

Zeszyt I.

Wydanie nowe poprawione

Początki gry na skrzypcach

ułożyt

ANTONI SANGER.

PRAWA WŁASNOŚCI ZASTRZEŻONE

T. GIESZCZYKIEWICZ  
KSIĘGARNIA I SKŁAD NUT  
(DAWNIEJ A. PIWARSKI i SKA)  
Kraków, św. Jana 3



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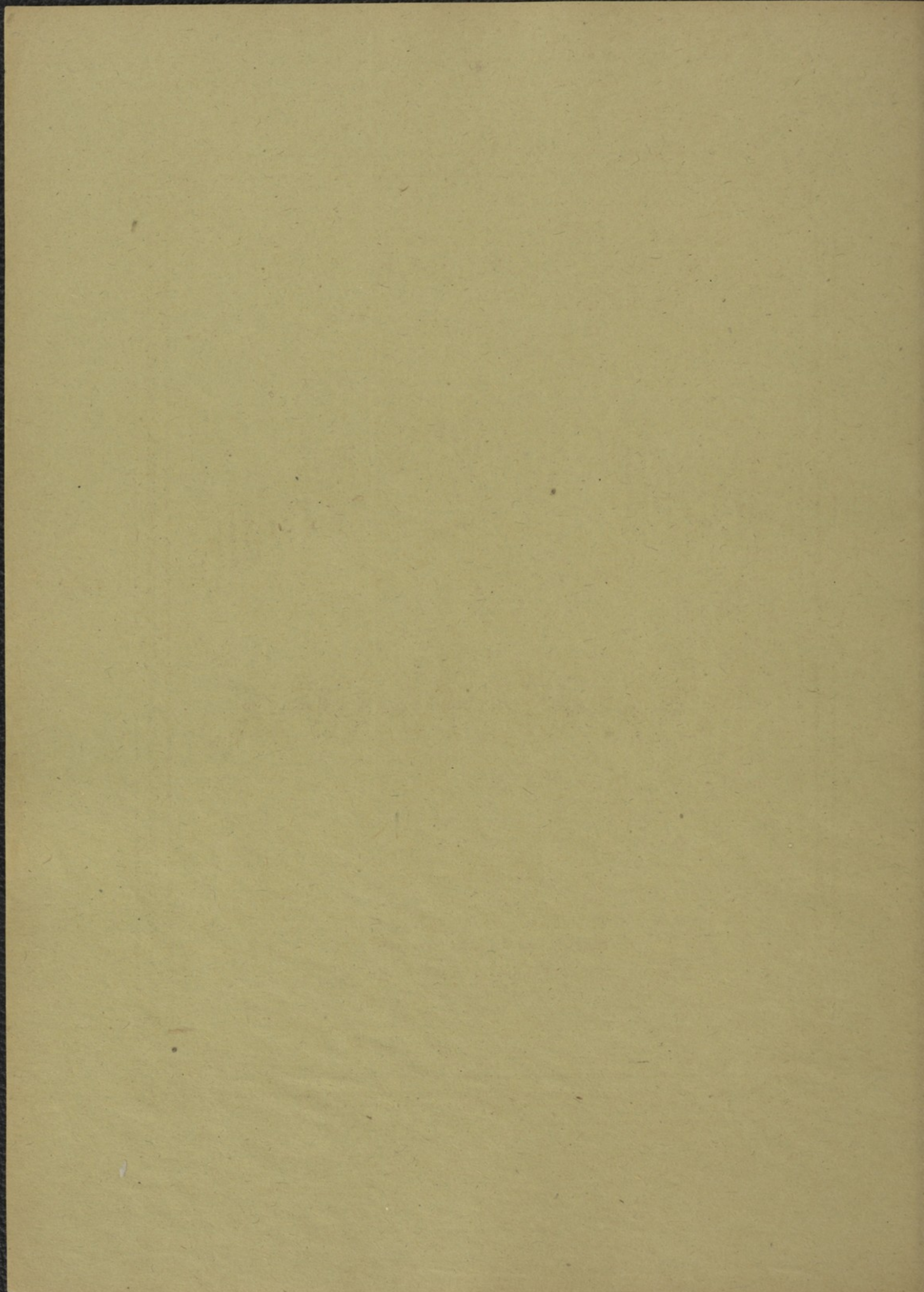
# Początki gry na skrzypcach



ER.

PRAWA WŁASNOŚCI ZASTRZEŻONE

T. GIESZCZYKIEWICZ  
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ANTONI LANGER.

PRAWA WŁASNOŚCI ZASTRZEŻONE

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## Uwaga

Gdy uczeń przyswoi sobie należyte trzymanie skrzypiec i nauczy się pociągać smyczkiem, ma grać zrazu na strunach A i D, na których układ palców jednaki. Następnie przechodzi do ćwiczeń na strunie G, uczy się łączyć nuty i poczyną posługiwać się czwartym palcem, który jednak i wśród poprzednich ćwiczeń ma być ponad strunami wyprostowany. Dalsze ćwiczenia z użyciem znaków chromatycznych w tonacjach dur i mol ułożono tak, ażeby uczniowi nie sprawiały trudności.

Po przegraniu niniejszych początków zaleca się dla nabycia wprawy w pierwszej pozycji:

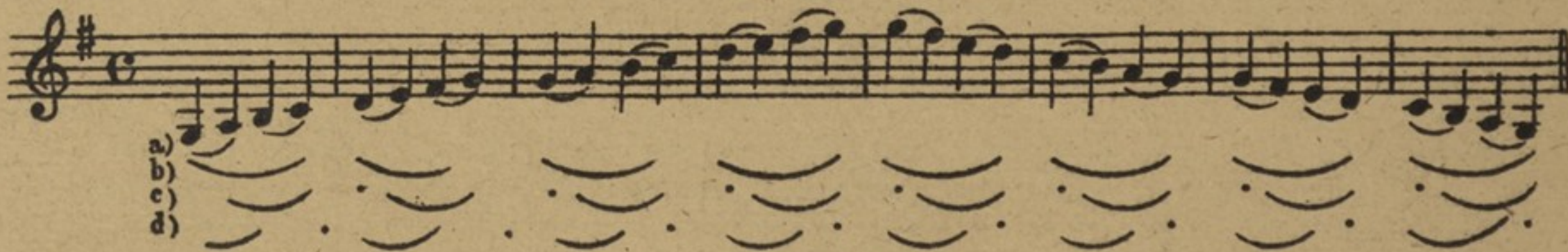
**Mazas**, op. 85. — 15 Duos abécédaires.

**Pleyel**, op. 8. — Duos.

**Dancla**, op. 123. Petite école de la mélodie (Skrzypce i fortepian).  
Zeszyt 1 i 2.

**Adam Wroński**, wieniec ulubionych melodyj narodowych. (Skrzypce solo i skrzypce z fortepianem). Zeszyt 1, 2 i 3.

Numer: 45.58.61.64.67.69.71.73.75 i 77 należy ćwiczyć w następujący sposób:



Mus. III. 61940

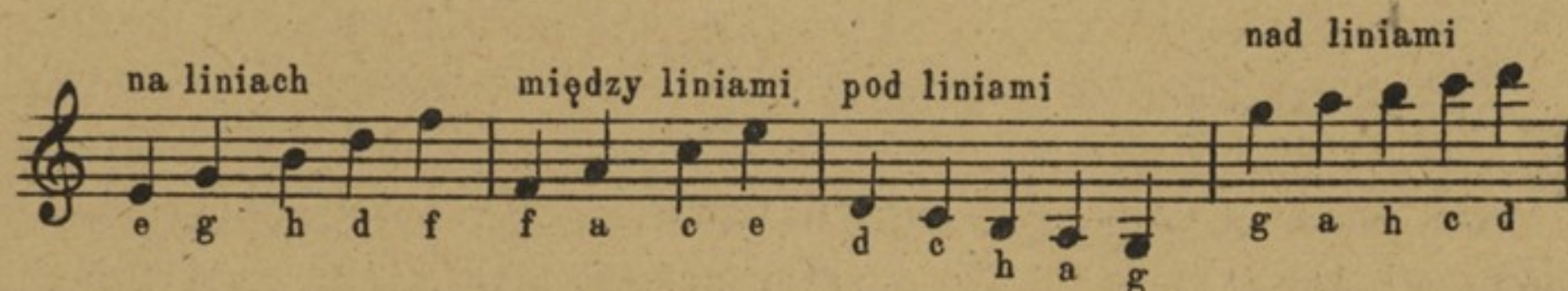
1946 eo 16 87

## Wiadomości wstępne

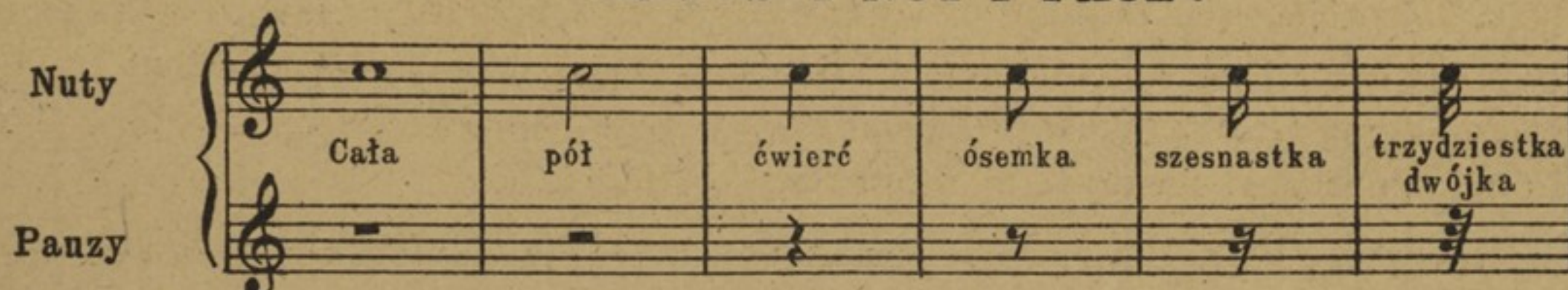


Nuty pisze się na pięciu liniach, które się liczy od dołu ku górze. Znak obok umieszczony (na drugiej linii) nazywa się kluczem wiolinowym.

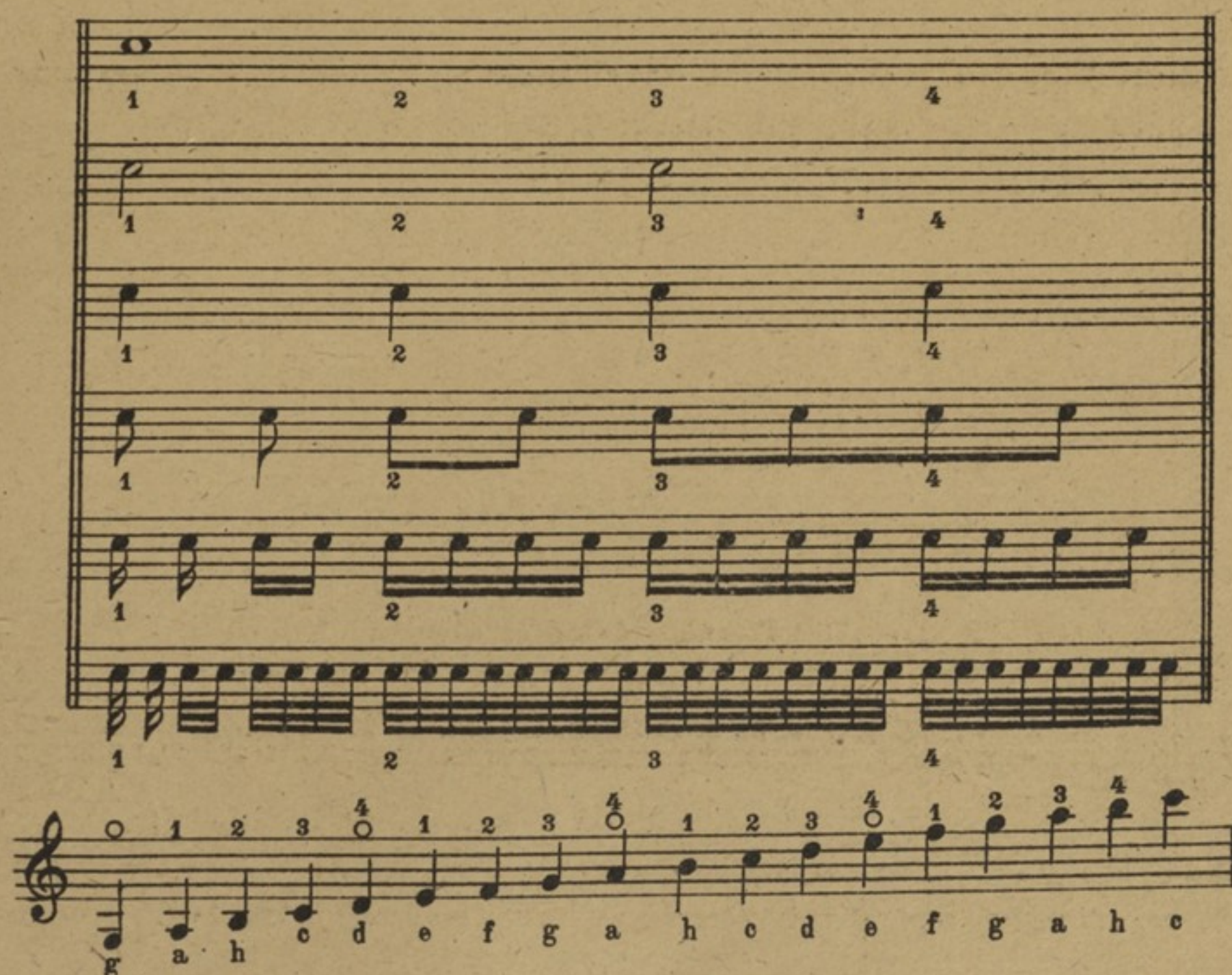
### NAZWY NUT.



