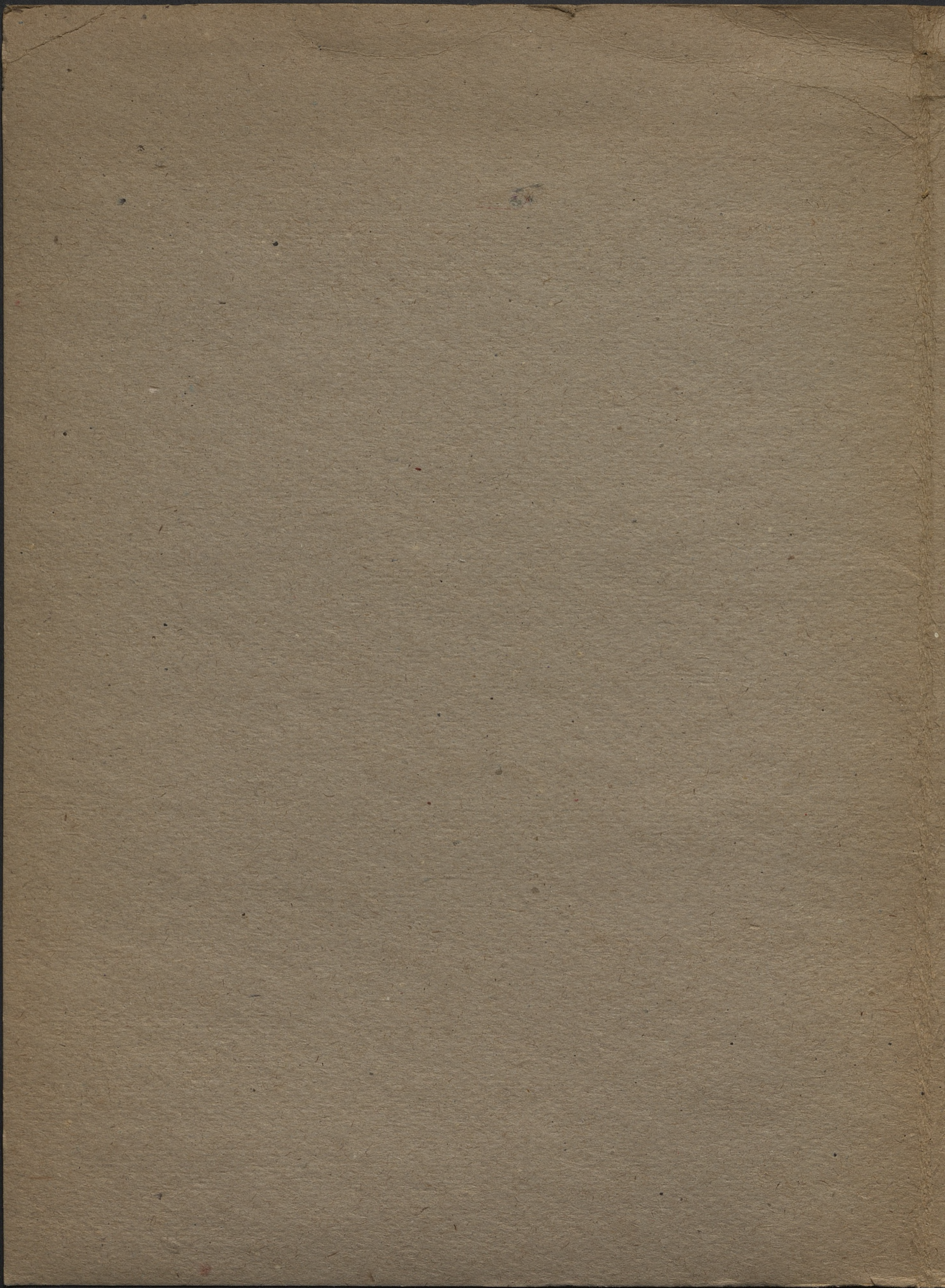


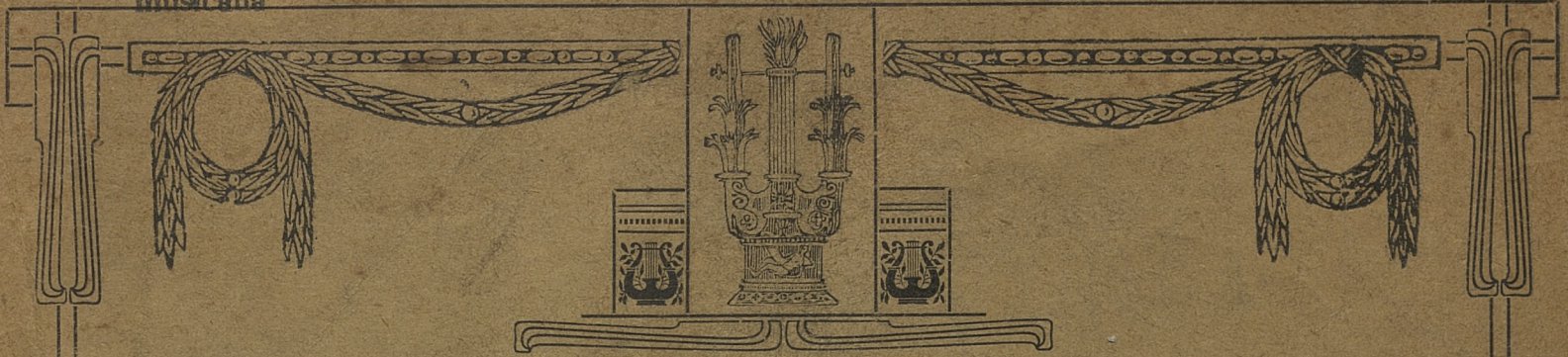
16122

III

musicalia



16122 III  
musicalia



Henryk Makowski i Mieczysław Surzyński

# SZKOŁA NA ORGANY



Część I  
Rb. 2 netto

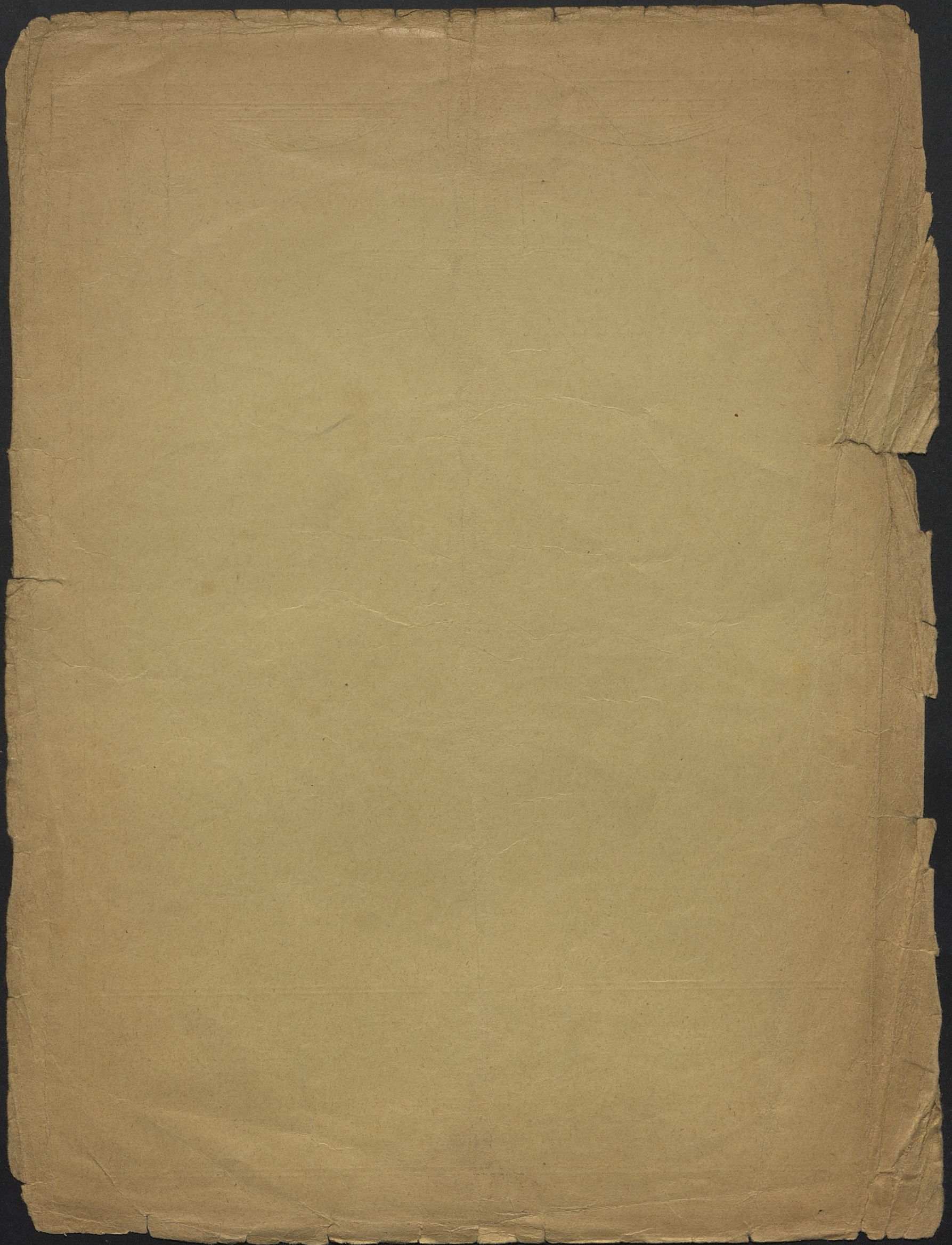
Część II  
Rb. 3 netto

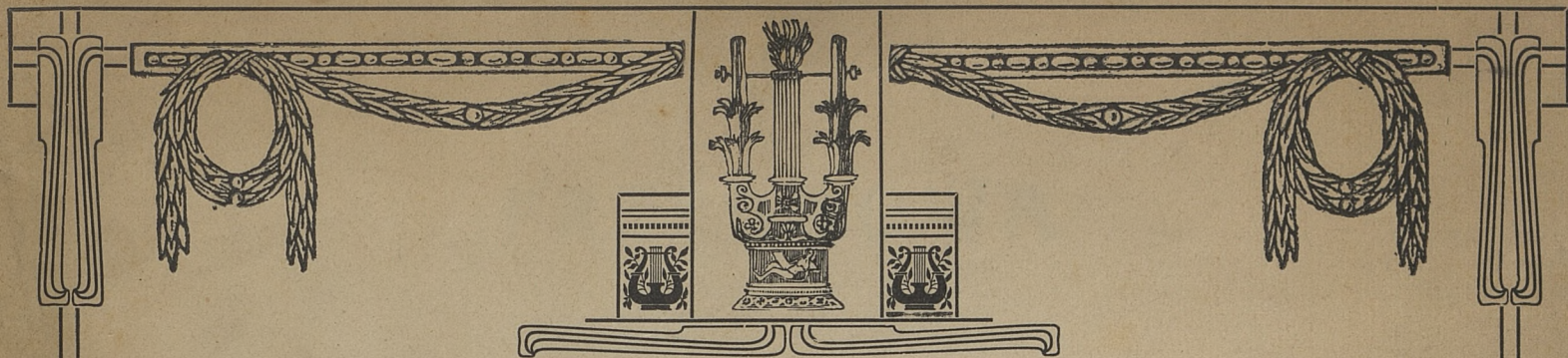
NAKŁAD I WŁASNOŚĆ WYDAWCÓW

Warszawa, Gebethner i Wolff © Kraków, G. Gebethner i Spółka

FILJA W LUBLINIE.

Kraków, A. Piwarski i S-ka. — Lwów, Gubrynowicz i Syn, B. Połoniecki. — Poznań, M. Niemierkiewicz. —  
Wilno, W. Makowski, J. Zawadzki. — Kijów, L. Idzikowski. — Moskwa, A. Gutheil, J. H. Zimmermann. —  
Odessa, E. Ostrowski. — Petersburg, A. Johansen.





Henryk Makowski i Mieczysław Surzyński

# SZKOŁA NA ORGANY



Część I

Rb. 2 netto

Część II

Rb. 3 netto

NAKŁAD I WŁASNOŚĆ WYDAWCÓW

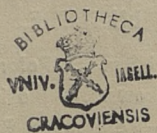
Warszawa, Gebethner i Wolff © Kraków, G. Gebethner i Spółka  
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Wilno, W. Makowski, J. Zawadzki. — Kijów, L. Idzikowski. — Moskwa, A. Gutheil, J. H. Zimmermann. —  
Odessa, E. Ostrowski. — Petersburg, A. Johansen.

16122

III

Mus.



D 1974 m 1069

# PRZEDMOWA.

Wobec braku u nas szkoły, zastosowanej do współczesnego rozwoju gry organowej, ukazanie się tego podręcznika daje możliwość uczącym się nabycia potrzebnych kwalifikacji.

Do rozpoczęcia części pierwszej konieczne jest przynajmniej dwuletnie przygotowanie fortepianowe.

Po skończeniu części pierwszej zaczynają się ćwiczenia z pedałem. Tak pierwsza, jak i druga część, zawiera różnorodny materiał, odnoszący się już to do rozwinięcia gry na manuał, już to do nabycia wprawy w grze pedałowej i w łączeniu wszystkich manuałów i pedału.

Przy ćwiczeniach i preludjach nie podawaliśmy regestrów, czyli głosów organowych, zastępując je znakami dynamicznymi: *ff. f. mf. p. pp.*, gdyż niewielka liczba większych u nas organów i względy akustyczne w różnych rozmiarów kościołach rzadko pozwalają skorzystać z oznaczonych regestrów. Wiedzieć głównie trzeba, że normalny dźwięk wydaje ośmiostopowa piszczałka, więc Pryncypał 8'. Flet 8'. i t. p.

O oktawę niżej brzmi 16 stopowa piszczałka: Burdon 16', lub pedałowy Subbas 16' i t. p.

O oktawę wyżej od 8' brzmi piszczałka 4', Flet 4', Oktawa 4'.

Tak 16' jak 4' rejestry służą do stoso-

wnego zabarwienia normalnych rejestrów 8'. Innych dodatkowych rejestrów, jak n. p. Fletów 2', kwint, miksturi t. p., Puzonów 16'. 32'. w pedale—używa się po wyczerpaniu 8'. 4'. 16'. głosów przy fortissimo. Łączenie zaś 8'. 16'. lub 8'. 16'. i 4'. głosów, naśladowujących flety, klarnety, oboje, trąbki lub smyczkowe instrumenta, zależy od charakteru kompozycji, wymagającej bądź to ponurego kolorytu i nastroju, bądź też jaskrawych barw.

