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MUSICALIA

Przyjęta przez Zarząd Instytutu Muzycznego w Warszawie.

Wydanie V.

Szkoła

techniki fortepianowej

ułożona
przez

Profesorów instytutu muzycznego

ALEKSANDRA RÓŻYCKIEGO

i

ANTONIEGO RUTKOWSKIEGO.

Approuvée par le Conseil du Conservatoire de Varsovie.

Vième édition.

École

de la technique du piano

par

les Professeurs du Conservatoire

ALEXANDRE RÓŻYCKI

et

ANTOINE RUTKOWSKI.

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Część II partie

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Spis rzeczy.

(Część Ia)

I. Ćwiczenia w obrębie pięciu tonów.....	str: 3
II. Niezależność palców.....	.. 5
III. Ćwiczenia diatoniczne progressywe.....	.. 8
IV. Ćwiczenia na rzutkość dłoni.....	.. 11
V. Ćwiczenia na podkładanie wielkiego palca.....	.. 12
VI. Gammy Majorowe i Minorowe (harmoniczne i melodyjne.).....	.. 13
VII. Ćwiczenia na akordzie doskonałym łamany.....	.. 18
VIII. Ćwiczenia na akordach septymowych łamanych.....	.. 24
IX. Ćwiczenia w progressyi chromatycznej.....	.. 29
X. Tremolo.....	.. 31

Table des matières

(I^e partie)

I. Exercices dans l'étendue des cinq tons.....	pag: 3
II. Indépendance des doigts.....	.. 5
III. Exercices diatoniques progressifs.....	.. 8
IV. Exercices pour le poignet.....	.. 11
V. Exercices pour passer le pouce.....	.. 12
VI. Gammes Majeures et Mineures (harmoniques et mélodiques.).....	.. 13
VII. Exercices sur l'accord parfait brisé.....	.. 18
VIII. Exercices sur des accords des septièmes brisés.....	.. 24
IX. Exercices en progression chromatique.....	.. 29
X. Tremolo.....	.. 31

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III Mus.

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Część II (Tryl, Tercje, Seksty, Oktawy etc.)

II^e partie (Trille, Tierces, Sixtes, Octaves, etc.)

Dar Amy Lange

4

1262/38/39

Ćwiczenia w obrębie pięciu tonów.

I. Exercices dans l'étendue des cinq tons.

A

Ręka prawa. Main droite. (powtarzać. / répét.) simile

Ręka lewa. Main gauche.

B

12 razy. / fois.

C

Bibl. Jag. 4

The first system consists of three staves of music. The first staff begins with a treble clef and a 5 above the first note, with a 1 below it. It contains five measures of eighth-note patterns. The second staff begins with a 3 above the first note and a 3 below it, also containing five measures. The third staff begins with a 1 above the first note and a 5 below it, containing five measures.

D

The second system, labeled 'D', consists of ten staves of music. The first staff begins with a treble clef and a 1 above the first note, with a 5 below it. It contains four measures of eighth-note patterns. The remaining staves continue with similar rhythmic patterns, each with specific fingerings indicated above or below the notes.

E

The third system, labeled 'E', consists of three staves of music. The first staff begins with a treble clef and a 1 above the first note, with a 5 below it. It contains four measures of eighth-note patterns. The second and third staves continue with similar rhythmic patterns and fingerings.

This section contains six staves of treble clef music. The first staff begins with a dynamic marking 'F'. The music consists of continuous sixteenth-note patterns across the staff. Fingering numbers (1, 2, 3, 4, 5) are placed above and below notes to indicate finger usage. The exercises are divided into three measures by double bar lines. The first measure uses fingers 1-5, the second uses 5-1, and the third uses 1-5. The final note of the last measure is a whole note.

Niezależność palców.

II.

Indépendance des doigts.

This section contains three systems of grand staff music (treble and bass clefs). Each system is numbered 1, 2, and 3. Exercise 1 shows ascending and descending patterns in both hands, with fingering numbers 1-5 above and below notes. Exercise 2 shows similar patterns with different fingering. Exercise 3 continues the exercise with further variations in fingering and note sequences. The exercises are divided into measures by double bar lines.

6 ^{PIZZ.}
4-6 fois. *simile*
bis bis

1 2 2 2 2 5

5. etc.

2 etc.

6. 3

7. 4

8. 5

9. 1 2

10. 2 3 11. 4 3

12.

5 4

5 4

13.

1 3

1 3

14.