### O WARTOŚCI NUT I PAUZ.



### ZESTAWIENIE.



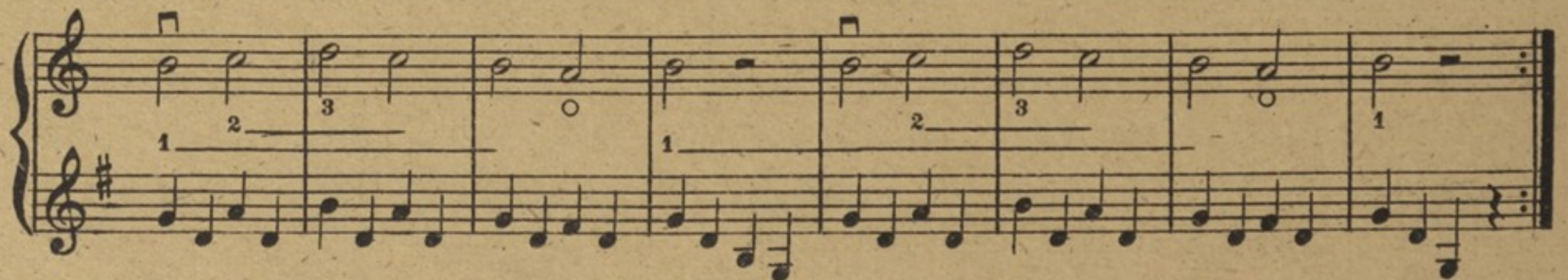
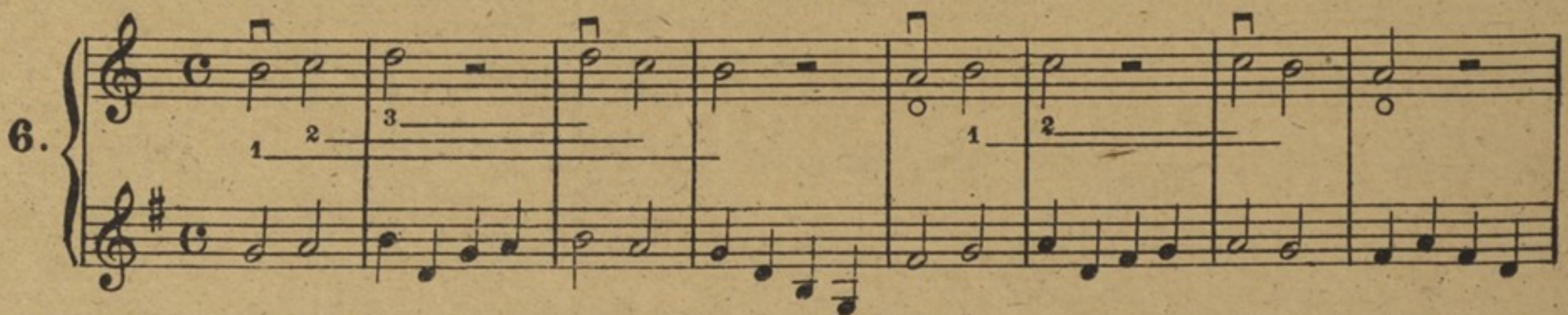
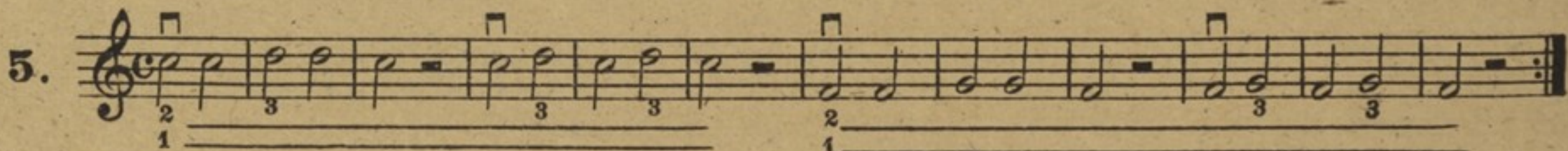
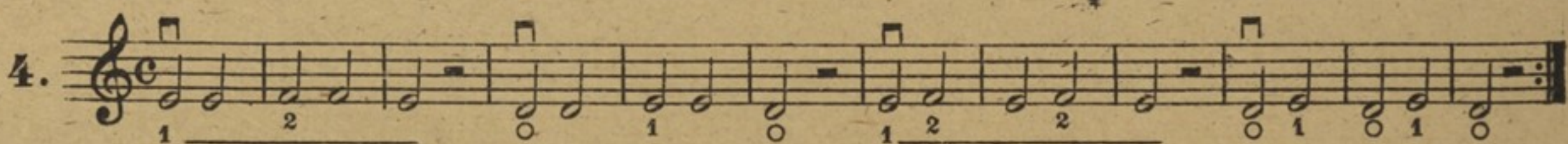
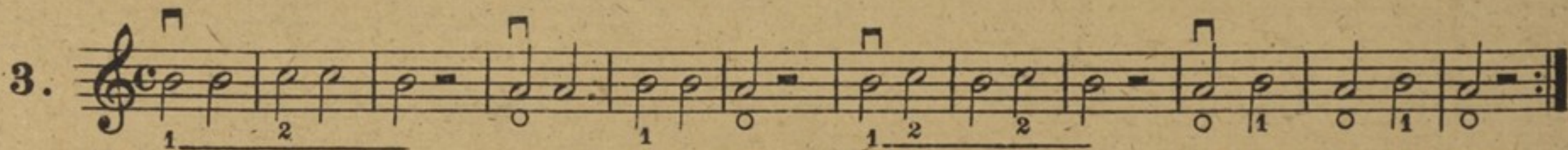
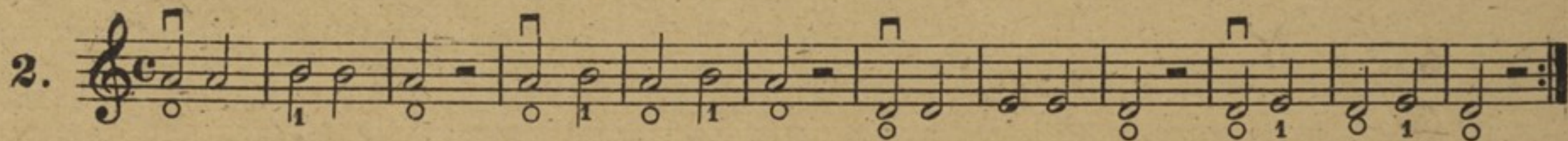
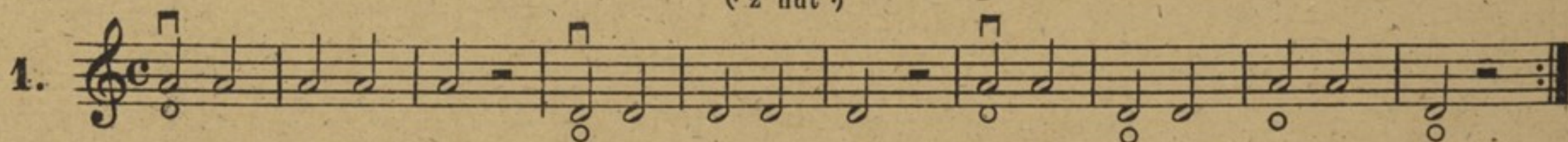
□ Smyczkiem na dół  
 V " ku górze

# ĆWICZENIA NA STRUNIE A i D

w wolnem tempie i całym smyczkiem  
 (na pamięć)



(z nut)



7.

Exercise 7 consists of eight measures. The right hand (treble clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 1, 2, 1. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 1, 2, 1. The key signature is C major and the time signature is common time (C).

Exercise 7 continues with measures 9-16. The right hand plays eighth notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2. The left hand plays eighth notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2. The key signature is C major and the time signature is common time (C).

8.

Exercise 8 consists of eight measures. The right hand (treble clef) plays a sequence of eighth notes with fingerings 1, 3, 2, 1, 2, 1, 2, 1. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2. The key signature is C major and the time signature is common time (C).

Exercise 8 continues with measures 9-16. The right hand plays eighth notes with fingerings 3, 3, 2, 1, 2, 1, 2, 1. The left hand plays eighth notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2. The key signature is C major and the time signature is common time (C).

9.

Exercise 9 consists of eight measures. The right hand (treble clef) plays a sequence of eighth notes with fingerings 1, 3, 2, 1, 2, 2, 1, 2. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The key signature is C major and the time signature is common time (C).

Exercise 9 continues with measures 9-16. The right hand plays eighth notes with fingerings 3, 3, 2, 1, 2, 1, 2, 1. The left hand plays eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The key signature is C major and the time signature is common time (C).

10.

Exercise 10 consists of 8 measures. The right hand (treble clef) features a melody with eighth and sixteenth notes, including triplets and a four-measure rest in measure 4. The left hand (bass clef) provides a steady accompaniment of eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated for the right hand.

Measures 9-16 of exercise 10. The right hand continues the melodic pattern with various rests and fingerings. The left hand maintains the eighth-note accompaniment. The exercise concludes with a double bar line and repeat dots.

11.

Exercise 11 consists of 8 measures. The right hand (treble clef) has a melody with eighth notes and rests, using fingerings 1, 2, and 3. The left hand (bass clef) plays a continuous eighth-note accompaniment.