Zresztą do podanych znaków dynamicznych takich można używać rejestrów:

*ff* = wszystkie rejestry, *f* = wszystkie rejestry bez mikstur, *mf* = Pryncypał 8'. Oktawa 4', albo wszystkie rejestry manuału II. *p* = kilka łagodnych 8' głosów, *pp* = Salicyonał sam, lub z Dolce 4'. Pedał stosownie do manuału: przy *pp.* wystarczy Subbas 16'. przy *p.* Subbas i połączenie z manuałem.

Nadto trzeba pamiętać, że najdźwięczniejszy rejestr solowy nuży, użyty przez dłuższy czas, więc dla różnaitości zaleca się odmiana rejestrów. Przy towarzyszeniu do śpiewu nigdy akompaniament nie powinien zagłuszać śpiewu.

Inne szczegółowe wskazówki i uwagi znajdzie uczeń w poszczególnych rozdziałach.

Autorom, którzy naszą pracę swojemi cennymi utworami wesprzeć i dopełnić raczyli, składamy przy tej sposobności wyrazy szczerzej wdzięczności.

*Henryk Makowski*

*i Mieczysław Surzyński.*

# I. ĆWICZENIA DWUGŁOSOWE.

## 1) OBIEDWIE RĘCE W JEDNAKOWEJ POZYCYI.

1.

H. M.

Musical notation for exercise 1, measures 1-8. Treble and bass clefs, 2/2 time signature. Fingerings: 1, 3, 4, 5, 3, 1, 3, 5.

2.

H. M.

Musical notation for exercise 2, measures 1-8. Treble and bass clefs, 2/2 time signature. Fingerings: 5, 3, 2, 1, 3, 5, 1.

3.

J. Furmanik.

Musical notation for exercise 3, measures 1-8. Treble and bass clefs, 4/4 time signature, key signature of one sharp. Fingerings: 5, 3, 2, 1, 4, 5, 1, 4.

4.

J. Furmanik.

Musical notation for exercise 4, measures 1-8. Treble and bass clefs, 4/4 time signature, key signature of two sharps. Fingerings: 1, 5, 2, 3, 5, 1, 1, 4, 5.

5.

J. Furmanik.

Musical notation for exercise 5, measures 1-8. Treble and bass clefs, 3/4 time signature, key signature of three sharps. Fingerings: 1, 5, 1, 2, 5, 1, 2, 4, 3, 2.

6.

J. Furmanik.

Musical notation for exercise 6, measures 1-8. Treble and bass clefs, 3/2 time signature, key signature of three sharps. Fingerings: 5, 2, 1, 4, 2, 5, 3, 2, 3, 5, 1, 2, 1, 3.



## 2) OBIEDWIE RĘCE W RÓŻNYCH POZYCJACH.

7.

J. Furmanik.

Musical score for exercise 7, J. Furmanik, 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The piece is marked with various fingering numbers (1-5) and includes slurs and accents. The right hand starts with a quarter rest, followed by a series of eighth and quarter notes. The left hand starts with a quarter rest, followed by a series of quarter notes.

8.

