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ГАРМОНИЧЕСКОЕ СОЛЬФЕДЖИО

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ОТ АВТОРА

Несмотря на огромное богатство наследия русской и западноевропейской классической и советской музыки, трудно найти в музыкальной литературе относительно небольшие по протяженности примеры, которые содержали бы в себе при «чистой» аккордовой фактуре различные тональные сдвиги и разнообразные аккордовые средства в концентрированном виде, что так необходимо в учебной работе по воспитанию гармонического слуха. Именно в этой связи и возникла данная работа.

Настоящее «Гармоническое сольфеджио», являющееся пособием по слуховому гармоническому анализу и четырехголосным гомофонно-гармоническим диктантам, предназначается в основном для использования в занятиях по курсу сольфеджио с учащимися теоретических отделений музыкальных училищ и студентами дирижерско-хоровых факультетов консерваторий и старших курсов музыкальных училищ.

Вместе с тем оно может быть использовано (в той или иной части) и в занятиях с учащимися и студентами других специальностей в качестве как классного материала, так и материала для самостоятельной работы даже на начальном этапе изучения гармонического сольфеджио.

Пособие построено в соответствии с общепринятым курсом гармонии с тем, чтобы по мере изучения нового материала он закреплялся в слуховом сознании учащихся.

Пособие состоит из следующих разделов:

I. Диатонические аккордовые средства . . (№№ 1—78)

а) главные трезвучия лада (T, S и D) и их обращения . . . . . (№№ 1—10)

б) доминантсептаккорд (D_7) с обращениями . . . . . (№№ 11—24)

в) побочные трезвучия лада (II, III, VI и VII ст.) и их обращения . . . . (№№ 25—39)

г) септаккорды II и VII ступеней с обращениями. Доминантнонаккорд (D_9). Доминанта с секстой (D^6, D^6_7 и D^6_9) . . (№№ 40—61)

д) побочные септаккорды (I_7, III_7, IV_7 и VI_7) с обращениями. Фригийский оборот в мелодии и в басу . . . . . (№№ 62—78)

II. Двойная доминанта. Отклонения и модуляции в тональности диатонического родства (I степень родства) . . . . . **(№№ 79—220)**
а) двойная доминанта . . . . (№№ 79—92)
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в) модуляции в доминантовом направлении . . . . . (№№ 129—183)
г) модуляции в субдоминантовом направлении . . . . . (№№ 184—220)
III. Модуляции в тональности хроматического родства (II степень родства) . . . . **(№№ 221—252)**
IV. Постепенные модуляции в отдаленные тональности . . . . . **(№№ 253—338)**
а) в тональности III степени родства . . . . . (№№ 253—310)
б) в тональности IV степени родства . . . . . (№№ 311—338)
V. Энгармонические модуляции . . . . **(№№ 339—381)**
VI. Мажоро-минорные средства . . . . **(№№ 382—404)**

Относительно небольшое количество примеров на все диатонические аккордовые средства объясняется тем, что они приводятся лишь в качестве образцов, так как сочинение и игра таких последовательностей в ходе самого урока для педагога, ведущего занятия, не составляют особого труда.

Некоторые гармонические средства, как, например, неаккордовые звуки, альтерированные аккорды, эллиптические обороты, не выделяются в специальные разделы, а используются во многих примерах пособия.

Основная масса примеров рассчитана прежде всего на разбор их в плане слухового анализа (то есть определение формы, основных каденций, тонального плана и затем уже аккордов подряд — без точной записи всех звуков примера).

Наряду с этим значительная часть примеров может быть использована в качестве четырехголосных диктантов (с точной записью всех звуков). Для этого наиболее пригодны примеры, отличающиеся развитыми гармоническими голосами (с применением неаккордовых звуков) и вместе с тем относительно небольшой протяженностью. В конечном итоге выбор примеров для четырехголосных диктантов целиком предоставляется педагогу, ведущему занятия, и зависит от степени подготовленности и уровня слухового развития той или иной группы учащихся.

Не имея возможности в рамках короткой объяснительной записки изложить более или менее полно разработанную методику записи четырехголосных гомофонно-гармонических диктантов, автор тем не менее считает необходимым дать некоторые методические советы, указав основные приемы записи гармонического диктанта.

1. Прежде всего учащиеся должны самостоятельно на слух определить лад и тональность диктуемого примера (для чего им заранее сообщаются ключевые знаки альтерации либо дается звук камертона *ля* или *до*) и настроиться на тонику данной тональности, а также определить количество голосов в диктанте и общий характер их движения.

2. Предлагаемый учащимся диктант должен быть ими внимательно прослушан 2—3 раза для того, чтобы сделать общий анализ примера и определить его метр и размер, структуру в целом, виды каденций, тональный план (если есть отклонения и модуляции), а также попутно отметить наличие повторностей, секвенций (если они есть) и характер их перемещения, наиболее яркие особенности ритма (в общих чертах) и т. д.

Иными словами, прежде чем приступить непосредственно к записи диктанта, учащемуся надо ясно представлять себе общий план, структуру целого, что значительно облегчает восприятие и осознание частных моментов.

3. Перед началом записи диктанта следует также определить количество тактов в нем и сразу разметить их на обоих нотоносцах.

Последнее требование вытекает из того, что наиболее быстро и прочно запоминаются начало и конец диктанта (будь то одноголосный или многоголосный пример), то есть начальный и заключительный обороты, а также узловые моменты внутри построения (например: половинная, прерванная каденции, секвентные перемещения), которые следует, опираясь на лад и его функции, тут же осознать и записать — в качестве опорных пунктов — в соответствующих тактах. Это позволит учащимся в дальнейшем вести запись не только подряд, то есть аккорд за аккордом, начиная с начала, но и с конца к началу, записывая гармонические обороты, предшествующие заключительной или половинной каденции, а также вести запись второго предложения периода, отталкиваясь от половинной (серединной) каденции. Разумеется, для этого необходимо помнить тонику лада, упускать которую из памяти нельзя ни на минуту.

Опыт показывает, что такая система приводит в итоге к более быстрой и точной записи любых диктантов, как многоголосных, так и одноголосных.

4. Во время исполнения диктанта учащиеся должны только внимательно слушать, проверяя записанное и запоминая новые гармонические обороты; записывать же следует в перерывах между проигрываниями диктуемого примера, частота которых должна соответствовать примерно одному разу в 2—3 минуты. Записывать звуки диктанта необходимо сразу же в соответствующих ритмических длительностях.

5. Определив после двух-трехкратного прослушивания диктанта общие его очертания, учащиеся должны главное свое внимание направить на определение функций аккордов и линии басового голоса (то есть ступеней лада, находящихся в басу), затем установить виды аккордов и их мелодическое положение, то есть записать и мелодическую линию верхнего голоса (сопрано).

6. Следующим этапом работы будет определение расположения аккордов, его особенностей и характера движения средних голосов в целом.

На первых порах в качестве подготовительной формы работы по записи четырехголосных гармонических диктантов рекомендуется приучить учащихся воспринимать аккорды как таковые (то есть без фиксации звуков, их составляющих), для чего полезно проводить такие упражнения:

при первом—втором проигрываниях диктанта учащиеся должны записать (лучше это делать на чистом листе обычной бумаги) соответствующими обозначениями только функции аккордов исполняемой последовательности и расставить тактовые черты, фиксирующие размер;

при третьем—четвертом проигрываниях — проставить цифровыми обозначениями конкретно ступени и виды обращений аккордов;

при пятом—шестом — определить и записать мелодические положения аккордов (тоже цифрами, выставляемыми справа сверху у обозначений функций или ступеней);

после седьмого—восьмого проигрываний — определить расположение всех аккордов подряд, обозначая его буквами: *т.* (тесное), *ш.* (широкое) и *см.* (смешанное), выставляемыми внизу слева от обозначения аккорда, в том числе — и удвоения в них; после этого полученные результаты учащиеся должны записать (без дополнительного проигрывания диктанта) уже в нотах в определенной тональности, то есть конкретно обозначить все звуки аккордов, точно соблюдая голосоведение.

Желательно при этом проявлять максимальную заботу о развитии музыкальной памяти учащихся, заставляя их как можно больше записывать слышанное по памяти. По окончании записи диктанта полезно пропеть его хором (или квартетом) по нотам и на память.

По мере приобретения учащимися прочных навыков в записи диктантов следует сокращать число проигрываний до трех-четырех раз.

Бытующая, к сожалению, в ряде учебных заведений практика записи многоголосных диктантов по отдельным голосам, подряд звук за звуком (во время исполнения диктанта), точками, обозначающими ноты, без ритма, который проставляется лишь после записи всех точек, представляется нам глубоко порочной прежде всего потому, что такая методика в основе своей формалистична.

Во-первых, нельзя отрывать один элемент музыки от другого, например мелодию от ритма, ибо музыки без ритма вообще не бывает.

Во-вторых, запись по голосам приводит к тому, что учащиеся приучаются воспринимать их (голоса) изолированно один от другого, то есть, иными словами, вместо одного трех- или четырехголосного диктанта пишут, соответственно, три или четыре одноголосных диктанта. Это, в свою очередь, не способствует выработке у учащихся навыков быстрого и точного восприятия многоголосия по вертикали, а именно — гармонических функций и оборотов в целом и отдельных аккордов — в частности.

Разумеется, сугубое внимание к вертикали не должно приводить к игнорированию горизонтального движения голосов: это было бы неправильно, так как соединение аккордов производится на основе мелодических связей между ними, и с этой точки зрения надо уметь прослушивать наряду с вертикалью и линию каждого голоса в отдельности.

В-третьих, такой метод записи по элементам может привести к сколько-нибудь удовлетворительному результату лишь у лиц, обладающих абсолютным слухом, причем здесь также возможны ошибки из-за неправильной орфографии, которая, в свою очередь, неизбежно будет страдать вследствие отсутствия понимания взаимосвязи элементов целого.

У учащихся же, не обладающих абсолютным слухом (а таких большинство), этот метод вообще не может привести к положительному результату, так как они будут вынуждены из отдельных разрозненных частных элементов воссоздавать целое (что несравненно труднее, нежели наоборот) и при этом, не ощущая взаимосвязи элементов и их роли в общем контексте, наверняка запутаются в частностях. Наконец, подобная «система» записи диктантов не способствует развитию у учащихся музыкальной памяти.

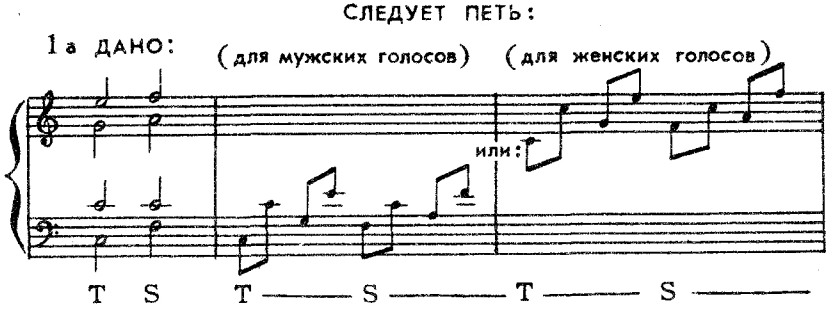
7. Для записи четырехголосного гомофонно-гармонического диктанта протяженностью в 8—12 тактов с развитыми средними голосами (то есть с использованием различных видов неаккордовых звуков во всех голосах) следует отводить не более 25—30 минут. Для записи более простых и коротких диктантов отводится соответственно меньше времени.

8. В работе с учащимися над диктантами и слуховым анализом необходимо стремиться к всемерному развитию их музыкальной памяти с тем, чтобы после двух-трехкратного исполнения предлагаемого им примера они были в состоянии дать его исчерпывающий устный анализ с точки зрения формы, тонального плана, аккордики, а затем пропеть по памяти все аккорды примера подряд, учитывая при этом расположение аккордов, особенности голосоведения, удвоений и т. д. Весьма полезно также, чтобы после устного анализа прослушанного примера учащийся на память проиграл его на фортепиано в той же тональности или (что еще лучше) сразу транспонируя данный пример в другую тональность.

Разумеется, все эти виды работы над развитием гармонического слуха и памяти можно использовать как в совокупности, так и чередуя их друг с другом.

Если диапазон голоса позволяет, то петь аккорды в тесном расположении можно, исполняя все звуки аккорда подряд снизу вверх, начиная с баса (бас—тенор—альт—сопрано).

Если же аккорд изложен в широком или смешанном расположении, то спеть его звуки подряд зачастую становится невозможно из-за тесситурных осложнений. В таком случае петь аккорды приходится с применением перекрещивания голосов, то есть ломаными арпеджиями, допуская октавные переброски двух верхних (или нижних) голосов, но в то же время соблюдая между каждой парой голосов то соотношение, в котором они даны в сыгранном примере. Например:



Наконец, целый ряд примеров, наиболее удобных по тесситуре, может быть использован для хорового пения с листа при наличии в группе смешанного состава хора.

За последние годы широкий размах получило заочное музыкальное образование. Специальных учебных пособий для учащихся-заочников создано пока еще очень мало, а по сольфеджио их вовсе нет. В то же время учащиеся-заочники испытывают острую нужду в различных пособиях по сольфеджио (в частности, по развитию гармонического слуха), отсутствие которых значительно затрудняет самостоятельную работу студентов-заочников и заметно сказывается на их слуховой подготовке. Хотя данное пособие и не рассчитано специально на заочников, автор надеется, что оно может быть с успехом использовано ими в работе над развитием гармонического слуха.

Разумеется, для определения на слух предлагаемых в пособии примеров, содержащих однотональные аккордовые последовательности, отклонения, модуляции и пр., а также для записи диктантов необходимо заниматься вдвоем с тем, чтобы сперва один играл, а другой слушал и отвечал (или записывал диктант), а затем следует поменяться ролями.

Вместе с тем некоторыми формами работы по развитию гармонического слуха можно заниматься и в одиночку. К ним, например, относятся пропевание одного из голосов с одновременным исполнением трех остальных на фортепиано, а также пение подряд всех аккордов последовательности ломаными арпеджиями снизу вверх (см. вышеприведенный пример).

Примеры, данные в пособии, в общем расположены в порядке нарастания трудностей как на протяжении всего пособия, так и внутри каждого из разделов, поэтому выбор их не составляет особого труда. Главным образом, он зависит от специальности и степени подвинутости учащихся-заочников.

В настоящем издании пособия, по сравнению с первым, содержится ряд изменений. Так, например, учтены многочисленные пожелания о расширении некоторых разделов (прежде всего раздела «Отклонения и модуляции в тональности диатонического родства»). В самостоятельные разделы выделены мажоро-минор и энгармоническая модуляция, что, однако, не исключает использования отдельных аккордов мажоро-минорных систем (например, трезвучия VI низкой ступени) или какого-либо энгармонического оборота в примерах на другие темы (например, при модуляциях в тональности III и IV степени родства). Ряд примеров переработан и улучшен с точки зрения формы, фактуры, голосоведения и др.

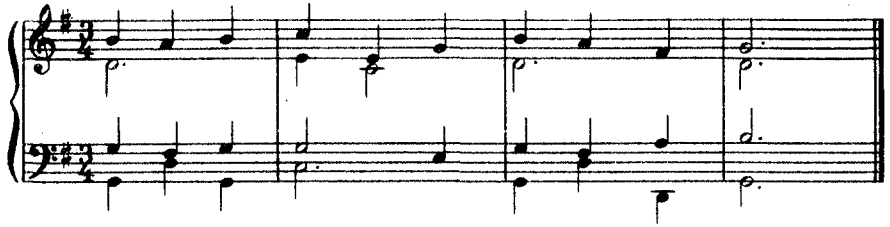
Автор считает приятным долгом выразить глубокую благодарность преподавателю музыкального училища при Московской консерватории Дмитрию Александровичу Блюму за его ценные советы и замечания, сделанные при переработке и подготовке автором настоящего пособия ко второму изданию.

Б. Алексеев

I. ДИАТОНИЧЕСКИЕ АККОРДОВЫЕ СРЕДСТВА

а) Главные трезвучия лада (T, S и D) и их обращения

1



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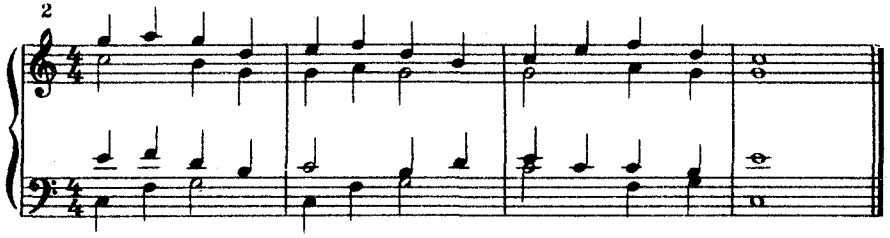

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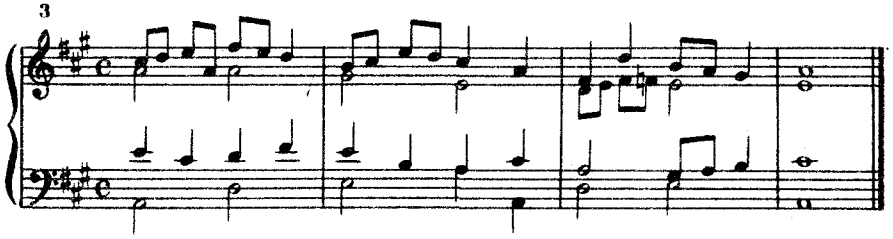

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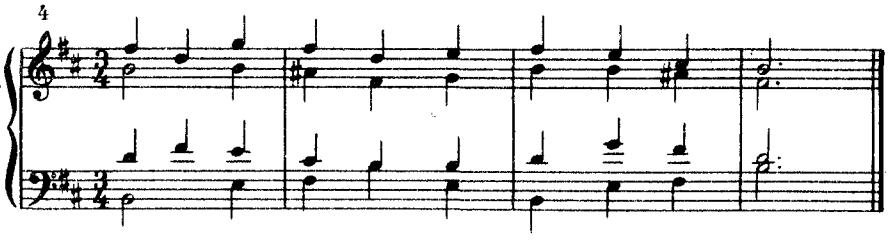

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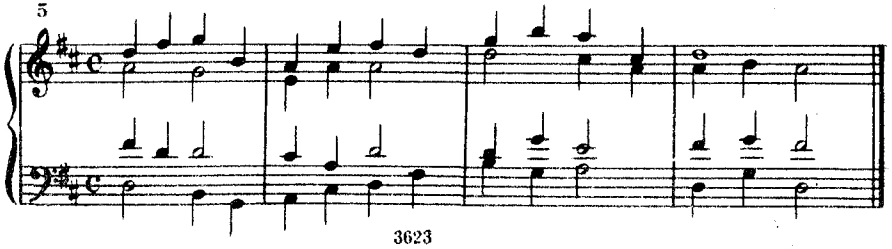

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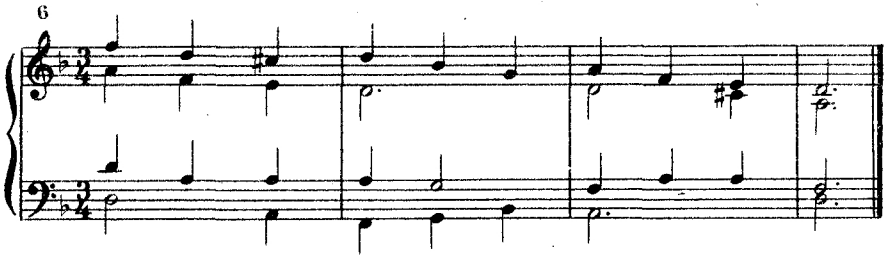

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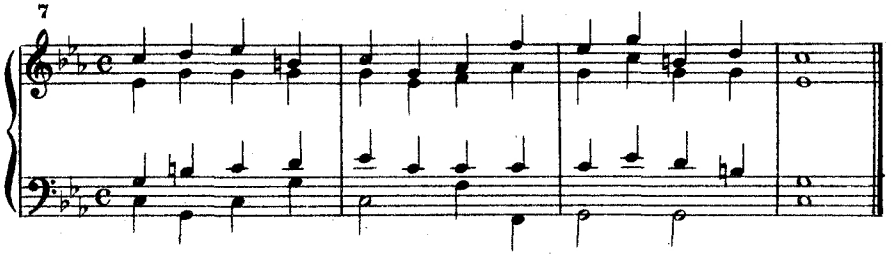

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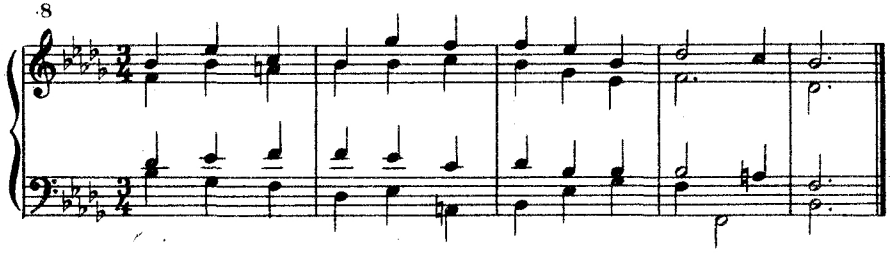

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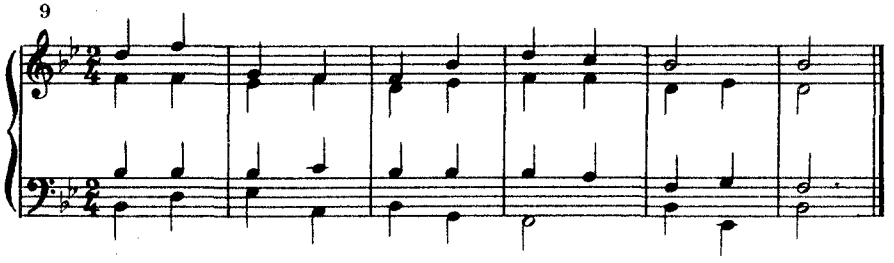

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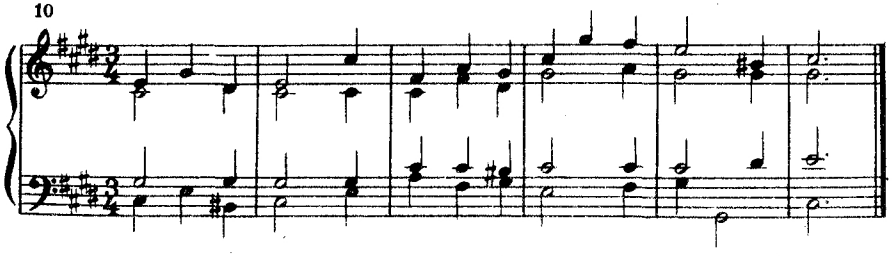
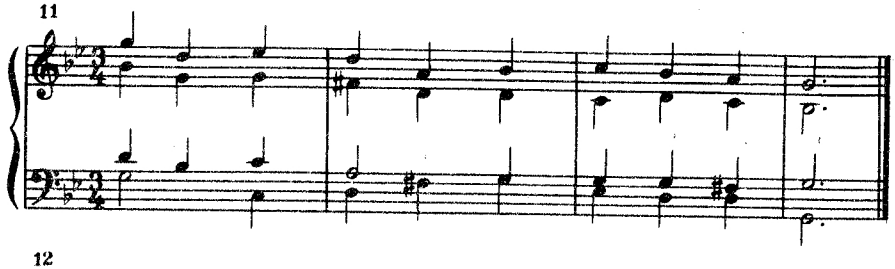


б) Доминантсептаккорд (D_7) с обращениями

11



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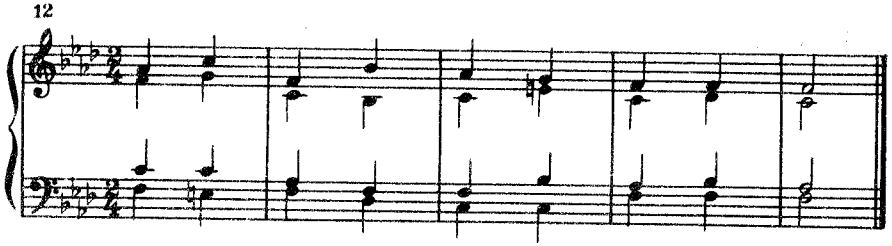

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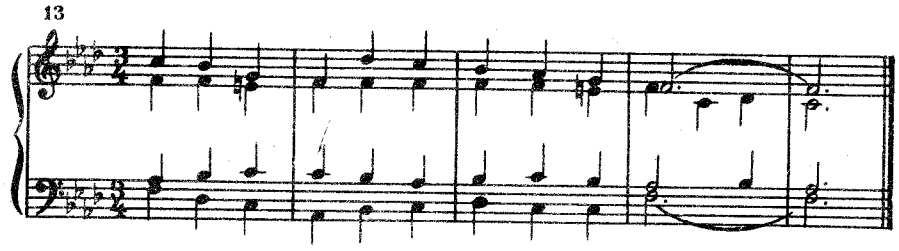

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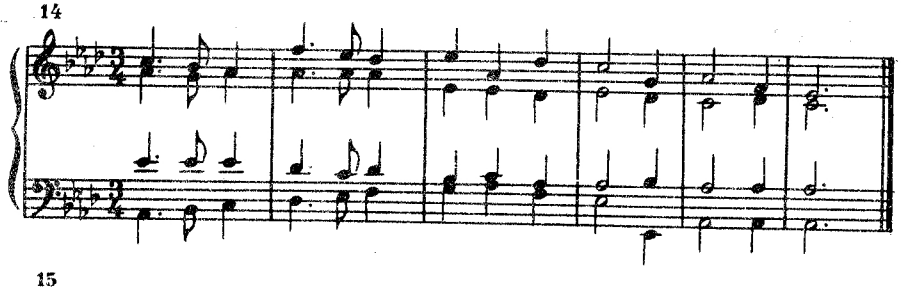

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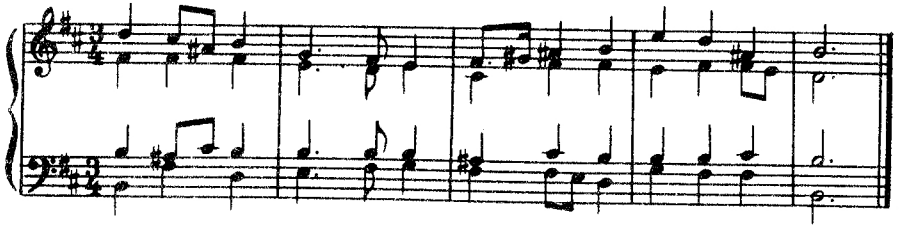

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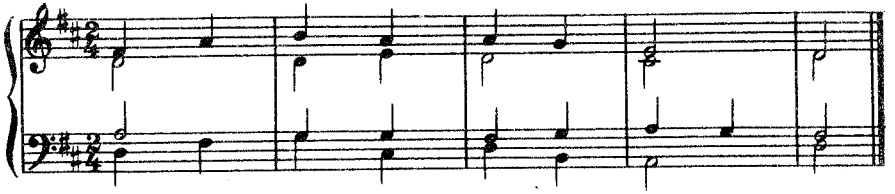

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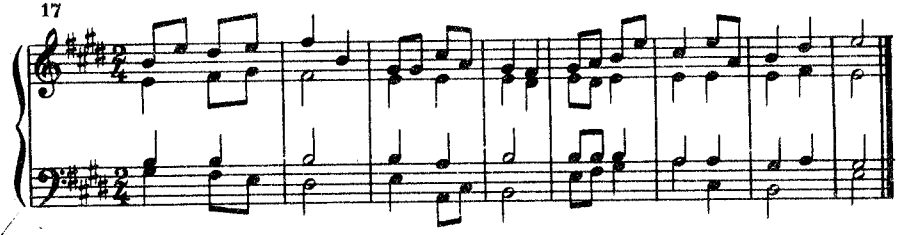

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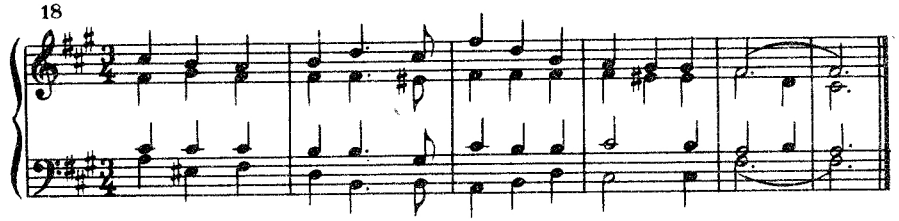

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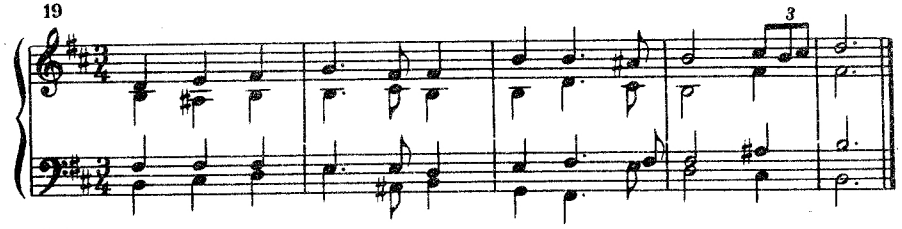

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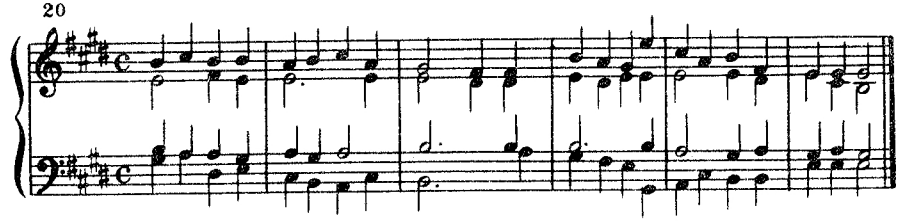

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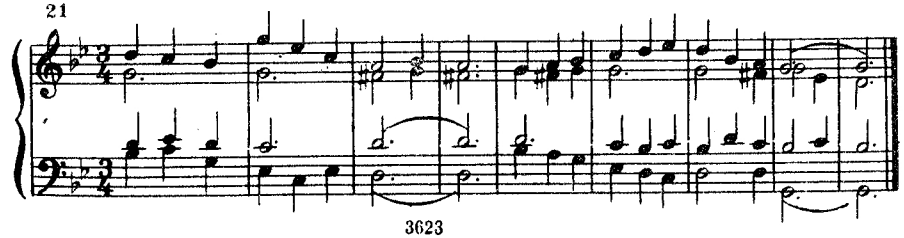

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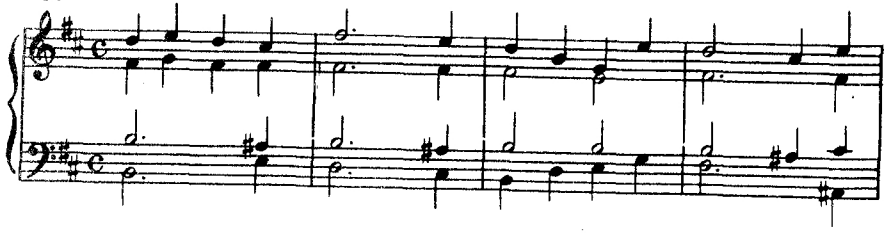

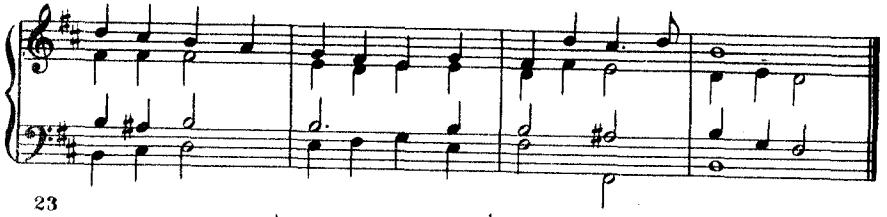

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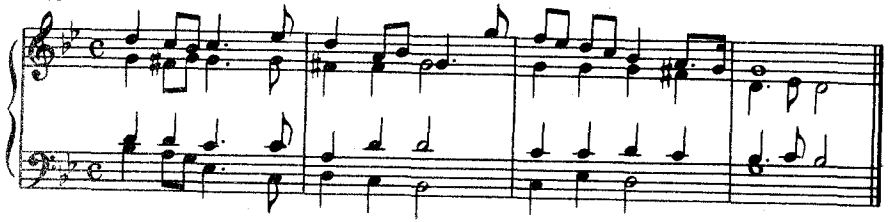

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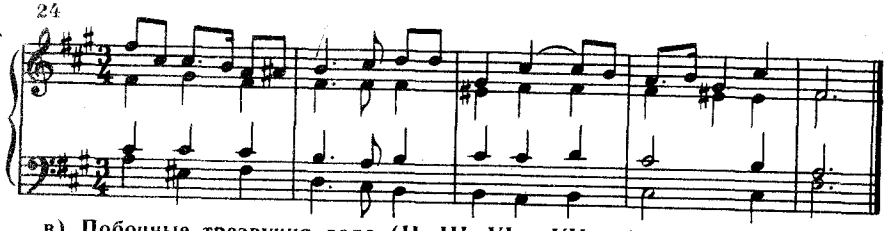
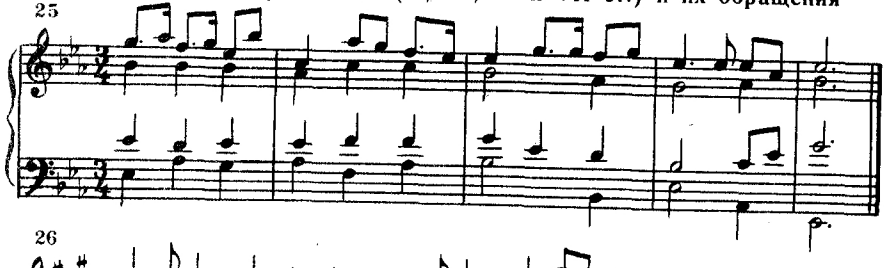


в) Побочные трезвучия лада (II, III, VI и VII ст.) и их обращения

25



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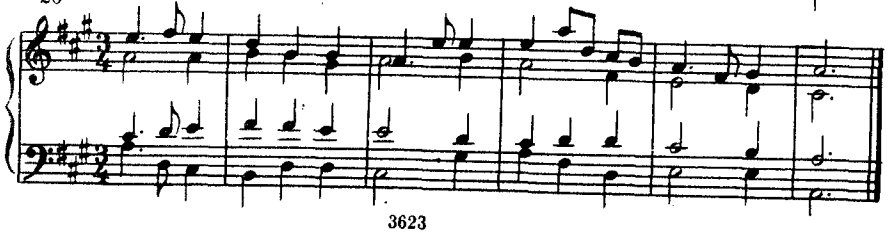

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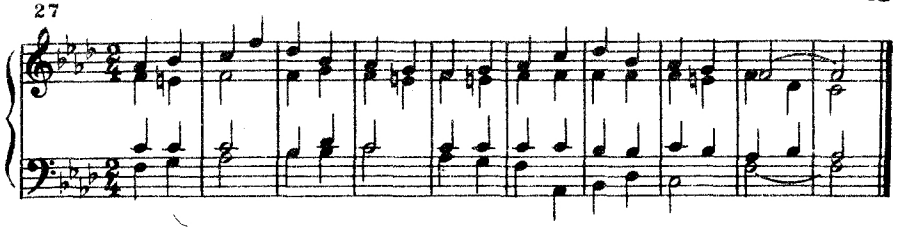

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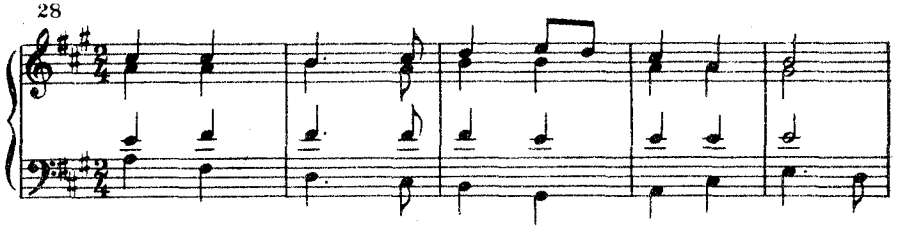

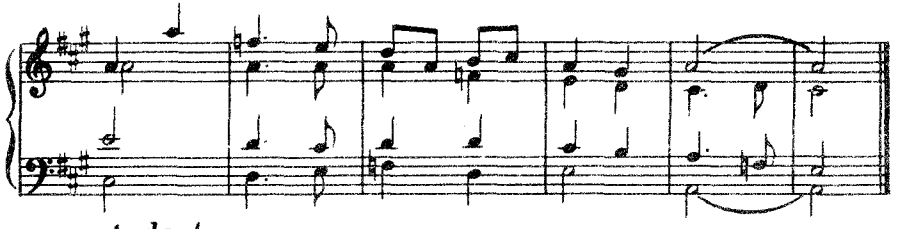

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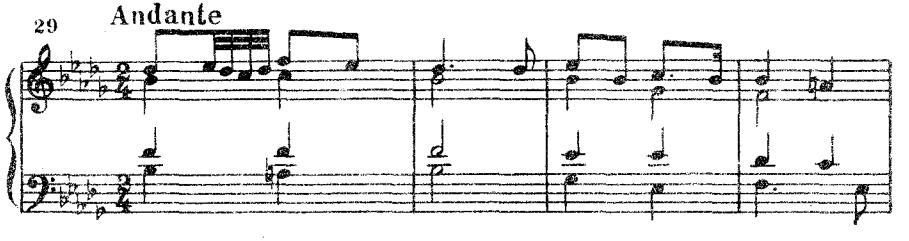

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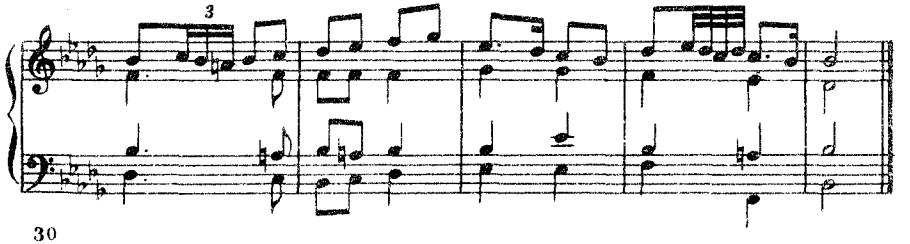

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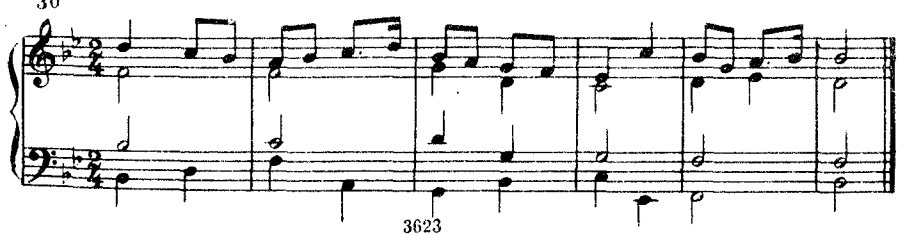

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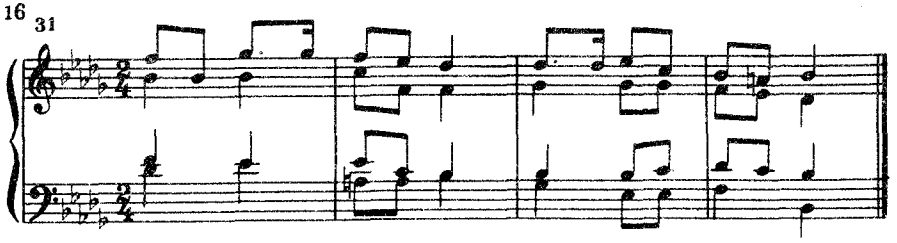

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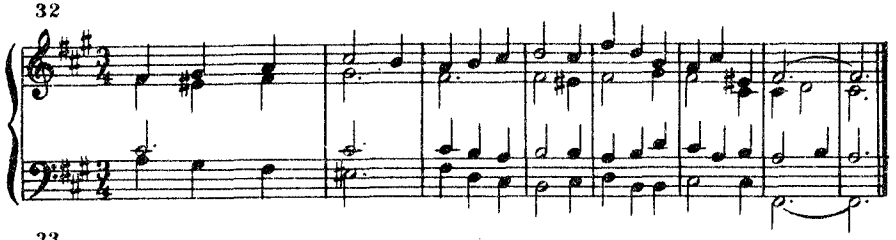

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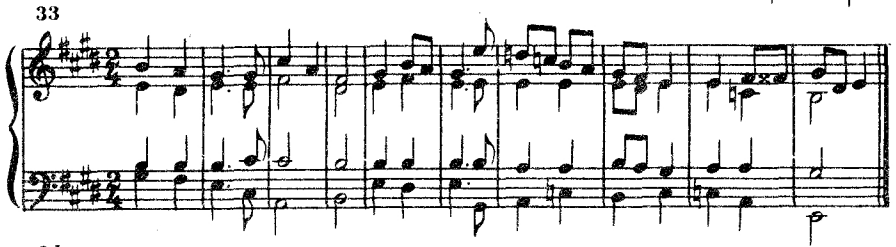

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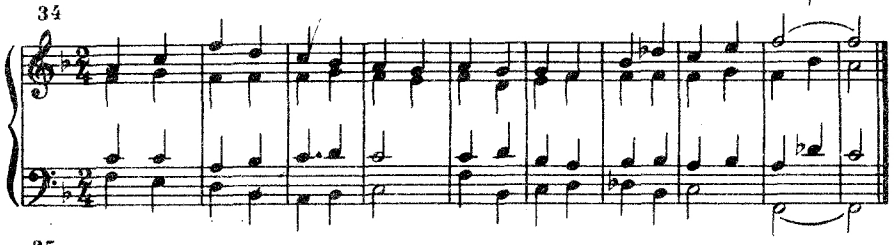

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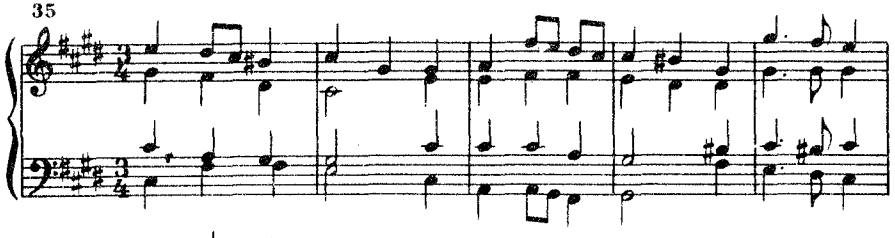

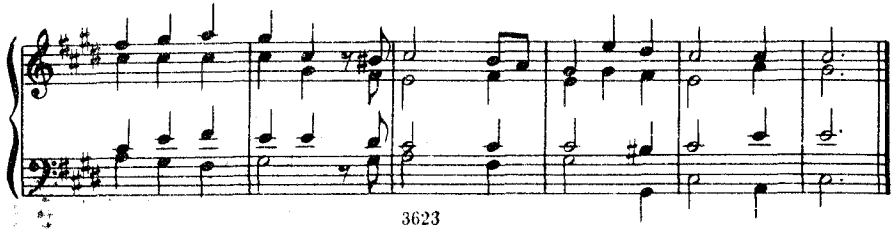

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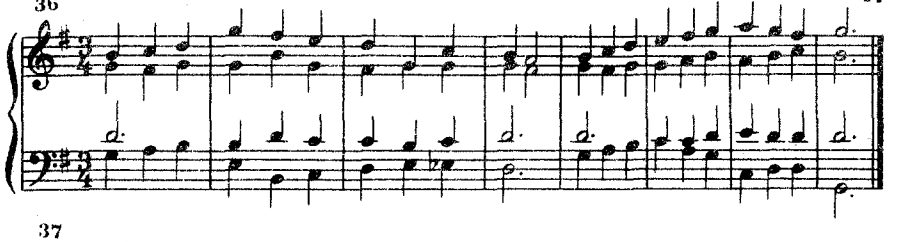

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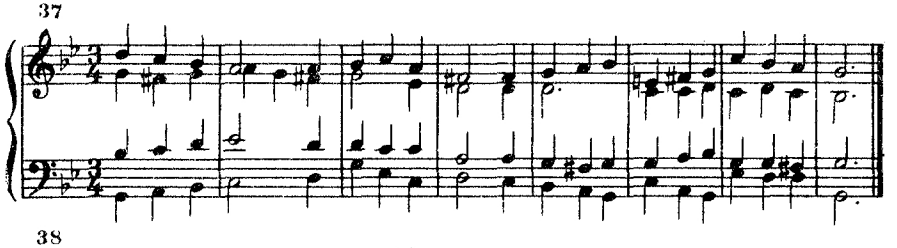

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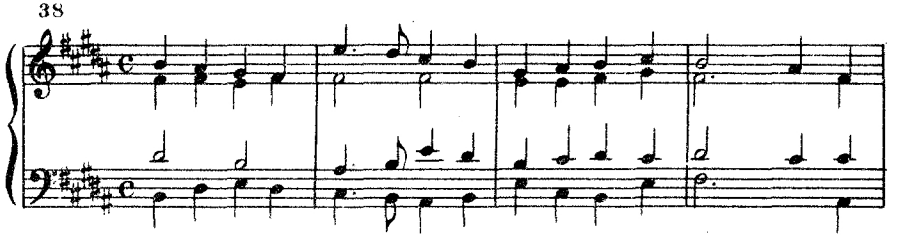

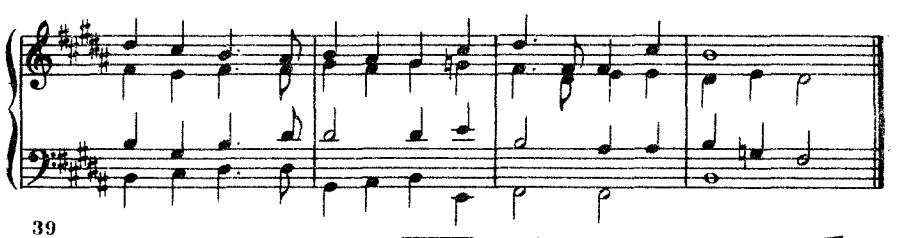

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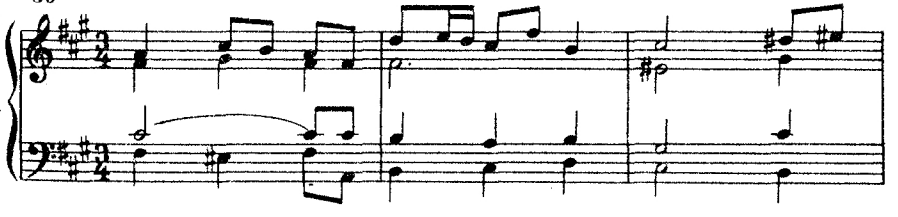
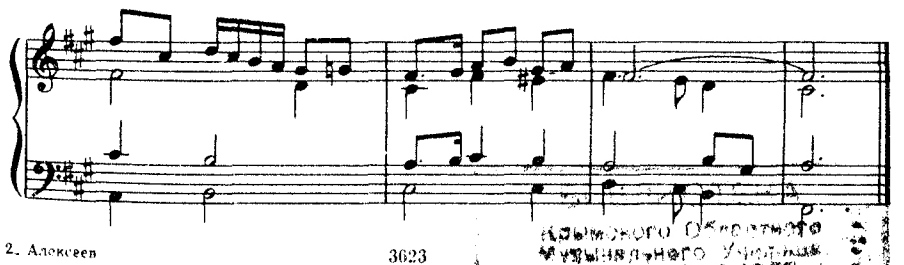
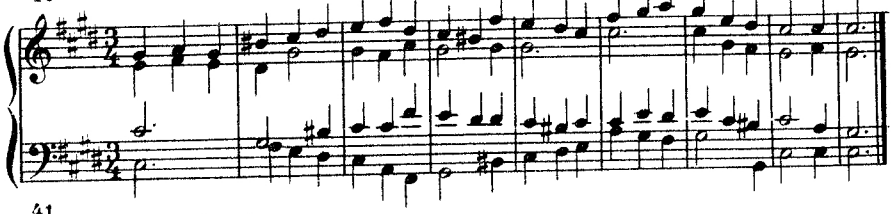




Крымского областного
музыкального училища
им. Чайковского
Инв. № 57022

г) Септаккорды II и VII ступеней (II_7 и VII_7) с обращениями Доминантнонаккорд (D_9). Доминанта с секстой (D^6, $D^6{}_7$ и $D^6{}_9$)

40



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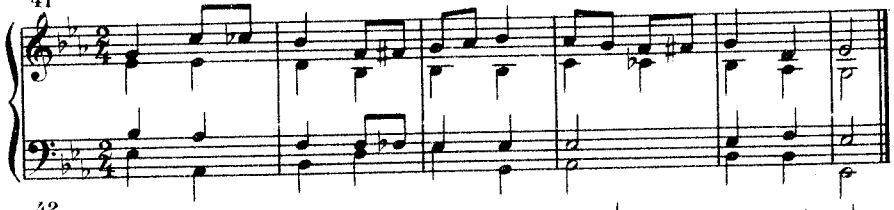

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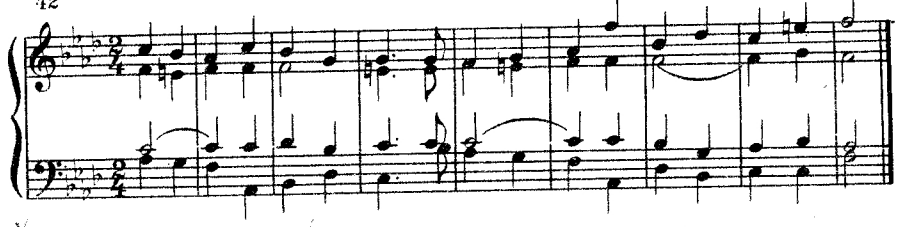

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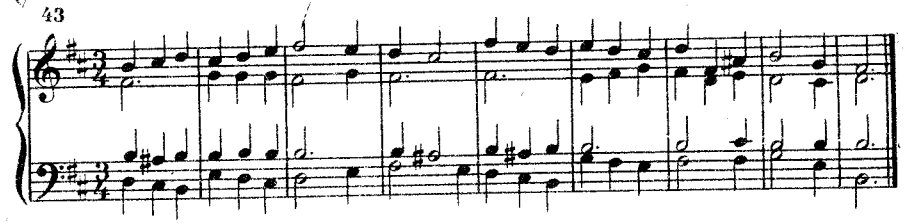

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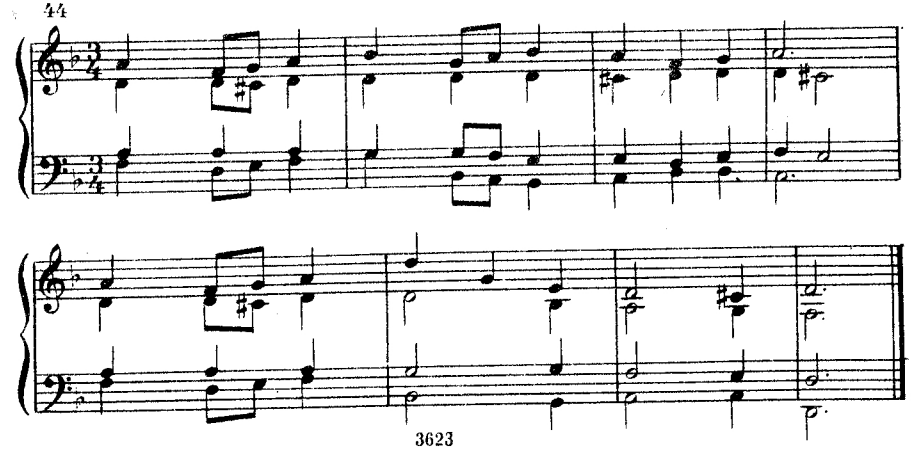

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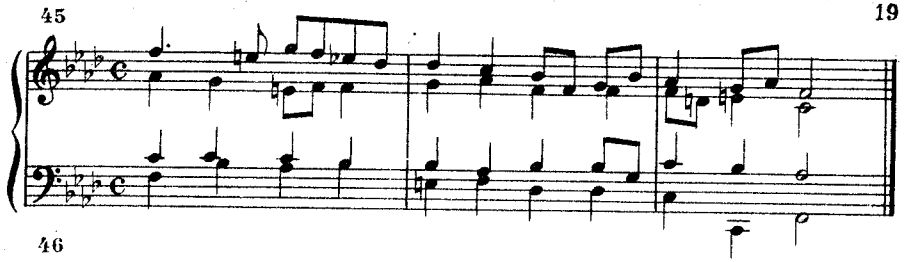

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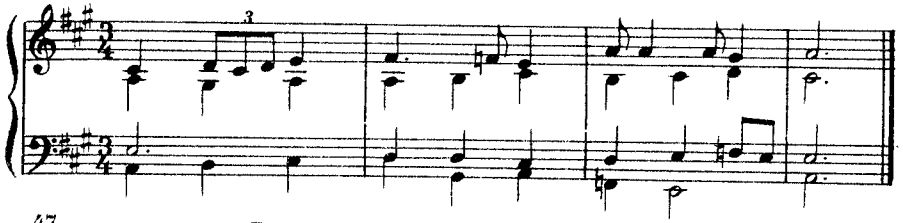

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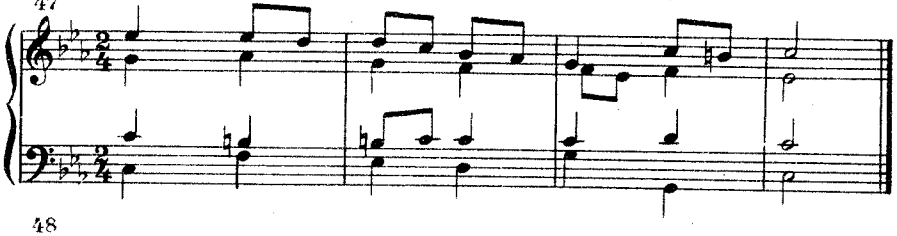

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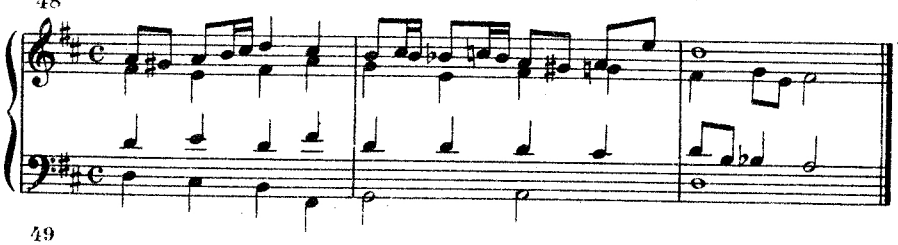

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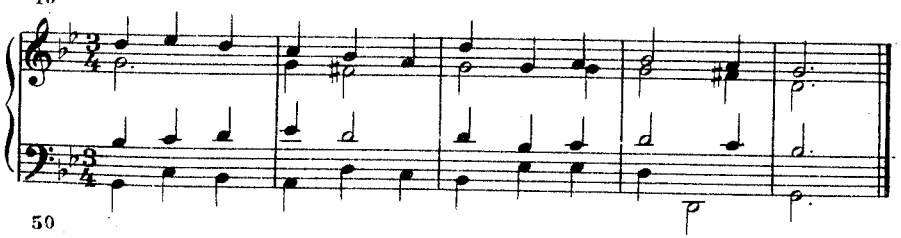

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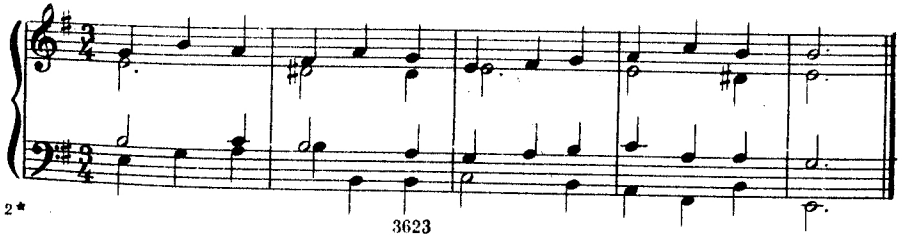

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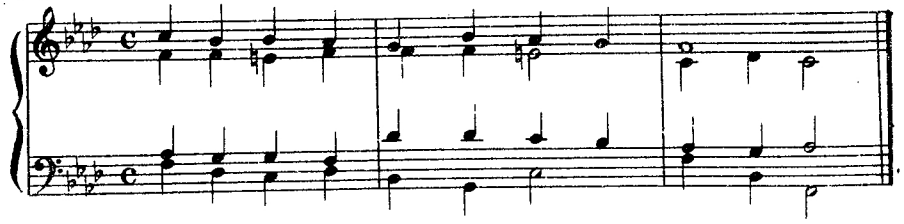

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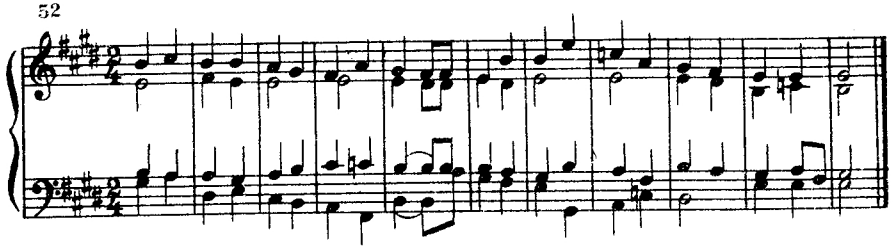

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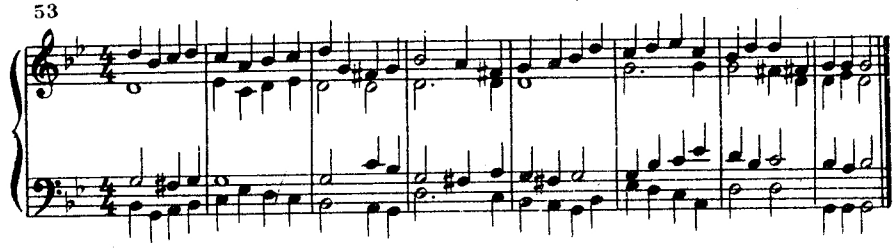

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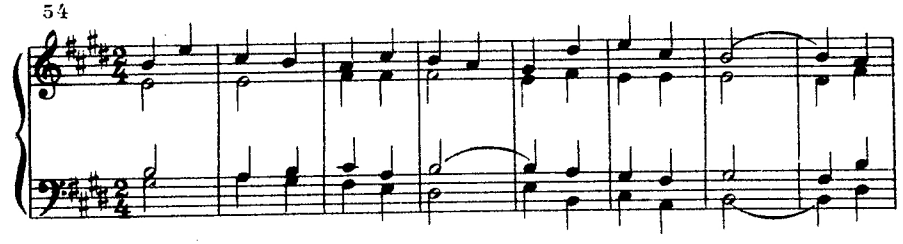

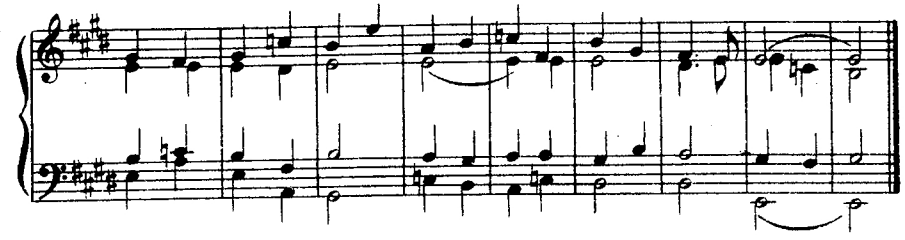

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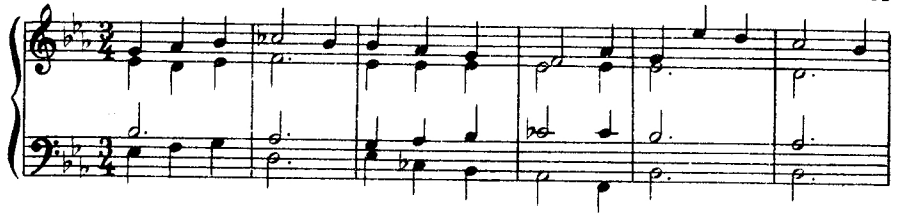

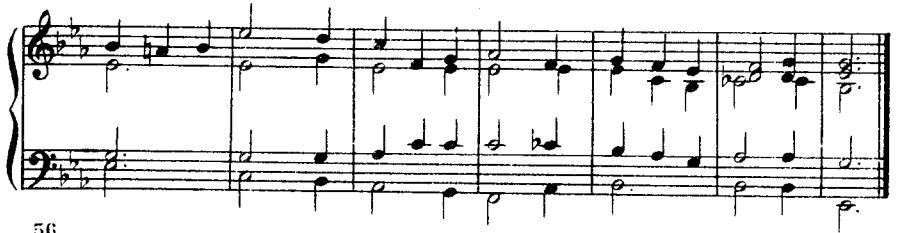

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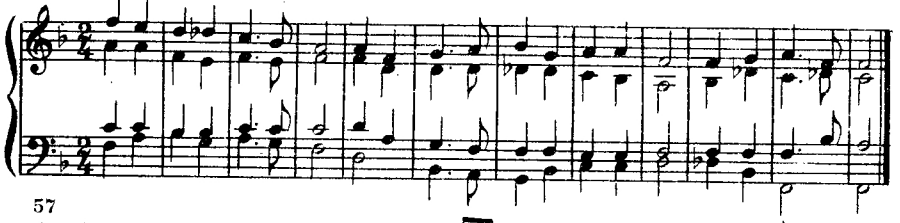

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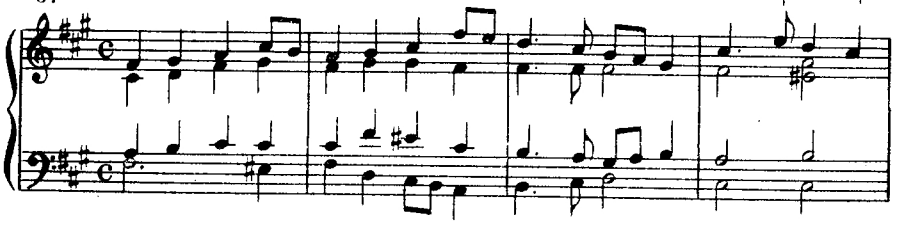

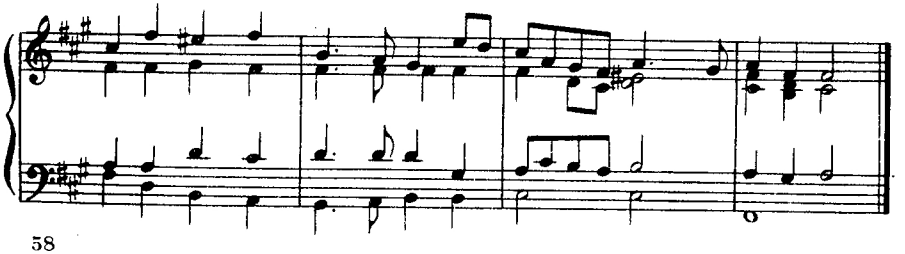

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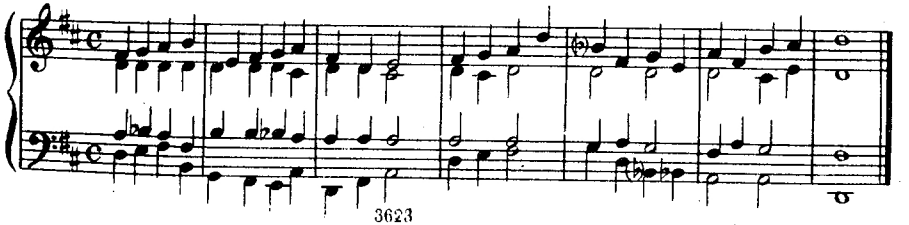

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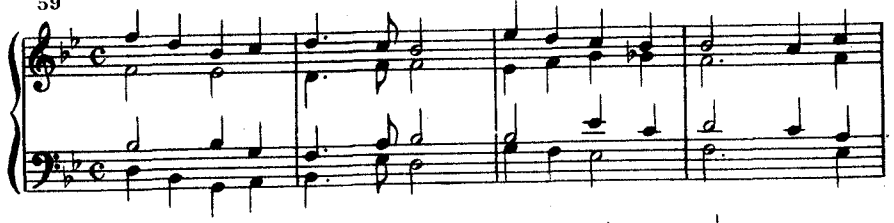

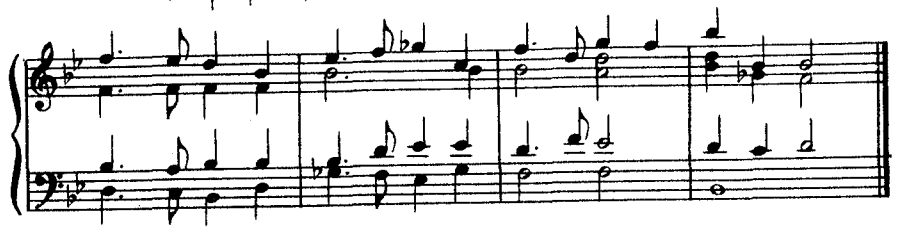

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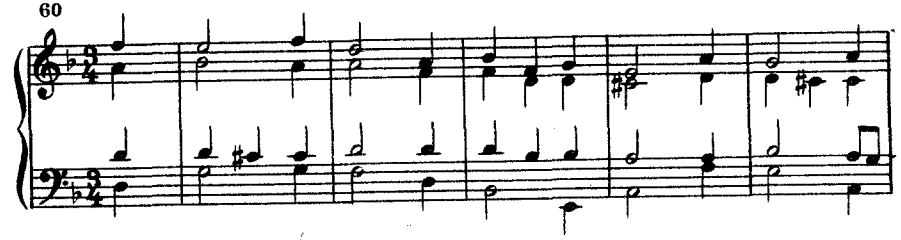

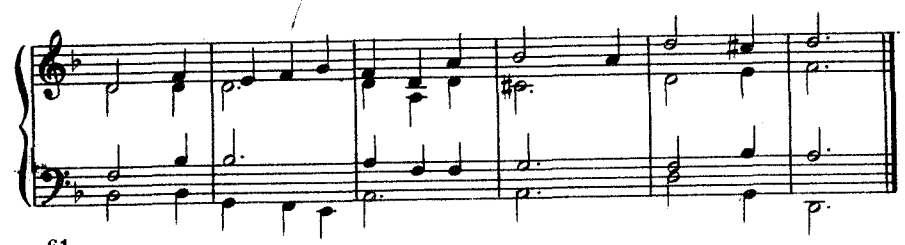

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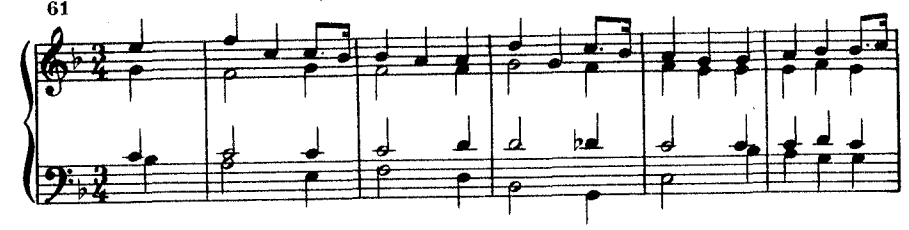
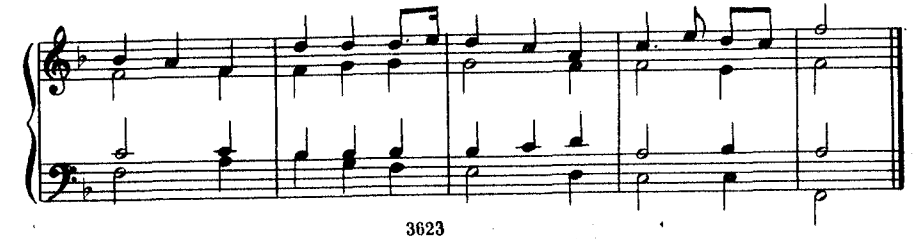
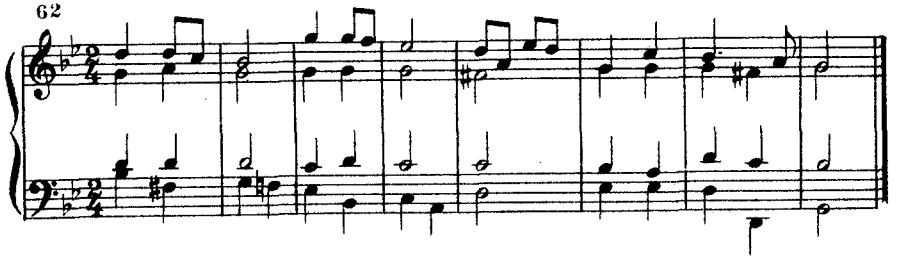




д) Побочные септаккорды (I_7, III_7 IV_7 и VI_7) с обращениями

Фригийский оборот в мелодии и в басу

62



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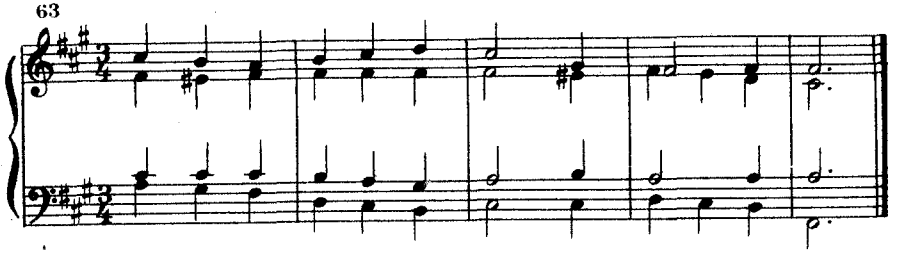

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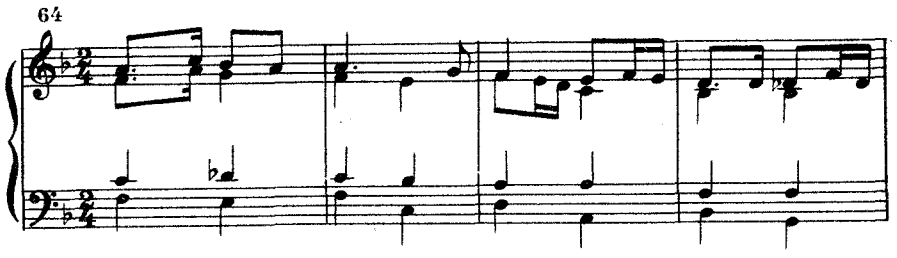

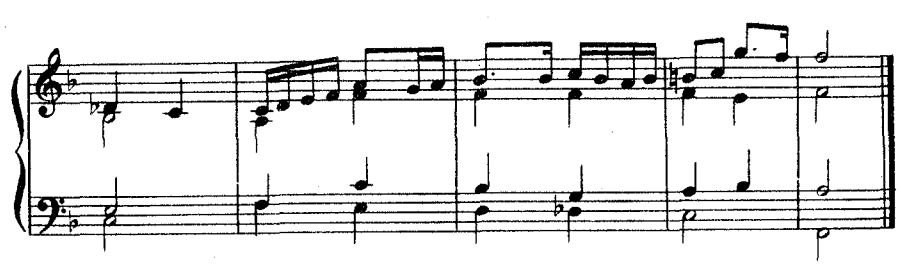

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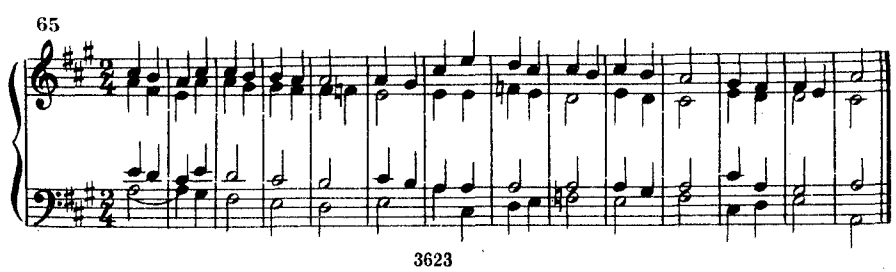

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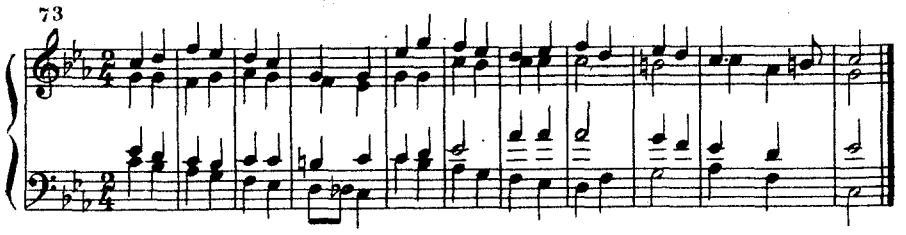
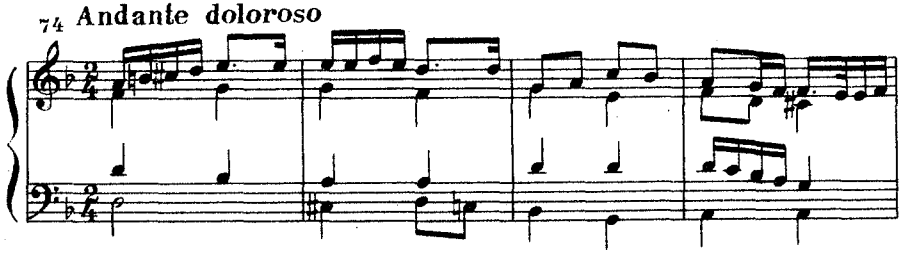
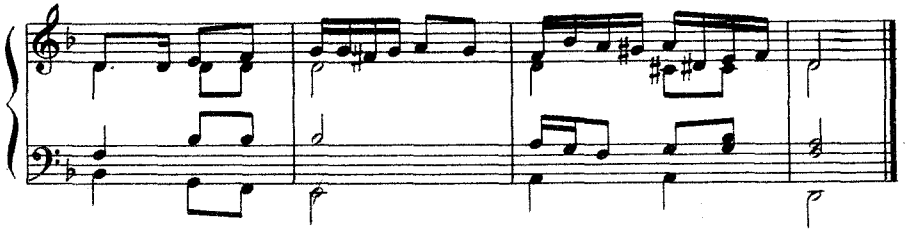
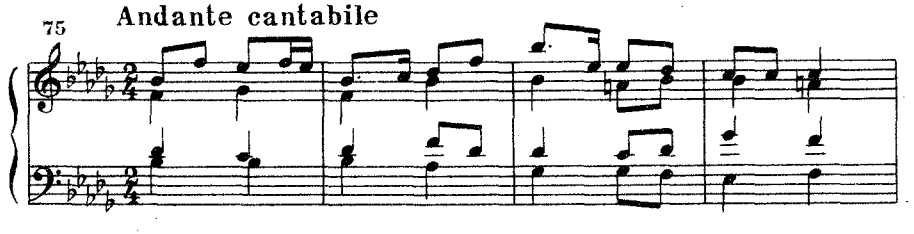