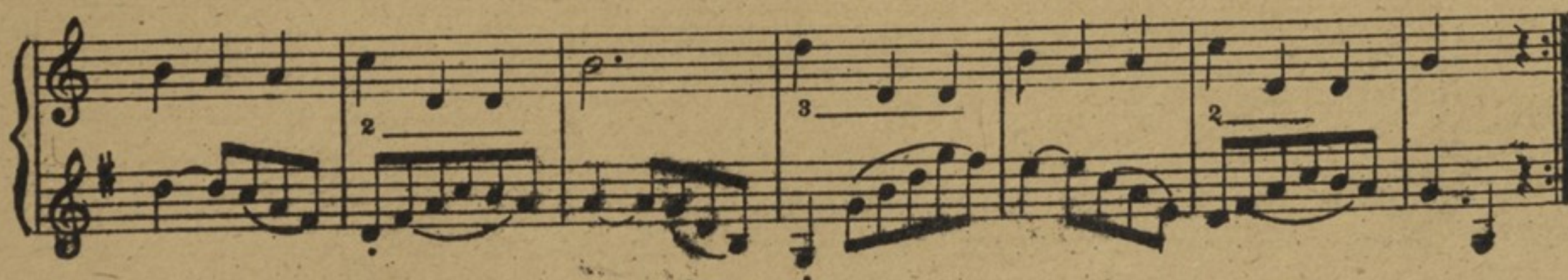
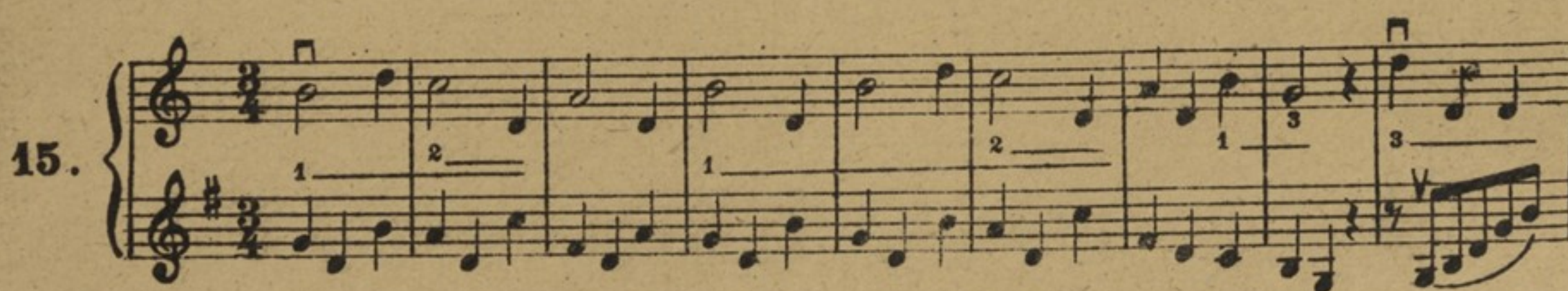
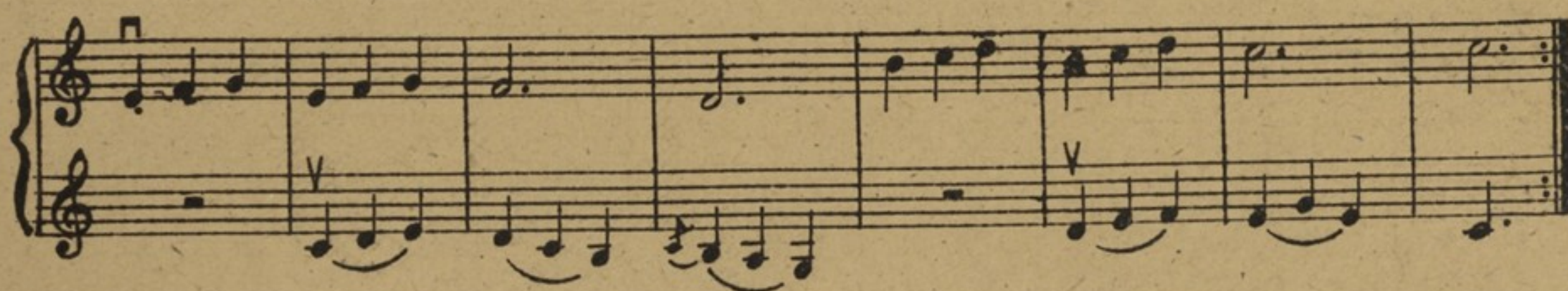
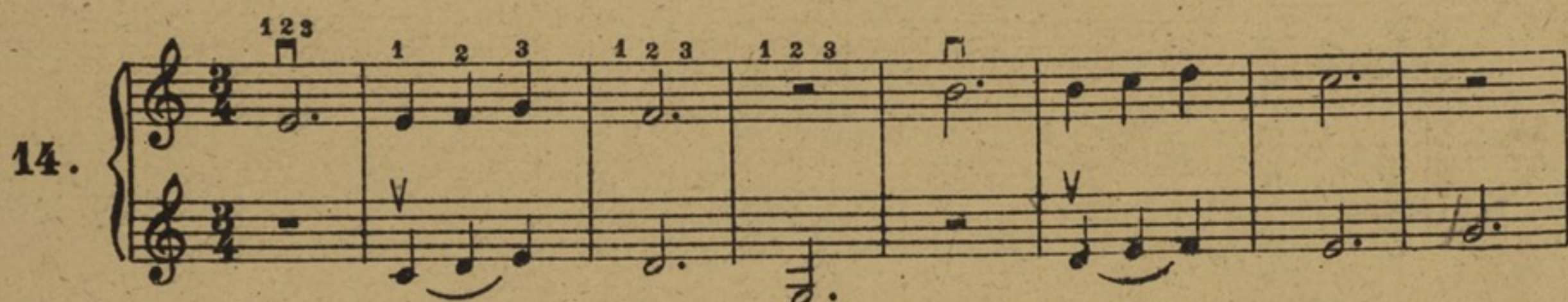
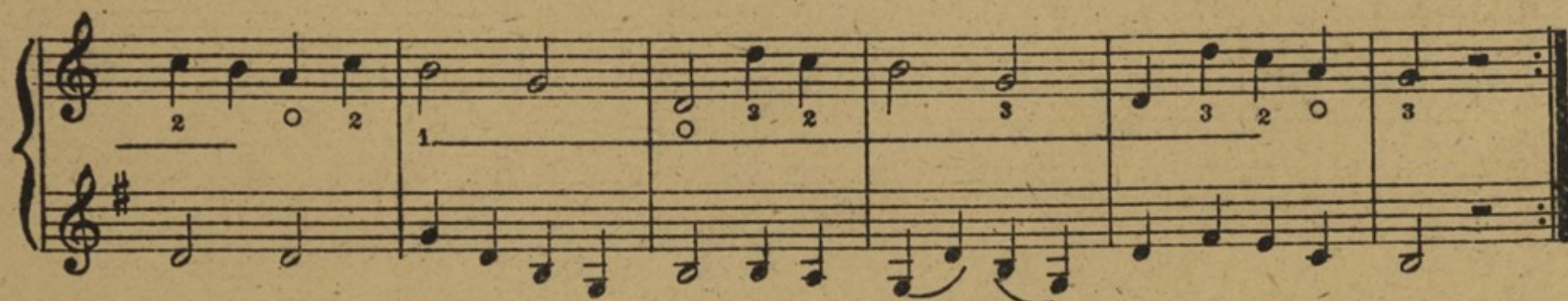
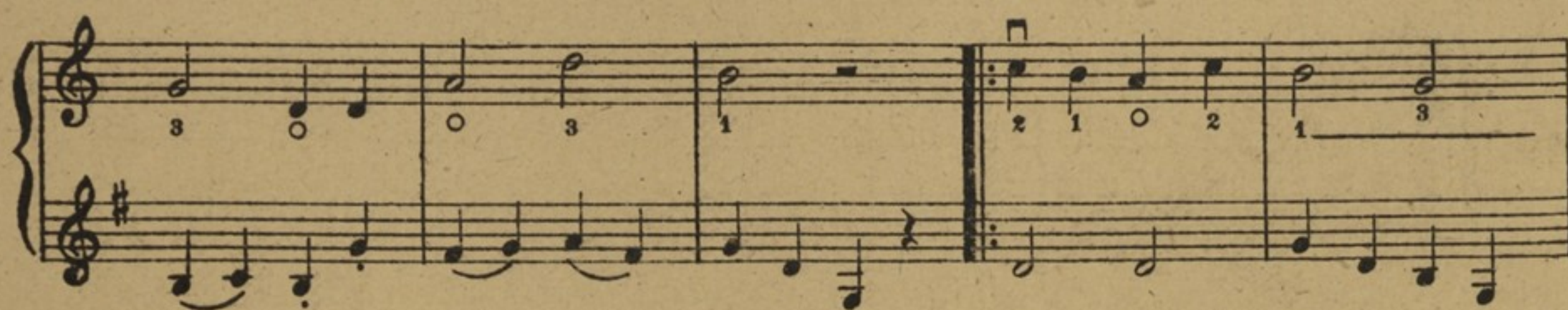
Measures 9-16 of exercise 11. The right hand continues the melodic line with fingerings 1, 2, and 3. The left hand continues the eighth-note accompaniment. The exercise ends with a double bar line and repeat dots.

12.

Exercise 12 consists of 8 measures. The right hand (treble clef) features a melody with eighth notes and a five-measure rest in measure 5, marked with a 'V' (fermata). The left hand (bass clef) plays an eighth-note accompaniment. Fingering numbers 1, 2, and 3 are shown.

13.

Exercise 13 consists of 8 measures. The right hand (treble clef) has a melody with eighth notes and rests, using fingerings 1, 2, and 3. The left hand (bass clef) plays an eighth-note accompaniment. The exercise concludes with a double bar line and repeat dots.



16.

ĆWICZENIA NA STRUNIE G I ŁĄCZENIE NUT.

17.

18.

19. *Pieśń ludowa*

20. *środkiem smyczka*

21. *Fine.*

*Da Capo al Fine.*

Przedtakt

Allegretto

22.

23.

zmniejszona kwinta

24.

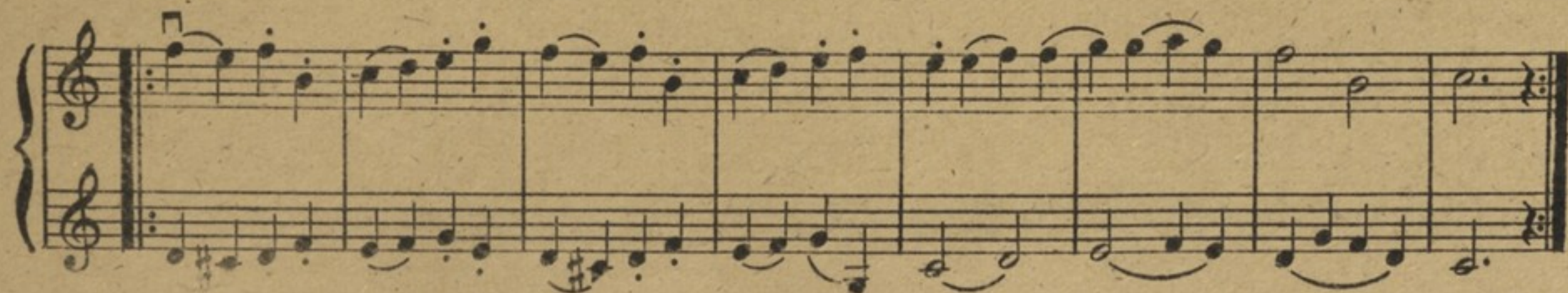
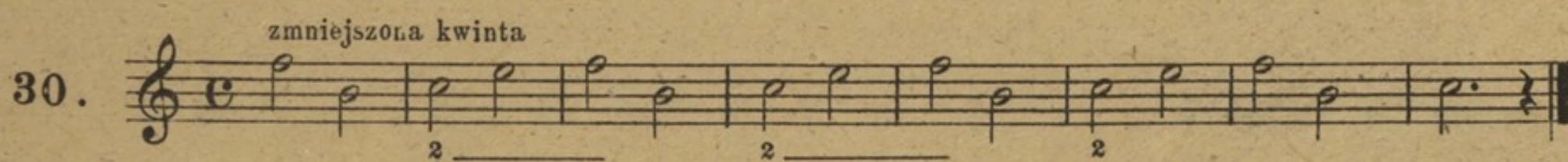
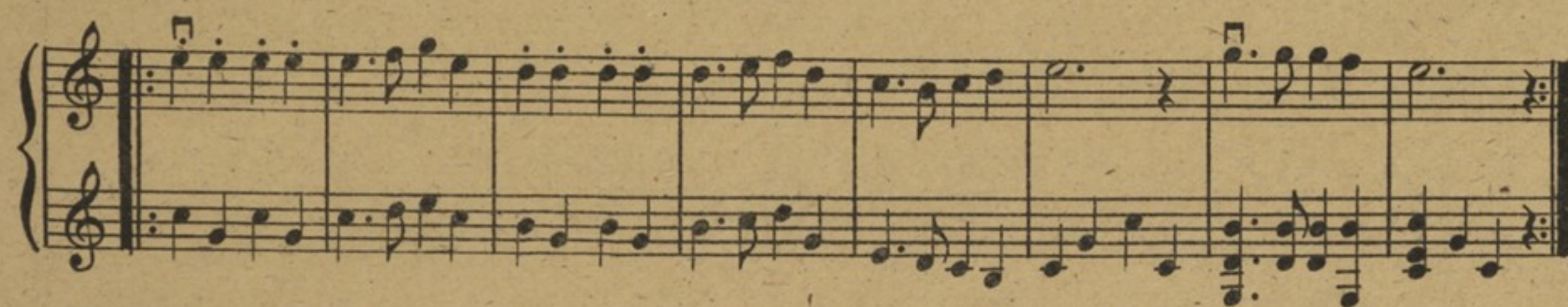
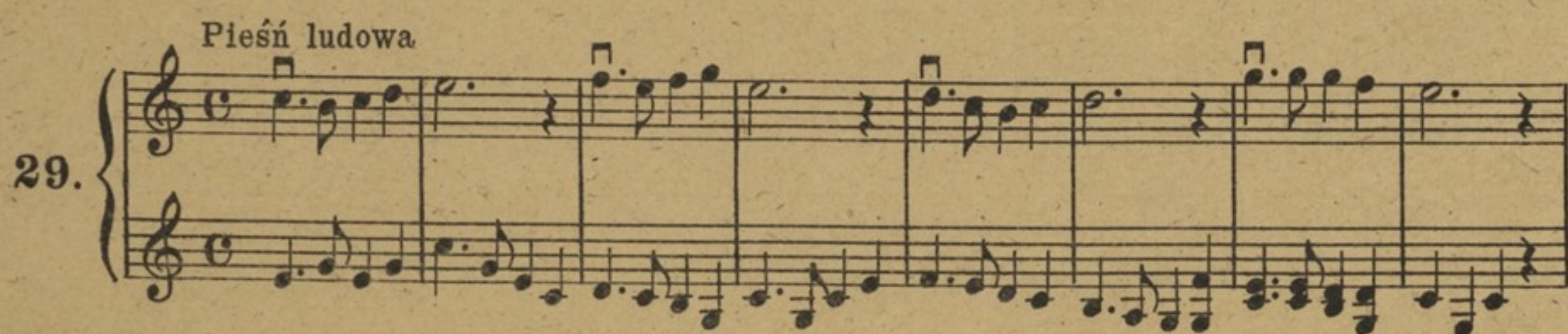
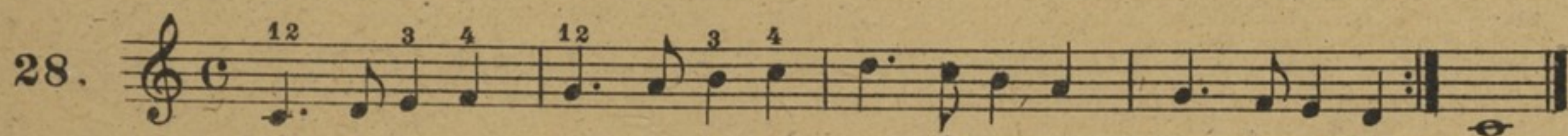
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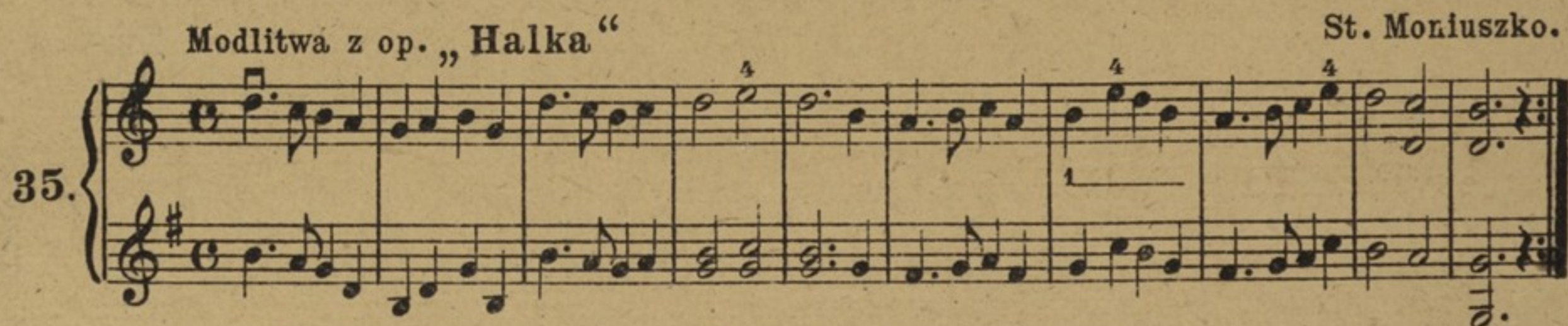
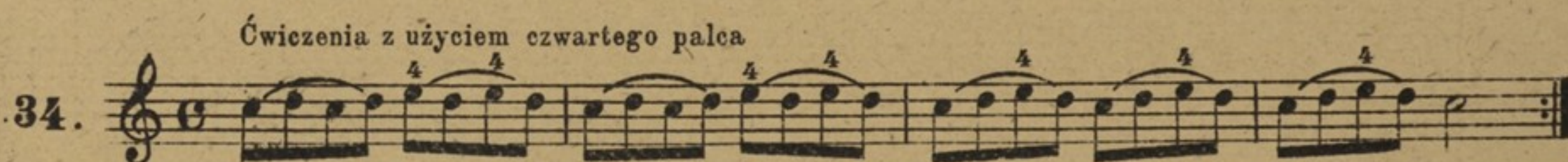
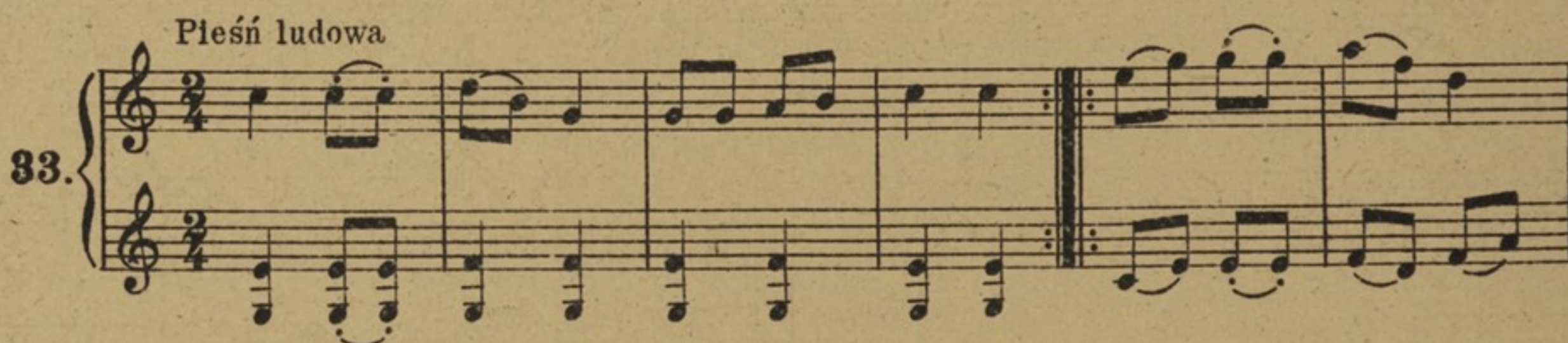
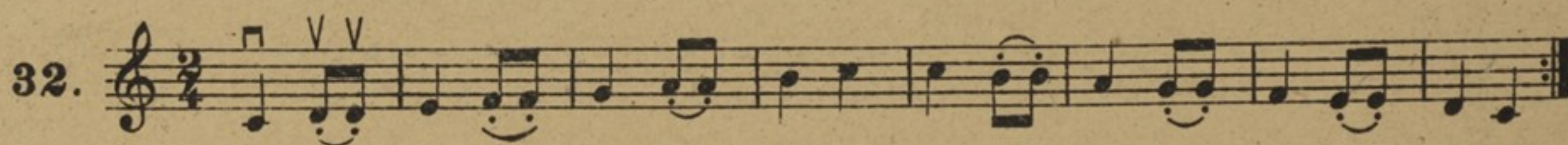
Przedtakt