2 4

2 4

15.

3 5

3 5

16.

1 4

1 4

17.

2 5

2 5

18.

1 5

1 5

19.

1 2 3

1 2 3

20.

2 3 4

2 3 4

21.

3 4 5

3 4 5

22.

1 3 5

1 3 5

23

4 3 2 1

4 3 2 1

3 4 5

3 4 5

9.

1 5 4 3 2 3 2 3 1 5 4 3 2

1 5 3 4 2 3 2 3 1 5 4 3 2

Detailed description: This block contains the first two systems of musical exercise 9. The first system consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The second system is similar but includes a repeat sign at the end. Fingerings are indicated by numbers 1-5 above or below notes.

10.

1 2 3 2 4 3 5 4 1 2 3 2 4 3 5 4

1 2 3 2 4 3 5 4 1 2 3 2 4 3 5 4

Detailed description: This block contains the first two systems of musical exercise 10. The notation is similar to exercise 9, with a treble and bass staff. The melody in the first system features a sequence of eighth notes: 1 2 3 2 4 3 5 4. The second system includes a repeat sign.

11.

1 2 1 3 2 4 3 5 1 2 1 3 2 4 3 5

1 2 1 3 2 4 3 5 1 2 1 3 2 4 3 5

Detailed description: This block contains the first two systems of musical exercise 11. The notation is similar to exercise 9, with a treble and bass staff. The melody in the first system features a sequence of eighth notes: 1 2 1 3 2 4 3 5. The second system includes a repeat sign.

12.

1 5 4 5 3 5 2 5 1 5 4 5 3 5 2 5

1 5 4 5 3 5 2 5 1 5 4 5 3 5 2 5

Detailed description: This block contains the first two systems of musical exercise 12. The notation is similar to exercise 9, with a treble and bass staff. The melody in the first system features a sequence of eighth notes: 1 5 4 5 3 5 2 5. The second system includes a repeat sign.

13.

1 2 3 2 4 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

1 2 3 2 4 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

1 2 3 2 4 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

Detailed description: This block contains the first three systems of musical exercise 13. The notation is similar to exercise 9, with a treble and bass staff. The melody in the first system features a sequence of eighth notes: 1 2 3 2 4 3 4 5. The second and third systems include repeat signs.

V.

Ćwiczenia na podkładanie wielkiego palca.

Exercices pour passer le pouce.

1. 3-6 razy.
Reka prawa.

Handwritten musical notation for the right hand of exercise 1, showing a sequence of notes with fingerings 1, 2, 3, 4, 5.

Main droite.

Reka lewa.

Handwritten musical notation for the left hand of exercise 1, showing a sequence of notes with fingerings 1, 2, 3, 4, 5.

Main gauche.

2.

Handwritten musical notation for exercise 2, including two parts labeled 'a)' and 'b)' with detailed fingerings and slurs.

3.

Handwritten musical notation for exercise 3, including three parts labeled 'c)', 'a)', 'b)', and 'c)' with detailed fingerings and slurs.

4.

Handwritten musical notation for exercise 4, showing a sequence of notes with fingerings 4, 1, 2, 1.

5.

Handwritten musical notation for exercise 5, including three parts labeled 'c)', 'b)', and 'a)' with detailed fingerings and slurs.

VI.

Gammy Majorowe i Minorowe (harmoniczne i melodyjne.)

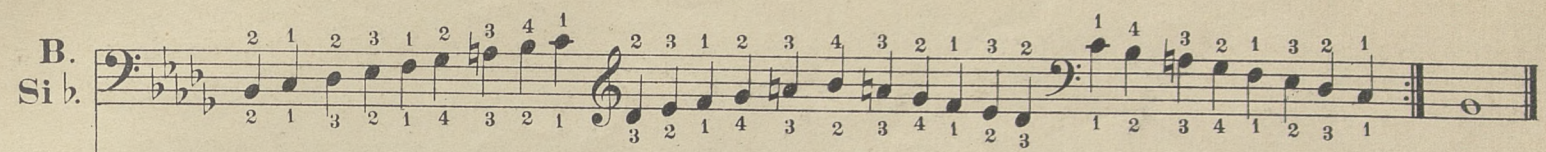
Gammes Majeures et Mineures (harmoniques et mélodiques)

