

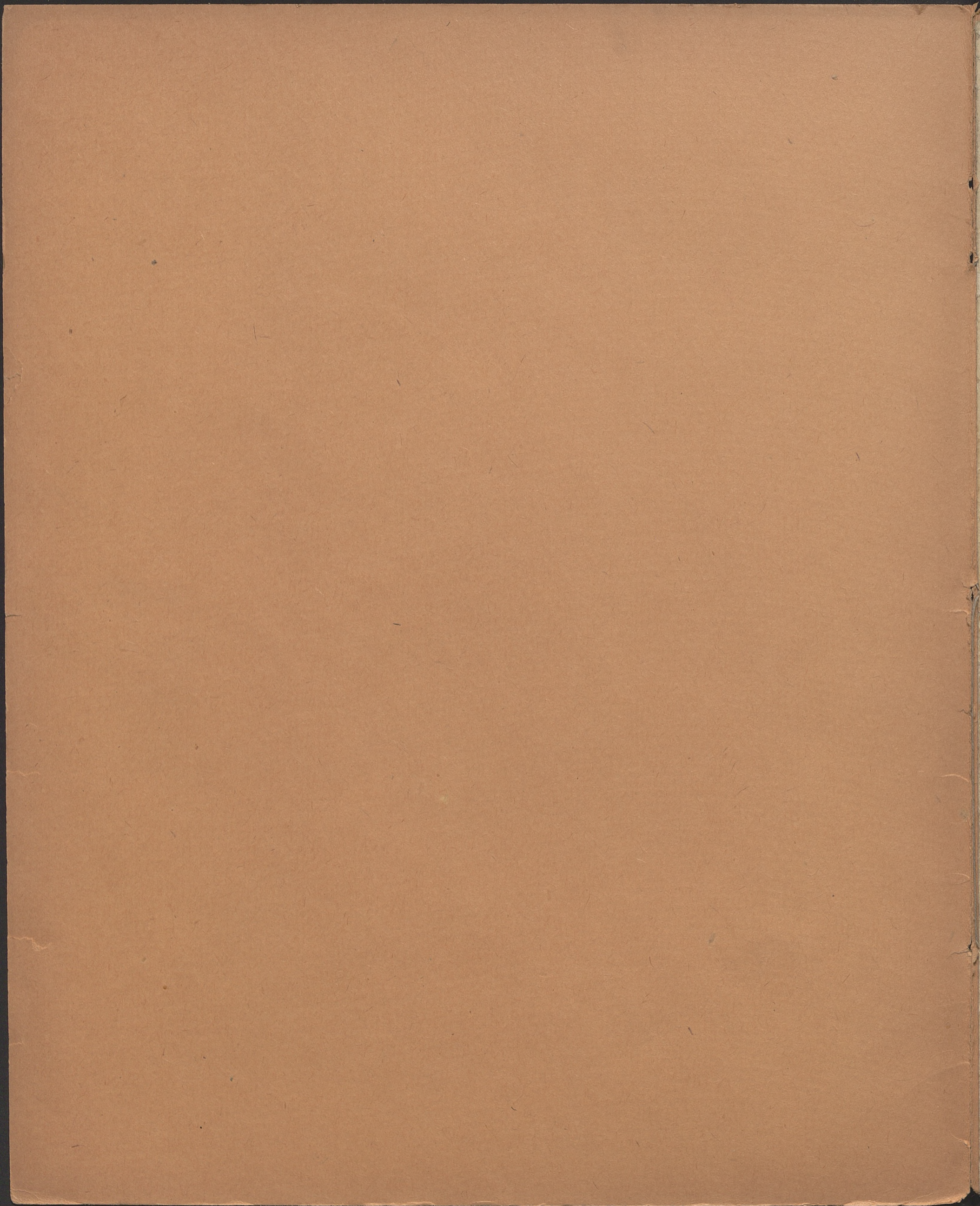


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1

III



98

Przyjęta przez Zarząd Instytutu Muzycznego w Warszawie.

Wydanie IV.