## ĆWICZENIA NA STRUNIE E.

26.

27.





38. Kolenda

Handwritten musical score for 'Kolenda' in 3/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs and a 'V' marking above the second staff.

Continuation of the 'Kolenda' score. It shows two staves with a treble and bass clef. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are repeat signs and a 'V' marking above the second staff.

39.

Handwritten musical score for measure 39. It is a single staff with a treble clef and a common time signature (C). The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs and a 'V' marking above the staff.

40. Pieśń ludowa

Handwritten musical score for 'Pieśń ludowa' in 3/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs and a 'V' marking above the second staff.

41. Pieśń ludowa uczeń

Handwritten musical score for 'Pieśń ludowa uczeń' in 3/4 time. It consists of two staves. The first staff has a treble clef and a common time signature (C). The second staff has a bass clef and a common time signature (C). The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs and a 'V' marking above the second staff.

Continuation of the 'Pieśń ludowa uczeń' score. It shows two staves with a treble and bass clef. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are repeat signs and a 'V' marking above the second staff.

42.

Handwritten musical score for measure 42. It is a single staff with a treble clef and a common time signature (C). The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs and a 'V' marking above the staff.

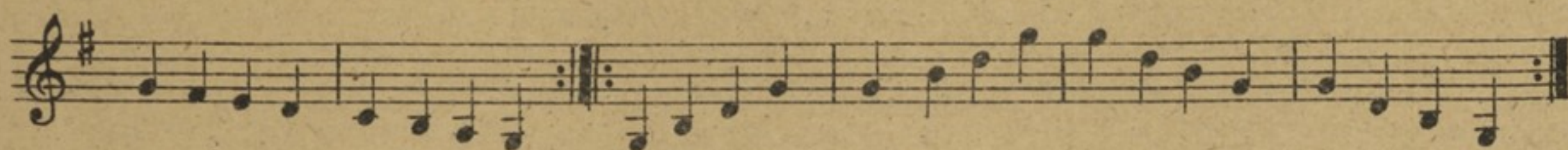
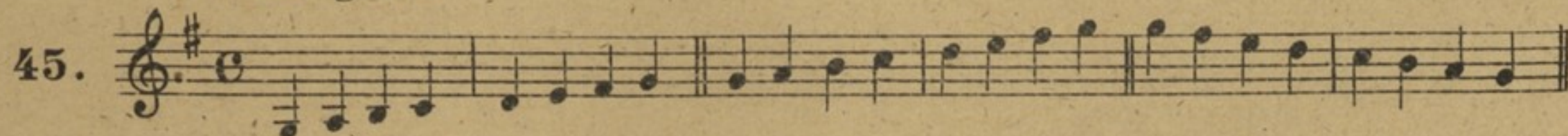
## Pieśń ludowa. (środkiem smyczka)

43.

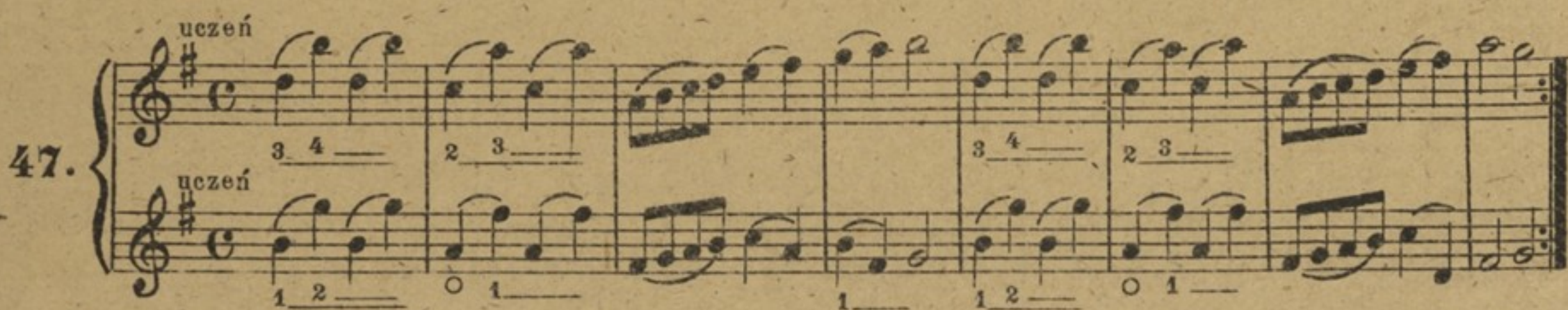
## ĆWICZENIA Z CHROMATYCZNYMI ZNAKAMI

44.

## G-dur gama



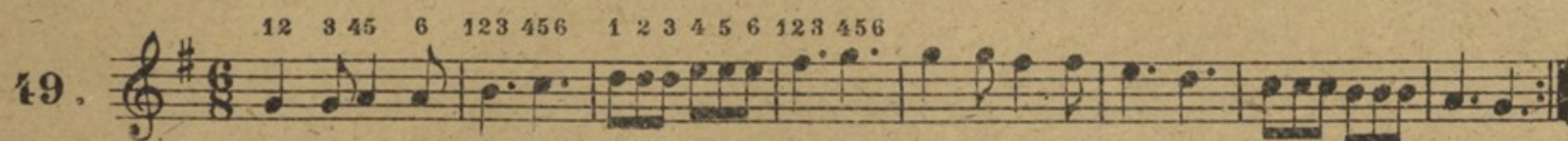
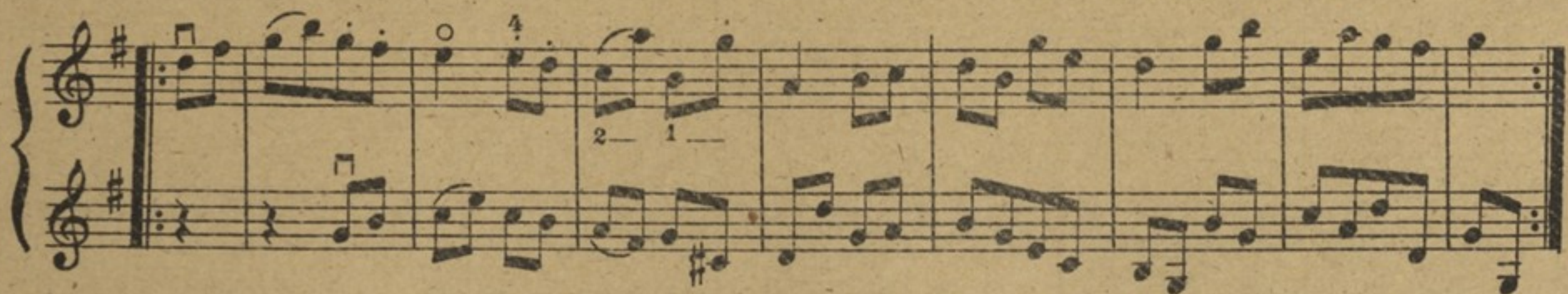
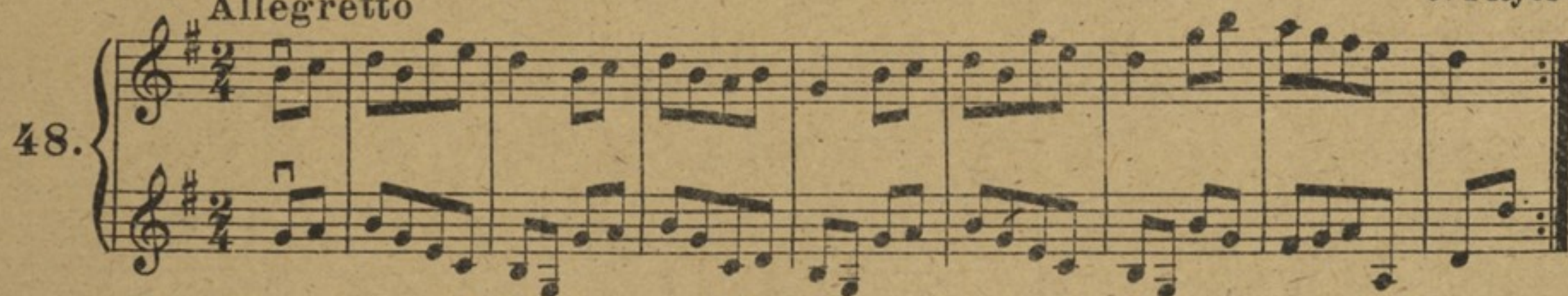
## Kolenda