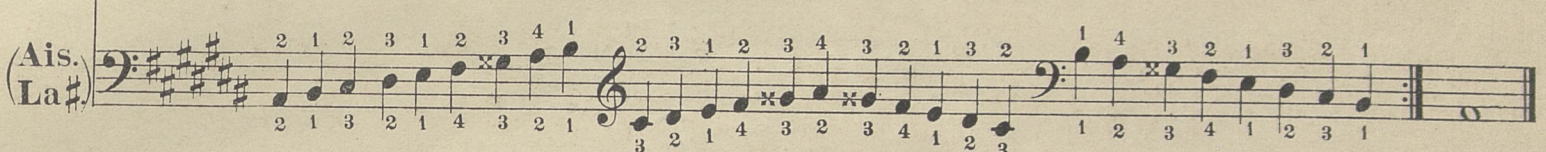
Gammy Majorowe w oktawach.


a)

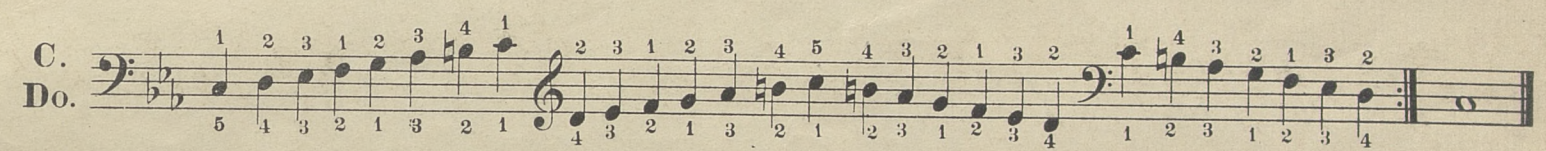
Gammes Majeures en octaves.

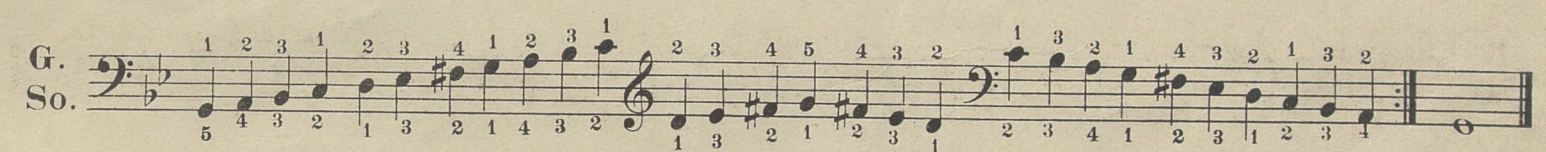
The musical score consists of 13 staves, each representing a different major scale. Each staff is divided into two parts: an ascending scale and a descending scale. The scales are: C (Do), G (Sol), D (Re), A (La), E (Mi), H (Si), (Ces) (Do b), Fis (Fa #), Ges (Sol b), Des (Re b), (Cis) (Do #), As (La b), and Es (Mi b). Each scale is written in both bass and treble clefs. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line and repeat dots.

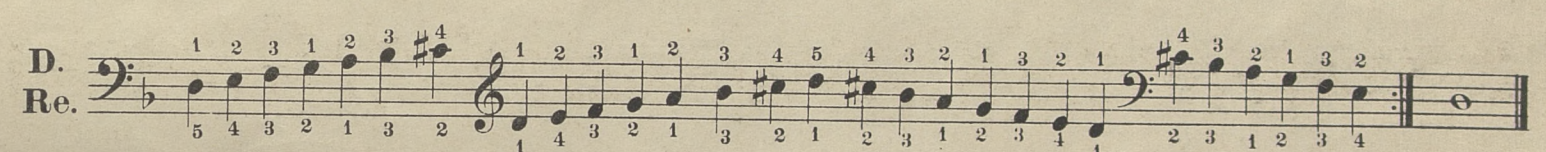
B. Si b. 

(Ais.) (La#) 

F. Fa. 

C. Do. 

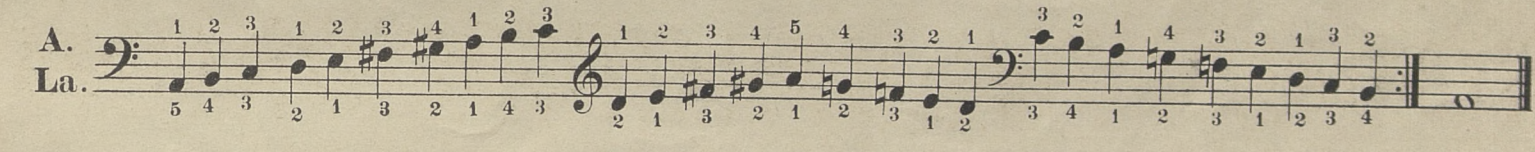
G. So. 