J. Furmanik.

Musical score for exercise 8, J. Furmanik, 3/2 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The piece is marked with various fingering numbers (1-5) and includes slurs and accents. The right hand starts with a quarter rest, followed by a series of quarter notes. The left hand starts with a quarter rest, followed by a series of quarter notes.

9.

J. Furmanik.

Musical score for exercise 9, J. Furmanik, 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, and A-flat). The piece is marked with various fingering numbers (1-5) and includes slurs and accents. The right hand starts with a quarter rest, followed by a series of quarter notes. The left hand starts with a quarter rest, followed by a series of quarter notes.

10. **Moderato.**


J. S. Bach.

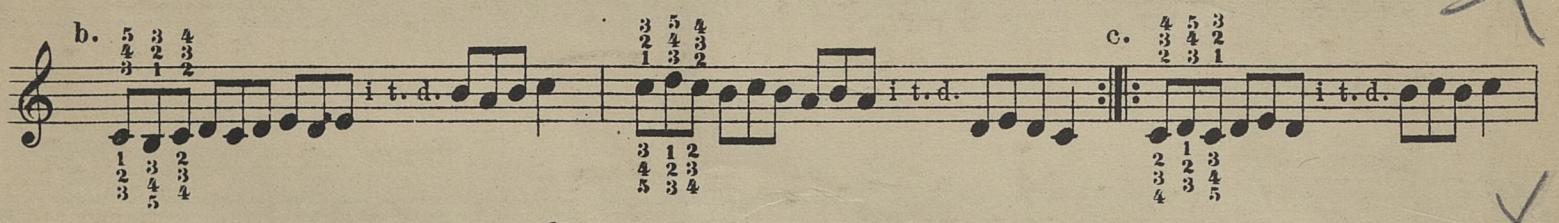
Musical score for exercise 10, J. S. Bach, 6/8 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, and A-flat). The piece is marked with various fingering numbers (1-5) and includes slurs and accents. The right hand starts with a quarter rest, followed by a series of quarter notes. The left hand starts with a quarter rest, followed by a series of quarter notes.


Continuation of the musical score for exercise 10, J. S. Bach, 6/8 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, and A-flat). The piece is marked with various fingering numbers (1-5) and includes slurs and accents. The right hand starts with a quarter rest, followed by a series of quarter notes. The left hand starts with a quarter rest, followed by a series of quarter notes.

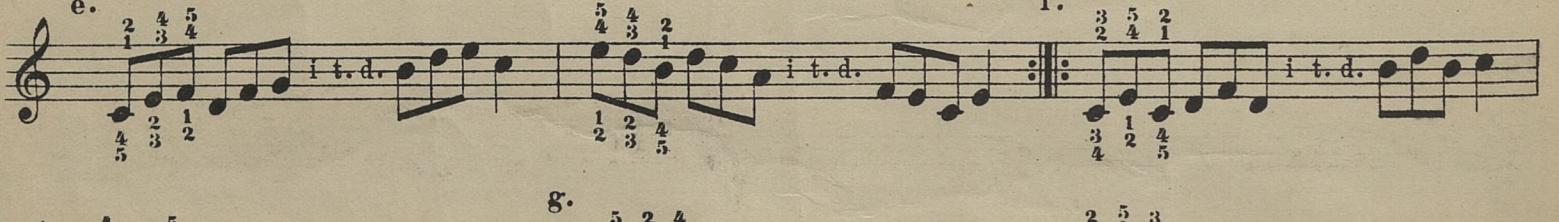
### 3) ROZSZERZANIE I ŚCIAGANIE RĘKI.

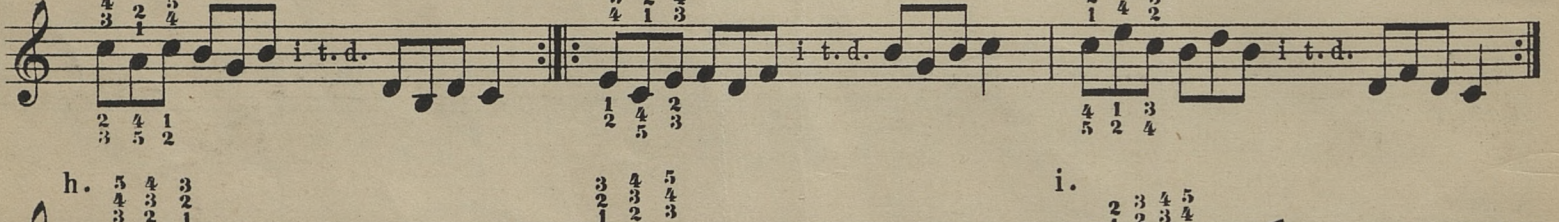
ĆWICZENIA PRZYGOTOWAWCZE. Lewa ręka gra to samo oktawą niżej, co prawa. Cyfry, umieszczone nad nutami, odnoszą się do prawej ręki; cyfry zaś, umieszczone pod nutami, odnoszą się do lewej. Grać z początku przez jedną oktawę, a później przez dwie.


11. a. 

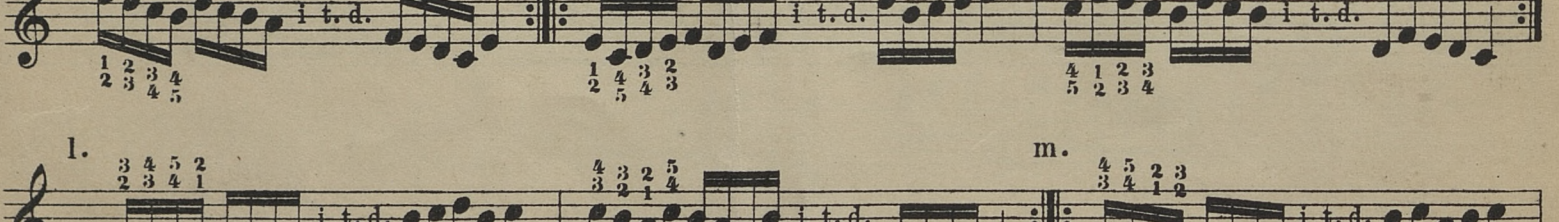
b. 

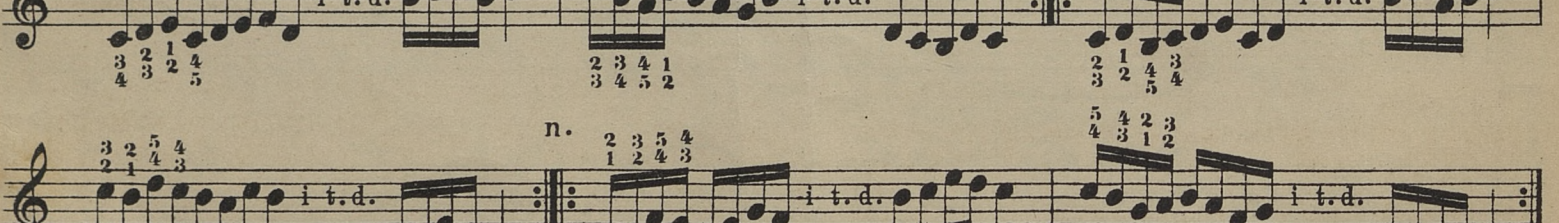
c. 

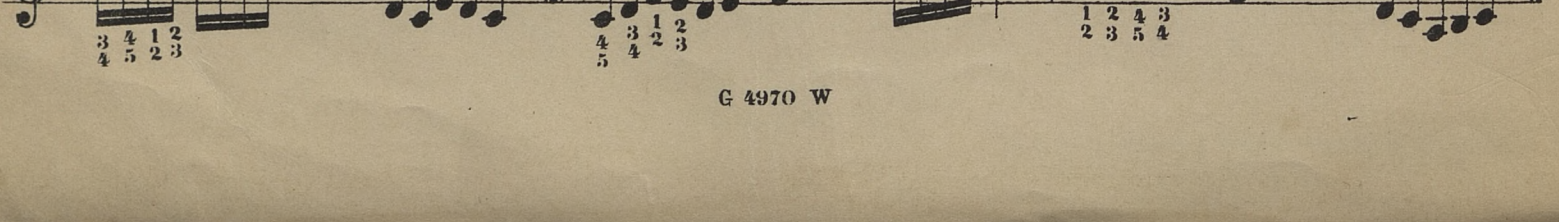
d. 

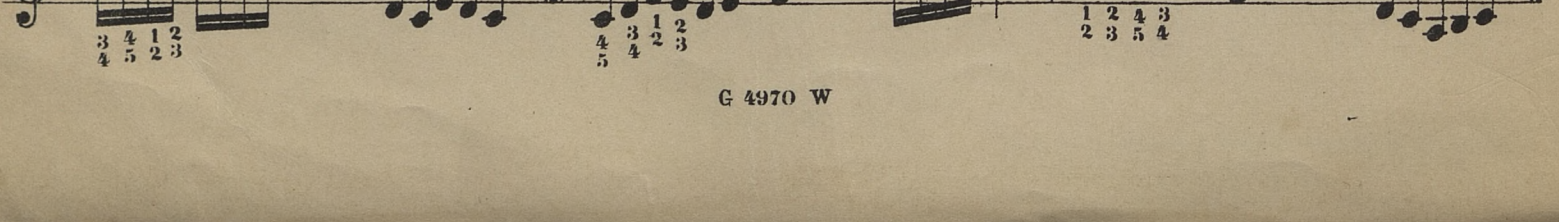
e. 