## Duet.

## Allegretto

J. Pleyel.



## Zwróć w niebo Twe oczy.

50. *uczeń* *p* *uczeń*

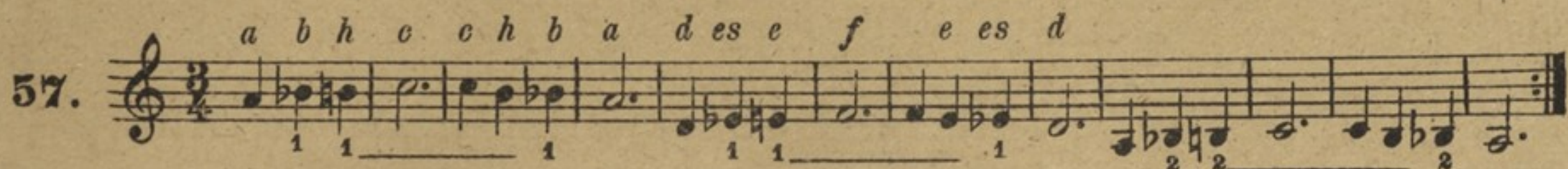
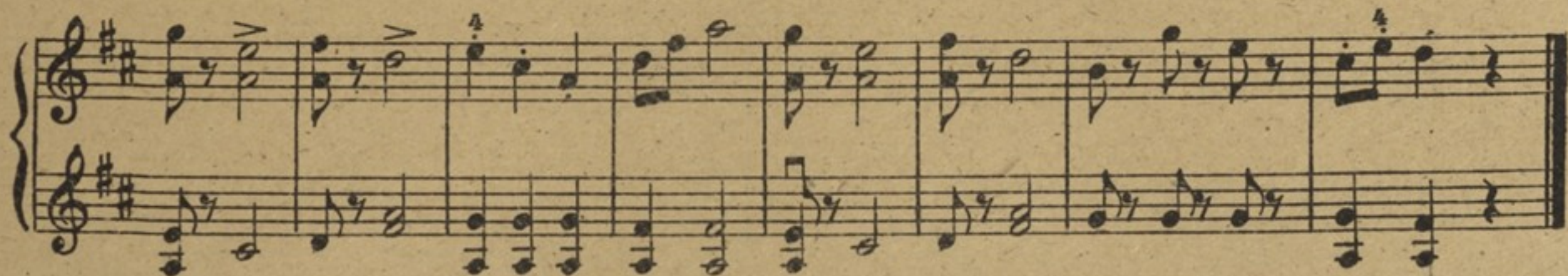
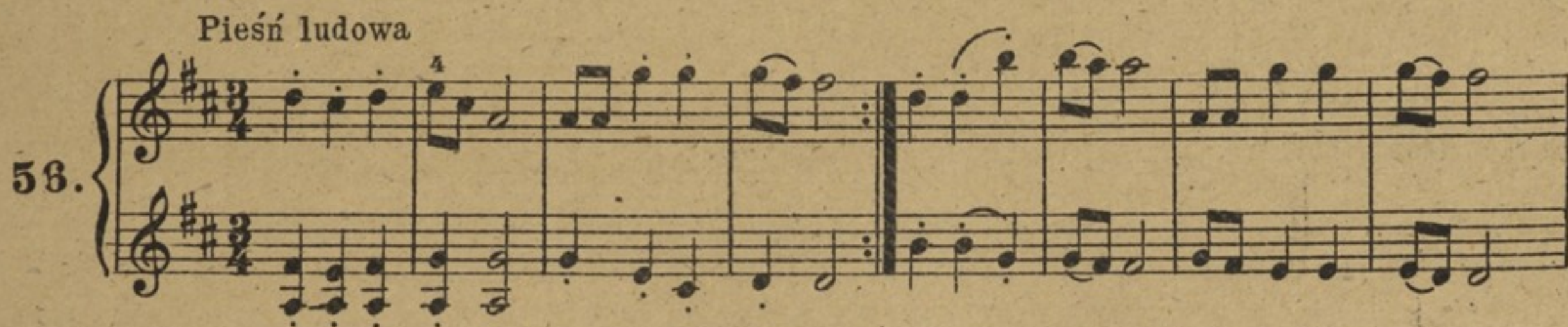
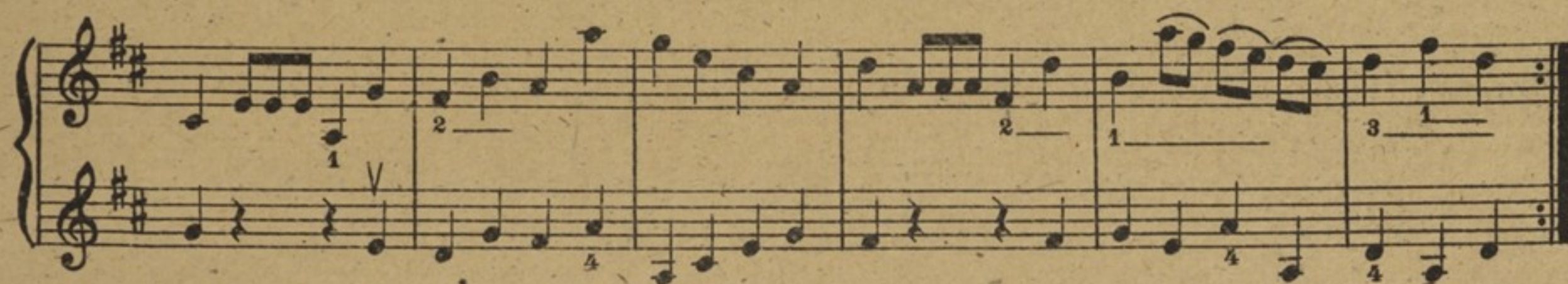
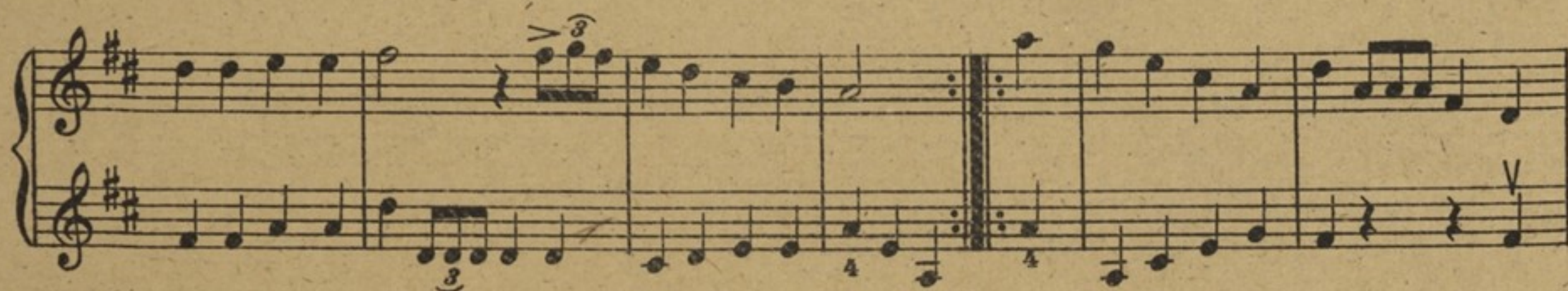
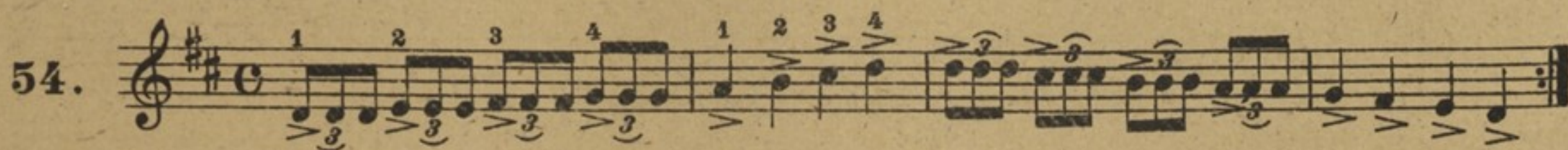
51. *uczeń* *p* *uczeń*

## D-dur gama

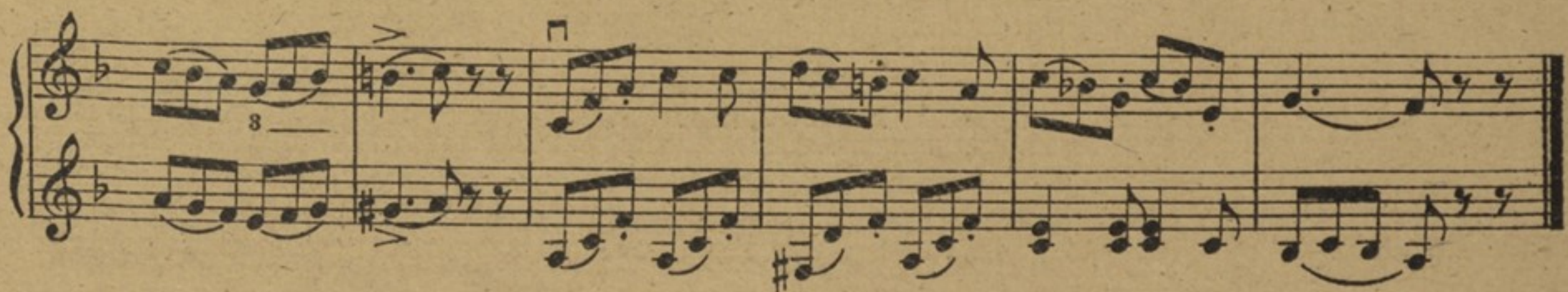
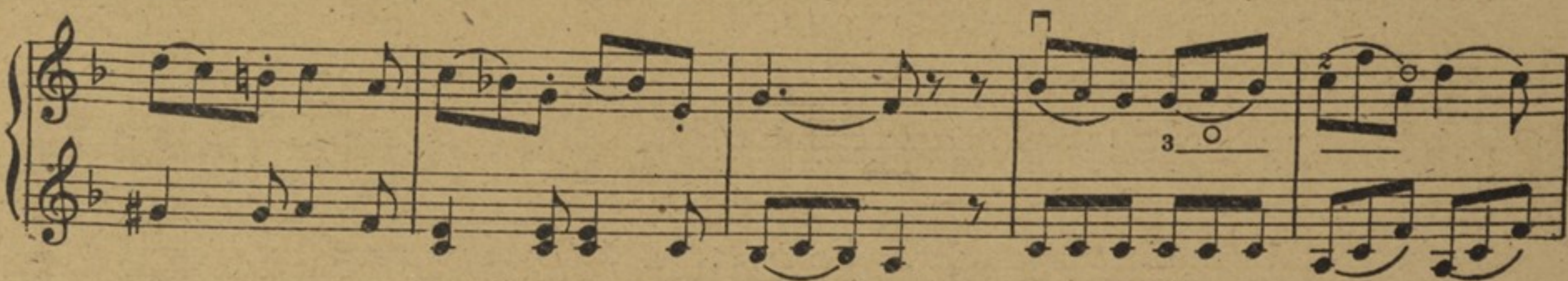
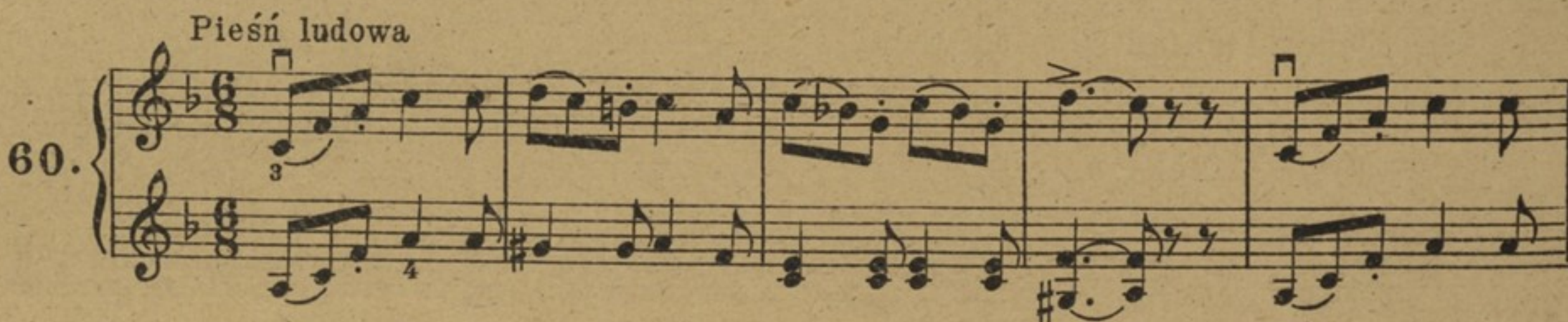
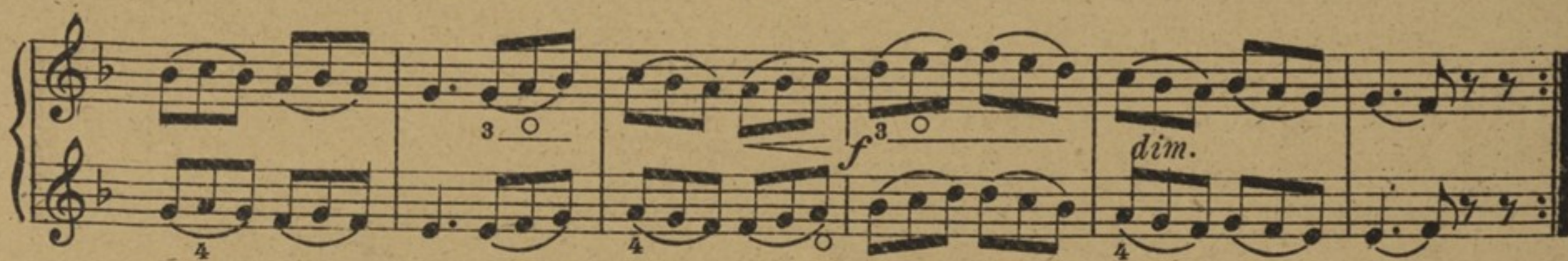
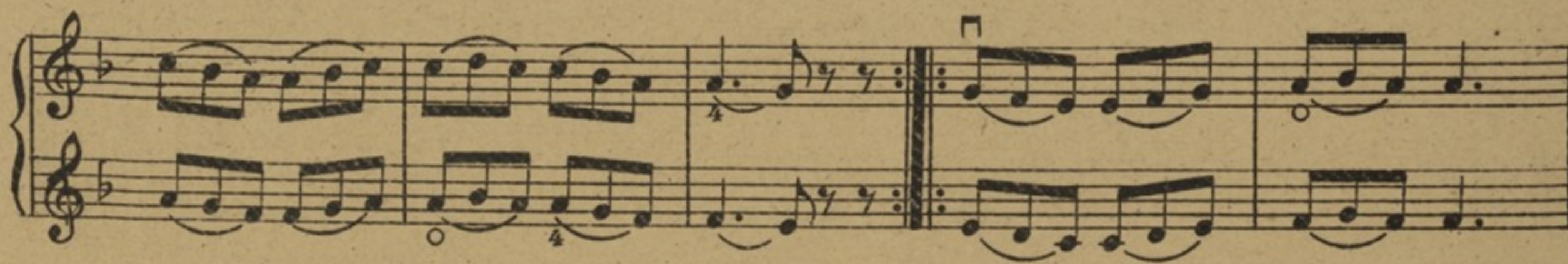
52.