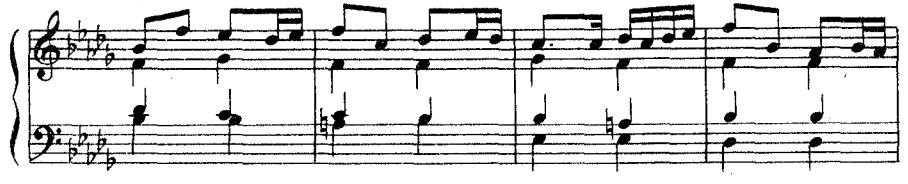
74 **Andante doloroso**

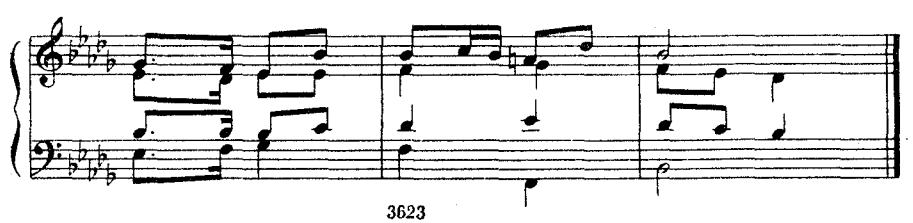




75 **Andante cantabile**







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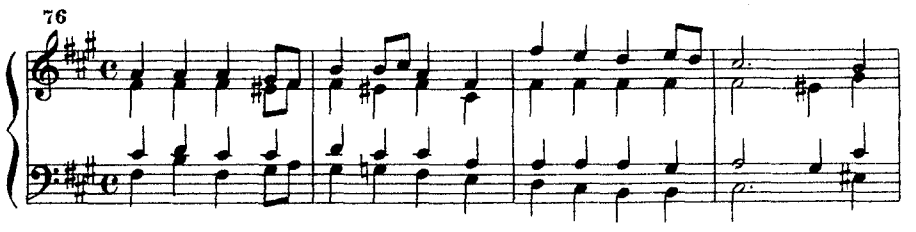

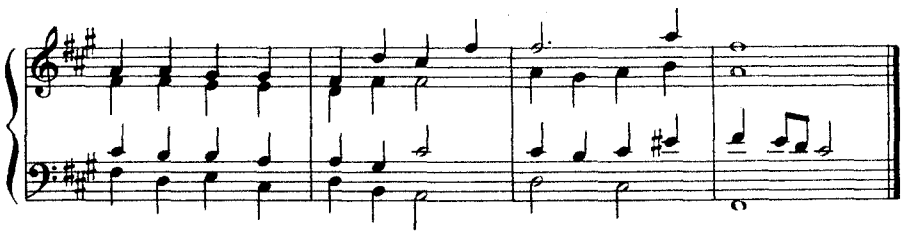

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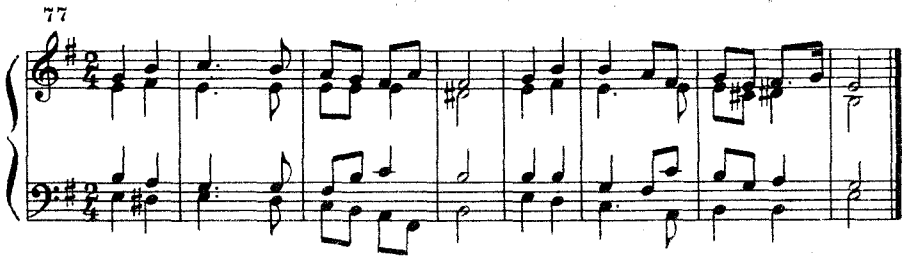
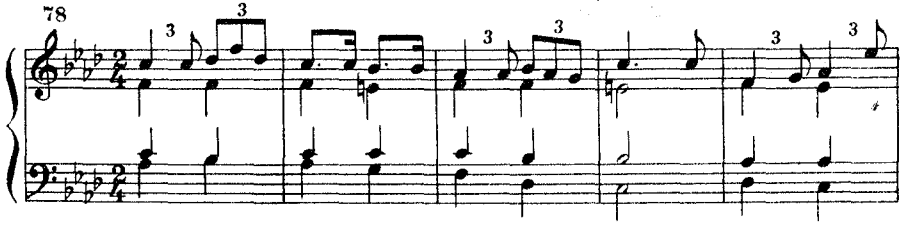
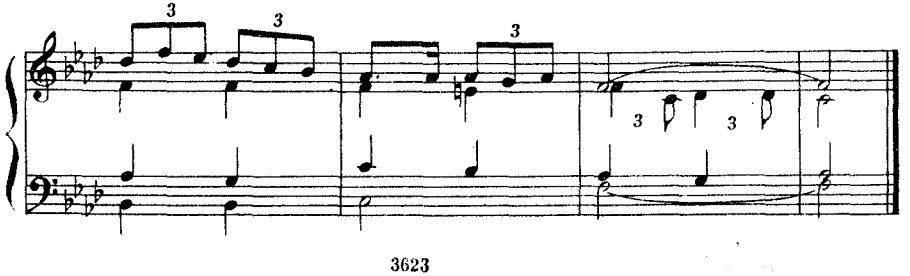


Molto moderato e semplice

78



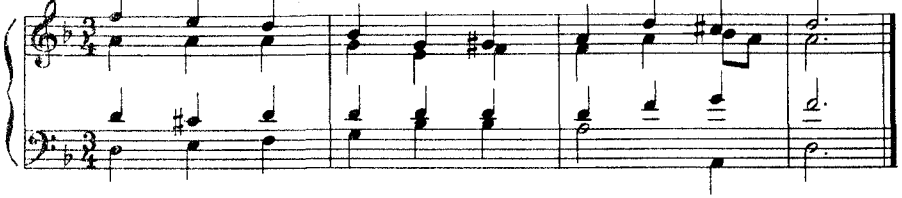


II. ДВОЙНАЯ ДОМИНАНТА. ОТКЛОНЕНИЯ И МОДУЛЯЦИИ В ТОНАЛЬНОСТИ ДИАТОНИЧЕСКОГО РОДСТВА

(I СТЕПЕНЬ РОДСТВА)

а) Двойная доминанта

79



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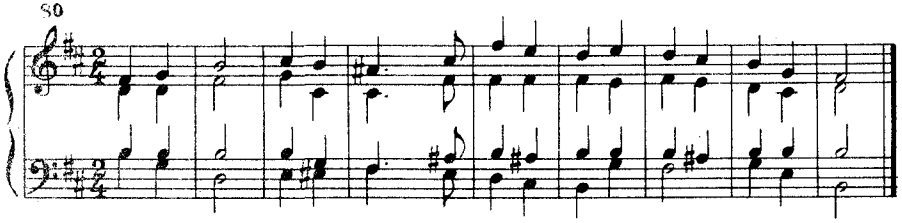

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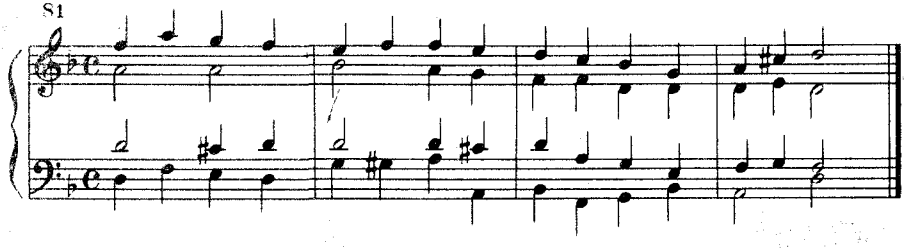

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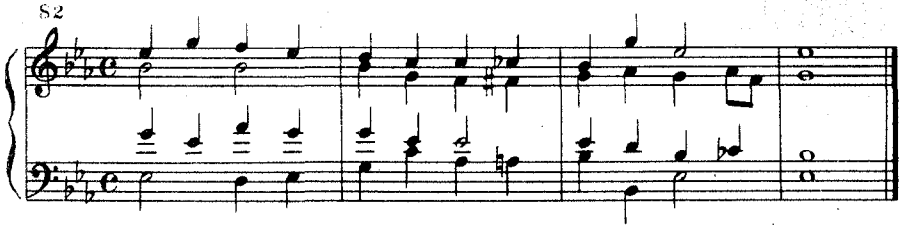

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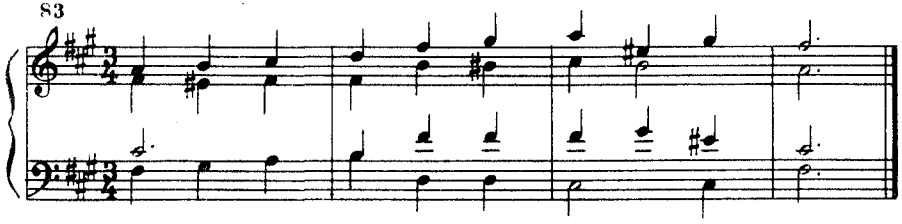

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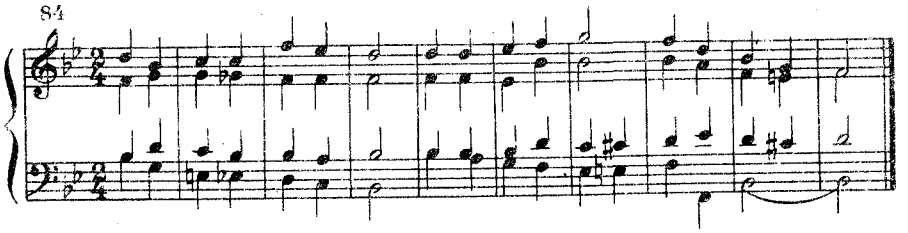

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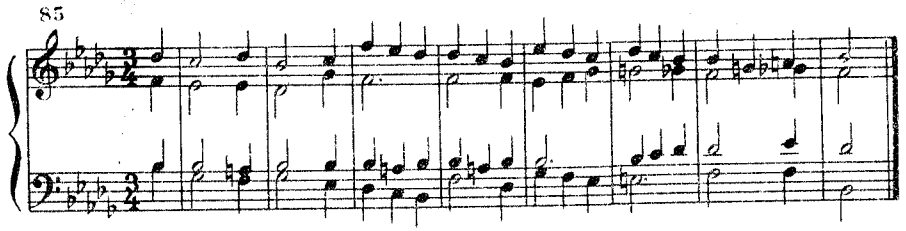

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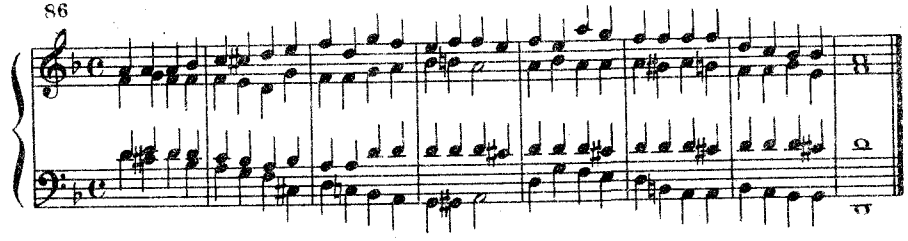

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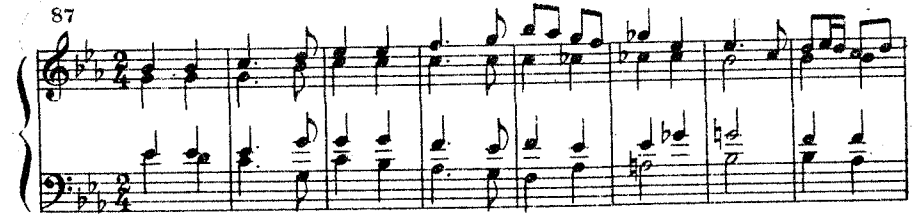
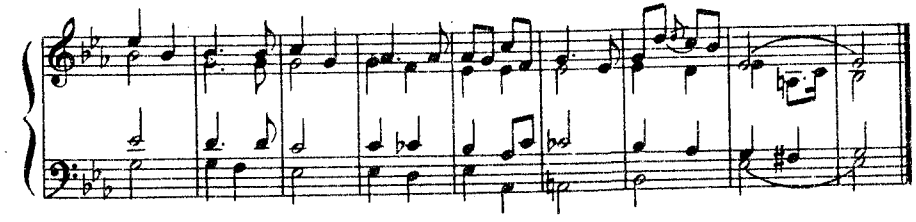
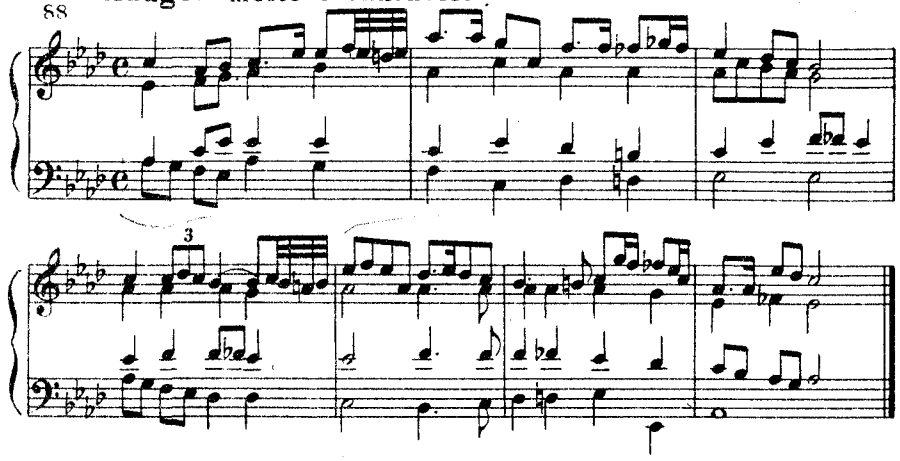




88 Adagio molto e cantabile



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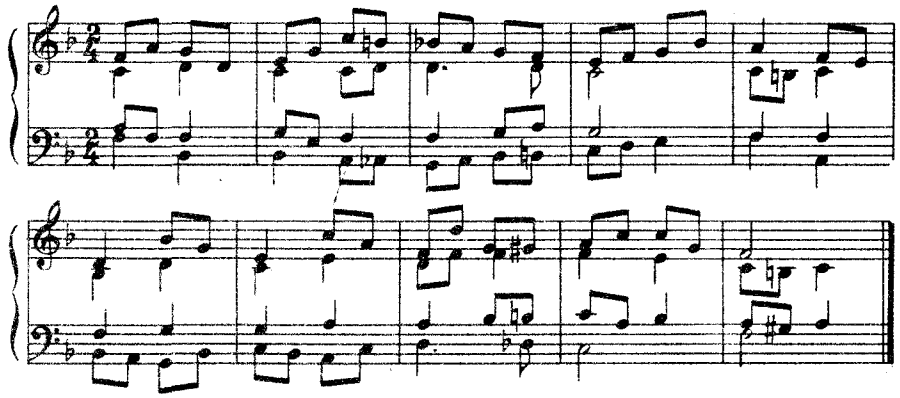
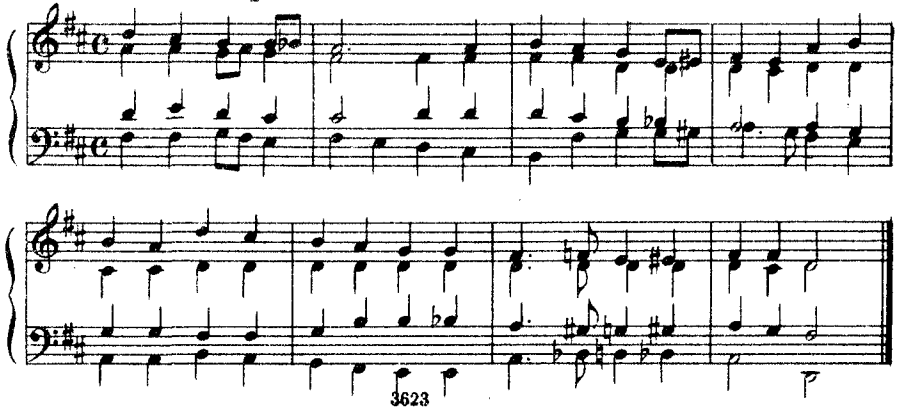


90 Andante espressivo



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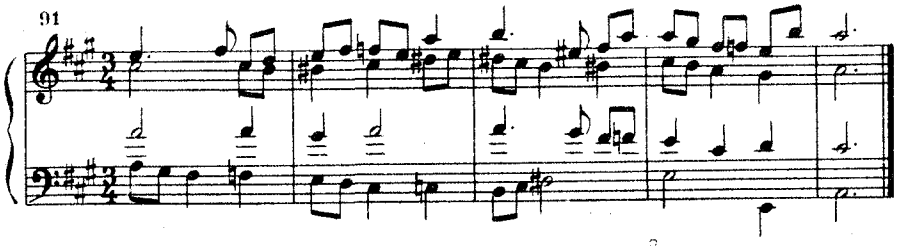

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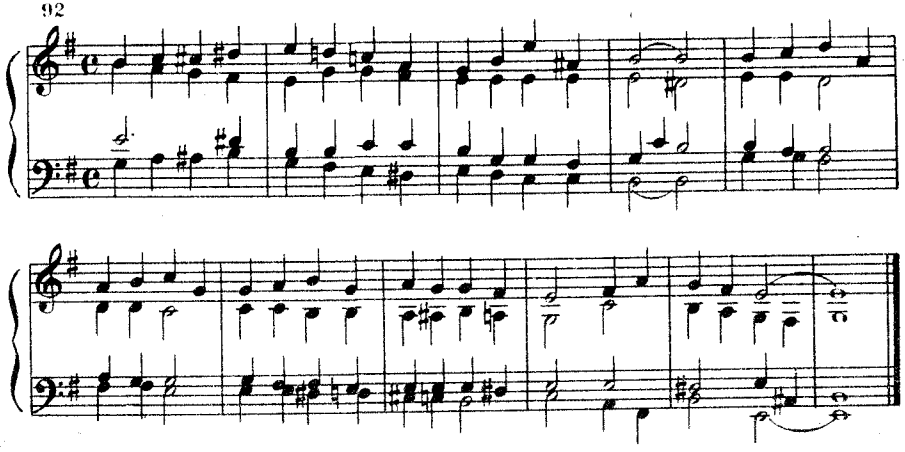

б) Отклонения в родственные тональности

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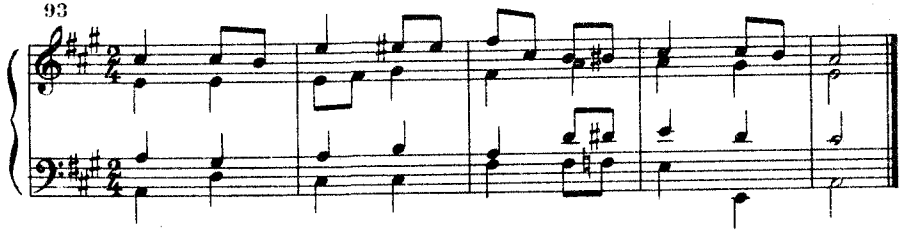

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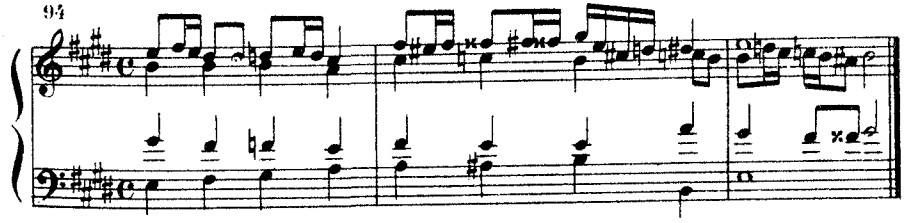

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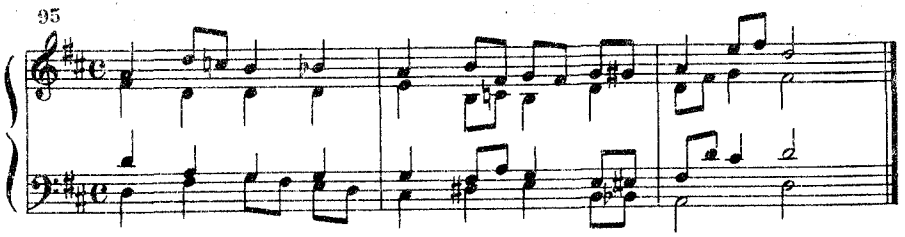

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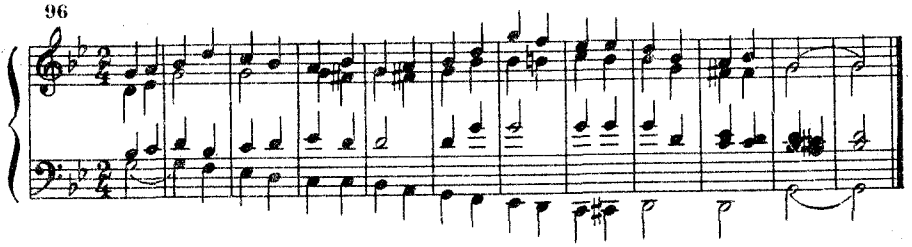

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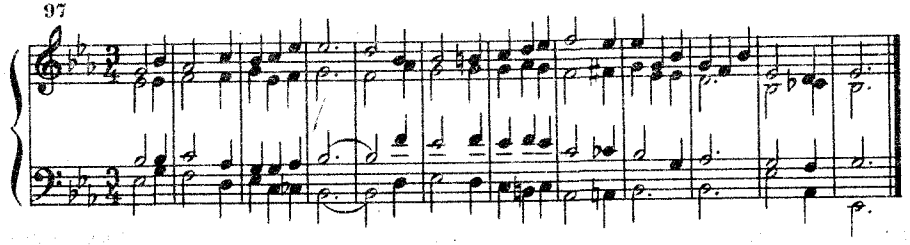
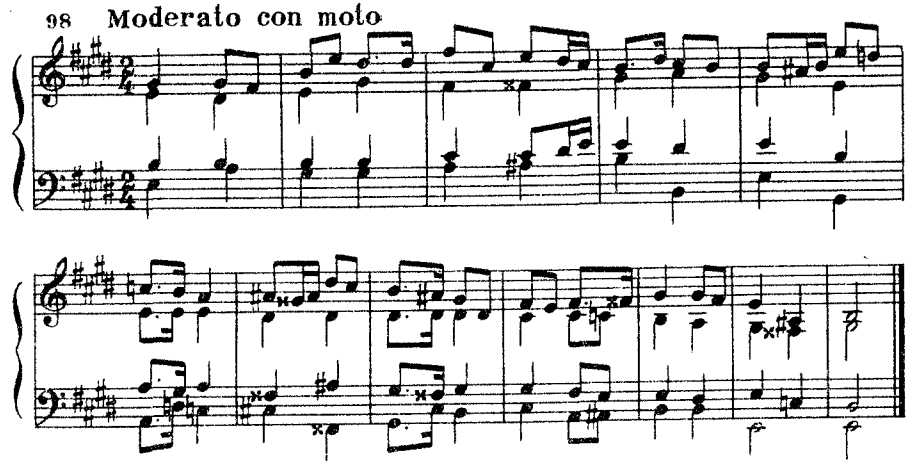
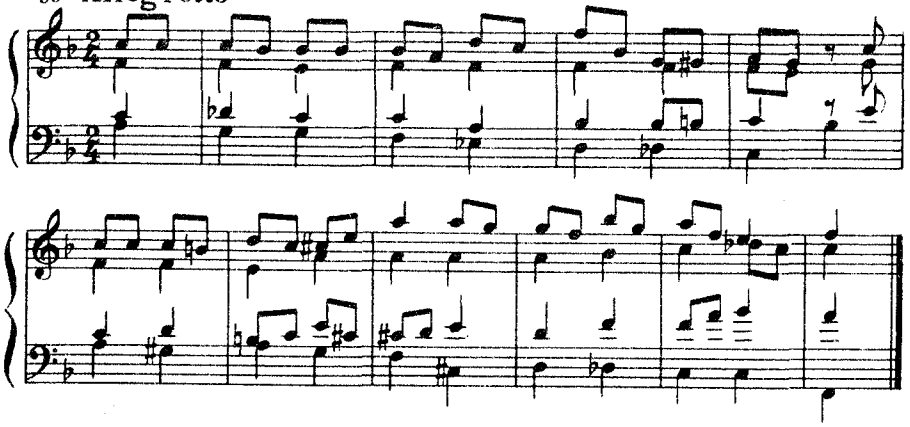


98 Moderato con moto



99 Allegretto



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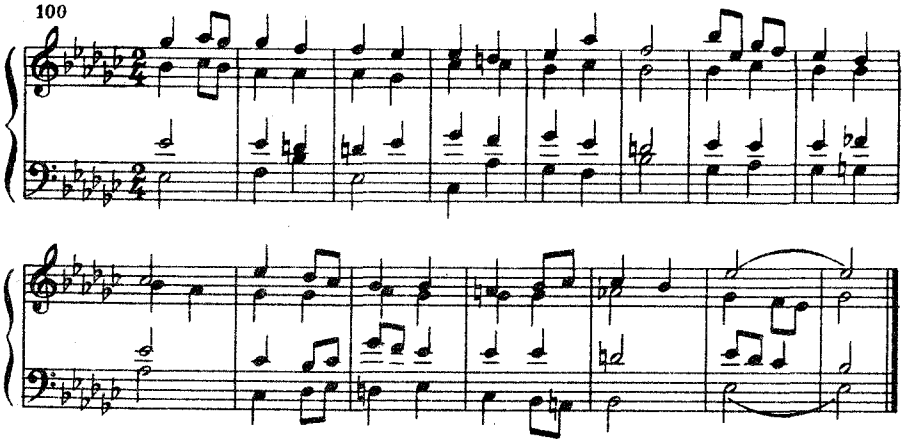
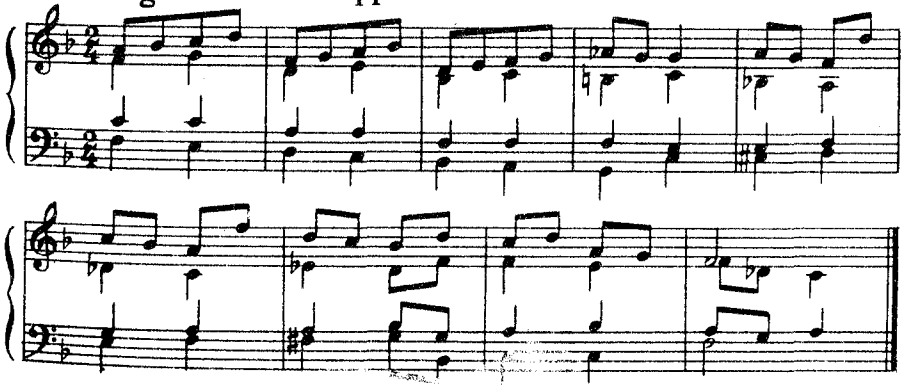


101 Allegro ma non troppo



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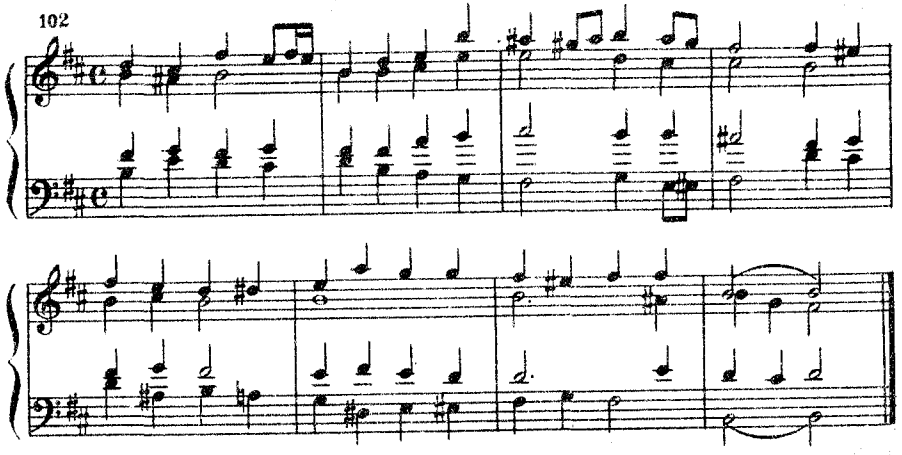

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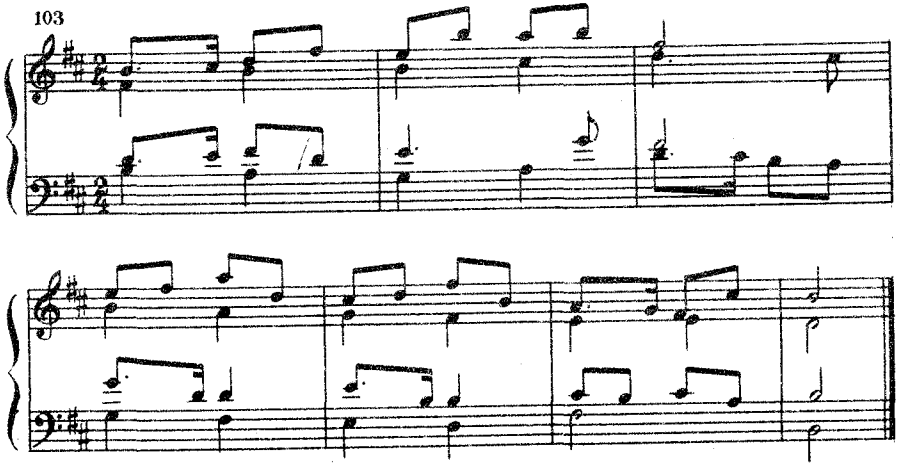

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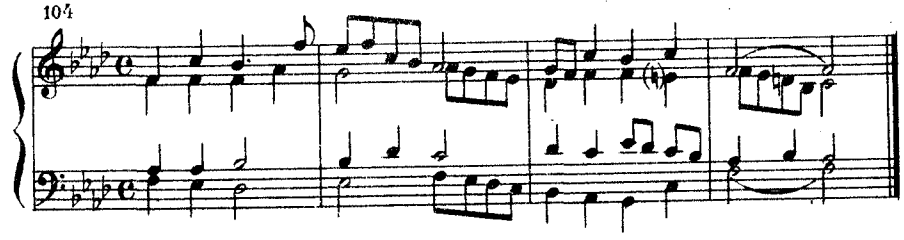

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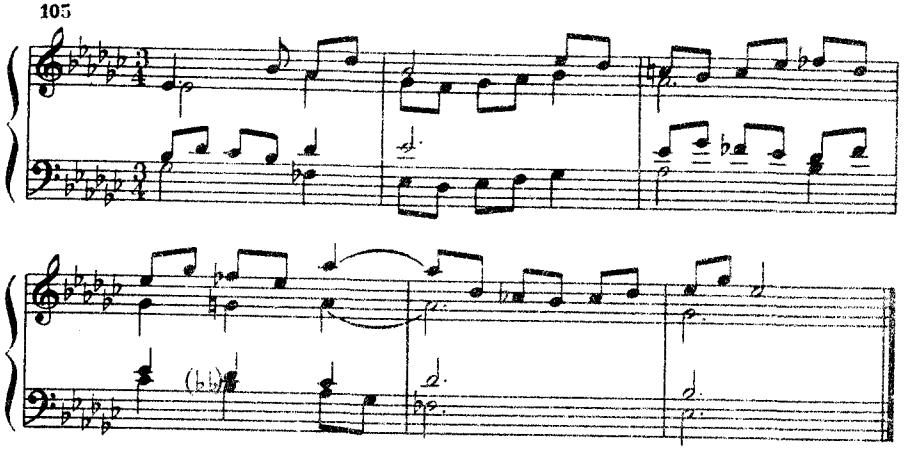

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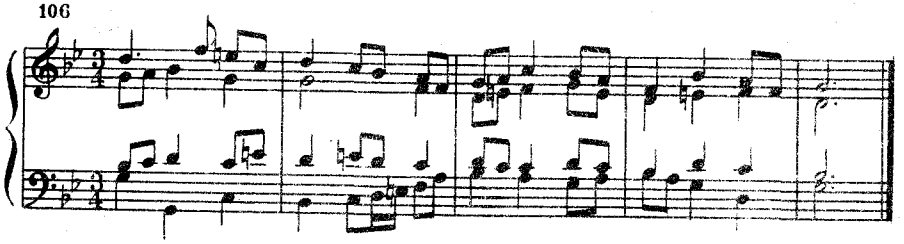

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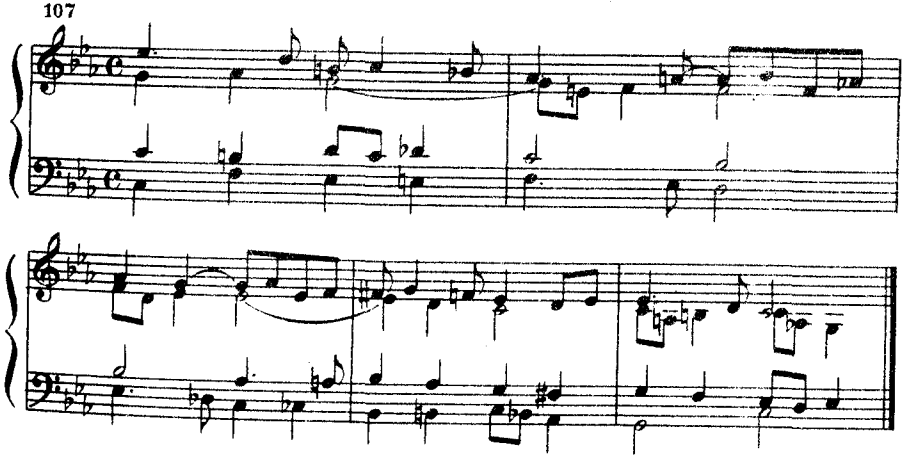
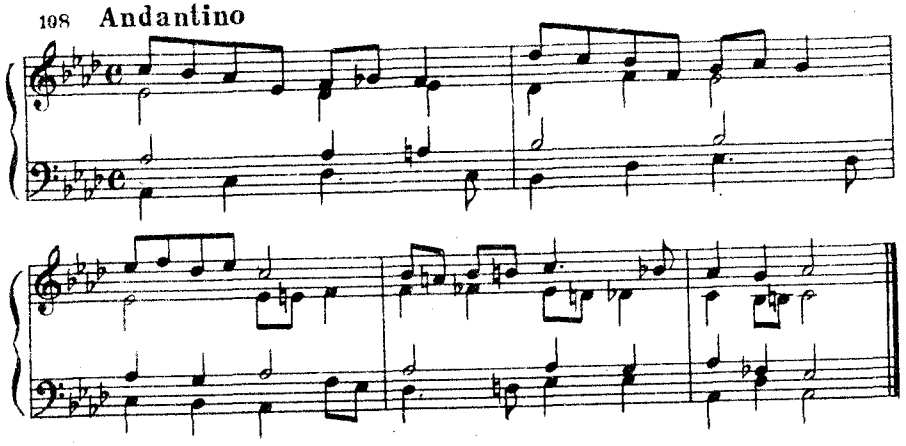


108 **Andantino**



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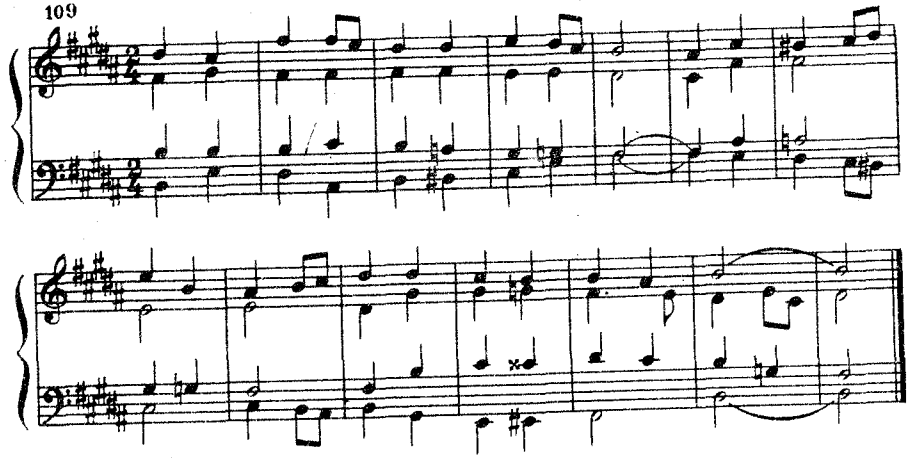

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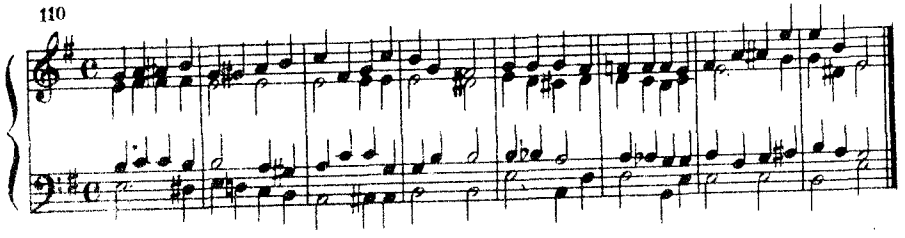
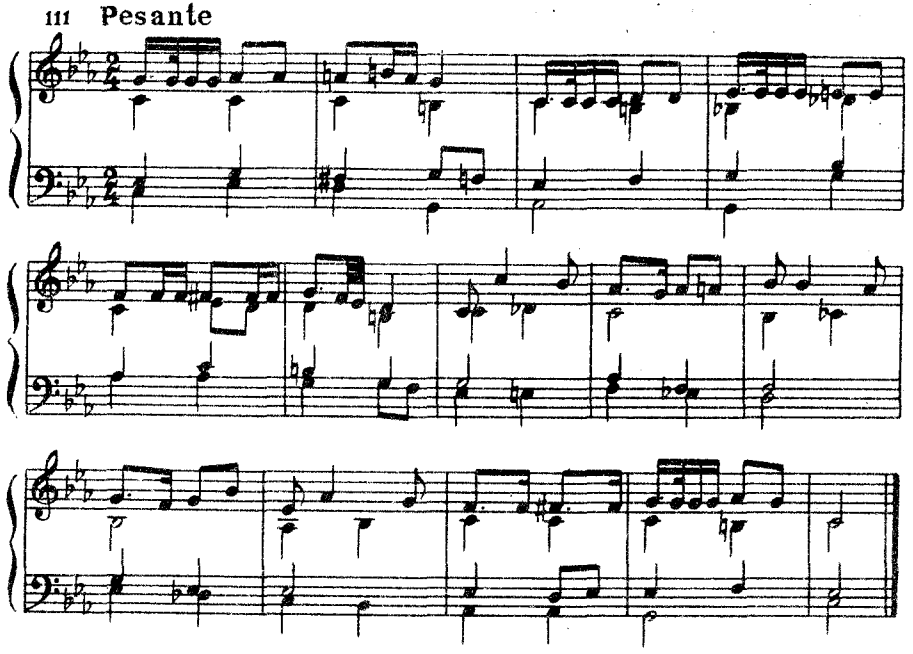


111 **Pesante**



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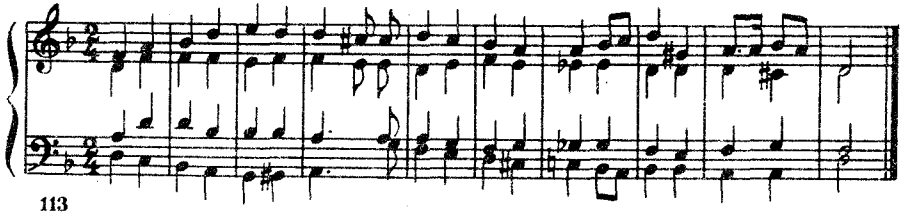

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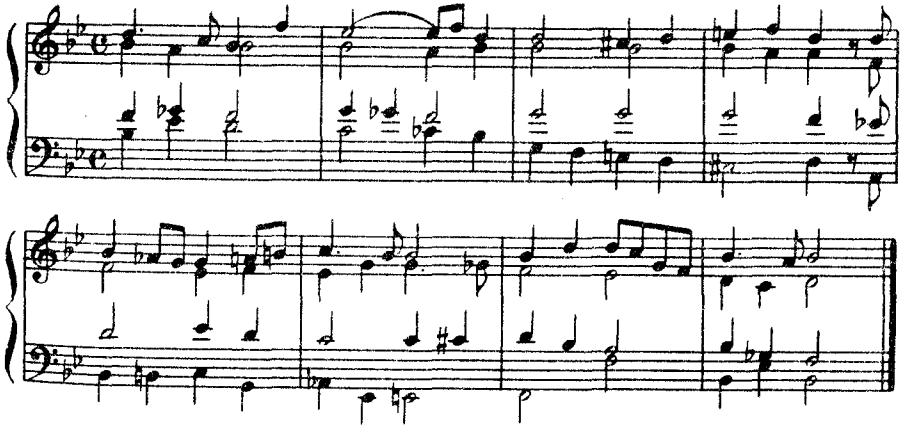

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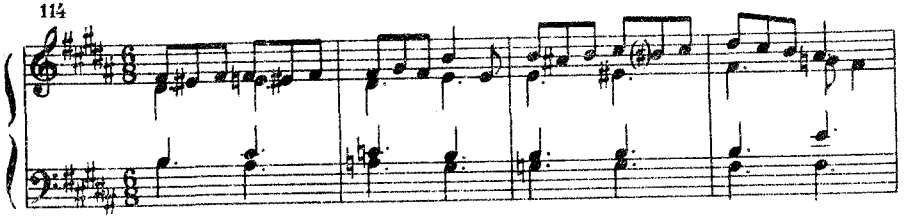

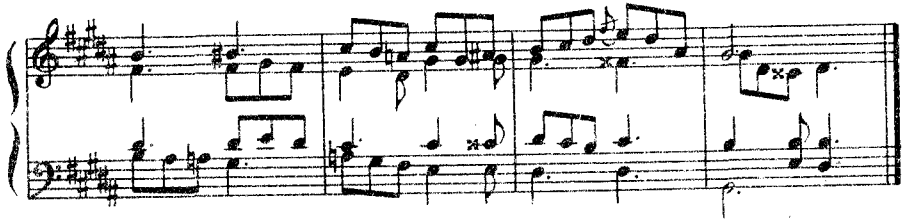

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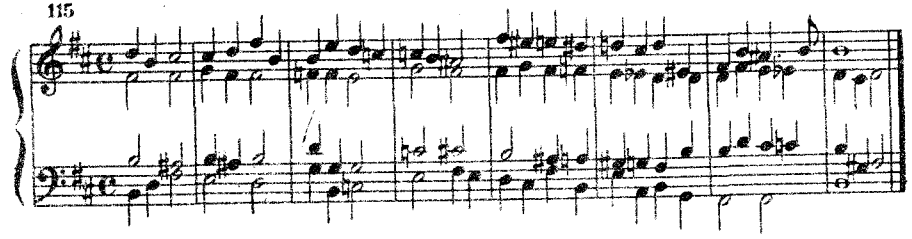

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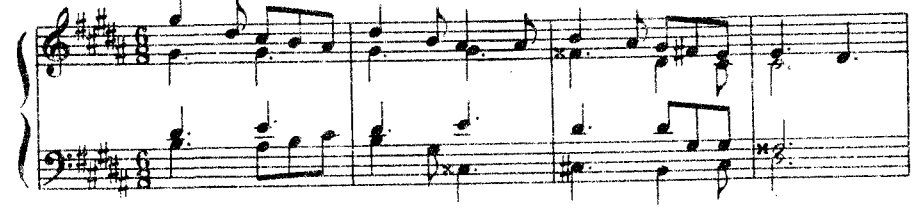

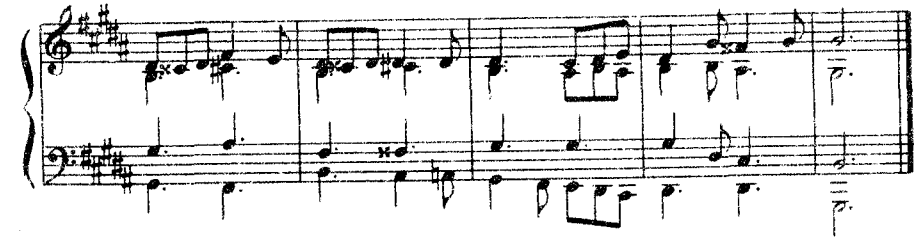

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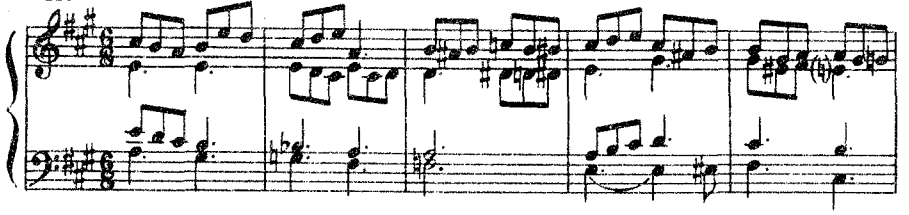

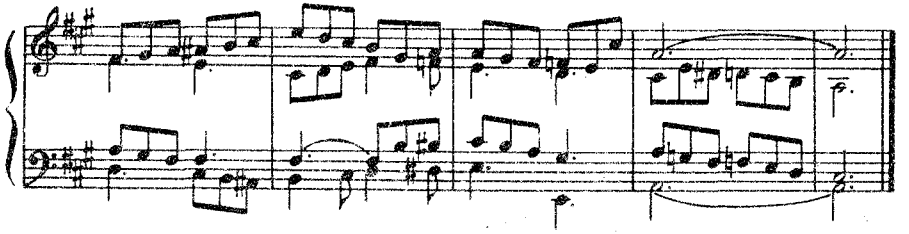

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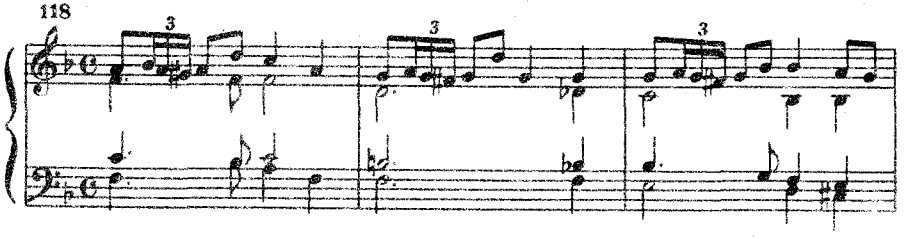
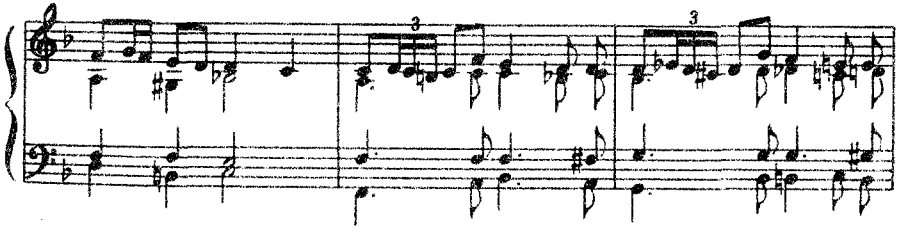
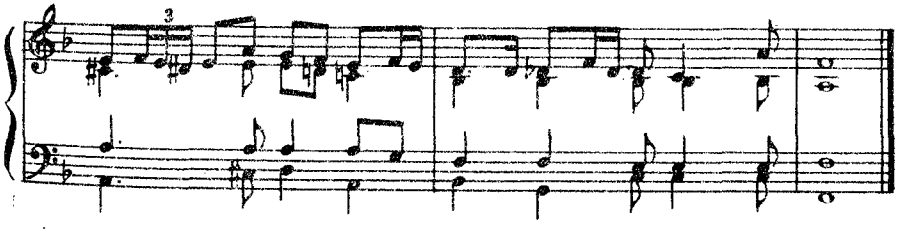
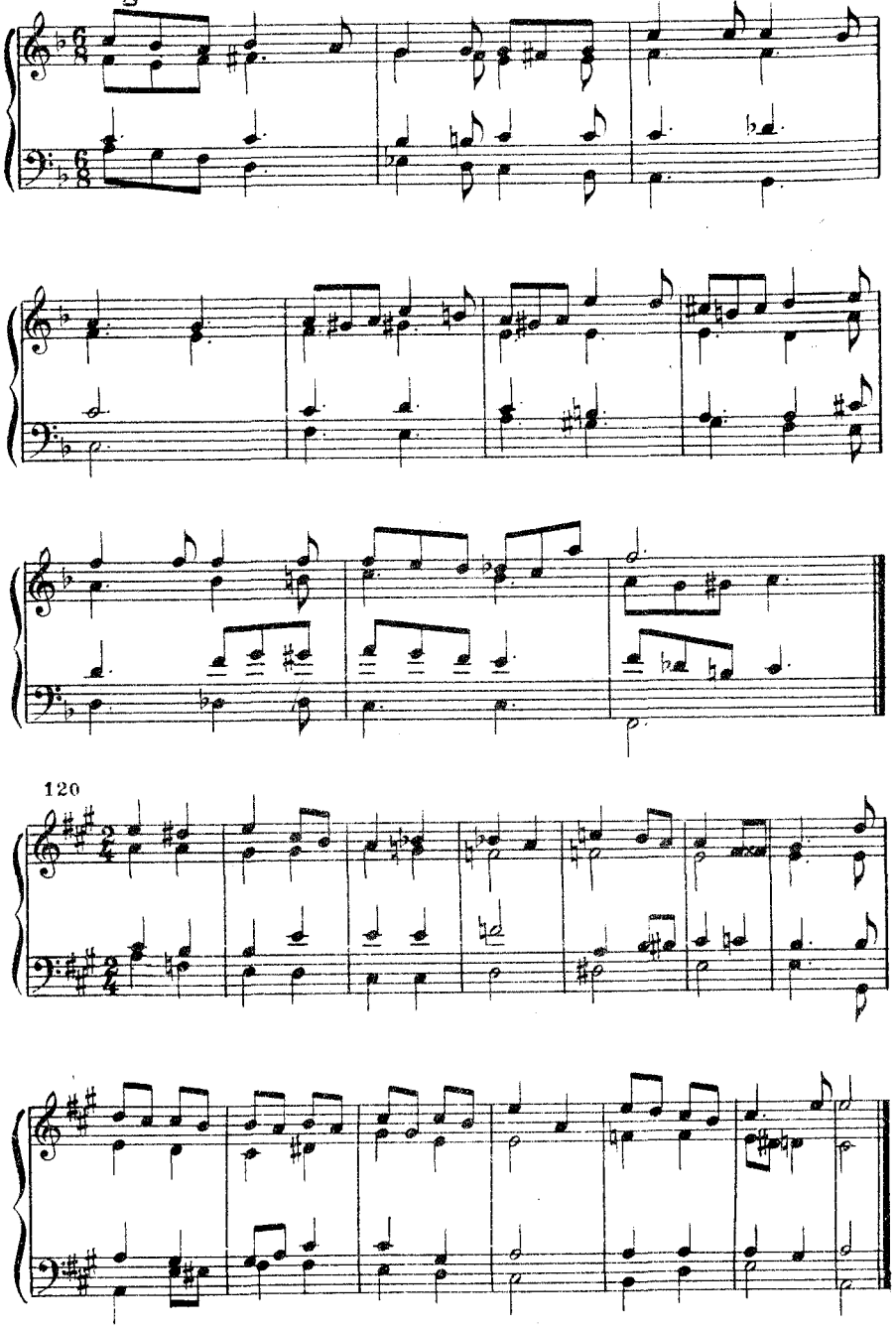




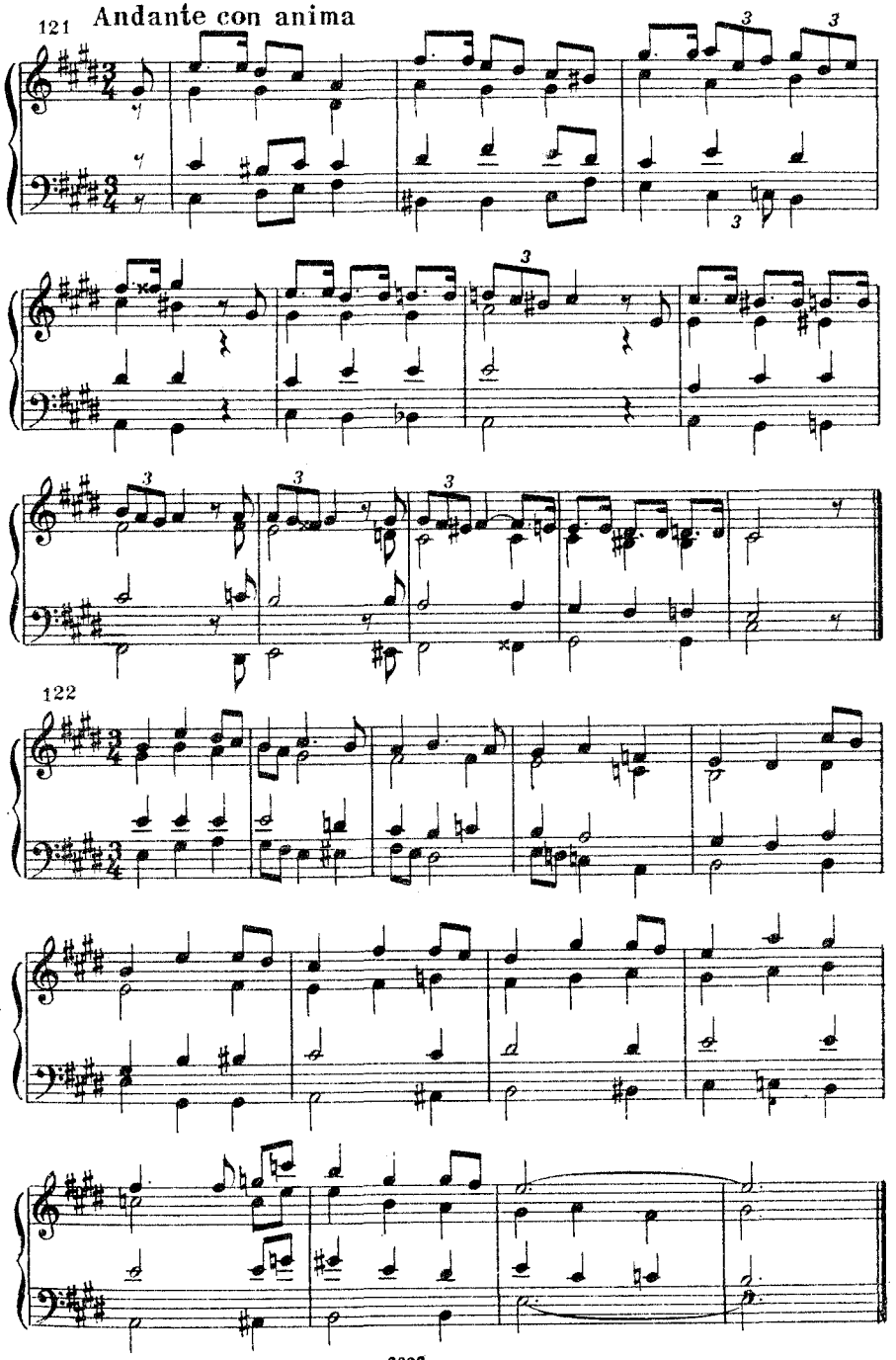


119 Larghetto accarezzevole



120

121 Andante con anima



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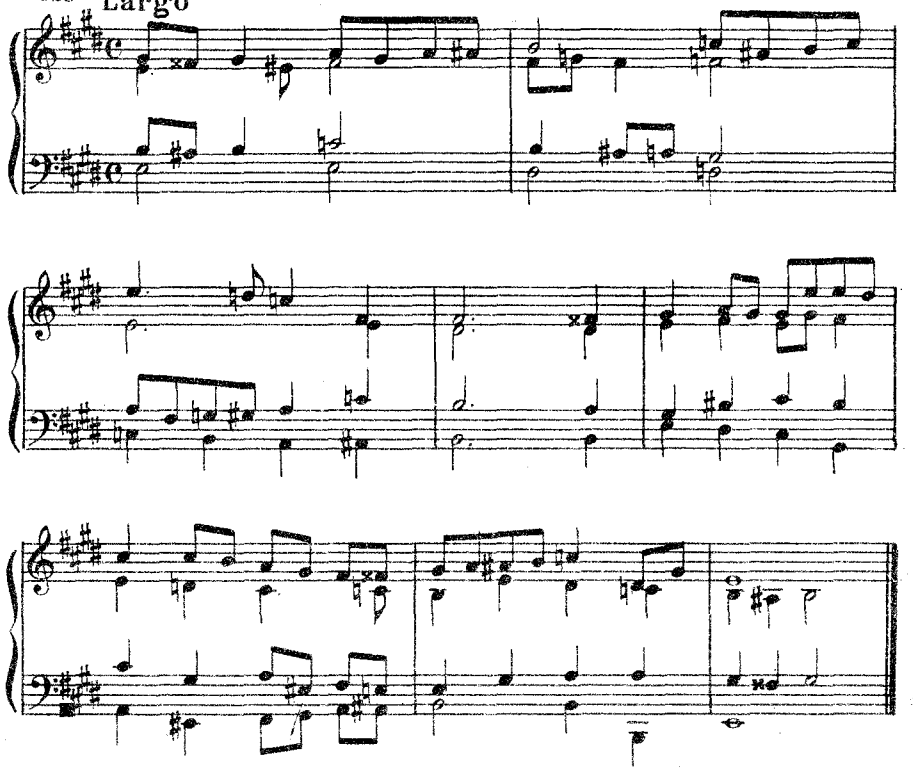
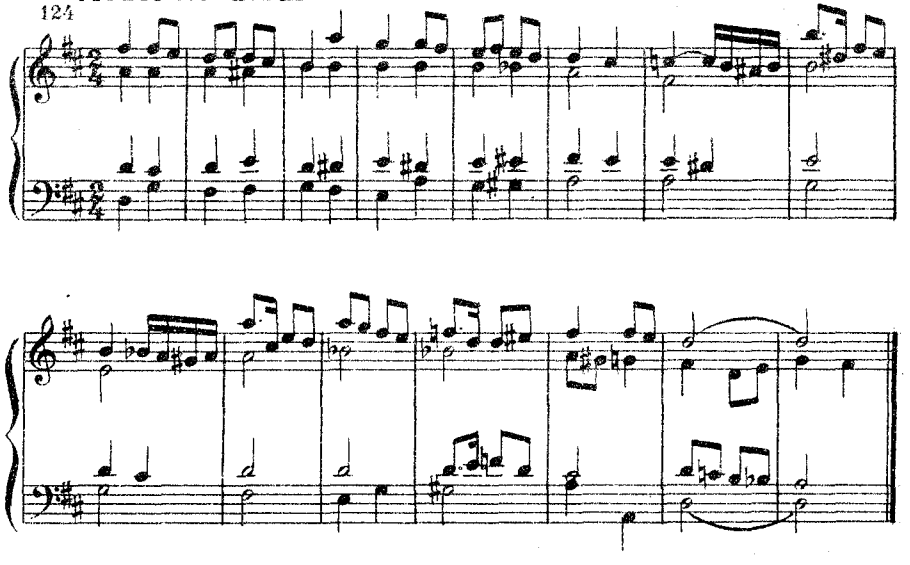
123 Largo

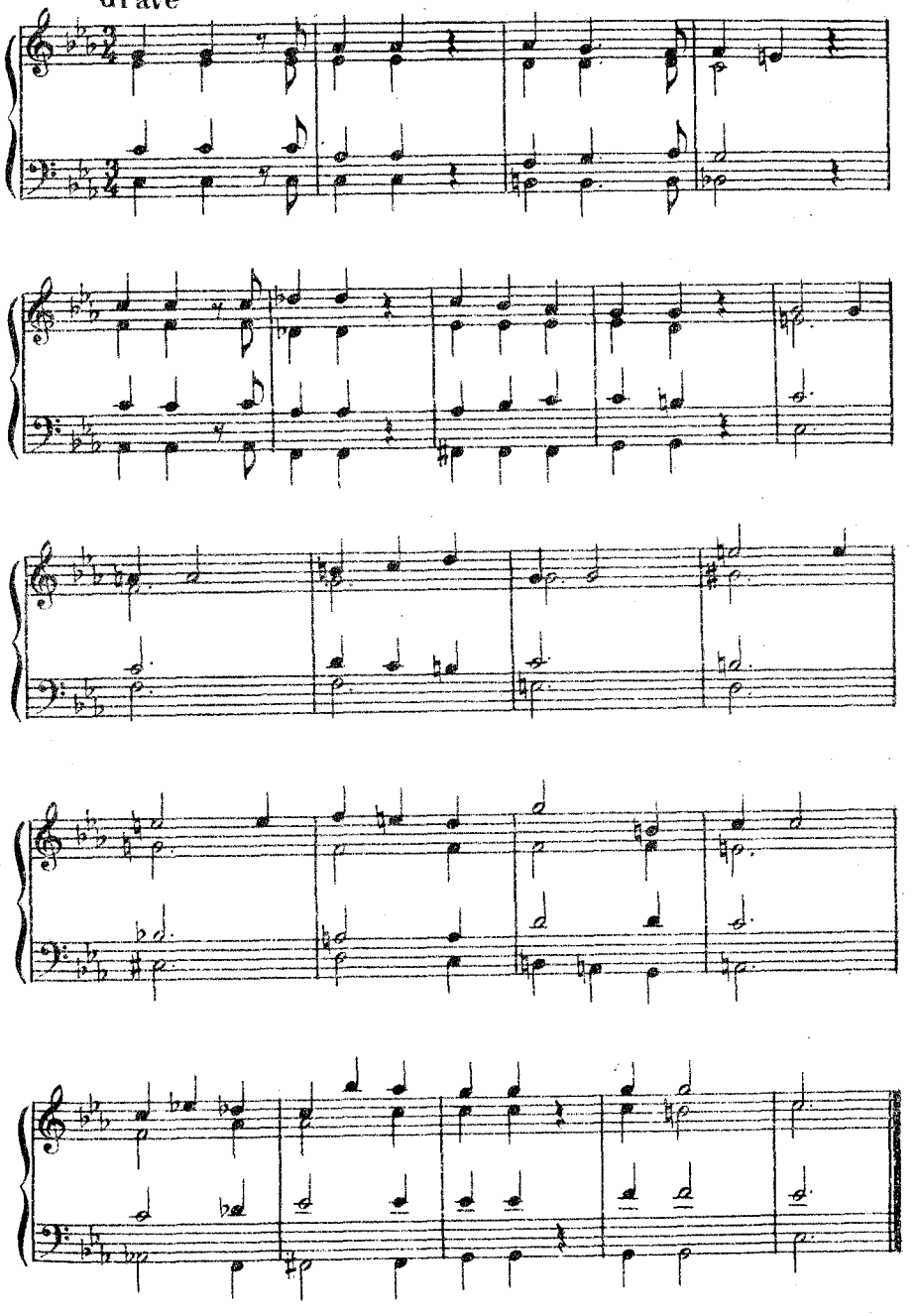


Moderato assai

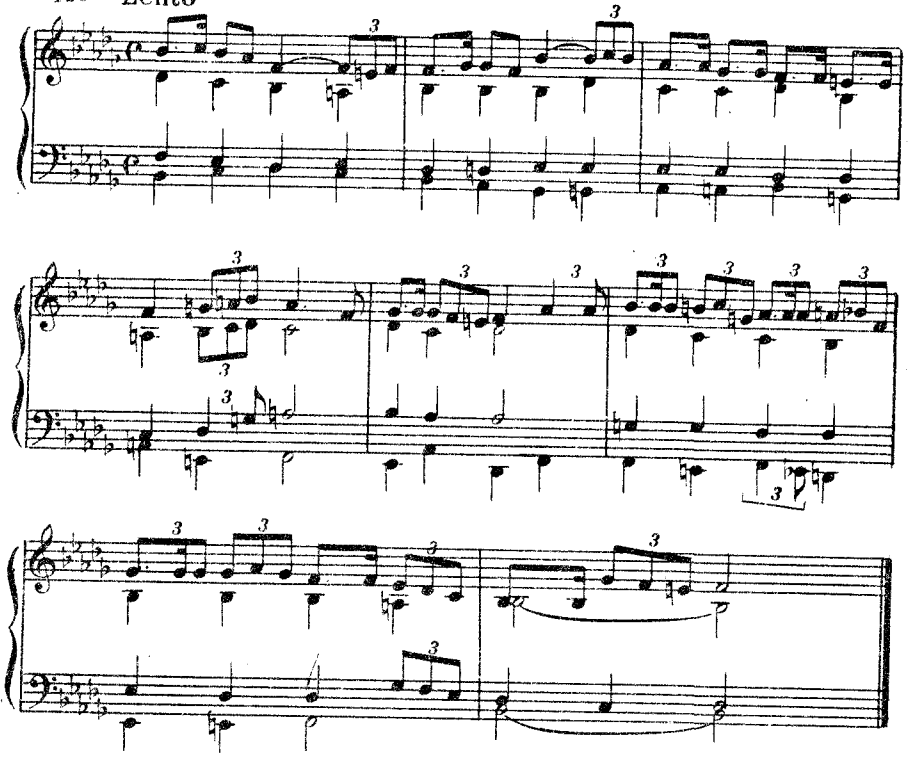
124



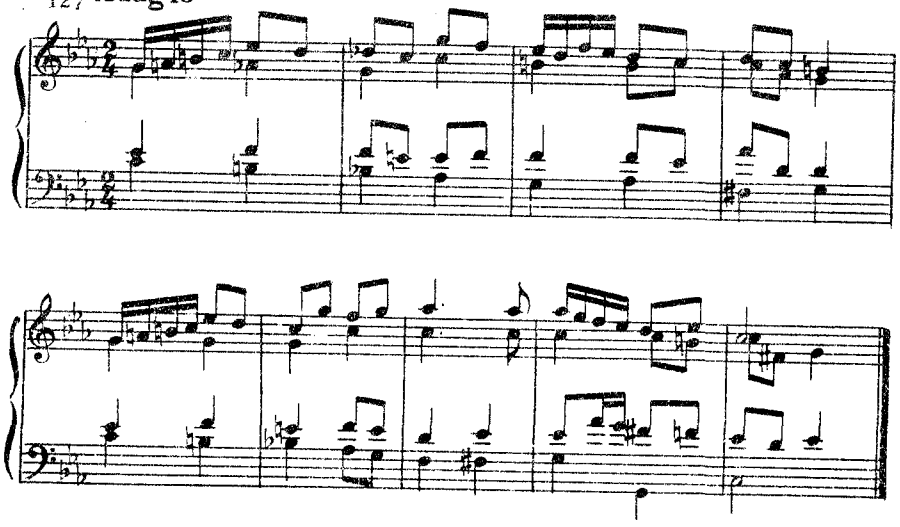
125 Grave



126 Lento



127 Adagio



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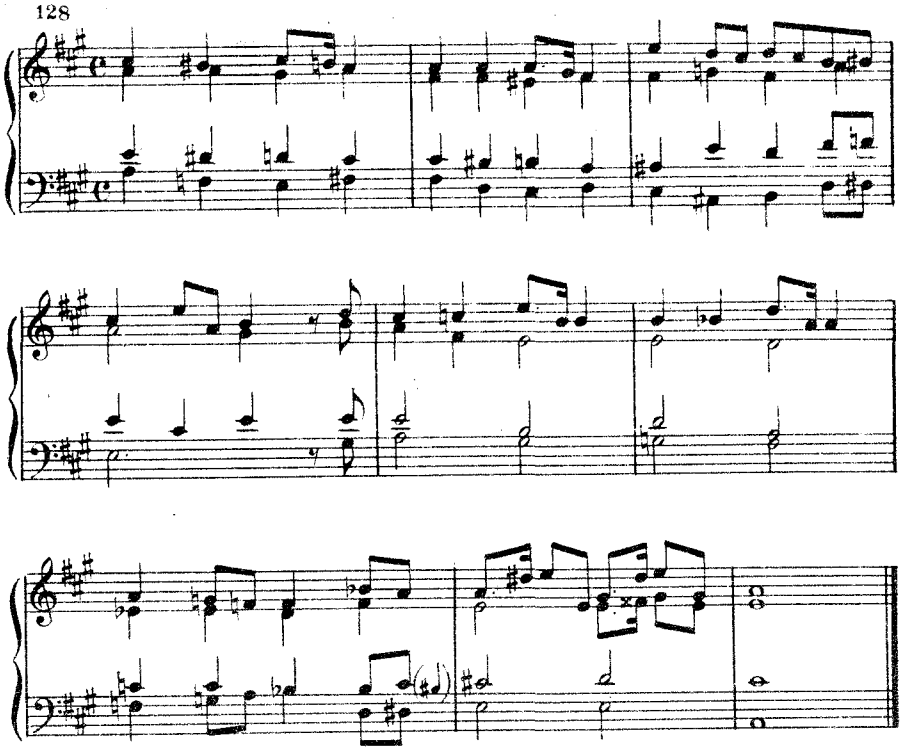
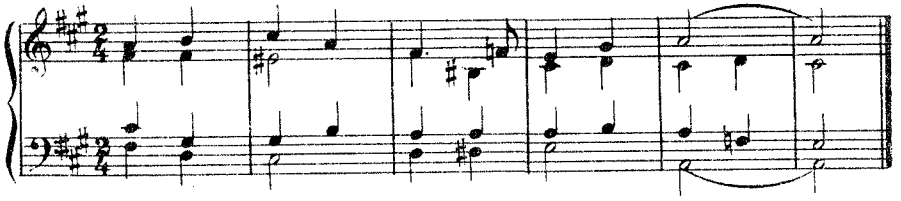


в) Модуляции в доминантовом направлении

129



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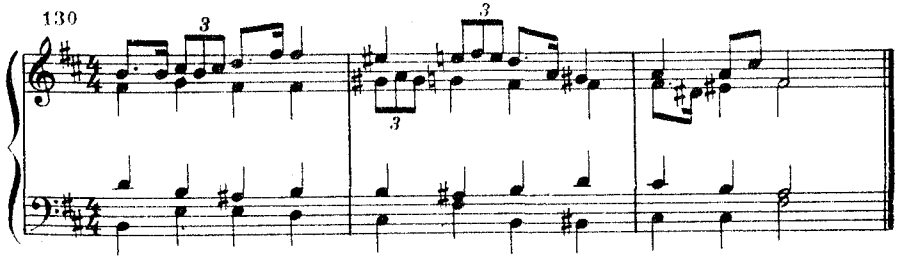

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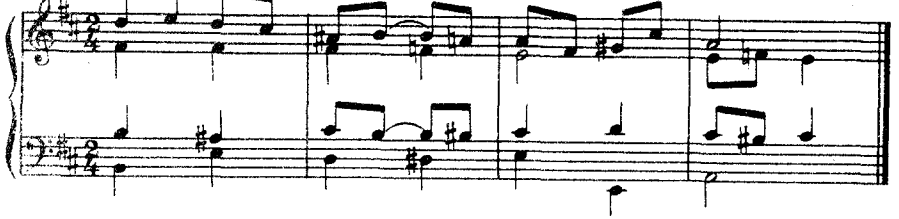

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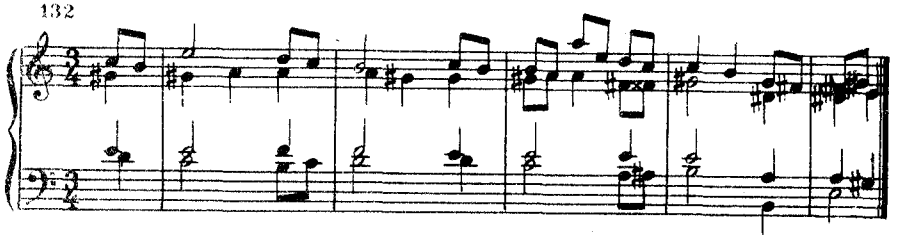

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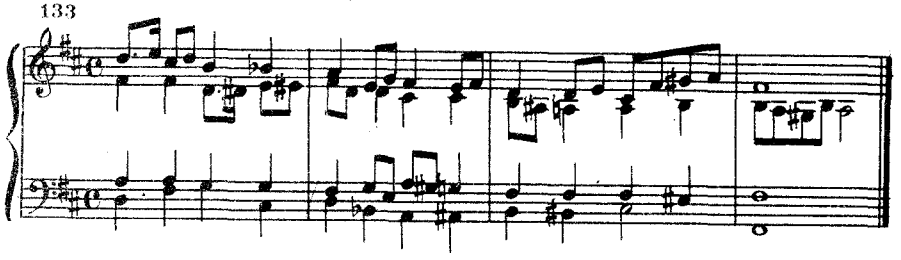

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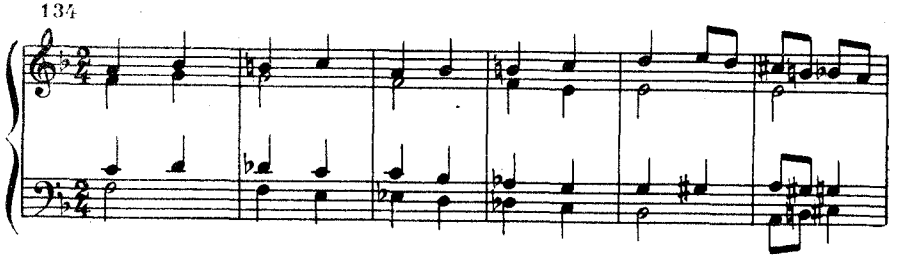

