



sp. Saunski
POLSKA SZKOŁA UMUZYKALNIENIA

Stefan Wysocki

CZYTANKI MUZYCZNE

Zeszyt I.



NAKLAD

GEBETHNERA I WOLFFA

WARSZAWA—KRAKÓW—LUBLIN—ŁÓDŹ—POZNAŃ—WILNO—ZAKOPANE

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Do nauczyciela.

1. Podczas słuchania utworu muzycznego daje się wyczuwać stale, chociaż niekiedy półświadomie, pewna charakterystyczna zależność wszystkich poszczególnych momentów od toniki i akordu tonicznego. Wyczuwanie to jest jednym z warunków t. zw. „rozumienia muzyki“. Z drugiej strony może i powinno ono stanowić znakomitą pomoc i niezawodny sprawdzian przy czytaniu nut głosem.

2. Wychodząc z założenia, że dla słuchu interwale konsonansowe stokroć są przystępniejsze od interwali dysonansowych i że dla głosu żadnych istotnych trudności nie następują, — należy oprzeć całą naukę o tonach na interwałach akordu doskonałego, nie zaś na sekundach porządku gamowego lub na wielce zawodnym wyczuwaniu różnicy pomiędzy całym tonem a półtonem. Utożsamiając w następstwie akord doskonały, dla którego podstawa jest tonem kończącym, z akordem tonicznym gamy majorowej, — traktujemy tą ostatnią, jako akord doskonały z czterema tonami przyległymi, wypełniającymi luki między tonami akordu.

3. Tonacje, uzależnione ściśle od kamertonu, nie posiadają pod względem muzycznym żadnej istotnej przewagi nad tonacjami zupełnie dowolnie obranymi, byle zachowującymi ustalone stosunki między stopniami gamy. Nie jest przeto celowem obarczać na wstępie świadomość ucznia pojęciem o zależności rozmaitych tonacji od jednej głównej, gdy chodzi wyłącznie o opanowanie wewnętrznych stosunków między tonami tej samej tonacji. Stąd zamiast solmizacji, związanej pojęciowo z matematycznie wymierzoną wysokością tonów absolutnych, wskazanem jest używać w tem studjum początkowem zwykłej numeracji stopni gamy. Dla wygody można wprowadzić następujące skróty:

1,	2,	3,	4,	5,	6,	7,	1,
je,	wa,	to,	cze,	pan,	sze.	sie,	je.

PRZYKŁAD.

sol fa sol la do si mi mi re do do si
 to wa to cze sze pan je je sie sze sze pan
 re do re mi sol fa si si la sol sol fa

mi mi re do do si la do la sol si sol
 je je sie sze sze pan cze sze cze to pan to
 si si la sol sol fa mi sol mi re fa re

1. fa sol la do do si do si la re fa mi
 wa to cze sze sze pan sze pan cze sie wa je
 do re mi scl sol fa sol fa mi la do si
 2. do si la re fa mi
 sze pan cze sie wa je
 sol fa mi la do si