Pieśń ludowa  
Moderato

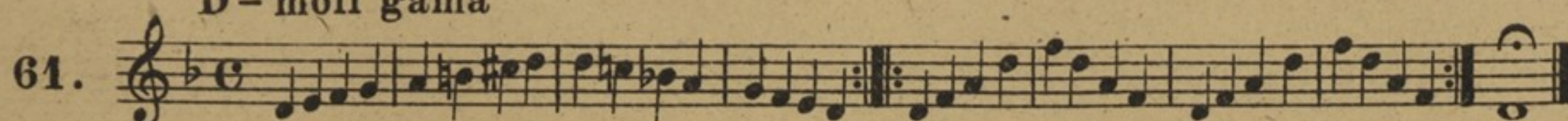
53. *uczeń* *uczeń*



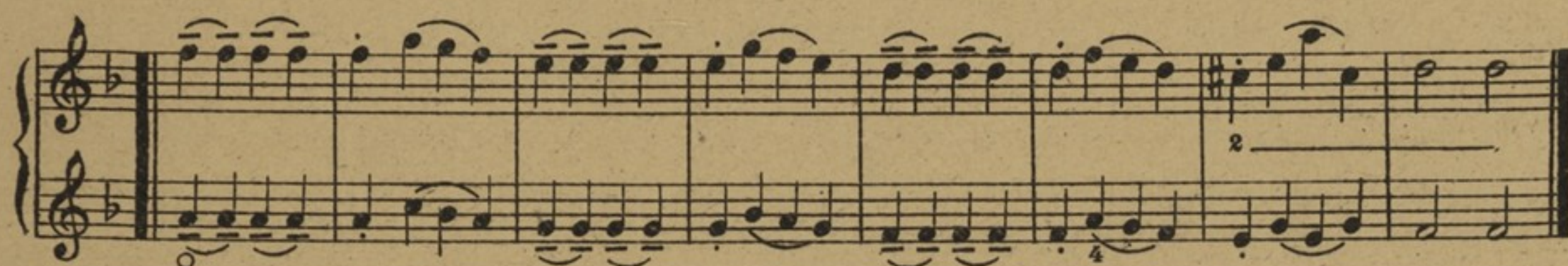
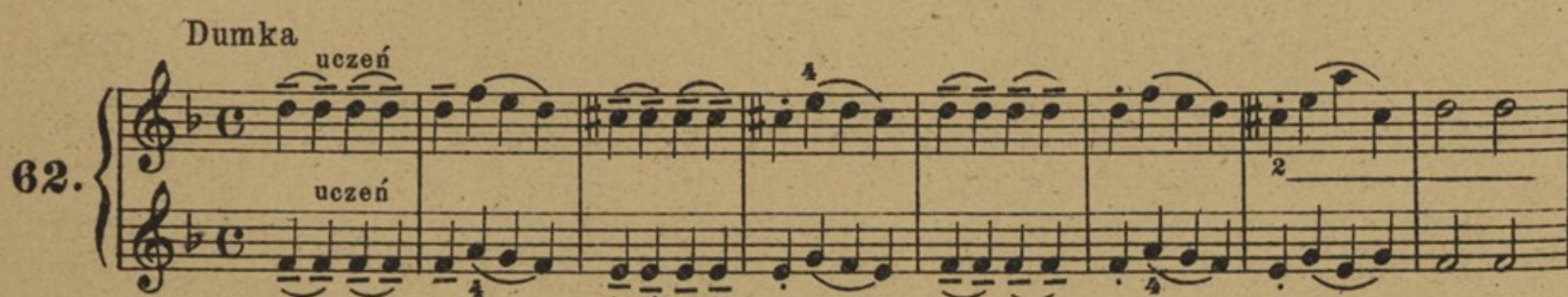
## F-dur gama



## D - moll gama



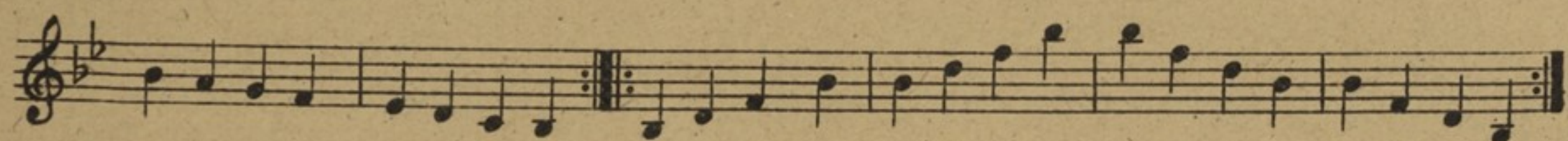
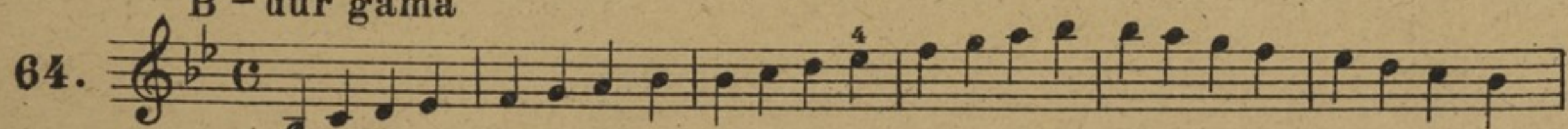
## Dumka



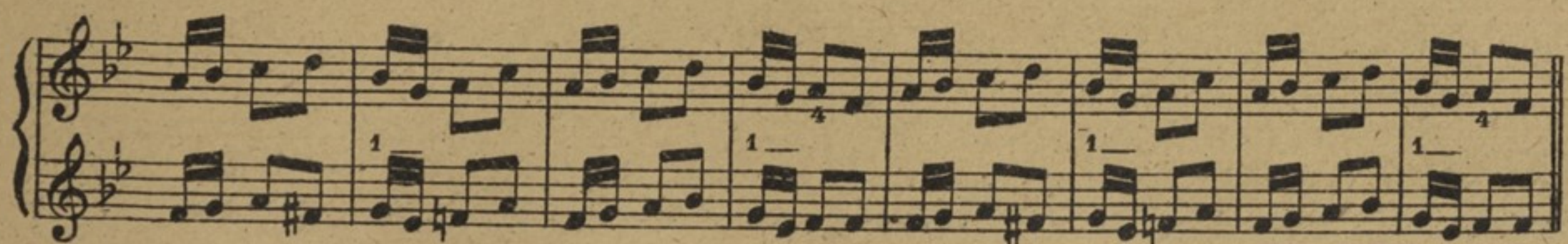
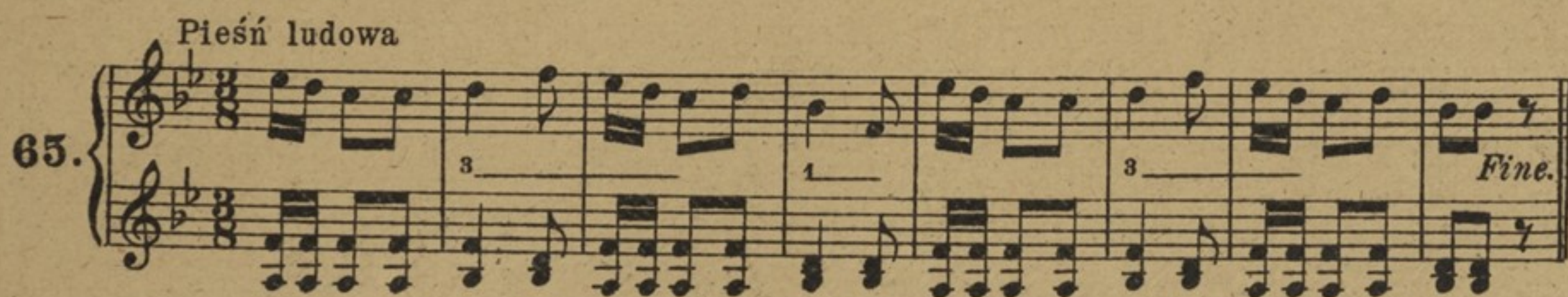
## Pieśń ludowa uczeń



## B - dur gama



## Pieśń ludowa



Da Capo al Fine.