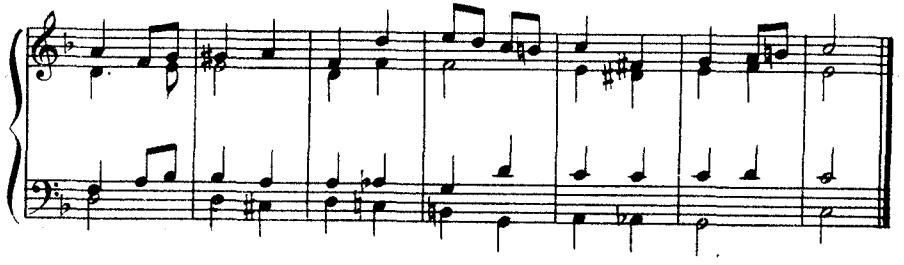

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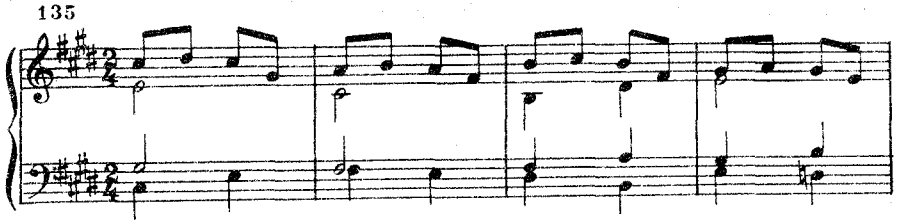

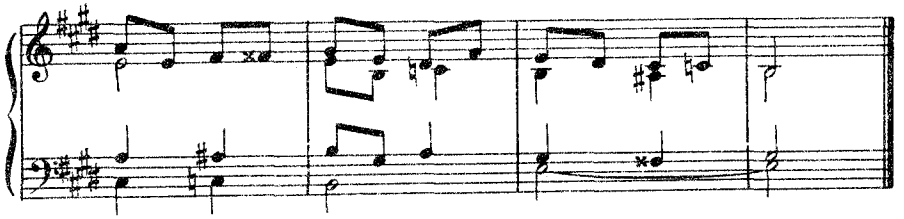

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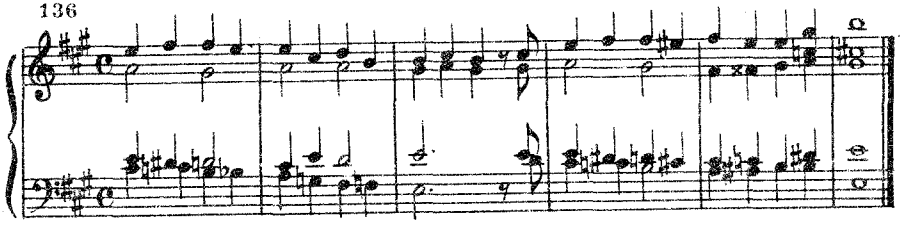

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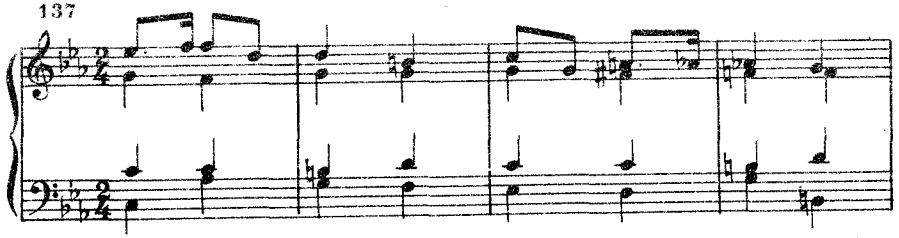

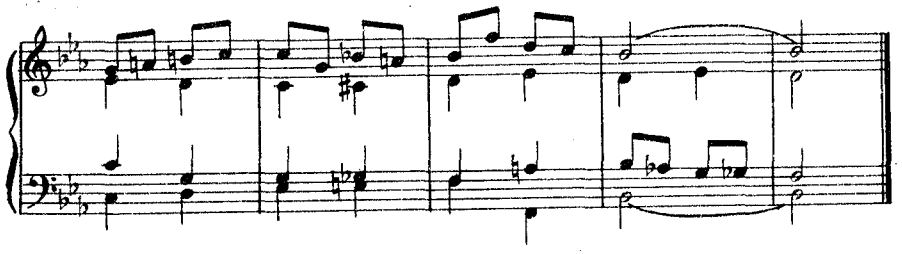

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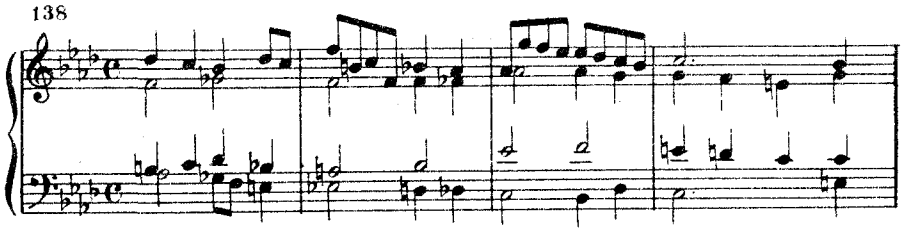

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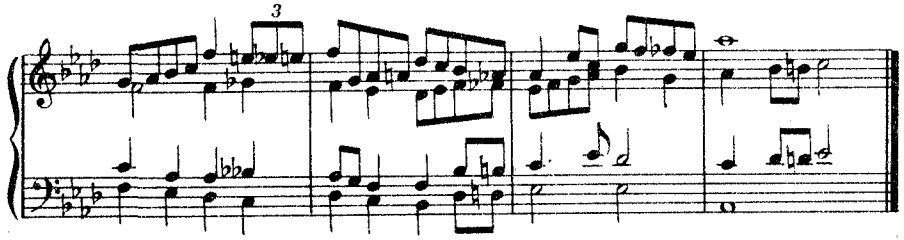

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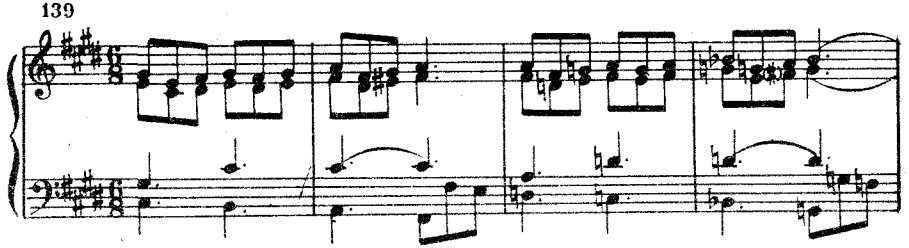

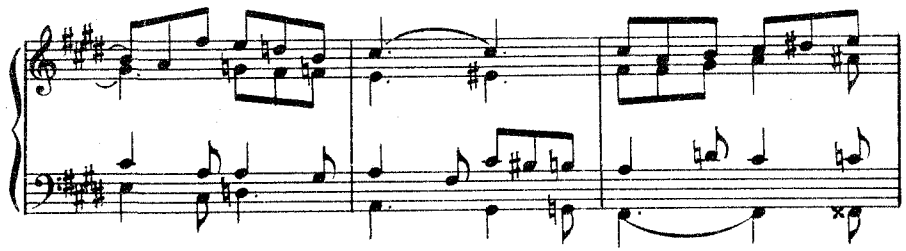

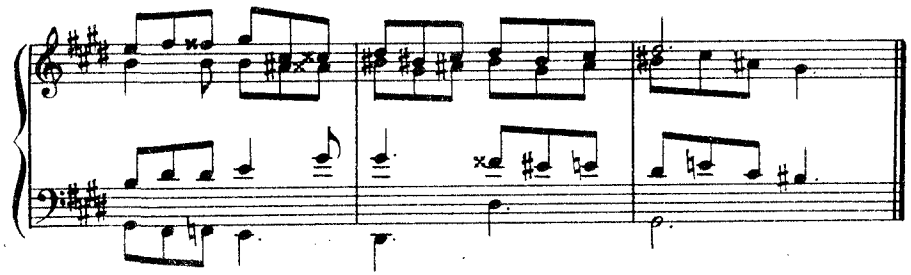

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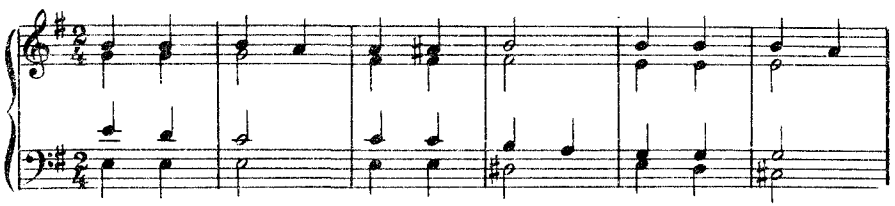

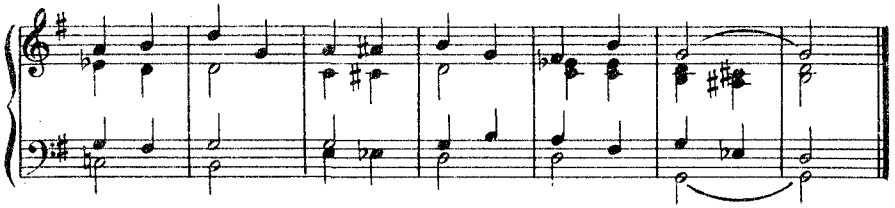

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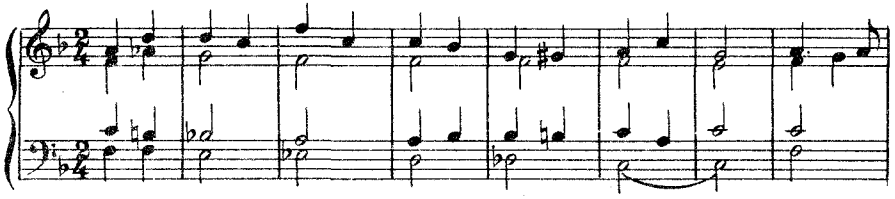

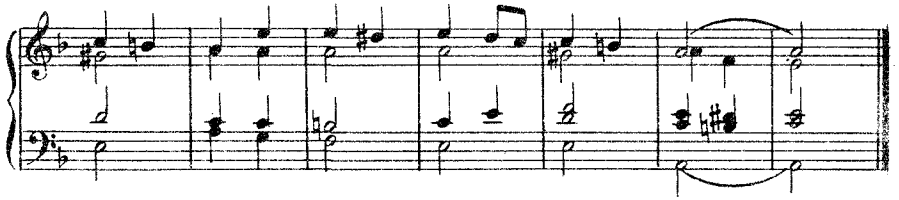

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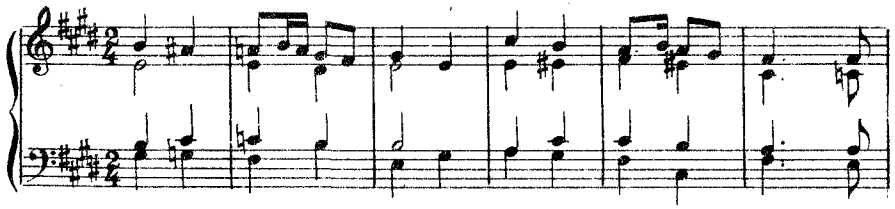

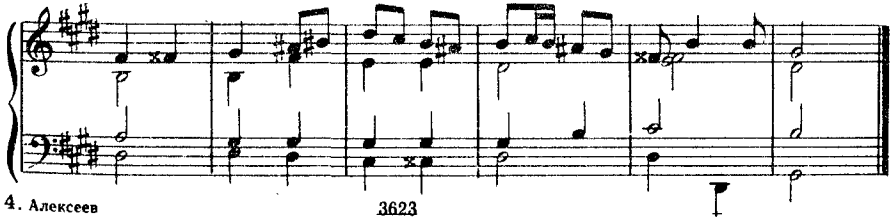

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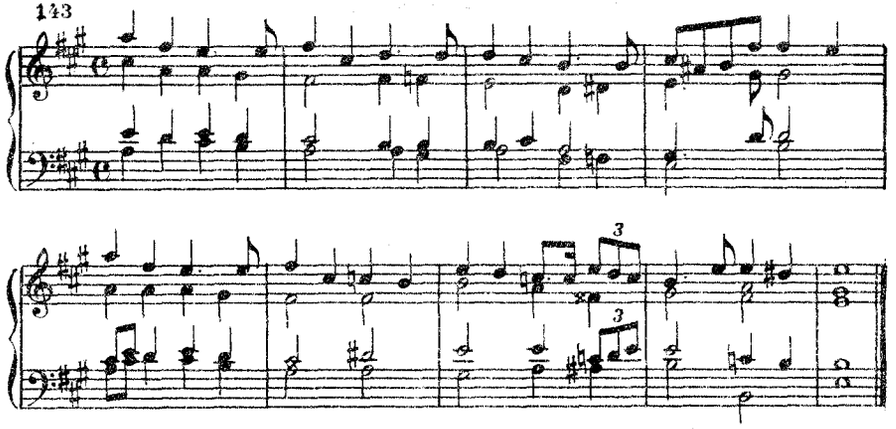

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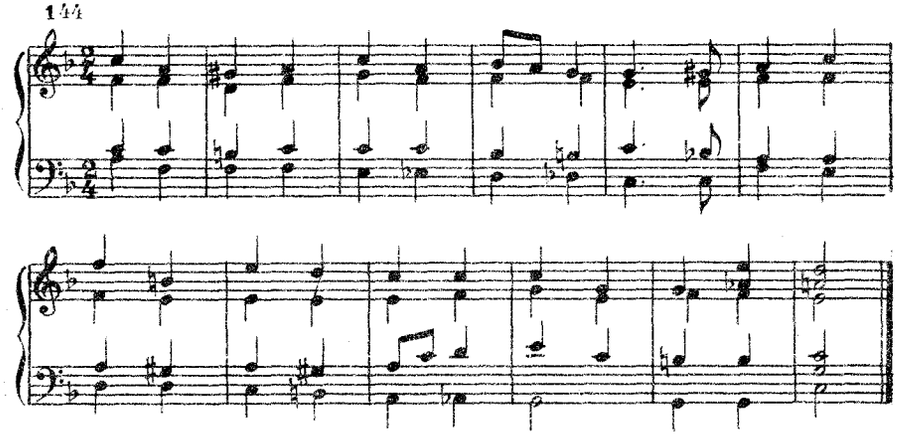
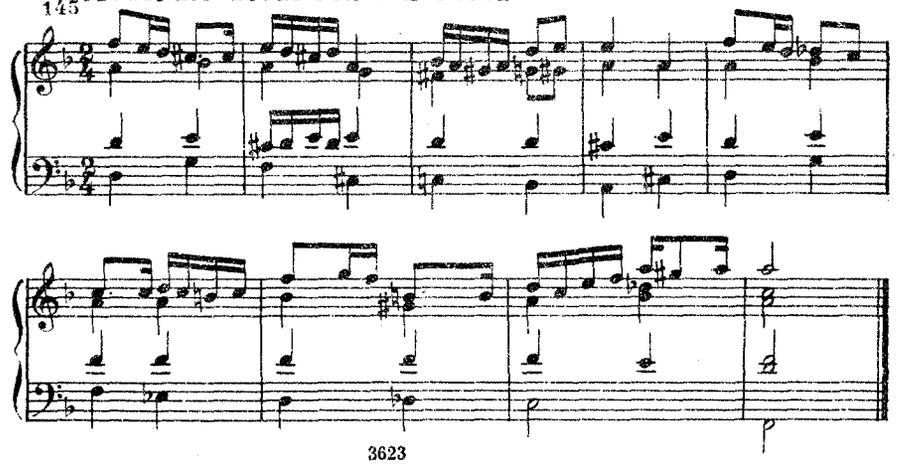


145 Moderato assai con tenerezza



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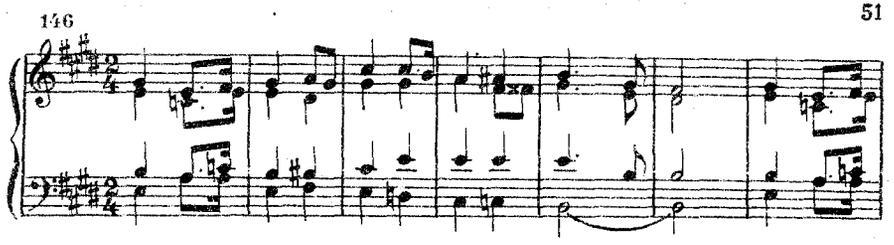

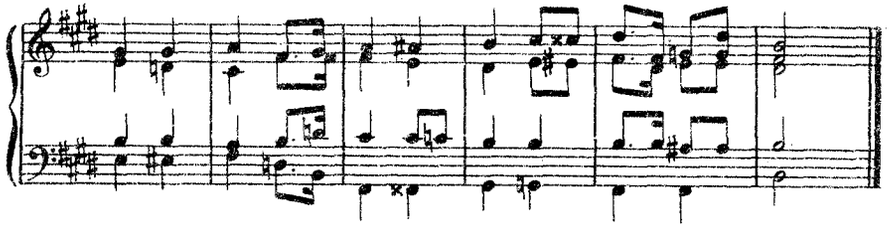

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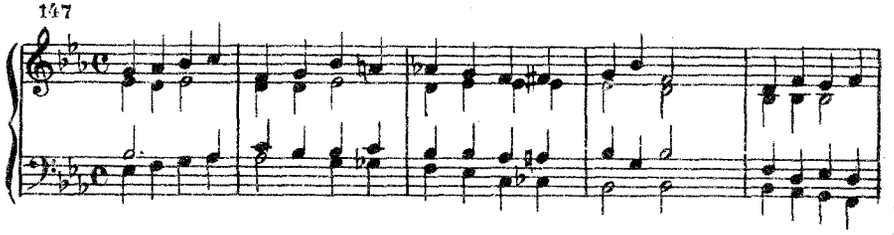

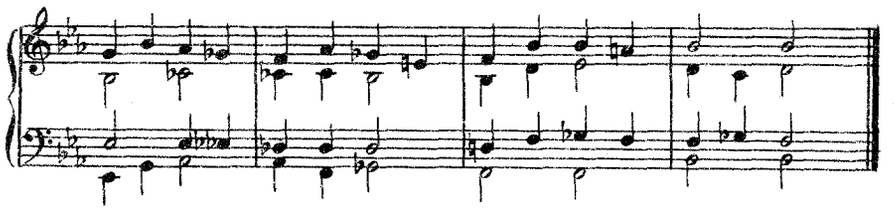

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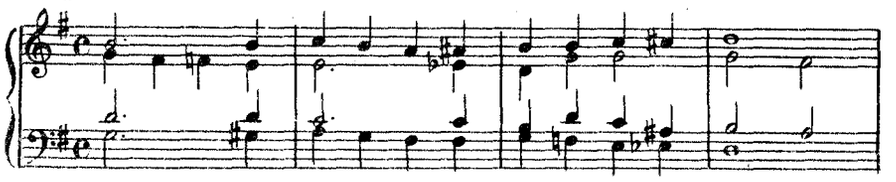

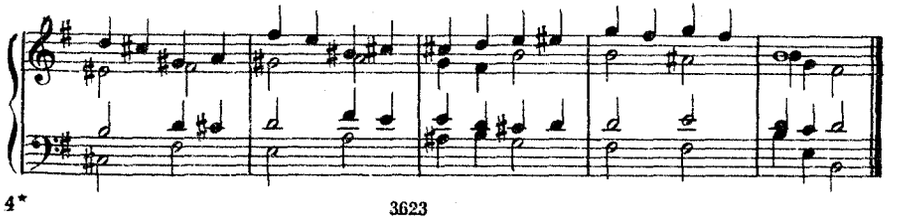

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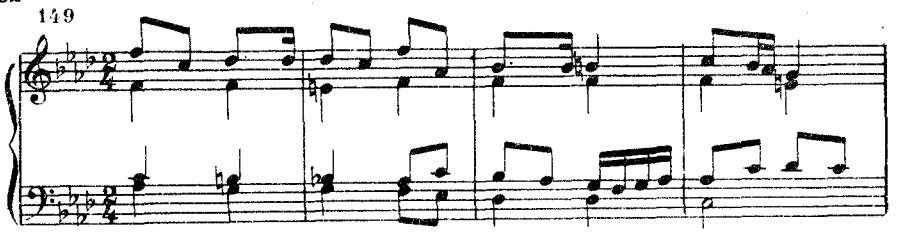

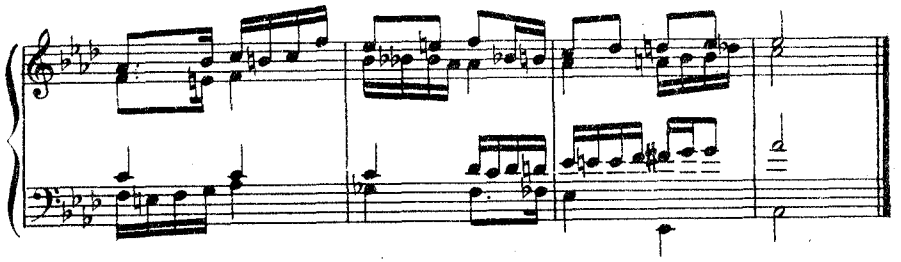

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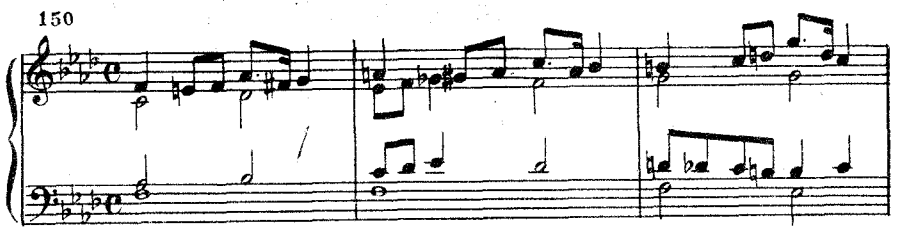

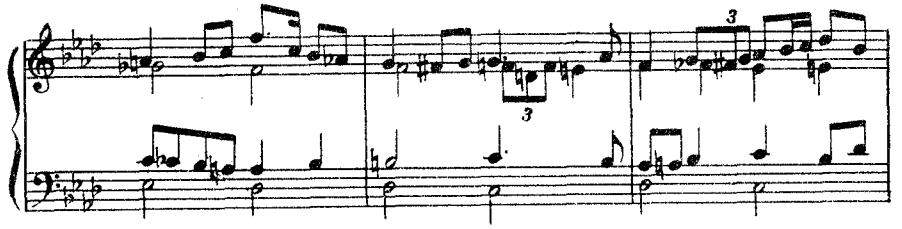

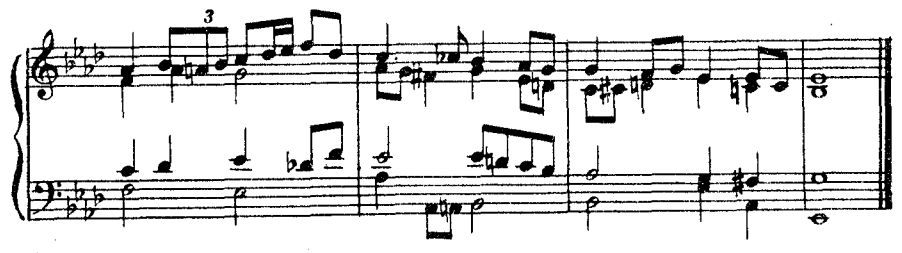

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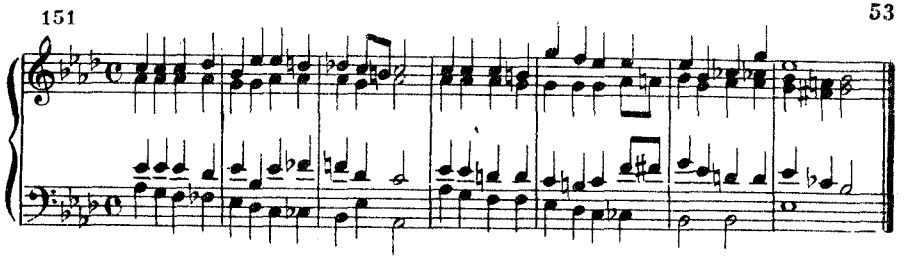

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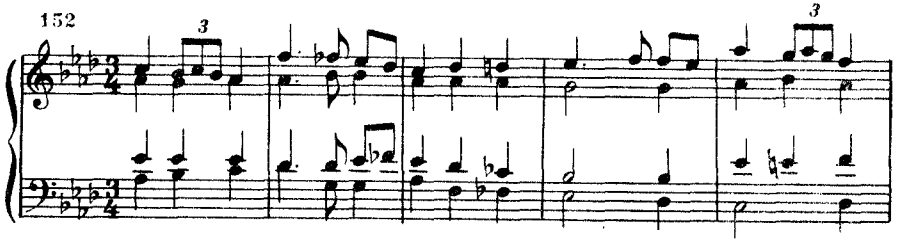

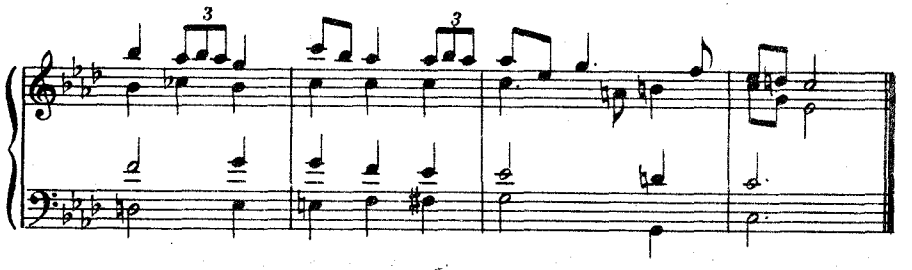

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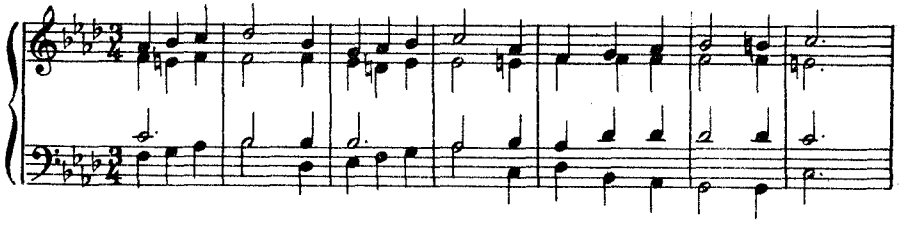

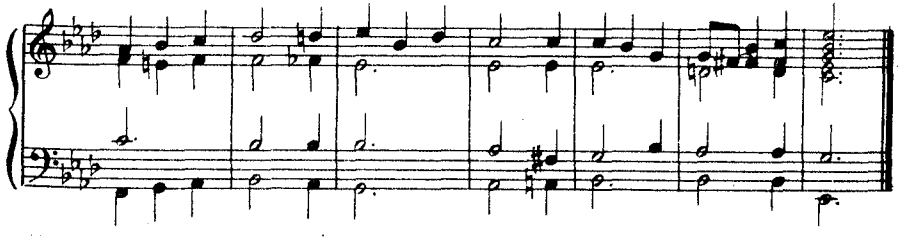

154

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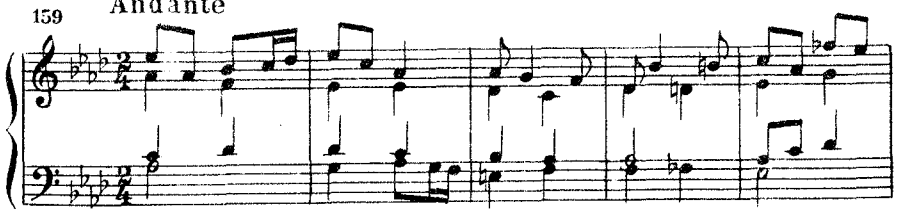
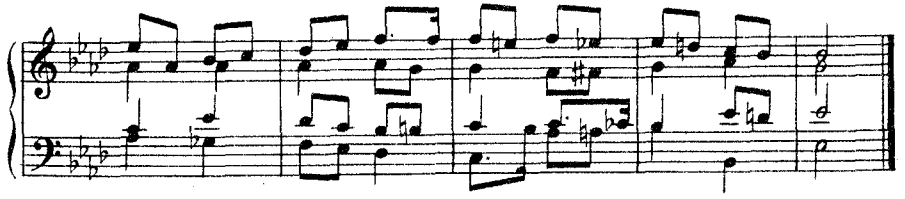
157

158

159 Andante





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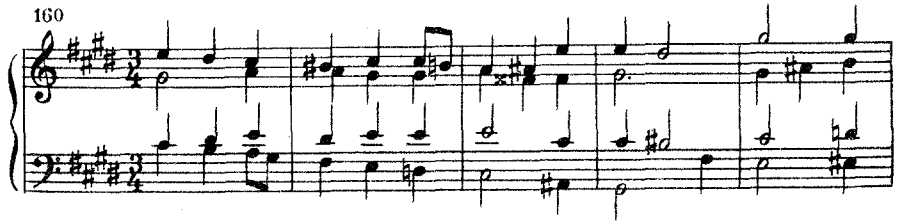
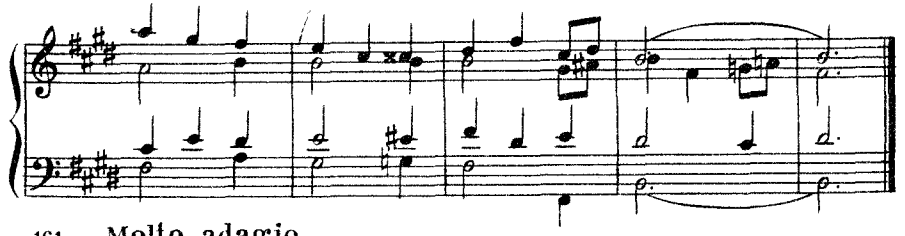
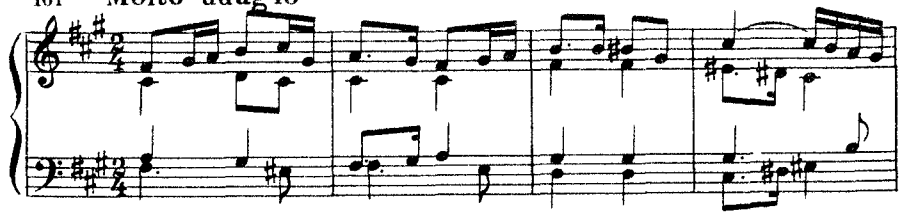
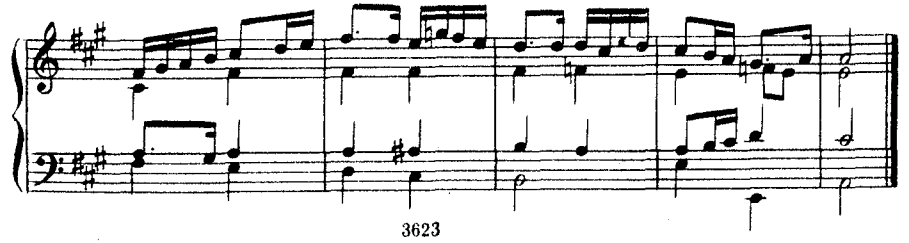


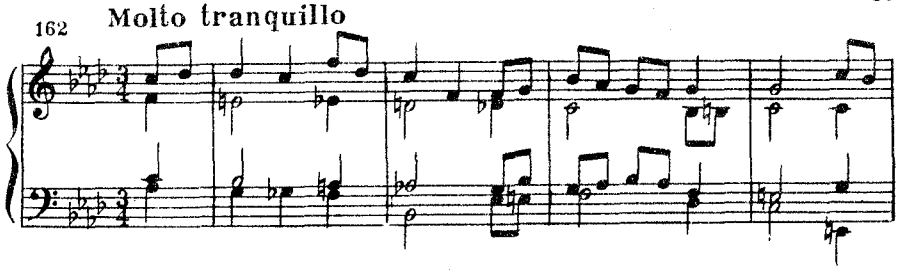


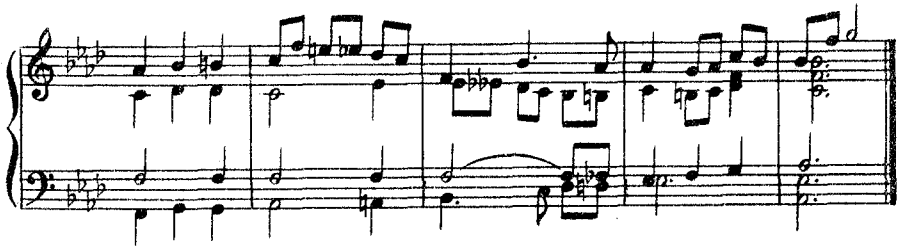
161 Molto adagio





162 Molto tranquillo





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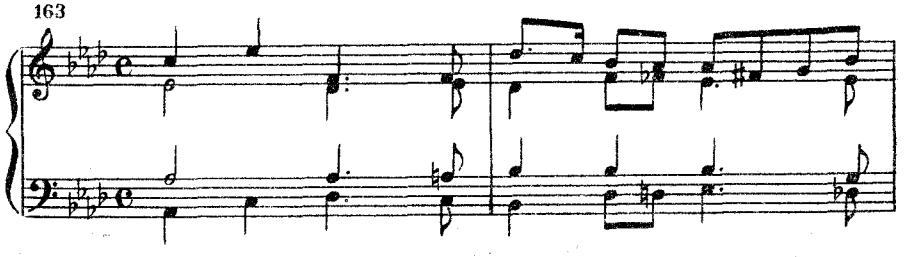

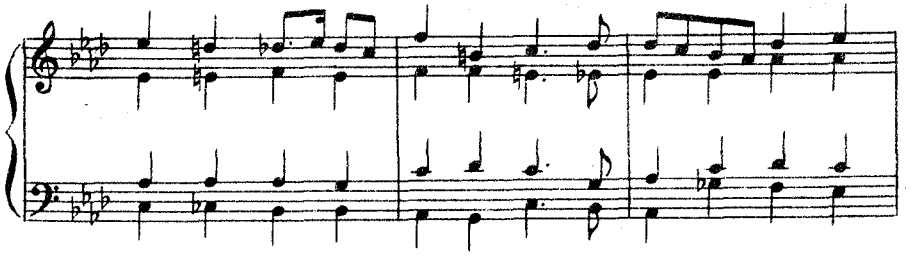

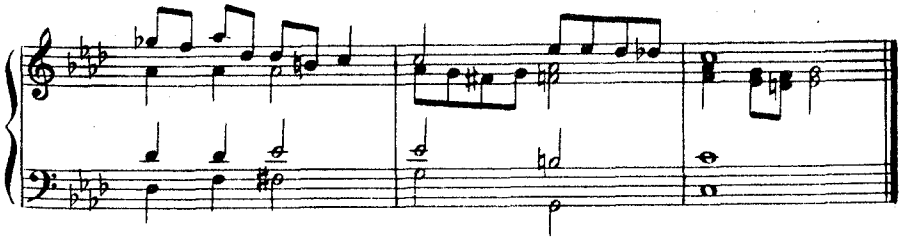

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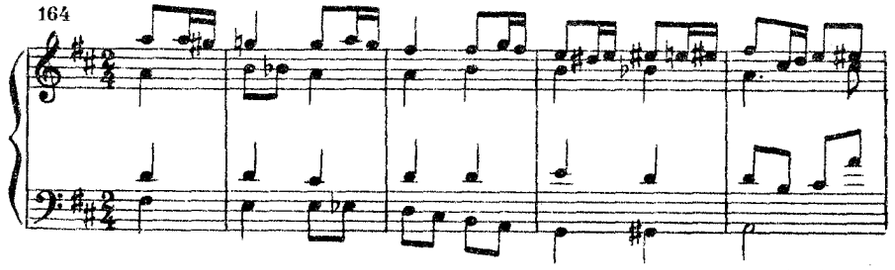

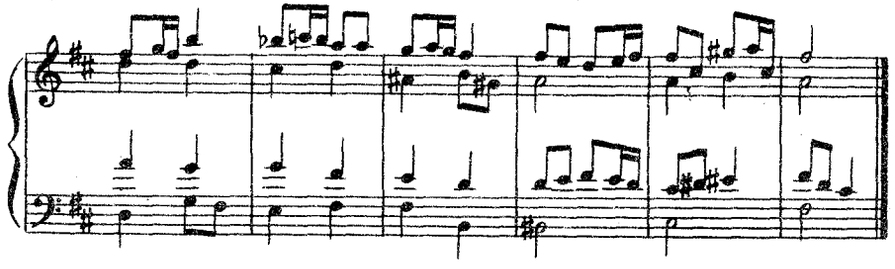

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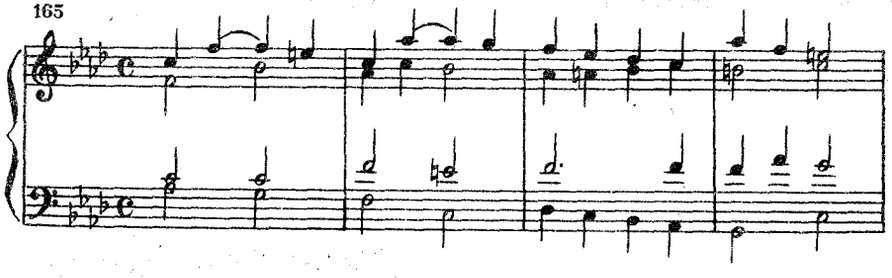

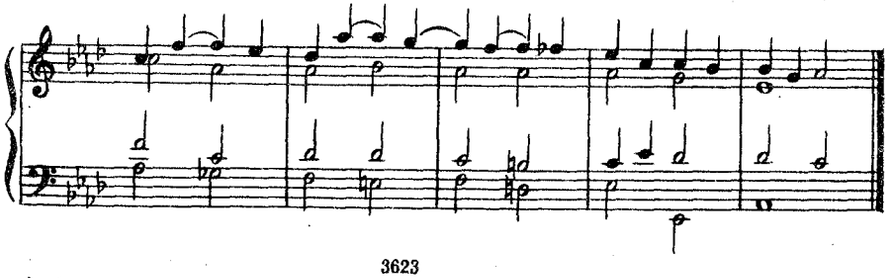

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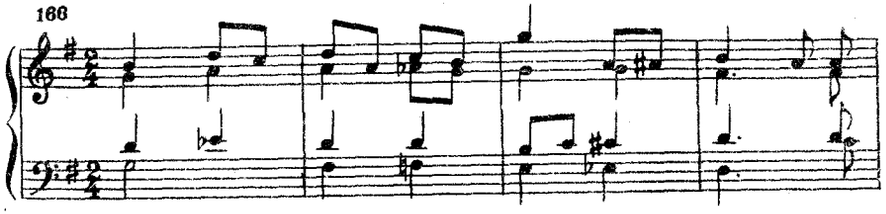

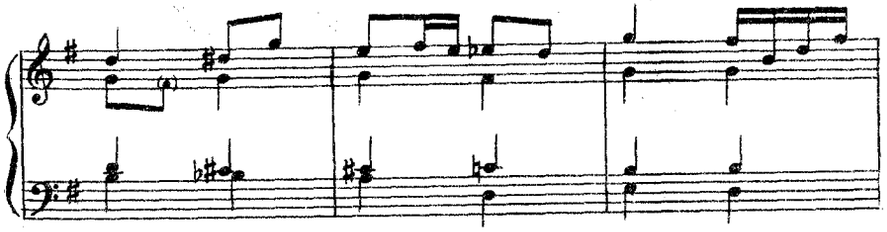

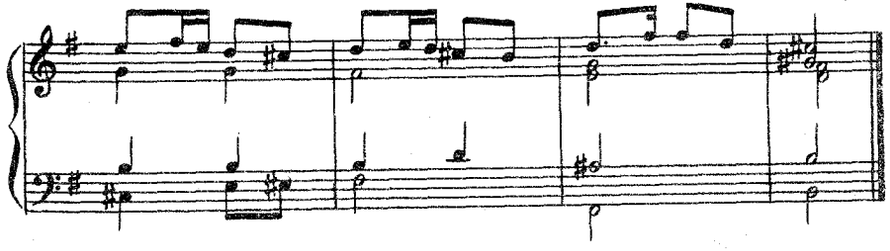

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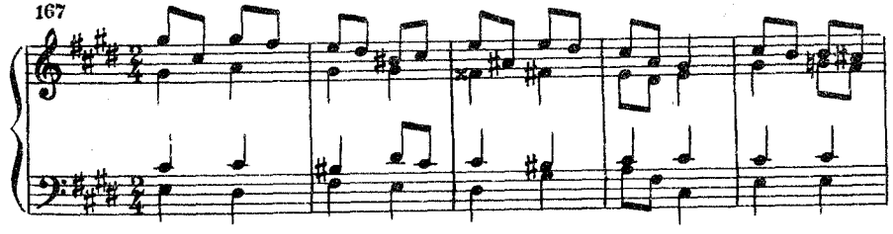

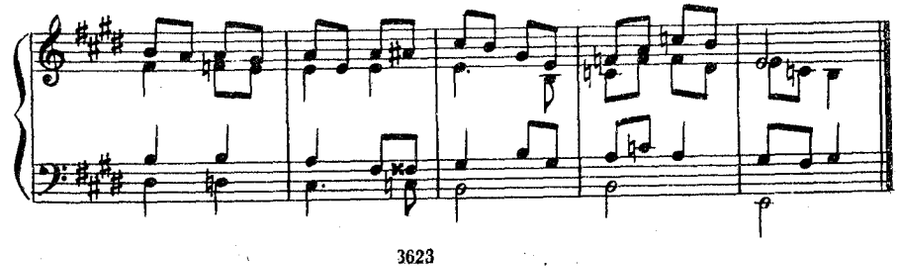

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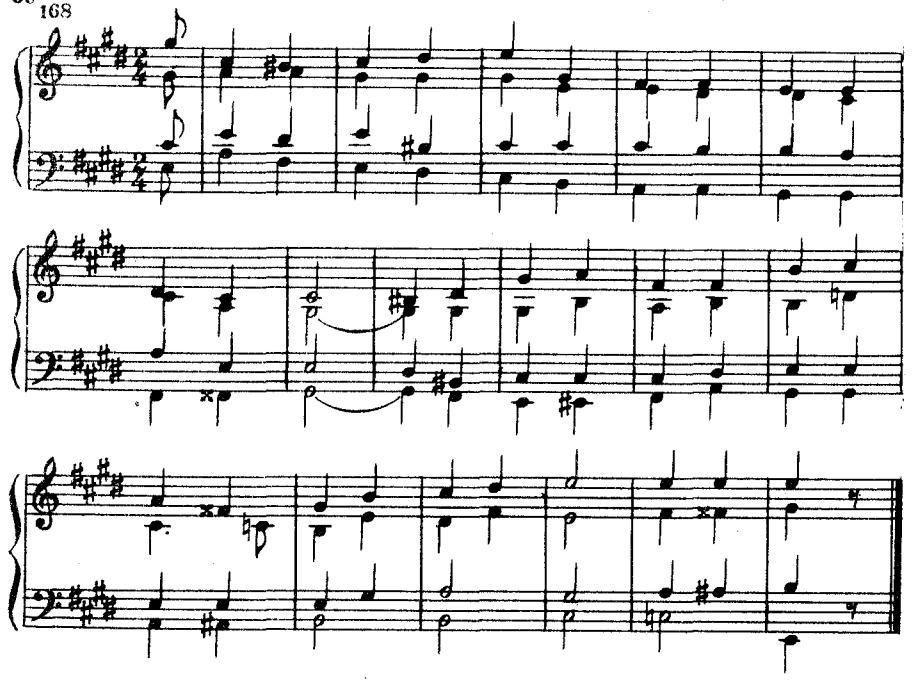
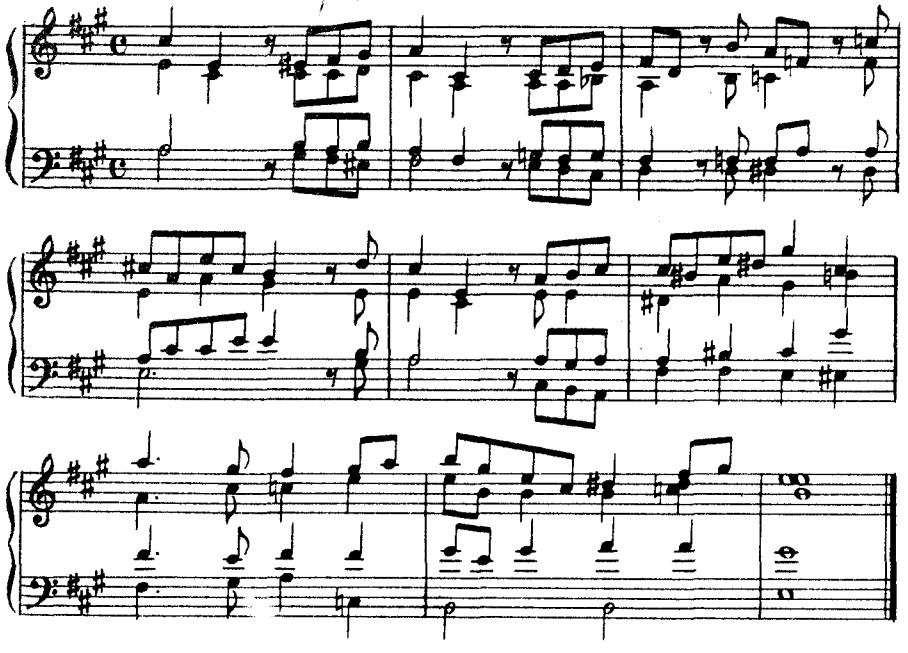


169 Andante sostenuto



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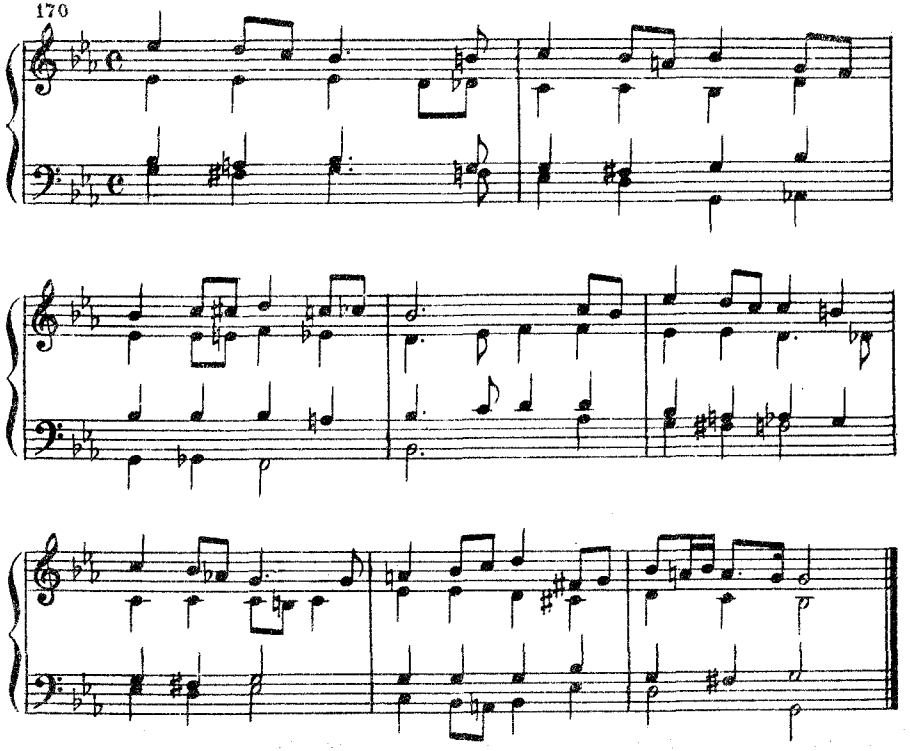

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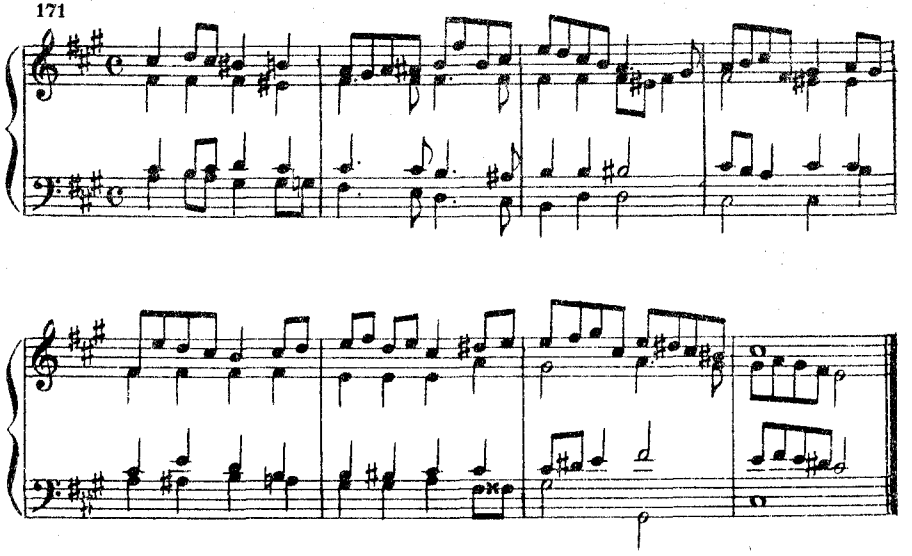

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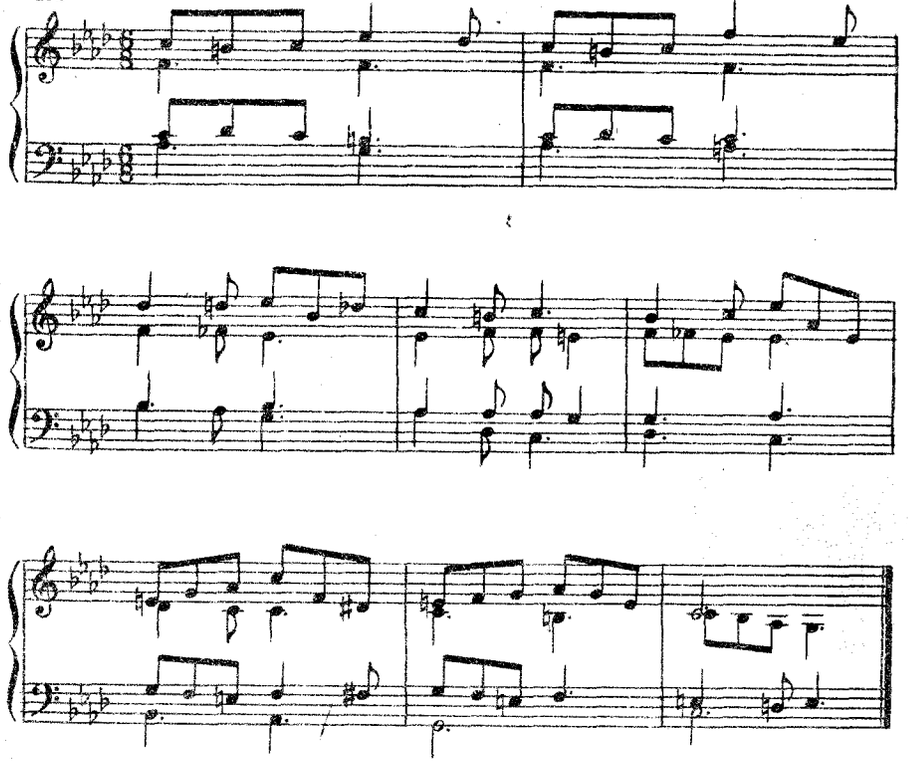
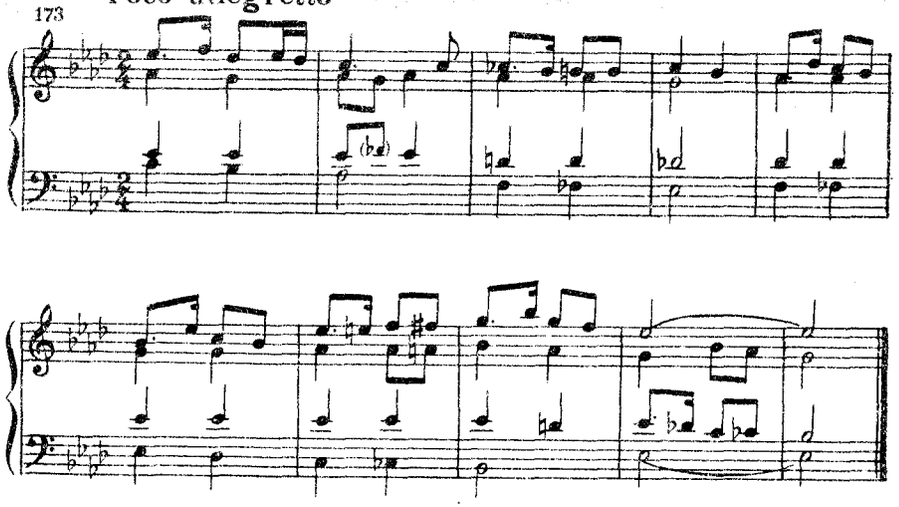


Poco allegretto

173



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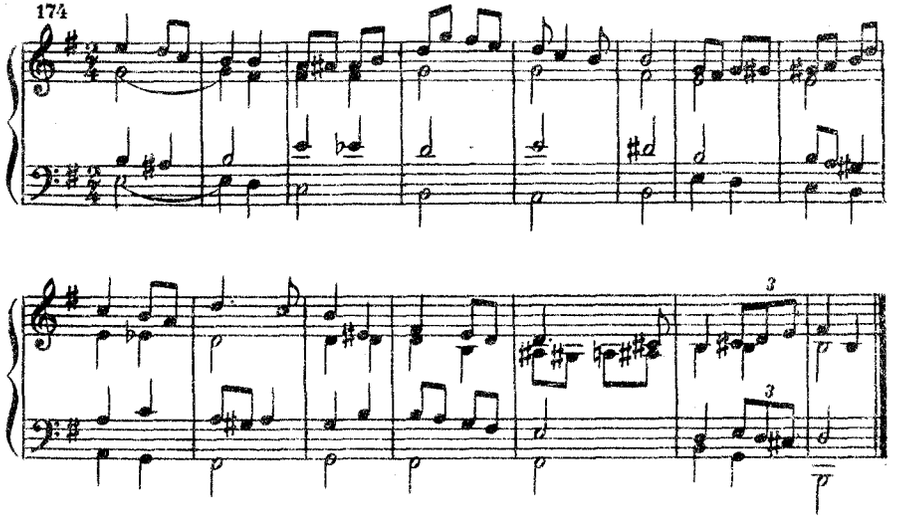

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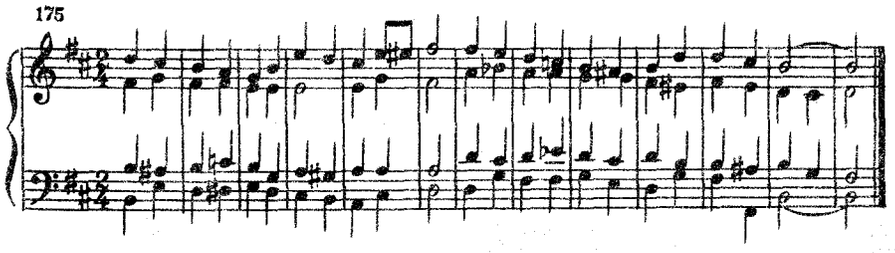

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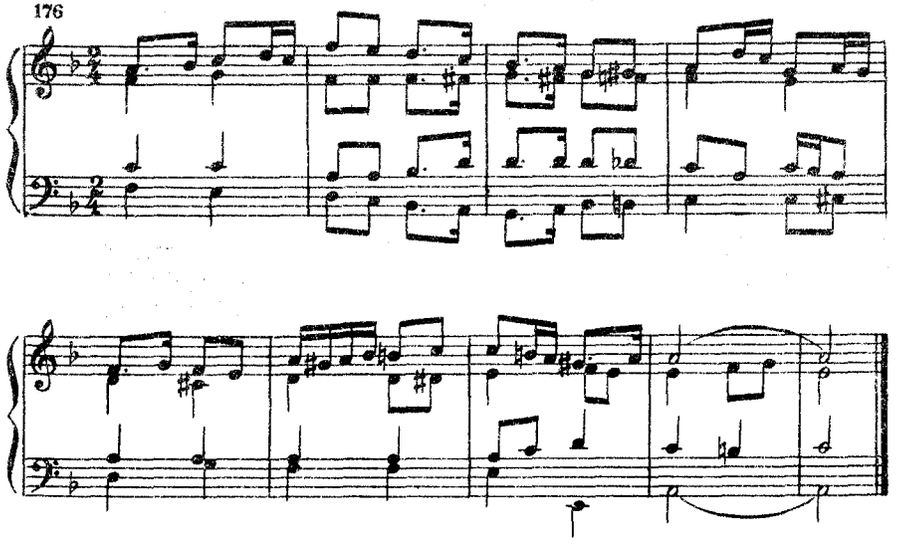

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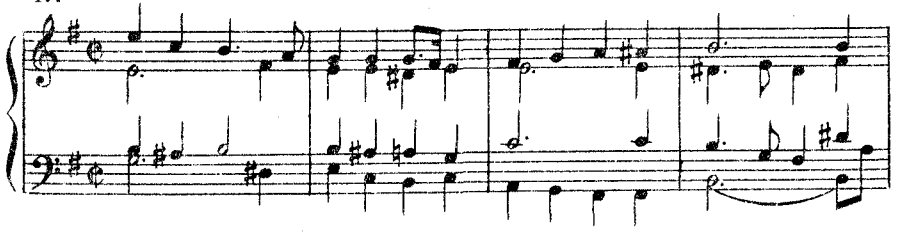
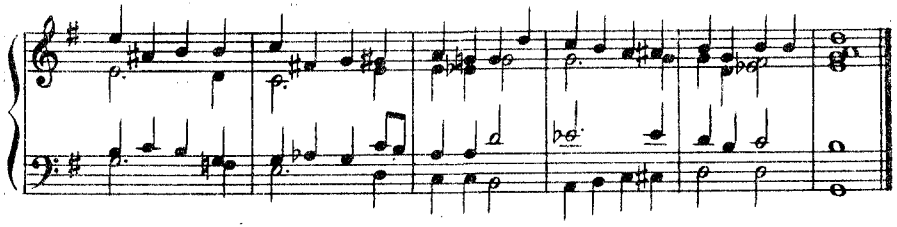
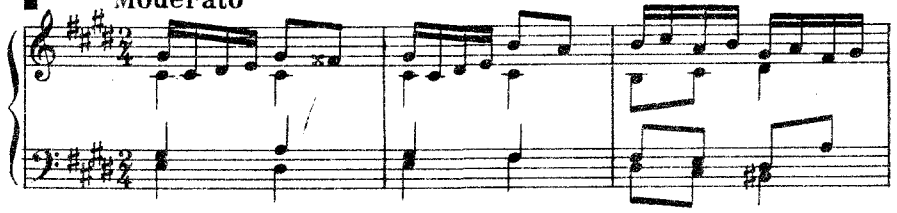
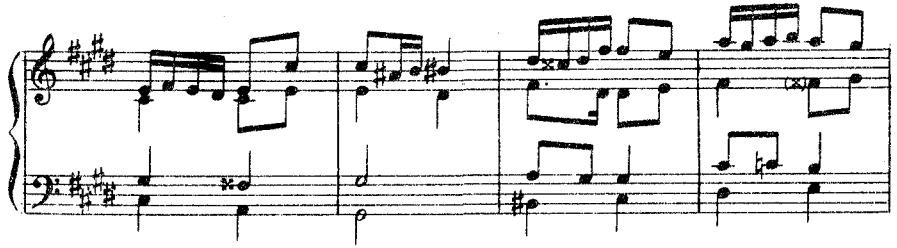
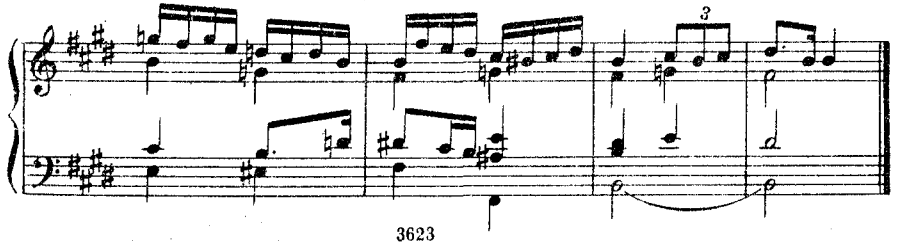




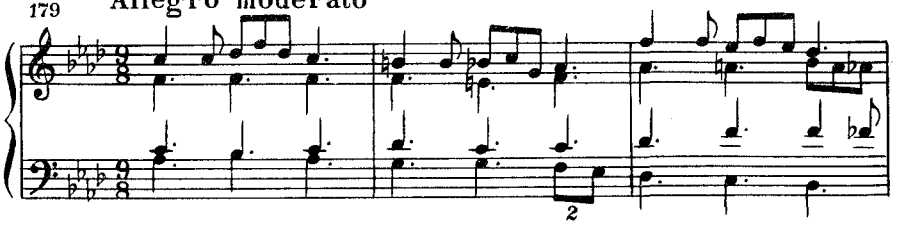
178 Moderato

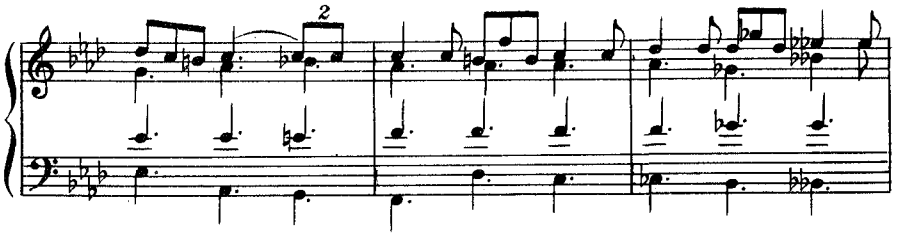


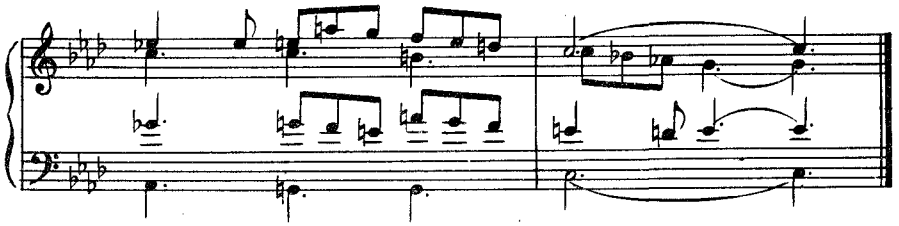




179 Allegro moderato







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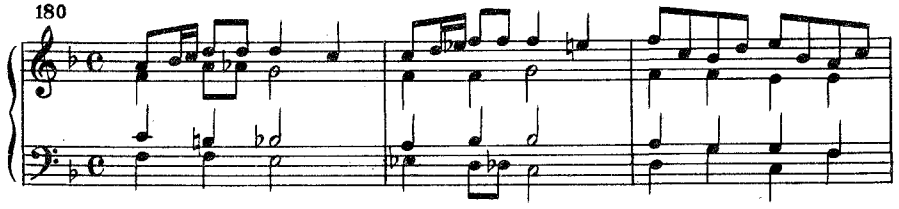

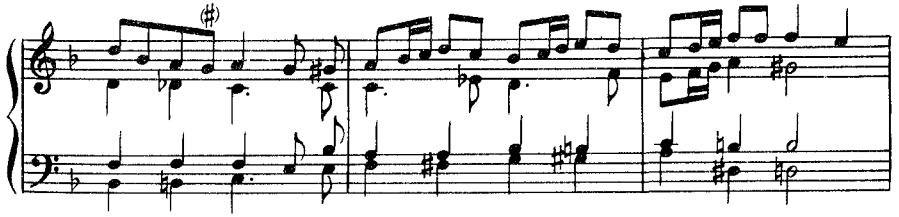

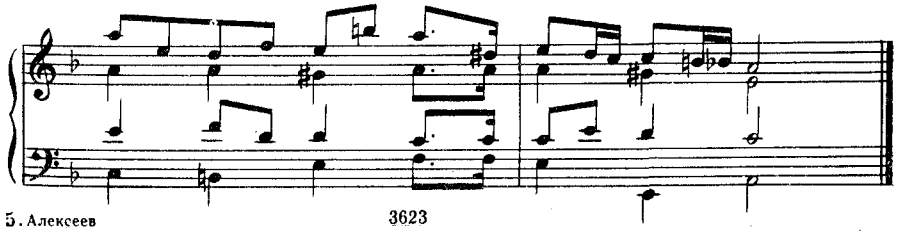

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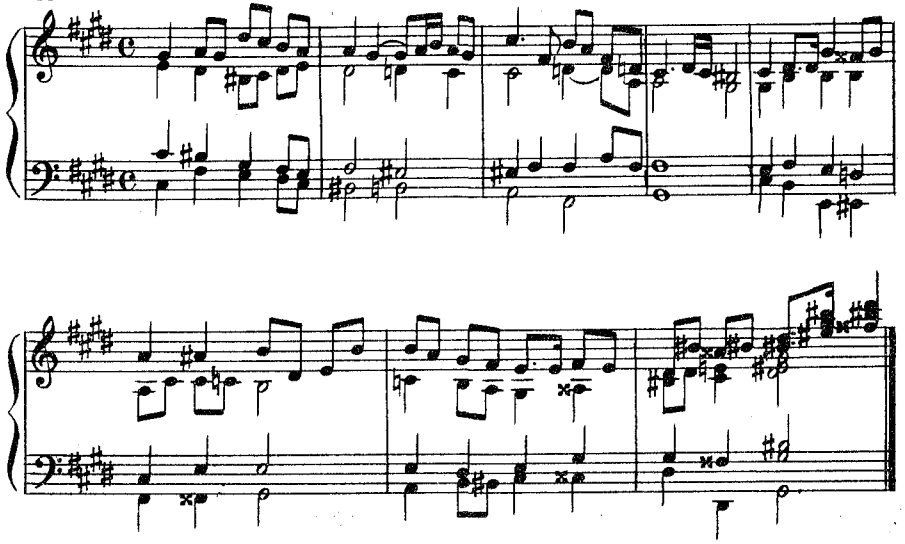
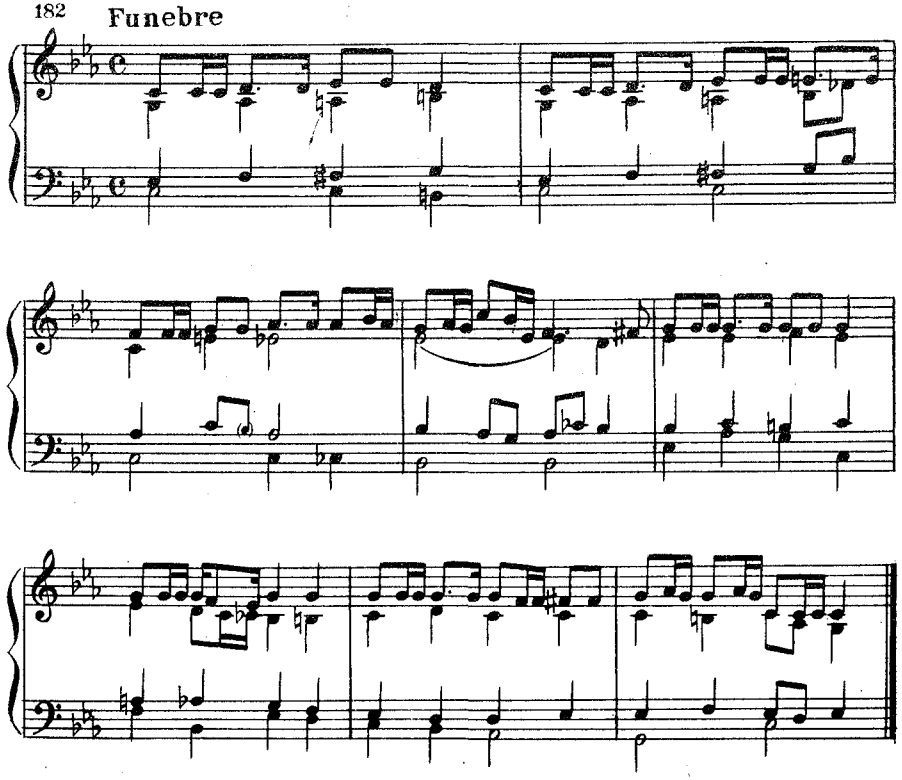
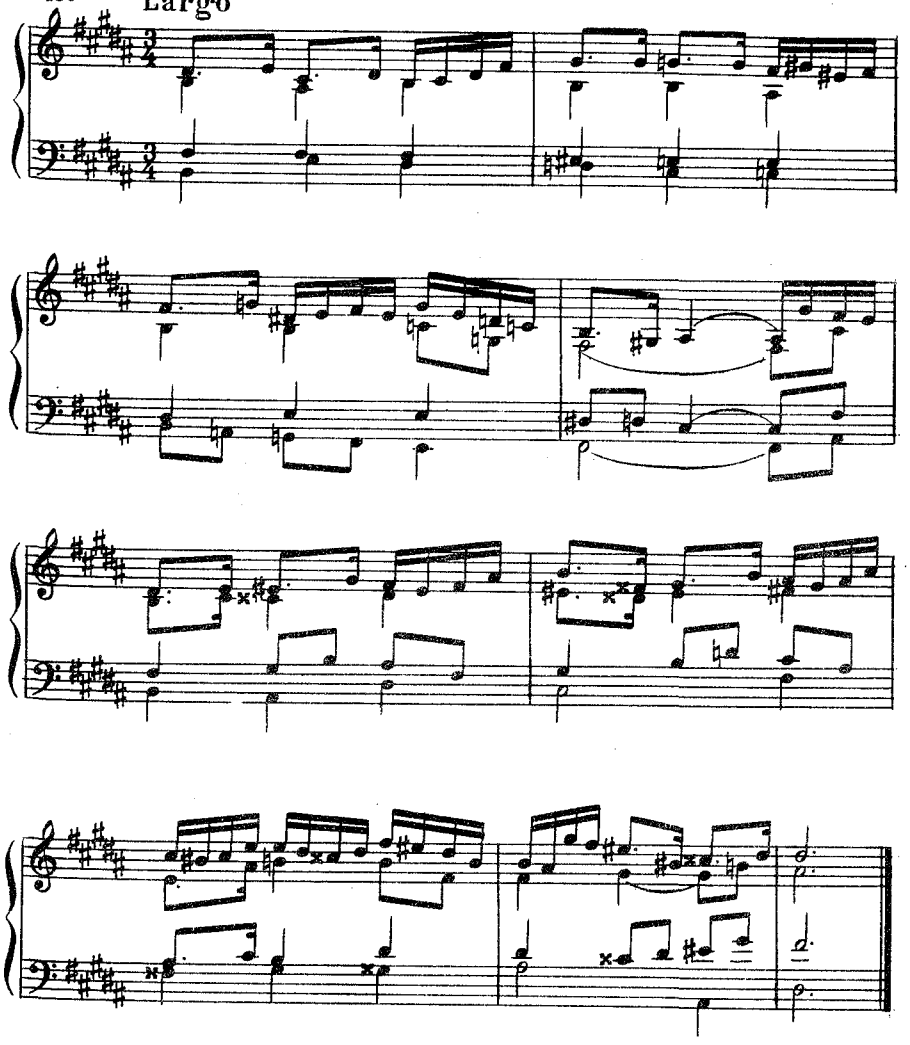


182 Funebre

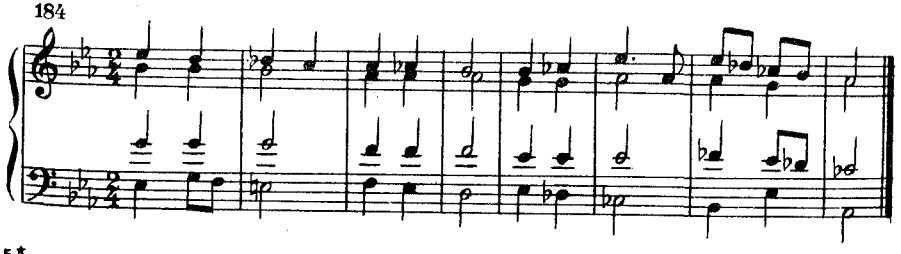


183 Largo



г) Модуляции в субдоминантовом направлении

184



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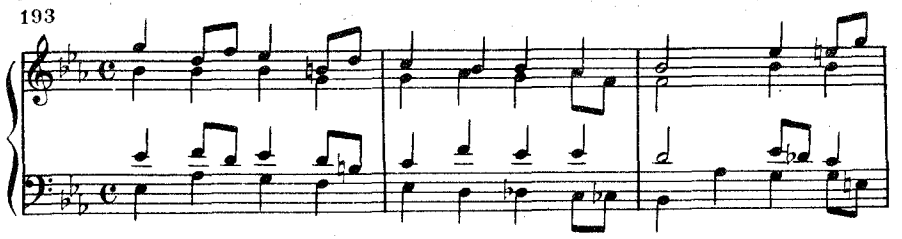

