cresc.

f *p*

cresc.

2701 *f*

Andante mosso

М. Глинка

298

p *f* *mf* *mf*

Andante

Ф. Шуберт

299

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

Allegretto

Э. Григ

300

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

Индекс 92

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