Duet  
Presto

Gebauer

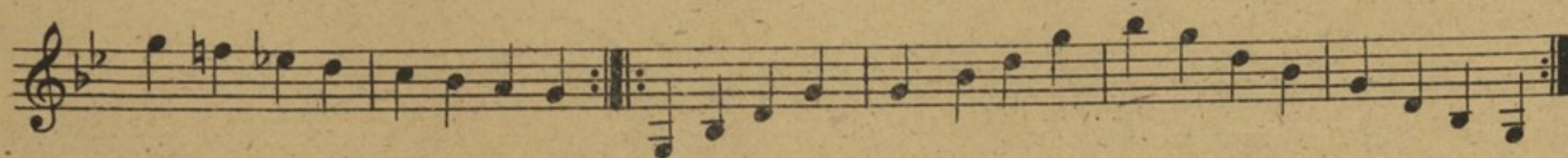
66. *p* *uczeń* *f* *p*

*Fine* *f* *mf*

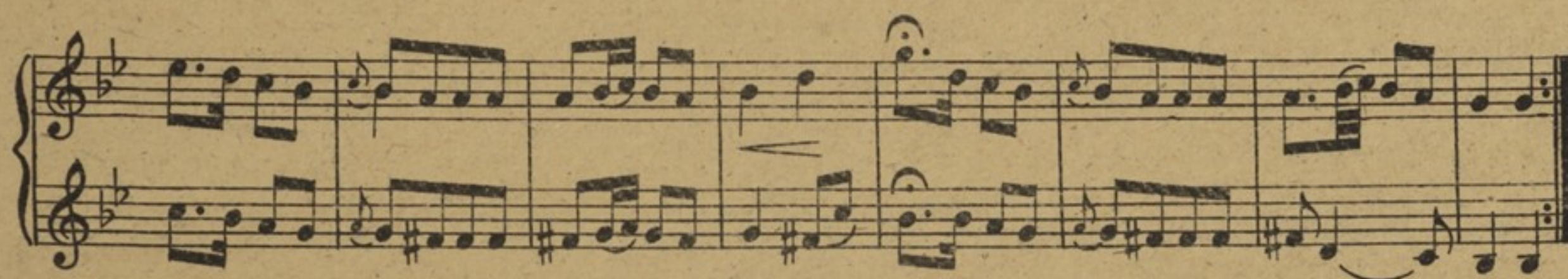
*p* *Dal Segno al Fine*

## G-moll gama

67. *c*



68. *Pieśń ludowa*  
uczeń *p* uczeń *mf*

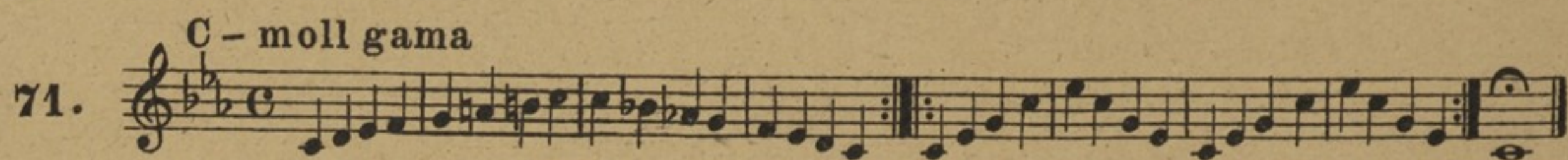


69. *Es-dur gama*

70. *Marciale*  
*f*

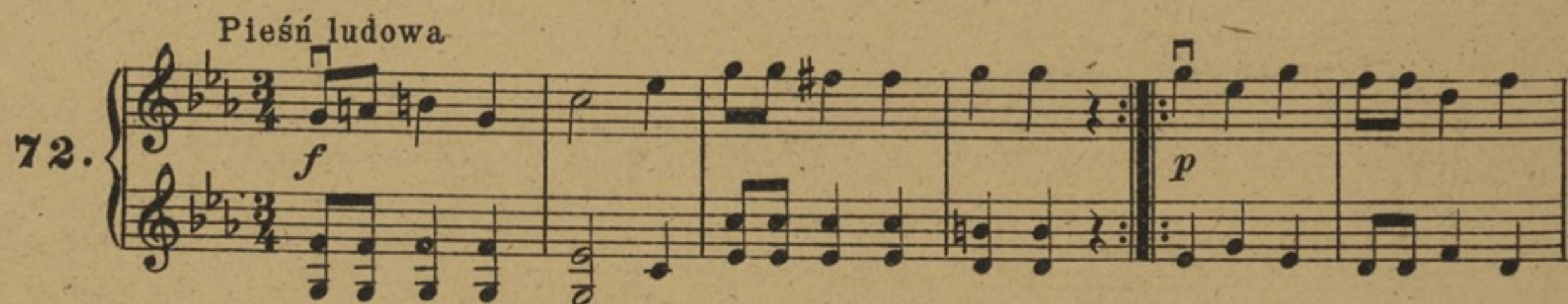


71. C - moll gama



Exercise 71 is a C minor scale in treble clef, common time. It consists of two lines of music, each with a repeat sign at the end. The first line contains the ascending scale, and the second line contains the descending scale.

72. Pieśń ludowa

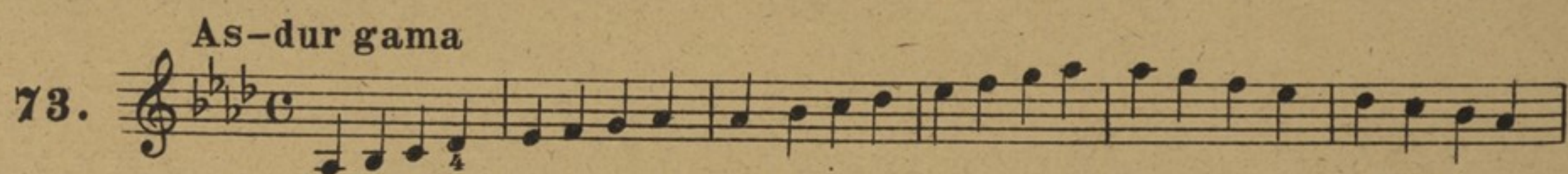


Exercise 72 is a folk song in 3/4 time, common key signature. It consists of two lines of music. The first line is marked with a forte (f) dynamic, and the second line is marked with a piano (p) dynamic. The music features a mix of eighth and quarter notes.

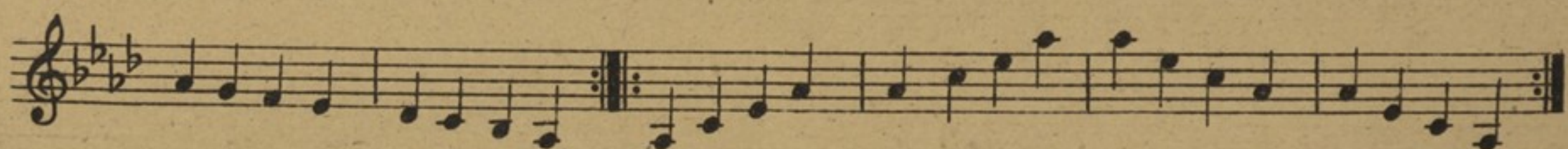


This block shows the continuation of exercise 72, featuring a piano (p) dynamic in the first line and a forte (f) dynamic in the second line. The music continues with eighth and quarter notes.

73. As - dur gama

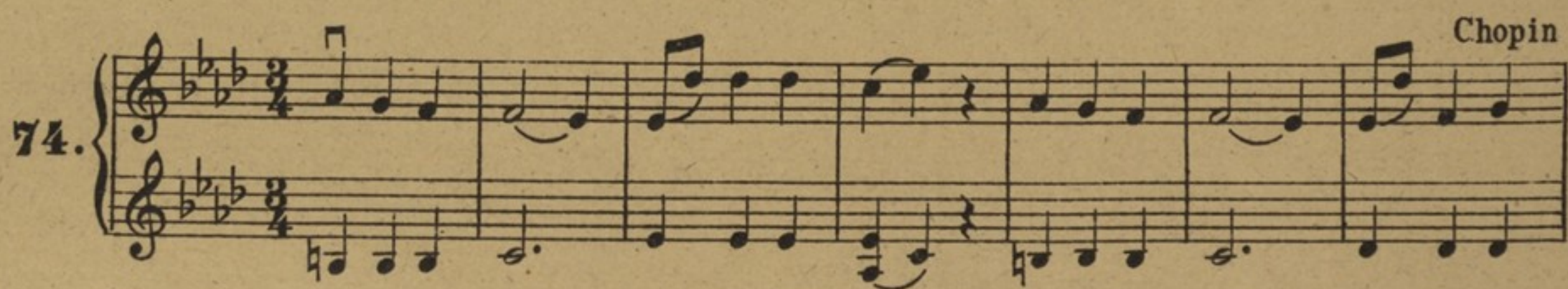


Exercise 73 is an A major scale in treble clef, common time. It consists of two lines of music, each with a repeat sign at the end. The first line contains the ascending scale, and the second line contains the descending scale.

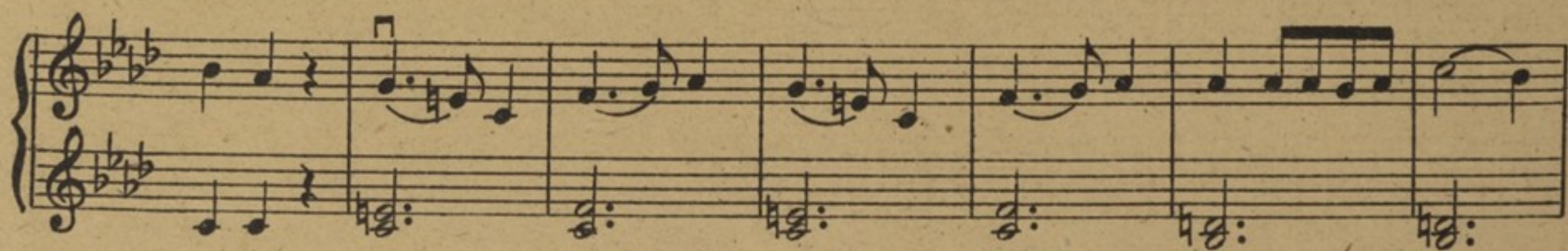


This block shows the continuation of exercise 73, featuring the descending A major scale in treble clef, common time.

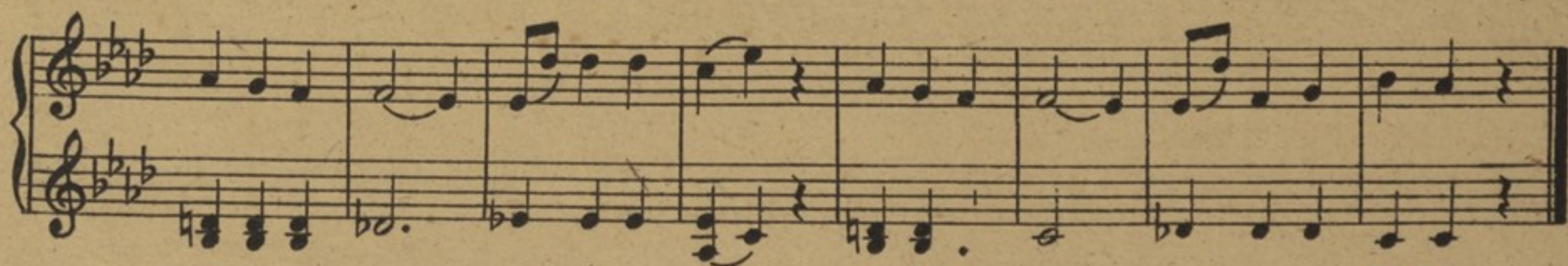
74. Chopin



Exercise 74 is a Chopin exercise in 3/4 time, common key signature. It consists of two lines of music. The first line is marked with a piano (p) dynamic, and the second line is marked with a forte (f) dynamic. The music features a mix of eighth and quarter notes.

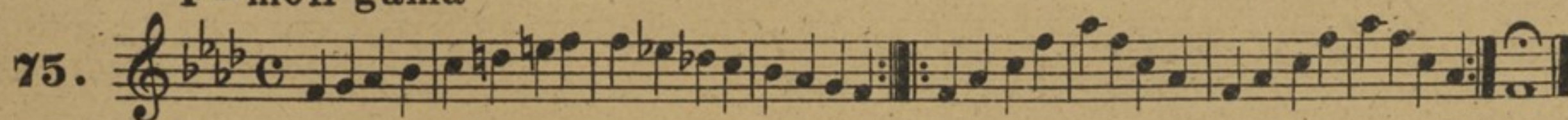


This block shows the continuation of exercise 74, featuring a piano (p) dynamic in the first line and a forte (f) dynamic in the second line. The music continues with eighth and quarter notes.

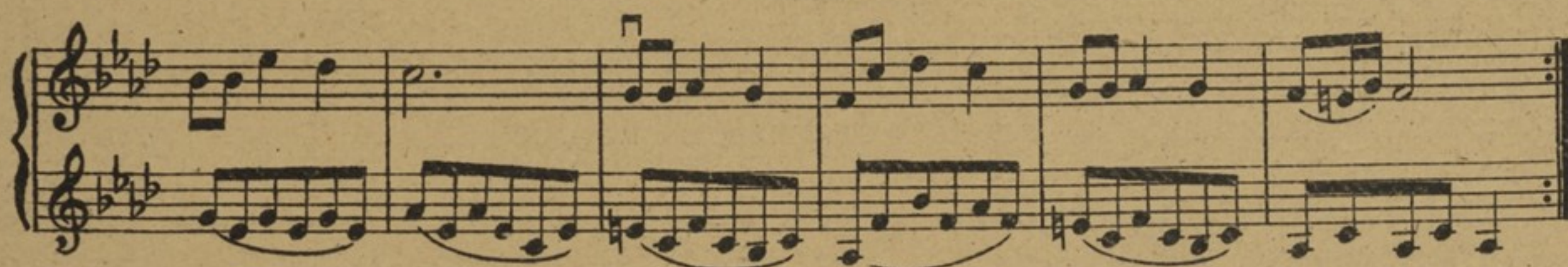
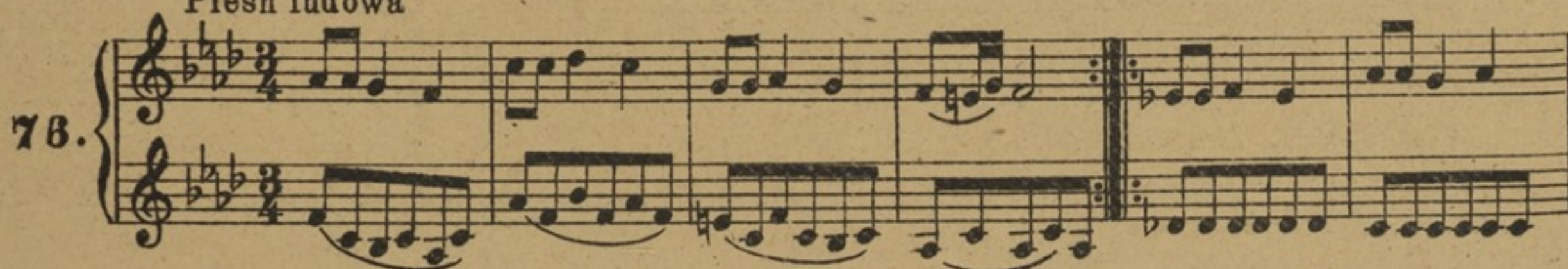


This block shows the continuation of exercise 74, featuring a piano (p) dynamic in the first line and a forte (f) dynamic in the second line. The music continues with eighth and quarter notes.