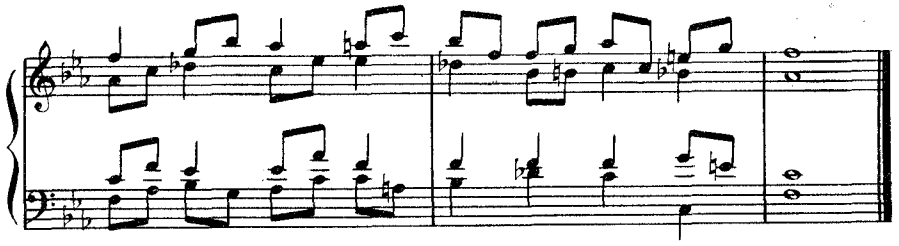

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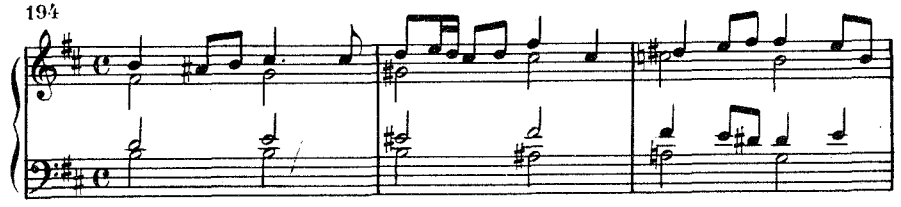
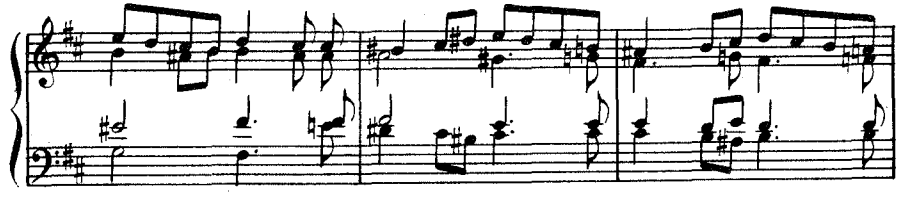
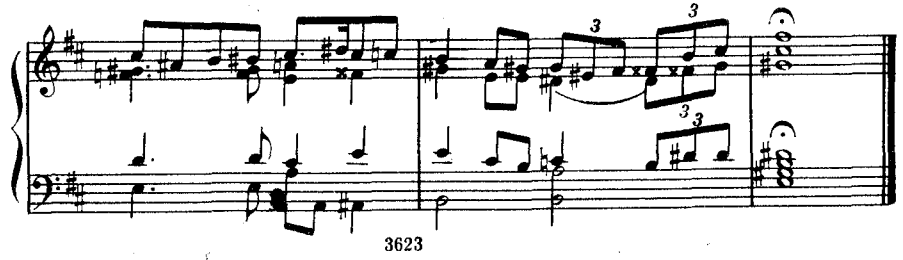
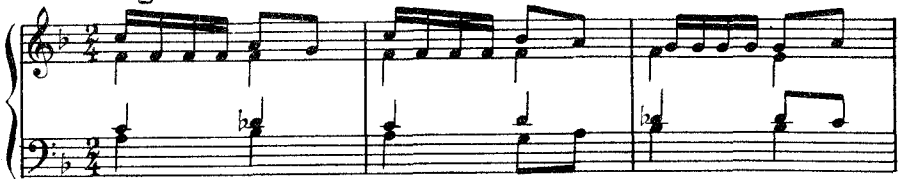
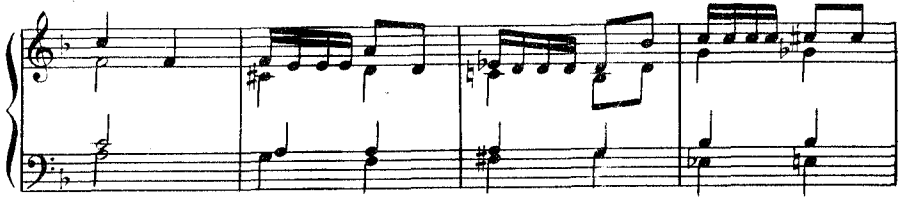


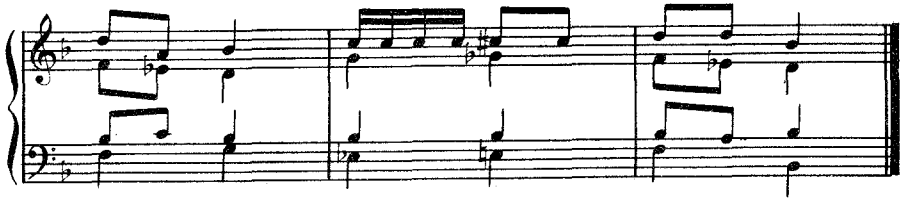




195 Allegro marciale







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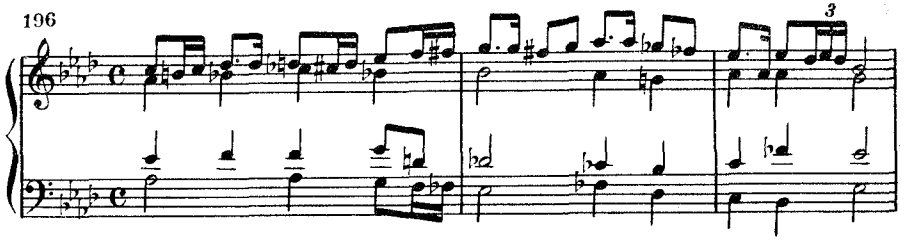

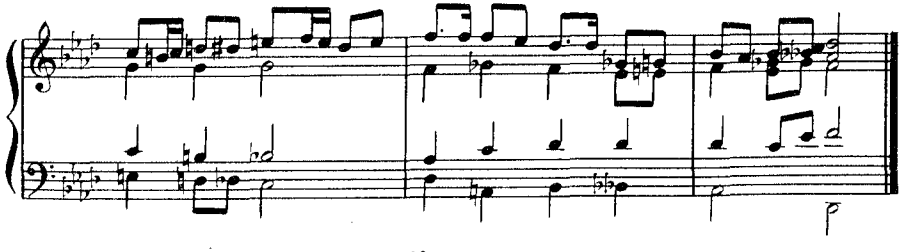

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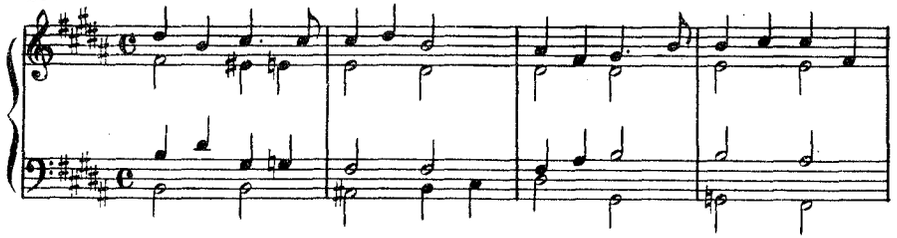
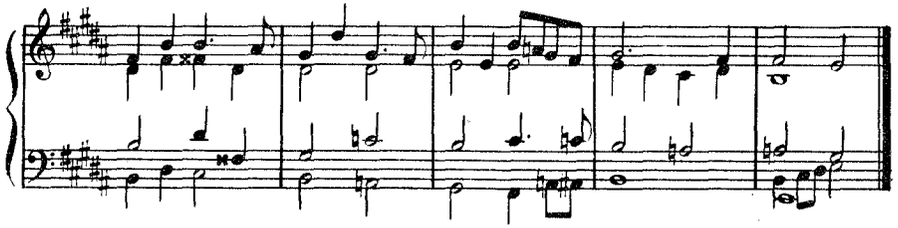
202 **Allegro grazioso**

203





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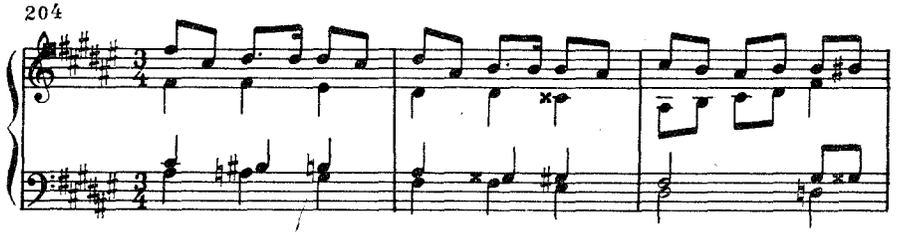

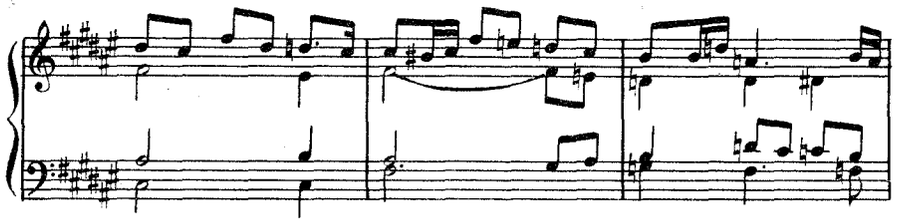

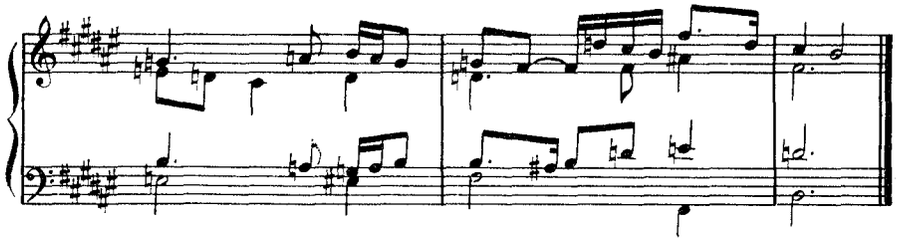

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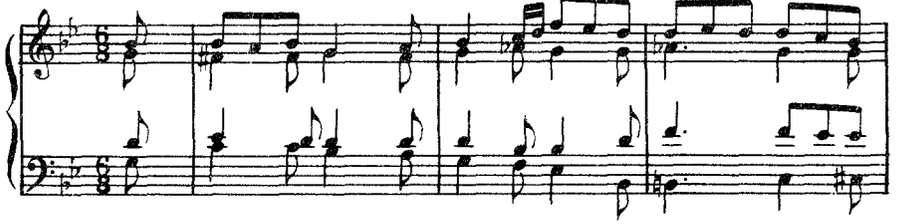

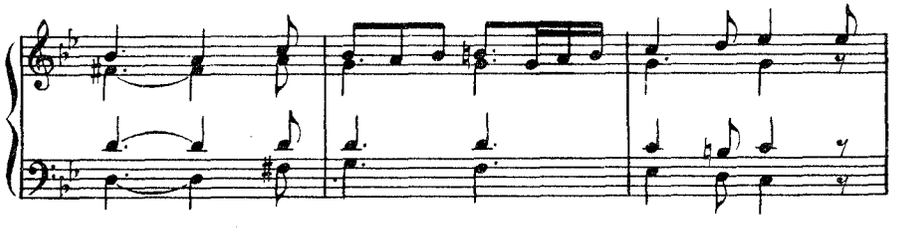

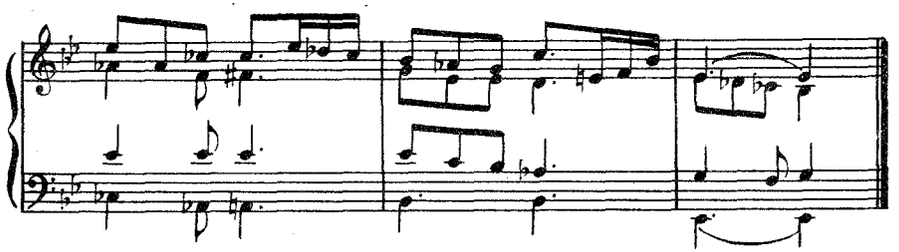

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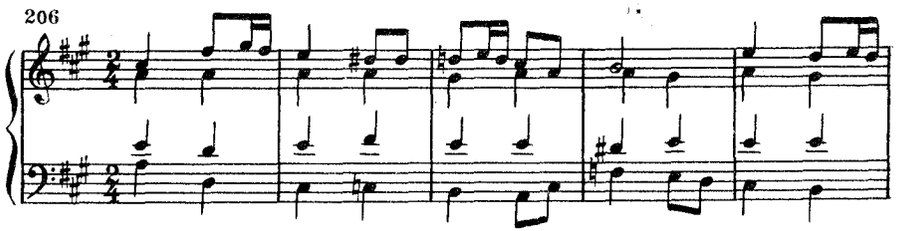

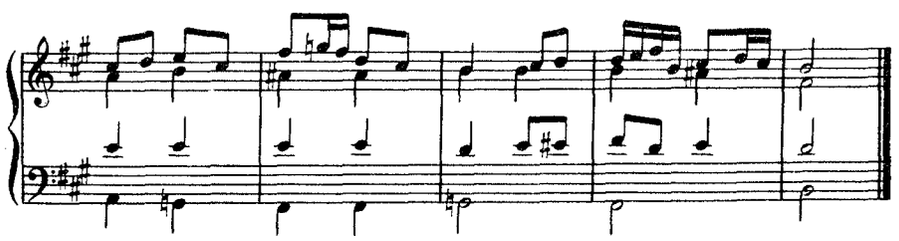

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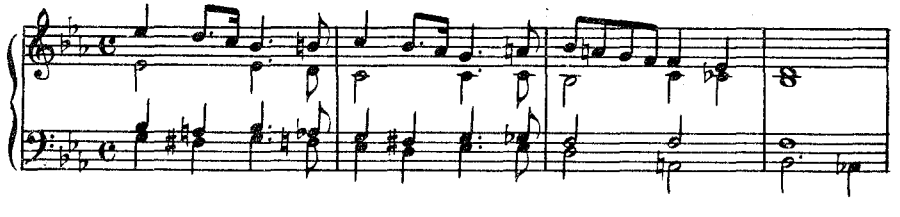

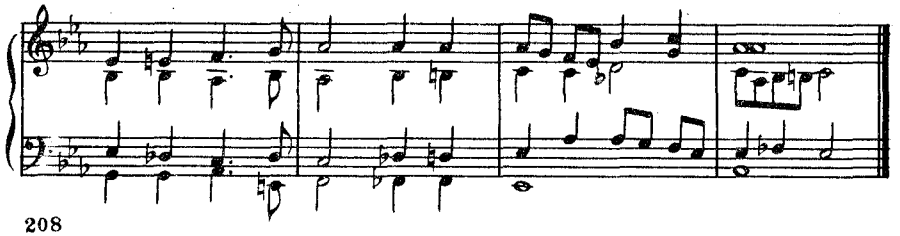

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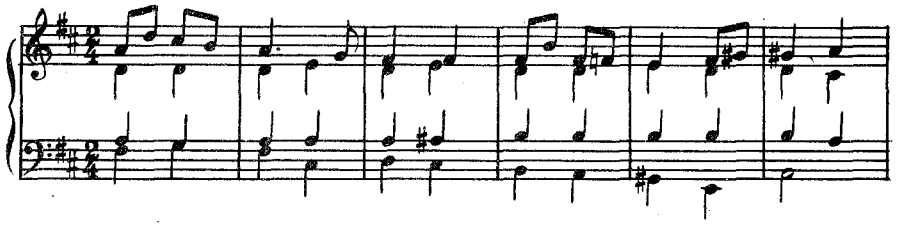

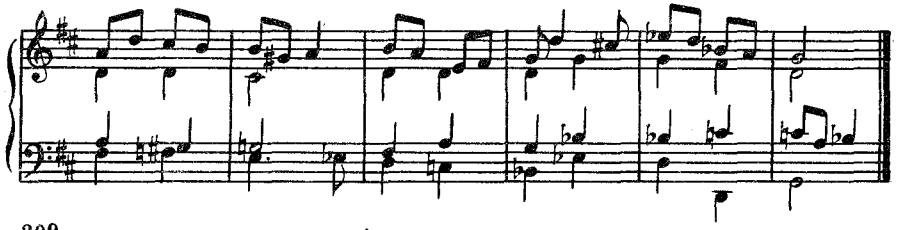

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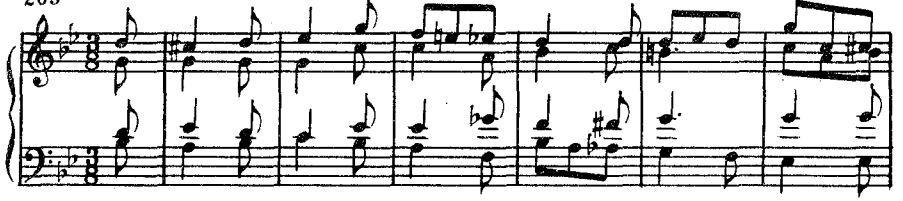

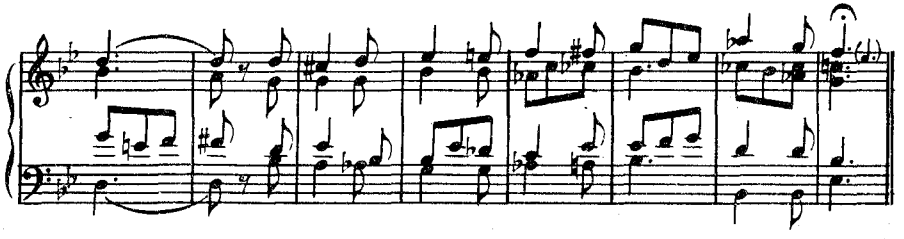

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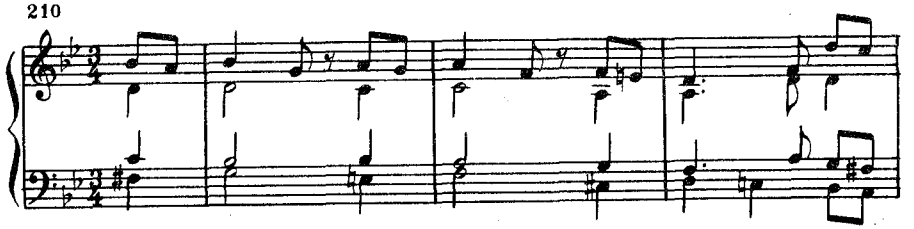

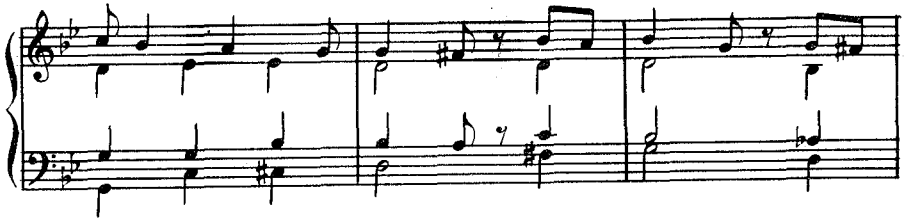

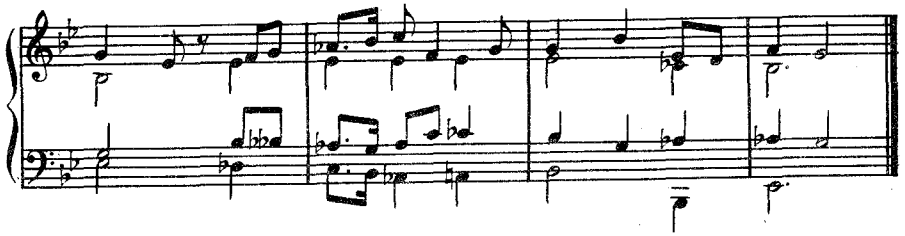

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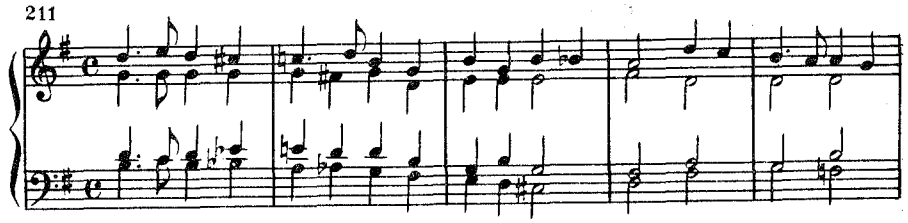
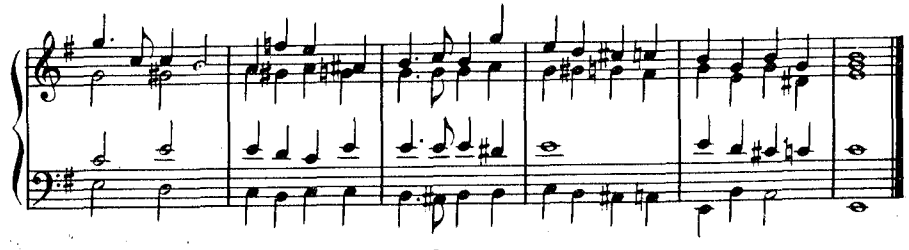
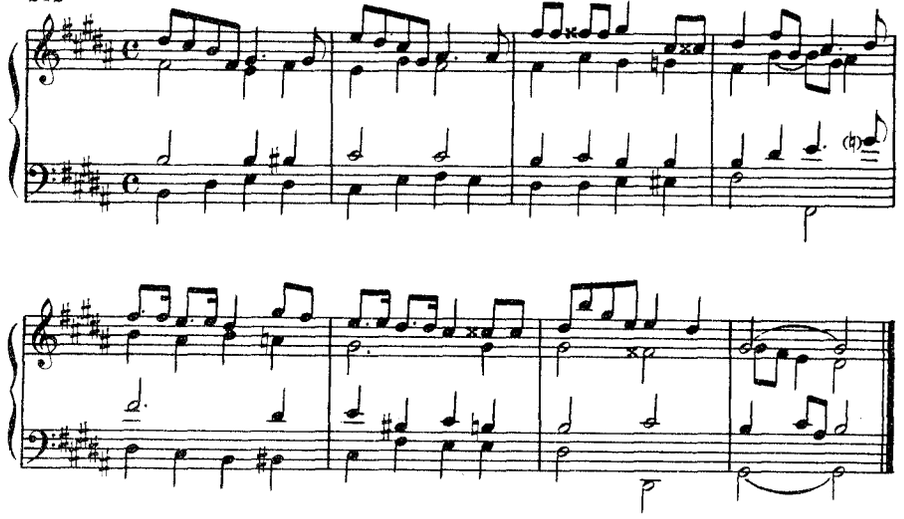
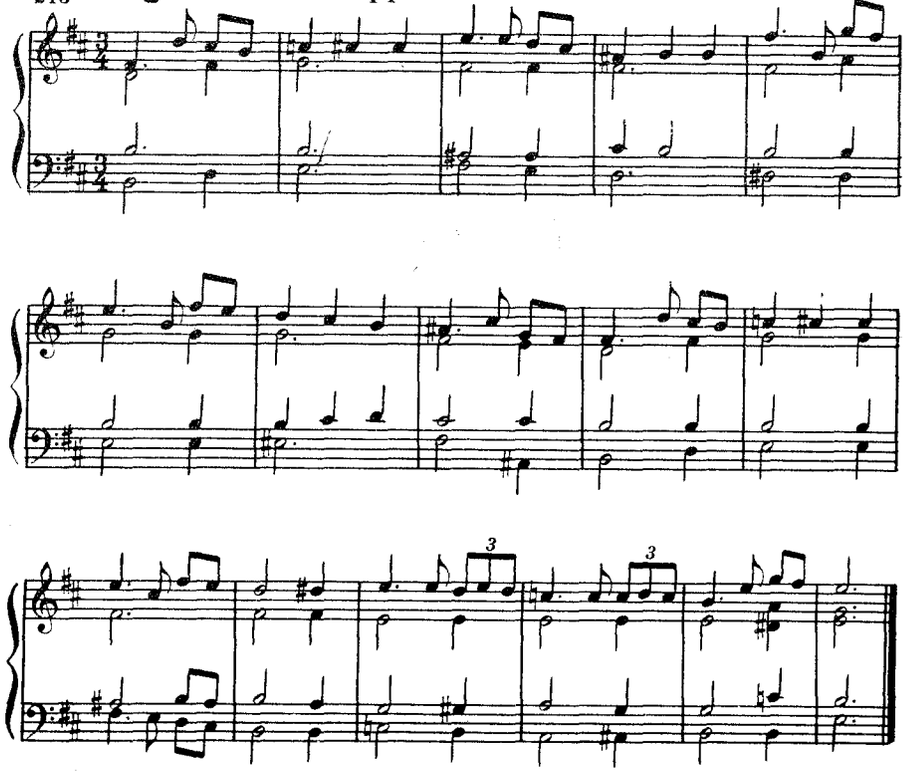




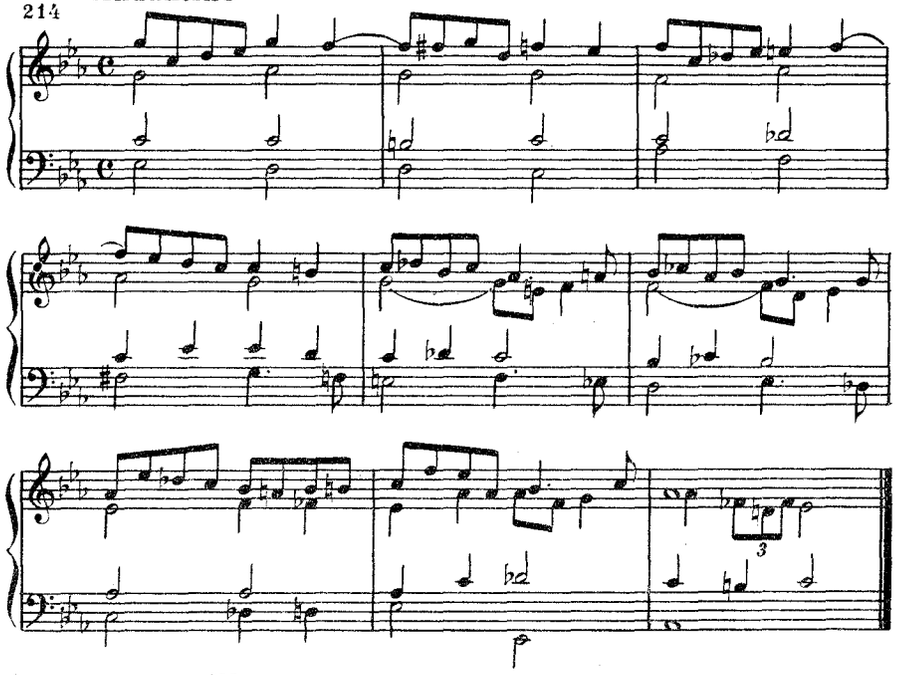
212 Moderato con moto



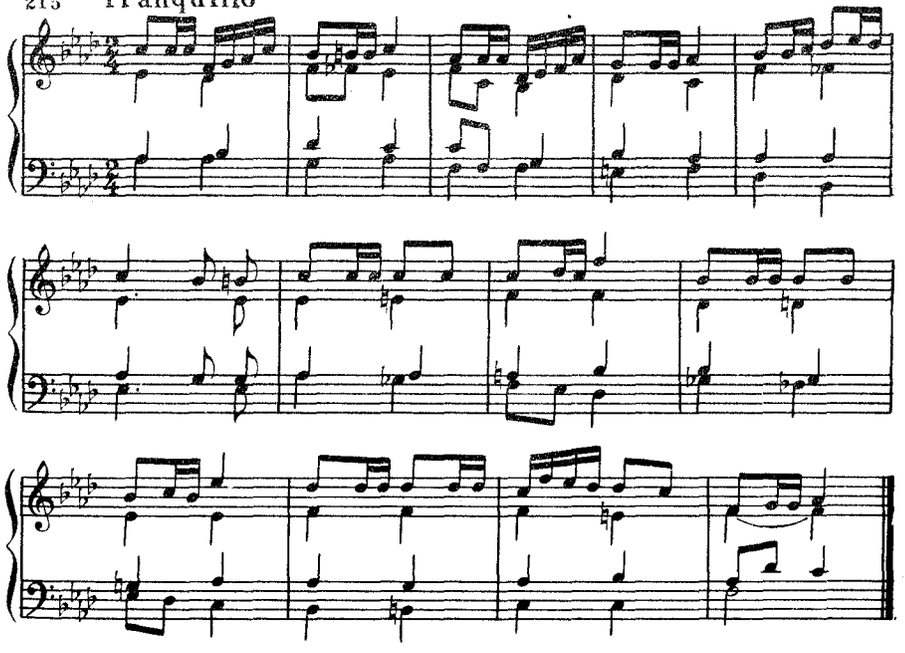
213 Allegro ma non troppo



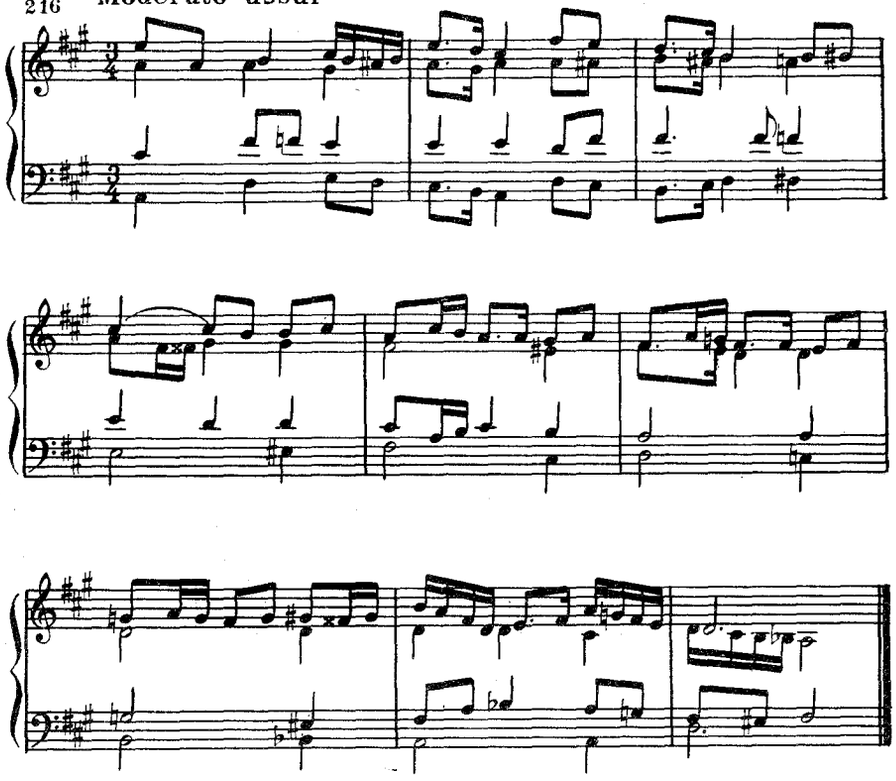
214 Andantino



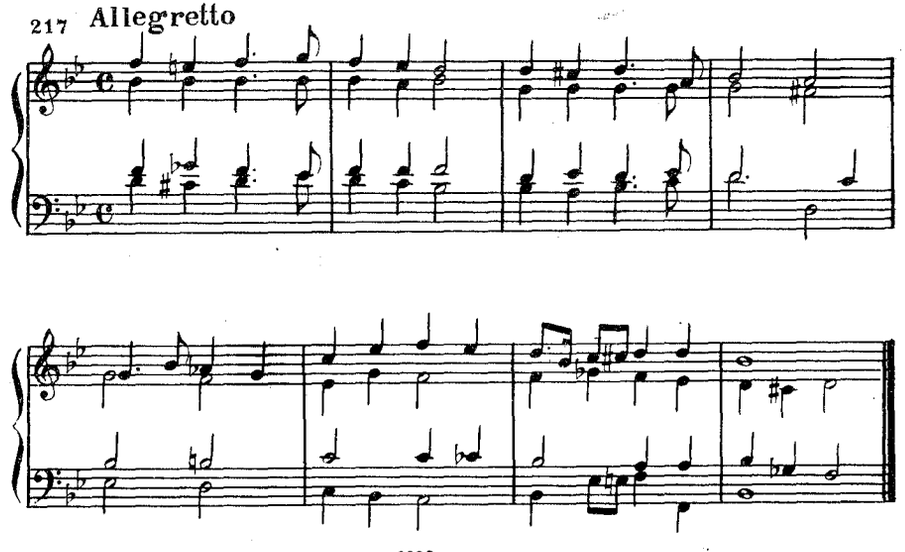
215 Tranquillo



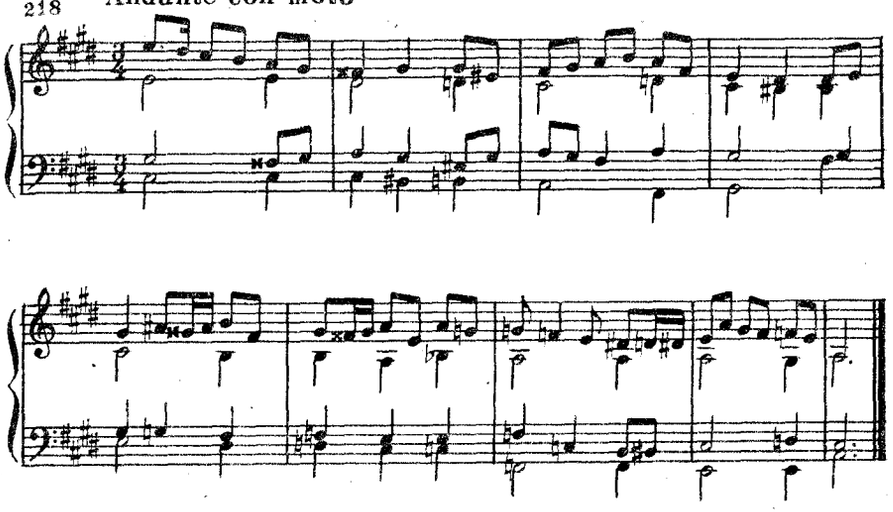
216 Moderato assai



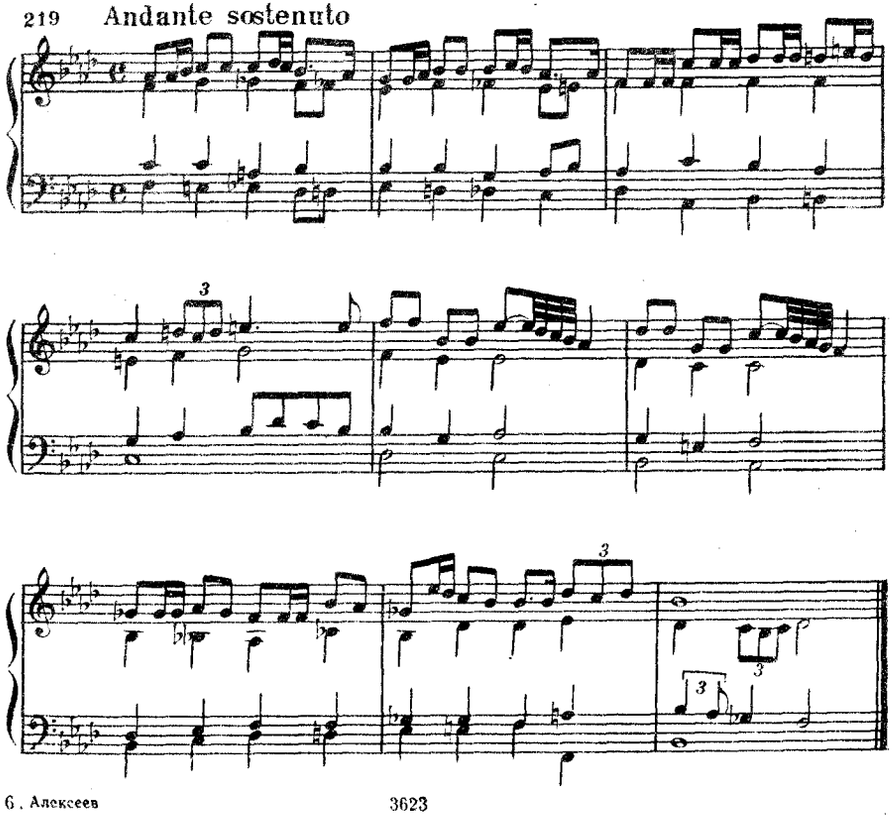
217 Allegretto



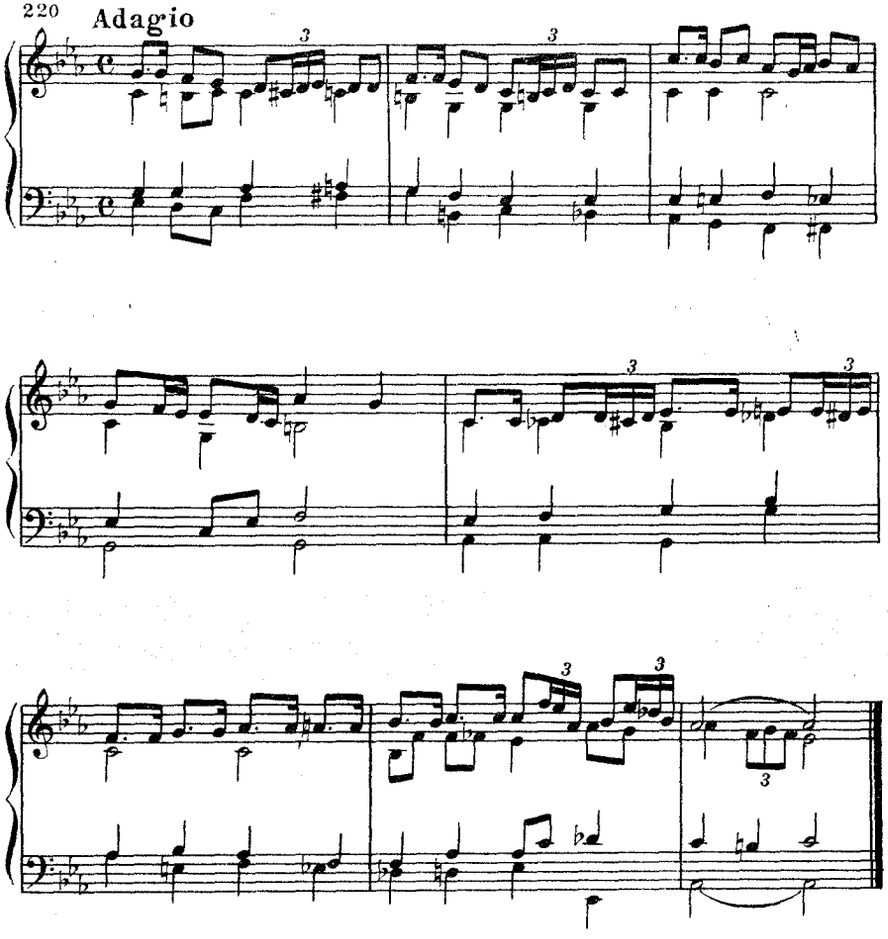
218 Andante con moto



219 Andante sostenuto

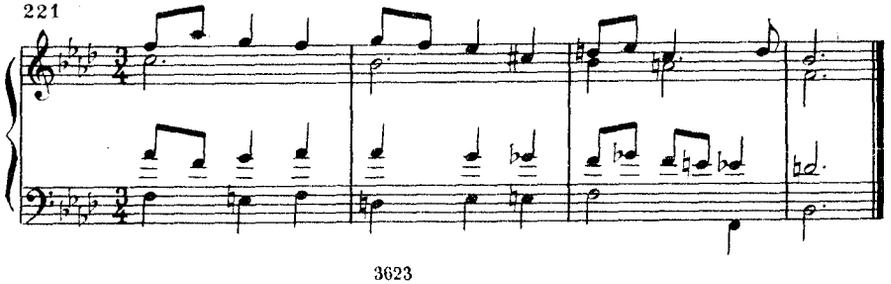


220 Adagio

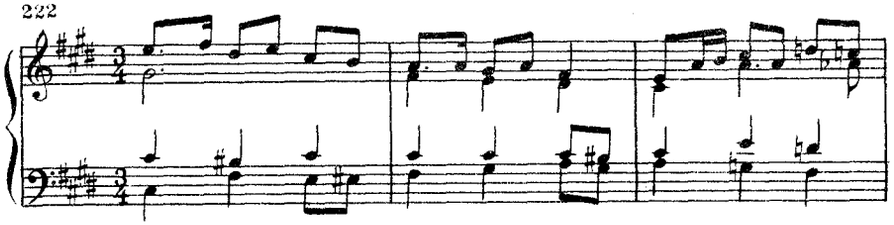


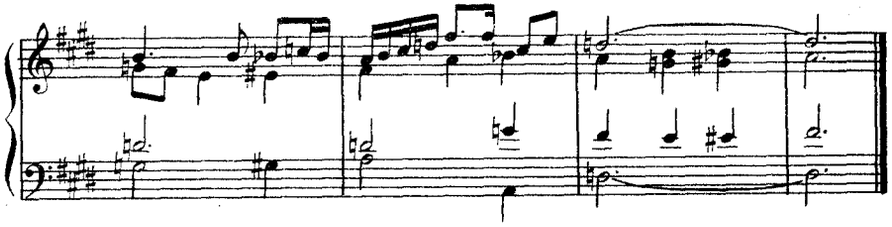
III. МОДУЛЯЦИИ В ТОНАЛЬНОСТИ ХРОМАТИЧЕСКОГО РОДСТВА (II СТЕПЕНЬ РОДСТВА)

221



222





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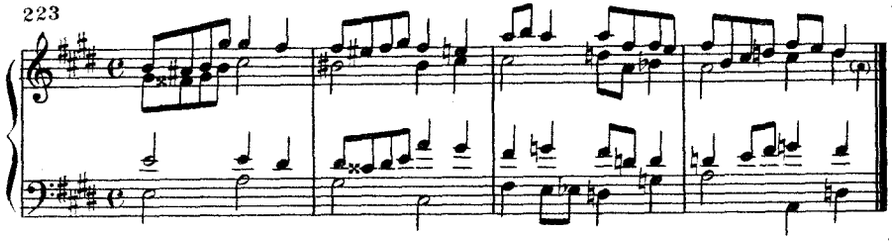
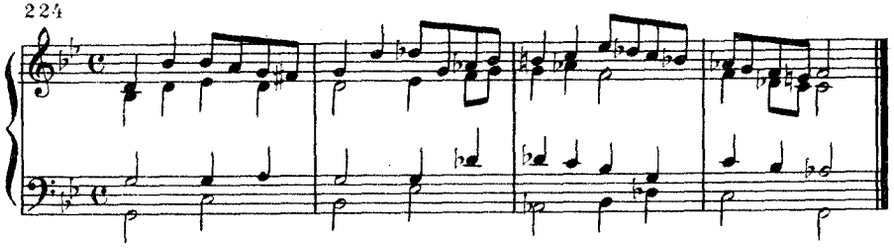


224



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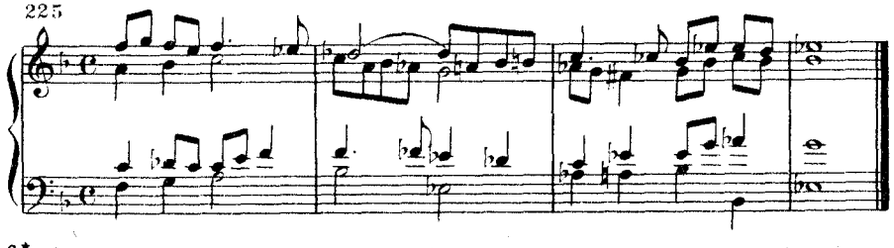

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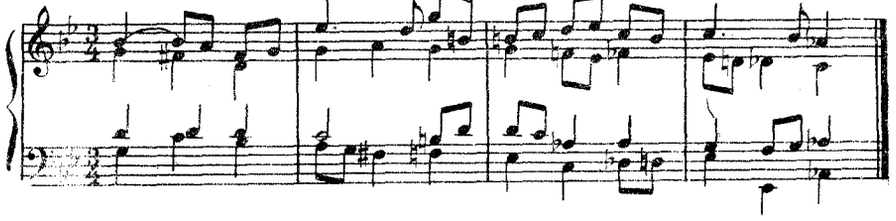

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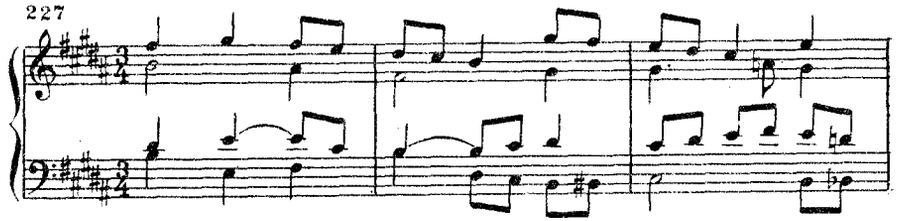

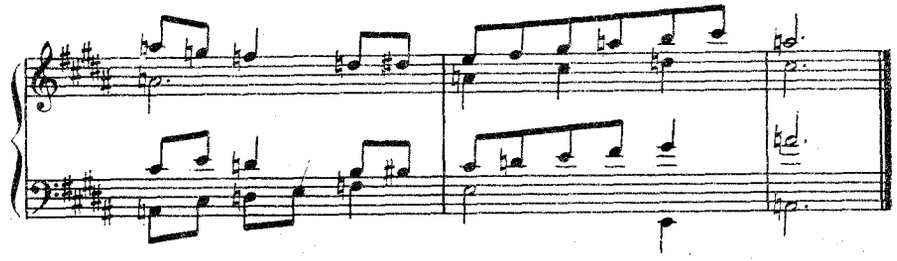

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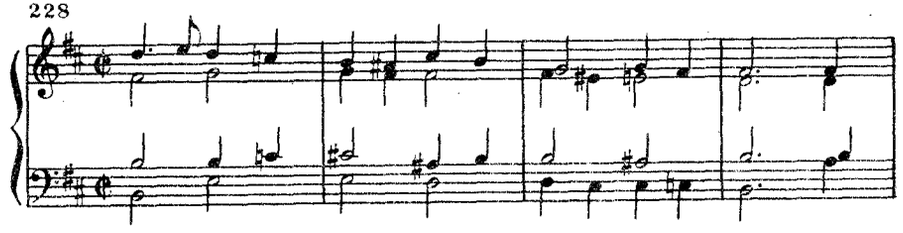

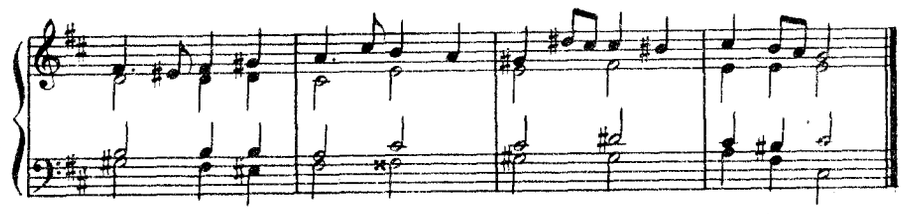

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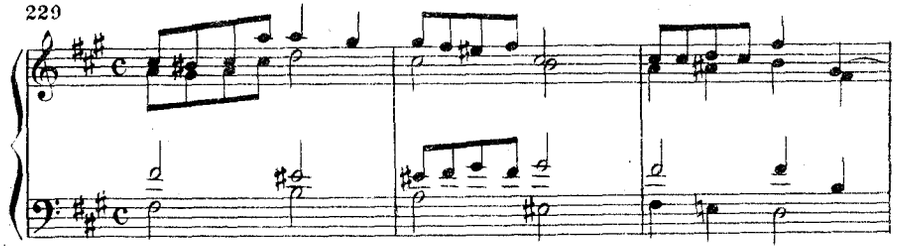

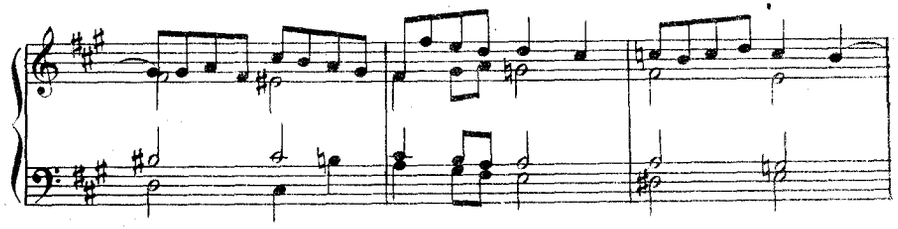

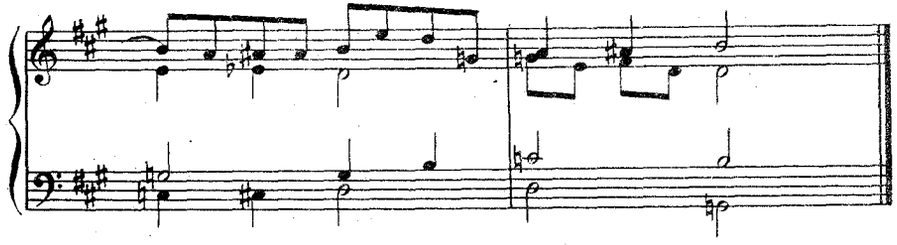

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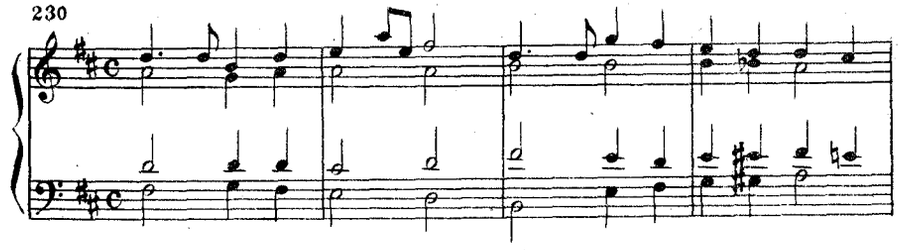

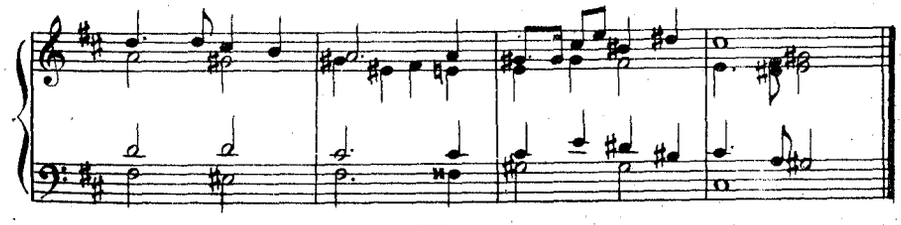

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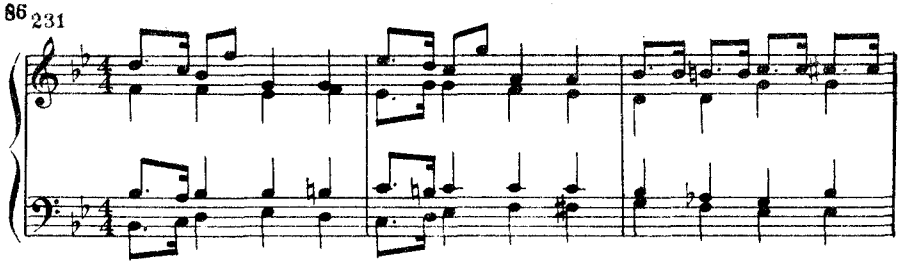

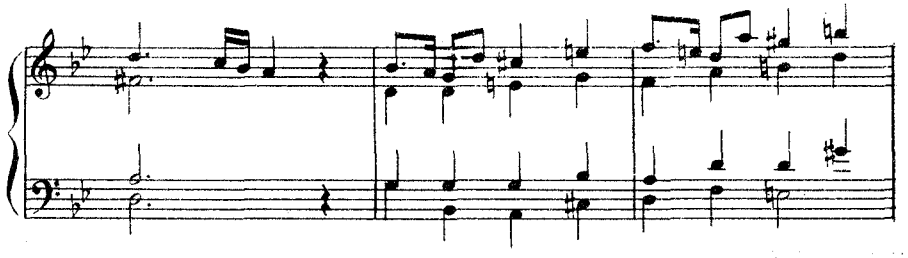

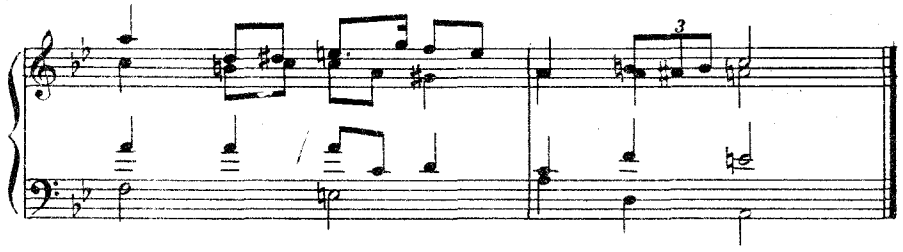

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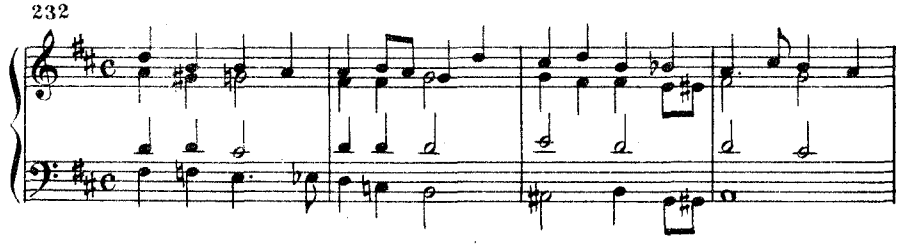

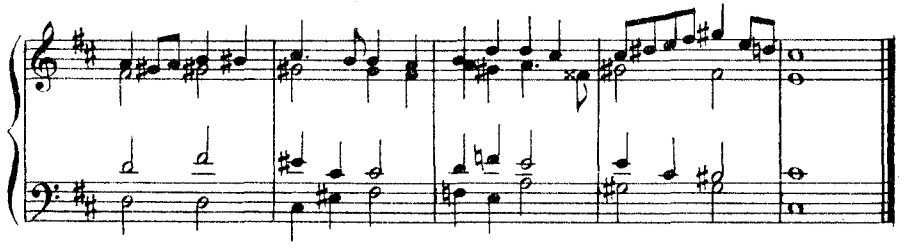

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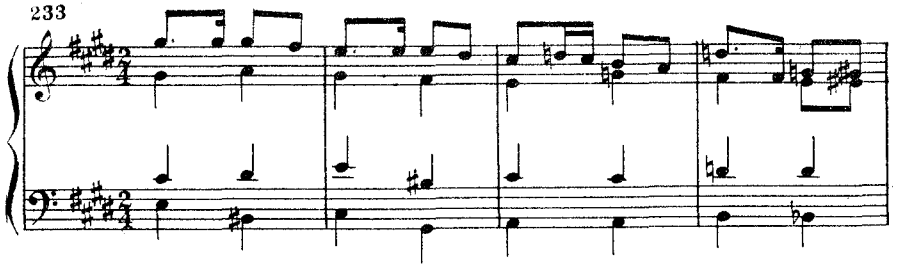

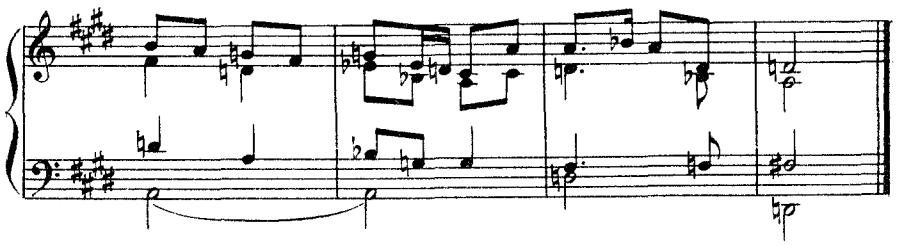

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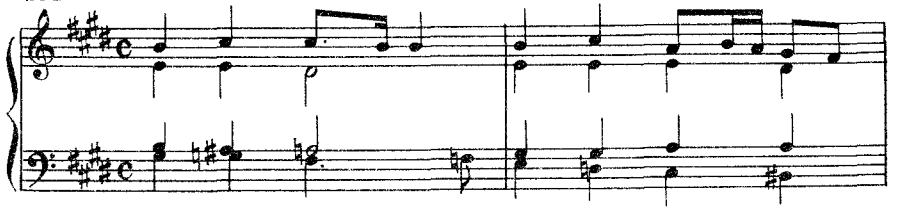

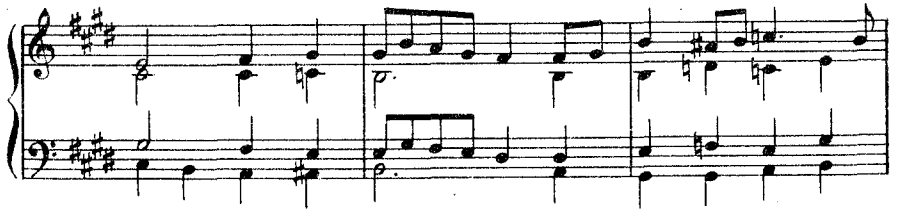

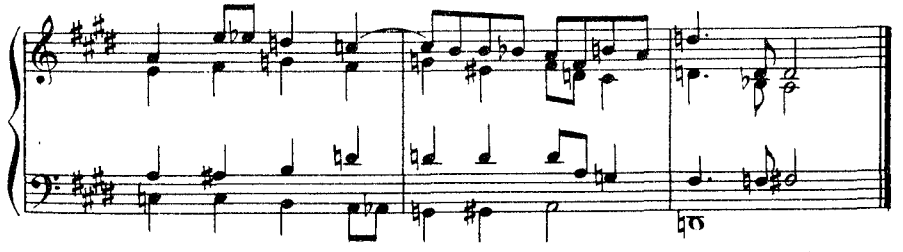

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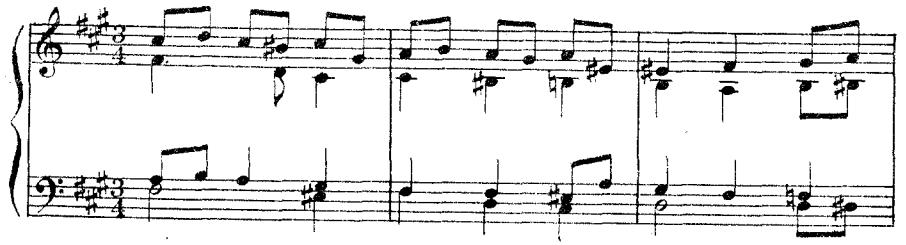

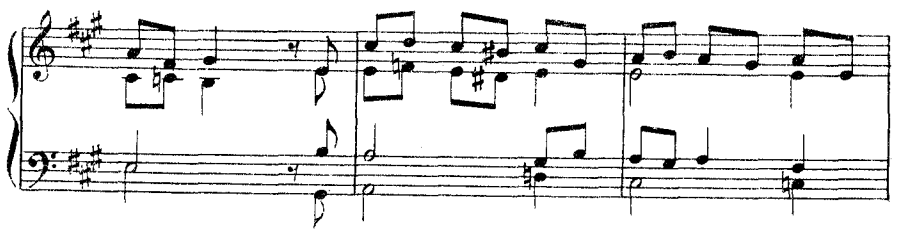

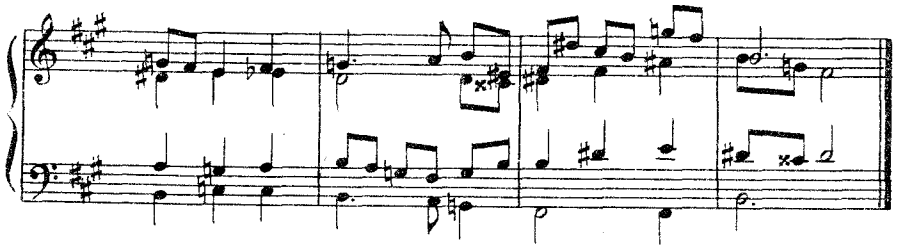

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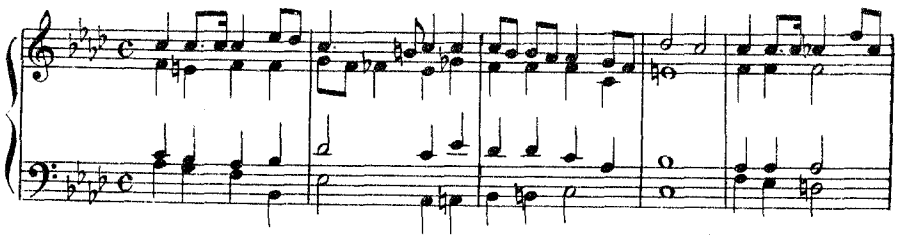
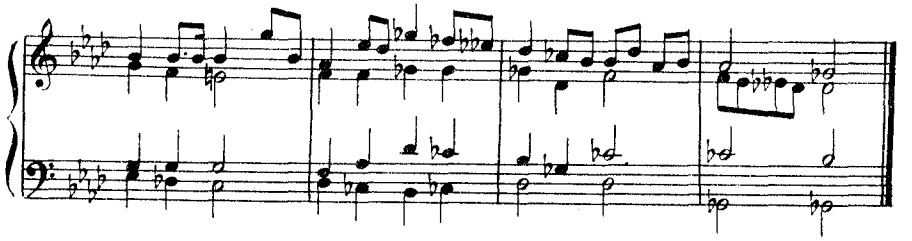
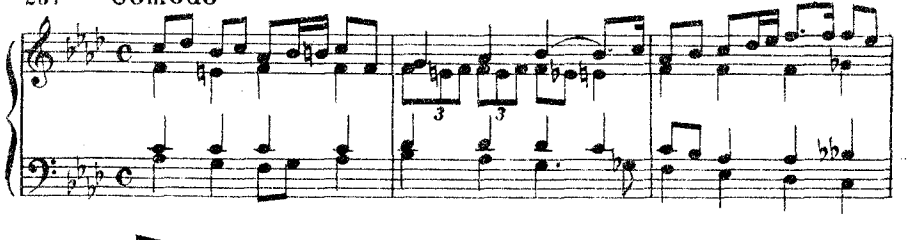
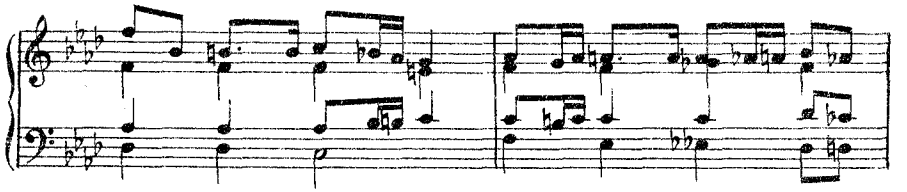
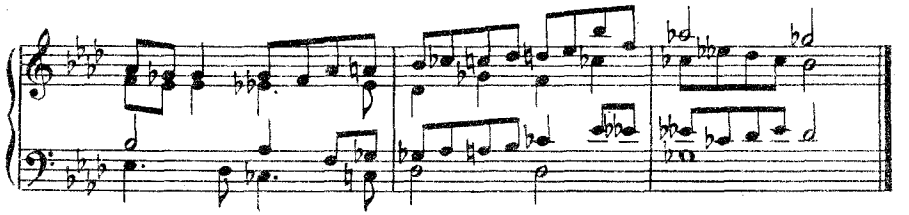




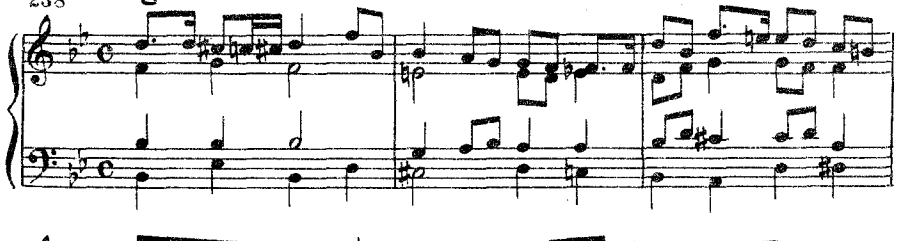
237 Comodo

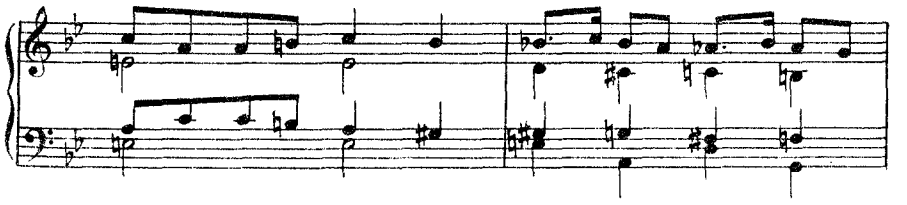


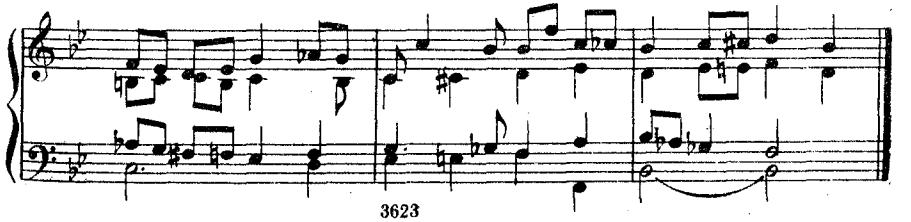




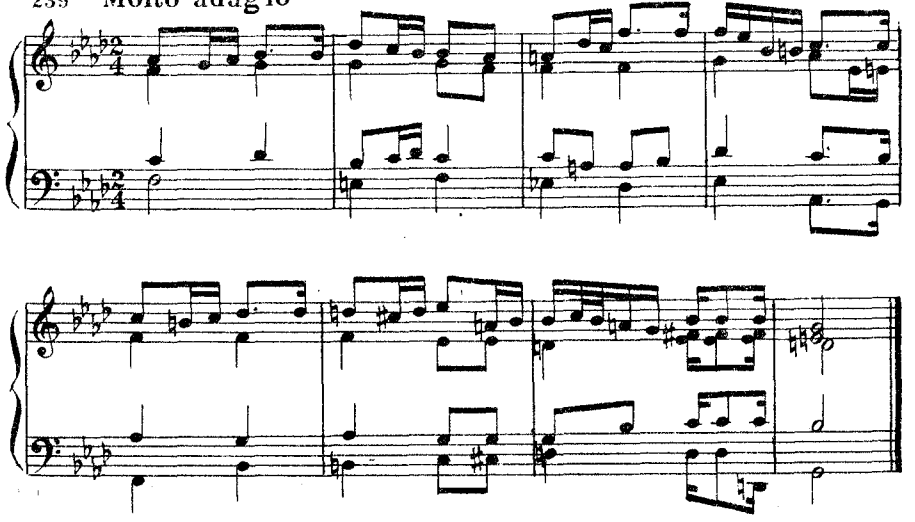
238 Adagio non tanto



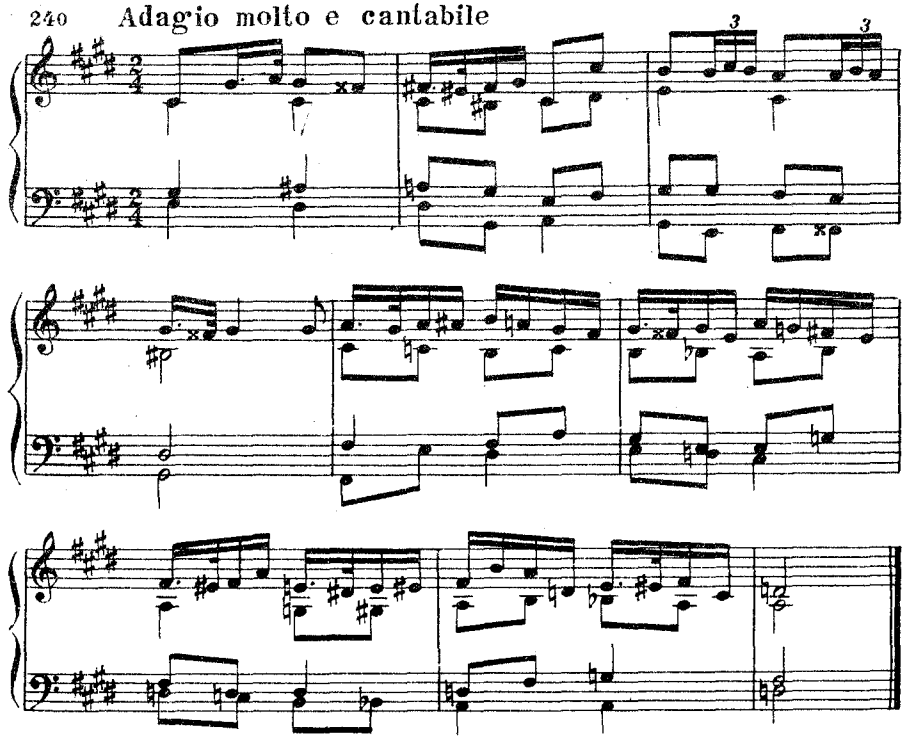




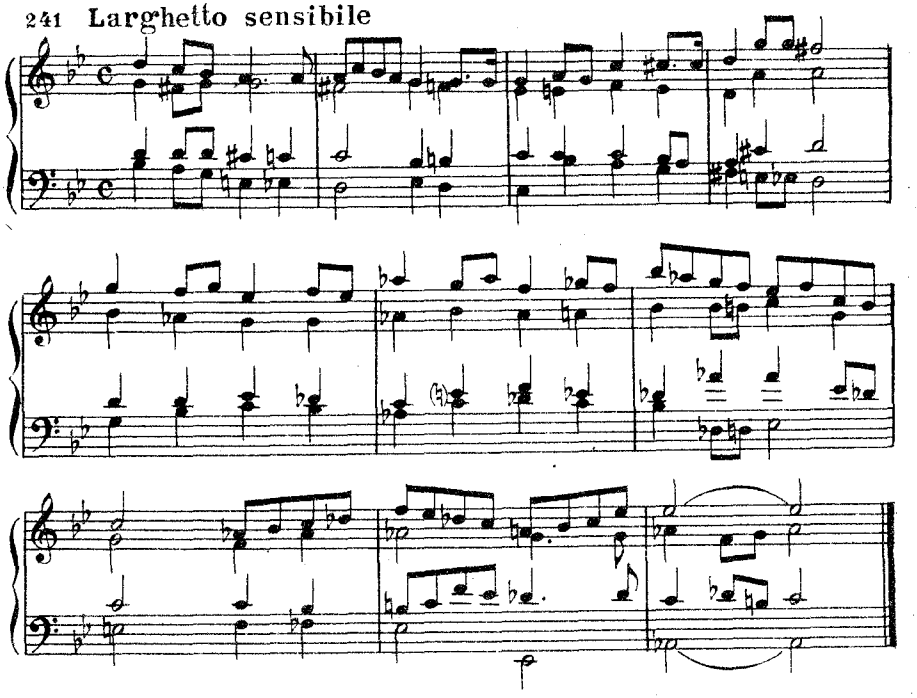
239 Molto adagio



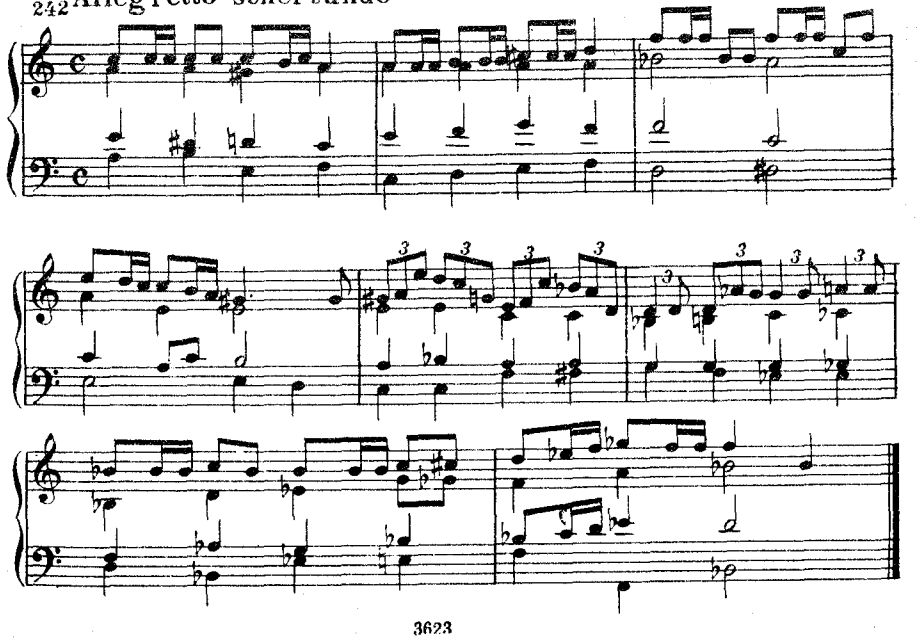
240 Adagio molto e cantabile



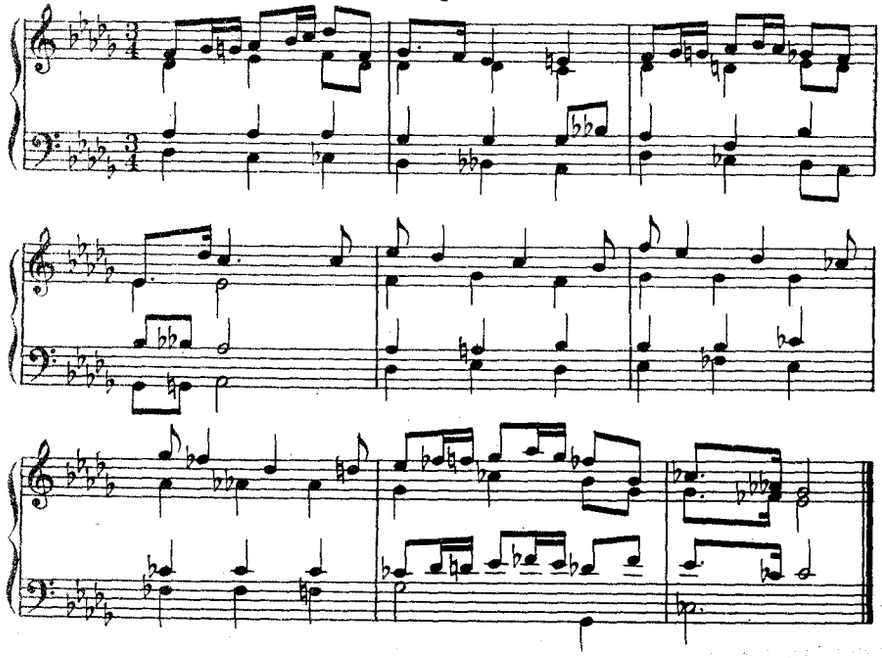
241 Larghetto sensibile



242 Allegretto scherzando



243 **Moderato assai con espressione**



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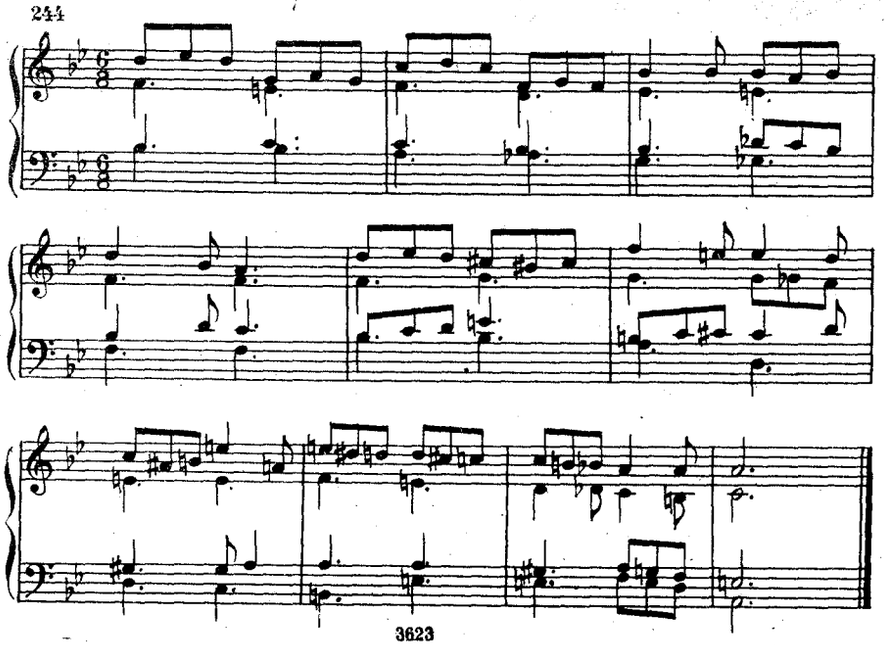
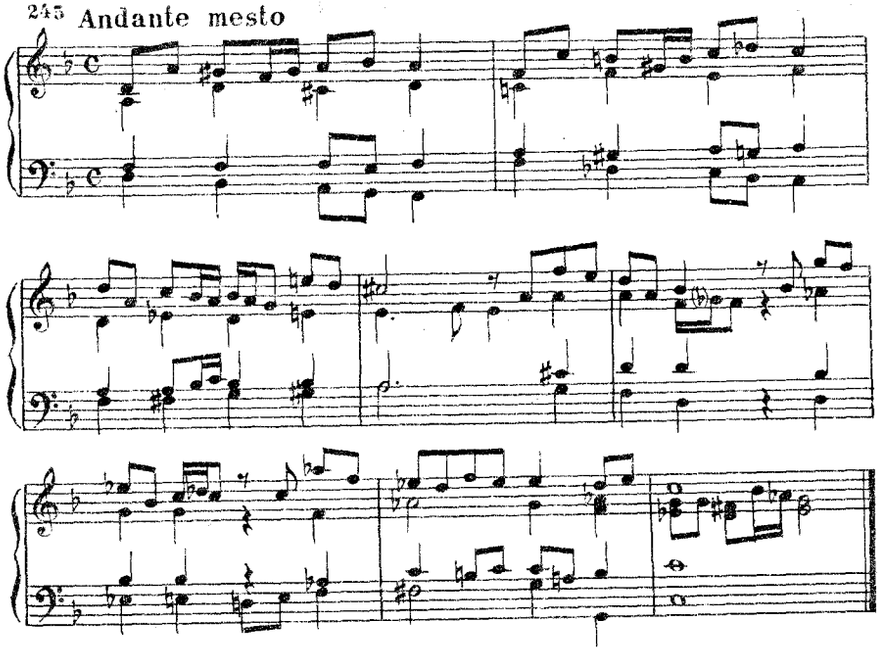
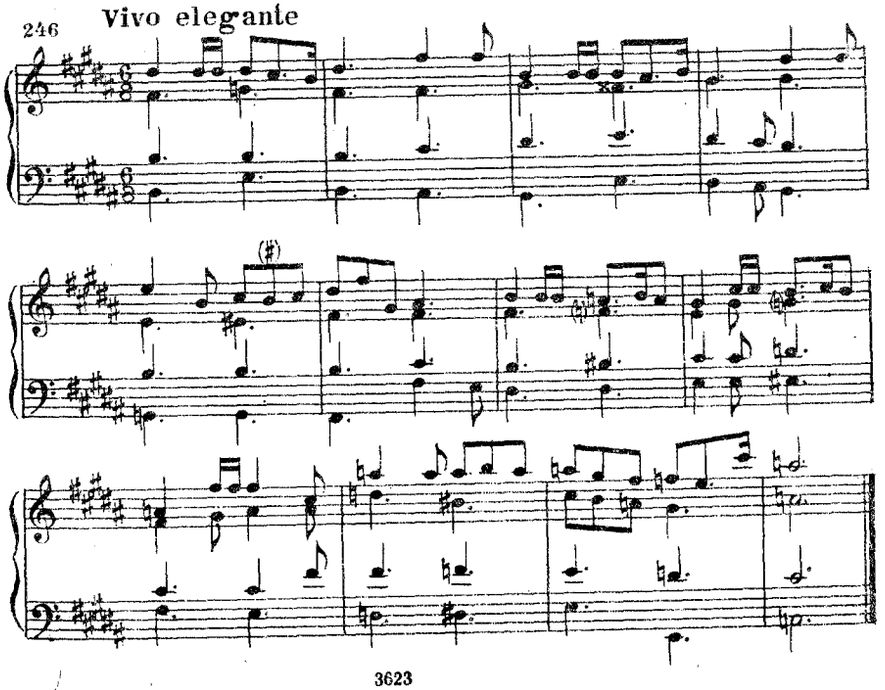