Szkoła

techniki fortepianowej

ułożona

przez

Profesorów instytutu muzycznego

ALEKSANDRA RÓŻYCKIEGO

i

ANTONIEGO RUTKOWSKIEGO.

Approuvée par le Conseil du Conservatoire de Varsovie.

IV^{ème} 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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Łódź Szarycka

Spis rzeczy.

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Część II (Tryl, Tercje, Seksty, Oktawy etc.)
II^e partie (Trille, Tierces, Sixtes, Octaves, etc.)

I. Ćwiczenia w obrębie pięciu tonów. Exercices dans l'étendue des cinq tons.

A

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

Ręka lewa. Main gauche.

B

6 - 12 razy. fois.

C

Szkoła techniki. Ecole de la technique. I. Różycki i Rutkowski.



The first system consists of three staves of treble clef music. The first staff has five measures with fingering numbers 5, 1, 3, 3, 3. The second staff has five measures with fingering numbers 3, 3, 3, 3, 1. The third staff has five measures with fingering numbers 1, 4, 1, 5, 1, 2, 5, 4.

D

The second system starts with a section labeled 'D' and consists of one staff of treble clef music with five measures and fingering numbers 1, 2, 3, 2, 5, 4, 3, 2, 1, 5, 1.

The third system consists of one staff of treble clef music with four measures and fingering numbers 1, 5, 1, 5.

The fourth system consists of one staff of treble clef music with four measures and fingering numbers 1, 5, 1, 5.

The fifth system consists of one staff of treble clef music with four measures and fingering numbers 1, 2, 4, 2.

The sixth system consists of one staff of treble clef music with four measures and fingering numbers 1, 5, 1, 5.

The seventh system consists of one staff of treble clef music with four measures and fingering numbers 1, 5, 3, 3.

The eighth system consists of one staff of treble clef music with four measures and fingering numbers 1, 5, 4, 2.

The ninth system consists of one staff of treble clef music with four measures and fingering numbers 3, 3, 3, 3.

The tenth system consists of one staff of treble clef music with four measures and fingering numbers 1, 5, 4, 1.

E

The eleventh system starts with a section labeled 'E' and consists of one staff of treble clef music with three measures and fingering numbers 1, 5, 1.

The twelfth system consists of one staff of treble clef music with three measures and fingering numbers 1, 4, 2, 4.

The thirteenth system consists of one staff of treble clef music with three measures and fingering numbers 1, 5, 3.

Niezależność palców. **II.** Indépendance des doigts.

6

4-6 fois, *simile*

1. bis bis

1 2 1 2 1 2 2 2 5

5. etc.

2 etc. etc. 2 2 2 2

6. 3

3 3 3 3 3 3 3 3

7. 4

4 4 4 4 4 4 4 4

8. 5

5 5 5 5 5 5 5 5

9. 1 2

1 2 1 2 1 2 1 2

10. 2 3

11. 4 3

2 3 2 3 2 3 4 3 4 3 4 3

12.

5 4

5 4

13.

1 3

1 3

14.

2 4

15.

3 5

3 5

16.

1 4

17.

2 5

2 5

18.

1 5

19.

1 2 3

1 2 3

20.

2 3 4

21.

3 4 5

22.

1 3 5

23.

4 3 2 1

4 3 2 1

3 4 5

3 4 5

Ćwiczenia diatoniczne
progressyjne.

III.

Exercices diatoniques
progressifs.

3 - 6 razy.
fois.

1. grać przez 2 oktawy. (jouer deux octaves)

9.

Exercise 9 consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains two measures of music with fingerings: 1 5 4 3, 2 3 2 3, 1 5 4 3, and 2. The second staff continues the exercise with similar rhythmic patterns and fingerings, ending with a repeat sign.

10.

Exercise 10 consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains two measures of music with fingerings: 1 2 3 2, 4 3 5 4, 1 2 3 2, 4 3 5 4, 1 2, 1 2, 1 2. The second staff continues the exercise with similar rhythmic patterns and fingerings, ending with a repeat sign.

11.