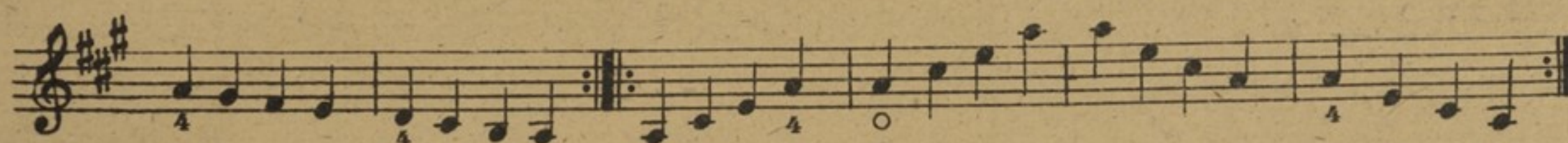
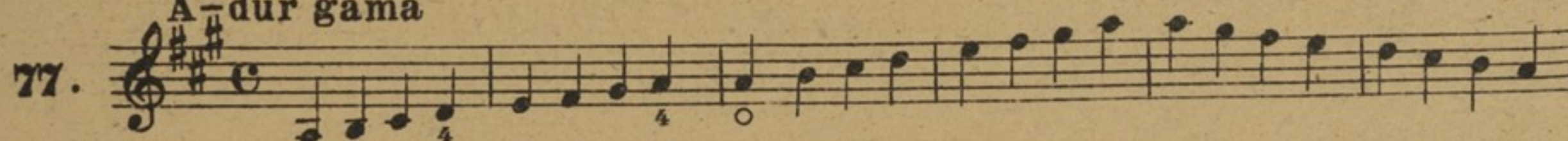
## F-moll gama



## Pieśń ludowa



## A-dur gama



## Duet

## Allegro

uczeń

Gebauer



## E-dur gama



## Allegro

St. Moniuszko

80.

## E - moll gama

81.

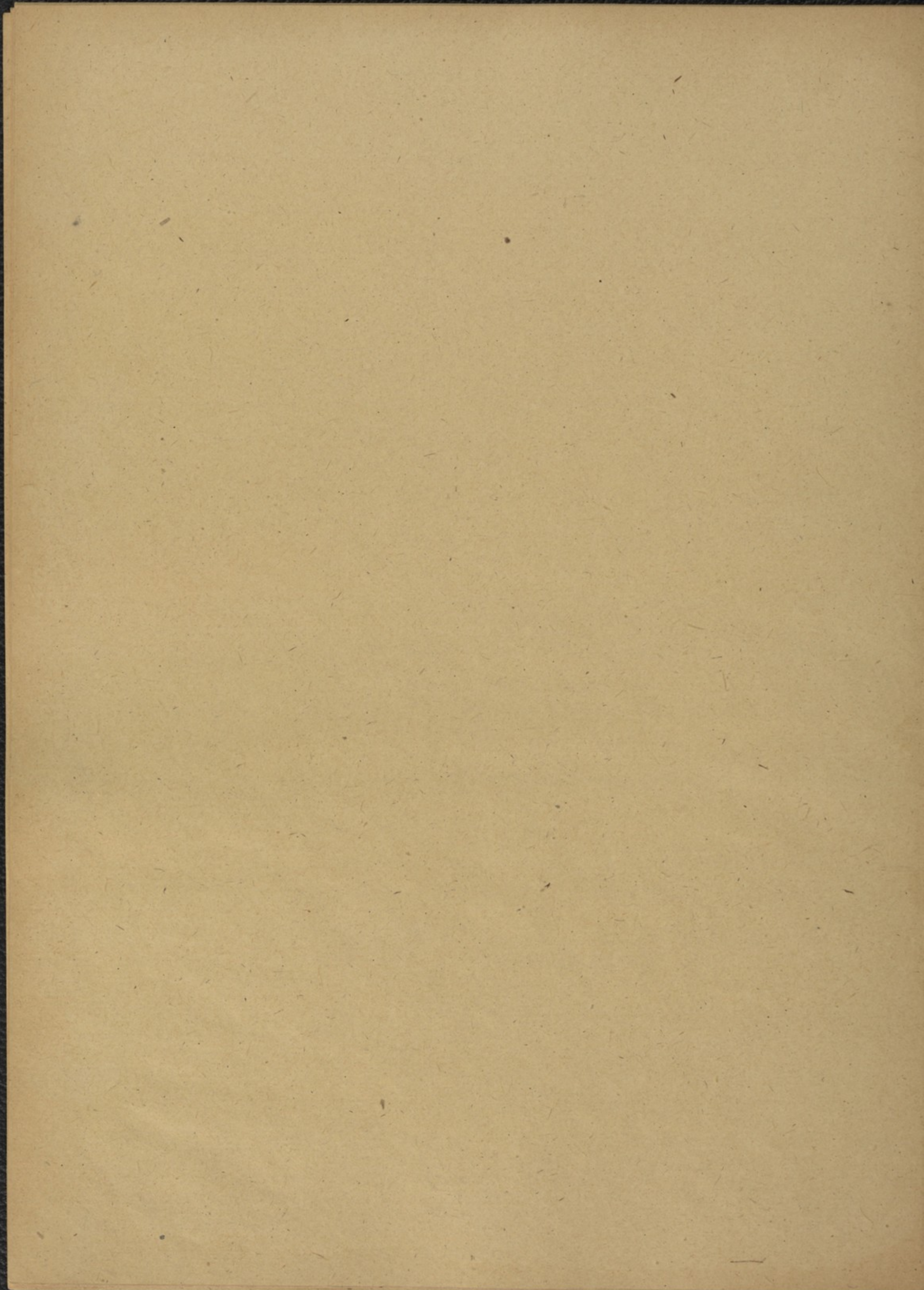
## Pieśń ludowa

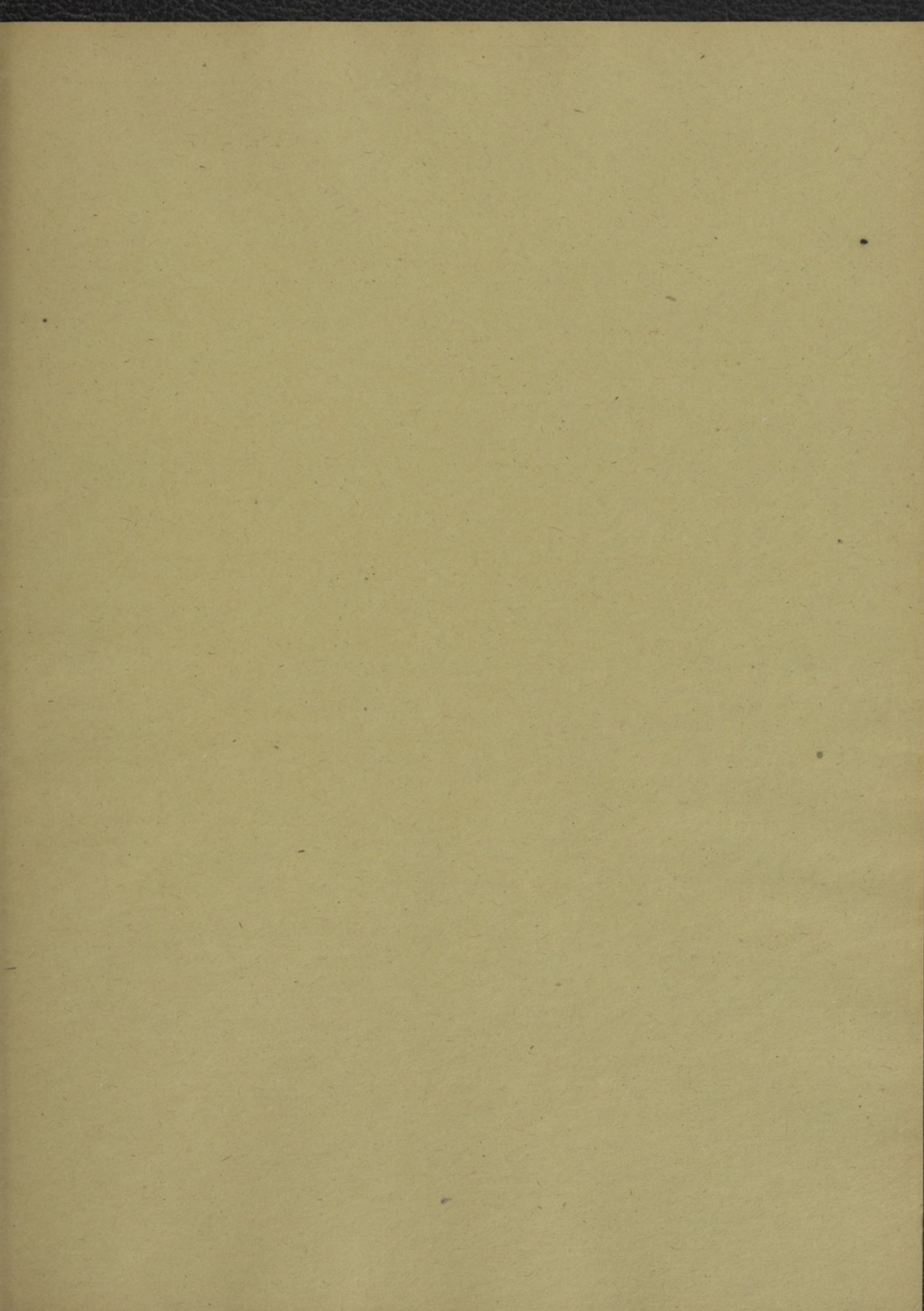
82.

83. *Andante*  
uczeń

84. *A - moll gama*

85. *Andante* St. Moniuszko





# T. GIESZCZYKIEWICZ

## KSIĘGARNIA - WYDAWNICTWO - SKŁAD NUT

(dawniej A. PIWARSKI i SKA)

Kraków, ul. św. Jana 3. — Telefon 503-07. — P. K. O. IV 291

poleca następujące własne wydawnictwa muzyczne

- Beyer F.** SZKOŁA GRY NA FORTEPIANIE. Str. 86.
- Różycki A.** NOWA SZKOŁA NA FORTEPIAN. Str. 122.
- Burgmüller F.** 25 ETUDES FACILES. Op. 100. Str. 35.
- Powroźniak J.** SZKOŁA GRY NA GITARZE. Str. 64.
- SZKOŁA NA HARMONIĘ KŁAWISZOWĄ (akordeon) od 8—120 basów (Nowość!) W druku.
  - SKARB CZYK HARMONISTY. Album melodii swojskich i obcych na akordeon (Nowość!). W druku.
- Langer A.** POCZĄTKI GRY NA SKRZYPCACH. Zeszyt I. Str. 25. (Nowe wydanie).
- Groń Wł.** SKARB CZYK NAJPIĘKNIEJSZYCH MELODII DLA DZIECI w łatwym układzie na fortepian. Część I.
- KRAKOWIACZEK CI JA... Zbiór polskich tańców ludowych w b. łatwym układzie na fortepian z podłożonymi tekstami do śpiewu. Zł. I. (Nowość!). W druku.
  - HEJ MAZURY, HEJŻE HA... Zbiór polskich tańców ludowych w łatwym układzie na fortepian z podłożonymi tekstami do śpiewu Zł. II. (Nowość!) W druku.
- Hotzi St.** KRAKÓW W SŁOŃCU. Walc. Słowa i muzyka mgr. St. Hotzi. Harmonizował Zb. Nowicki.
- Różycki L.** KURANT. Pieśń. Słowa K. Laskowskiego. (Nowość!).
- A... A... KOTKI DWA. Kolysanka. Z towarz. fortep. (Nowość!).
  - PIOSENKA CATON. Z opery „Casanova”. Op. 47. Słowa J. Krzewińskiego.
- LALECZKI MOJE. Z op. „Lili chce śpiewać”. Słowa J. Krzewińskiego.
  - RAJSKI PTAK. Pieśń z tow. fortep. Słowa J. Krzewińskiego.
  - LEGENDA. Op. 15. Nr. 1. Na fortepian.
- FLASZA T.** ŚPIEWNIK KOŚCIELNY KATOLICKI z nutami na 2 głosy. Cz. I. Pieśni adwentowe. Kolędy (przeszło 200), Pieśni postne, wielkanocne i na Wniebowstąpienie Pańskie. Str. 387.
- Barański Fr.** W DZIEŃ BOŻEGO NARODZENIA. Kolędy w łatwym układzie na fortepian (70 kolęd). Str. 48.
- Żukowski O. M.** NAJPIĘKNIEJSZE KOLEDY POLSKIE w łatwym układzie na fortepian z podłożonym tekstem do śpiewu. Op. 56. (42 kolędy). Str. 32.
- Konior Fr.** KOLEDY I PASTORAŁKI POLSKIE na skrzypce, fortepian lub organy z podłożonym tekstem do śpiewu (40 kolęd) I. Głos skrzypcowy. II. Partytura. Str. 12 i 32.
- Mikstejn Wł.** WIENIEC KOLED POLSKICH, w ukl. na fortepian. (Str. 8).

\*

- Reiss J. prof. dr.** (pseud. dr. Jan Dembina), ELEMENTARZ MUZYCZNY, (I. Zasady muzyki, II. Harmonia, Kontrapunkt, Formy muz. III. Instrumenty, Estetyka muz.), Str. 180, z wieloma ilustr. i przykładami muzycznymi,
- MAŁA HISTORIA MUZYKI dla szkół muzycznych, samouków i radiosłuchaczy, Str. 208 z ilustr. (Nowość!).
  - NAJPIĘKNIEJSZA ZE WSZYSTKICH JEST MUZYKA POLSKA, Szkic historycz. rozwoju na tle przeobrażeń społecz. (Nowość!) W druku.

II./1946

Do nabycia we wszystkich składach nut oraz większych księgarniach.