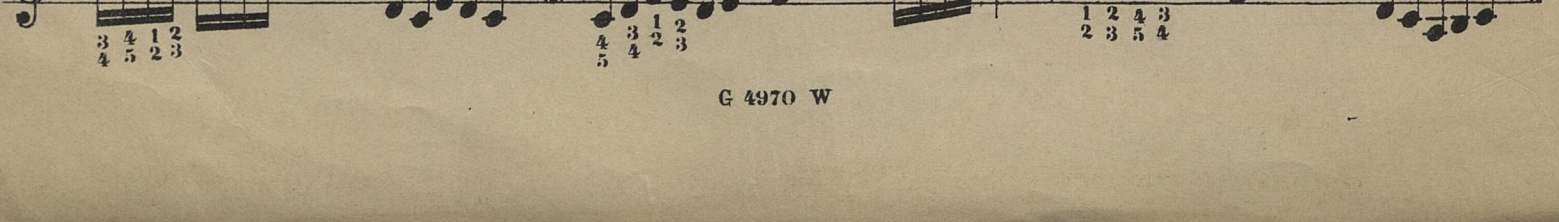
f. 

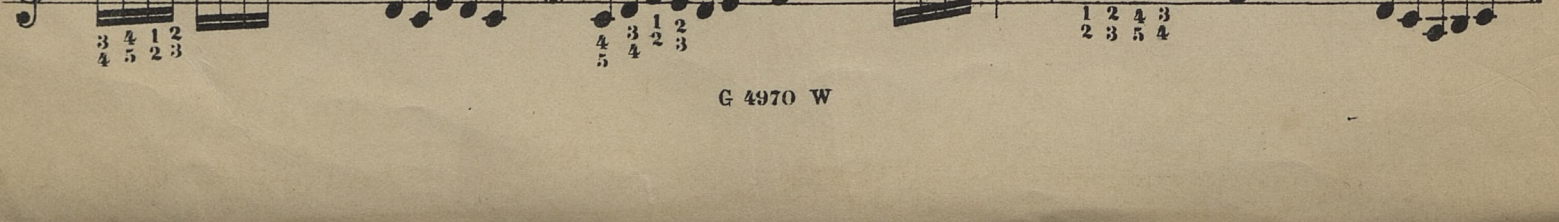
g. 

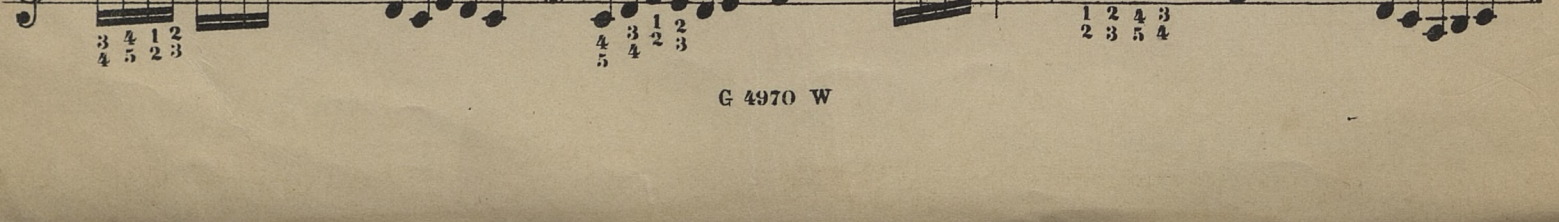
h. 

i. 

k. 

l. 

m. 

n. 

o

p.

q

r.

s.

t.

u.

v.

w.

x.

y.

z.

*Uwaga.* Powyższe ćwiczenia należy transponować do innych tonacji (majorowych i minorowych). Palcowanie przy transpozycji pozostaje to samo, co i w tonacji C-dur. Wyjątek pod tym względem stanowią ćwiczenia pod literami: x, y, z. Ponieważ w uczniu, przystępującym do naszej szkoły, przypuszczamy już umiejętność grania na fortepianie w zakresie elementarnym, przeto nie podajemy tu palcowania tych ćwiczeń w innych tonacjach.

8 12.

Alla breve.

Ch. H. Rinck.

13. Allegro.

Ch. H. Rinck.

14.

Ch. H. Rinck.

15.

J. Seb. Bach.

16.

Herzog.

17.

J. E. Rembt.

18.

A. G. Ritter.

1 4 1 3 4 5 1 5

4 1 4 1 4 1 4 1 5 2

19. Kanon w dolnej kwincie. (Można grać na dwóch klawiaturach.)

A. Bertalotti.

5 2 3 2 1 3 2 4 5 3 5

3 4 5 5 1 4 1 5 3 5 2

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

1 3 4 2 4 5 1 3 4 5

### 4) PODKŁADANIE I PRZEKŁADANIE PALCÓW.

Tu należy powtórzyć wszystkie gamy majorowe i minorowe (harmoniczne i melodyjne,) oraz gamy chromatyczne i arpeggia.

20.

Ch. H. Rinck.

21. Moderato. Mocne głosy. Na dwie klawiatury.

Ch. H. Rinck.

22.

J. Förster.

23.

J. Förster.

24.

J. Förster.

25.

J. Förster.

26.

J. Förster.

27. Moderato.

A. Mühlhing.

28.

G. Jos. Vogler.

First system of exercise 28, featuring a treble and bass staff in G major and 4/4 time. The treble staff contains a series of eighth-note chords with fingerings 1, 2, 5, 3, 2, 3, 2, 1, 2, 1, 2, 2. The bass staff contains a series of eighth-note chords with fingerings 5, 1, 1, 1.

Second system of exercise 28. The treble staff continues with eighth-note chords and fingerings 3, 2, 3, 5, 2, 3, 1, 5, 1, 2, 3. The bass staff continues with eighth-note chords and fingerings 5, 1, 1, 1, 4, 2.

29.

W. Lenartowicz.

First system of exercise 29, in G minor and 3/4 time. The treble staff has a whole rest followed by eighth-note chords with fingerings 4, 5, 1, 3, 1, 3, 1, 4, 3, 2, 1, 2, 3, 5, 4, 3, 2. The bass staff has a series of eighth-note chords with fingerings 2, 2, 3, 1, 3, 1, 4, 1, 2, 5, 3, 2, 1, 4, 1, 2, 3, 1, 2, 1, 4, 5.

Second system of exercise 29, divided into two endings. The first ending is marked "1-a volta." and the second "2-a volta." The treble staff has eighth-note chords with fingerings 4, 5, 4, 3, 2, 1, 2, 3, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. The bass staff has eighth-note chords with fingerings 4, 3, 2, 1, 3, 4, 1, 2, 3, 2, 1, 2, 3, 2, 3, 1, 2, 3, 2, 3, 1, 2, 5, 1, 2, 3, 1, 2, 1, 1.

Third system of exercise 29. The treble staff has eighth-note chords with fingerings 4, 5, 4, 3, 2, 1, 2, 1, 2, 3, 4, 1, 2, 1, 5, 3, 5, 2. The bass staff has eighth-note chords with fingerings 1, 4, 3, 2, 1, 2, 1, 2, 3, 1, 4, 5, 1, 3, 2, 1, 2, 3, 4, 2, 1.

Fourth system of exercise 29. The treble staff has eighth-note chords with fingerings 1, 3, 1, 3, 2, 1, 4, 3, 2, 1, 3, 1, 2, 1, 2, 3, 5, 4, 3, 2, 4, 5, 2, 1, 2. The bass staff has eighth-note chords with fingerings 3, 1, 2, 1, 2, 5, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 5, 2.



30. FUGHETTA.  
Allegro moderato.

Ig. Pilecki.

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

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

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

2 4 5 3 1  
4 1 1 1 5

*poco ritenuto*

31. Andante.

Ch. H. Rinck.

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

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

Niech uczeń gra na dwóch klawiaturach, albo też lewą ręką oktawą niżej.

32.

A. Bertalotti.

Niech uczeń gra powyższe ćwiczenie w następującej transpozycji:

## 5) ZMIANA PALCÓW.

## a) GŁOŚNA ZMIANA PALCÓW.

(Nie grać razem, lecz każdą ręką oddzielnie. Lewa ręka gra oktawą niżej.)

33.

33. Musical exercise in 4/4 time, two staves (treble and bass clef). Fingerings are indicated by numbers 1-4. A star symbol is in the first measure of the first staff.

34. Andante.

Ch. H. Rinck.