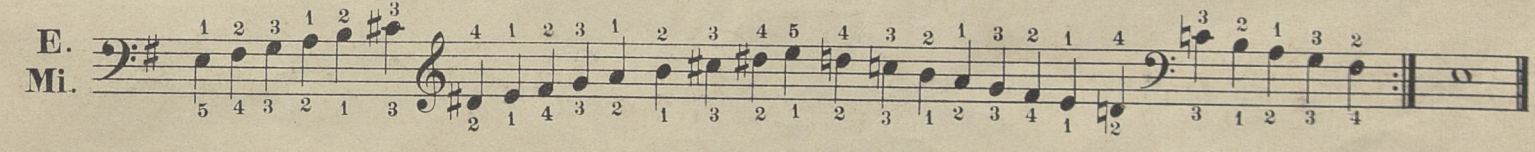
D. Re. 

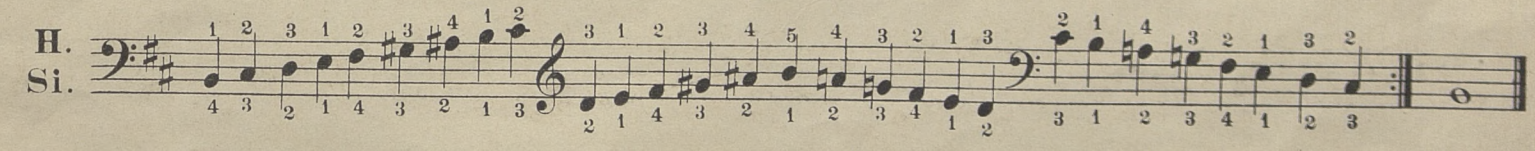
Gammy Minorowe melodyjue
w oktawach.


c)

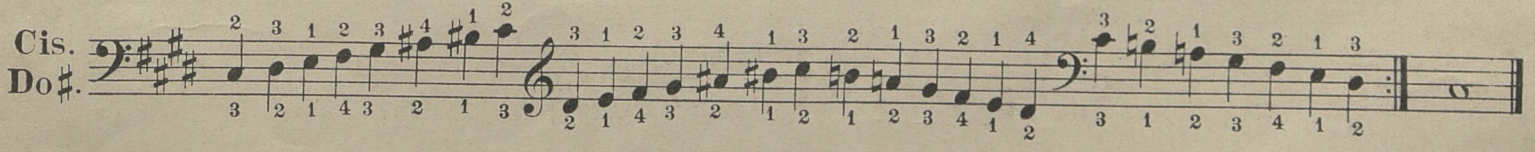
Gammes Mineures mélodiques
en octaves.

A. La. 

E. Mi. 

H. Si. 

Fis. Fa #. 

Cis. Do #. 

Gis. Sol#
 (As. La b.)
 Es. Mi b.
 Dis. Re#
 B. Sib.
 (Ais. La#)
 F. Fa.
 C. Do.
 G. Sol.
 D. Re.

Gammy w terejach.

Gammes en tierces.

R. p.
 M. d. (3)
 C. Do.
 R. l.
 M. g.

Gammy w sekstach.

Gammes en sixtes.

R. p.
 M. d.
 C. Do.
 R. l.
 M. g.

{ Graé we wszystkich tonacjach. }
{ Jouer dans toutes les tonalités. }

Gammy Majorowe i Minorowe
w ruchu przeciwnym.

Gammes Majeures et Mineures
dans le mouvement contraire.

a) Maj:

b) Min: har: c) Min: mél:

Gammy z nutami akcentowanemi.

Gammes avec des notes accentuées.

{ Grać we wszystkich tonacjach. }
{ Jouer dans toutes les tonalités }

Gammy chromatyczne.

Gammes chromatiques.

a)

This section contains six systems of chromatic scale exercises. Each system consists of two staves (bass and treble clef). The exercises are written in a single key signature (one sharp, F#) and include detailed fingering numbers (1, 2, 3) for each note. The scales are written in eighth notes, with some systems including slurs and repeat signs.

b)

This section contains two systems of chromatic scale exercises in 3/4 time. Each system consists of two staves (bass and treble clef). The exercises include detailed fingering numbers (1, 2, 3, 4) and are written in eighth notes. The first system includes a repeat sign.

