

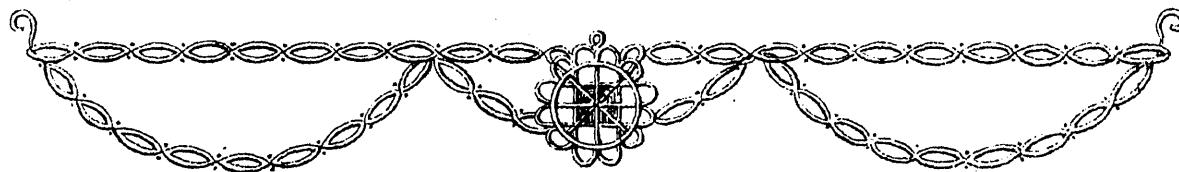
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À MADEMOISELLE EUGENIE ARGIEVITCH



GAMMES ET EXERCICES

* Journaliers *



pour

V I O L O N
par

M. Ros en.

Prix Rh.1.50 net.

VARSOVIE
GEBETHNER & WOLFF

Od autora.

Nauczony długoletnią praktyką, gammy te, z zupełną gwarancją pomyślnego skutku, zalecić mogę jako codzienne ćwiczenia nie tylko uczniom, ale nawet i wirtuzom.

Z góry jednak uprzedzić musze, iż skutek pożądanego osiągniętym zostać może tylko przy zupełnym zastosowaniu się do rad i uwag, przy niniejszym umieszczonych.

Pod słowem „Codzienne ćwiczenia“ rozumiem: nie przegranie jednego lub dwóch numerów, lecz wszystkich od początku do końca z obowiązkowym dodaniem jednej z gamm, umieszczonych na ostatniej stronie.

Przegranie gamm tych po doprowadzeniu ich do żądanego i ustalonego tempa zabierze **35 - 40 minut**.

Czasu więc mało, a korzyści wiele.

De l'auteur.

Le résultat que j'ai obtenu depuis bien des années, en appliquant ces gammes à l'éducation des élèves, me permet de recommander ces „exercices journaliers“ aussi bien aux élèves qu'aux virtuoses.

Je dois avertir cependant que pour obtenir le résultat voulu, il faut se conformer strictement aux indications et aux conseils ci-joints.

„Les exercices journaliers“ ne veulent pas dire qu'il suffit de jouer chaque jour un ou deux exercices, non, il faut les jouer tous en y ajoutant absolument une des gammes imprimées à la dernière page.

35 - 40 minutes suffiront pour jouer tous ces exercices, si on les joue à un tempo désirable.

Peu de temps, beaucoup de profit.

I.

**Gammy w pierwszej pozycji dla
wyrobienia siły palców.**

Należy z góry spreżystie i silnie uderzać palcami.

**Gammes à la première position qui servent
à acquérir la force des doigts.**

Les doigts doivent tomber d'en haut avec précision et
force.



UWAGA. Numery I^{sty}, II^g₁, III^c₁, IV^y₁, V^y₁ należy początkowo grać w tempie Moderato doprowadzając stopniowo do tempa Vivace.

NOTA. Il faut commencer par jouer les N° I. II. III. IV. V. Moderato et successivement on arrivera à Vivace.

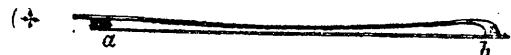
2.

Gammy majorowe bez zmiany pozycji.

Należy grać równo całym smyczkiem t. j. od samej karczki do główka (od *a* do *b*).¹⁾ Jak w poprzedniej taki w tej gammie należy z góry sprężyście i silnie uderzać palecami.

Gammes majeures sans changement de position.

Il faut toucher les cordes avec une parfaite égalité de tout l'archet depuis la hauteur jusqu'à la tête de l'archet. (depuis *a* jusqu'à *b*).²⁾ Comme dans la gamme précédente les doigts doivent tomber d'en haut avec précision et force.



I. Poz.

I. Poz.

II. Poz.

II. Poz.

III. Poz.

IV. Poz.

IV. Poz.

V. Poz.

V. Poz.

VI. Poz.

VI. Poz.

VII. Poz.

VIII. Poz.

VII. Poz.

VI. Poz.

V. Poz.

V. Poz.

IV. Poz.

IV. Poz.

III. Poz.

II. Poz.

II. Poz.

I. Poz.

I. Poz.

3.

Passaże dwuoktawowe bez zmiany pozycji.

Należy grać górną połowę smyczka, silnie akcentując każdą nutę.

Passages de deux octaves sans changement de position.

Il faut toucher les cordes de la partie supérieure de l'archet, ayant soin de bien accentuer chaque note.



4.

**Gammy majorowe i minorowe trzy
i cztero-oktawowe.**

Należy grać początkowo bez legata końcem smyczka – szeroko, uważając by intonacja była czysta, następnie jak wskazano niżej.