34. Andante. Musical exercise in 4/4 time, two staves (treble and bass clef). Fingerings are indicated by numbers 1-5.

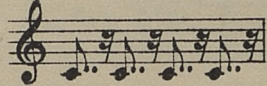
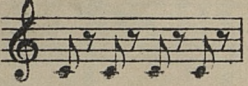
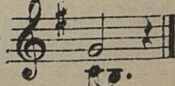
34. Andante. Musical exercise in 4/4 time, two staves (treble and bass clef). Fingerings are indicated by numbers 1-5.

35. Andante mosso. Kanon w kwincie dolnej. 16' i 4'.

Wł. Rzepko.

35. Andante mosso. Kanon w kwincie dolnej. 16' i 4'. Musical exercise in 3/4 time, two staves (treble and bass clef). Fingerings are indicated by numbers 1-5.

35. Andante mosso. Kanon w kwincie dolnej. 16' i 4'. Musical exercise in 3/4 time, two staves (treble and bass clef). Fingerings are indicated by numbers 1-5. A double star symbol is in the final measure of the first staff.

\*) Wykonanie:  i t.d. W prędszem tempie:  \*\*) Wykonanie: 

36. Kanon w ruchu przeciwnym.

\*) Wł: Rzepko:

37. II Man. 8' i 4'

A. Bertalotti.

\*) Ze zbioru pod tytułem: Ku czci Najśw. Maryi Panny. VI preludyi. W przyjacielskim upominku H. Makowskiego.

b) CICHA ZMIANA PALCÓW.

38. Każda ręka oddzielnie. Lewa ręka oktawą niżej.

39. Adagio. Kanon w kwincie dolnej. 8' i 4'.

Wł. Rzepko.

6) PRZEKŁADANIE CZWARTEGO I TRZECIEGO PALCA PRZEZ PIĄTY I TRZECIEGO PRZEZ CZWARTY, ORAZ PODKŁADANIE PIĄTEGO PALCA POD CZWARTY, LUB POD TRZECI, I CZWARTEGO POD TRZECI.

Każda ręka osobno.

40. Lewa ręka gra oktawą niżej.

41. Kanon w ruchu przeciwnym. Łagodne głosy. 4' i 16'.

\*) Wł. Rzepko.

First system of exercise 41. Treble clef, 3/4 time, key signature of two flats. Bass clef, 3/4 time, key signature of two flats. Fingerings: 3 5 4 5 2 1, 3 1 2, 3 5 3 4 2, 1 2 3, 5 4 3 2, 1 4 2.

Second system of exercise 41. Treble clef, 3/4 time, key signature of two flats. Bass clef, 3/4 time, key signature of two flats. Fingerings: 5, 2, 4, 2 4, 1 2, 4 2, 5 3 2 4 1 2, 4 2 3 1, 2.

PRELUDJUM.

42. Andante.

Wł. Rzepko.

First system of exercise 42. Treble clef, 2/4 time, key signature of two sharps. Bass clef, 2/4 time, key signature of two sharps. Fingerings: 3 5, 4 5 2 3 1, 2 5 4, 2 1, 5 3 2 1.

Second system of exercise 42. Treble clef, 2/4 time, key signature of two sharps. Bass clef, 2/4 time, key signature of two sharps. Fingerings: 3 2, 5 3 2 1, 5 3, 2 1, 3 5, 1.

Third system of exercise 42. Treble clef, 2/4 time, key signature of two sharps. Bass clef, 2/4 time, key signature of two sharps. Fingerings: 5, 3 4 1 2, 5 2 3, 1, 3 2 1 4, 5.

\*) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY. VI PRELUDYI.

# II. ĆWICZENIA TRZYGŁOSOWE.

## 1) PALCOWANIE ZWYCZAJNE.

43. F. Schneider. 44. A. G. Ritter.

Exercise 43 (F. Schneider) is in 2/2 time. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. Fingerings are indicated by numbers 1-5. Exercise 44 (A. G. Ritter) is in 4/4 time. The right hand features a more complex melodic line with many slurs and ties, while the left hand provides a steady accompaniment. Fingerings are also indicated.

45. J. Furmanik.

Exercise 45 (J. Furmanik) is in 4/4 time. The right hand has a melodic line with many slurs and ties, and the left hand has a simple bass line. Fingerings are indicated throughout.

This block shows the continuation of exercise 45. The right hand's melodic line continues with various slurs and ties, and the left hand's accompaniment remains simple. Fingerings are clearly marked.

46. J. Furmanik.

Exercise 46 (J. Furmanik) is in 4/4 time. The right hand has a melodic line with many slurs and ties, and the left hand has a simple bass line. Fingerings are indicated throughout.

47. J. Furmanik.

Exercise 47 (J. Furmanik) is in 3/4 time. The right hand has a melodic line with many slurs and ties, and the left hand has a simple bass line. Fingerings are indicated throughout.

### 2) GŁOŚNA I CICHA ZMIANA PALCÓW.

48.

a. Prawa ręka.

4 5 4 5 i t. d.      4 5 4 5 i t. d.

$\frac{4}{2}$   $\frac{3}{3}$   $\frac{2}{3}$   $\frac{1}{2}$        $\frac{4}{2}$   $\frac{3}{3}$   $\frac{2}{3}$   $\frac{1}{2}$       i t. d.       $\frac{5}{3}$   $\frac{4}{2}$

Wykonanie:

i t. d.

b. Lewa ręka.

$\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{4}$   $\frac{1}{3}$  i t. d.       $\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{4}$   $\frac{1}{3}$        $\frac{1}{3}$   $\frac{2}{4}$

Powtarzanie dźwięków bez zmiany palców.

Każda ręka gra osobno. Lewa ręka gra oktawą niżej. Grać także i w tonacji minorowej.

c. P. r.

d.      e.

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

1 2 3 4 5 1      1 2 3 4 5 1

L. r. 5 4 3 2 3 4 5      3 2 2 1 1 2 2 3 3 5

Wykonanie:

f. P. r.

g.

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

1 2 3 4 5 1      1 2 3 4 5 1

L. r. 3 2 2 3 3 2 2 1      3 5 3 4 2 1 2 4 3 5

Wykonanie:

h. P. r.

$\frac{4}{2}$   $\frac{54}{32}$   $\frac{54}{32}$   $\frac{54}{32}$  i t. d.       $\frac{54}{32}$  5 3  $\frac{45}{23}$   $\frac{45}{23}$   $\frac{45}{23}$  i t. d.       $\frac{4}{2}$

$\frac{3}{1}$   $\frac{43}{21}$   $\frac{43}{21}$   $\frac{43}{21}$  i t. d.       $\frac{43}{21}$  4 2  $\frac{34}{12}$   $\frac{14}{32}$   $\frac{14}{32}$  i t. d.      1 3

L. r. 2 12 12 12 i t. d.      12 1 3 21 21 21 i t. d.      2 4

$\frac{3}{5}$   $\frac{23}{45}$   $\frac{23}{45}$   $\frac{23}{45}$  i t. d.       $\frac{23}{45}$  2 4  $\frac{32}{54}$   $\frac{32}{54}$   $\frac{32}{54}$  i t. d.      3 5



i. P. r.

Musical notation for exercise 'i. P. r.' in 2/2 time. The piece consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of chords and intervals, with fingerings indicated by numbers 1-5. The bass staff contains a similar sequence of chords and intervals, also with fingerings. The notation includes various accidentals and slurs.

49.

M. Surzyński.

First system of exercise 49 in 4/4 time. The treble staff features a melodic line with slurs and fingerings. The bass staff provides a harmonic accompaniment with fingerings. The key signature has one sharp (F#).

Second system of exercise 49 in 4/4 time. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the harmonic accompaniment with fingerings. The key signature has one sharp (F#).

50.

M. Surzyński.

First system of exercise 50 in 4/4 time. The treble staff features a melodic line with slurs and fingerings. The bass staff provides a harmonic accompaniment with fingerings. The key signature has two flats (Bb, Eb).

Second system of exercise 50 in 4/4 time. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the harmonic accompaniment with fingerings. The key signature has two flats (Bb, Eb).

51.

A. G. Ritter.

Musical notation for exercise 51 in 4/4 time. The treble staff features a melodic line with slurs and fingerings. The bass staff provides a harmonic accompaniment with fingerings. The key signature has two flats (Bb, Eb).

52.

F. Schneider.

Musical score for exercise 52 by F. Schneider. It is a 4/4 piece in G major. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady bass accompaniment. Fingerings are indicated by numbers 1-5.

53.

F. Schneider.

Musical score for exercise 53 by F. Schneider. It is a 4/4 piece in B-flat major. The right hand has a more complex melodic line with many slurs and ornaments. The left hand has a rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

54.

M. Surzyński.

Musical score for exercise 54 by M. Surzyński. It is a 3/4 piece in G major. The right hand features a melodic line with slurs and ornaments. The left hand has a simple bass line. Fingerings are indicated by numbers 1-5.