Ćwiczenia na akordzie doskonałym łamanym.

VII.

Exercices sur l'accord parfait brisé.

This section contains four systems of broken chord exercises. Each system consists of two staves (bass and treble clef). The exercises are written in a single key signature (one sharp, F#) and include detailed fingering numbers (1, 2, 3, 4, 5) for each note. The exercises are written in eighth notes and include slurs and repeat signs.

Nº 3 i 4 podług numerow 1 i 2^{go}.
 Nº 3 et 4 comme les Nº 1 et 2.

5. *bis* 1 2 3 5 3 2 *razy.* 1 *simile* 4 4 3 3 4

fois.

C.

Cis.

D.

Es. *simile* E.

F. Fis.

G. As. A.

B. H.

Arpedżja w tonacjach majorowych.

Arpèges en tonalités majeures.

1. a) ³⁻⁶ ^{fois.} ^{razy.}

C. Do.

G. Sol.

D. Re.

A. La.

E. Mi.

H. Si.

Fis. Fa #.

Des. Reb.

As. La b.

Es. Mi b.

B. Si b.

F. Fa.

Arpedżja w tonacjach minorowych.

Arpèges en tonalités mineures.

b)

A. La.

E. Mi.

H. Si.

Fis. Fa#

Cis. Do#

Gis. Sol#

Dis. Re#

B. Si b.

F. Fa.

C. Do.

G. Sol.

D. Re.

Majorowe.

Majeures.

C. 3-6 razy. 2. a) fois.

G. simile

A. D. E.

H.

Fis. Des.

As. Es.

B. F.

Minorowe.

Mineures.

A. b) E.

H. Fis.

Cis. Gis.

Dis. B. F. C. G. D.

Arpedżja z nutami akcentowanemi. Arpèges avec des notes accentuées.

{ Grać podług wzoru gammy C we wszystkich tonacjach. }
 { Jouer dans toutes les tonalités d'après la gamme en Do. }

Arpedżja w ruchu przeciwnym. Arpèges dans le mouvement contraire.

C. Do. Des. Reb.

a) b) c) d) a) b) etc.

{ Grać we wszystkich tonacjach }
 { Jouer dans toutes le tonalités. }

Arpedżja akordu septymowego. Arpèges de l'accord de septième.

1. a) 3-6 razy.
4 fois.

1. a)

1. a) Musical notation for exercise 1. a) in bass clef, showing arpeggiated chords in various keys with fingerings. The exercise consists of five measures, each with a double bar line and repeat dots. The keys are: C major (F4, G4, A4, B4, C5), D major (F#4, G4, A4, B4, C5), E major (G4, A4, B4, C5, D5), F# major (A4, B4, C5, D5, E5), and G major (B4, C5, D5, E5, F#5).

b) powtarzać: répéter. 3-6 r. *simile*

C. Do.

b) Musical notation for exercise 1. b) in bass clef, C major, showing arpeggiated chords with fingerings. The exercise consists of four measures, each with a double bar line and repeat dots. The keys are: C major (F4, G4, A4, B4, C5), D major (F#4, G4, A4, B4, C5), E major (G4, A4, B4, C5, D5), and F# major (A4, B4, C5, D5, E5).

Des. Reb.

powtarzać: répéter. *simile*

Des. Reb. Musical notation for exercise 1. b) in bass clef, D minor, showing arpeggiated chords with fingerings. The exercise consists of four measures, each with a double bar line and repeat dots. The keys are: D minor (F4, G4, A4, Bb4, C5), E minor (G4, Ab4, Bb4, C5, D5), F minor (Ab4, Bb4, C5, D5, Eb5), and G minor (Bb4, C5, D5, Eb5, F#5).

D. Re.

D. Re. Musical notation for exercise 1. b) in bass clef, D major, showing arpeggiated chords with fingerings. The exercise consists of four measures, each with a double bar line and repeat dots. The keys are: D major (F#4, G4, A4, B4, C5), E major (G4, A4, B4, C5, D5), F# major (A4, B4, C5, D5, E5), and G major (B4, C5, D5, E5, F#5).

Es. Mi.

Es. Mi. Musical notation for exercise 1. b) in bass clef, E major, showing arpeggiated chords with fingerings. The exercise consists of four measures, each with a double bar line and repeat dots. The keys are: E major (G4, A4, B4, C5, D5), F# major (A4, B4, C5, D5, E5), G major (B4, C5, D5, E5, F#5), and A major (C5, D5, E5, F#5, G#5).