**Gammes majeures et mineures de trois
et de quatre octaves.**

Il faut jouer premièrement sans legato, largement de la pointe de l'archet, ayant soin que l'intonation soit juste, ensuite il faut se conformer aux observations indiquées plus bas.

Four staves of violin music with fingerings and bowing markings, corresponding to the exercises above. The staves are arranged vertically, each starting with a different key signature. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp.

9

Sheet music for guitar, featuring two staves of tablature with corresponding standard notation above them. The music is in common time, with a key signature of three sharps. Measures 10 through 12 are shown. The tablature uses a six-string guitar neck with fret numbers (0, 1, 2, 3, 4) and stroke numbers (1, 2, 3, 4) indicating picking direction. Measure 10 starts with a 2, followed by a series of eighth-note patterns. Measure 11 begins with a 4, followed by a complex pattern with a 'x' and a '1'. Measure 12 begins with a 4, followed by a 3. The music consists of sixteenth-note patterns throughout.

Gammy staccatowe majorowe i minorowe trzy-i cztero - oktawowe.

Bez uprzedniego doprowadzenia do zupełnej równości i czystości intonacji gamm poprzednich (N 4.) nie może być mowy o korzystnym studjowaniu niniejszych.

Staccato należy grać zawsze w dół i w góre smyczka, trzymając takowy w trzech palecach jak wskazuje rysunek⁴⁾ i niemi też tylko wykonywać swobodne bez udziału łokcia ruchy.

The page contains eight staves of musical notation for violin, each with a small hand diagram at the top illustrating a three-finger grip on the bow. The staves show various staccato patterns across three and four octaves, with fingerings indicated by numbers above the notes. The music is in common time, with a key signature of one sharp (F#) in the first two staves, one flat (B-) in the third, one sharp (F#) and one flat (B-) in the fourth, one flat (B-) in the fifth, one sharp (F#) and one flat (B-) in the sixth, one flat (B-) in the seventh, and one sharp (F#) and one flat (B-) in the eighth.

5.

Gammes majeures et mineures staccato de trois et de quatre octaves.

Ces gammes ne doivent être jouées que lorsque les précédentes (N 4.) seront bien étudiées, autrement on ne saurait en tirer aucun profit.

Il faut toujours jouer le staccato en bas et en haut tenant l'archet de trois doigts, comme on le voit dans le dessin ci-joint.⁴⁾ Il n'y a que les doigts qui doivent se remuer librement sans que le coude bouge.

The musical score consists of ten staves of music for a bowed string instrument. Each staff begins with a treble clef, a key signature of two flats, and a common time signature. Above each staff is a curved line indicating the bowing direction. Below each staff is a horizontal line with numerical fingerings (1, 2, 3, 4) corresponding to the notes. The music is divided into measures by vertical bar lines. The first staff starts with a dotted half note followed by eighth notes. Subsequent staves continue this pattern with variations in note heads and fingerings.

A page of sheet music for guitar, featuring ten staves of musical notation. The music is in common time and uses a treble clef. The key signature consists of four sharps. The notation includes various note heads, stems, and bar lines. Some notes have numerical or letter-like markings above them, such as '4', '1', '2', '3', '8', and 'V'. The music is divided into measures by vertical bar lines. The first staff begins with a measure starting at '4'. The second staff begins with a measure starting at '1'. The third staff begins with a measure starting at '8'. The fourth staff begins with a measure starting at '1'. The fifth staff begins with a measure starting at '8'. The sixth staff begins with a measure starting at '4'. The seventh staff begins with a measure starting at '8'. The eighth staff begins with a measure starting at '4'. The ninth staff begins with a measure starting at '8'. The tenth staff begins with a measure starting at '4'. The music concludes with a final measure ending at '0'.



6.

Gammy tercjowe.

Należy grać początkowo ćwierciemi nie akcentując gładko, całym smyczkiem i dosyć mocno następnie, gdy zmiana pozycji nie sprawia trudności, można grać ósemkami, dolem smyczka, lekko spiccato.

Legato należy grać lekko i całym smyczkiem jak wskazano w N. 2^{im}.

Przykład.

| | |
|----|-----|
| I. | II. |
| | |

Gammes en tierces.

Ces Gammes doivent s'exercer d'abord en noires de tout l'archet, assez fort, ayant soin d'accentuer également chaque note; ensuite lorsque le changement de position ne présentera pas de difficulté, la gamme peut s'exercer en croches de la pointe de l'archet légèrement, spiccato.

Legato doit s'exercer légèrement de tout l'archet comme le N. 2 l'indique.