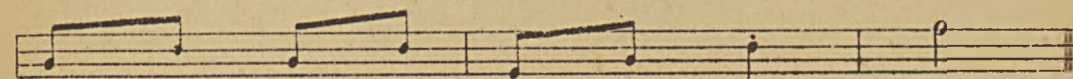
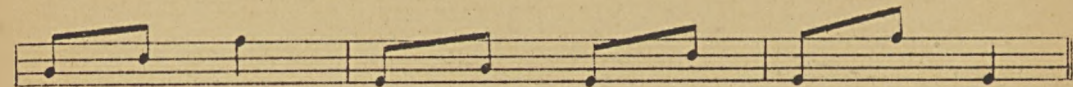
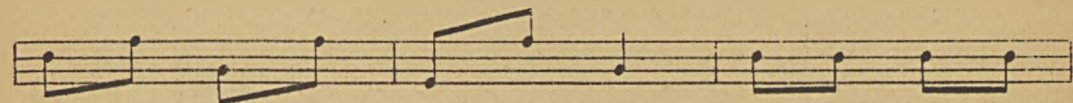
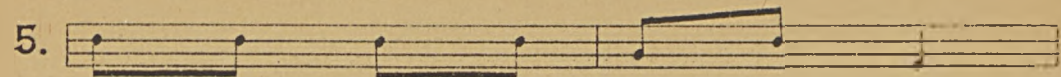
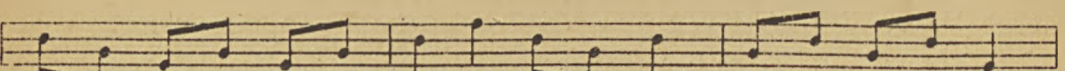
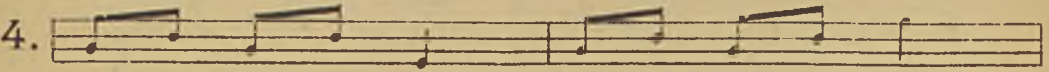
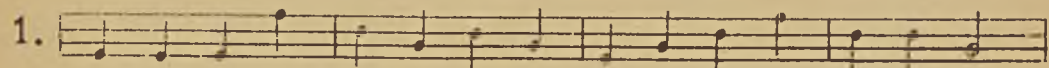
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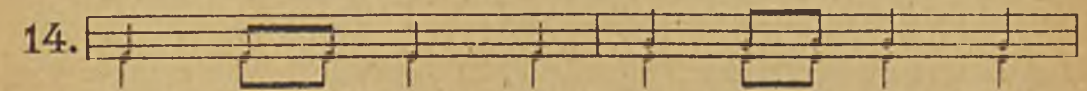
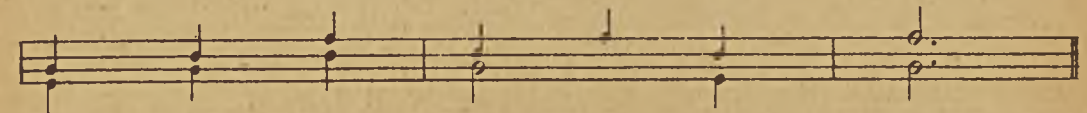
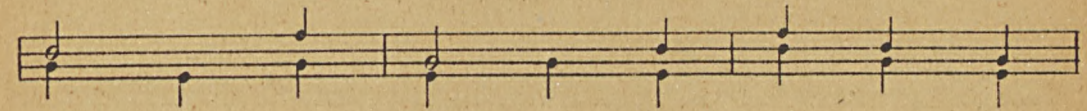
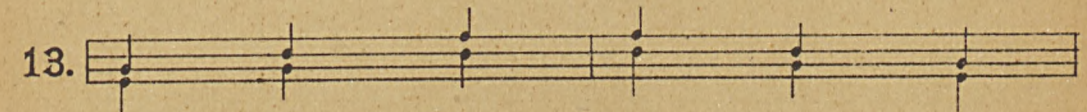
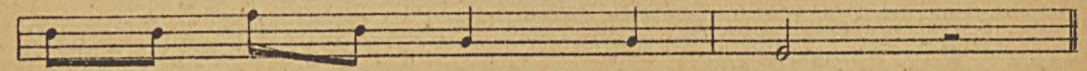
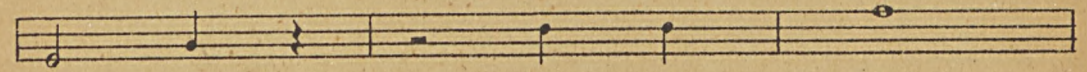
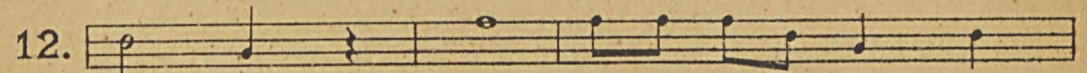
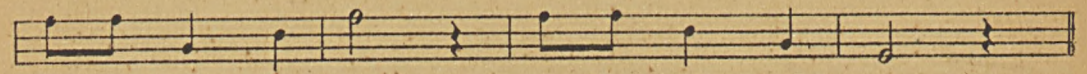
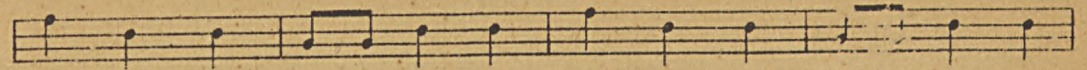
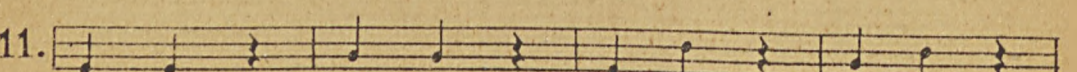
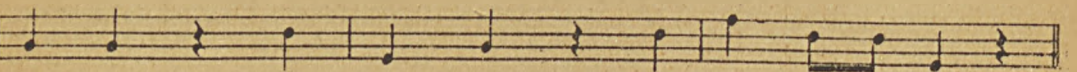
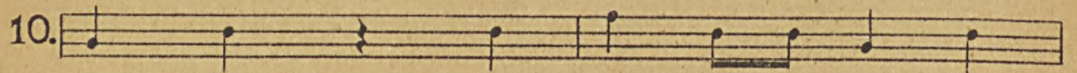
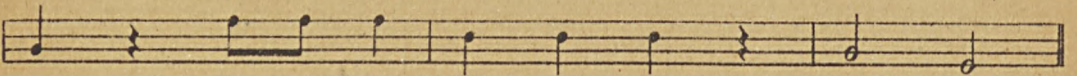
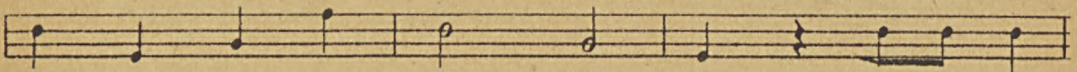
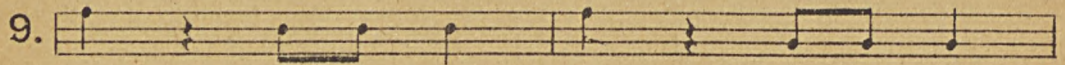
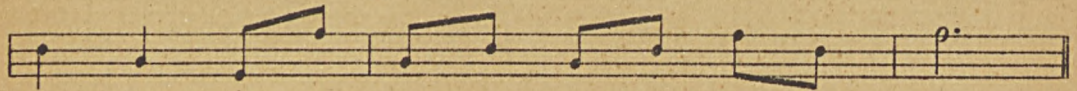
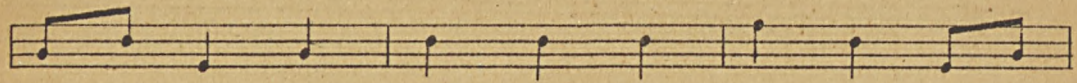
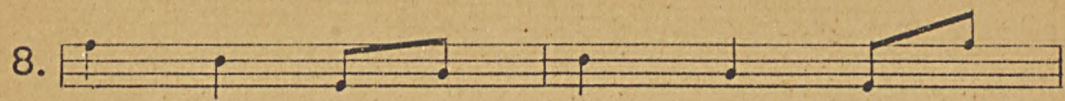
to wa to cze sze pan je je sie sze sze pan
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 2. wa to cze sze sze pan