Exercise 11 consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains two measures of music with fingerings: 1 2 1 3 2 4 3 5, 1 2 1 3 2 4 3 5, 1 2 1 3 2, 1 2, 1 2, 1 2. The second staff continues the exercise with similar rhythmic patterns and fingerings, ending with a repeat sign.

12.

Exercise 12 consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains two measures of music with fingerings: 1 5 4 5 3 5 2 5, 1 5 4 5 3 5 2 5. The second staff continues the exercise with similar rhythmic patterns and fingerings, ending with a repeat sign.

13.

Exercise 13 consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains two measures of music with fingerings: 1 2 3 2, 1 2 3 4, 5 4 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2, 1 2, 1 2, 1 2. The second staff continues the exercise with similar rhythmic patterns and fingerings. The third staff concludes the exercise with a repeat sign.

14.

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

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

8

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

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

8

15.

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

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

1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

8

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

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

8

16.

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

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

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

8

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

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

8

5 3 1 3 5 3 1 3 5 3 1 3 5 3 1 3 5 3 1 3 5 3 1 3 5 3 1 3 5 3

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

8

Ćwiczenia na rzutkość dłoni. IV. Exercices pour le poignet.

1.

V.

Ćwiczenia na podkładanie wielkiego palca.

Exercices pour passer le pouce.

1. 3-6 razy.
fois.

Ręka prawa.

Musical notation for the right hand (Main droite) of exercise 1, showing a sequence of notes with fingerings 1, 2, 3, 4, 5.

Ręka lewa.

Musical notation for the left hand (Main gauche) of exercise 1, showing a sequence of notes with fingerings 5, 4, 3, 2, 1.

2.

Musical notation for exercise 2, featuring two parts labeled 'a)' and 'b)' with specific fingering patterns like 1 1 1 1 1 1 1 1 and 1 2 1 2 1 2 1 2.

3.

Musical notation for exercise 3, featuring three parts labeled 'c)', 'a)', 'b)', and 'c)' with various fingering patterns such as 1 1 1 1 1 1 1 1 and 2 1 2 1 3 1 2 1.

4.

Musical notation for exercise 4, showing a sequence of notes with complex fingering patterns like 4 1 2 1 and 4 1 3 1.

5.

Musical notation for exercise 5, featuring multiple variations labeled 'a)', 'b)', and 'c)' with various fingering patterns such as 4 1 4 1, 3 1 3 1, and 2 1 2 1.

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 12 staves, each representing a different major scale. Each staff is divided into two parts: an ascending scale and a descending scale. Fingerings are indicated by numbers 1-4 above or below the notes. Accidentals (sharps and flats) are placed at the beginning of each staff to indicate the key signature. The scales are labeled as follows:


- C. Do.** (C major)
- G. Sol.** (G major)
- D. Re.** (D major)
- A. La.** (A major)
- E. Mi.** (E major)
- H. Si.** (F# major)
- (Ces.) Do b.** (C minor)
- Fis. Fa #.** (F# minor)
- Ges. Sol b.** (G minor)
- Des. Reb.** (D minor)
- (Cis.) Do #.** (C# minor)
- As. La b.** (A minor)
- Es. Mi b.** (E minor)

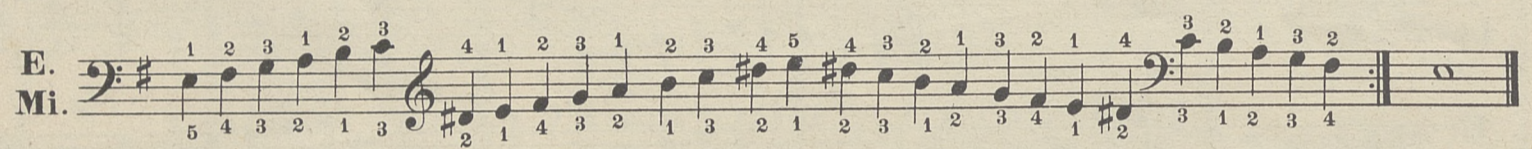
B. Si b. 