The musical score consists of ten staves of music for a bowed string instrument. The notation uses standard musical symbols like quarter and eighth notes, with specific performance instructions written above the notes. Fingerings are indicated by numbers 1, 2, 3, and 4 placed above the notes. The key signature changes throughout the piece: it starts in G major (no sharps or flats), moves to F major (one sharp), and then back to C major (no sharps or flats). The time signature is consistently common time (indicated by '2'). The page number 15 is located in the top right corner of the first staff.

The musical score consists of ten staves of music, each with a treble clef and a key signature. The time signature varies between staves, including 2/4, 3/4, and 4/4. The notation uses vertical stems and horizontal dashes to represent note heads and stems. Above the notes, there are numerical markings such as 1, 2, 3, 4, and 0, which likely correspond to specific bowing or stroke techniques. The music is divided into measures by vertical bar lines.

7.

Gammy oktawowe i decymowe.

Należy grać dłuższy czas sposobem podanym w przykładzie N 1: t. j. palcami **1^ym**, **4^ym** i tyleż sposobem podanym w przykładzie N 2 t. j. **1^ym 3^{im}** i **2^{im} 4^ym** stosując do obydwóch prawidła gamm poprzednich N 6.

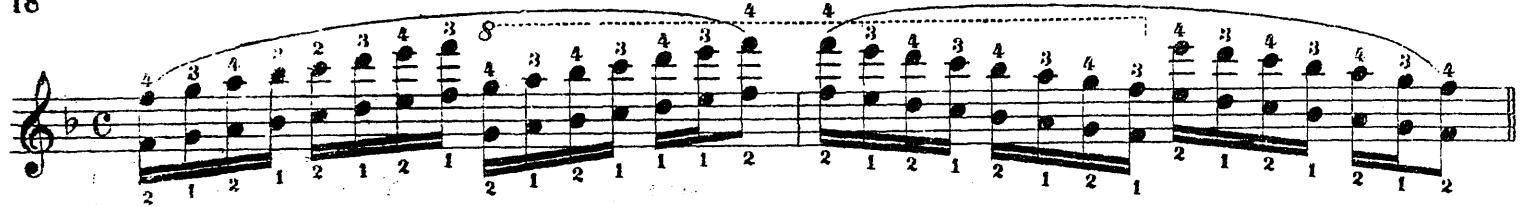
Dwóch tych sposobów nie należy nigdy grać po sobie.

Gammes en octaves et en decimes.

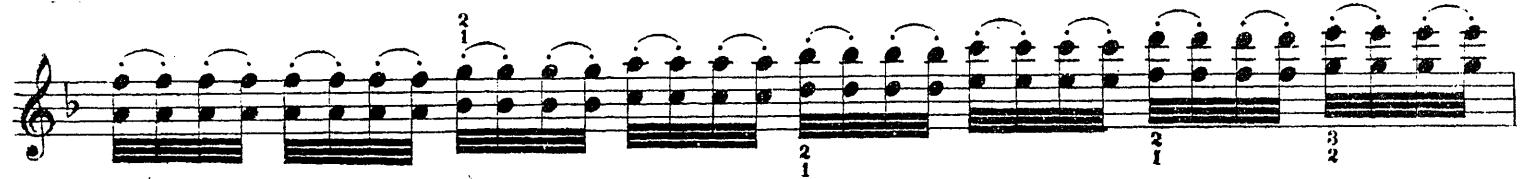
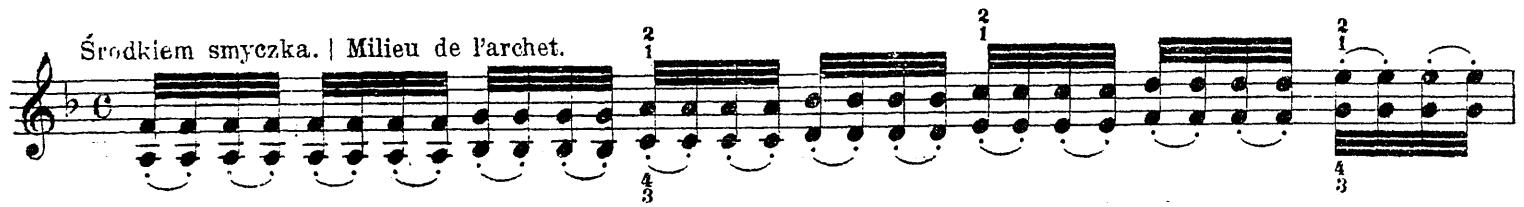
Il faut appliquer premièrement les observations relatives à l'exercice N 1 c'est-à dire jouer du premier et du quatrième doigt et ensuite se conformer aux observations relatives à l'exercice N 2 c. à. d. jouer du 1^{er} 3^{me} et du 2^{me} 4^{me} doigt en observant les indications relatives aux gammes précédentes (N 6.).

Il ne faut pas exercer ces deux manières l'une immédiatement après l'autre.