F. Fa. *simile*

Fis. Fa#

G. Sol.

As. Lab

A. La.

B. Sib.

H. Si.

2. a)

C. b)

D. A.

E. H. Fis. Des. As. Es. D. F.

Arpedzja z nutami akcentowanemi.

Arpèges avec des notes accentuées.

1. a) etc.

b) F. Fa. etc.

2. C. Do. etc.

No 1. 2. { Grać we wszystkich tonacjach. }
 { Jouer dans toutes les tonalités. }

Arpedżja akordu septymowego
w ruchu przeciwnym.

Arpèges de l'accord de septième
dans le mouvement contraire.

a)

b)

C.
Do.

Des.
Reb.

{ Grać we wszystkich tonacjach. }
{ Jouer dans toutes les tonalités. }

IX.

Ćwiczenia w progressyi chromatycznej.

Exercices en progression chromatique.

1. 6-12 razy / fois

2. $\begin{matrix} c) 3 & 2 & 3 & 2 & 3 & 2 & 3 & 1 \\ b) 4 & 3 & 4 & 3 & 4 & 3 & 4 & 2 \\ a) 5 & 4 & 5 & 4 & 5 & 4 & 5 & 3 \end{matrix}$ $\begin{matrix} c) 3 & 2 & 3 & 2 \\ b) 4 & 3 & 4 & 3 \\ a) 5 & 4 & 5 & 4 \end{matrix}$ $\begin{matrix} c) 3 & 2 \\ b) 4 & 3 \\ a) 5 & 4 \end{matrix}$

$\begin{matrix} a) 5 & 4 & 5 & 4 & 5 & 4 & 5 & 3 \\ b) 4 & 3 & 4 & 3 & 4 & 3 & 4 & 2 \\ c) 3 & 2 & 3 & 2 & 3 & 2 & 3 & 1 \end{matrix}$ $\begin{matrix} a) 5 & 4 & 5 & 4 \\ b) 4 & 3 & 4 & 3 \\ c) 3 & 2 & 3 & 2 \end{matrix}$ $\begin{matrix} a) 5 & 4 \\ b) 4 & 3 \\ c) 3 & 2 \end{matrix}$

$\begin{matrix} c) 1 & 2 & 1 & 2 & 1 & 2 & 1 & 3 \\ b) 2 & 3 & 2 & 3 & 2 & 3 & 2 & 4 \\ a) 3 & 4 & 3 & 4 & 3 & 4 & 3 & 5 \end{matrix}$ $\begin{matrix} c) 1 & 2 & 1 & 2 & 1 & 2 & 1 & 3 \\ b) 2 & 3 & 2 & 3 & 2 & 3 & 2 & 4 \\ a) 3 & 4 & 3 & 4 & 3 & 4 & 3 & 5 \end{matrix}$

$\begin{matrix} a) 3 & 4 & 3 & 4 & 3 & 4 & 3 & 5 \\ b) 2 & 3 & 2 & 3 & 2 & 3 & 2 & 4 \\ c) 1 & 2 & 1 & 2 & 1 & 2 & 1 & 3 \end{matrix}$ $\begin{matrix} a) 3 & 4 & 3 & 4 & 3 & 4 & 3 & 5 \\ b) 2 & 3 & 2 & 3 & 2 & 3 & 2 & 4 \\ c) 1 & 2 & 1 & 2 & 1 & 2 & 1 & 3 \end{matrix}$

$\begin{matrix} c) 1 & 2 \\ b) 2 & 3 \\ a) 3 & 4 \end{matrix}$

$\begin{matrix} a) 3 & 4 \\ b) 2 & 3 \\ c) 1 & 2 \end{matrix}$

3.

X. Tremolo.

3-6 razy
fois

1. b) (1 2 1 2) etc. *simile*
a) 2 1 2 1 2 1 2 1 2 1 2 1

2. (1 2 3 1 2 3) etc. *simile*
3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

a) 2 1 2 1 2 1 2 1 2 1
b) (1 2 1 2) etc.

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1
(1 2 3 1 2 3) etc.

3. (1 2 3 4 1 2 3 4)
4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1
(1 2 3 4 1 2 3 4)

4. (1 2 3 4 5)
5 4 3 2 1
(1 2 3 4 5)

5. 4 3 2 1 4 3 2 1 4 3 2 1