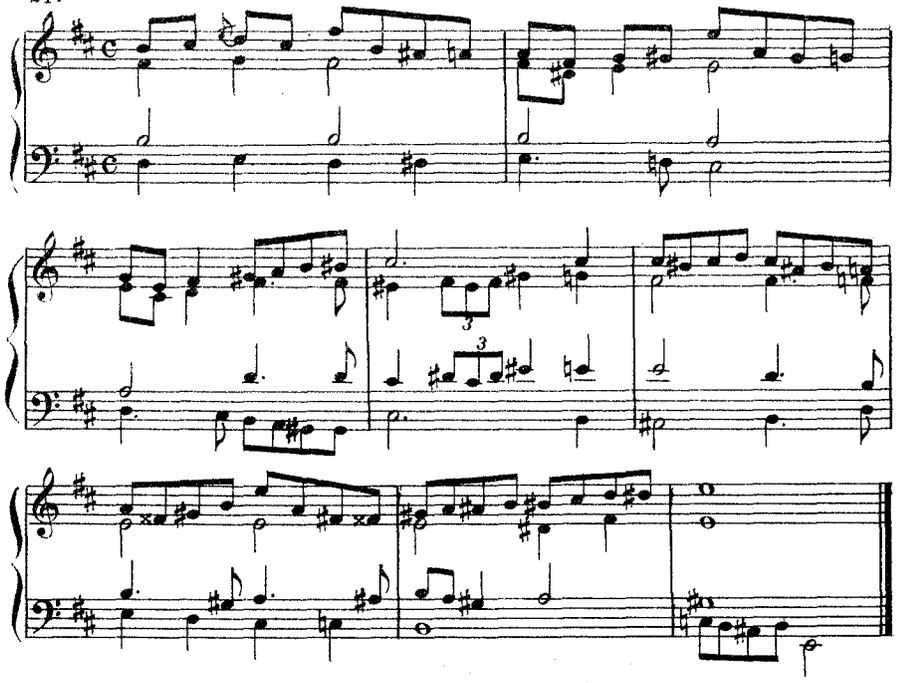
245 **Andante mesto**



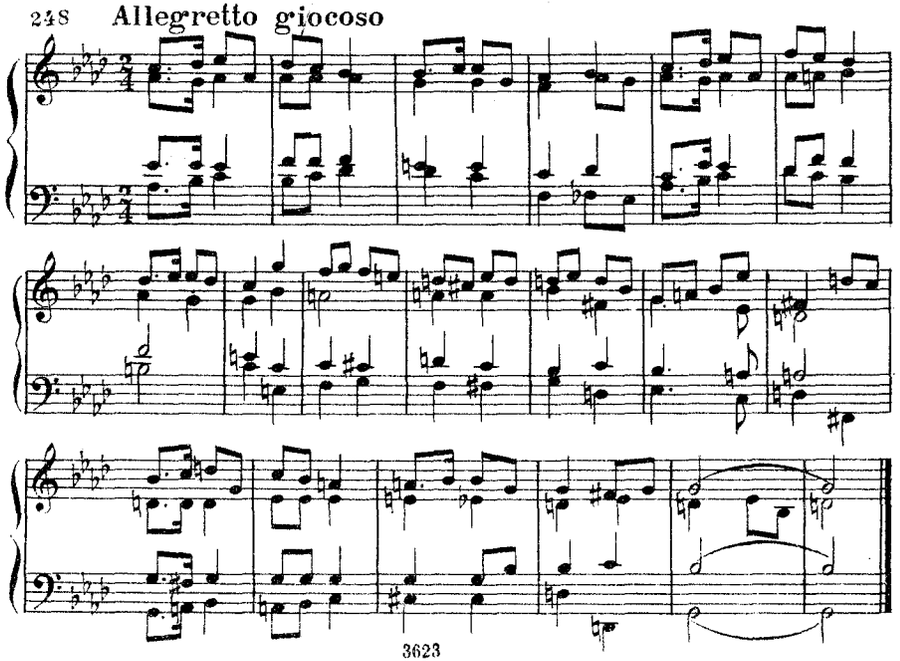
246 **Vivo elegante**



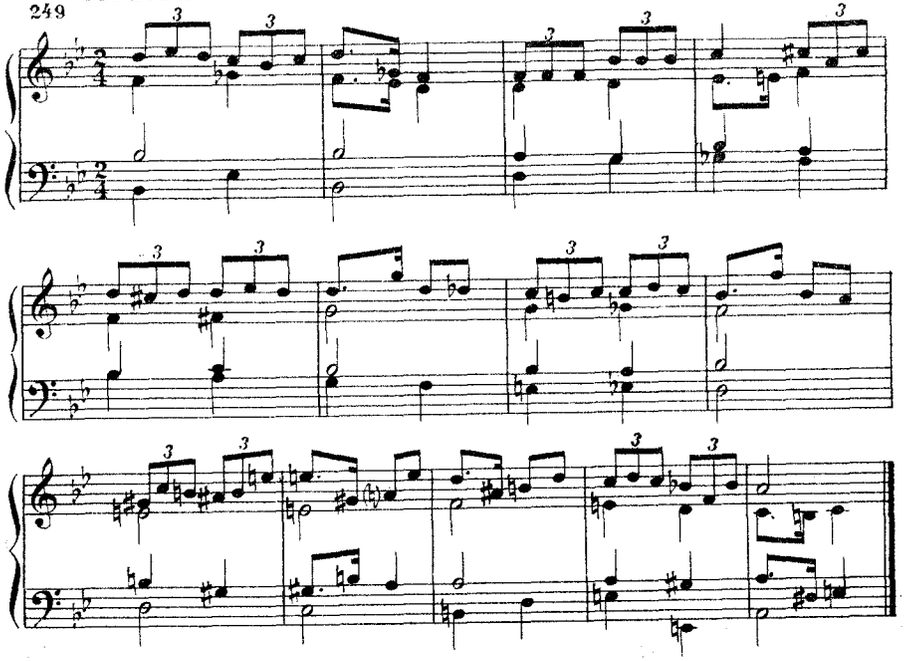
247



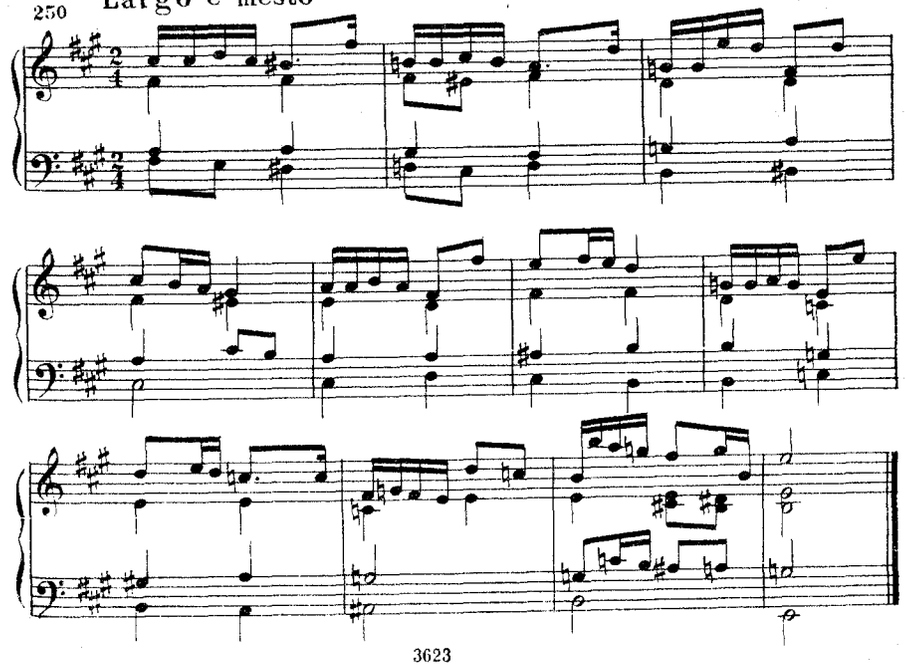
248 Allegretto giocoso



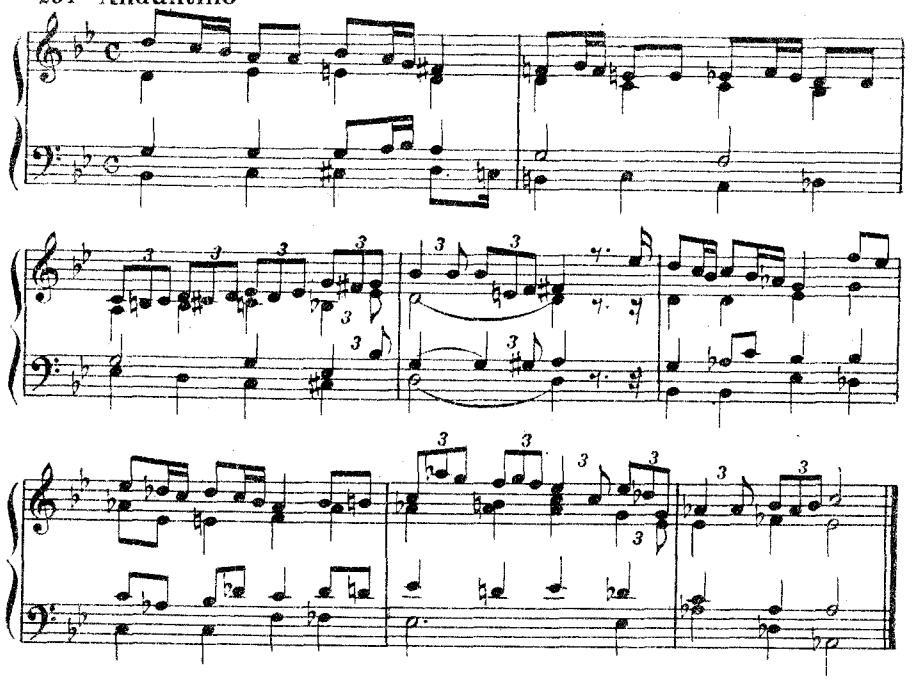
249 Moderato con moto recitando



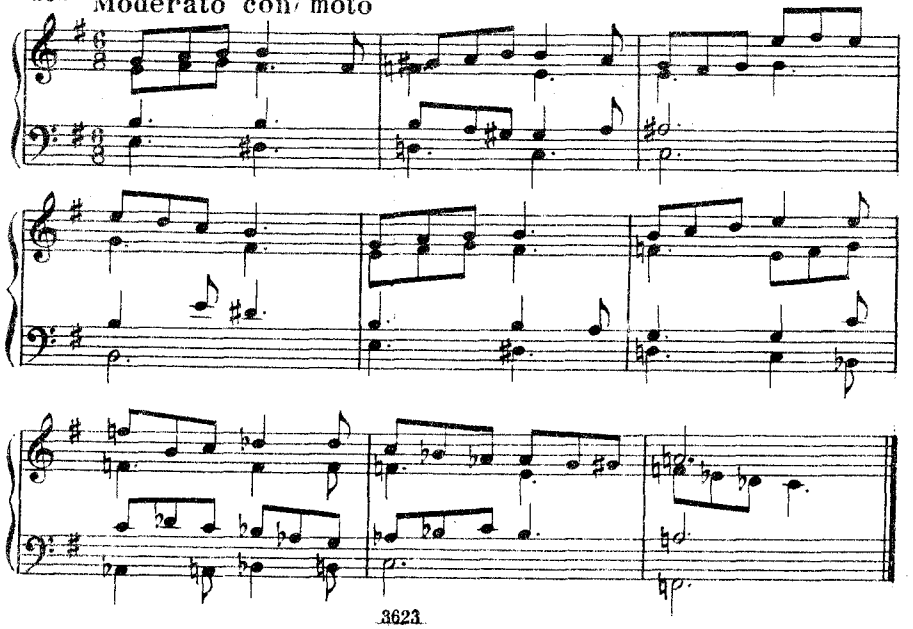
250 Largo e mesto



251 Andantino



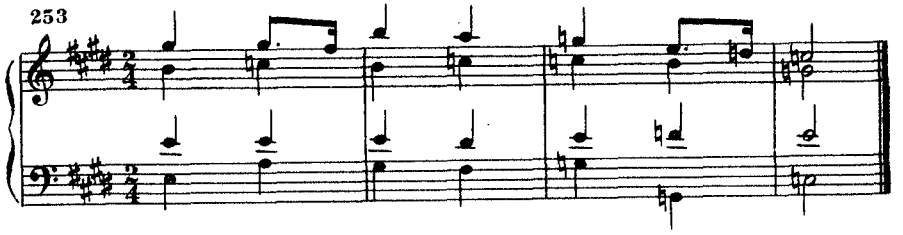
252 Moderato con moto



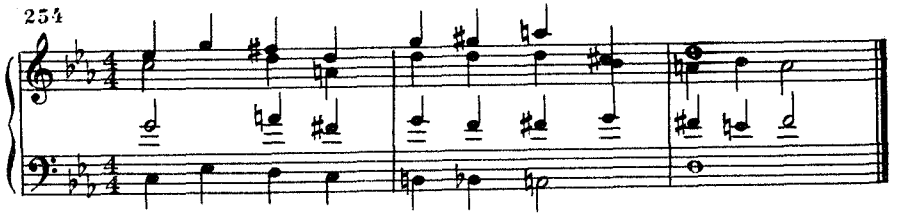
IV. ПОСТЕПЕННЫЕ МОДУЛЯЦИИ В ОТДАЛЕННЫЕ ТОНАЛЬНОСТИ (III и IV СТЕПЕНИ РОДСТВА)

а) Модуляции в тональности III степени родства

253



254



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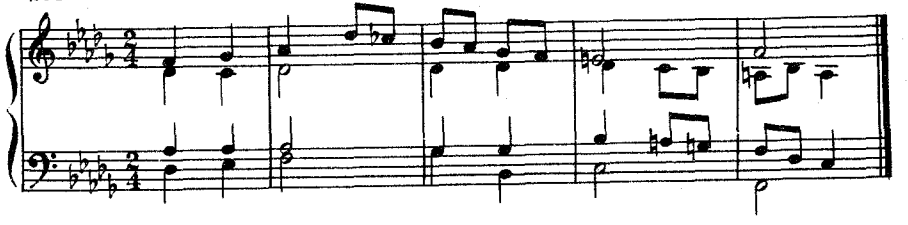

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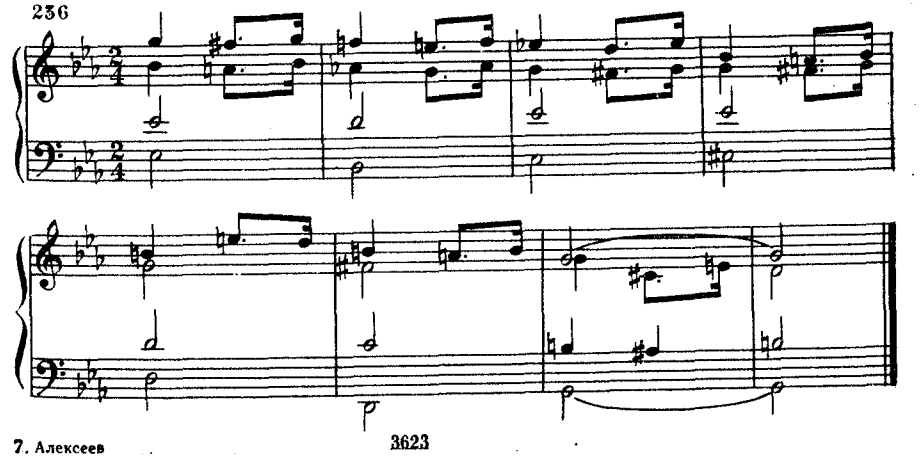

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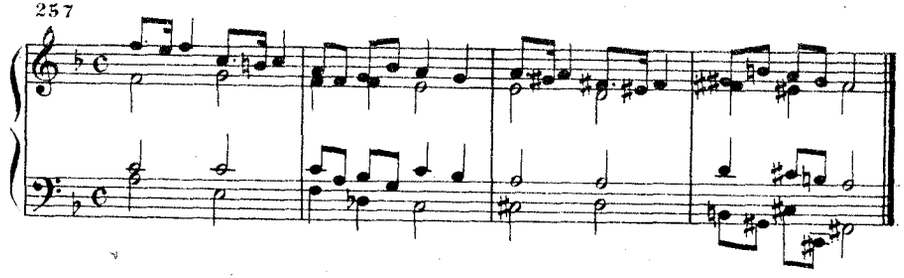

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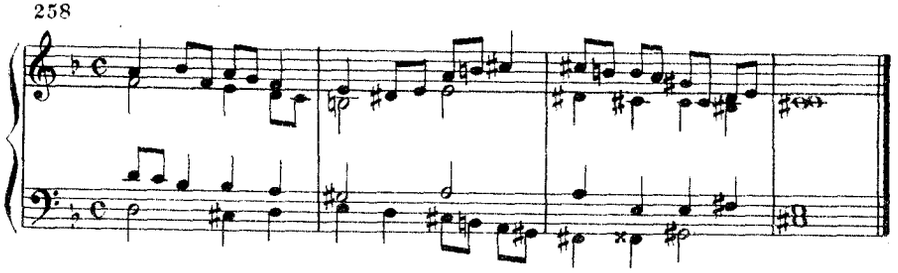

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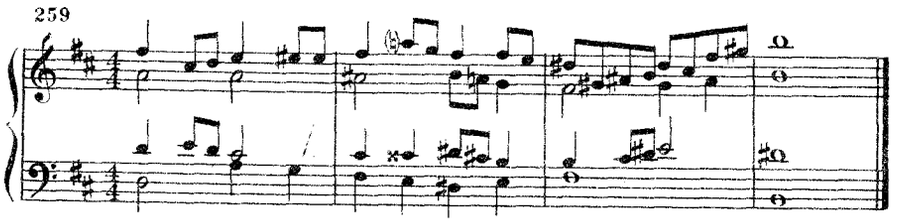

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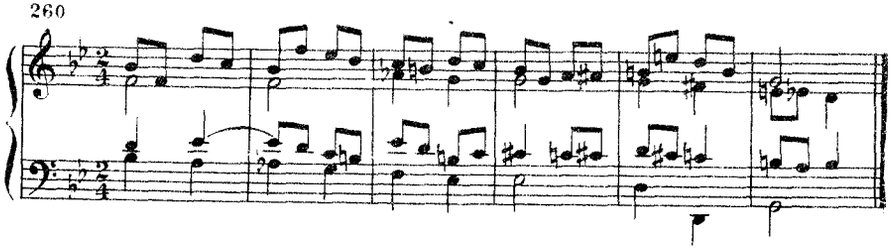

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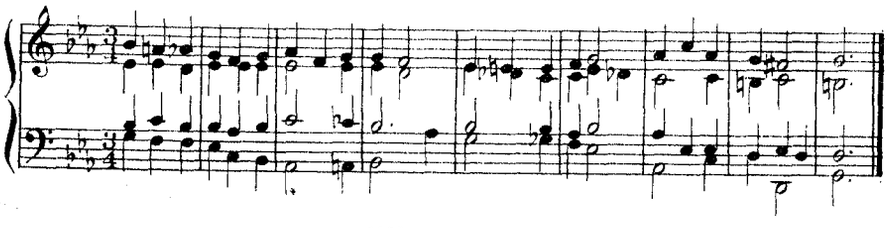

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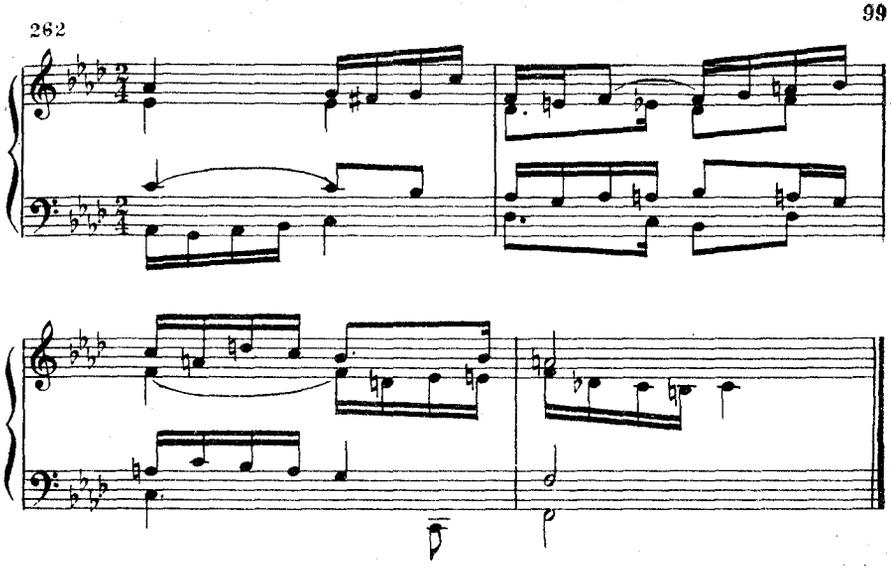

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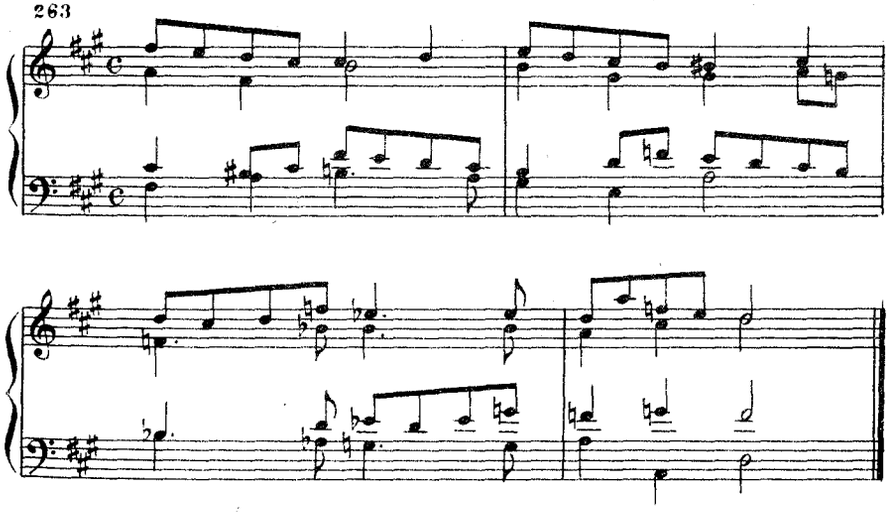

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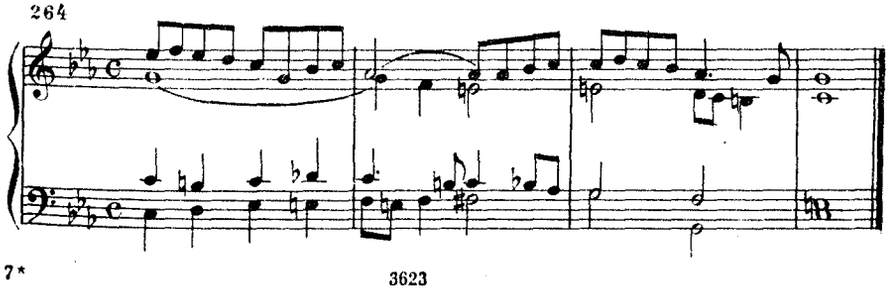

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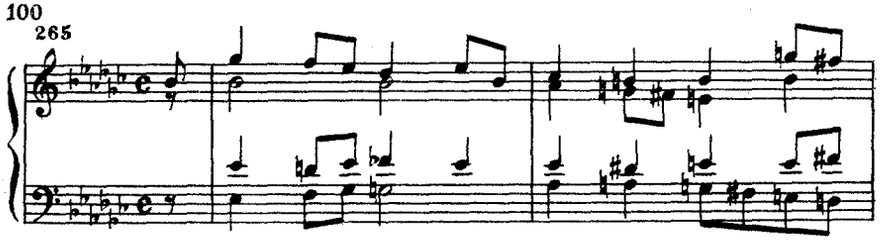

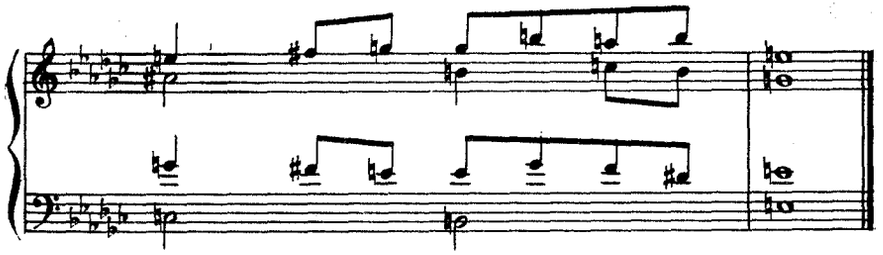

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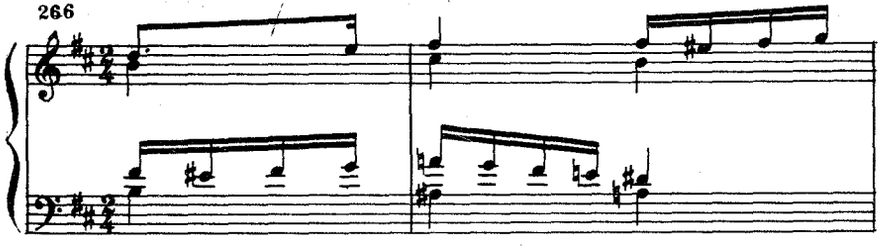

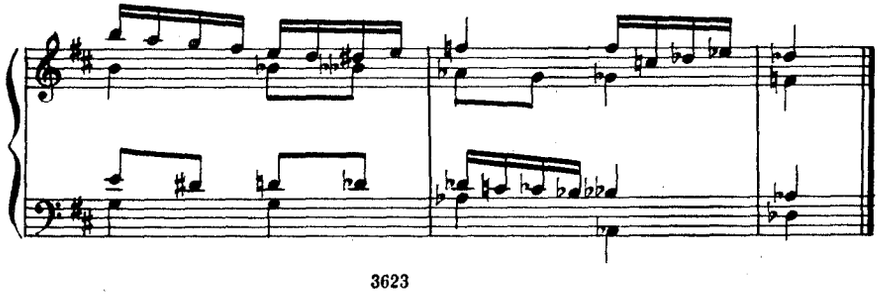

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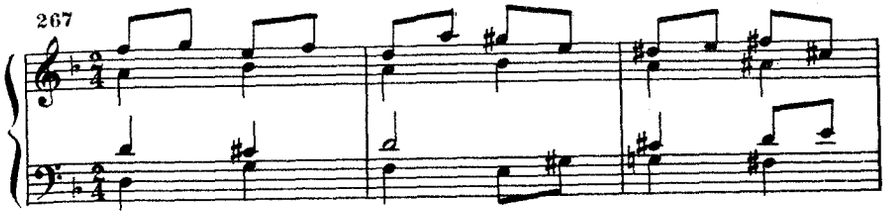

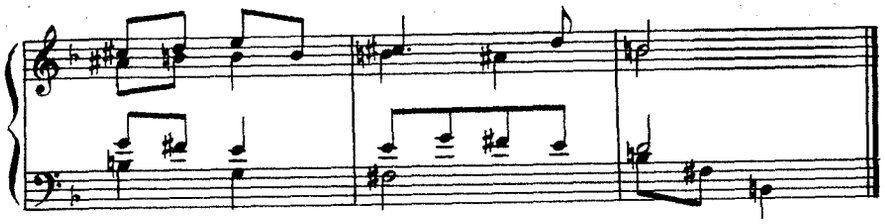

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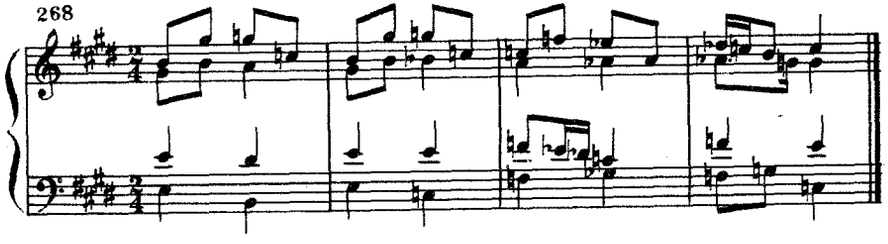

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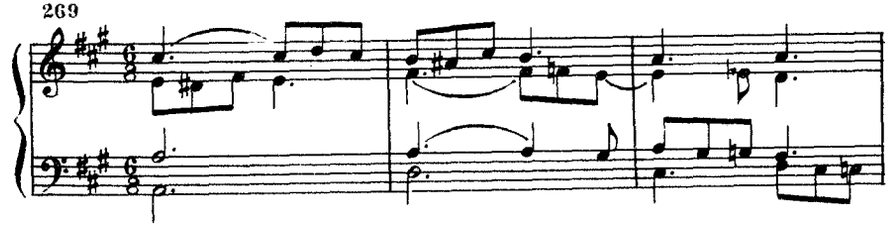

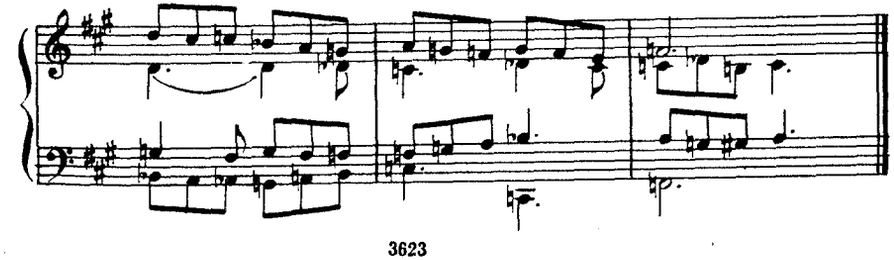

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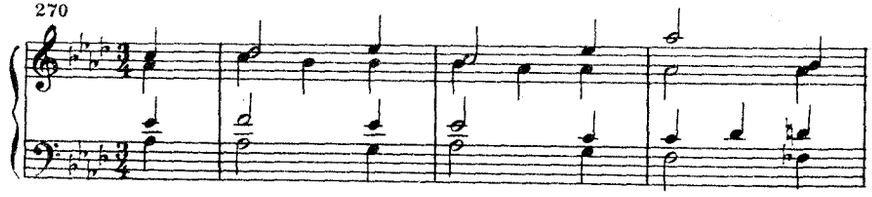

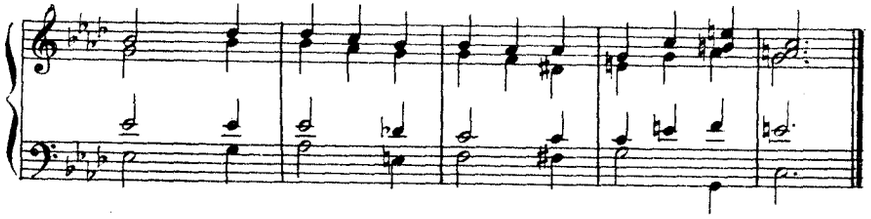

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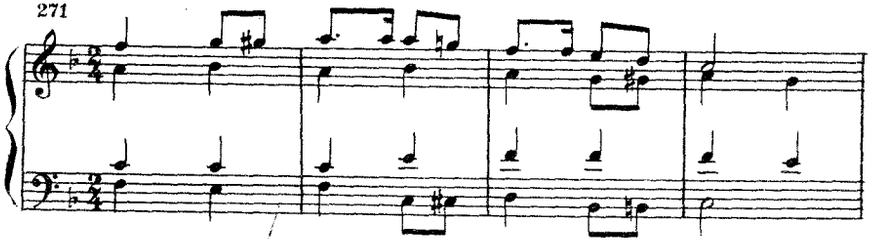

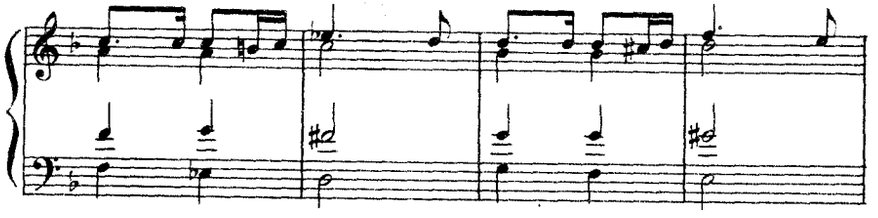

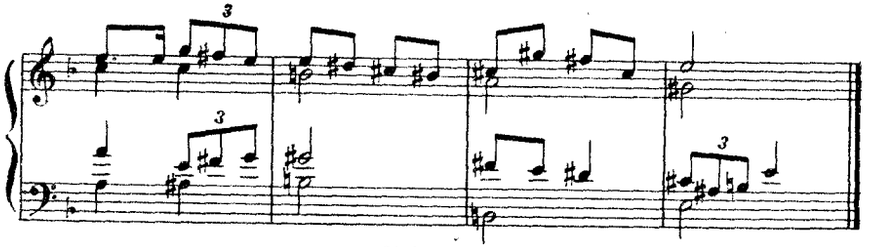

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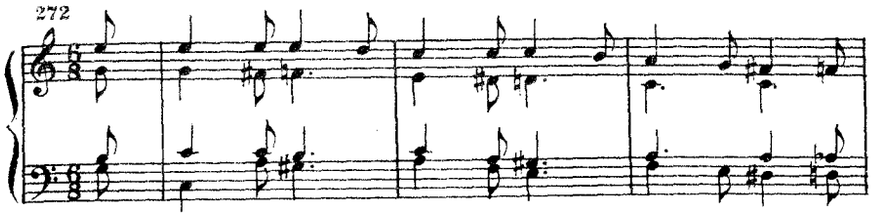

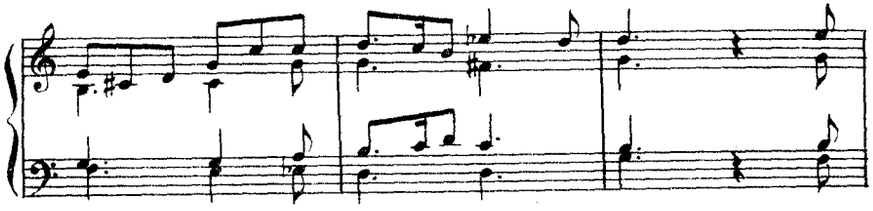

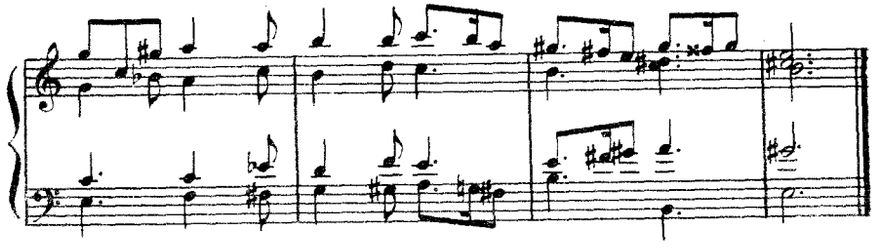

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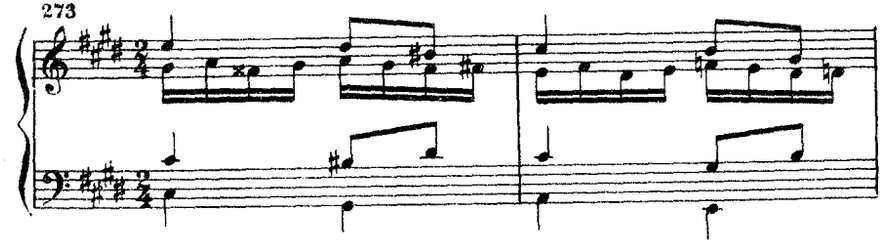

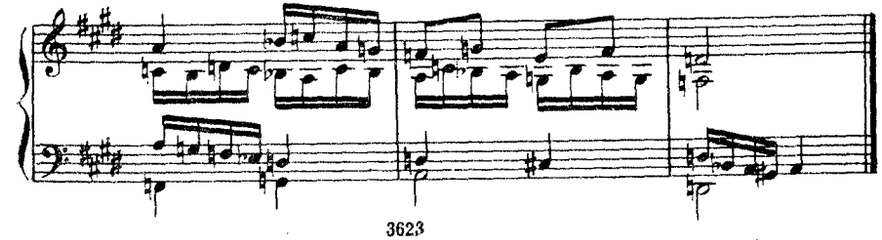

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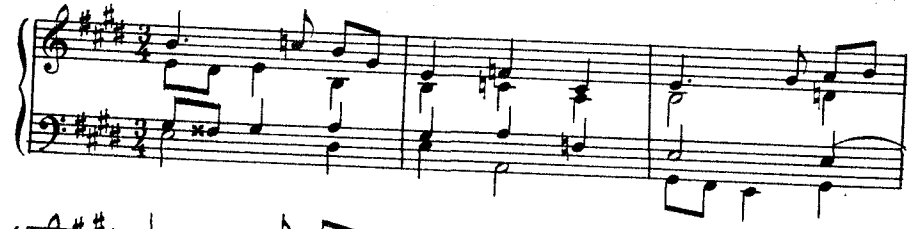

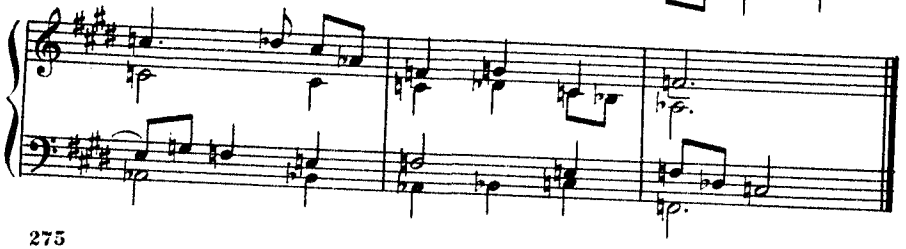

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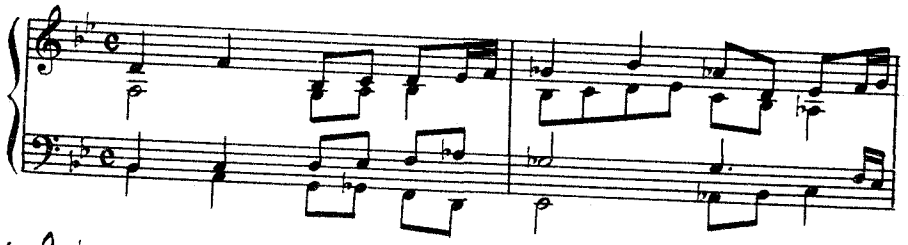

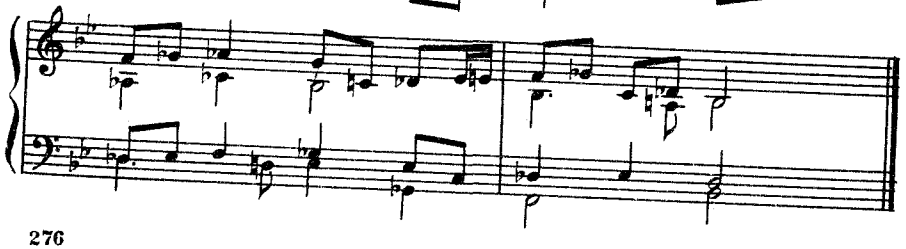

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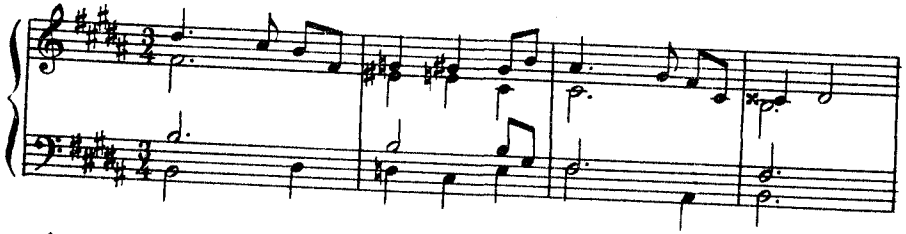

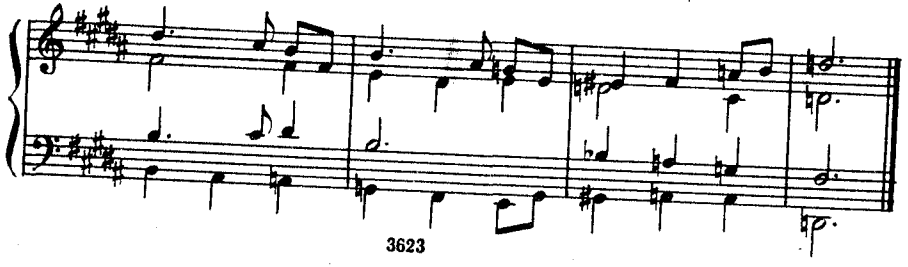

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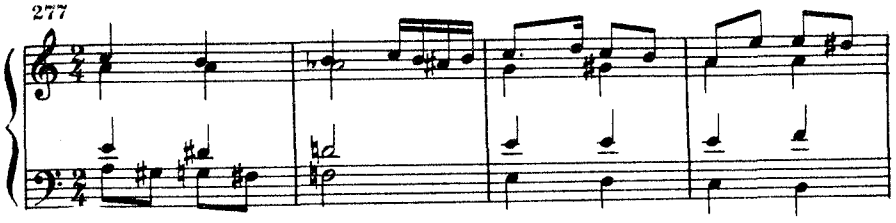

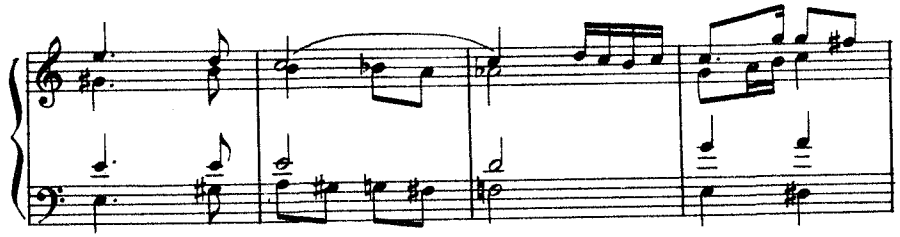

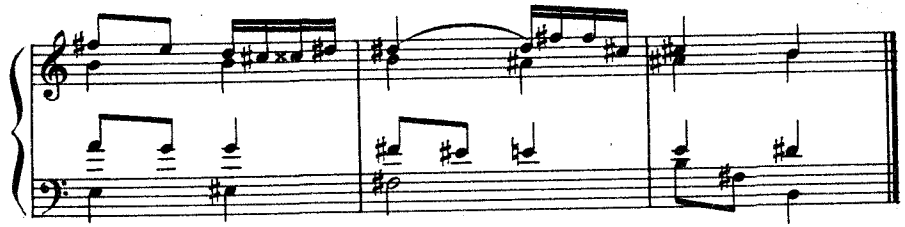

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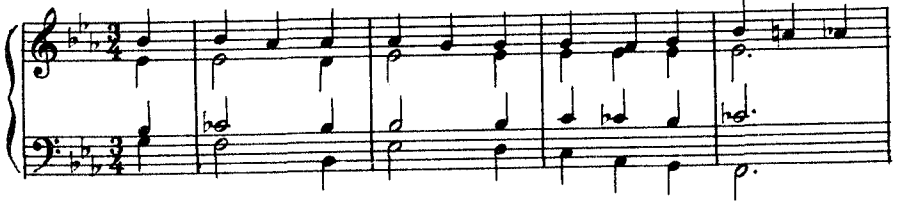

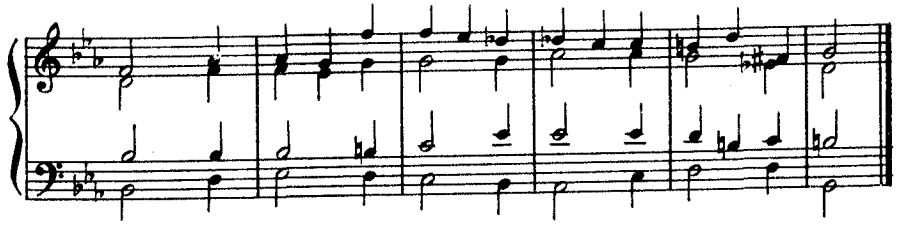

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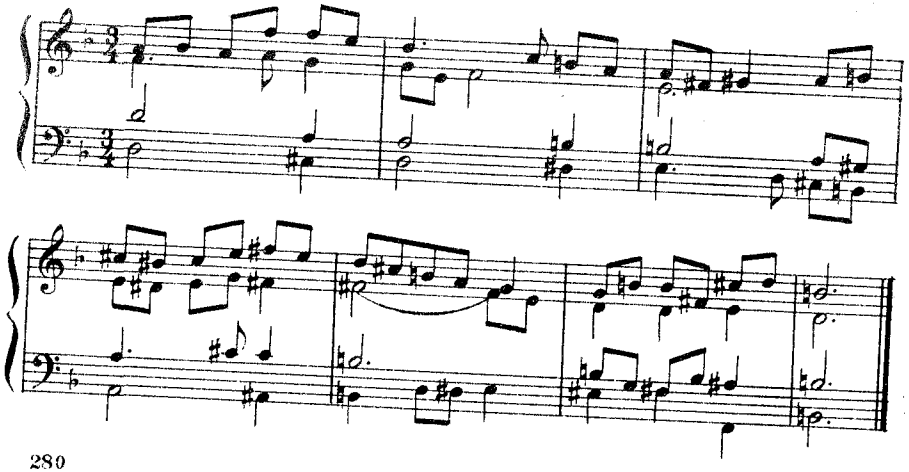

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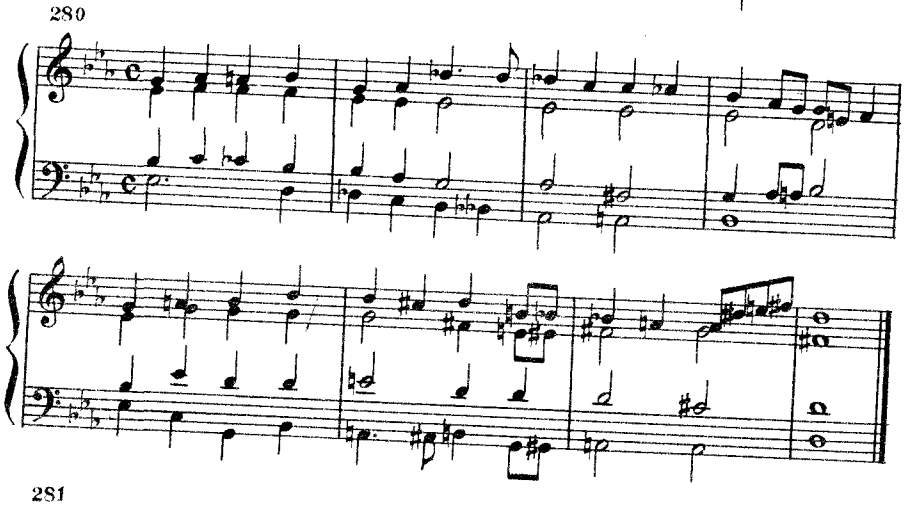

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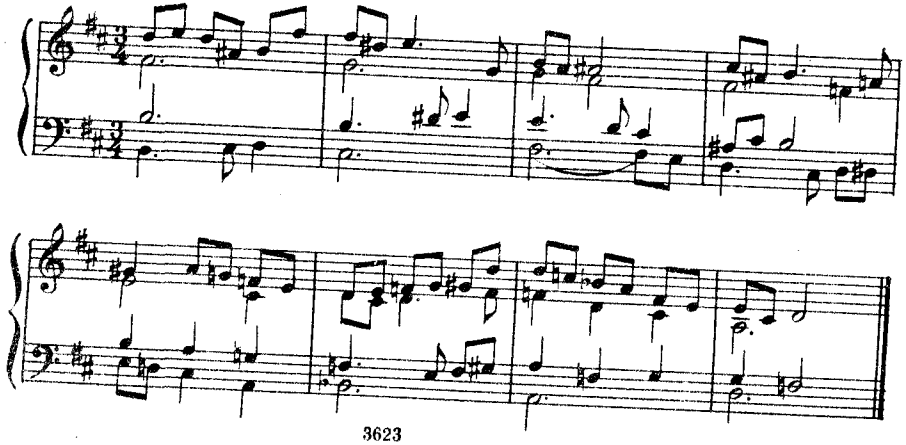

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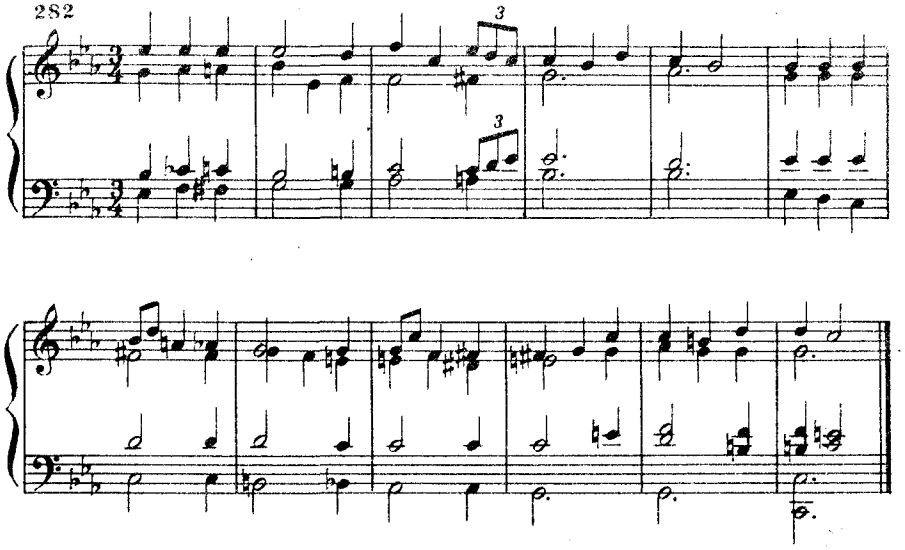

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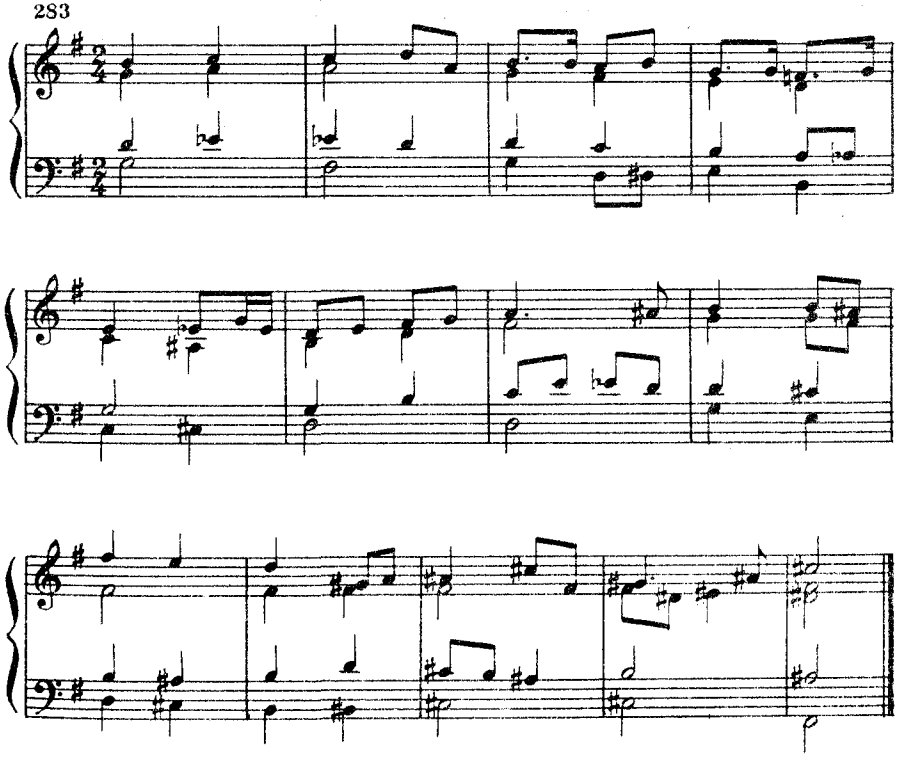

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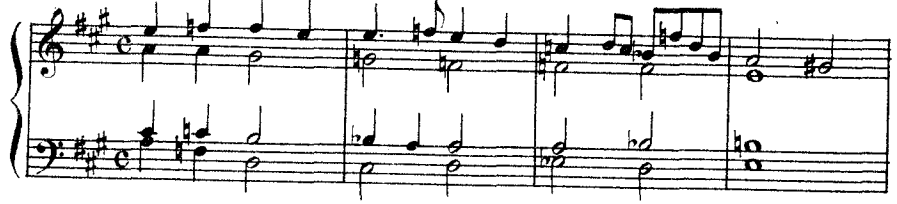

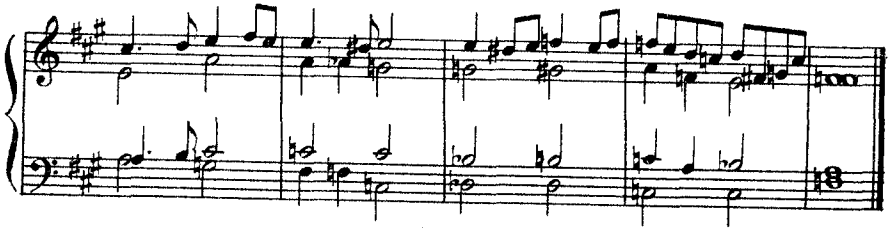

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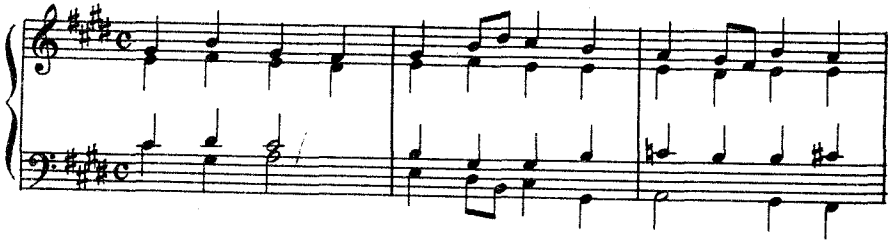

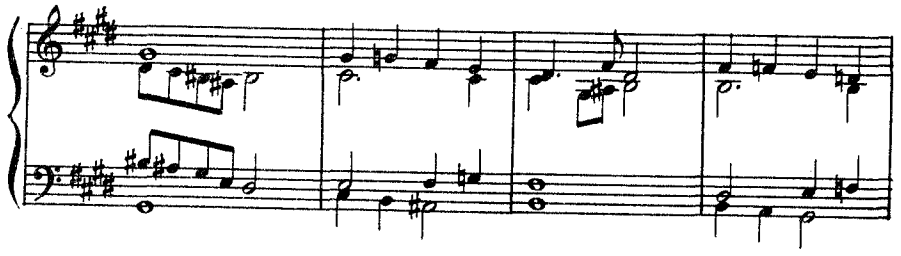

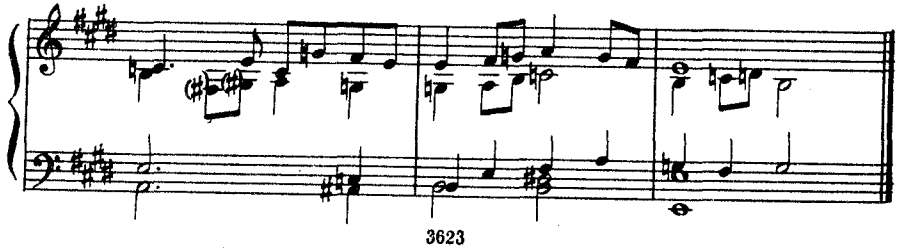

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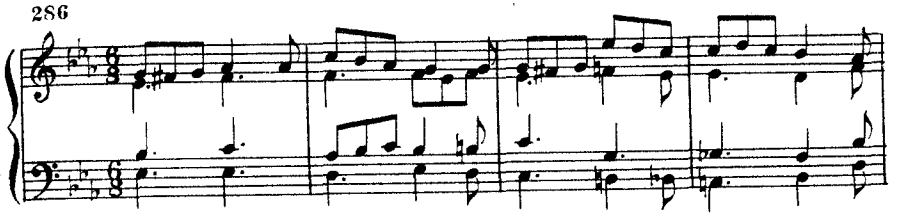

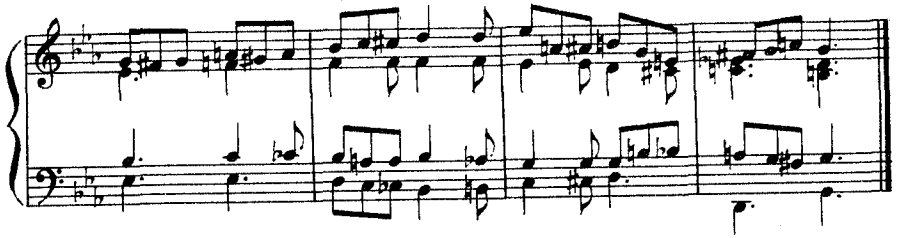

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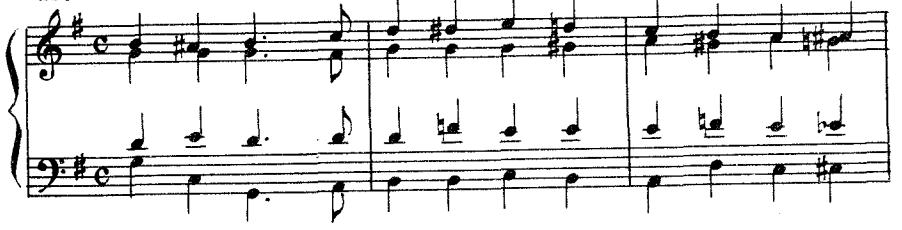

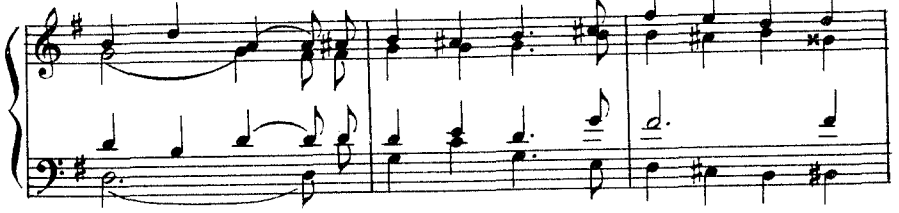

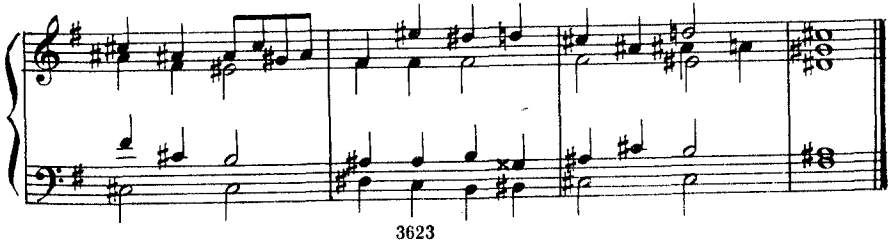

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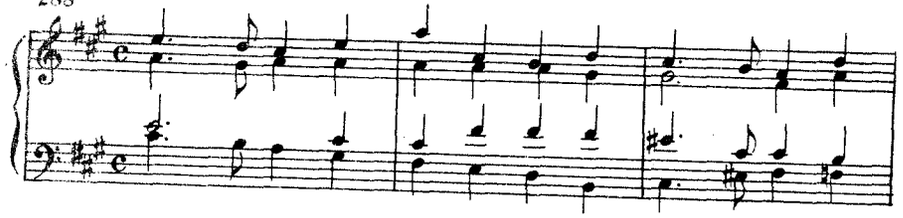

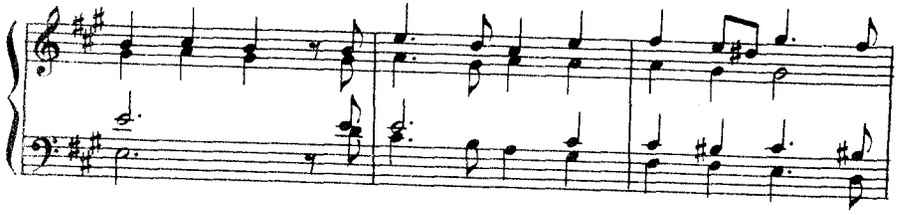

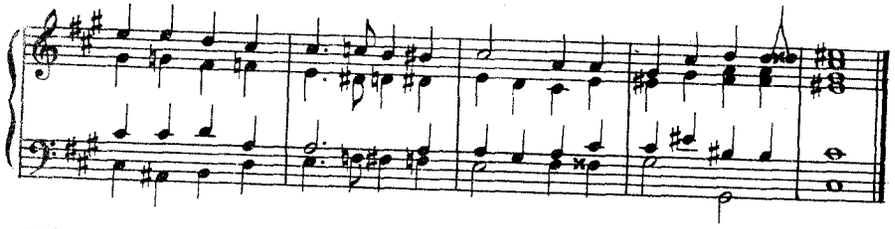

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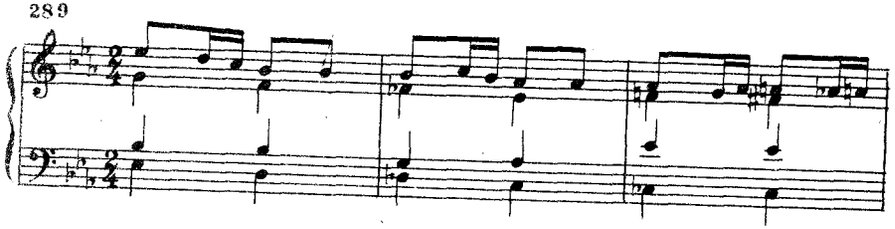

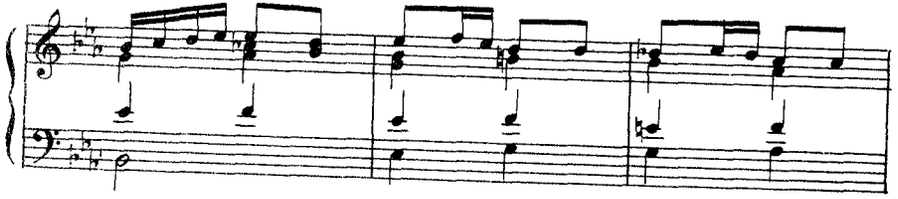

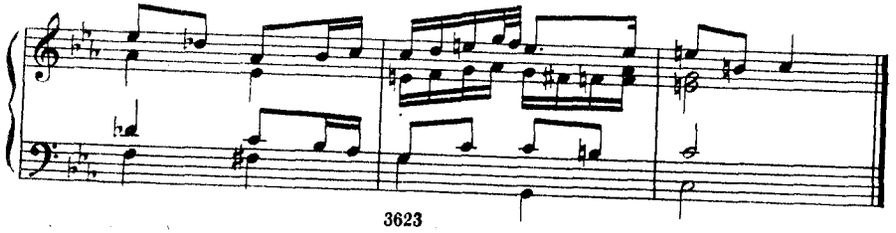

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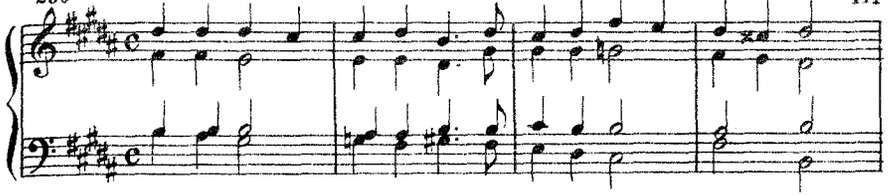
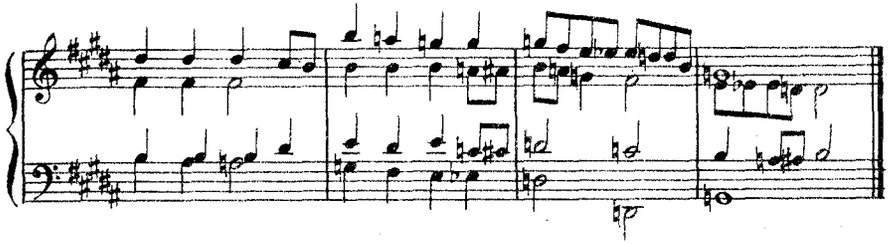
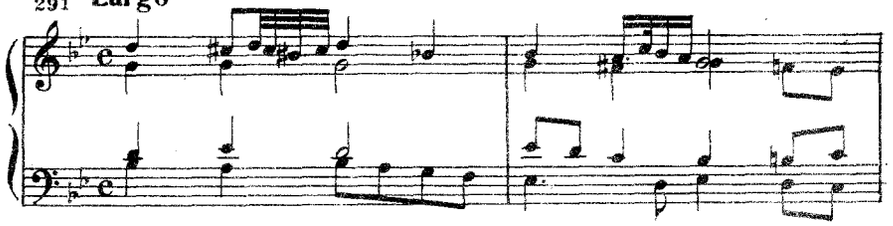
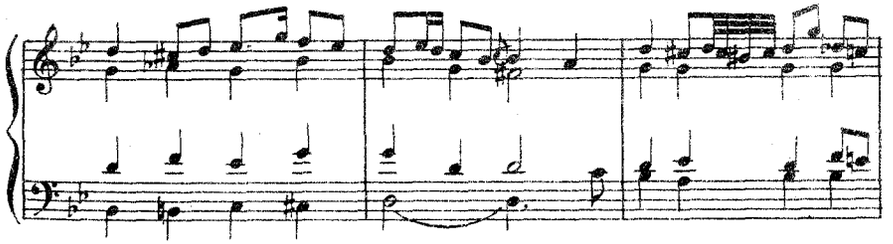
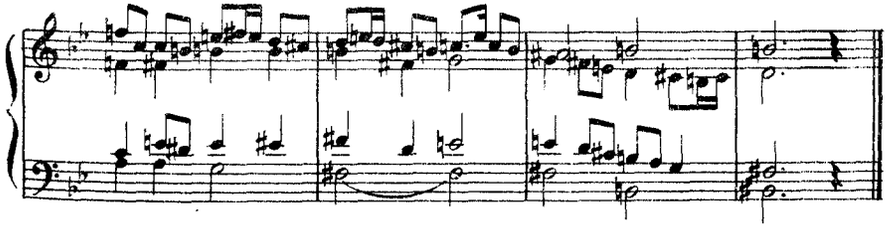




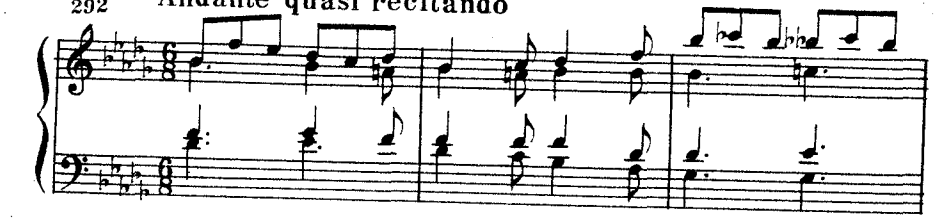
291 **Largo**

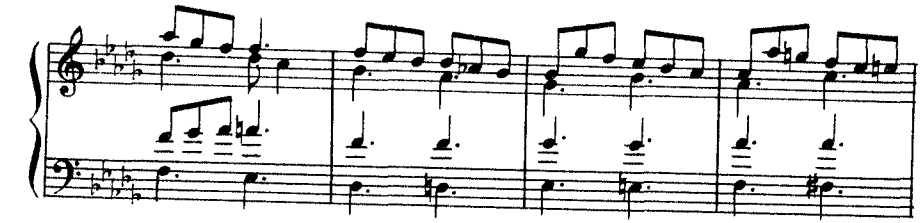


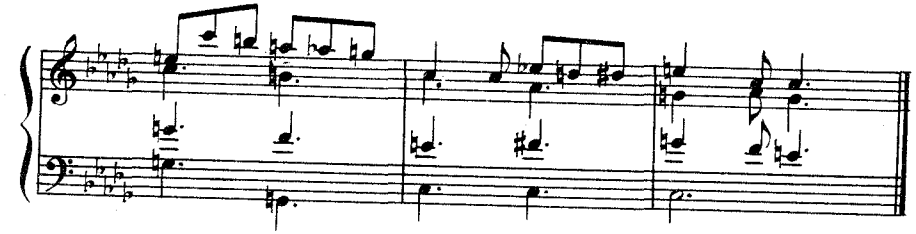




292 **Andante quasi recitando**







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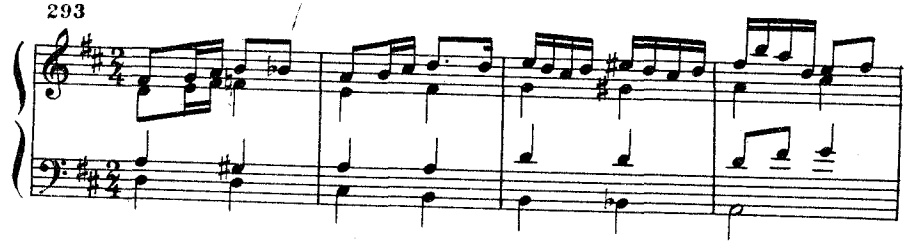

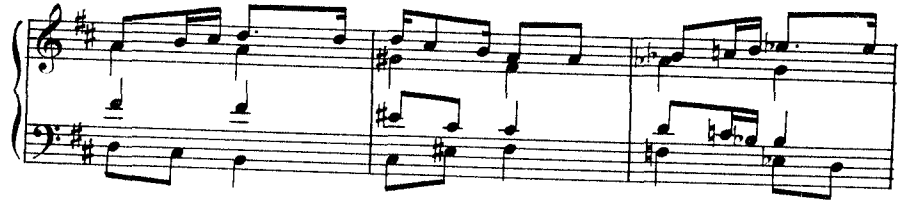

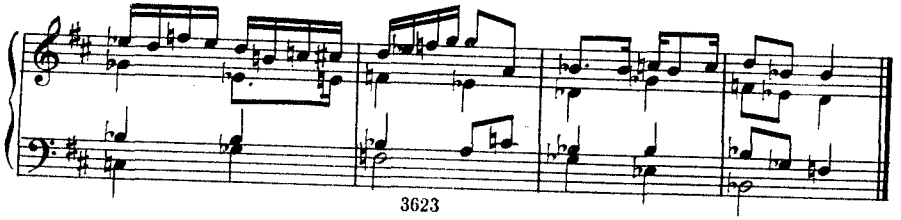

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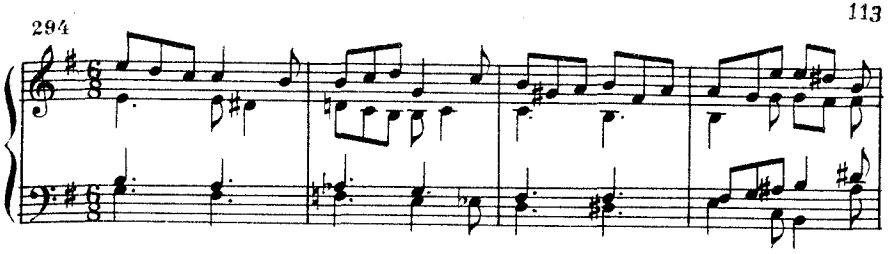