F. Fa. 


Gammy Minorowe harmoniczne
w oktawach.

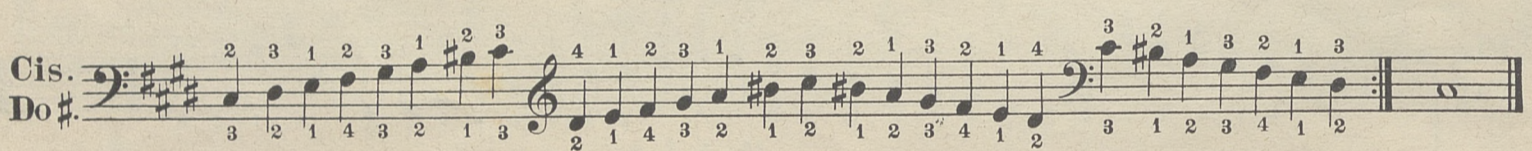
b) Gammes Mineures harmoniques
en octaves.

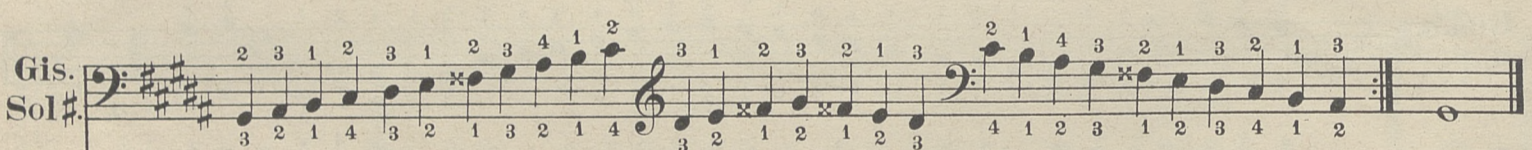
A. La. 

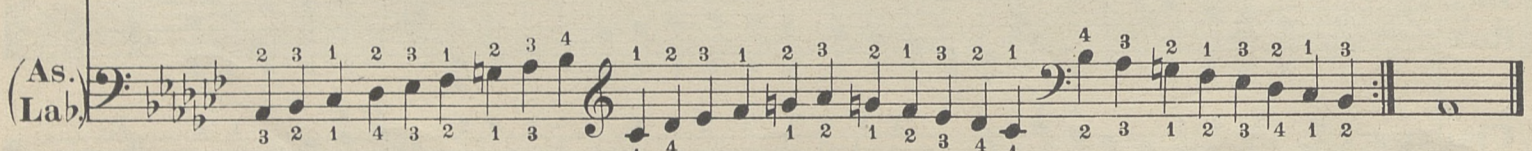
E. Mi. 

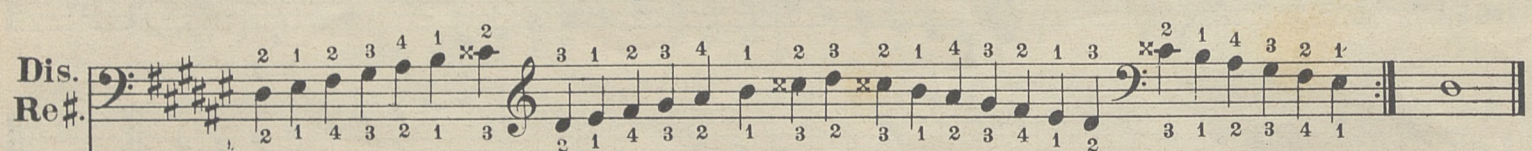
H. Si. 


Fis. Fa#. 

Cis. Do#. 

Gis. Sol#. 

(As.) La b. 

Dis. Re#. 

Es. Mi b. 

B. Si b.

(Ais.) La #.

F. Fa.

C. Do.

G. So.

D. Re.

This section contains six musical staves, each representing a different minor scale. Each staff is divided into two parts: the first part is in the bass clef and the second part is in the treble clef. The scales are: B-flat (Si b.), A natural (Ais.), F (Fa.), C (Do.), G (So.), and D (Re.). Each scale is accompanied by a series of numbers (1-5) indicating the correct fingering for each note. The scales are written in a sequence of eighth notes, with some scales including a final triplet or a specific cadence.