Continuation of exercise 54 by M. Surzyński. The right hand continues with a melodic line featuring slurs and ornaments. The left hand continues with a simple bass line. Fingerings are indicated by numbers 1-5.

55. Moderato.

A. Mühlhing.

Musical score for exercise 55 by A. Mühlhing. It is a 2/4 piece in G major. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

Continuation of exercise 55 by A. Mühlhing. The right hand continues with a melodic line featuring slurs and ornaments. The left hand continues with a rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

56. Kanon z głosem dopełniającym. Allegretto.

\*) W. Rzepko.

57. Con moto.

A. Mühlhing.

\*) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY. VI PRELUDYI.

### 3) PRZEKŁADANIE I PODKŁADANIE DŁUŻSZYCH PALCÓW.

58. F. Schneider.

59. F. Schneider.

60. A. G. Ritter.

61. A. G. Ritter.

62. \*) W. Rzepko.

\*) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY. VI PRELUDIUM.

### 4) PRZESUWANIE PALCA NA INNY KLAWISZ.

Przesuwanie palca na inny klawisz może mieć miejsce tylko w razach wyjątkowych. Przesuwania palca najłatwiej dokonać z czarnego klawisza na biały. Przy posuwaniu 1 lub 5 palca z białego klawisza na sąsiedni biały należy palec cokolwiek podnieść, a to w celu otrzymania gry łącznej (legato). Należy unikać posuwania palca z białego klawisza na sąsiedni czarny w głosach skrajnych.

63. A. G. Ritter.

64. J. G. Herzog.

65. M. Surzyński.

66. Według A. Mühlinga.

67. Moderato.

W. Kruziński

5) PODZIAŁ GŁOSU ŚREDNIEGO POMIĘDZY OBIEDWIE RĘCE.

Grając poniższe preludja, należy zachowywać ściśle legato przy zmianie rąk.

68.

A. G. Ritter.

69. Andante.

Chr. H. Rinck.

70. Andante.

M. Surzyński.

Grać także w as moll.

71. Moderato.

M. Surzyński.

### 5) UTWORY TRZYGŁOSOWE TRUDNIEJSZE.

UWAGA. Gdyby poniżej umieszczone utwory przedstawiały dla któregośkolwiek z uczni pewną trudność, to można przystąpić do nich dopiero po przegranium utworów czterogłosowych do strony 51 włącznie.

72. FUGA TRZYGŁOSOWA. (Na temat obcy.)

K. Rzepko.

Lento. M.M. ♩ = 60.

The first system of the fugue is written in 4/4 time and consists of two staves. The treble staff contains the main melodic line with numerous slurs and fingering numbers (1-5). The bass staff provides a harmonic accompaniment, primarily consisting of eighth and sixteenth notes, with its own set of fingering numbers. The key signature has one sharp (F#).

The second system continues the fugue's development. It features more complex rhythmic patterns and slurs, with detailed fingering for both hands. The treble staff has a more active role with sixteenth-note passages, while the bass staff continues its accompaniment.

The third system includes a "NB." (Nota Bene) marking above the treble staff. It shows a change in the bass line's accompaniment and more intricate melodic lines in the treble. Fingering numbers are meticulously placed throughout.

The fourth system continues the intricate interplay of the two voices. It features wide intervals and complex rhythmic structures, with specific dynamic markings like "p.r." (piano右手) and "l.r." (lento右手) indicated.

The fifth system concludes the main body of the piece, showing a return to simpler rhythmic patterns while maintaining the complexity of the melodic lines. The final notes are clearly marked with fingering.

NB. Sposób łatwiejszy.

A smaller section of the score is provided, labeled "NB. Sposób łatwiejszy." (NB. Easier way). It shows an alternative fingering and melodic approach for a specific passage, with the notation "i t. d." (in this way) following.



73. Andante.

M. Surzyński.

FUGHETTA.

74. Moderato.

M. Surzyński.

The first piece is a piano exercise consisting of four systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat). The first system includes measures 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second system includes measures 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200. The third system includes measures 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300. The fourth system includes measures 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400.

75. Andante.

M. Surzyński.

The second piece is a piano exercise in 4/4 time, marked *mf*. It consists of three systems of two staves each. The key signature has one sharp (F#). The first system includes measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second system includes measures 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200. The third system includes measures 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300.

The first system of music consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. It contains a series of eighth notes with various fingering numbers (1, 2, 3, 4, 5) and dynamic markings. The first measure has a '5' above the staff. The second measure has a '45' above. The third measure has a '5' above. The fourth measure has a '5' above and a '4' at the end. There are also some circled notes and a small 'x' mark in the second measure.

76. Andante.

Stefan Surzyński.

The second system of music starts with '76. Andante.' and 'Stefan Surzyński.' It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music is marked 'f' (forte) in the first measure. It features a variety of note values, including quarter, eighth, and sixteenth notes, with many slurs and ties. Fingering numbers are extensively used throughout. The system includes dynamic markings like 'f' and 'p'. There are also some circled notes and a '12' marking in the bottom staff of the third measure.

77. Moderato.

M. Surzyński.

UWAGA. Palcowanie do powyższego utworu uczeń powinien sam napisać.

# KANON.

78. Larghetto.

P. Maszyński.

*legatissimo*

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in G major and 3/4 time, marked *legatissimo* and *p*. The vocal part is in the same key and time, with lyrics "cre - - - scen - - - do" appearing in the fifth system. The score includes numerous fingerings (1-5) and dynamic markings such as *p* and *dimin.*. The piano part features intricate melodic lines with many slurs and ties, while the vocal part is more straightforward, focusing on the text. The piece concludes with a *dimin.* marking in the piano part.

This page of musical notation consists of seven systems of grand staff notation (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic patterns, fingerings, and dynamic markings. The first system shows a melodic line in the treble clef with fingerings 2 1 2 1 2 2 and 5 4 3 4 5 4 3. The second system begins with a piano (*p*) dynamic and includes markings for *cresc.*, *poco*, and *a*. The third system features a *dimin.* marking. The fourth system includes a *pp* marking and a *cresc.* marking. The fifth system has a *p* marking. The sixth system includes a *riten.* marking and a *pp* marking. The seventh system concludes with a *pp* marking. The notation is dense with notes and rests, and includes various articulation marks such as slurs and accents.

79. Andantino. ♩ = 69.

J. S. Bach.

The first system of the piece consists of two staves. The right-hand staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It starts with a *mf* dynamic and features a series of chords and eighth-note patterns. The left-hand staff begins with a bass clef and a *p* dynamic, playing a simple harmonic accompaniment. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The right-hand staff features more complex chordal textures and eighth-note runs, with a *mf* dynamic. The left-hand staff continues its accompaniment with a *p* dynamic. The system concludes with a *p* dynamic marking.

The third system shows the right-hand staff with a *cresc.* (crescendo) marking and a *p* dynamic. The left-hand staff continues with a *p* dynamic. Measure numbers 35, 21, and 45 are written below the bass staff. The system ends with a *p* dynamic.

The fourth system features a *mf* dynamic in the right-hand staff. The right-hand staff has a series of eighth-note patterns. The left-hand staff continues with a *p* dynamic accompaniment. Fingerings are indicated throughout.

The fifth system concludes the piece. The right-hand staff has a *mf* dynamic. The left-hand staff continues with a *p* dynamic accompaniment. Measure numbers 21 and 12 are written below the bass staff. The system ends with a *p* dynamic.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The piece begins with a *mf* dynamic in the treble and a *p* dynamic in the bass. The first system includes fingering numbers 4 and 35. The second system features a *f* dynamic in the bass and a *dim.* dynamic in the treble, with a *p* dynamic at the end. The third system contains various fingering numbers (1, 2, 3, 4, 5) and accents. The fourth system has a *dim.* dynamic in the bass and an *espress.* dynamic in the treble. The fifth system includes a *dim.* dynamic in the bass and a *p* dynamic in the treble. The sixth system features a *cresc.* dynamic in the bass and a *f rit. dim.* dynamic in the treble. The score concludes with a double bar line and repeat dots.



80. Andante. M. M. ♩ = 80.

J. S. Bach.

*pp* sempre molto legato

*cresc.*

*f* *dim.* *cresc.*

*f* *dimin.* *p* *tr* *pp*

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The piece begins with a forte (*f*) dynamic and includes various performance instructions such as *cresc.*, *dim.*, *più f*, *pp*, and *rallent.*. Fingerings are indicated by numbers 1 through 5. The notation includes slurs, accents, and repeat signs. The piece ends with a double bar line and repeat dots.

81. FUGA. Andantino. M. M. ♩ = 63.

(4/8)

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

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

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

3 5 3 5 4 5 3 4 15 4 3 4 2 1 2 3 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

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

4 5 4 3 2 3 4 5 3 2 1 5 2 5 4 3 5 4 5 32 5 4 5 1 2 1 2 1 2 1 2 1 2 1 2 1 2

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

The musical score is written for piano and consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Some measures include 'ossia' alternatives. A double bar line with repeat dots is present in the first system. A star symbol is used in the sixth system to mark a specific fingering instruction.