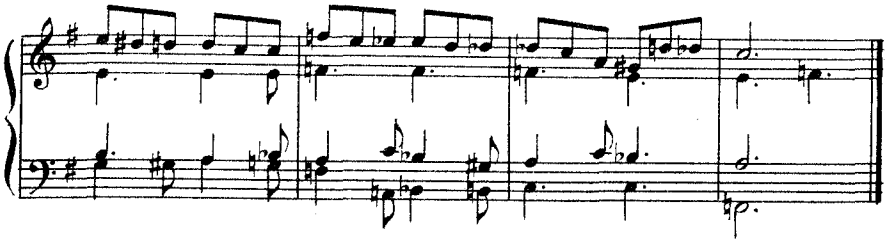

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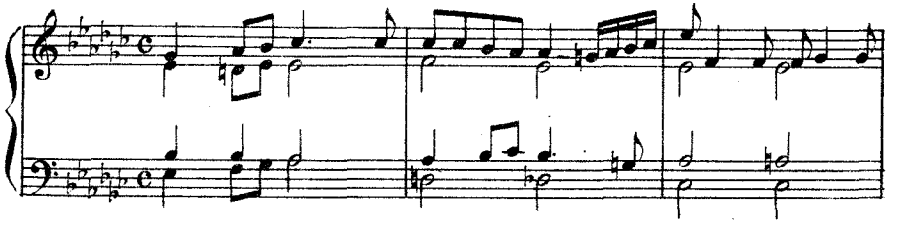

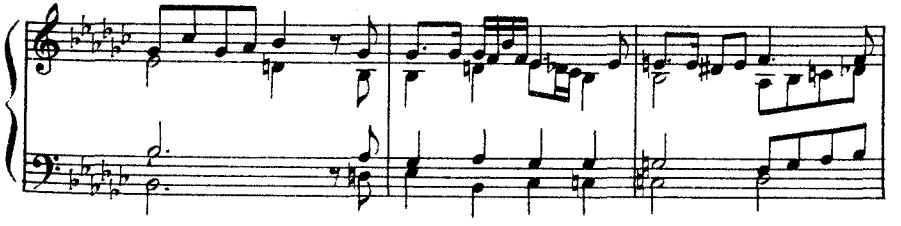

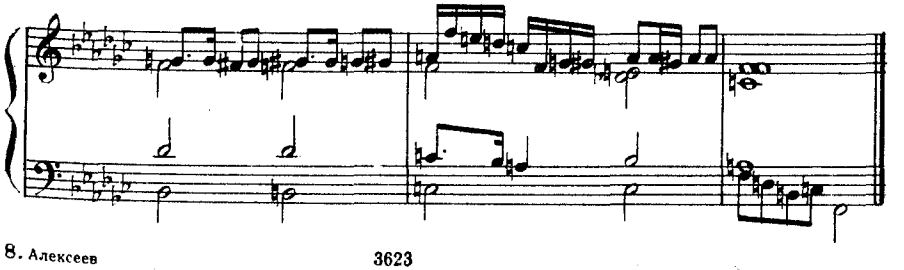

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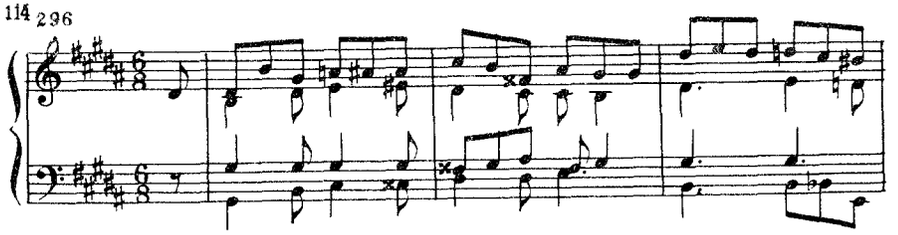

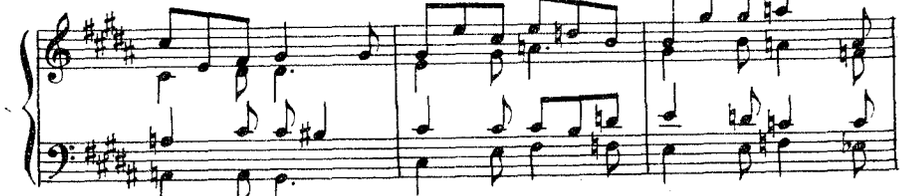

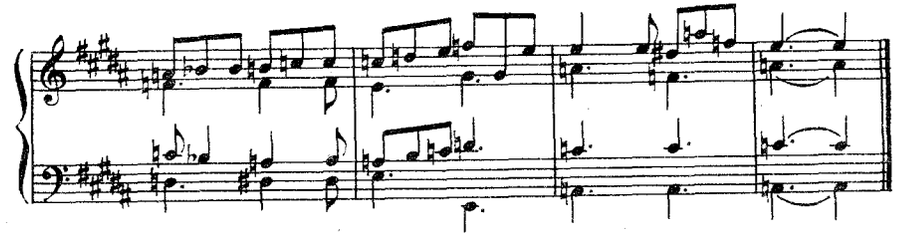

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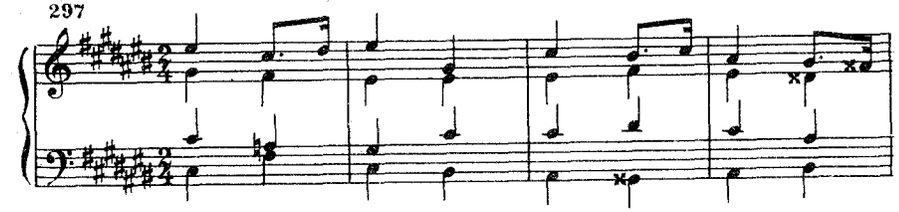
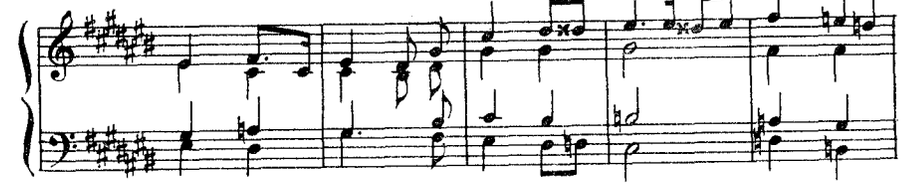
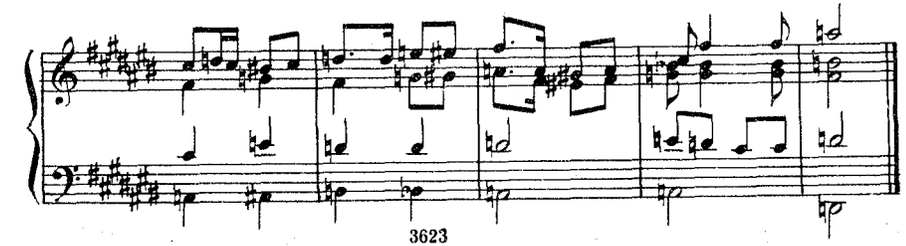
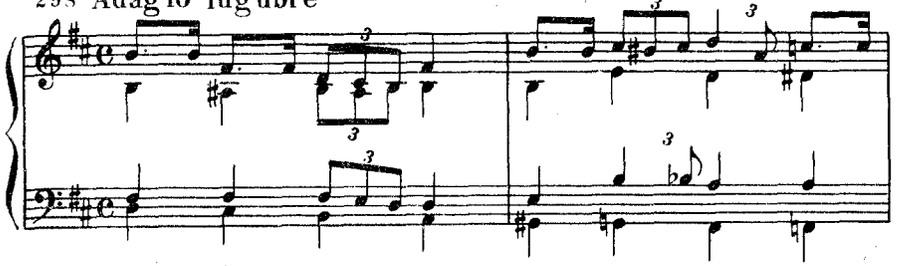
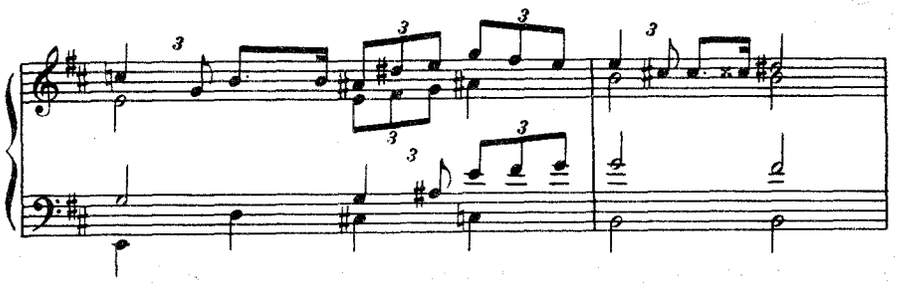


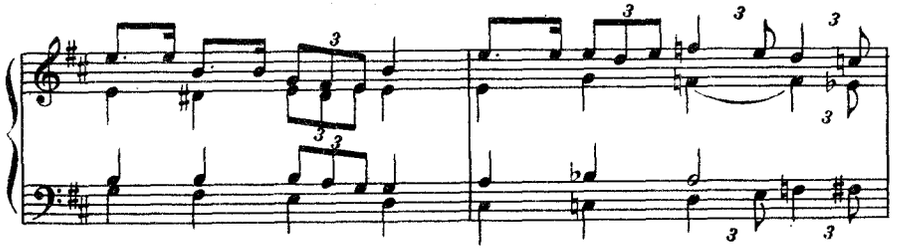


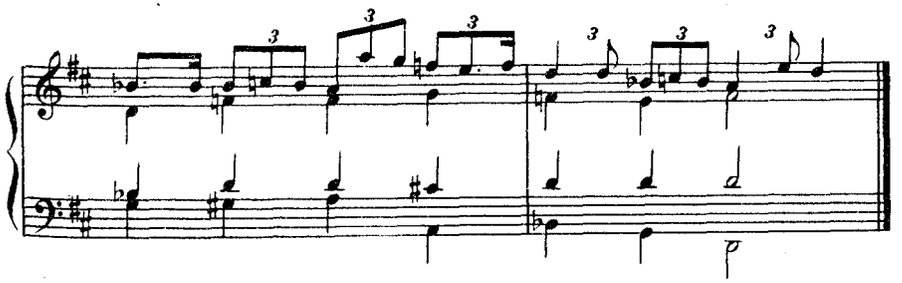


298 Adagio lugubre









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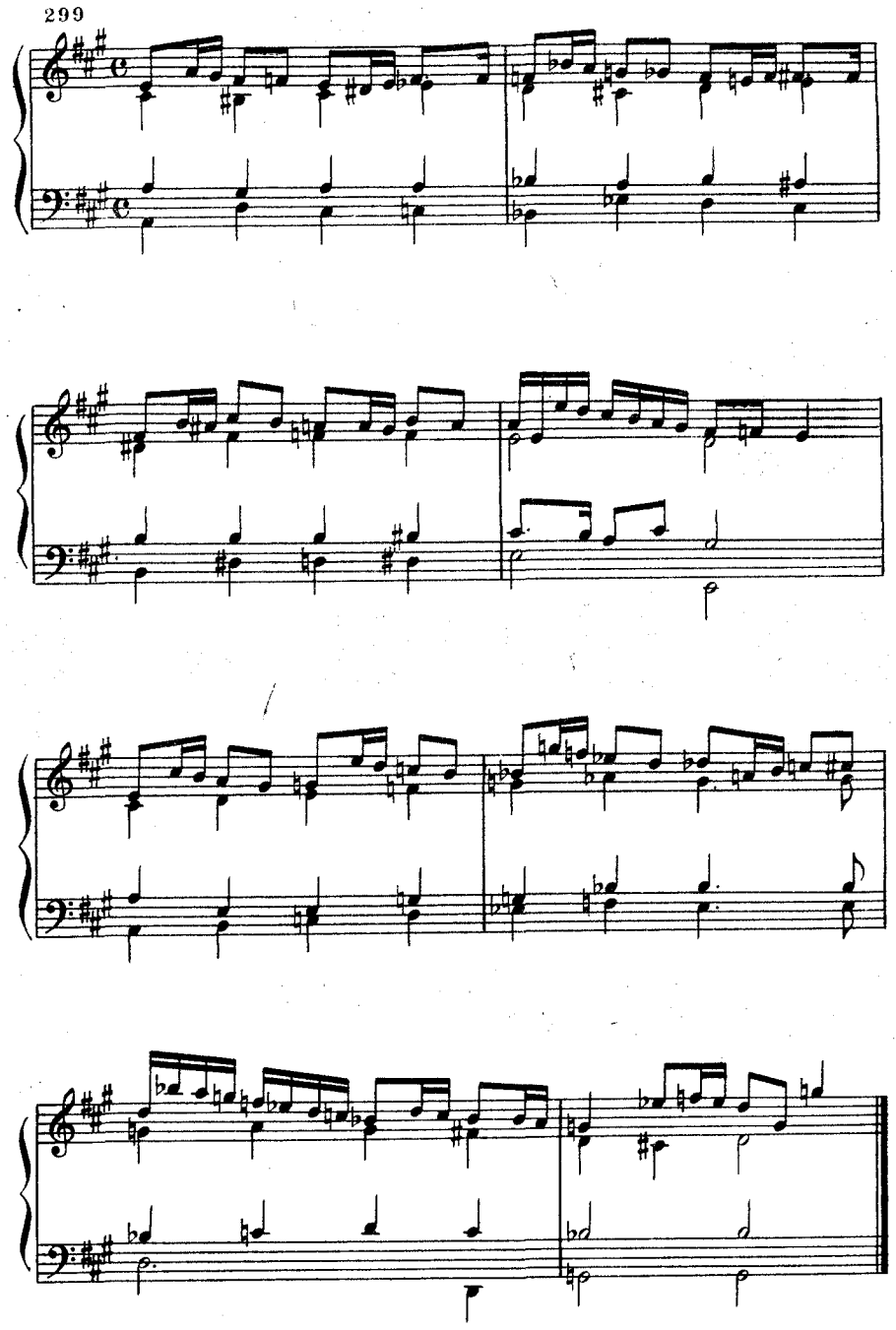

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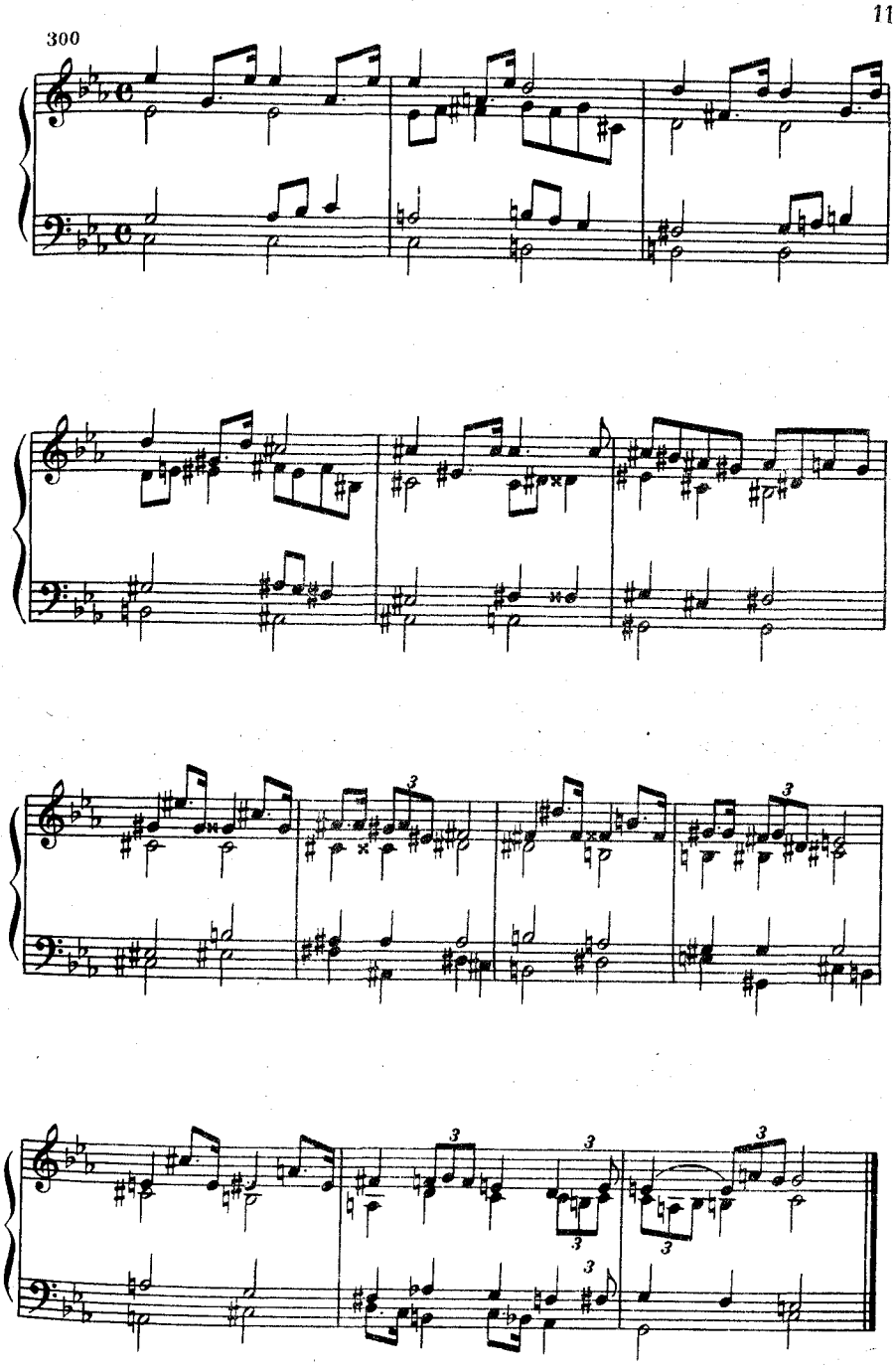

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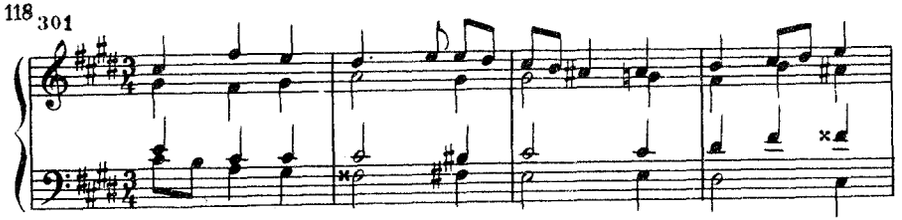

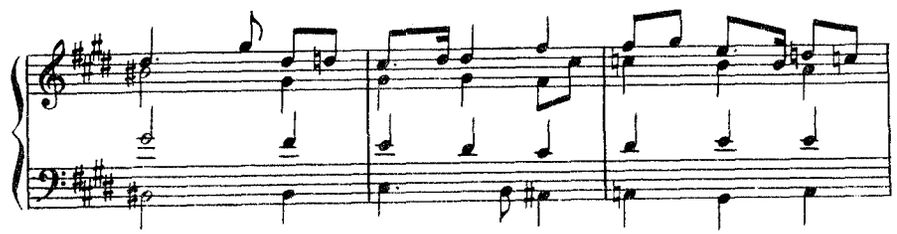

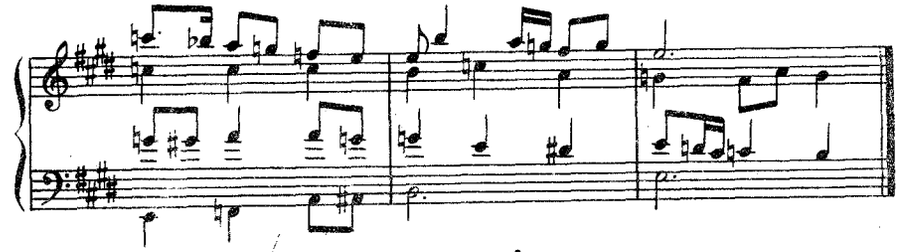

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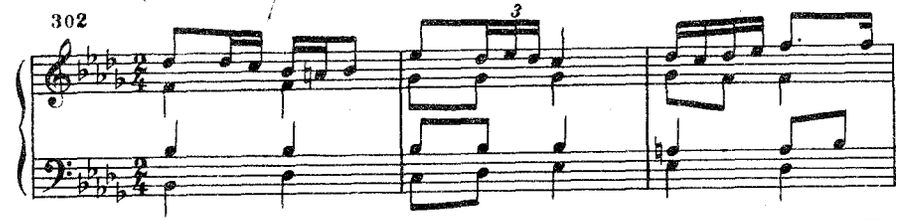

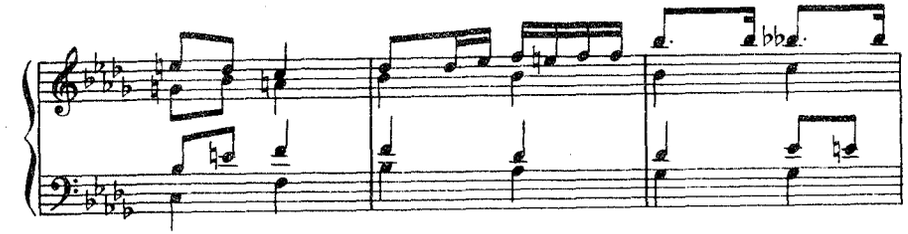

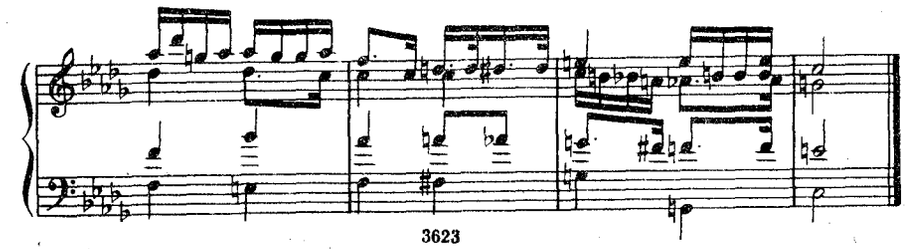

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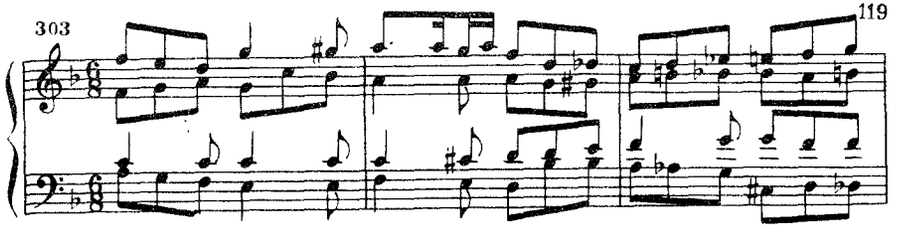

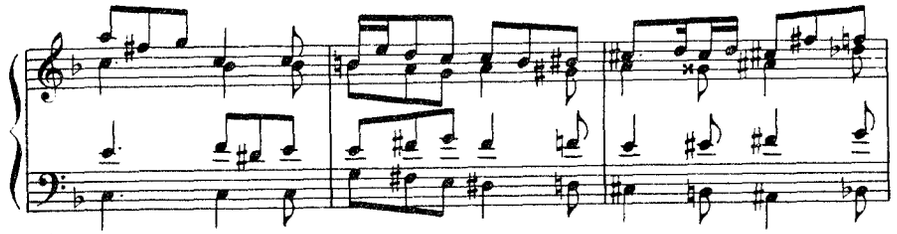

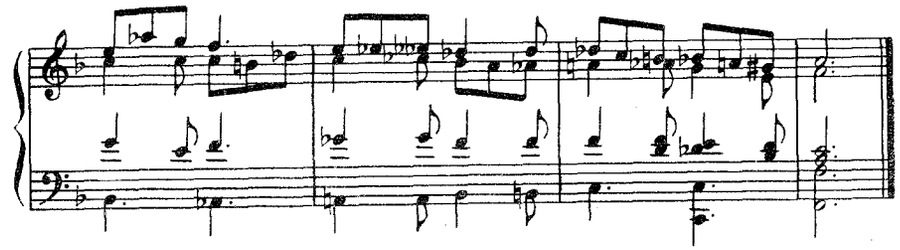

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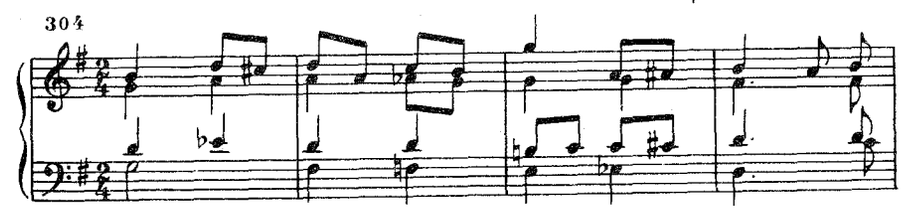

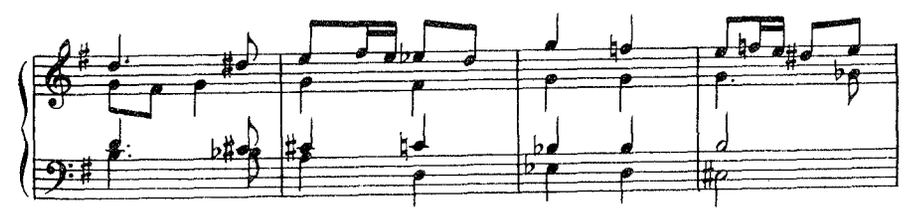

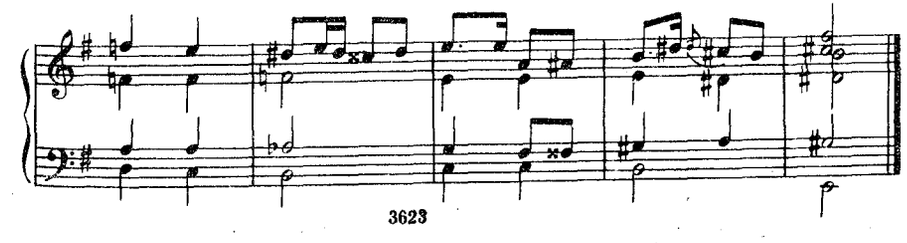

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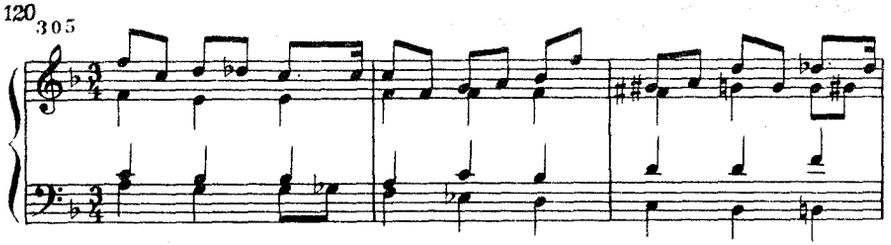

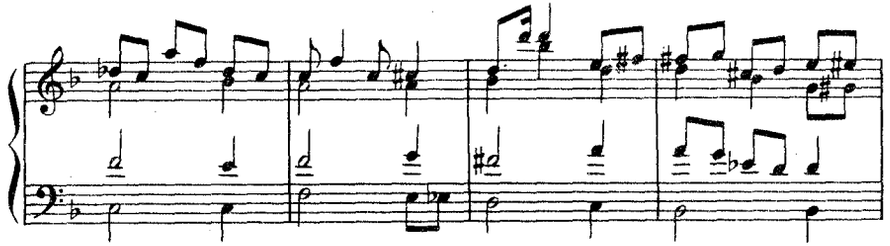

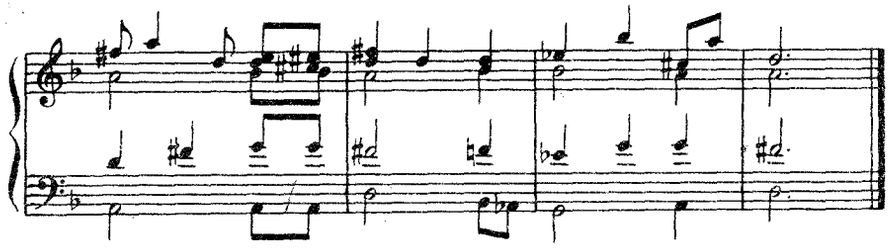

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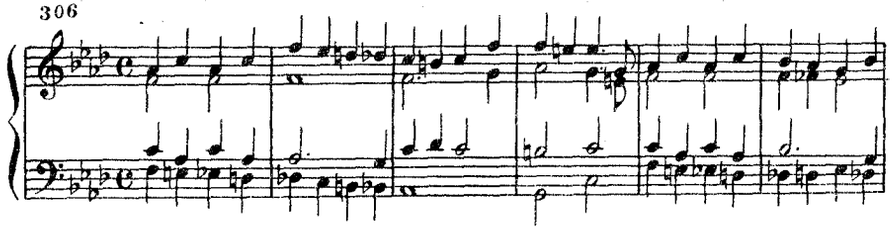

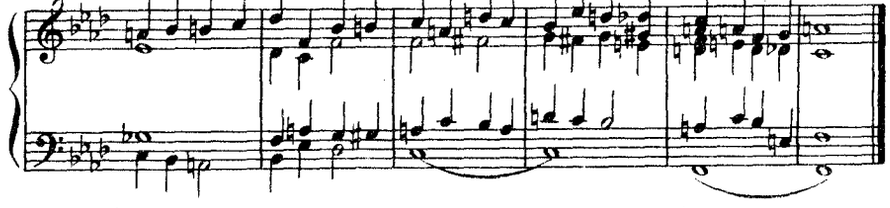

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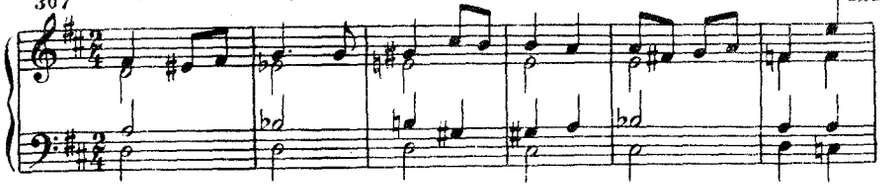

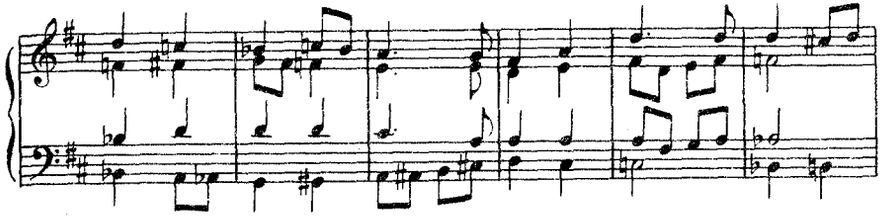

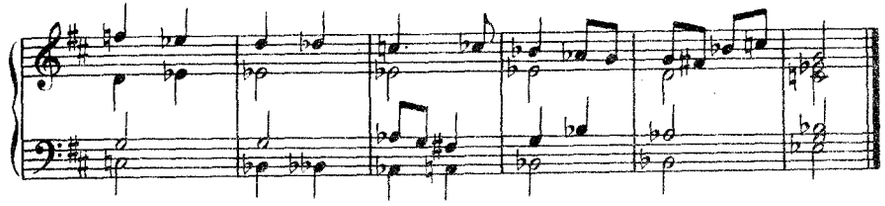

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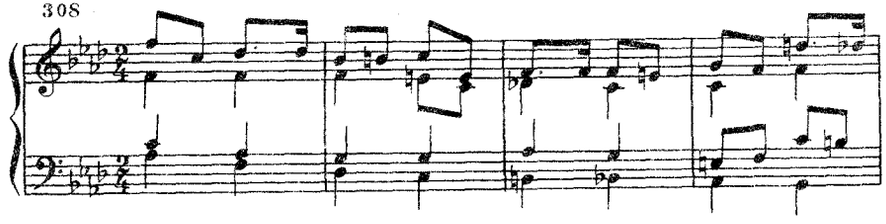

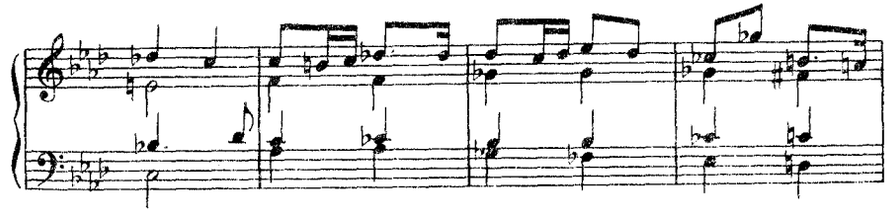

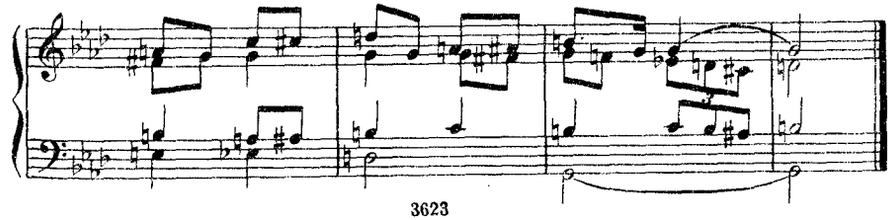

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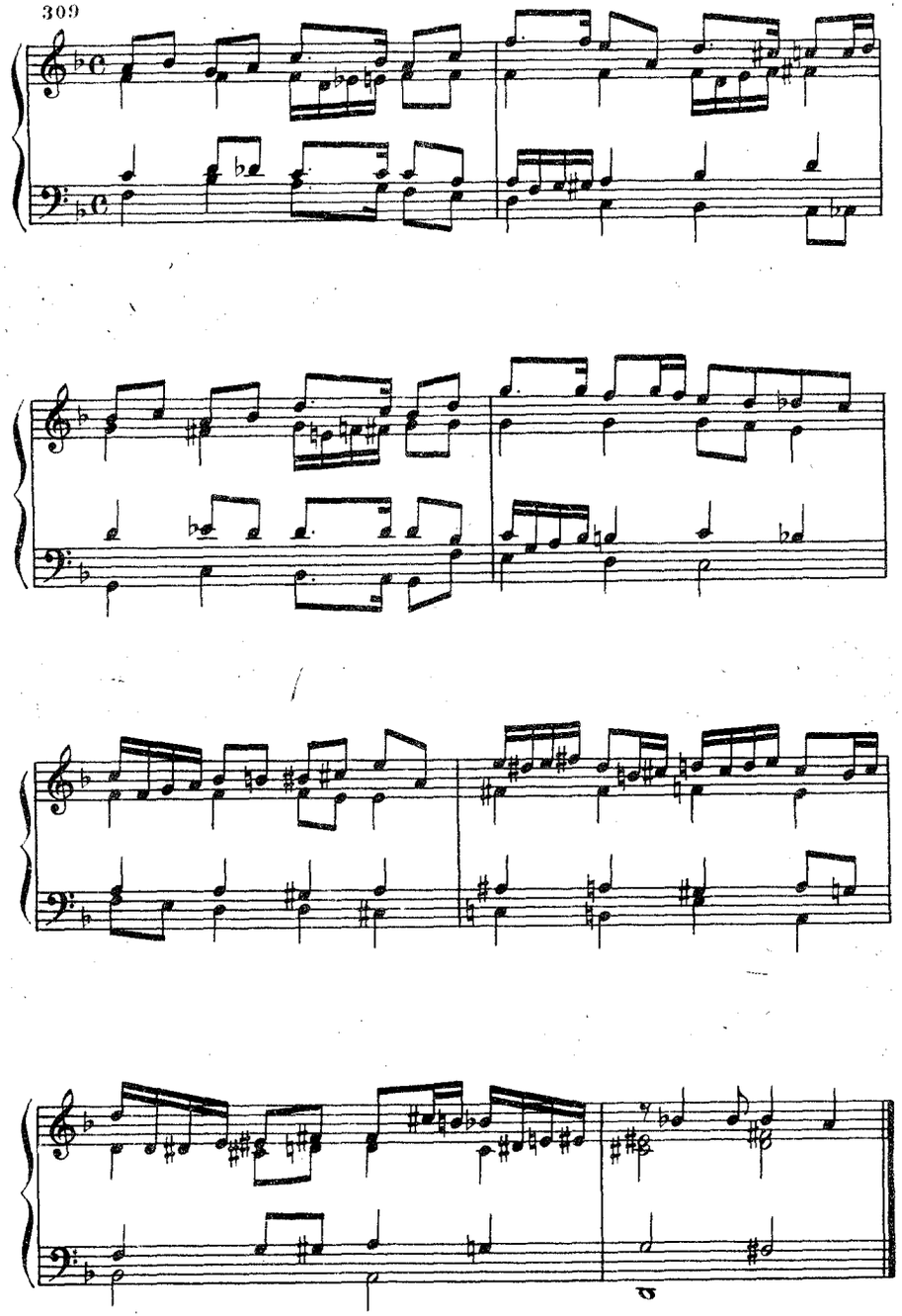
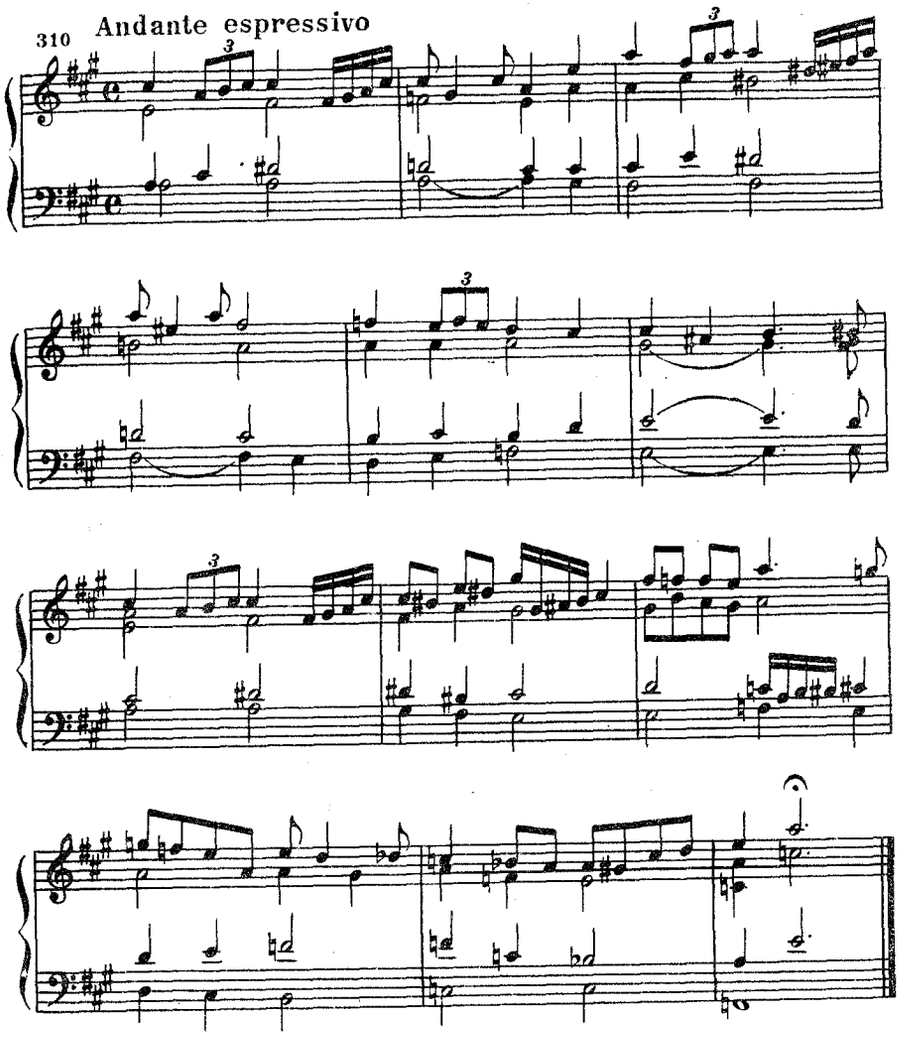
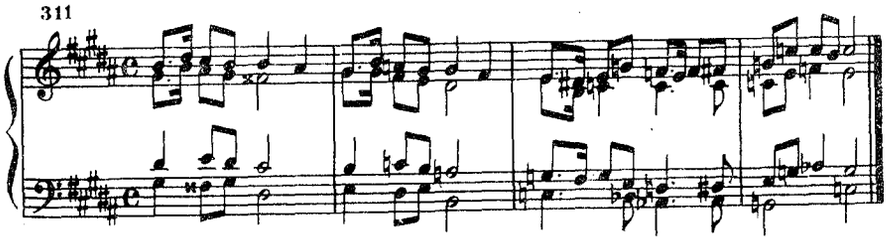


310 Andante espressivo



б) Модуляции в тональности IV степени родства

311



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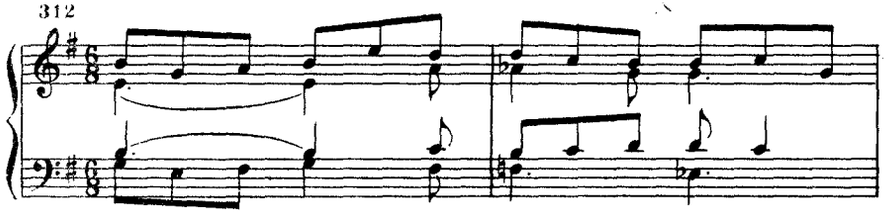

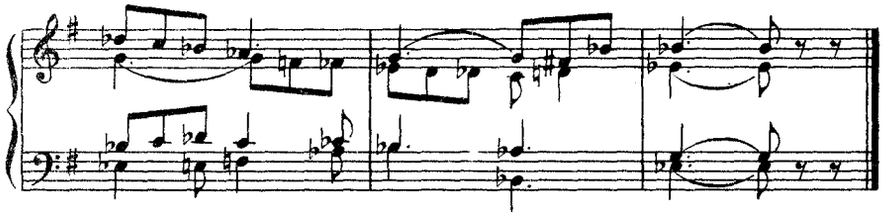

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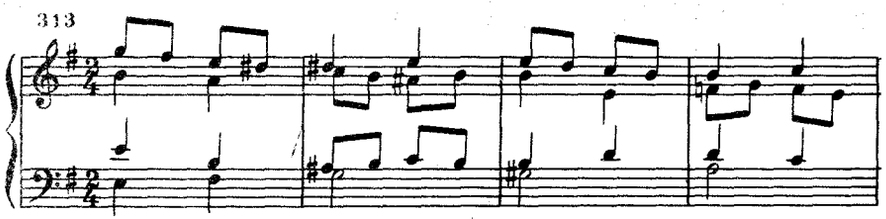

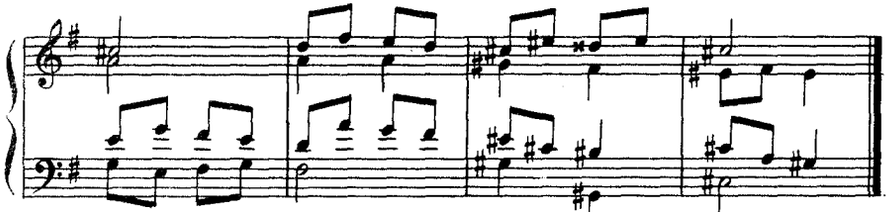

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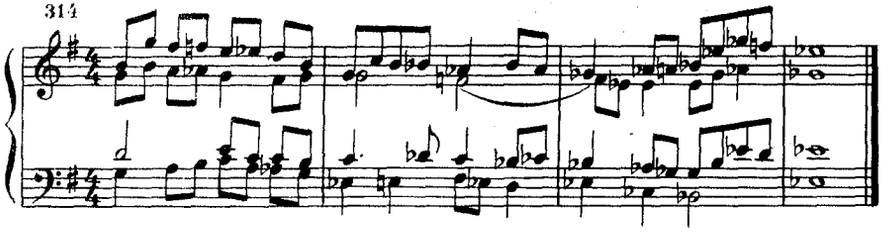

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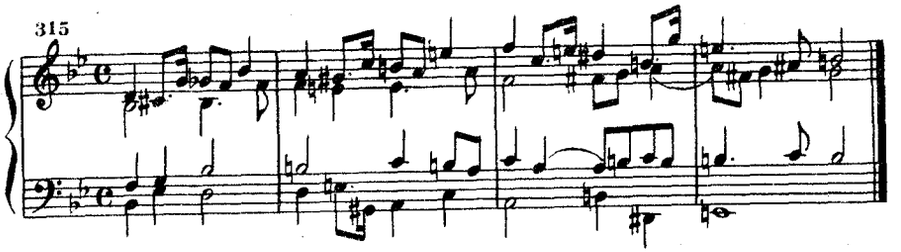

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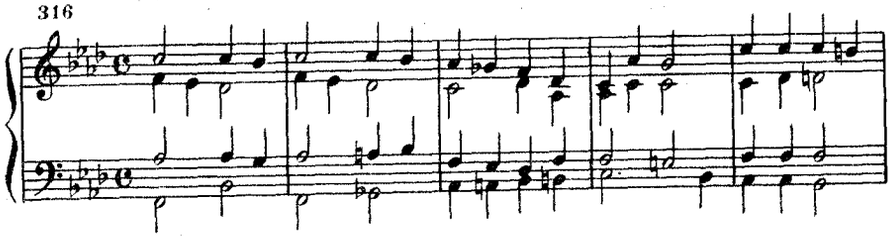

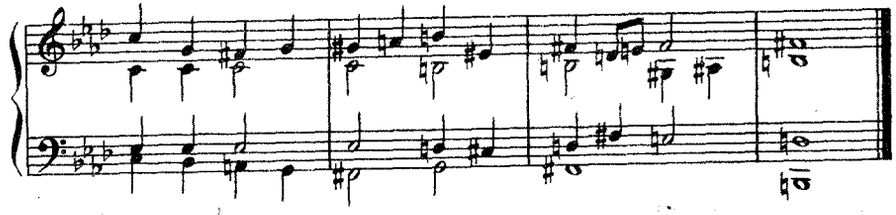

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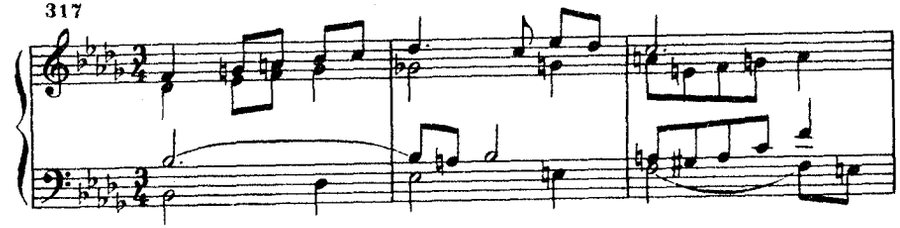

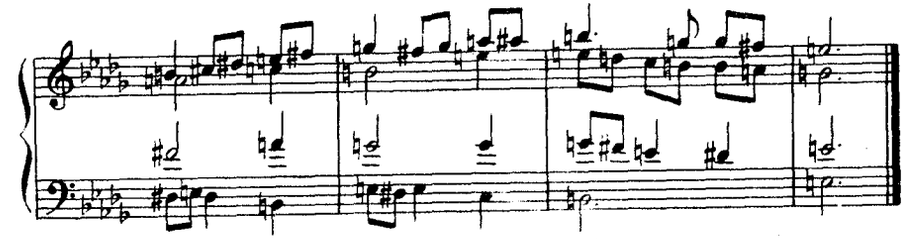

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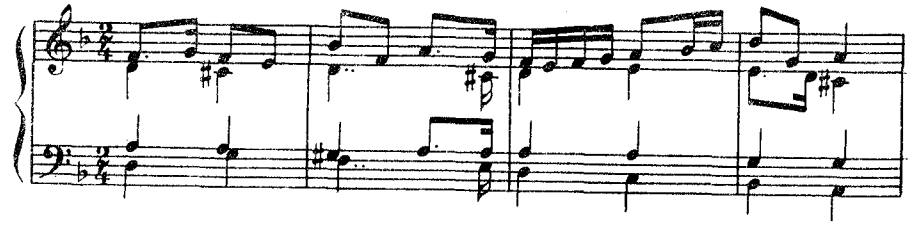

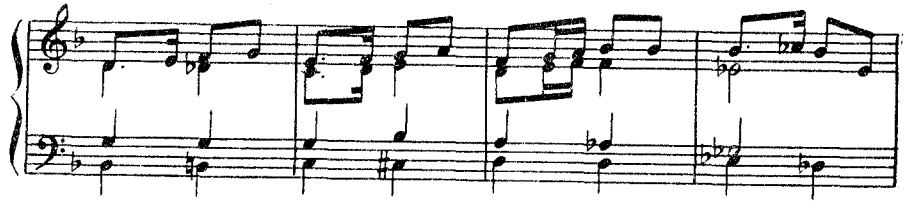

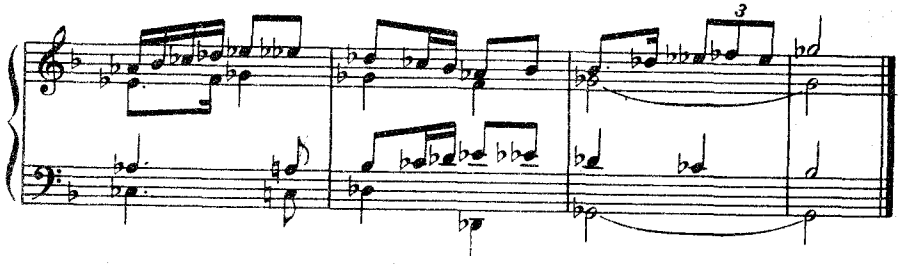

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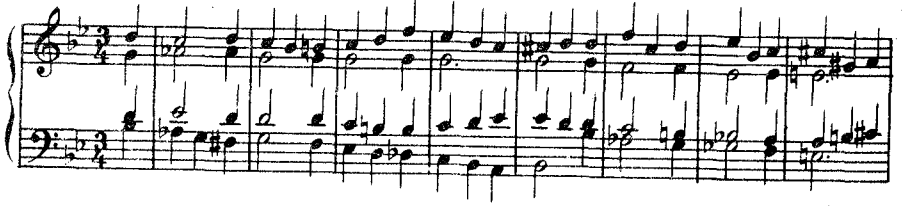

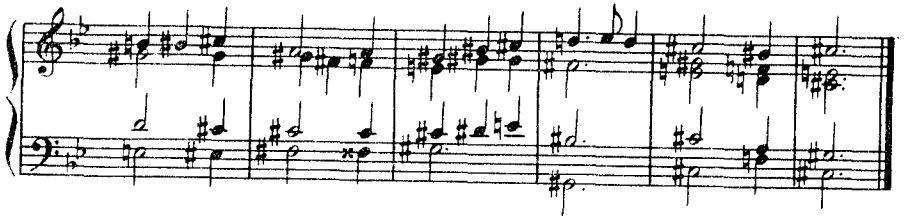

Allegretto risoluto

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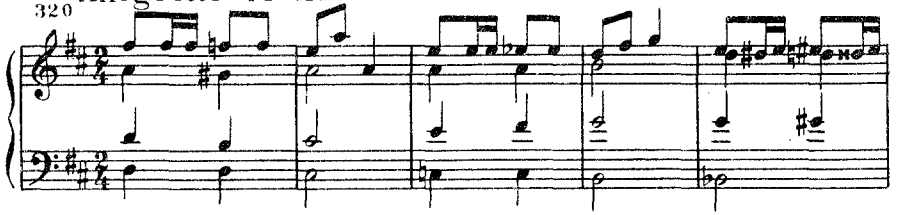

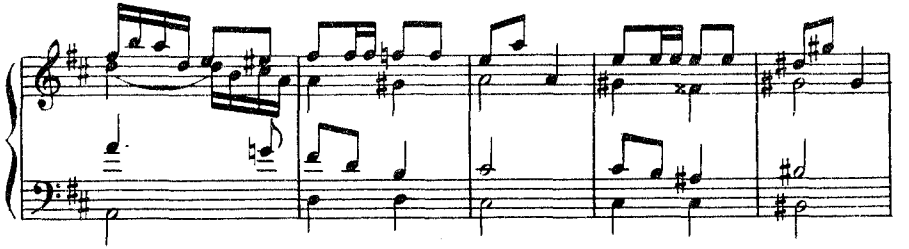

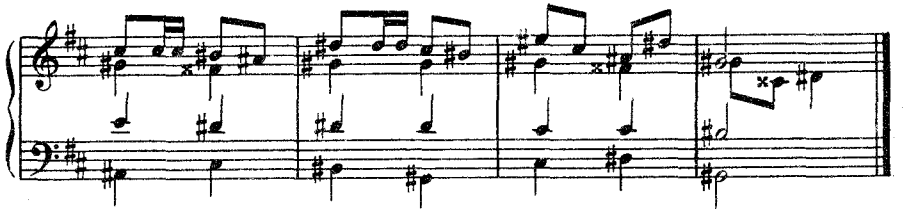

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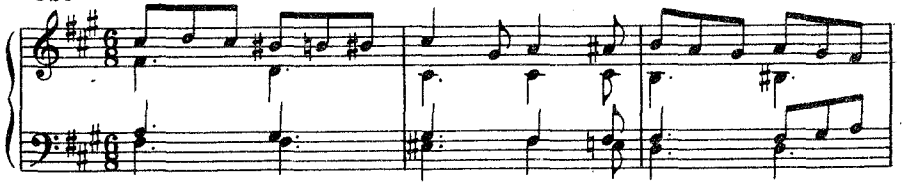
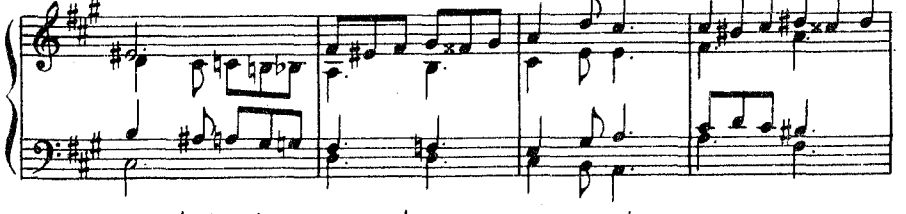
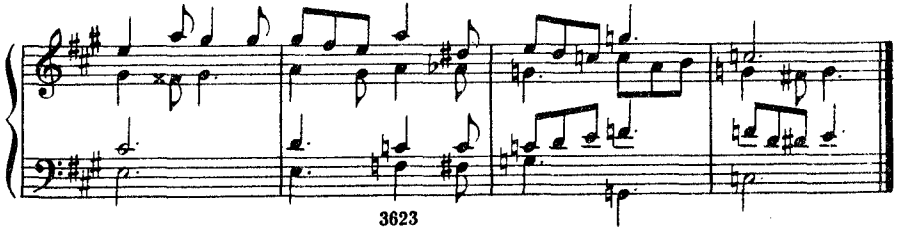
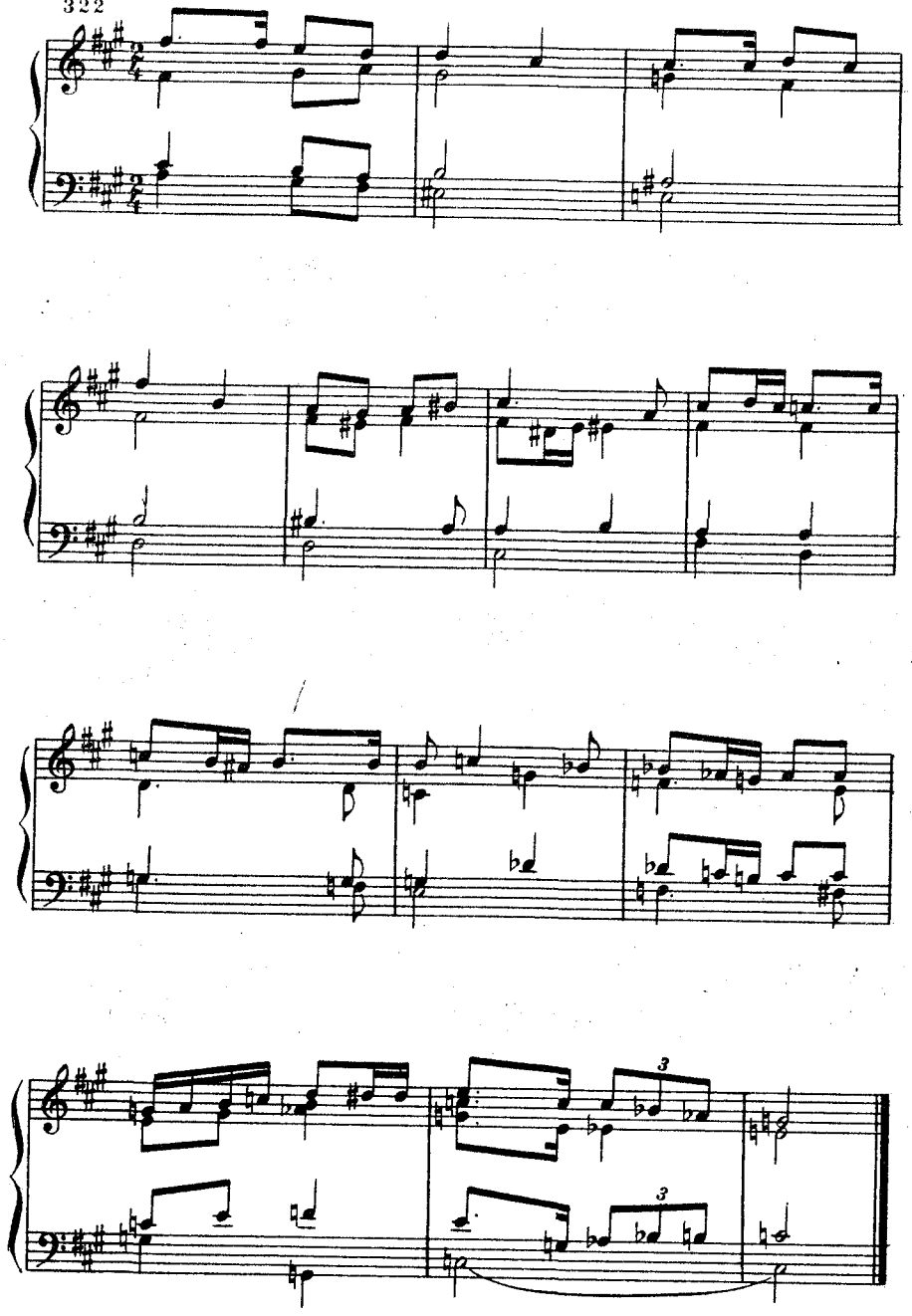


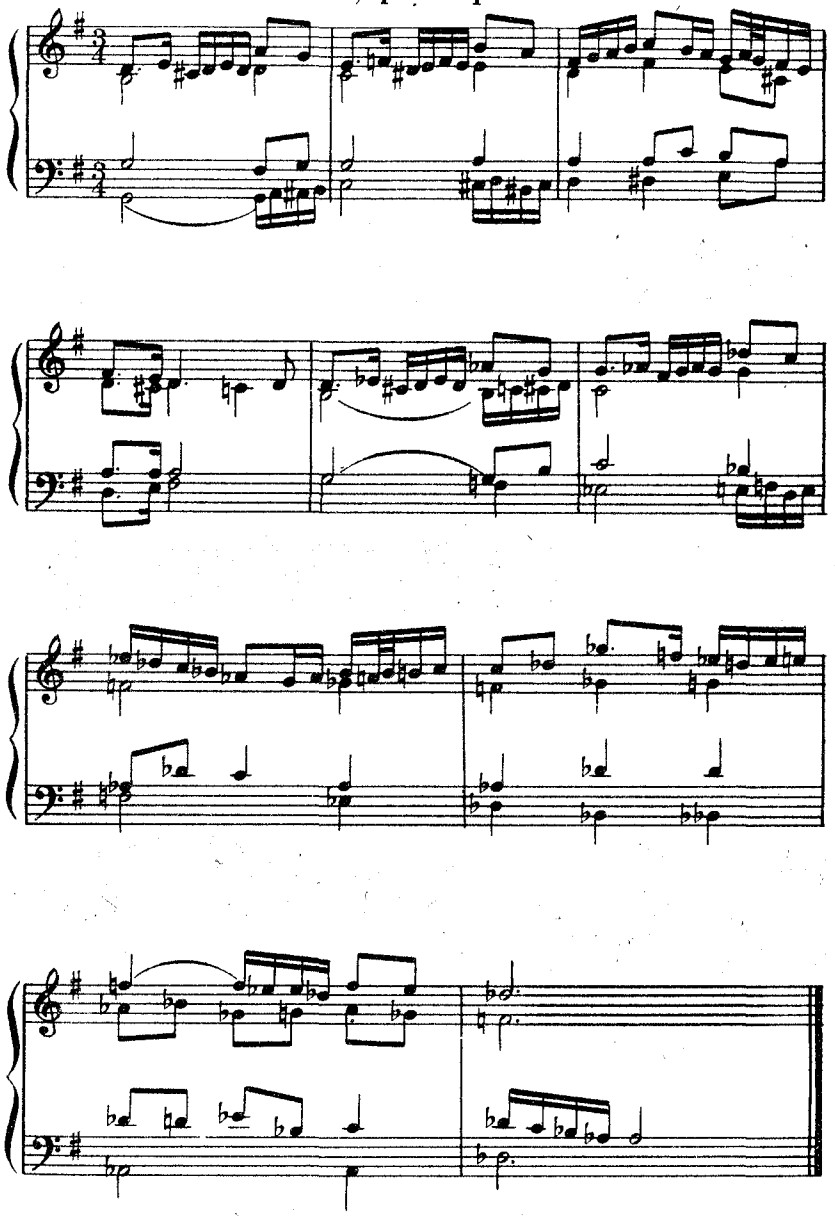




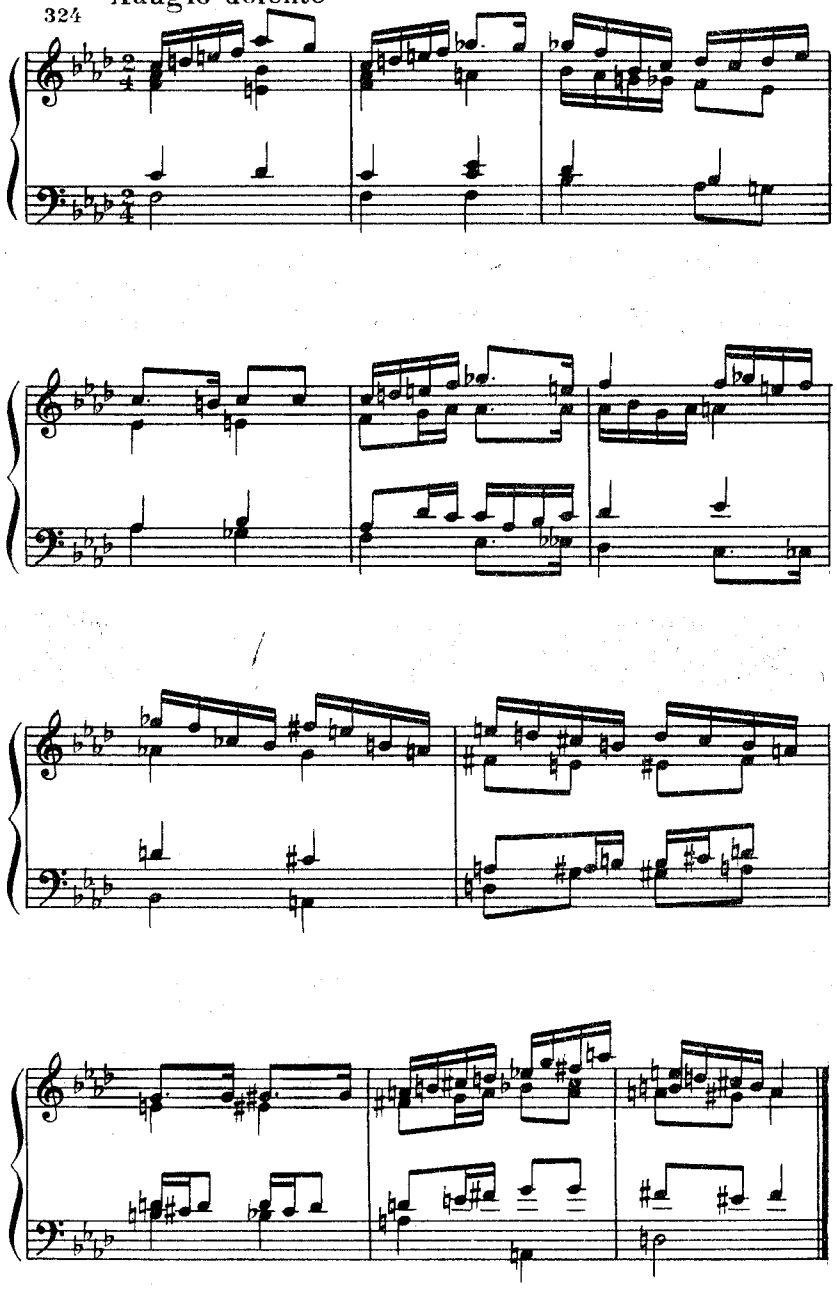
322 Moderato con moto



323 Moderato con moto, quieto parlando



324 Adagio dolente



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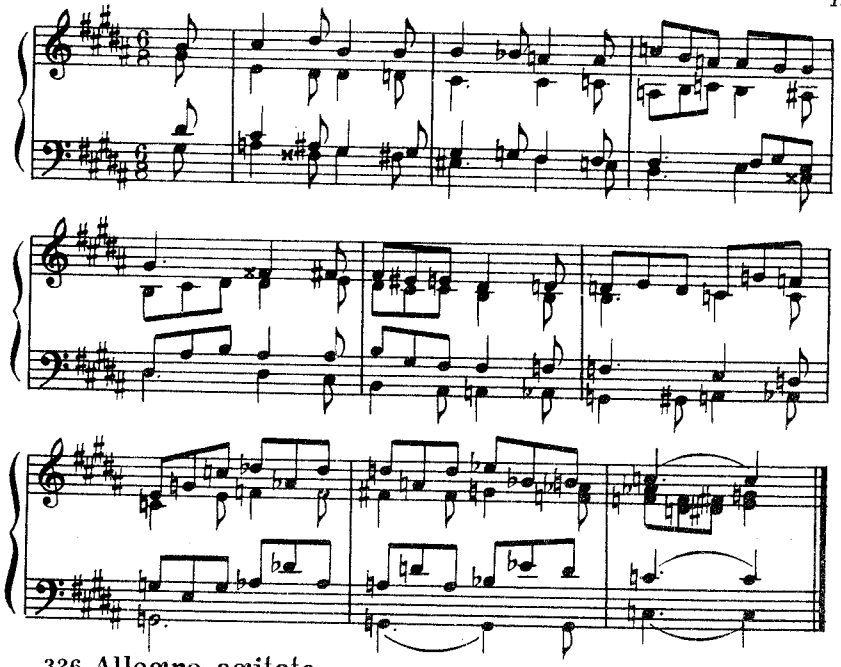
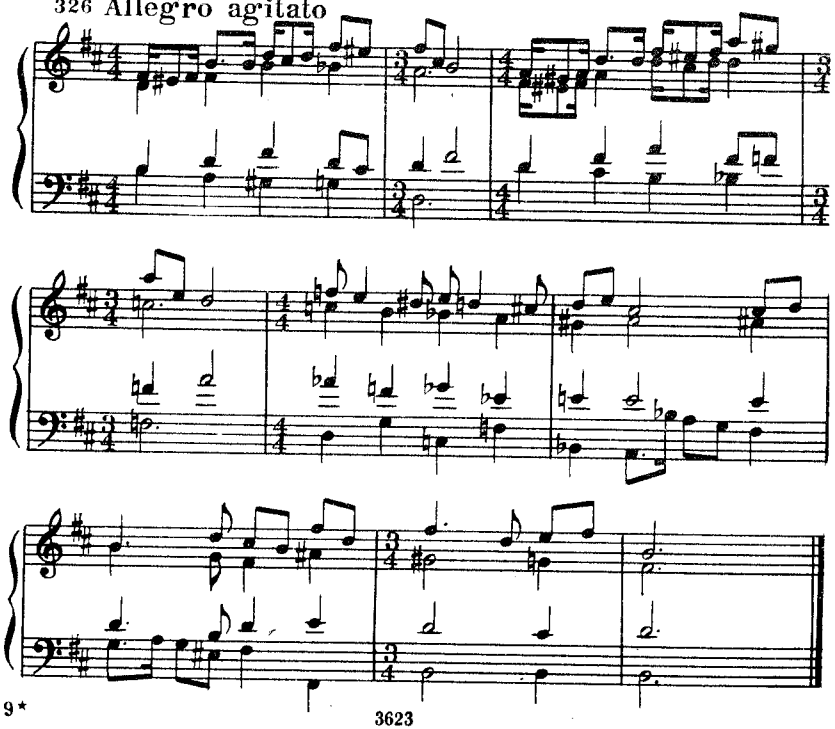


326 Allegro agitato



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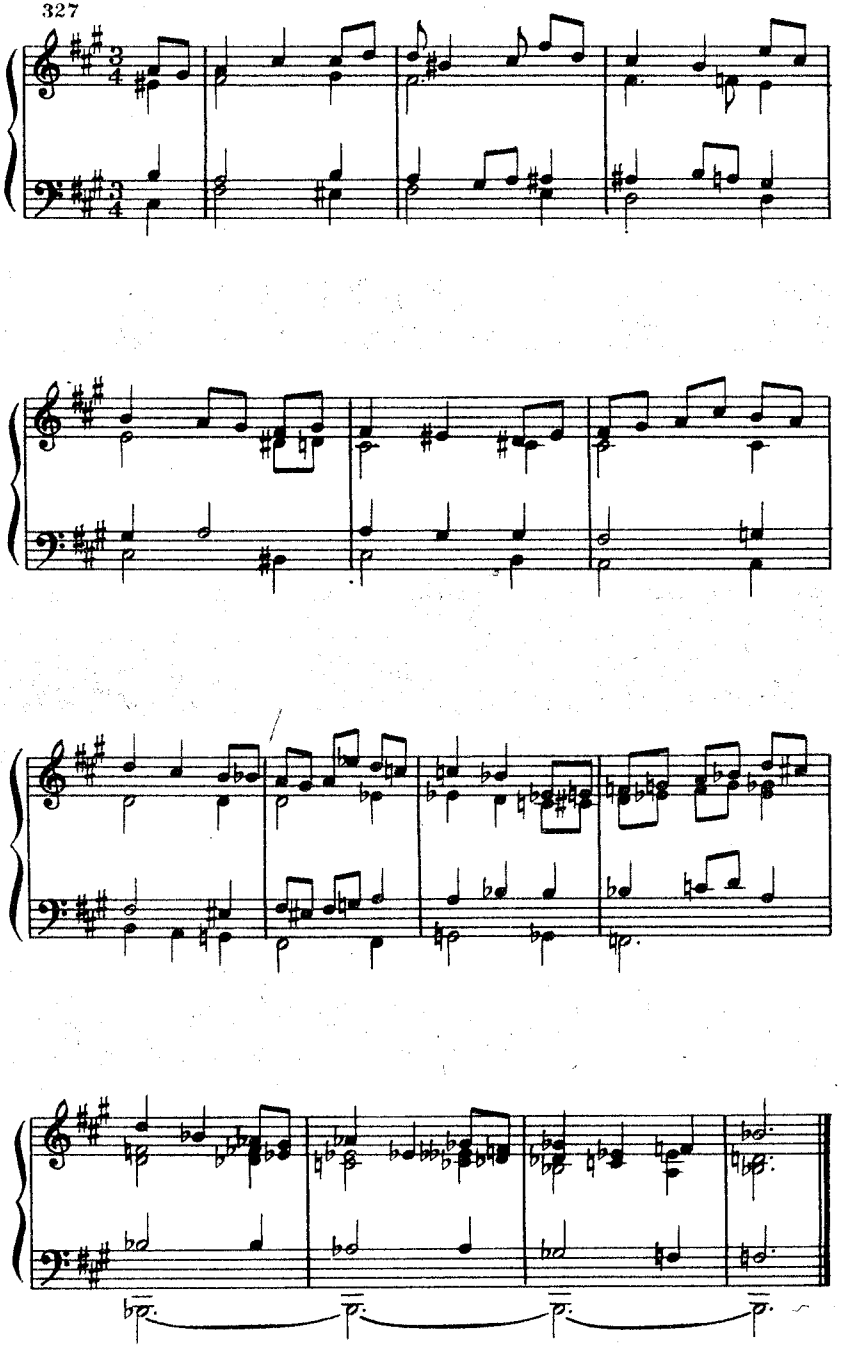