Gammy Minorowe melodyjne
w oktawach.

c)

Gammes Mineures mélodiques
en octaves.

A. La.

E. Mi.

H. Si.

Fis. Fa #.

Cis. Do #.

This section contains five musical staves, each representing a different minor scale. Each staff is divided into two parts: the first part is in the bass clef and the second part is in the treble clef. The scales are: A (La.), E (Mi.), H (Si.), F-sharp (Fis. Fa #.), and C-sharp (Cis. Do #.). Each scale is accompanied by a series of numbers (1-5) indicating the correct fingering for each note. The scales are written in a sequence of eighth notes, with some scales including a final triplet or a specific cadence.

Gis. Sol#.

(As. La b.)

Es. Mi b.

Dis. Re#.

B. Sib.

(Ais. La#.)

F. Fa.

C. Do.

G. Sol.

D. Re.

Gammy w tercjach.

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.

{ Grać 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:

Maj: 1 1 1 4 5 4 1 3 4 3

(3) 1 4 1 1 1 1 1 4 3 4

(3 4) 1 1 1 1 1 3 1 4 1 3 1 (4)

b) Min: har:

c) Min: mél:

etc. etc. etc.

(3) 1 1 1 2 3 1 2 3 1 2 3

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

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

Gammy z nutami akcentowanemi.

Gammes avec des notes accentuées.

1. 1 3 1 3 1 3 1 3 1 3 1 3

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

3. 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1 4

4. 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1 4

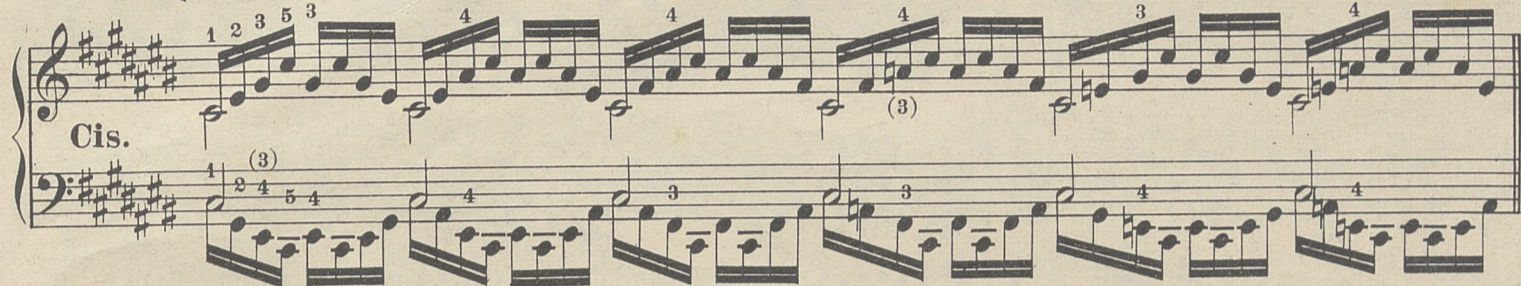
{ Grać we wszystkich tonacjach. }
 { Jouer dans toutes les tonalités }

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

C.



Cis.



D.