\* Przesunięcie palca na całym tonie.

1) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY VI PRELUDYI.

G 4970 W

# III. ĆWICZENIA CZTEROGŁOSOWE.

Podług A. G. Rittera.

83.

a. Także i w c-moll.

b. Także i w c-moll.

c. Także i w E-dur.

d. Także i w c-moll.

e. Także i w c-moll.

f. Także i w f-moll.

84.

a.

b.

c.

d.

e.

f.

g. h. i.

k. l. m.

n. o. p. q.

UWAGA. Ćwiczenia pod N<sup>o</sup> 84 należy transponować do następujących tonacji: litera a do tonacji: c, G, g, D, d, A, a, E, e, H, h, Fis, Des, es, f. Litera b do tonacji: b, f, Es, es, As, as, fis, cis. Litera c: c, G, g, D, d, A, a, E, e, H, h, Fis, fis. Litera d do tonacji: B, b, f, Es, es, As, as, Des, ces. Litera e do tonacji: G, g, C, c, d, e, h, fis, cis, gis, f, b, es. Litera f do tonacji: D, A, H, Fis. Litera g do tonacji: F, B, As, Des. Litera h do tonacji: c, G, g, D, d, A, a, E, H, Fis, Cis, F, f. Litera i do tonacji: Es, es, B, b, fis, cis, gis. Litera k do tonacji: h. Litera l do tonacji: c, G, g, D, d, A, a, E, e, H, fis, cis. Litera m do tonacji: b, F, f, Es, es, As, as, Des, ces. Litery: n, o, p, q do wszystkich tonacji majorowych i minorowych.

Wielkie litery oznaczają tonacje majorowe, a małe litery oznaczają tonacje minorowe.

PRELUDJA CZTEROGŁOSOWE WE WSZYSTKICH TONACJACH.

85. F. Schneider.

86. Andante. Wl. Lochmann.

87. Andante. Ch. H. Rineck.

88. Andante.

W. Kruziński.

89. Moderato.

Ch. H. Rinck.

90. Moderato.

W. Kruziński.



91. Andante.

W. Kruziński.

92.

H. Makowski.

93.

Fr. Schneider.

94. Andante.

W. Kruziński.

95.

Ch. H. Rinck.

96.

Fr. Schneider.

97.

L. E. Gebhardi.

98.

Andante.

M. Brosig.

99.

C. Ett.

100.

C. Ett.

101.

J. van Eyken.

102. *Con moto.* Moene glosy.

G. E. Eberlin.

108.

J. G. Töpfer.

104.

C. Ett.

105.

L. Pearsall.

106.

C. Ett.

107.

Ch. H. Rinck.

108. Moderato.

W. Kruziński.

108. Moderato. W. Kruziński.

This exercise is in 4/4 time and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two flats. The score includes numerous fingering numbers (1-5) and articulation marks such as slurs and accents. The first system ends with a fermata over the final note. The second system continues the melodic development with more intricate fingering. The third system concludes the piece with a final cadence.

109.

J. Ch. Rinck.

109. J. Ch. Rinck.

This exercise is in 4/4 time and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two flats. The score includes numerous fingering numbers (1-5) and articulation marks such as slurs and accents. The first system ends with a fermata over the final note. The second system continues the melodic development with more intricate fingering. The third system concludes the piece with a final cadence.

110.

C. Ett.

First system of exercise 110. Treble clef: 5, 24, 5, 4, 3, 4, 5, 34, 5, 5, 4. Bass clef: 5, 4, 3, 23, 5, 4, 5, 45, 4, 3, 21, 1, 2, 2, 43.

Second system of exercise 110. Treble clef: 5, 45, 4, 5, 4, 3, 2, 3, 5, 4, 5. Bass clef: 5, 4, 5, 45, 45, 3, 3, 4, 3, 21, 5, 3.

111.

W. Kruziński.

First system of exercise 111. Treble clef: 2. Bass clef: 3, 1, 3, 2, 1, 5, 4, 3, 2, 1, 2, 3, 1, 5, 4, 3, 41, 2, 1, 4, 3, 2, 1, 2, 3.

Second system of exercise 111. Treble clef: 54, 5, 4, 54, 5, 34. Bass clef: 3, 4, 5, 2, 3, 4, 5, 3, 2, 1, 2, 1, 2, 1, 2, 3, 2, 1, 2, 3, 4, 5, 3, 42, 3, 4, 5.

Third system of exercise 111. Treble clef: 5, 3, 5, 4, 5, 4, 3, 5, 4, 5, 4, 34, 2, 1, 21. Bass clef: 3, 5, 3, 5, 21, 3, 2, 1, 2, 34, 2, 3, 1.

112.

J. Ch. Rinok.

113. Moderato.

W. Kruziński.

114. Allegretto.

W. Kruziński.

This block contains the piano accompaniment for the piece 'Krzyżowanie Głosów'. It consists of three systems of two staves each (treble and bass clef). The music is written in a key with one sharp (F#) and a 4/4 time signature. The first system includes various rhythmic patterns and fingerings, with some notes marked with '5' above them. The second system features more complex rhythmic figures and some notes with '2' above them. The third system continues the accompaniment with similar rhythmic motifs and fingerings.

### KRZYŻOWANIE GŁOSÓW.

PSALM 136.

115. Andante.

Chwalcie Pana z dobroci Jego nieprzebranej.

M. Gomółka.

This block contains the vocal line for the piece 'Krzyżowanie Głosów'. It consists of two systems of a single staff (treble clef). The music is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante' and the dynamics are marked 'mf'. The vocal line features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes marked with '5' above them. The first system includes a 'mf' dynamic marking. The second system continues the vocal line with similar note values and fingerings.

Z „Muzyki kościelnej” Ks. Dr. J. Surzyńskiego.



# UTWORY CZTEROGŁOSOWE DŁUŻSZE.

UWAGA. Utwory, w których brak palcowania, niech uczeń opalcuje sam.

## PRELUDIUM.

G. Roguski.

116. Moderato, con moto.

The musical score is presented in eight systems, each with a treble and bass staff. The key signature is G major (one sharp). The tempo is Moderato, con moto. The piece begins with a simple chordal texture and gradually introduces more complex harmonic and melodic elements. The final system ends with a clear cadence in the bass staff.

PRELUDIUM NA TEMAT KOŁĘDY.

117. Allegro mod<sup>to</sup>

P. Maszyński.

*f*

*sostenuto*

*f*

*p*

*cresc.*

*f*

5 3 1 5 2 4 4 2

mf p

This system contains the first two staves of music. The upper staff begins with a melody marked *mf* (mezzo-forte) and later transitions to *p* (piano). The lower staff provides a harmonic accompaniment with sustained chords and moving lines.

cresc. poco a poco ff

This system contains the next two staves. It features a dynamic crescendo marked *cresc.*, followed by a section marked *poco a poco* (poco), and concludes with a fortissimo *ff* section. The music is characterized by dense chordal textures and melodic lines.

rit. tempo allegro

This system contains the third and fourth staves. It begins with a ritardando *rit.* section, followed by a tempo change to *tempo allegro*. The music features a more rhythmic and active texture.

dolce

This system contains the fifth and sixth staves. The music is marked *dolce* (dolce), featuring a delicate and flowing melodic line in the upper staff with a corresponding accompaniment in the lower staff.

cresc. Largo. ff

This system contains the final two staves. It begins with a crescendo *cresc.* and a tempo change to *Largo.* (Largo), ending with a fortissimo *ff* section. The music is slow and features a dramatic, sustained chordal texture.

# PRELUDJUM.

G. Roguski.

118. Moderato con moto.

The musical score is written for piano in B-flat major and common time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The notation includes various note values, rests, slurs, and fingerings (1-5). Specific instructions for the right ('prawa') and left ('lewa') hands are provided in several measures. The piece concludes with a final cadence in the sixth system.

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

1 2 1 1 2 1 2

pr. 1.

5 4 4 5 4 4 5

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

1 2 1 2 1 2 1 2 1 2 1 2

4 3 2 3 3 3 5 4 3

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

1 1 1 1 1 1 1 2 1 2 1 2

5 4 5 4 5 3 2 1 2 4

pr.

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

1 2 1 2 1 2 1 3 1 1 2 1 1 2 1

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

5 3 4 3 2 1 3 4 3 2

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

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

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

pr. 1.

12 1 4

4 4 2 1 4 2 1

1 2 1 2 1 2 1 2 1 2

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

10 lewa

1 3 2 4

119. Andante mosso.

Wl. Rzepko.

piu lento.

First system of musical notation. The treble staff contains a melodic line with fingerings 1 2 1, 3 4 2 1 5, 3 2 1, and a fermata over a note. The bass staff has a whole rest followed by a melodic line with fingerings 1 2 1, 5 3, 4 3. Dynamics include *piu lento.*

Tempo I.

piu lento.