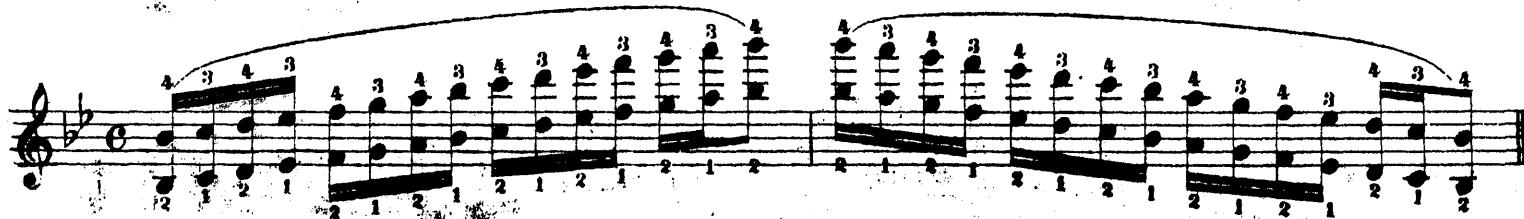
The image shows five staves of musical notation for a six-string guitar. Each staff begins with a treble clef and a 'C' (common time). The first four staves have a '4' above them, while the fifth staff has an '8'. Fingerings are indicated above the strings, and strumming patterns are shown below the notes. The first four staves conclude with a '4' above the strings, while the fifth staff concludes with an '8'. The staves are labeled with Roman numerals at the bottom: III., II., I., II., III., IV. The notation includes various note heads (solid black, open, and cross-hatched) and rests.



Środkiem smyczka. | Milieu de l'archet.



Całym smyczkiem. | L'archet tout entier.



Środkiem smyczka. | Milieu de Parchet.

G 2775 W

Šrodkiem smyczka. | Milieu de Parchet.

G 2775 W

Całym smyczkiem. | L'archet tout entier.

The sheet music consists of ten staves of musical notation for violin. The first staff begins with a dynamic instruction "Całym smyczkiem." and "L'archet tout entier." above the notes. The music is in common time, mostly in C major or minor, with some sections in G major. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Bowing is marked with vertical strokes and horizontal dashes. Measure numbers 8, 4, and 3 are placed above certain measures. The staves are separated by vertical bar lines, and the music is divided into sections labeled III., II., I., II., III., IV., III., II., III., and IV. at the bottom of each staff.

Środkiem smyczka. | Milieu de Parchet.

The sheet music consists of 12 staves of musical notation for violin, arranged in three columns of four staves each. The key signature is G major (one sharp). The time signature varies between common time and 8/8. Fingerings are indicated by numbers above or below the notes, and bowing is marked with vertical strokes. The music includes dynamic markings like f , ff , and p . The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff begins with a piano dynamic. The seventh staff begins with a forte dynamic. The eighth staff begins with a piano dynamic. The ninth staff begins with a forte dynamic. The tenth staff begins with a piano dynamic. The eleventh staff begins with a forte dynamic. The twelfth staff begins with a piano dynamic.

Środkiem smyczka. | Milieu de Parchet.

<img alt="Sheet music for violin, page 24. The score consists of eight staves of music. The first four staves are labeled 'Środkiem smyczka.' and 'Milieu de Parchet.', featuring various bowing patterns with stroke numbers (1, 2, 3) above the notes. The next four staves are labeled 'Całym smyczkiem.' and 'L'archet tout entier.', showing continuous bows with stroke numbers (1, 2, 3, 4) below the notes. The final two staves show a mix of both techniques. Measure numbers 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, 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, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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Sheet music for a string instrument, likely violin or cello, featuring six staves of music with numbered fingerings and bowing markings. The music is in common time, G major, and includes dynamic markings like *p* (pianissimo) and *f* (fortissimo). The first five staves are in 2/4 time, while the last three staves are in 3/4 time. The piece includes sections labeled I, II, III, and IV.

Text below the first staff:

Środkiem smyczka. | Milieu de Parchet.

Page number: 25

Instrumental part number: G 2775 W

8.

Gammy czteroćwierciowe.

Gammy te należy grać całym smyczkiem (jak wskazuje rysunek N 2) wytrzymując od **10-12** ćwierci w tempie andante, uważając by przy zmianie smyczka nie było pauzy; zależy to od umiejętności ruchu samej tylko kisię bez absolutnego udziału w tym łokcia.

Gammes en quatre noires.

En jouant ces gammes il faut employer tout l'archet (comme dans le dessin N 2.) jouant **10-12** noires andante, ayant soin de ne pas marquer de silence en changeant de position de l'archet; cela dépend du mouvement régulier du poignet sans que le coude bouge.

Adagio.
Adagio.