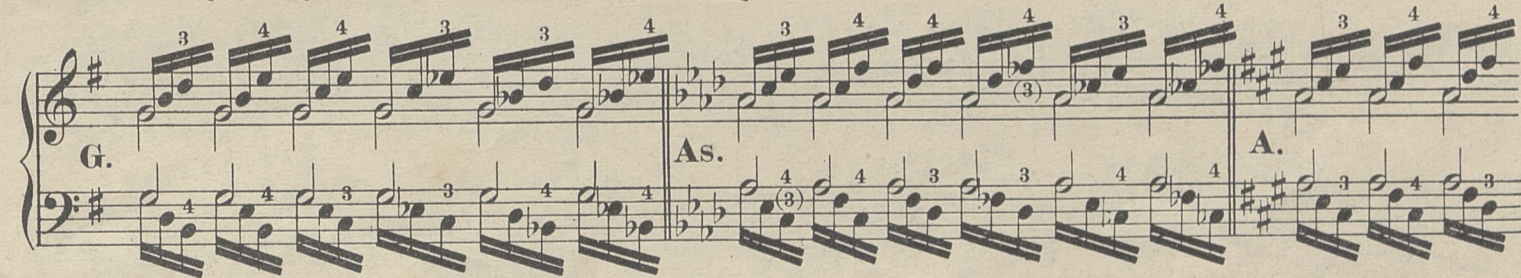
Es. *simile* E.



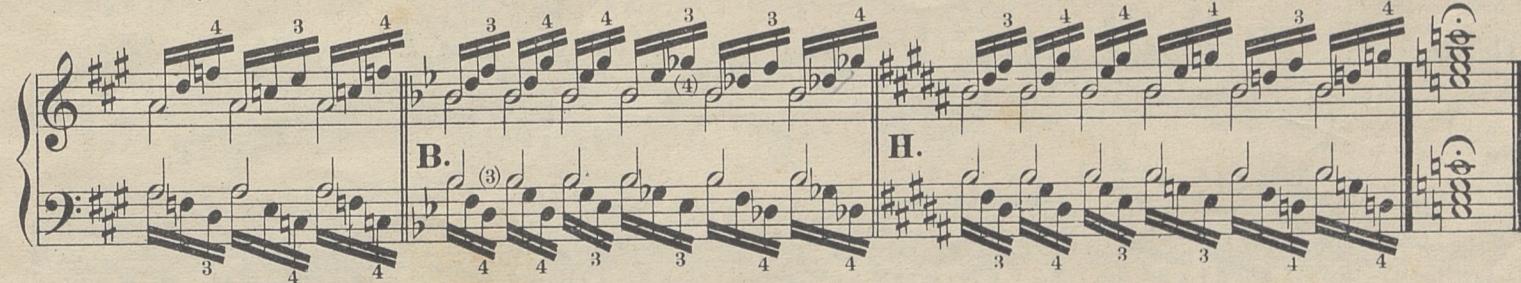
F. Fis.



G. AS. A.



B. H.



Arpedżja w tonacjach majorowych. Arpèges en tonalités majeures.

1. a) 3-6 razy. fois.

The page contains 12 rows of musical notation, each representing a major key. Each row consists of two staves: a bass clef staff on the left and a treble clef staff on the right. The keys are labeled on the left as follows: C. Do., G. Sol., D. Re., A. La., E. Mi., H. Si., Fis. Fa#, Des. Reb., As. Lab., Es. Mi b., B. Si b., and F. Fa. Each staff contains a sequence of notes with fingerings (1-5) written above or below them. The notation includes repeat signs and a '3-6' marking at the beginning of the first row, indicating the number of times the exercise should be repeated. The exercises are designed to be played in both directions (upward and downward) across the octave.

Arpedzja 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.* *fois.* **a)**

G. simile

A.

H.

Fis.

As.

B.

Minorowe.

Mineures.

A. b)

H.

Cis.

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

Arpedżja z nutami akcentowanymi. 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. }

Ćwiczenia na akordach
septymowych łamanych.

VIII. Exercices sur des accords
des septièmes brisés.

1. powt. rép. 2-4 razy. *simile*

2. powt. rép. *simile* 3. powt. rép. *simile* 4. powt. rép. *simile*

5. 1 5 6. 1 2 3 4 5 4 5 4 3 4 3 4 5 4 3 2 1 5

7. 1 5 4 3 4 3 2 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5

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

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

Exercise 1a consists of seven staves of musical notation in bass clef. Each staff shows an arpeggiated chord with fingerings (1-5) and repeat signs. The keys are C, G, F, D, E, A, and B. The first staff includes the instruction '3-6 razy. 4 fois.' and '1. a)'. The notes are: C (C4, E3, G3, B2), G (G3, B2, D3, F2), F (F3, A2, C3, E2), D (D3, F2, A2, C3), E (E3, G2, B1, D2), A (A2, C3, E3, G3), and B (B2, D3, F3, A2).