Second system of musical notation. The treble staff has a melodic line with fingerings 1 2, 3 4 2 1 3, and a fermata over a note. The bass staff has a melodic line with fingerings 2 1, 3, 4 3, 5 3, and a fermata over a note. Dynamics include *Tempo I.* and *piu lento.*

Tempo I.

Third system of musical notation. The treble staff has a melodic line with fingerings 4 2, 3, 4 3, 5 2 3, 4, 5, 4, 5, 4. The bass staff has a melodic line with fingerings 5, 5 3 2, 1 2 4 1, 3, 5 2, 1 2 1. Dynamics include *Tempo I.* and *l.r.*

Fourth system of musical notation. The treble staff has a melodic line with fingerings 5, 4, 5 3, 4 3, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1. The bass staff has a melodic line with fingerings 5, 4, 5 3 2, 1 2 5, 3 2, 1 2 5. Dynamics include *l.r.*

Fifth system of musical notation. The treble staff has a melodic line with fingerings 4 5, 4, 1 2, 3 4 5 4 3, 2 3, 2. The bass staff has a melodic line with fingerings 2 1 3, 5 2 1 3, 2 1 3 1 2, 4, 5 1 2 3. Dynamics include *l.r.*

Sixth system of musical notation. The treble staff has a melodic line with fingerings 3 4 5, 5 3, 4 3, 4 5, 4 2, 2. The bass staff has a melodic line with fingerings 1 2 4 3 2 1, 5, 2, 1, 2 5, 4 1, 5. Dynamics include *l.r.*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass clef contains a supporting line with similar fingerings. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It includes a 'p.r.' (pedal) marking in the bass clef. The treble clef continues with melodic development, while the bass clef provides harmonic support.

Third system of musical notation, starting with the number '120.' in the treble clef. The tempo marking '(legatissimo)' is present. The treble clef features complex chordal textures and melodic lines. The bass clef continues with a steady accompaniment. A 'p.r.' marking is also present.

Fourth system of musical notation, showing further melodic and harmonic development. The treble clef has intricate passages with many ornaments and fingerings. The bass clef maintains a consistent accompaniment.

Fifth system of musical notation, continuing the complex textures. The treble clef features a variety of chordal and melodic figures. The bass clef provides a solid foundation.

Sixth system of musical notation, the final system on the page. It concludes with sustained chords in the treble clef and a final bass line. The piece ends with a fermata over the final notes.

\*) Wł. Rzepko.

\*) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY VI PRELUDYI.

121. FUGHETTA (na temat pieśni ludowej „Gwiazdo śliczna”)  
Andante. M. M. ♩ = 72.

Wł. Rzepko.

The musical score is written for piano and right hand. It consists of seven systems of music. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 72. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p.r.' (piano right) and 'l.r.' (left). Fingerings are indicated by numbers 1-5. The piece concludes with a fermata on the final chord.



First system of a musical score. It consists of two staves (treble and bass clef) with a grand staff bracket. The key signature has three sharps (F#, C#, G#). The music features complex rhythmic patterns with many accidentals and fingerings. Fingerings are indicated by numbers 1-5. There are markings for 'p.r.' (pedal right) and 'l.r.' (pedal left) in the bass staff. A fermata is placed over the final measure of the system.

Second system of the musical score. It continues with two staves. The music concludes with a double bar line and a fermata. The instruction *sempre ritard. al Fine.* is written across the staves. Fingerings and other performance markings are present throughout the system.

122. FUGA.  
Con moto. Peine organy.

G. Kuhnauer

Third system of the musical score, starting with a 4/4 time signature. It consists of two staves. The music begins with a rest in the treble staff. The bass staff contains a rhythmic pattern. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Measure numbers 32 and 34 are visible.

Fourth system of the musical score. It continues with two staves. The music features intricate rhythmic patterns and accidentals. Fingerings are indicated by numbers 1-5. Measure numbers 32, 34, and 35 are visible.

Fifth system of the musical score. It continues with two staves. The music concludes with a double bar line and a fermata. Fingerings and other performance markings are present throughout the system. Measure numbers 34 and 35 are visible.

The page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various note values, rests, and fingerings. Measure numbers 21, 31, 32, 34, 35, 42, 45, 53, and 54 are visible. The music is in a key with one sharp (F#) and a common time signature.

## ODPOWIEDZI W CZASIE MSZY ŚWIĘTEJ PODŁUG MELODYI POLSKICH.

123.

A. Odpowiedzi przy oracjach.      B. Odpowiedzi na ewangelję.

Et cum Spí-ri-tu tu - o.    A - men.    Et cum Spí-ri-tu tu - o.    Gló - ri - a ti - bi, Dó - mi - ne

**UWAGA I.** Powyższe odpowiedzi transponować do następujących tonacyi: Es, E, F, Fis, G, As; odpowiedź zaś „GLORIA TIBI, DOMINE” do tonacyi: c, cis, d, dis, e, f. Wielkie litery oznaczają tonacje majorowe; małe litery oznaczają tonacje minorowe.

A. Odpowiedzi przy oracjach.      B. Odpowiedzi na ewangelję.

Et cum Spí-ri-tu tu - o.    A - men.    Et cum Spí-ri-tu tu - o.    Gló - ri - a ti - bi, Dó - mi - ne.

**UWAGA II.** Powyższe odpowiedzi transponować do tonacyi: B, H, C, Des, D, Es; odpowiedź zaś „GLORIA TIBI, DOMINE” do tonacyi: g, gis, a, b, h, c.

**UWAGA III.** Polskie melodje do odpowiedzi na PREFACJĘ, na PATER NOSTER, na PAX DOMINI SIT SEMPER VOBISCUM, na ITE MISSA EST, na BENEDICAMUS DOMINO i na REQUIESCANT IN PACE nie różnią się wcale od rzymskich; dla tego też nie podajemy ich tutaj wcale, odsyłając ucznia do odpowiedzi mszalnych Schildknechta, księdza dr. Kowalskiego i t. d.

## DOMINICA II POST PASCHA. S. SEPULCHRI D. N. JESU CHRISTI.

(NIEDZIELA II PO WIELKIEJ NOCY. ŚWIĘTO GROBU P. N. JEZUSA CHRYSZTUSA.)

124.

INTROITUS. Modus VII transpositus. INTROIT. Ton VII transponowany.

In di - e il - - - la

e - rit ra - dix Jes - se, qui stat in si - gnum po - pu - ló - rum:

i - psum gen - tes de - pre - ca - bún - - tur, al - le - lú - ja:

et e - - rit se - púl - chrum e - jus glo - - ri - ó - - sum,

al - le - lú - ja, al - le - - - lú - - ja.

Ps. Flú - mi - nis ím - pe - tus lae - tí - fi - cat ci - vi - tá - - tem De - i:

Musical score for the first system, featuring a treble and bass clef with piano accompaniment and a vocal line.

san - cti - fi - cá - vit ta - ber - ná - cu - lum su - um Al - - - tis - si - me.

Musical score for the second system, featuring a treble and bass clef with piano accompaniment and a vocal line.

V Gló - - - ri - a Pa - tri et Fí - li - o, et Spi - rí - tu - i san - cta. Si - cut e - rat

Musical score for the third system, featuring a treble and bass clef with piano accompaniment and a vocal line.

in prin - cí - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - ló - rum. A - men.

Musical score for the fourth system, featuring a treble and bass clef with piano accompaniment and a vocal line.

Repetitur INTROITUS ad PSALMUM.  
Powtarza się INTROIT do PSALMU.

ALLELUJA. Modus II transpositus. Ton II trasponowany.

Al - le - - lú - ja. a.

Musical score for the fifth system, featuring a treble and bass clef with piano accompaniment and a vocal line.

V. Qui ex-spé - ctant mor - tem, et non ve - - nit qua - si ef - fo - di-én - tes,

the-sáu - rum, gau - dent - que ve - he-mén - - ter, cum in - vé - -

ne-rint se - púl - - - chrum.

Modulatio ad 2 Alleluja. Modulacja do 2 Alleluja.

Al - le lú - - ja, a.

V. Cur - ré - bant du-o si - mul,

et il - le á - li-us di-scí - - - pu-lus prae - cu - cúr-rit cí - ti-us Pe - tro,

et ve - - - nit pri - or ad mo - - nu - - mén - tum.

Alleluja, ut supra.  
Alleluja, jak wyżej.

OFFERTORIUM. Modus VII transpositus. Ton VII transponowany.

Trans-í - - - bo

in lo - cum ta - ber-ná - cu-li ad - mi-rá - bi-lis, us - que ad

do - mum De - i, al - le - - - lú - - - ja.

COMMUNIO. Modus V transpositus. Ton V transponowany.

Be-á - tus, qui au - dit me,

et qui ví - gi-lat ad fo - - res me - as quo-tí - di-e et ob - sér - vat

ad po - stes ó - sti - i me - i, Al-le - - - lú - - - ja.