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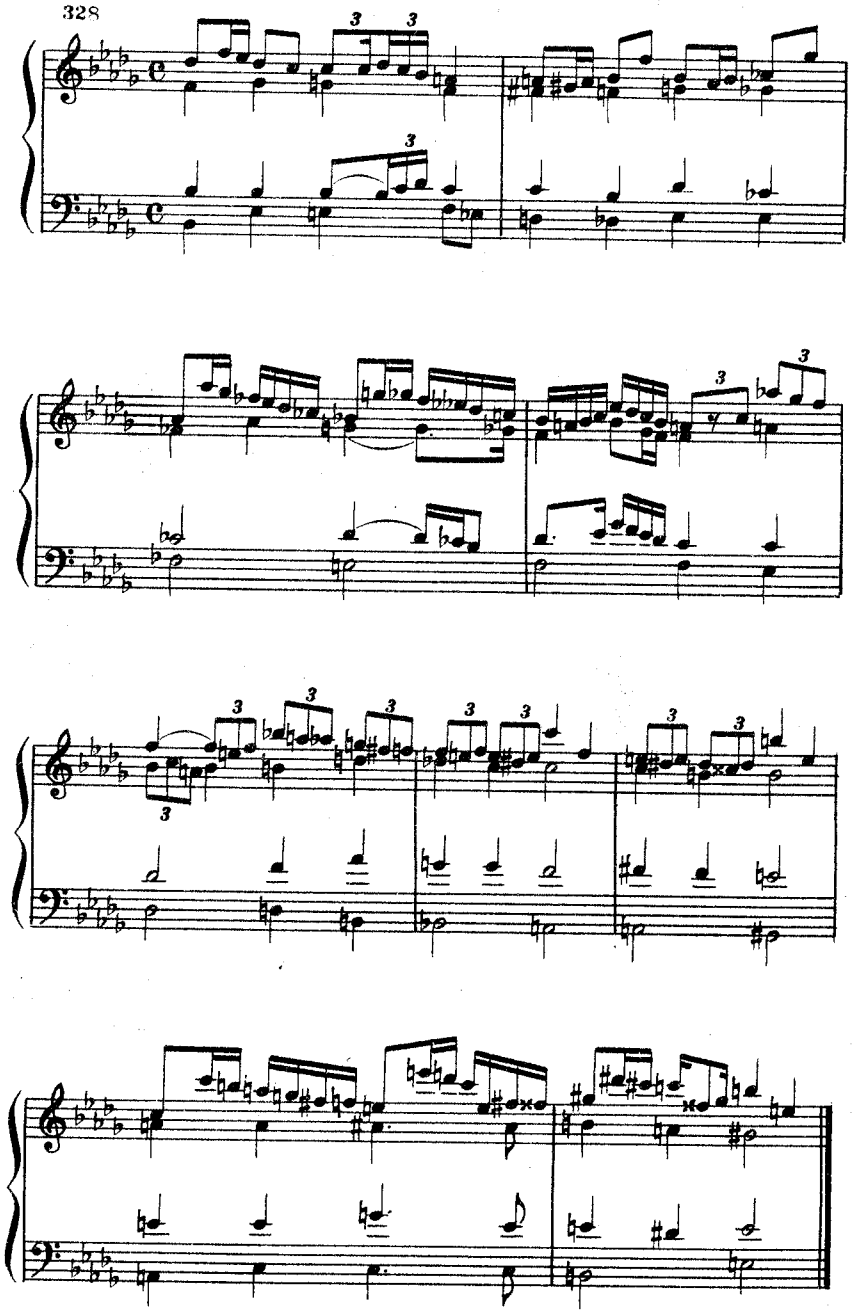

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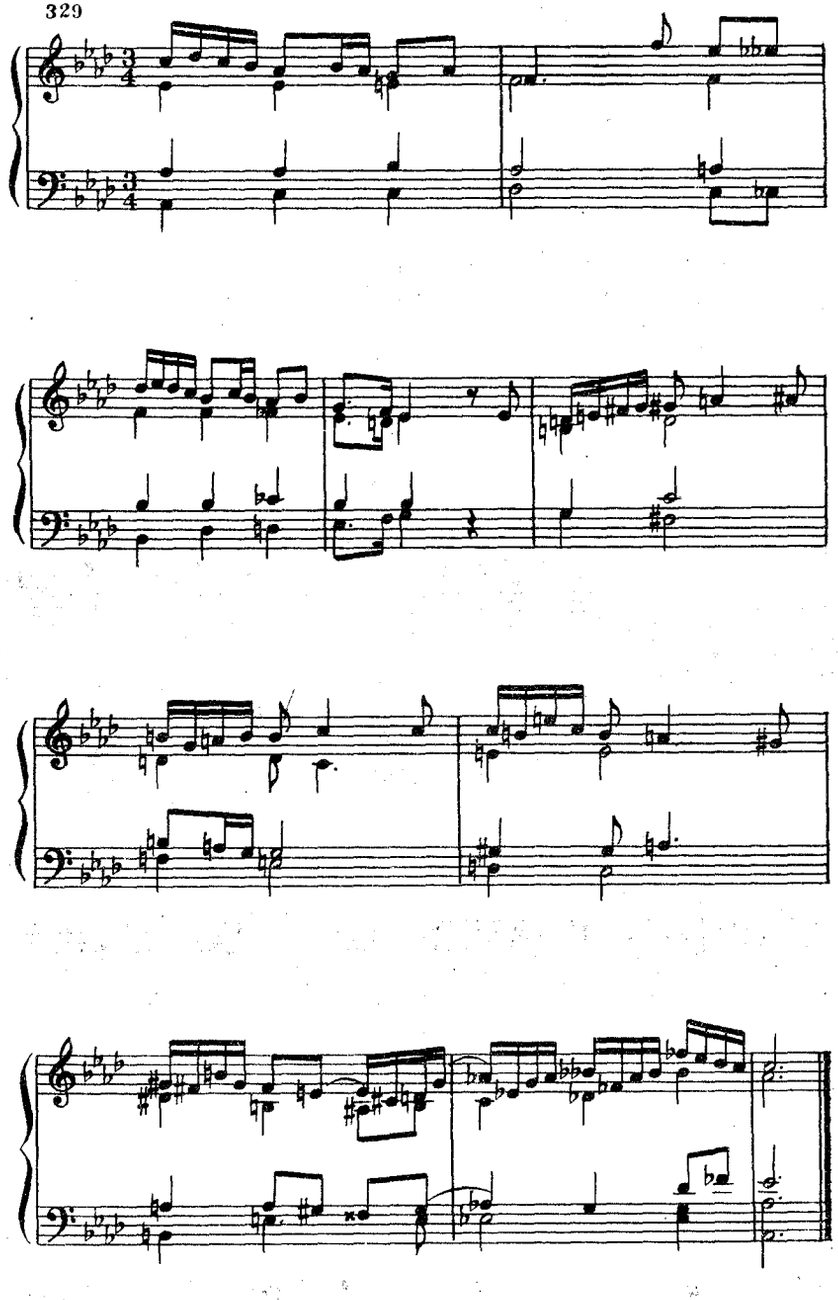

Andante con spirito

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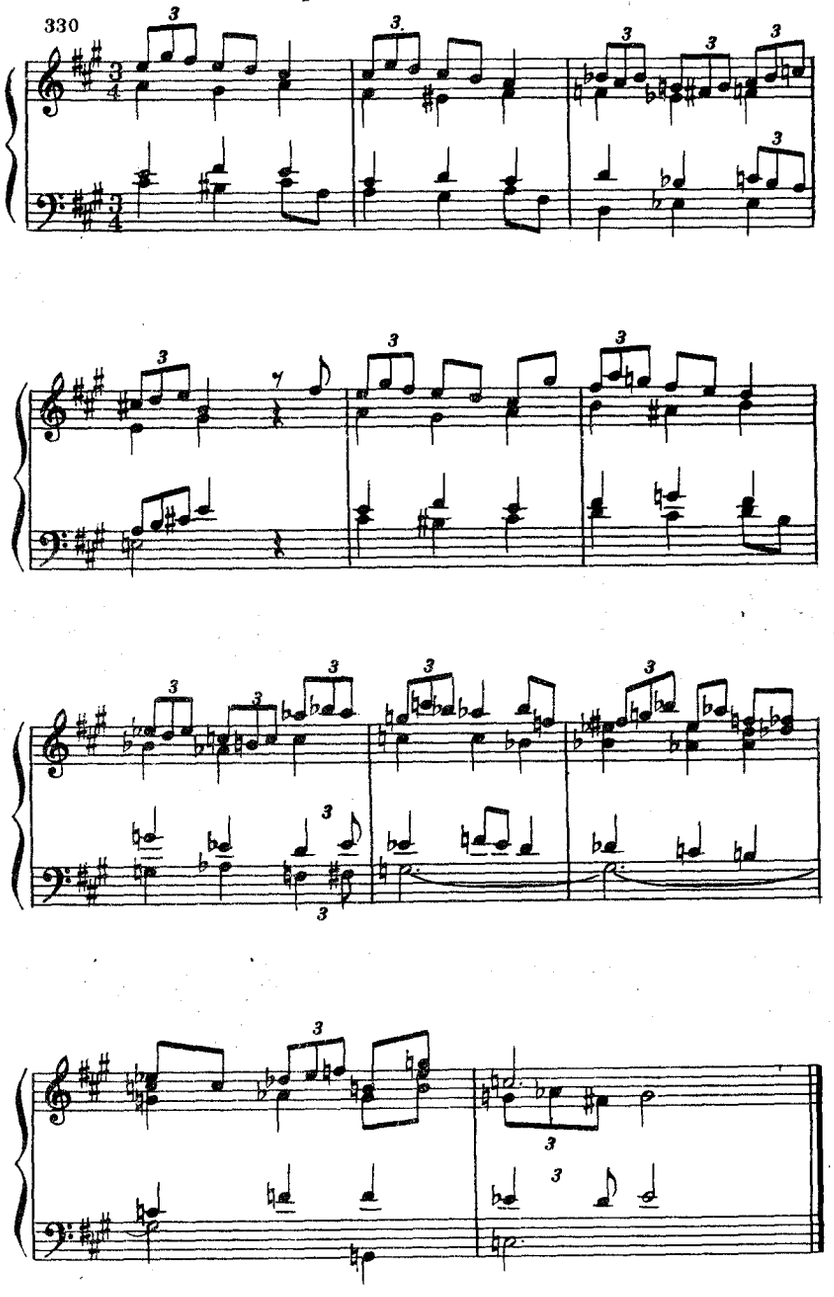

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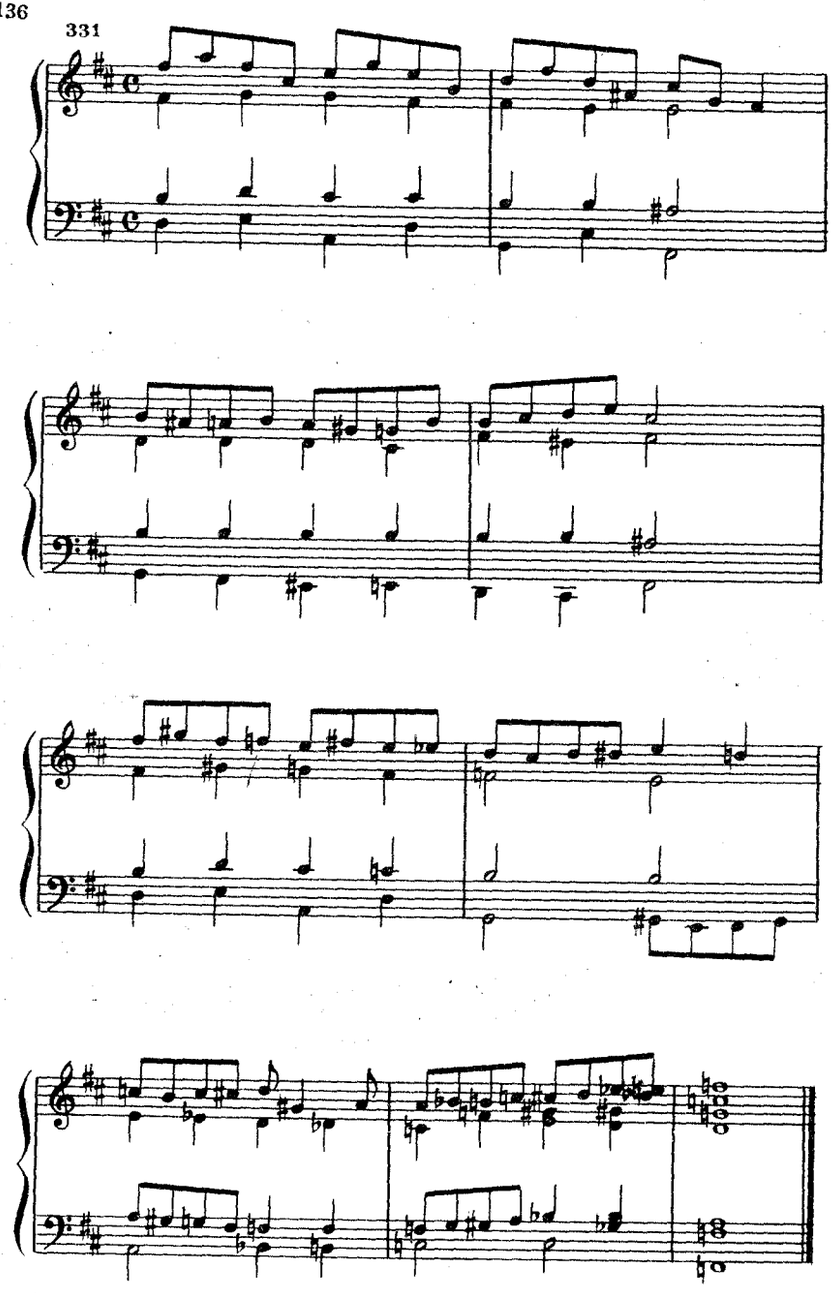
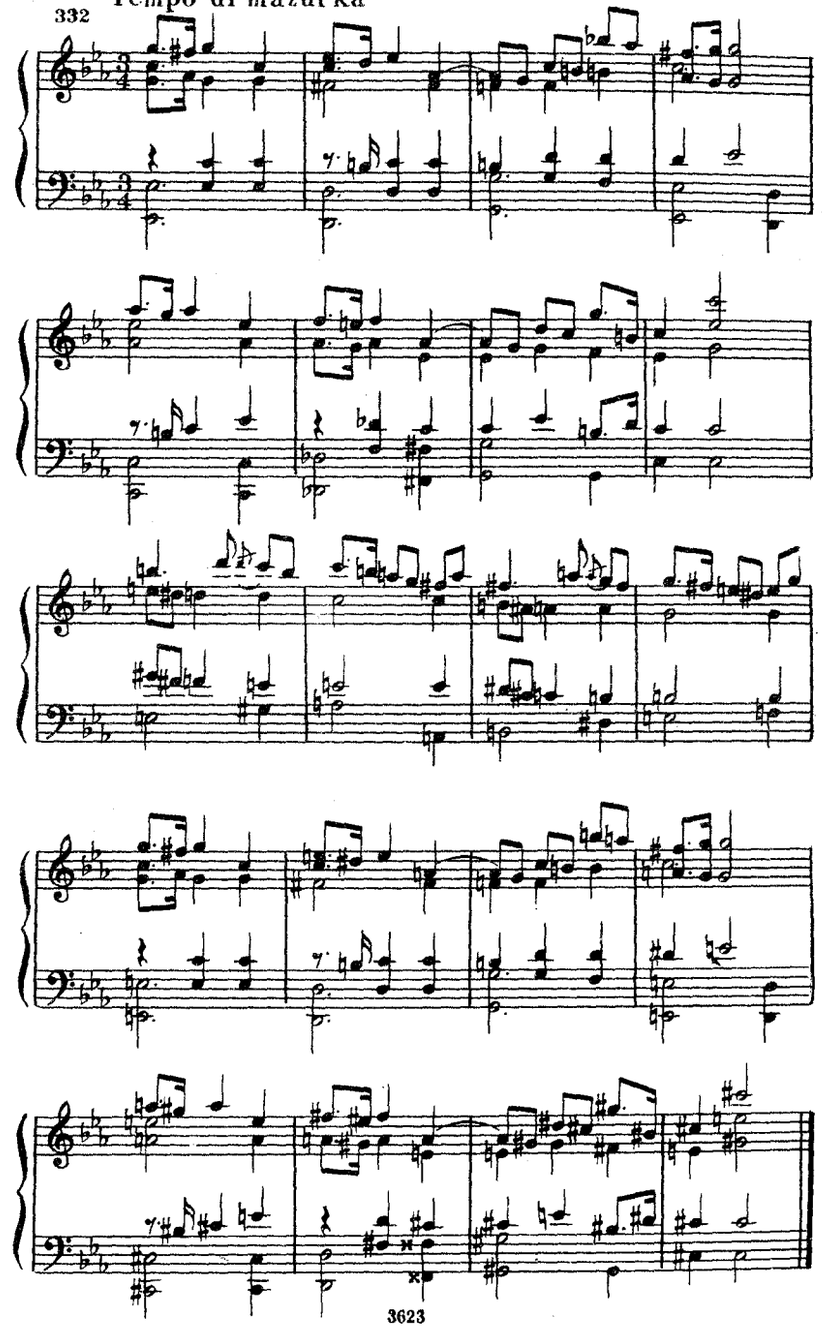


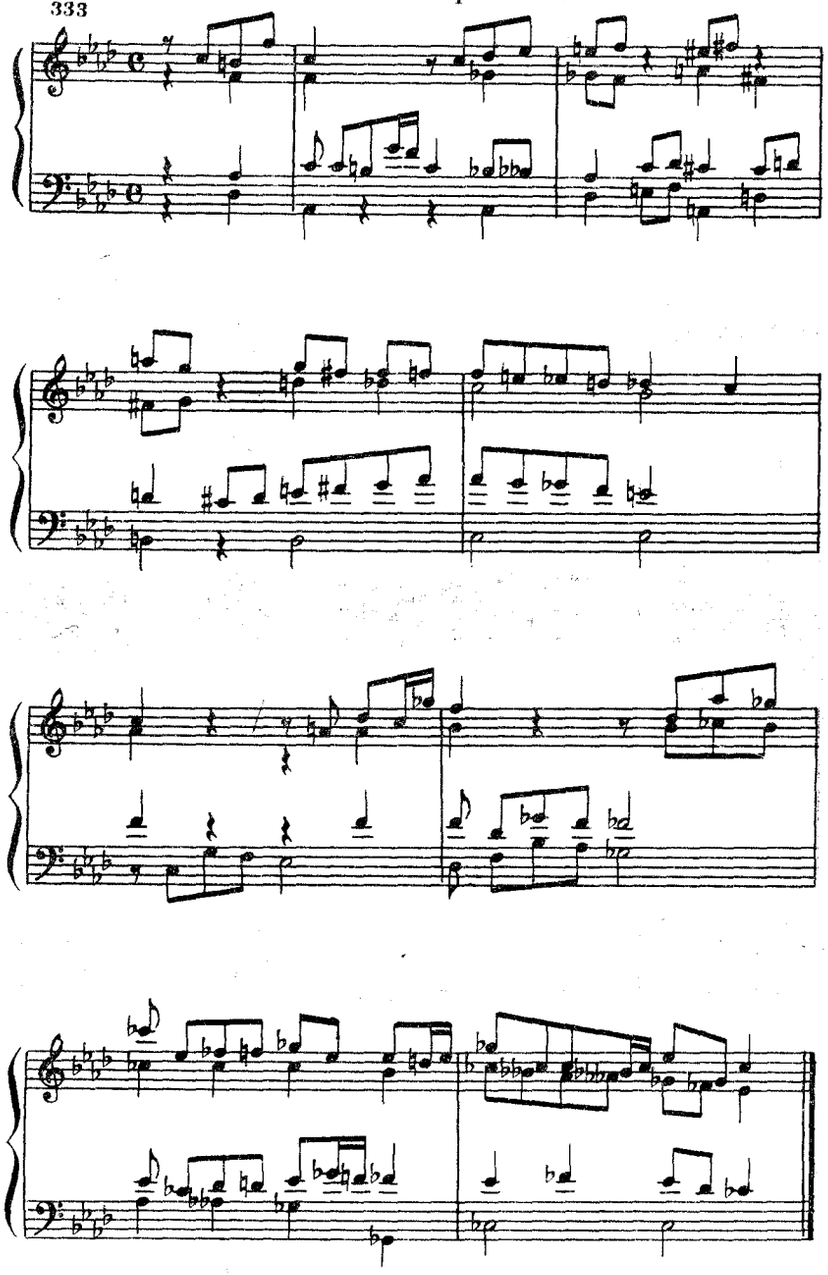
Tempo di mazurka

332



Andante e con molto espressivo

333



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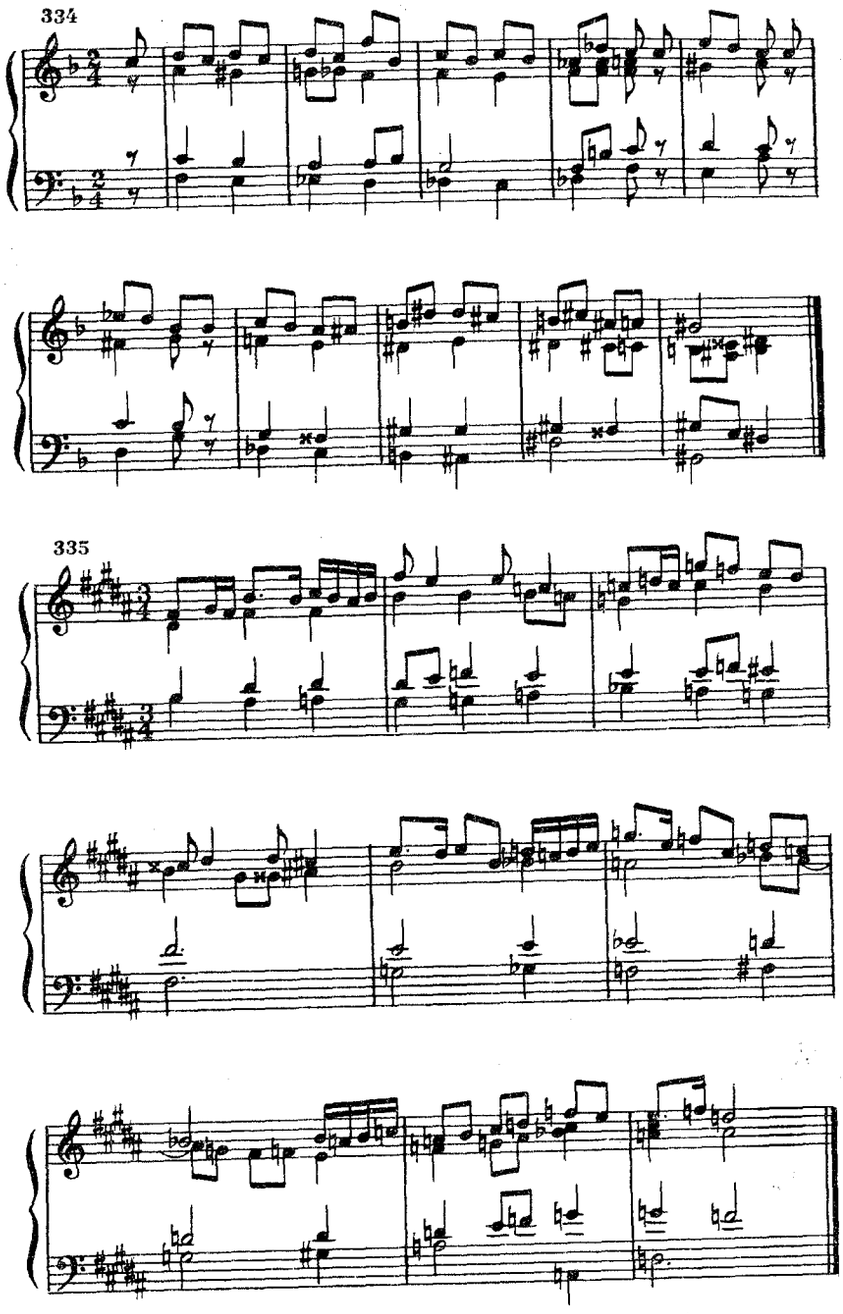

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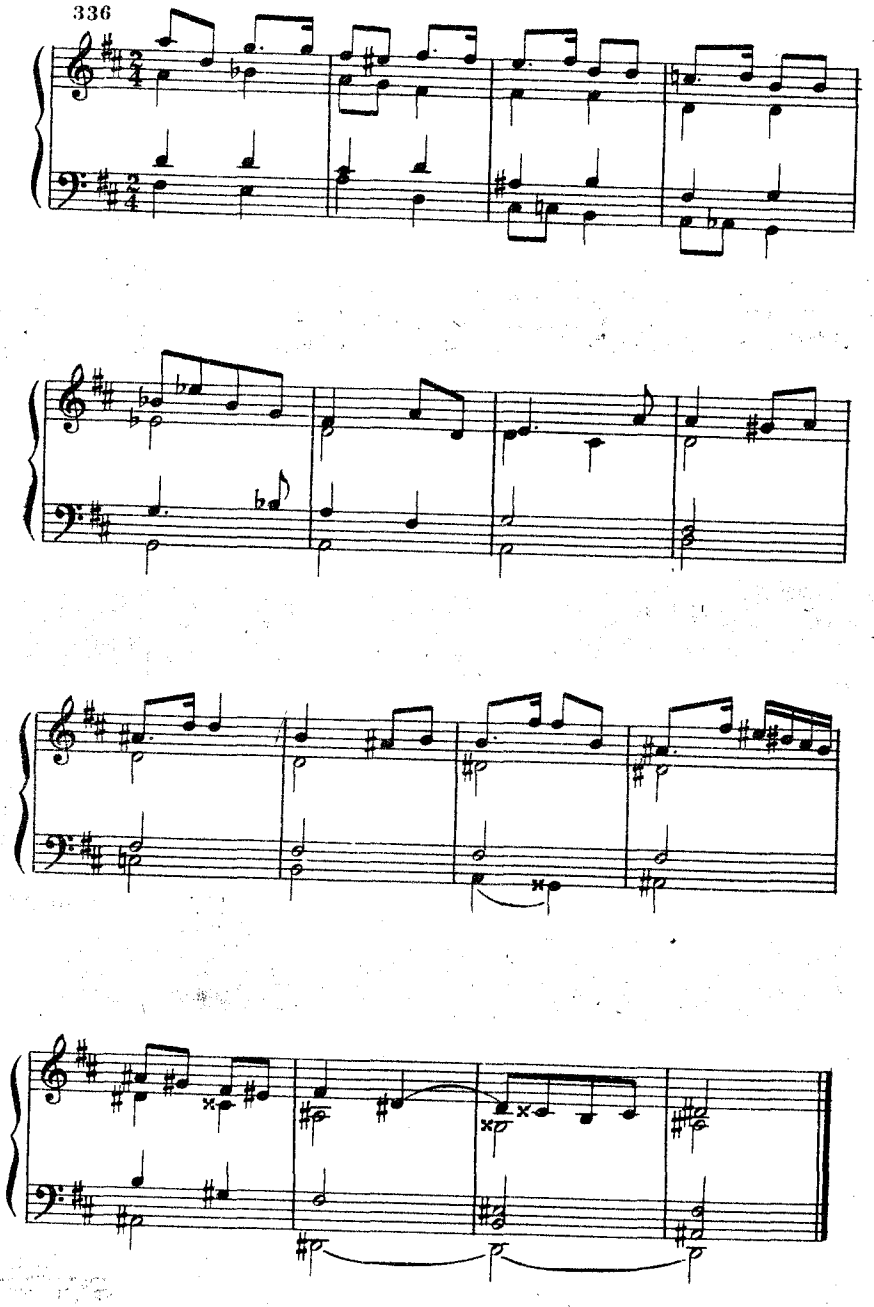

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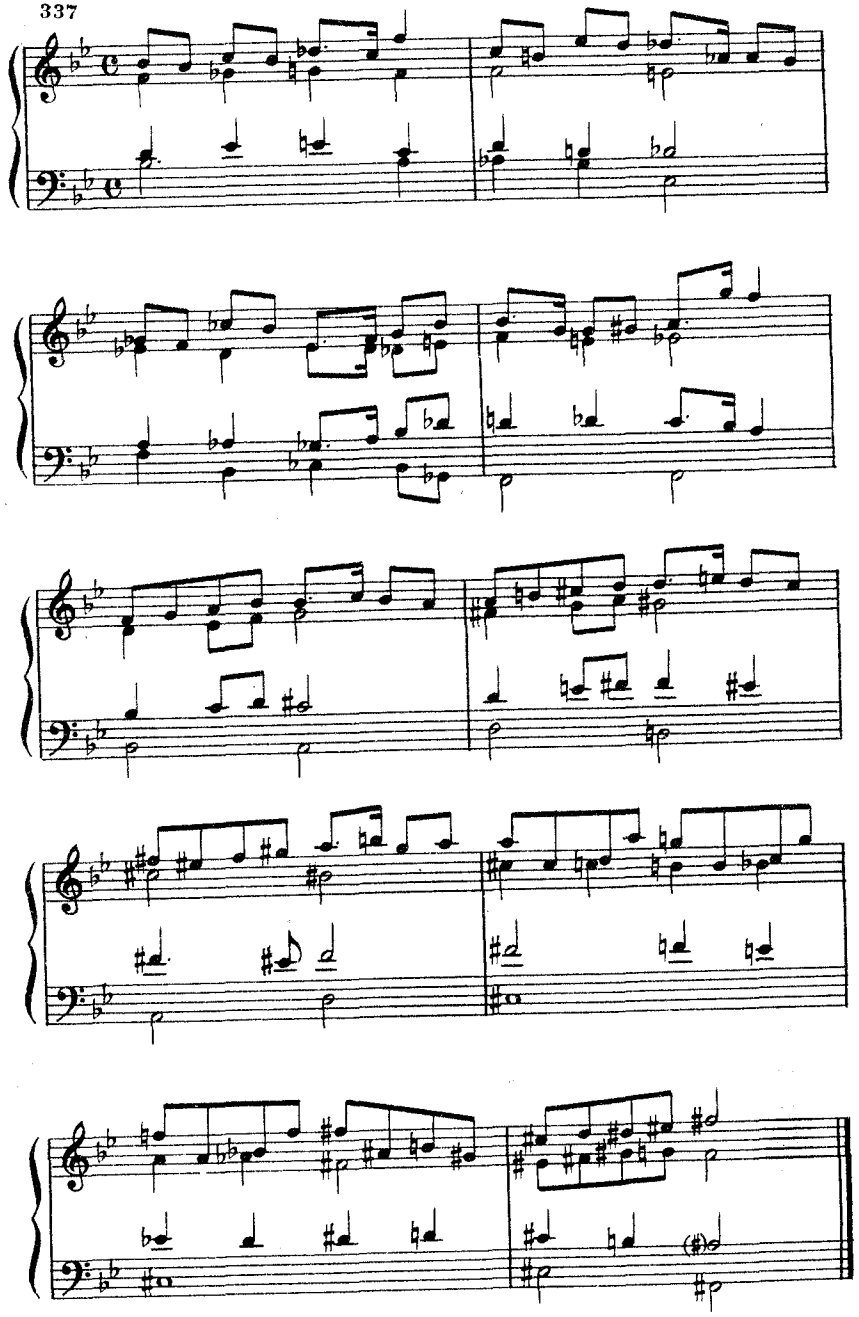

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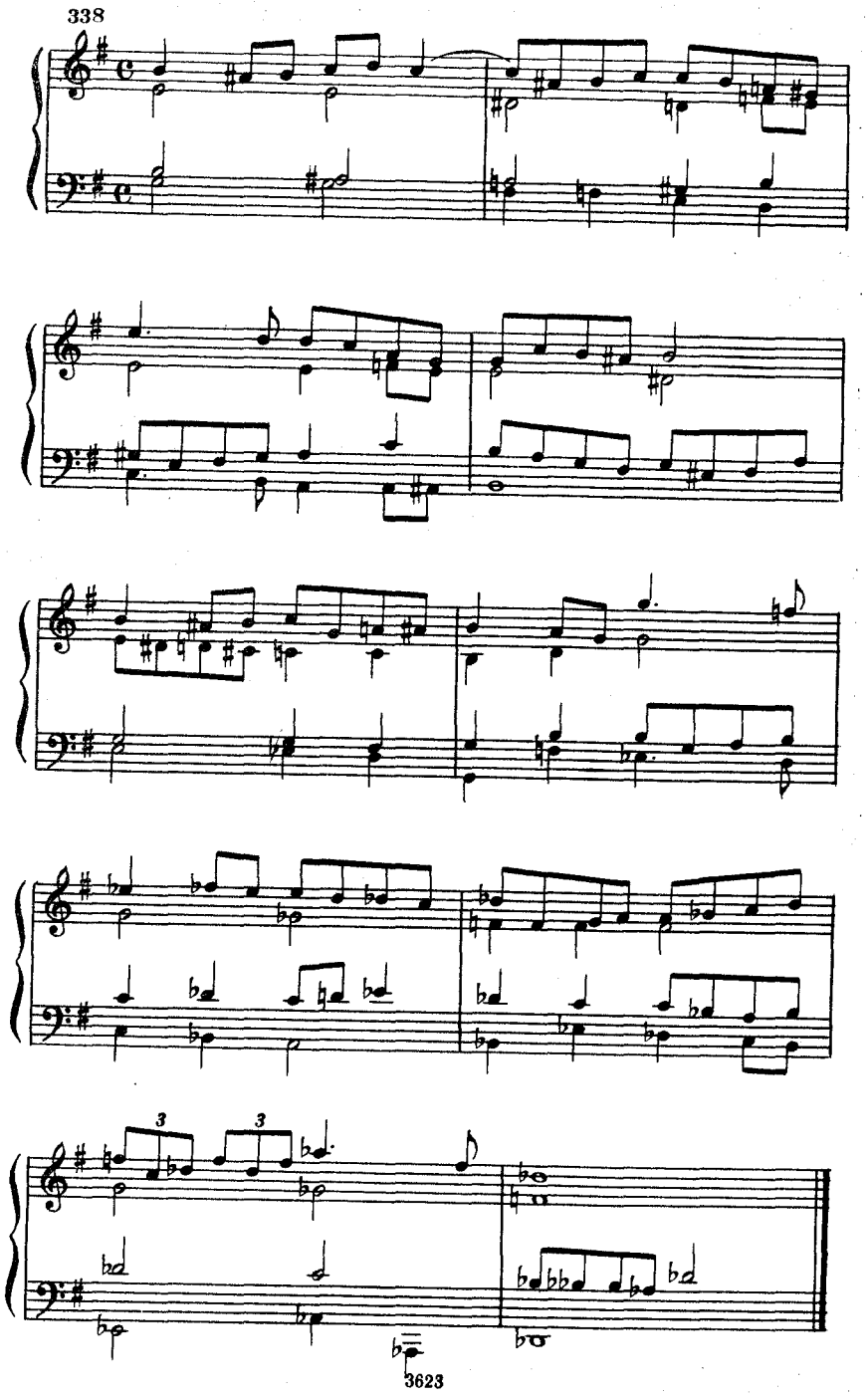

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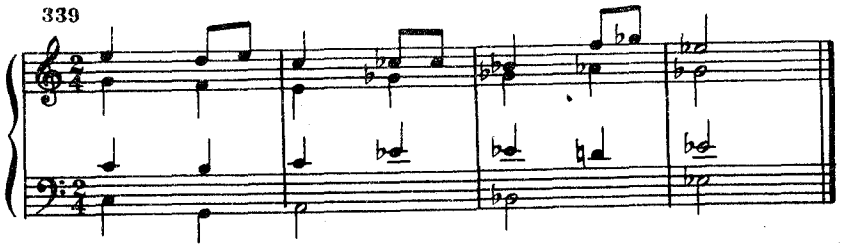

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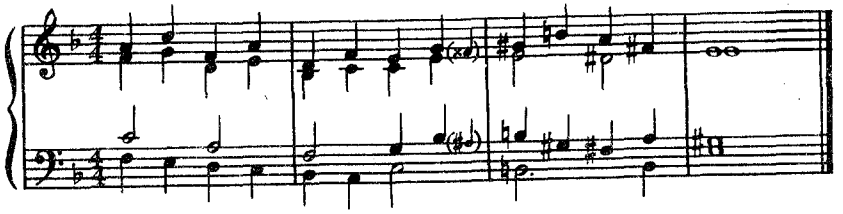

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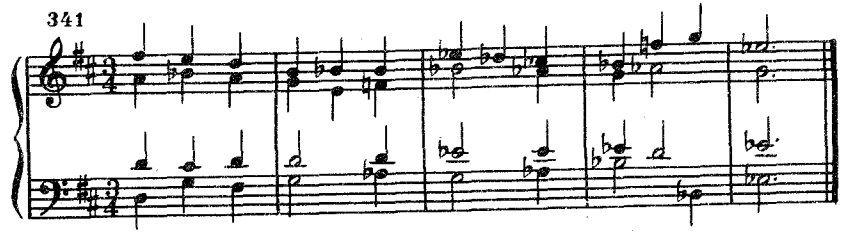

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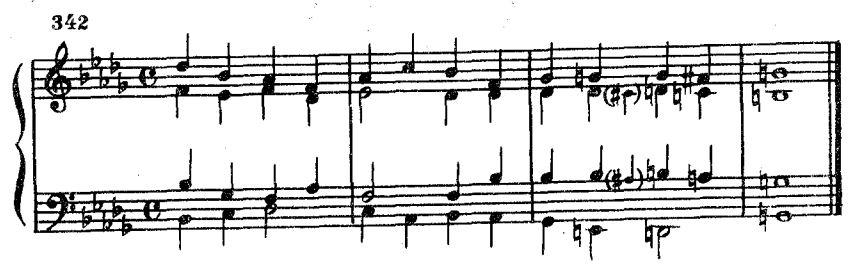

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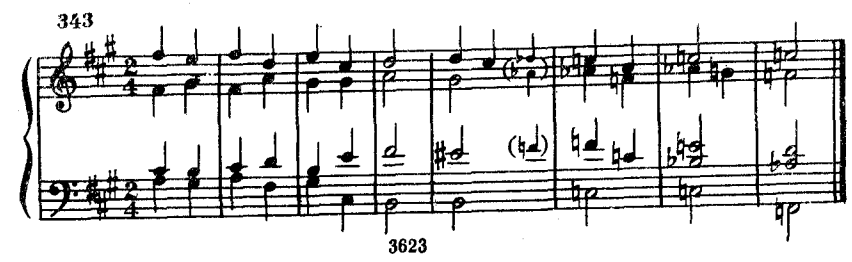

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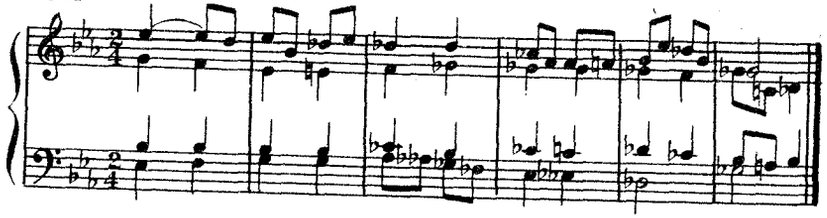

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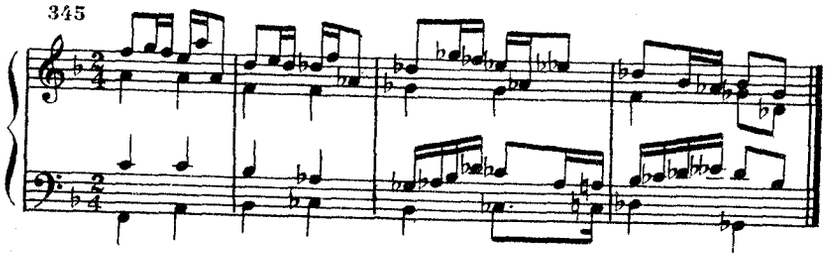

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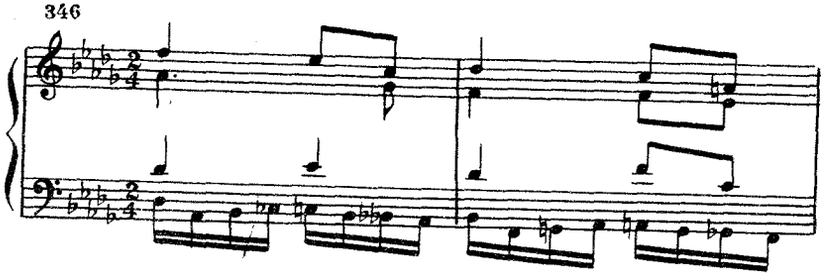

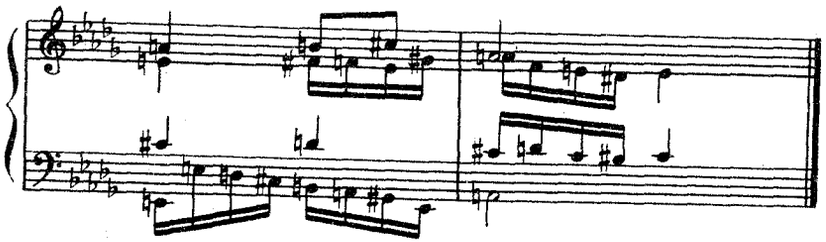

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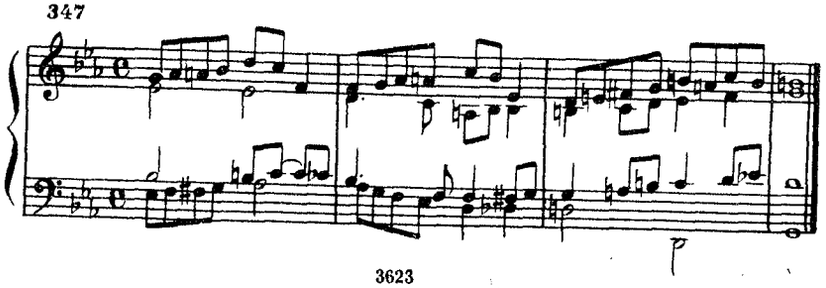

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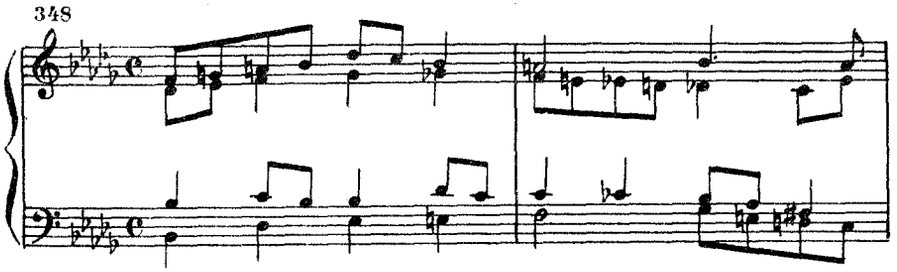

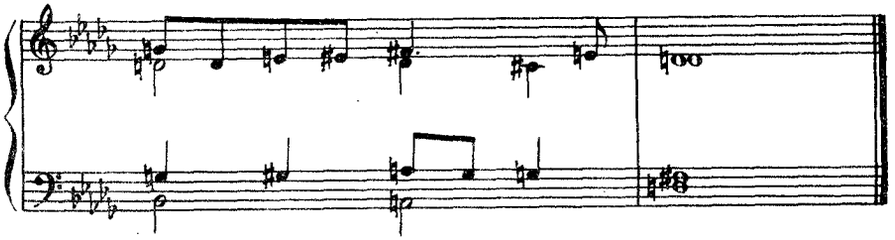

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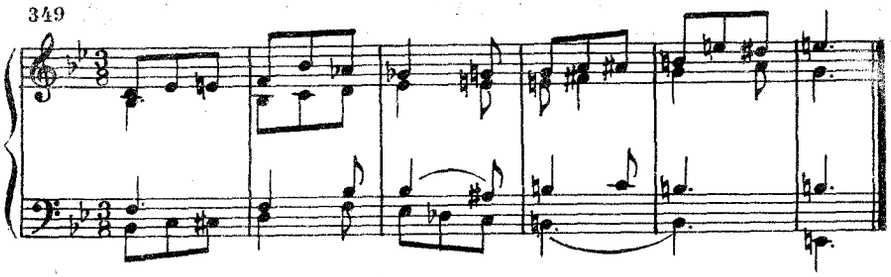

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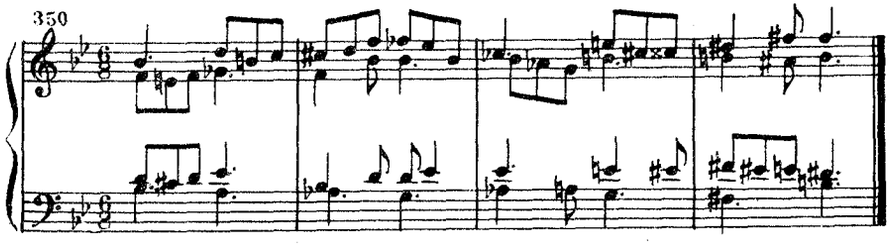

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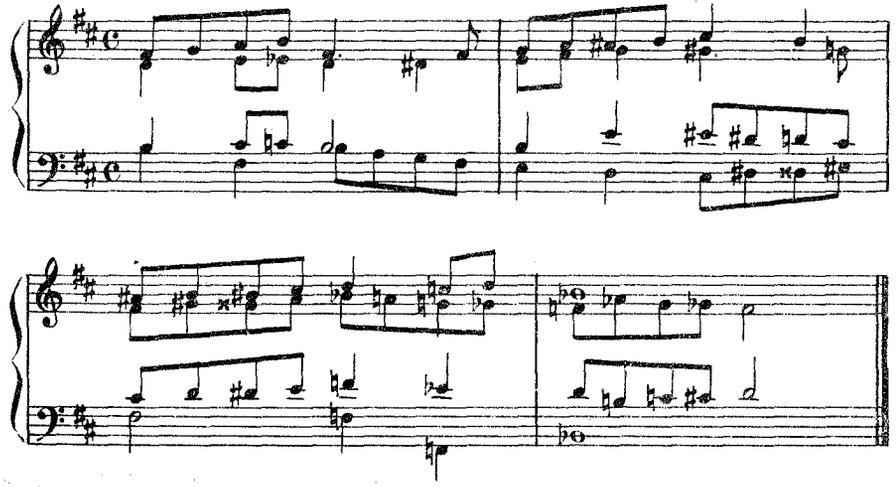

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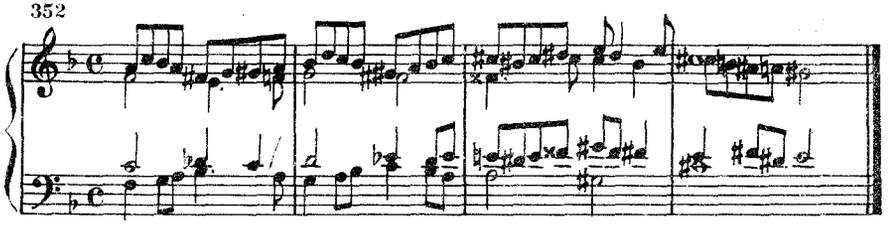

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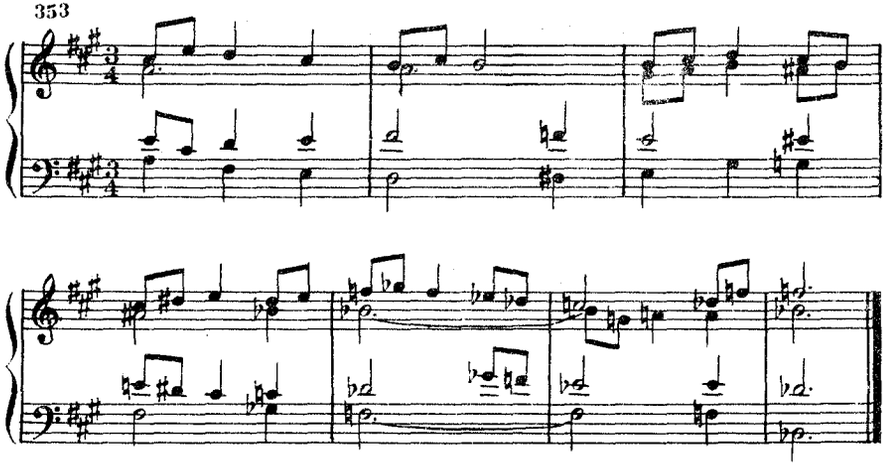
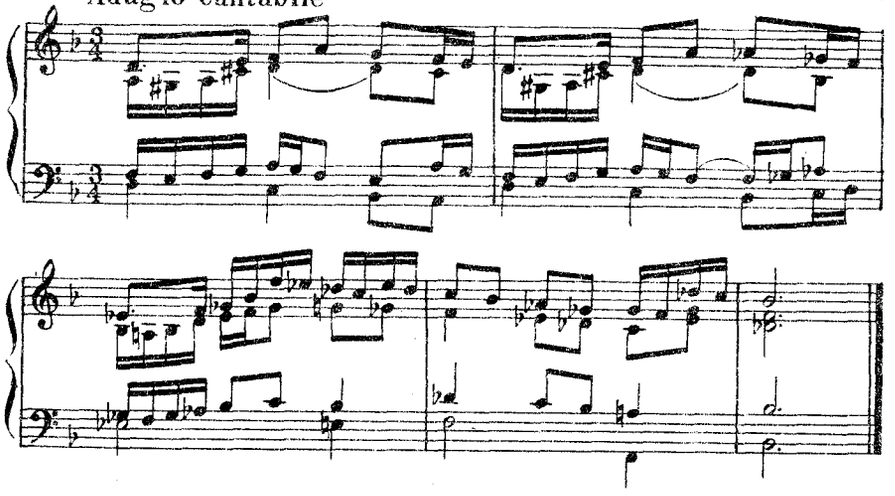


354 **Adagio cantabile**



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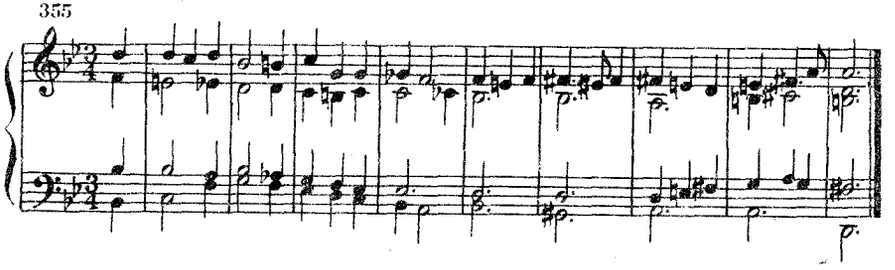

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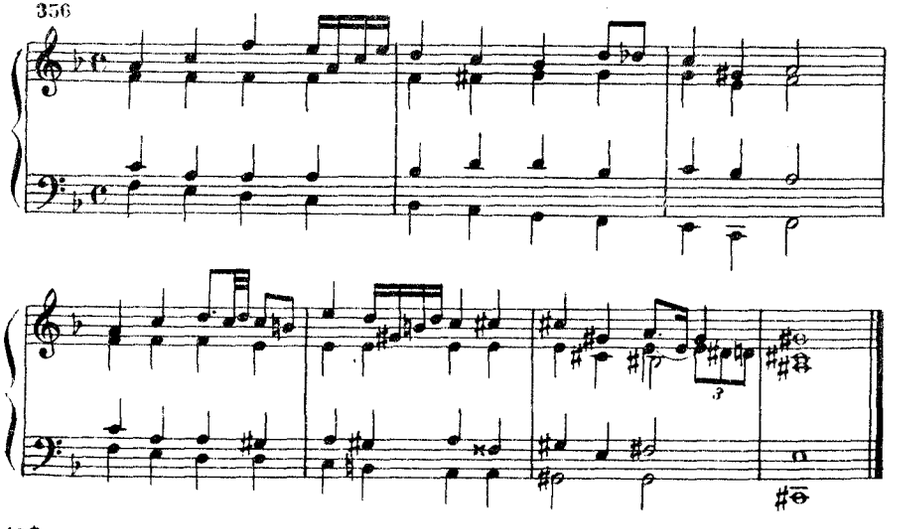

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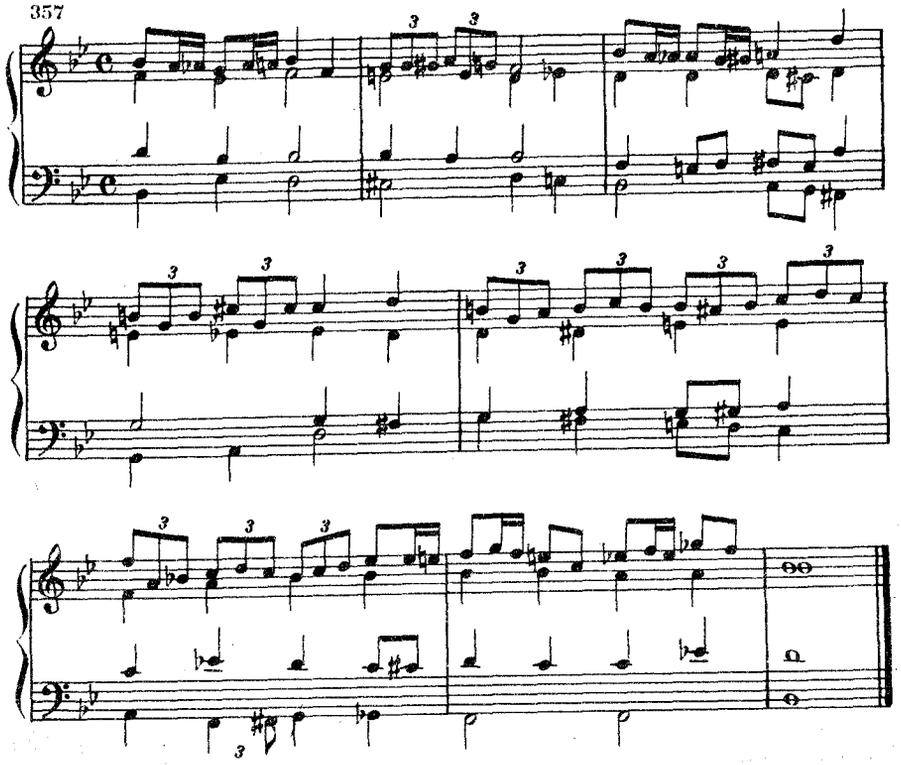

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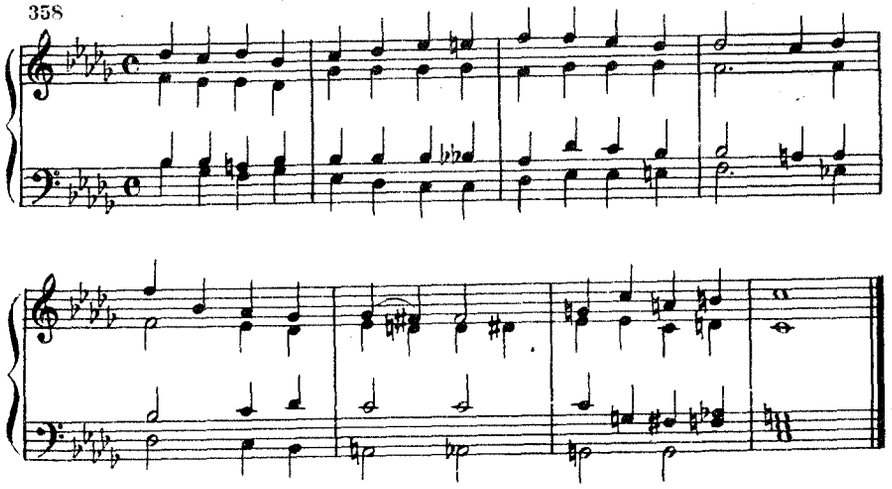

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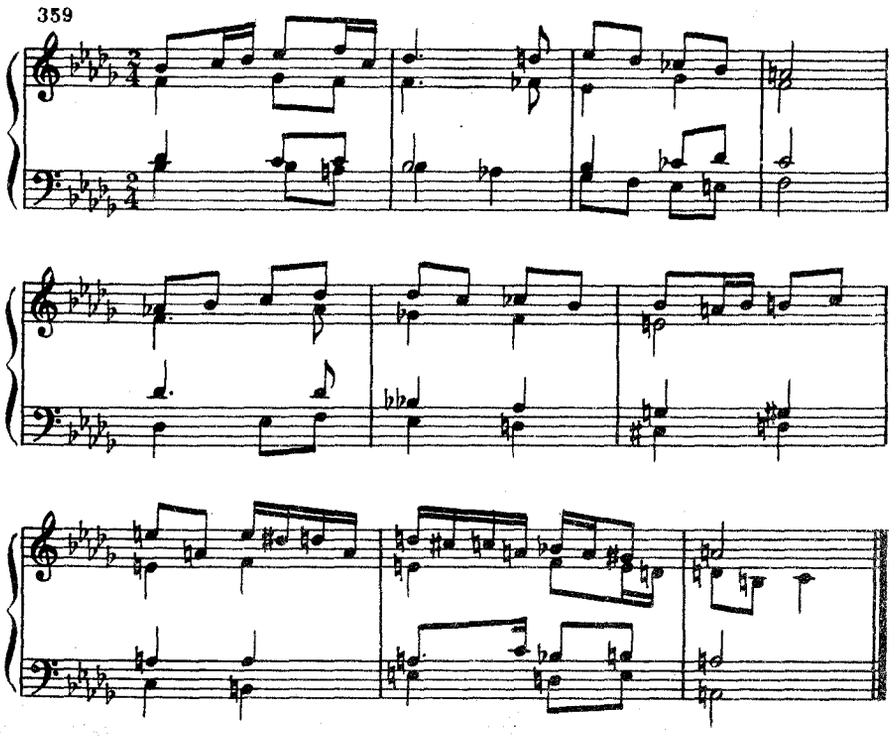

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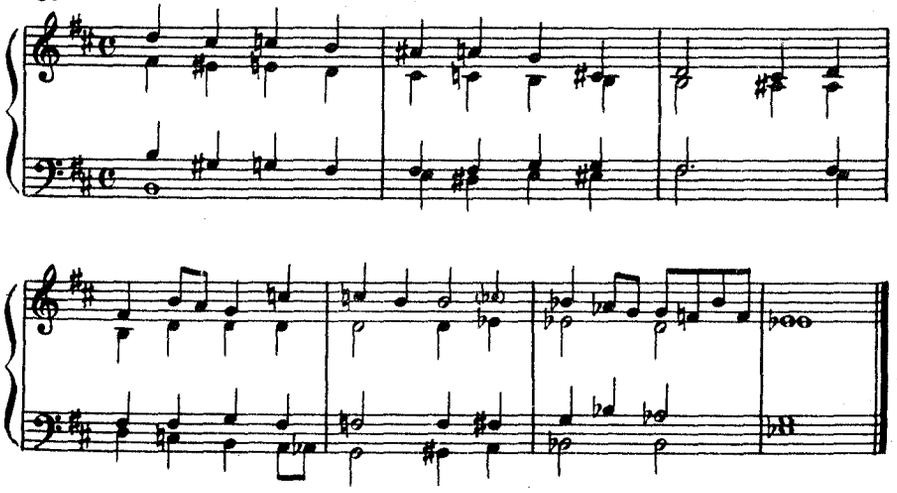
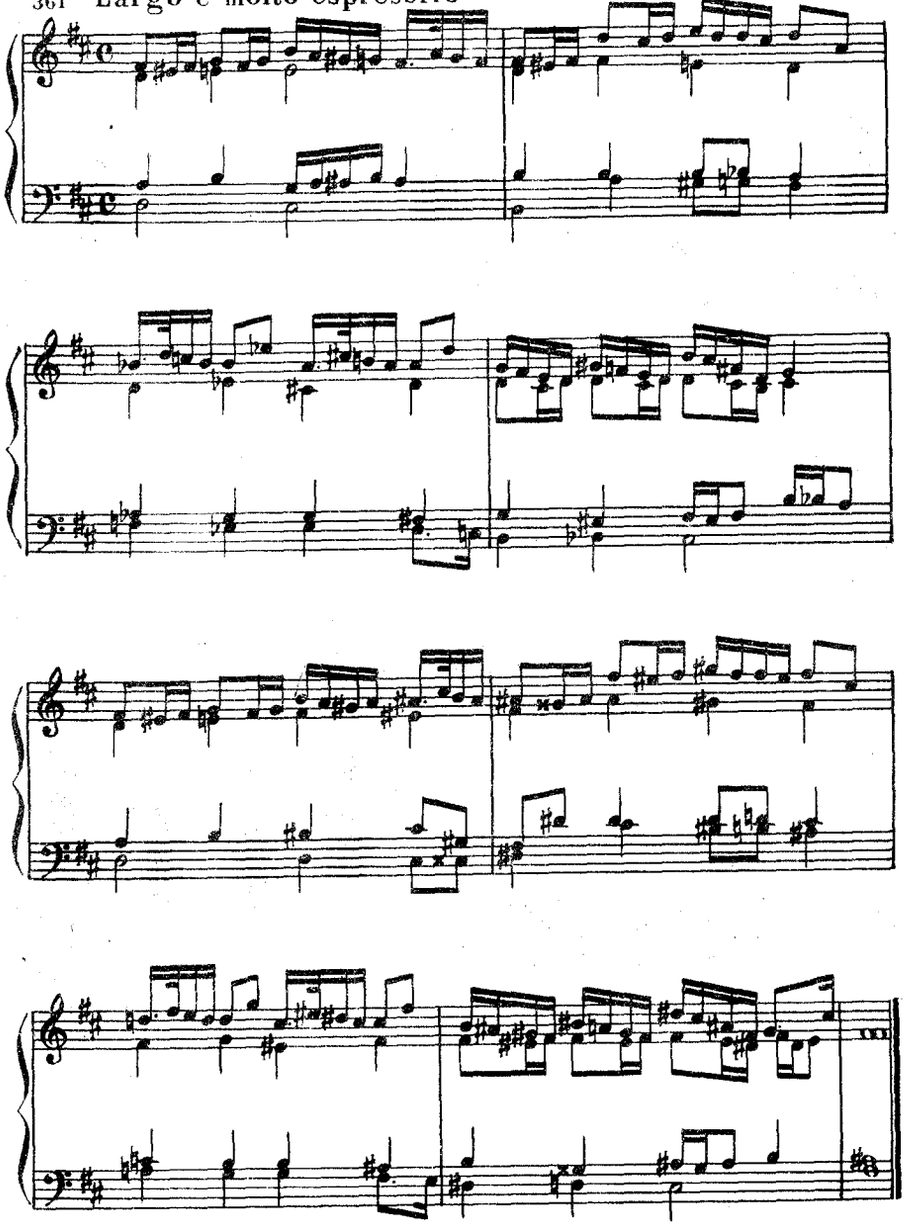


361 Largo e molto espressivo



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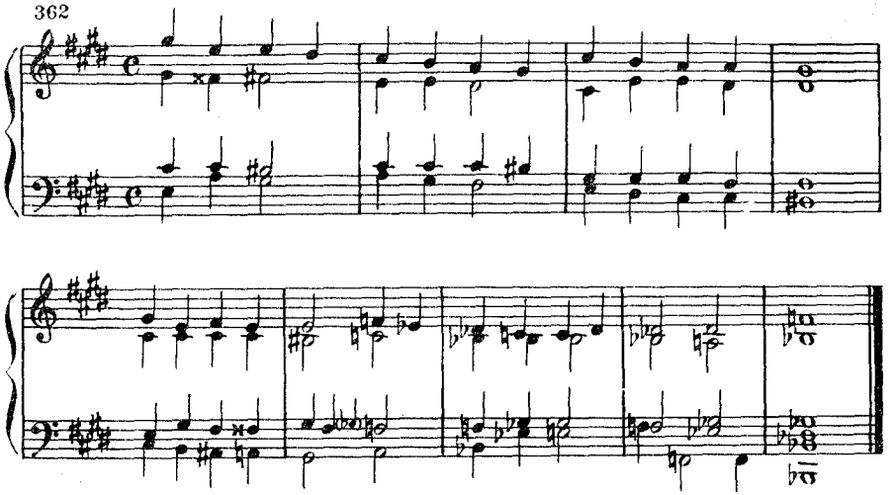

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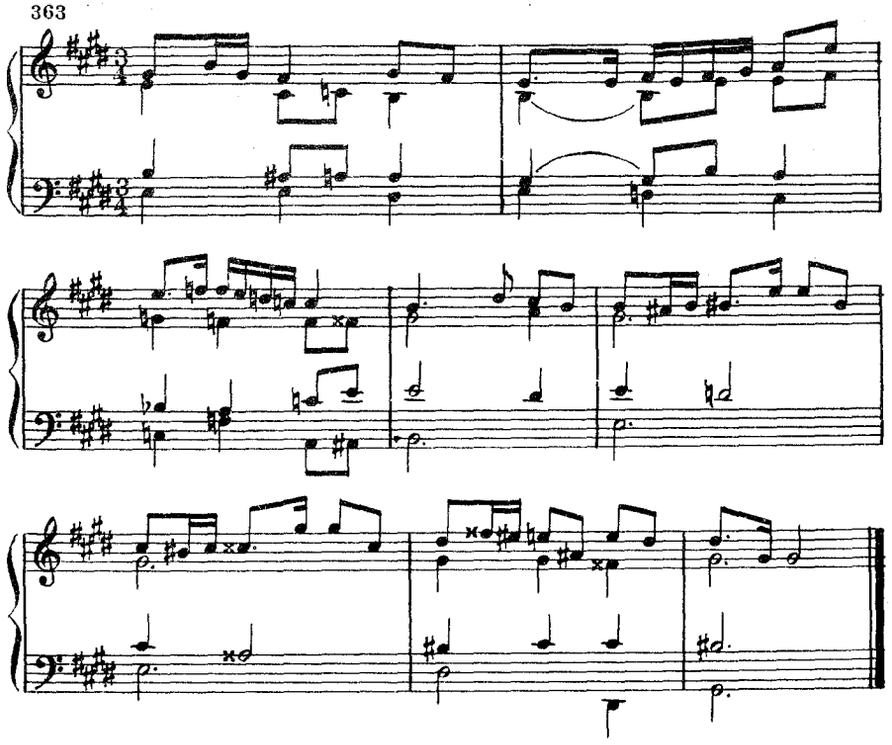

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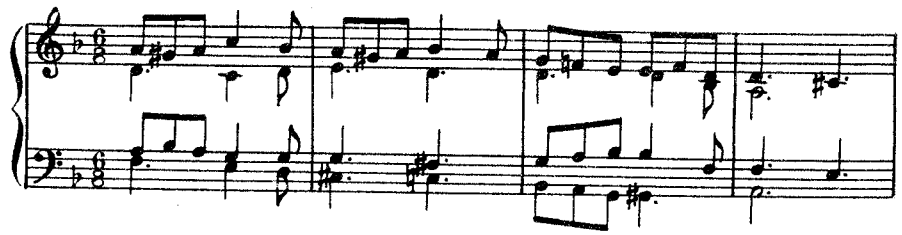

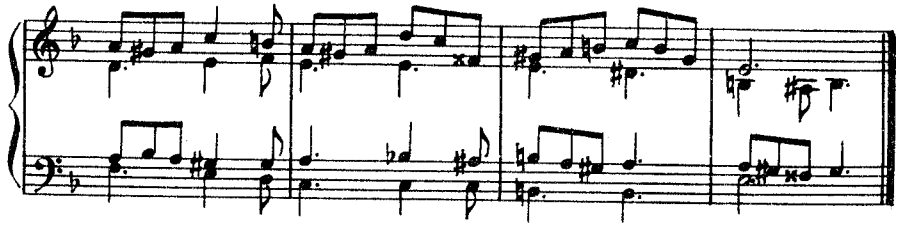

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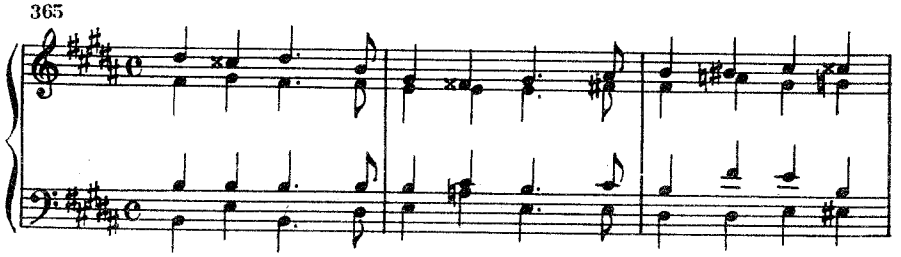
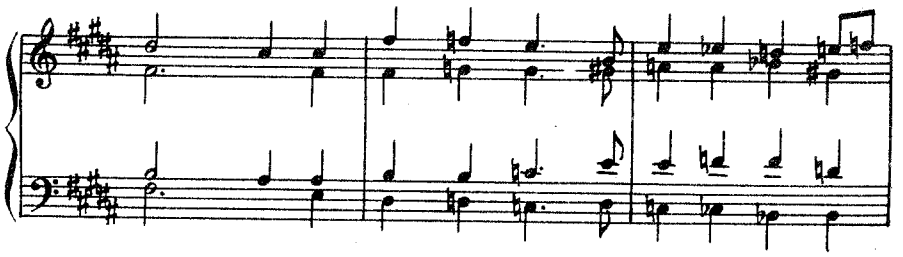
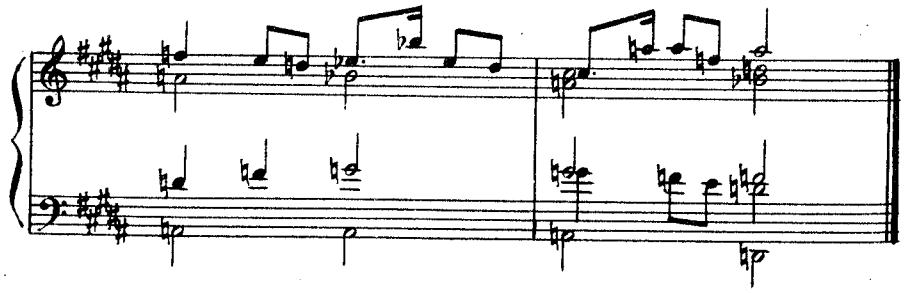
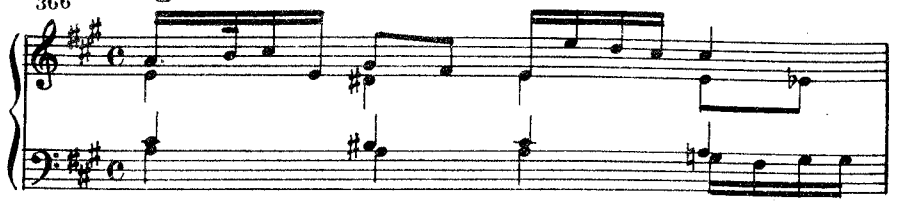