b) powtarzać. répét. 3-6 r. 1. simile

C. Do.

Exercise 1b shows two staves of musical notation in bass clef for the C major chord. It includes the instruction 'b) powtarzać. répét. 3-6 r. 1. simile' and the label 'C. Do.'. The notes are: C (C4, E3, G3, B2), G (G3, B2, D3, F2), F (F3, A2, C3, E2), and C (C4, E3, G3, B2).

Des. Reb.

powtarzać. répéter. simile

Exercise 1b continues with two staves of musical notation in bass clef for the D minor chord. It includes the instruction 'powtarzać. répéter. simile' and the label 'Des. Reb.'. The notes are: D (D3, F3, A2, B1), F (F3, A2, B1, D2), A (A2, B1, D2, F2), and D (D3, F3, A2, B1).

D. Re.

Exercise 1b continues with two staves of musical notation in bass clef for the D major chord. The label is 'D. Re.'. The notes are: D (D3, F#3, A2, B1), F# (F#3, A2, B1, D2), A (A2, B1, D2, F#2), and D (D3, F#3, A2, B1).

Es. Mi.

Exercise 1b continues with two staves of musical notation in bass clef for the E major chord. The label is 'Es. Mi.'. The notes are: E (E3, G#3, B2, D2), G# (G#3, B2, D2, E2), B (B2, D2, E2, G#2), and E (E3, G#3, B2, D2).

E. Mi.

Exercise 1b concludes with two staves of musical notation in bass clef for the E minor chord. The label is 'E. Mi.'. The notes are: E (E3, G3, B2, D2), G (G3, B2, D2, E2), B (B2, D2, E2, G2), and E (E3, G3, B2, D2).

F. Fa. *5 simile*
 Fis. Fa#.
 G. Sol.
 As. La b.
 A. La.
 B. Sib.
 H. Si.
 2. a)
 C. b)
 D. A.

This page contains ten staves of musical notation, likely for guitar. Each staff is labeled with a letter and a vowel: F. Fa., Fis. Fa#, G. Sol., As. La b., A. La., B. Sib., H. Si., 2. a), C. b), and D. A. The notation includes treble and bass clefs, notes, rests, and various fingerings indicated by numbers 1-5. Some staves have circled numbers or other markings. The word "simile" is written above the first staff. The page number "26" is in the top left corner.

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

Arpedzja z nutami akcentowanemi.

Arpèges avec des notes accentuées.

1. a)

b) F. Fa.

2. C. Do.

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.

1sza pozycja
1^{me} position

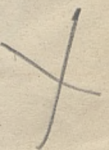
2ga pozycja
2^{eme} position

3cia pozycja
3^{eme} position

4ta pozycja
4^{eme} position

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

The musical score consists of 12 staves of chromatic exercises. Each staff begins with a treble clef and a '5' below the first note. The exercises progress through various chromatic scales and patterns, including ascending and descending lines, and chromatic runs. The first staff includes fingerings 1-2-3-4-5 and 5-4-3-2-1. The final staff ends with a fermata over a whole note and a '5' below it.

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.

$\begin{matrix} 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 \\ 5 & 4 & 3 & 2 & 1 & 2 & 3 & 4 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 \\ 5 & 4 & 3 & 2 & 1 & 2 & 3 & 4 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 \\ 5 & 4 & 3 & 2 & 1 & 2 & 3 & 4 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 4 & 3 & 2 \\ 5 & 4 & 3 & 2 & 1 & 2 & 3 & 4 \end{matrix}$

X.

Tremolo.

3-6 *razy*
fois

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

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

3. *simile*
a) 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1
b) (1 2 3 4 1 2 3 4) etc.

4. *simile*
a) 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1
b) (1 2 3 4 5) etc.

5. *simile*

6. *simile*

7. *simile*