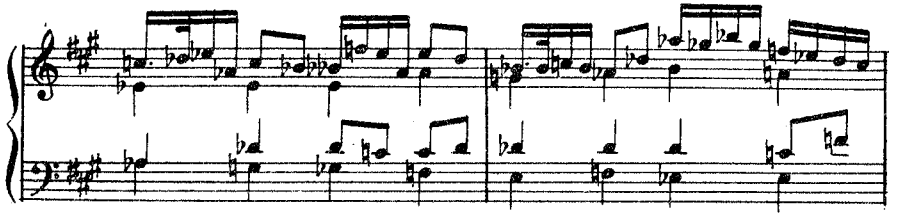


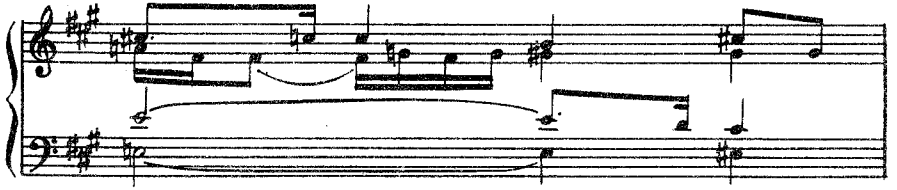


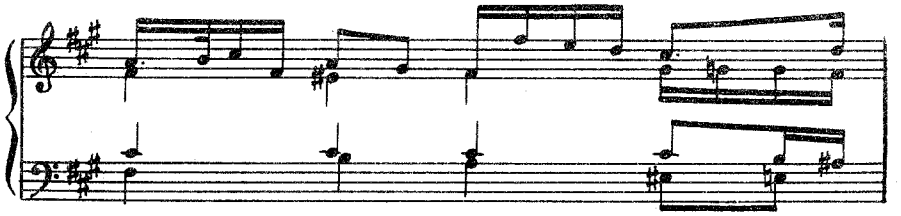
Adagio sonore misterioso

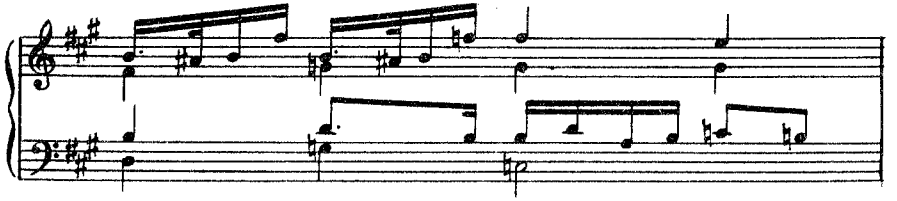
366

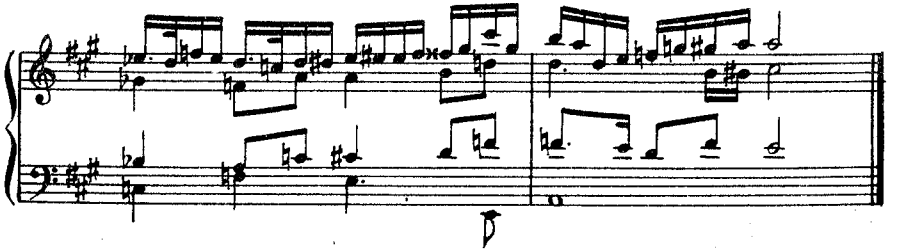












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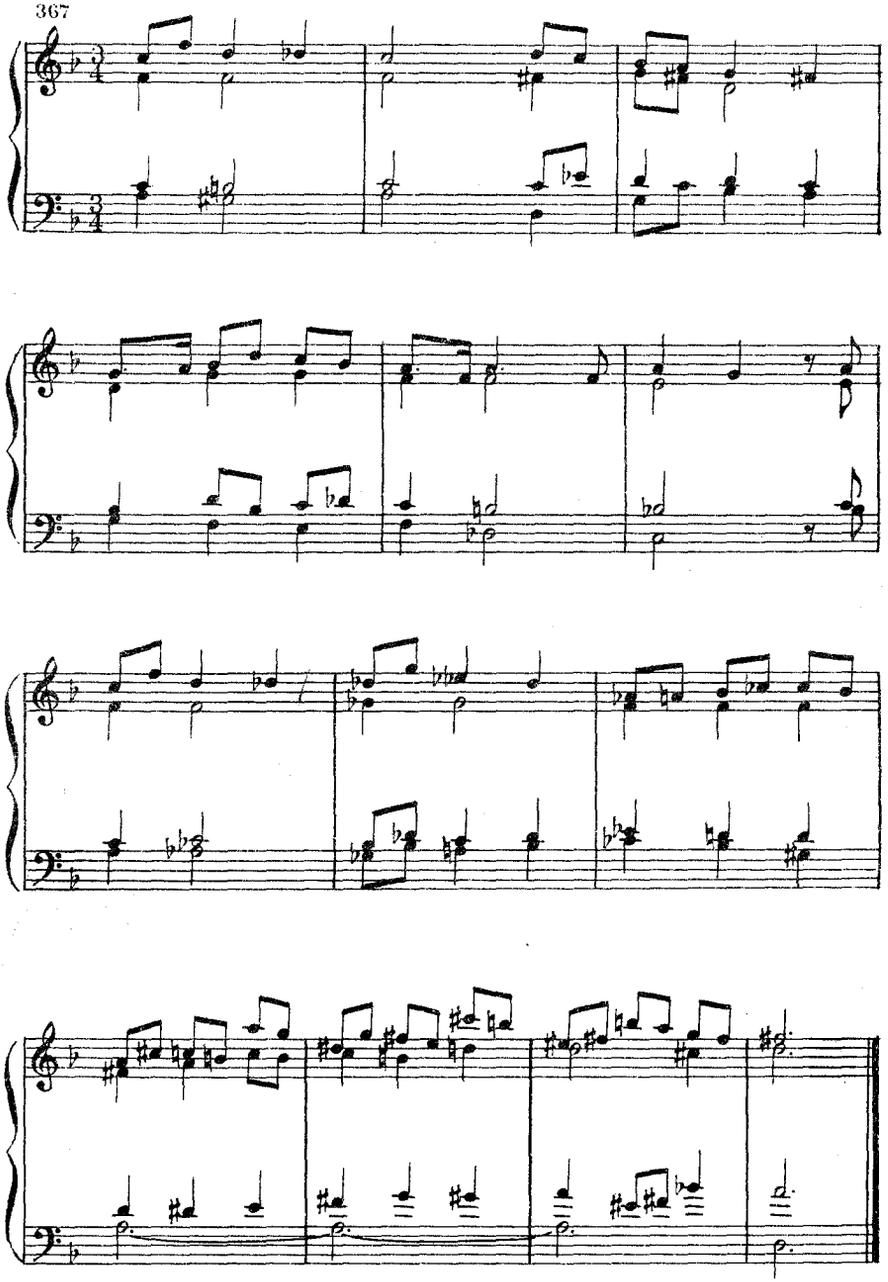
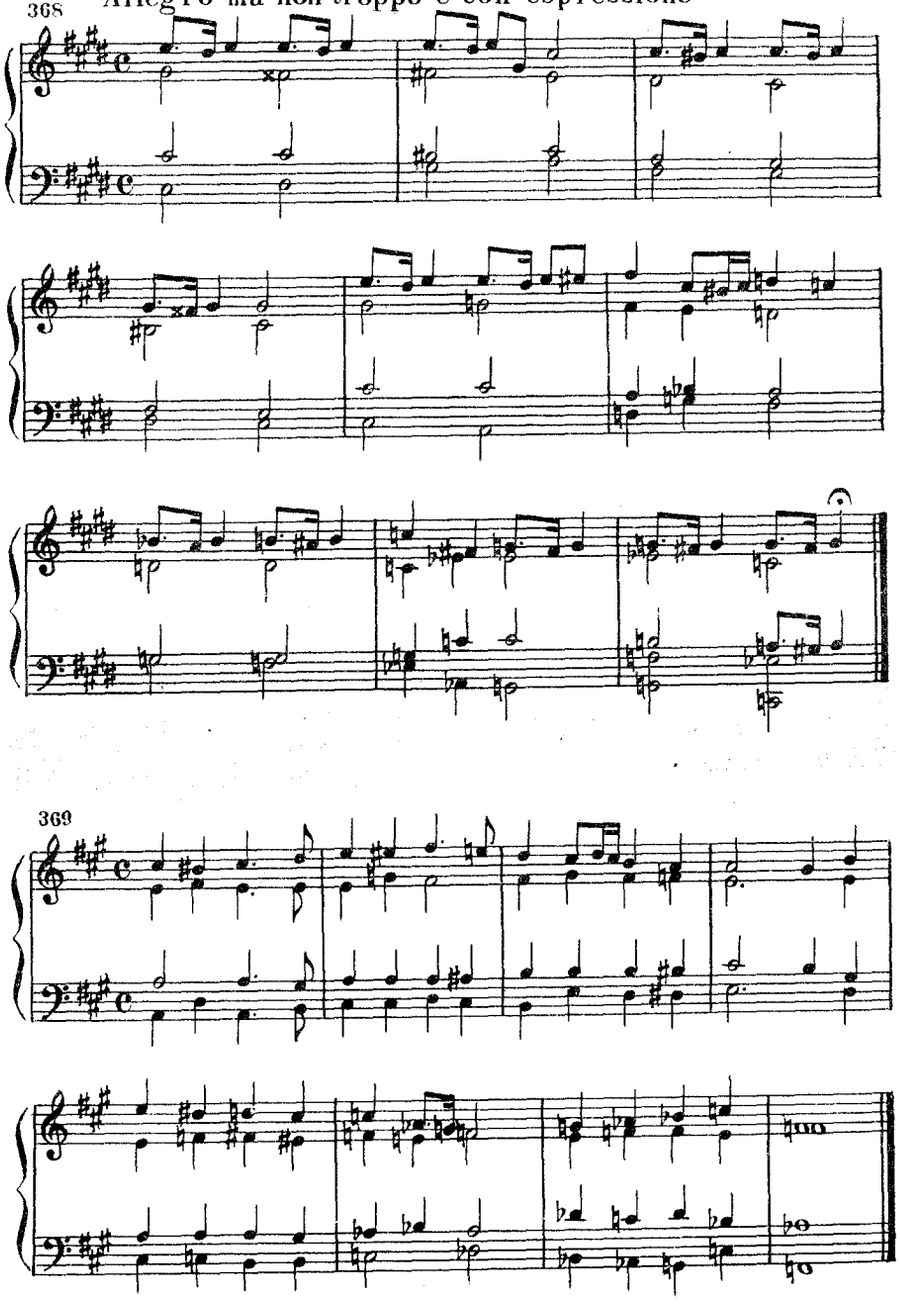


Allegro ma non troppo e con espressione

368



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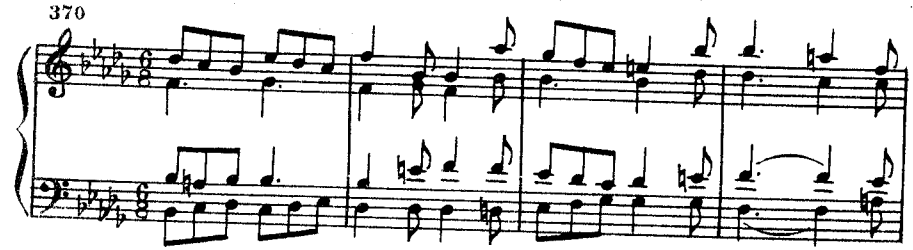

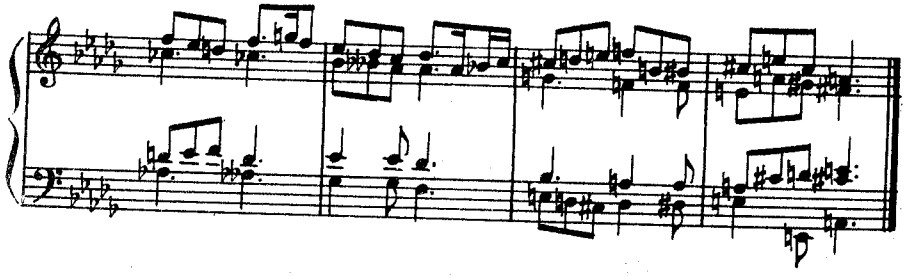

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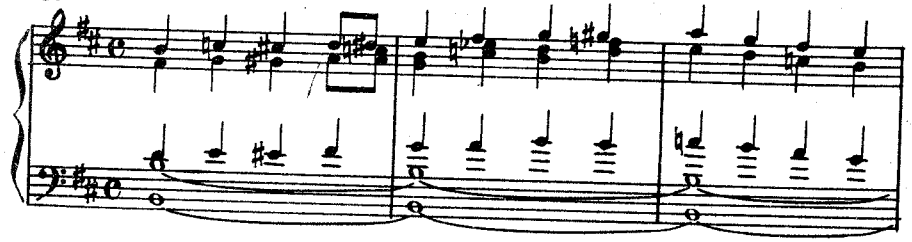

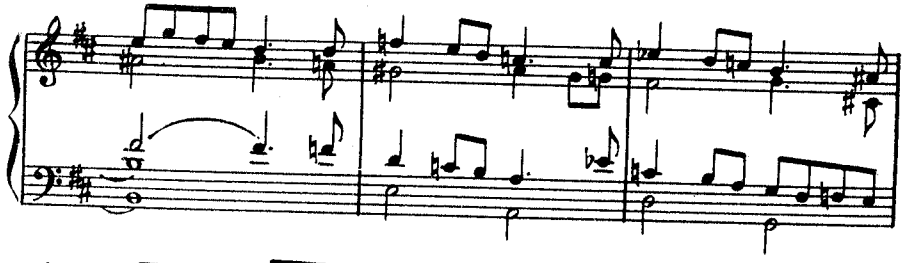

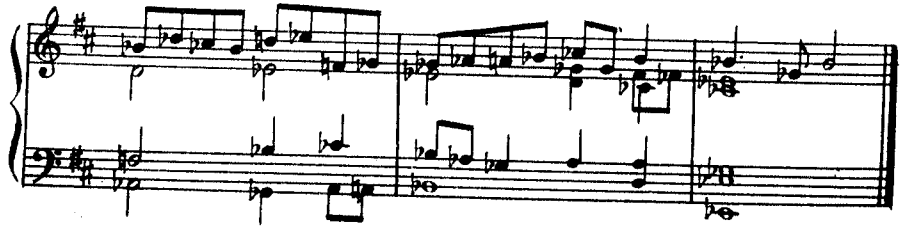

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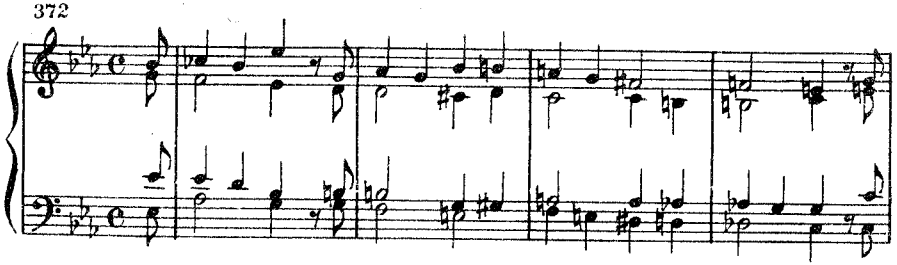
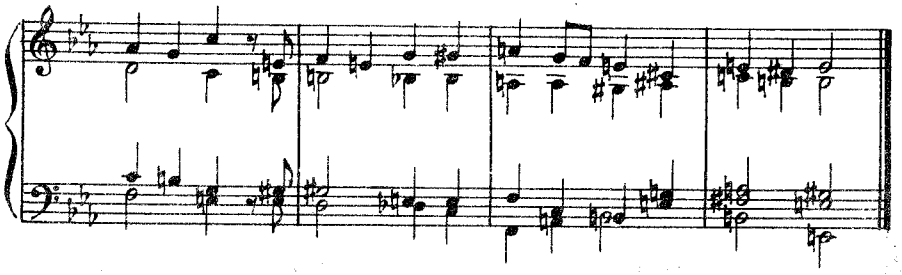
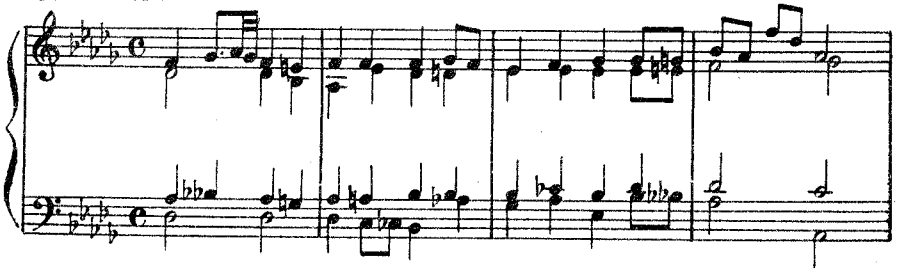
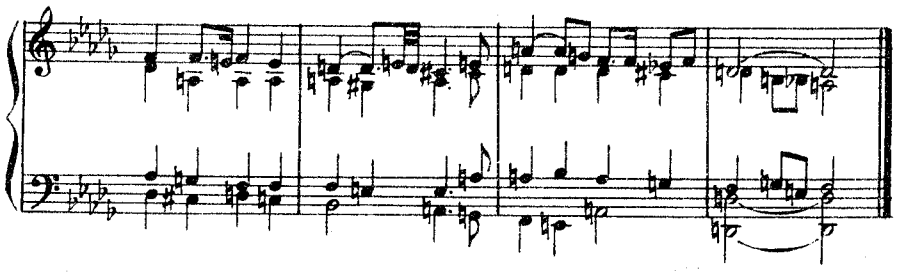




373 Grave





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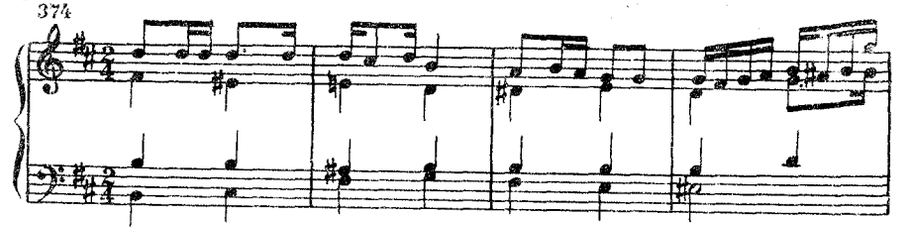

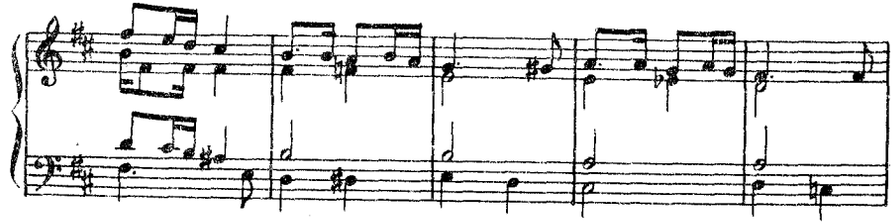

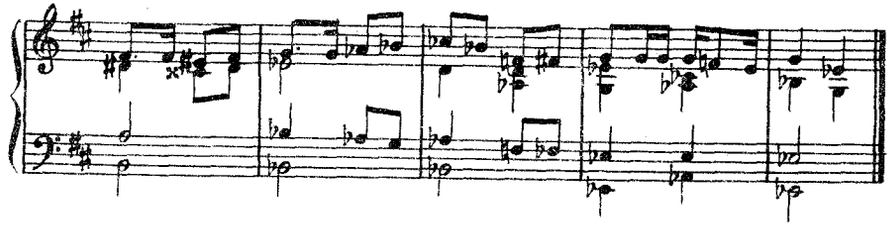

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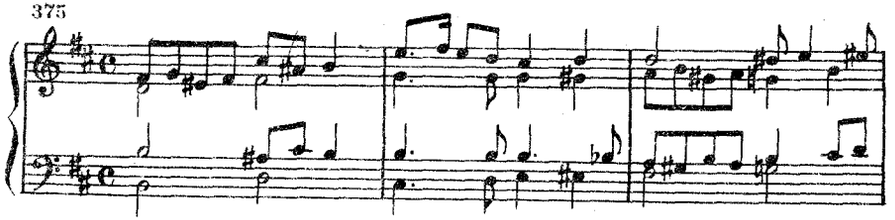

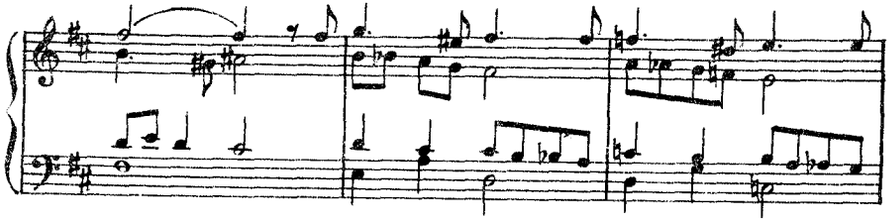

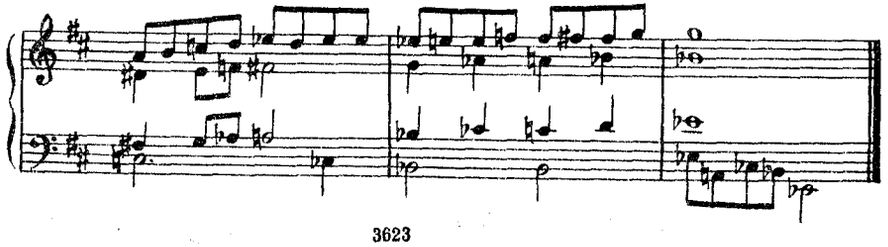

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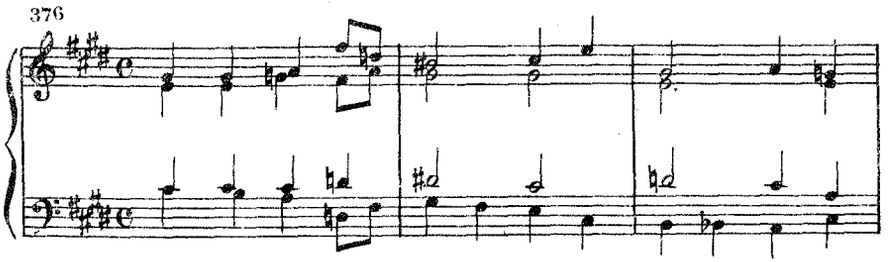
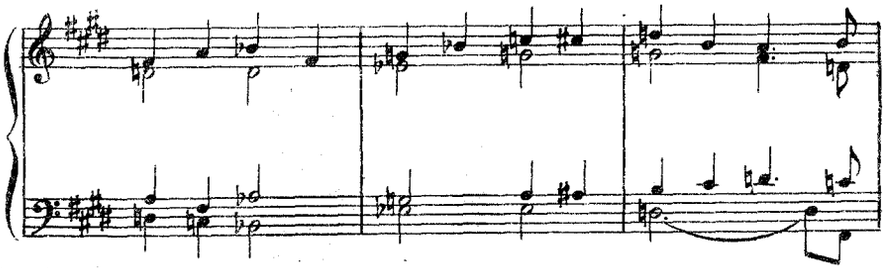
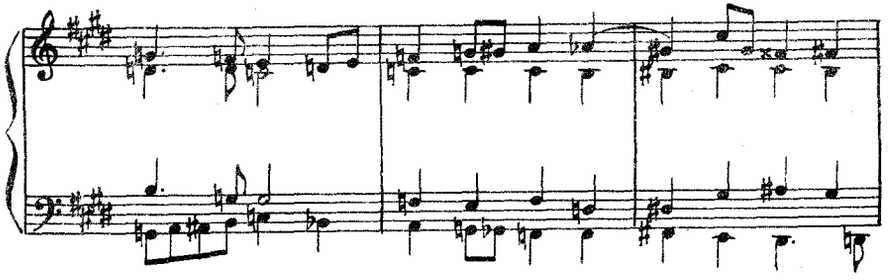
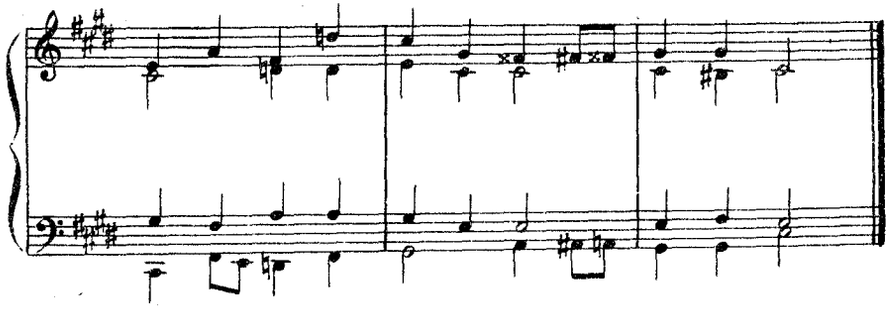
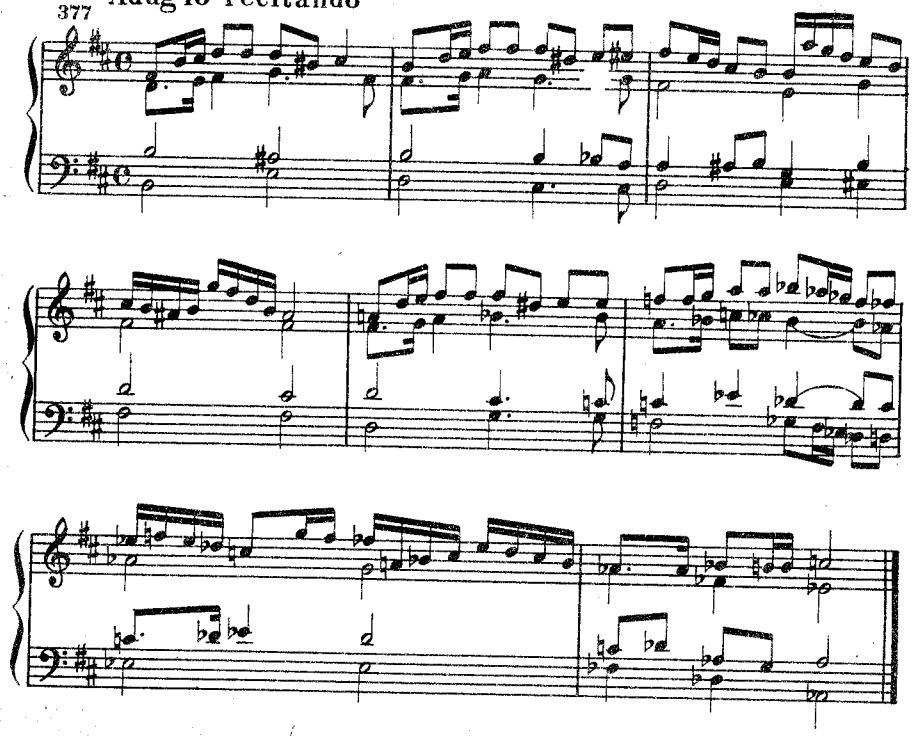








377 Adagio recitando



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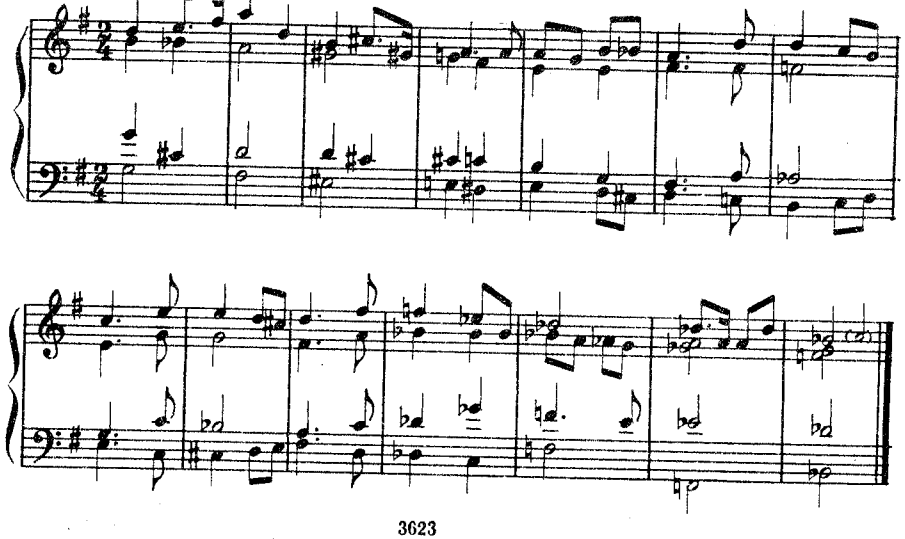
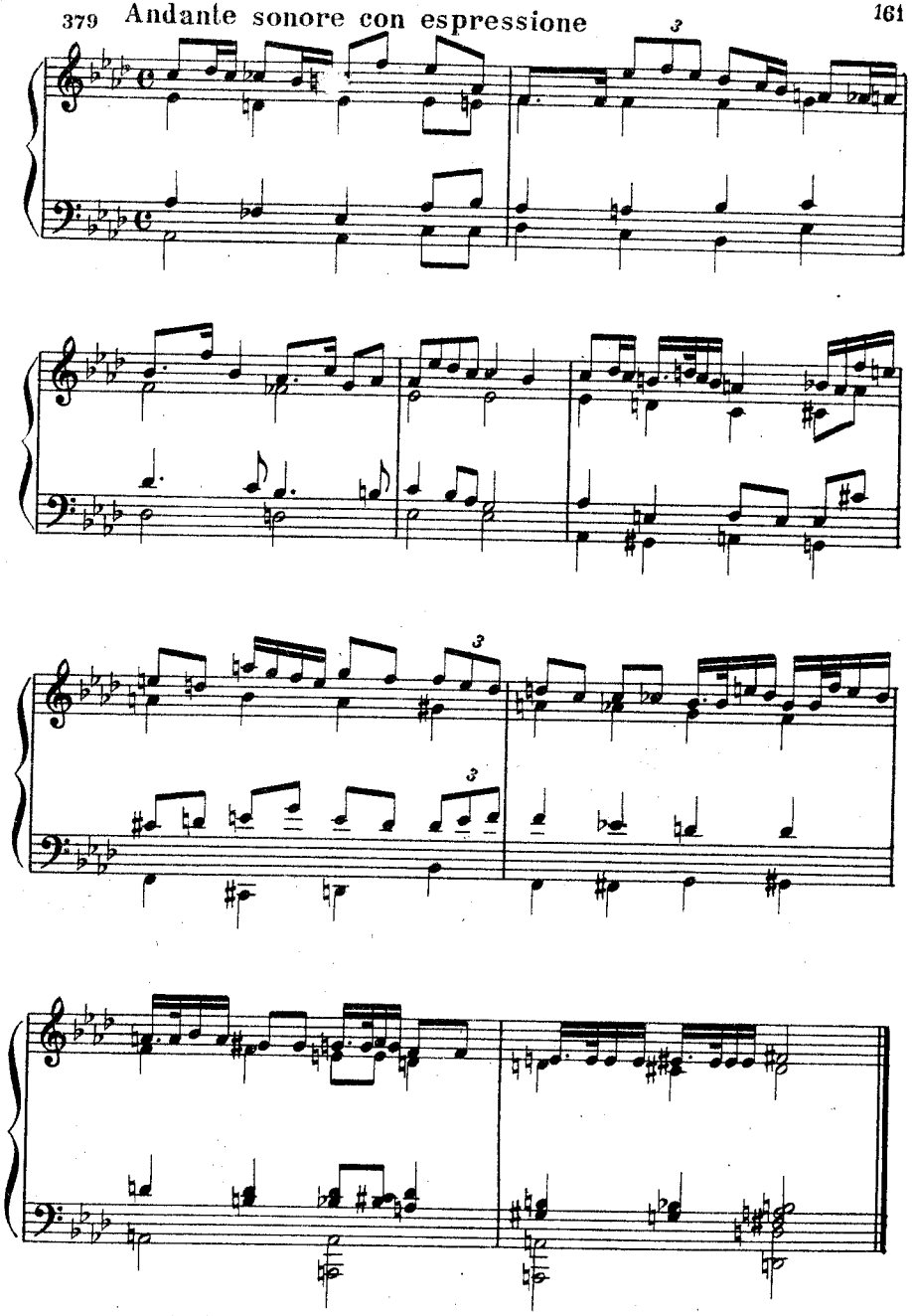


379 Andante sonore con espressione



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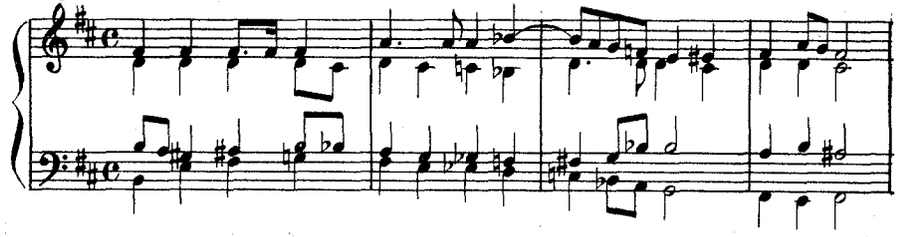

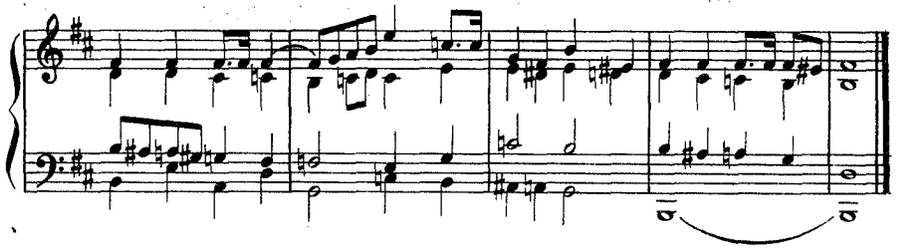

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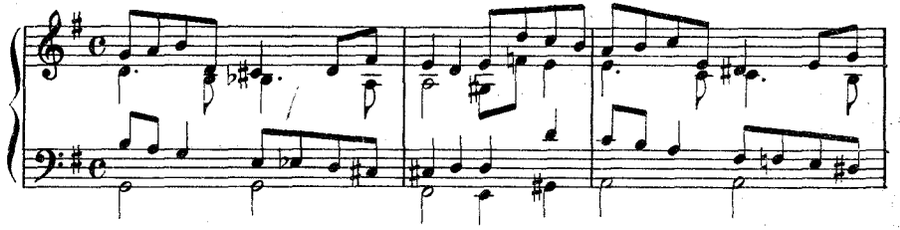

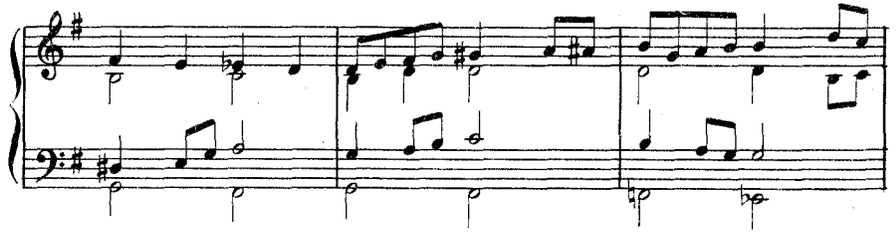

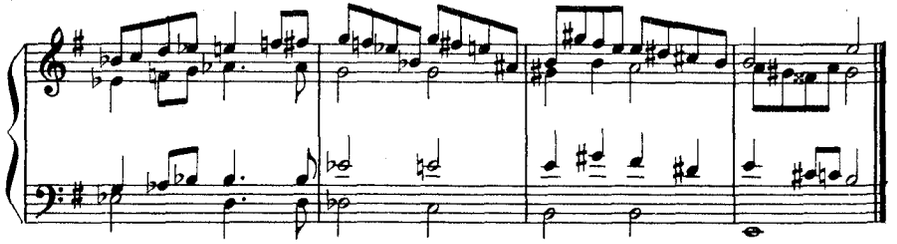

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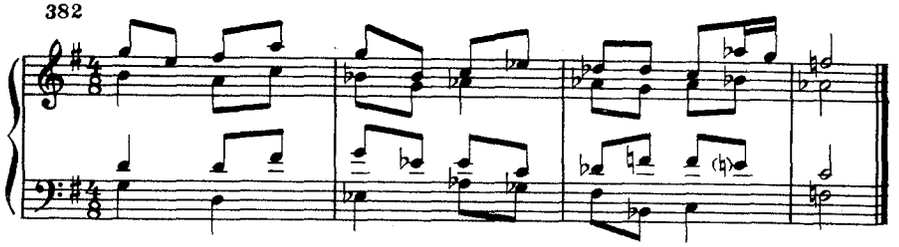

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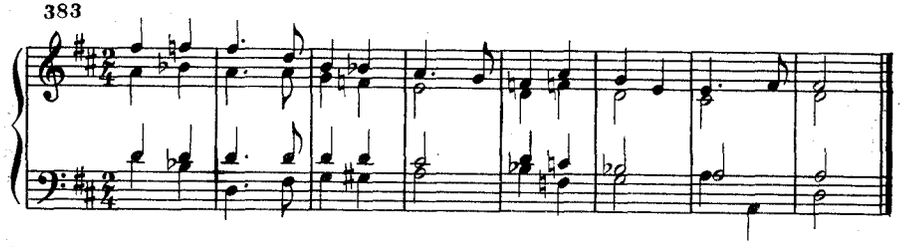

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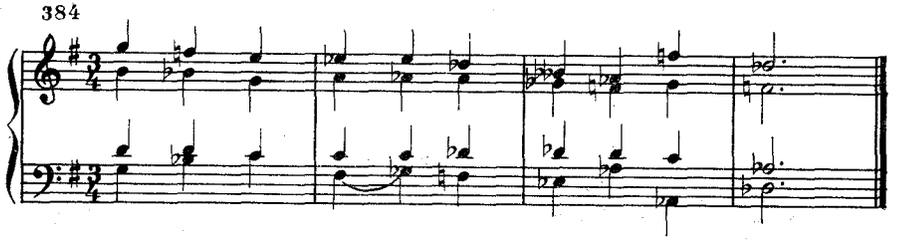

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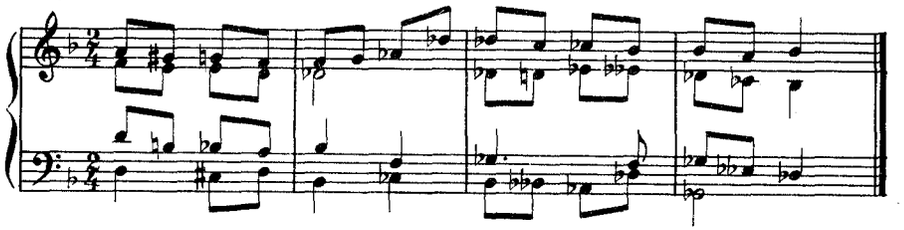

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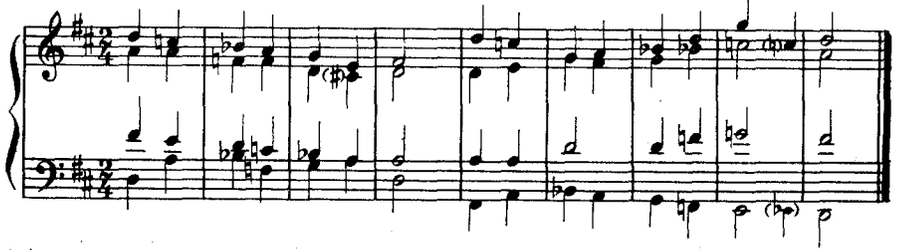

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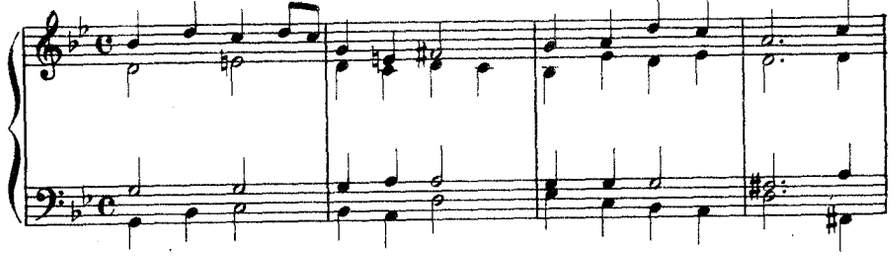

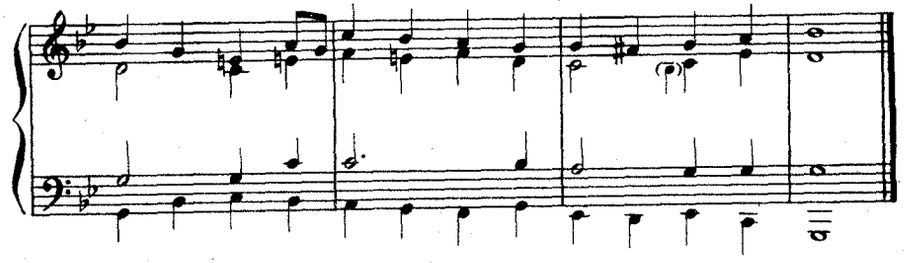

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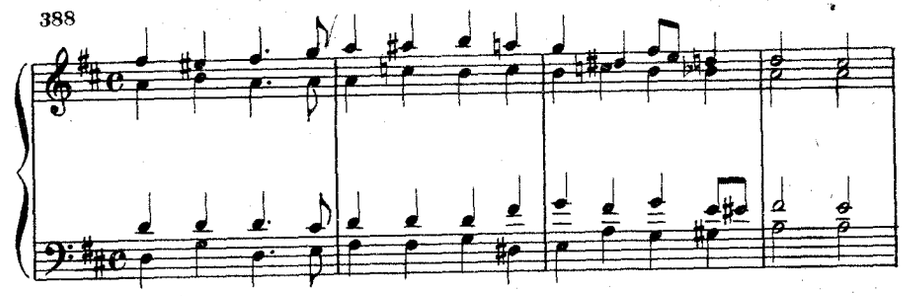

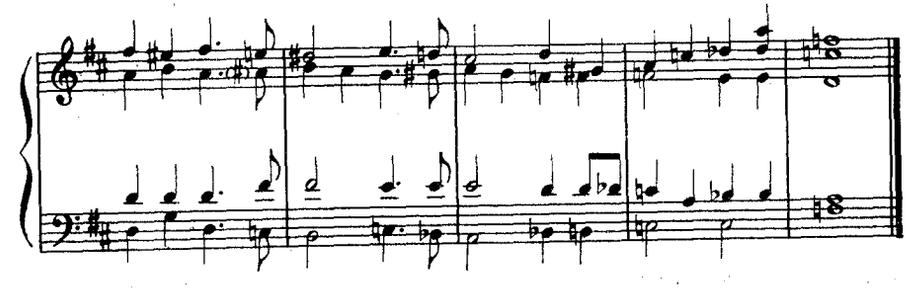

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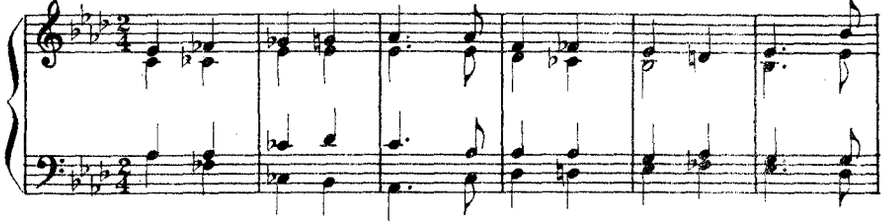

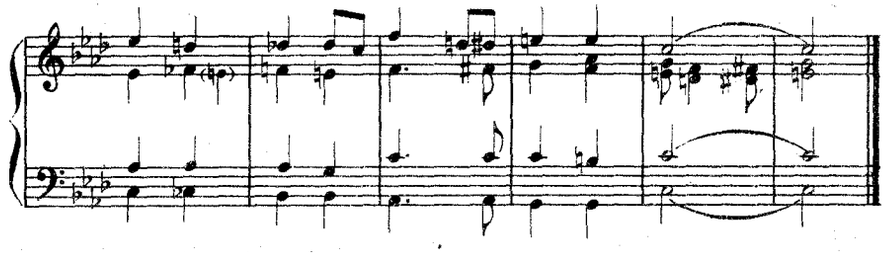

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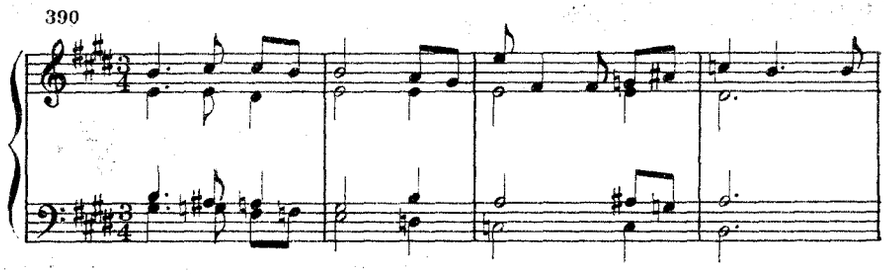

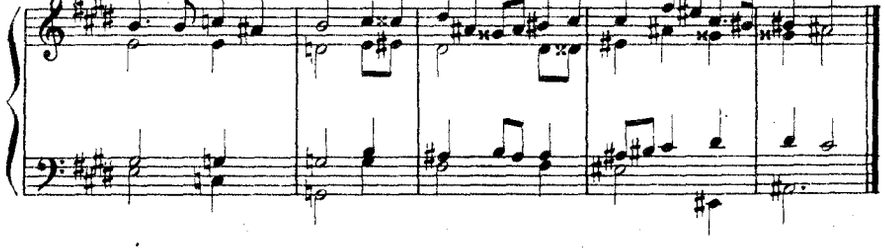

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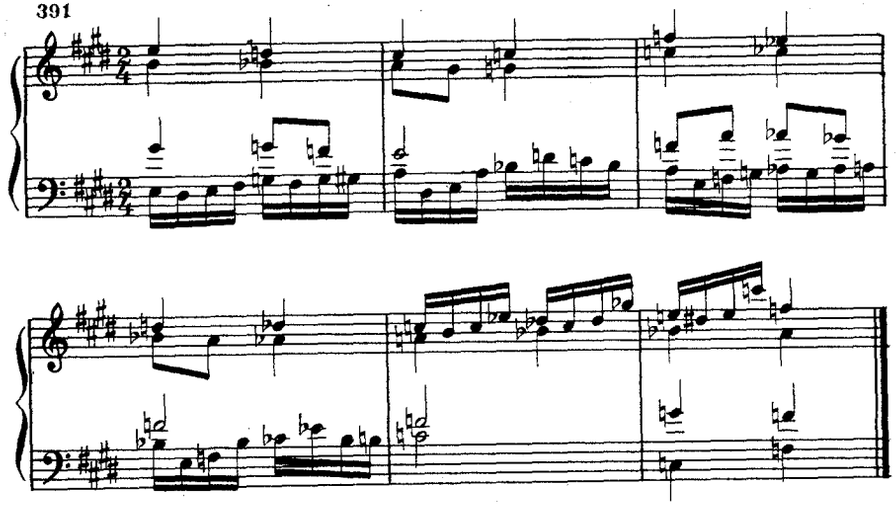

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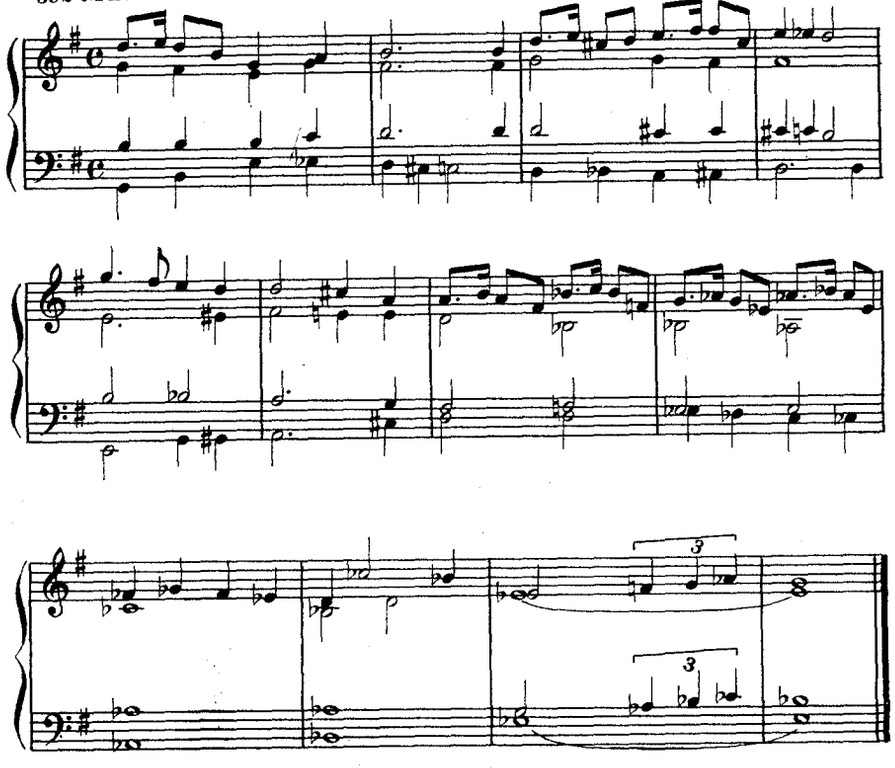

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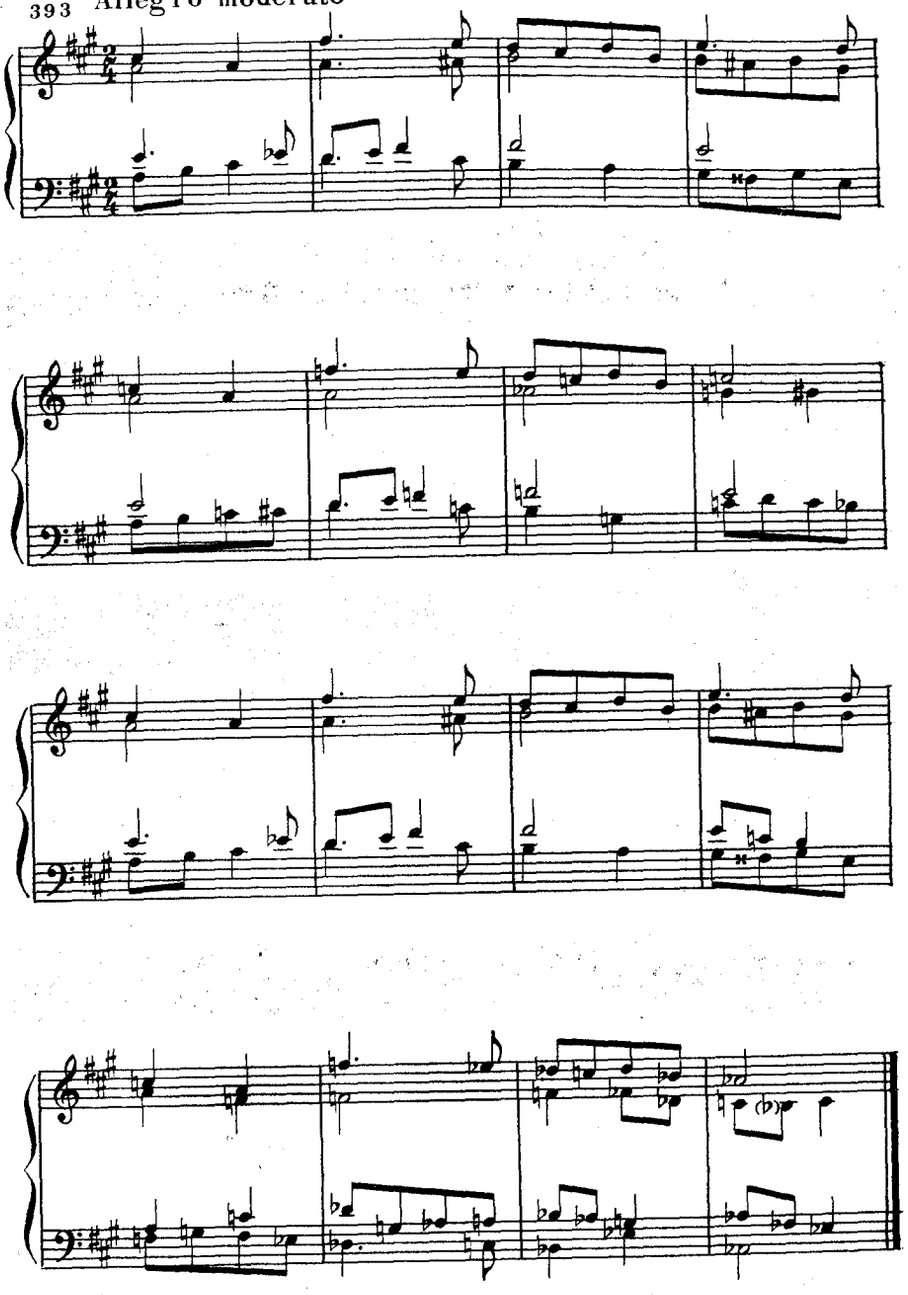

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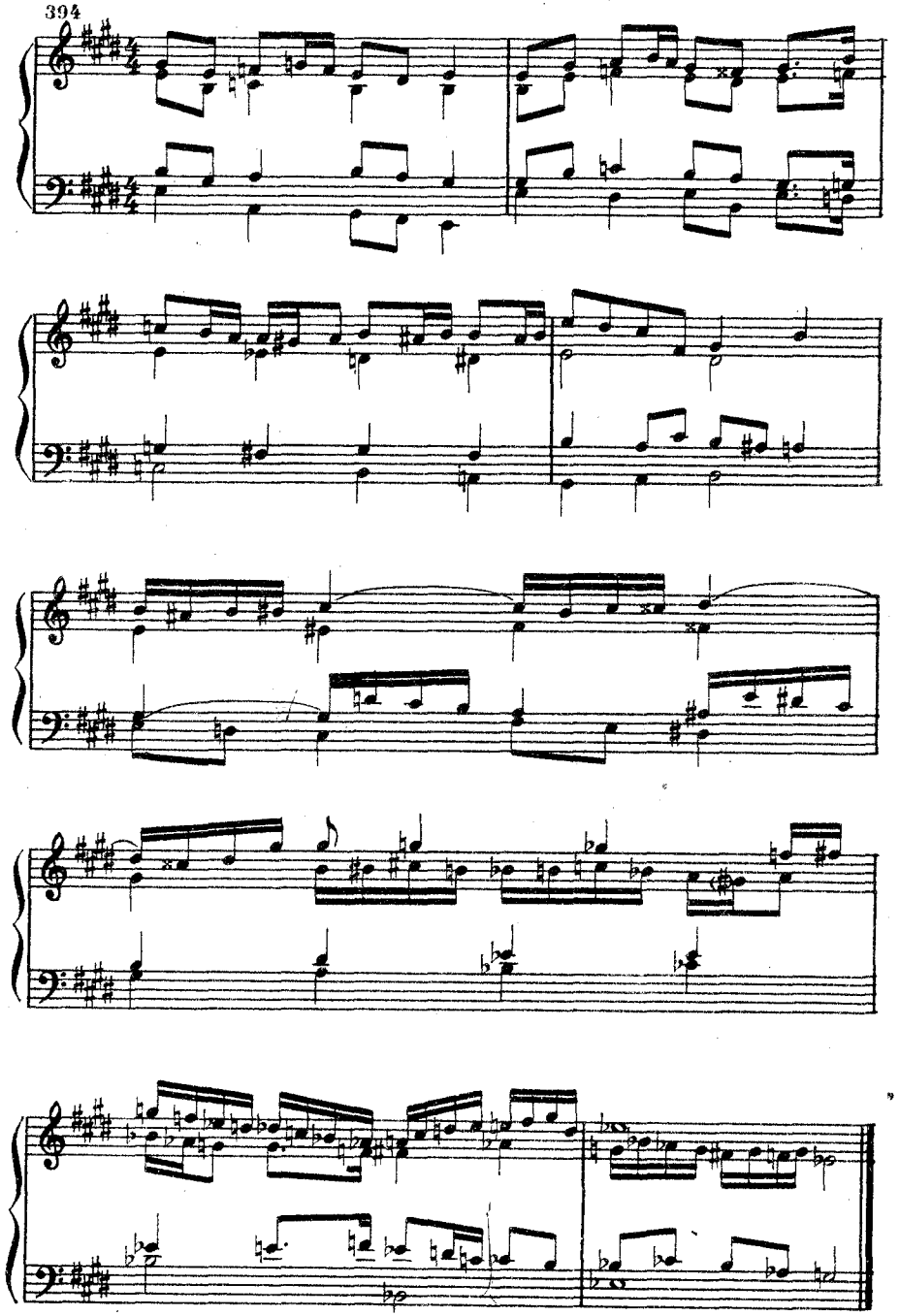

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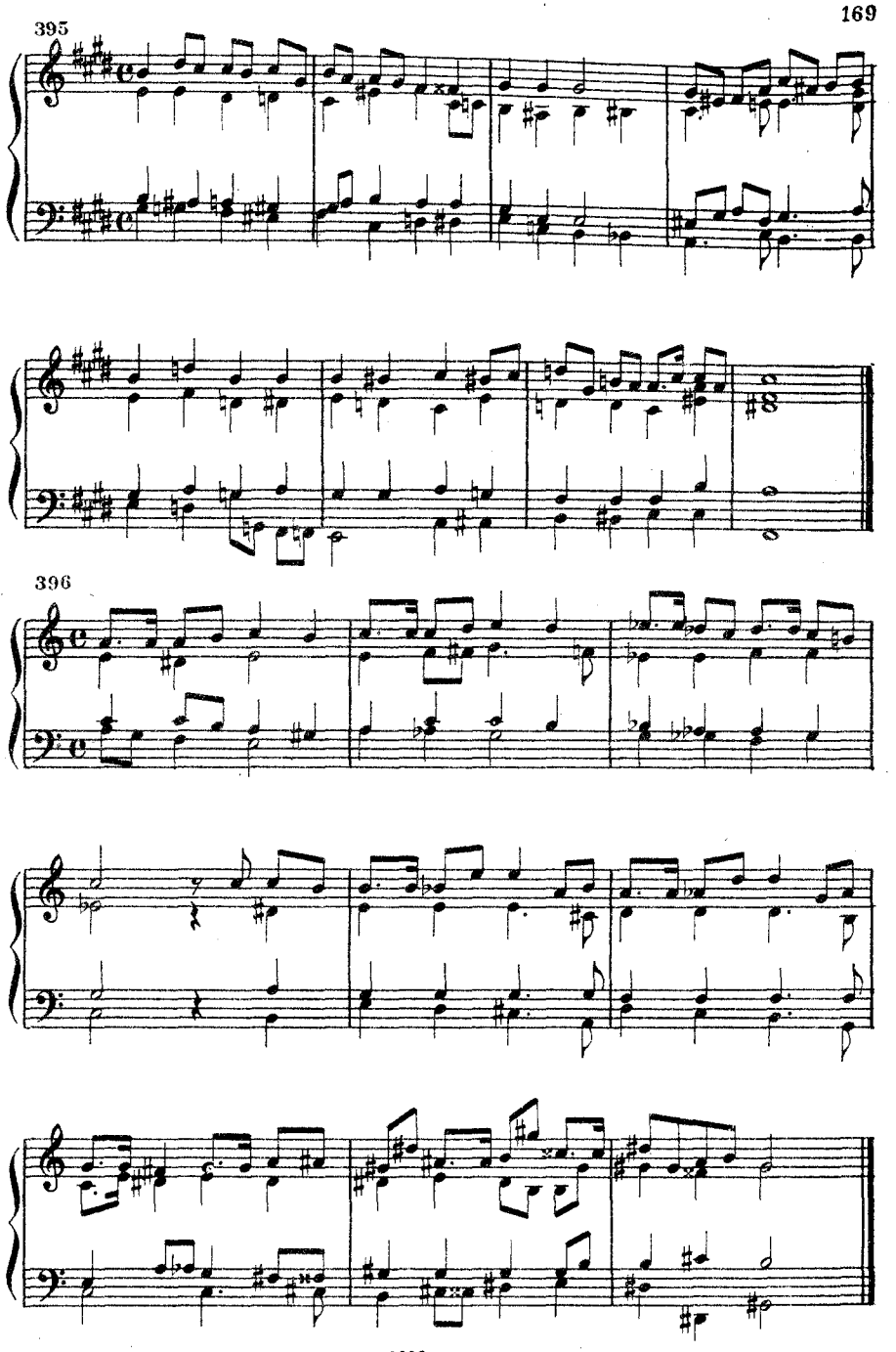

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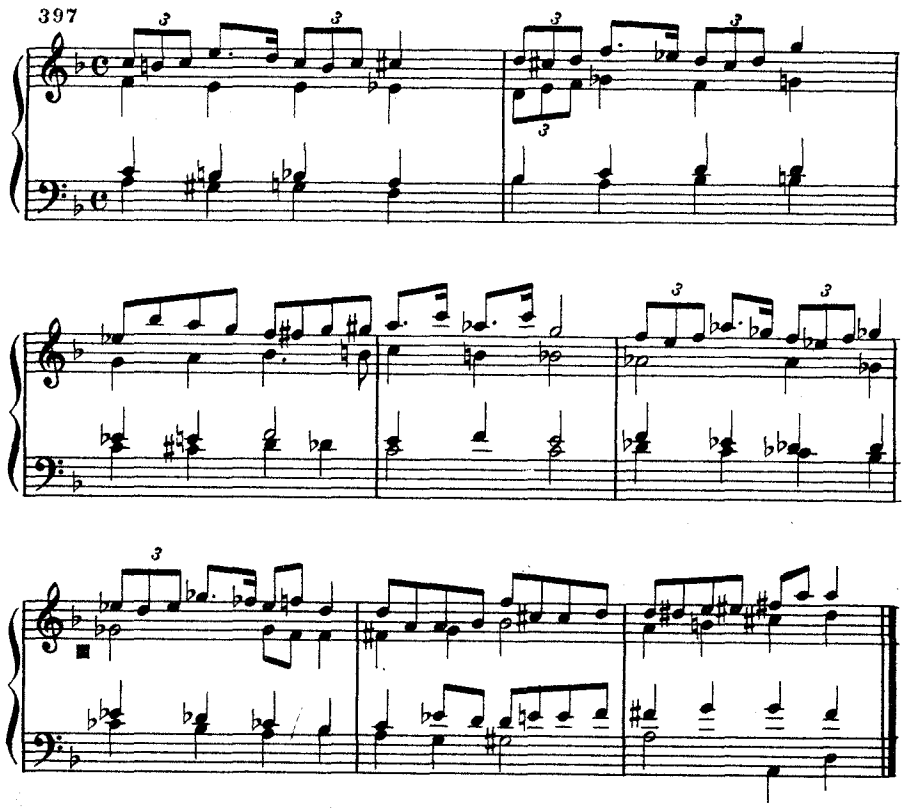

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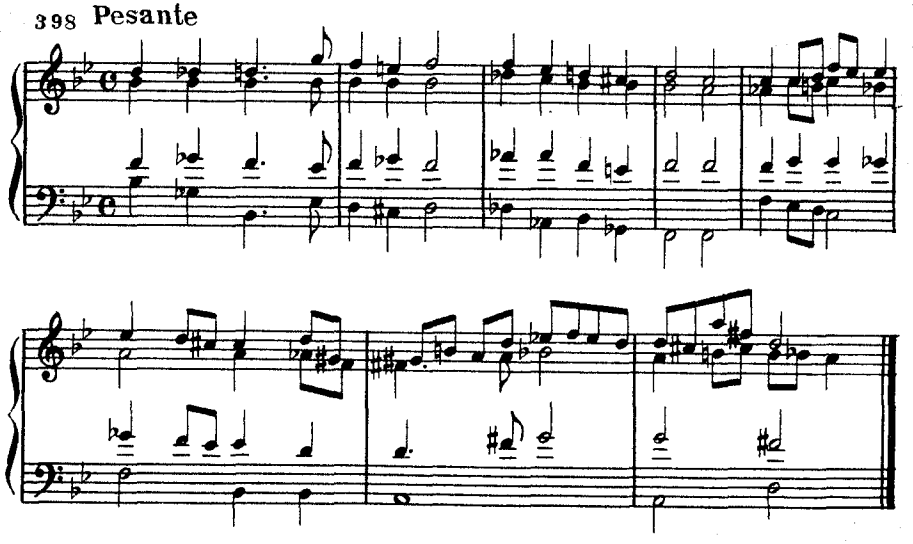

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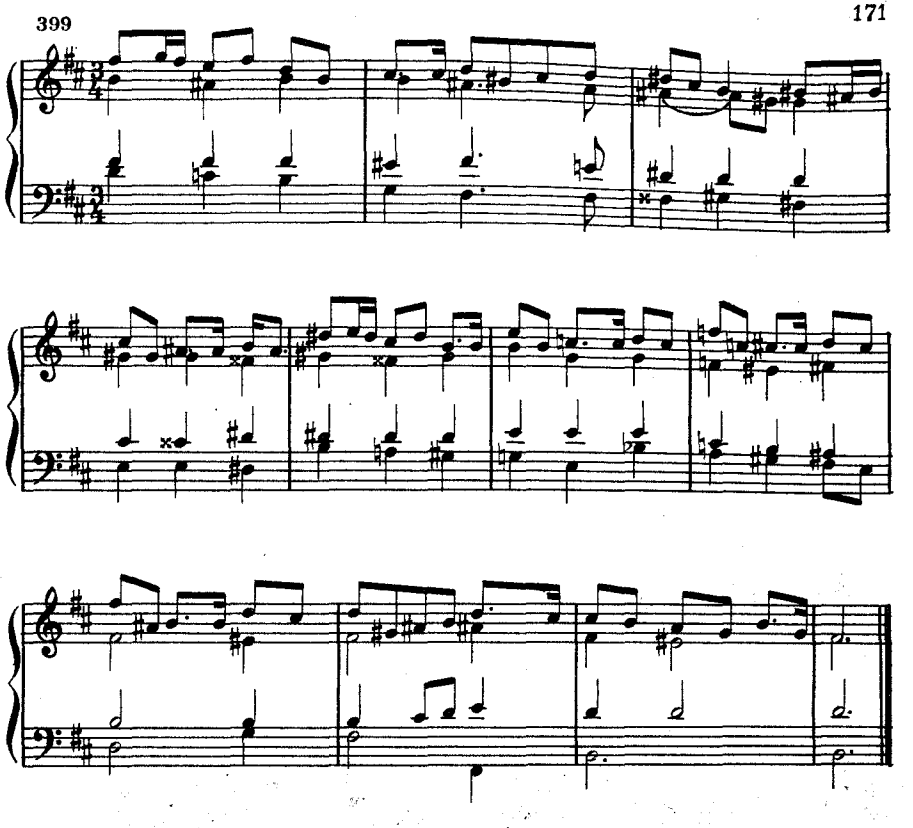

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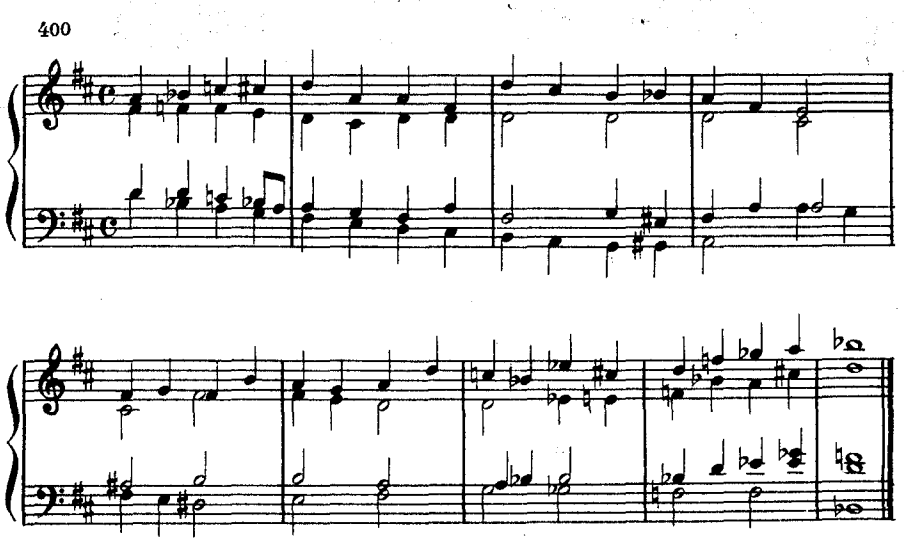

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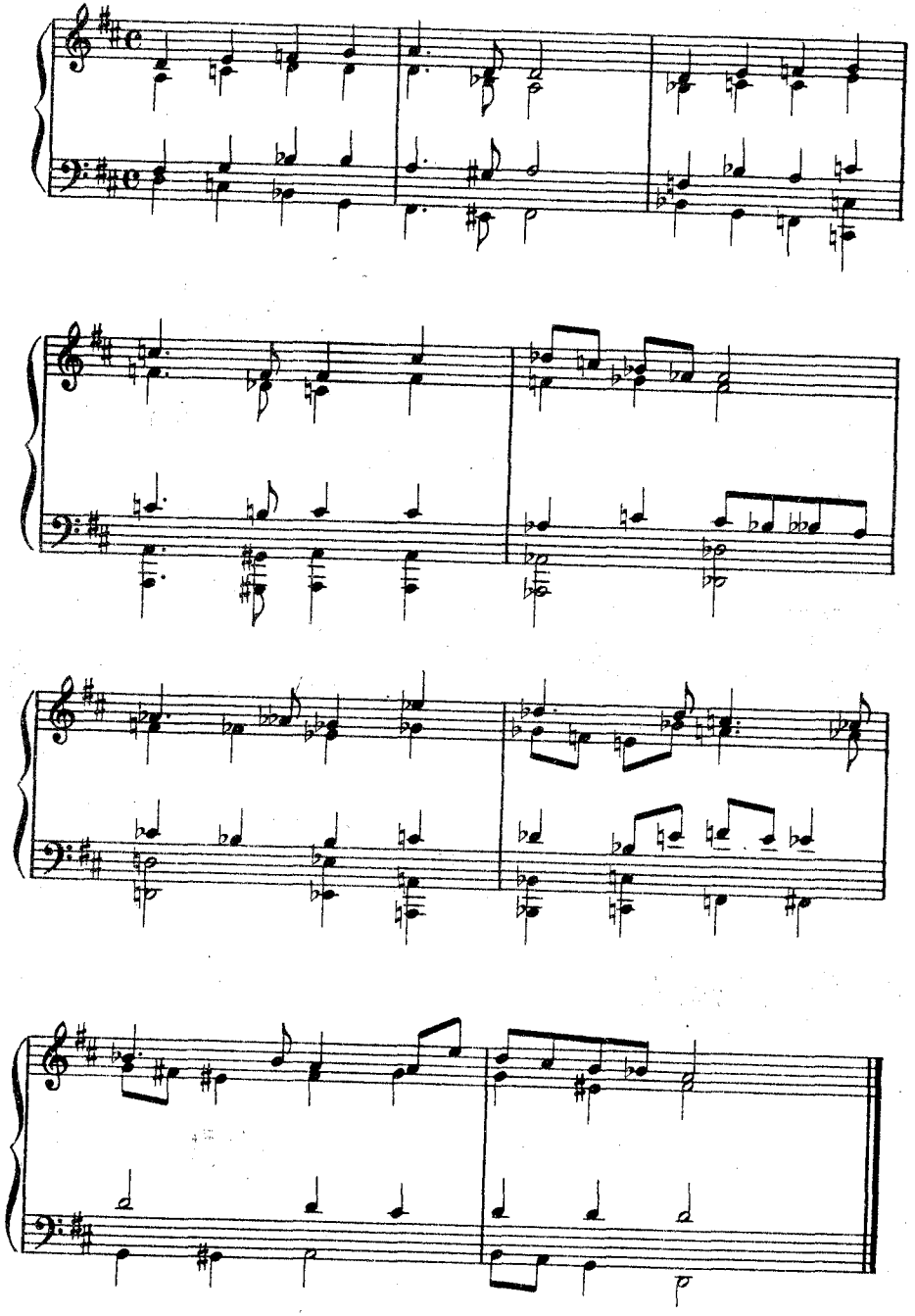
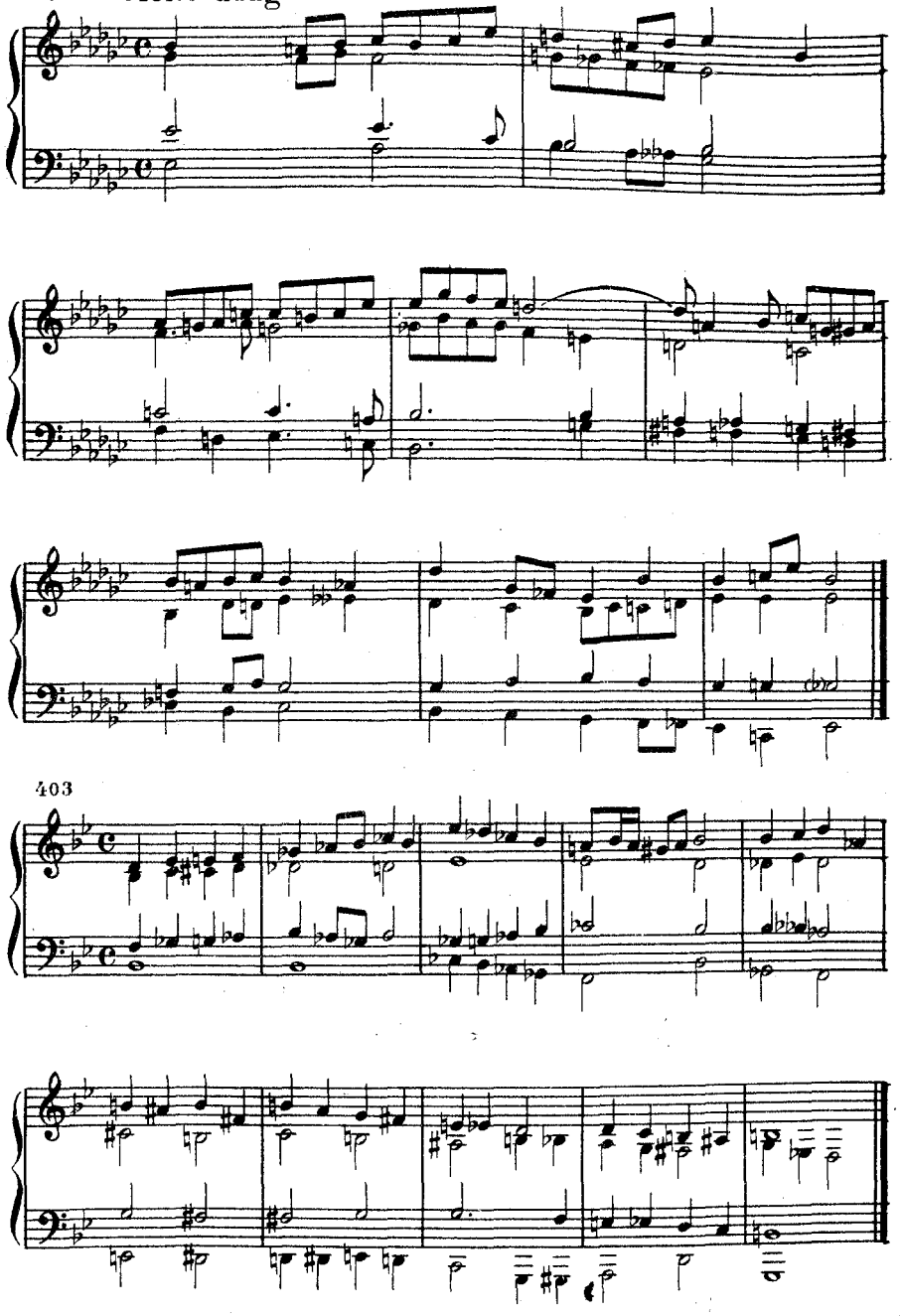
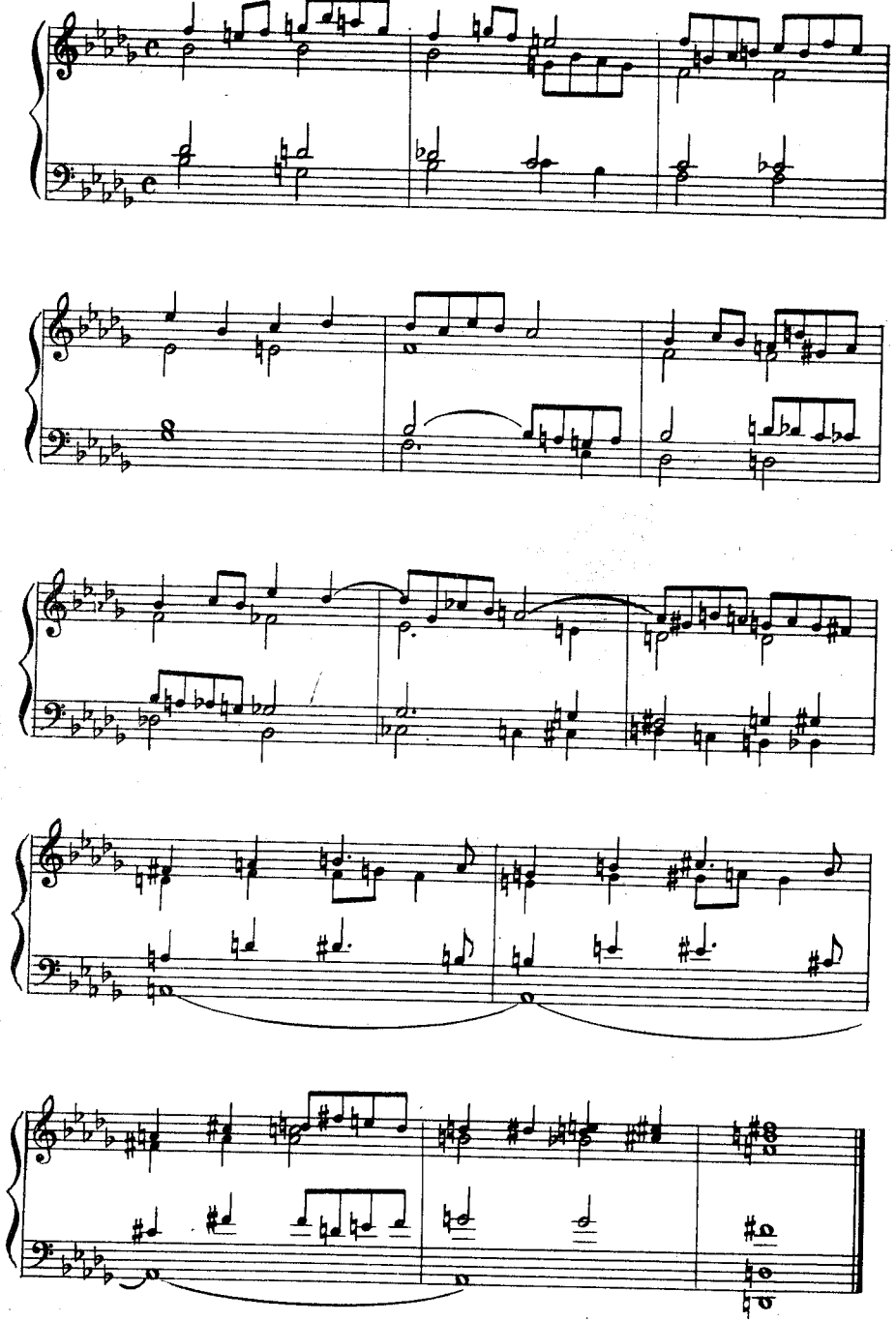


402 **Molto adagio e cantabile**



174/404 Molto adagio e cantabile



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