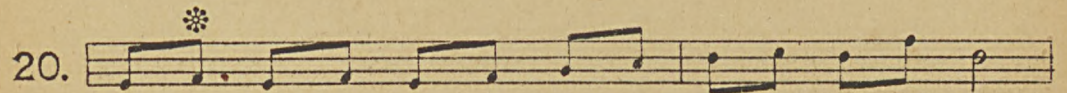
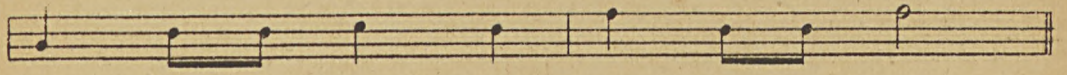
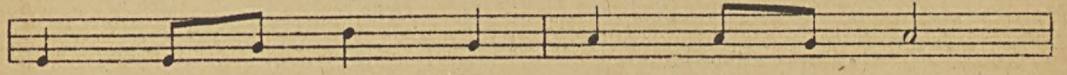
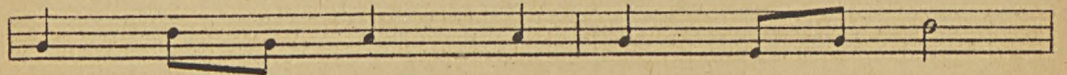
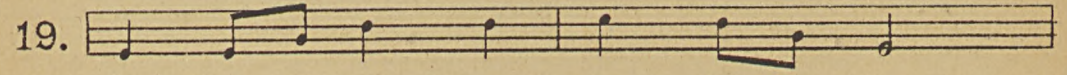
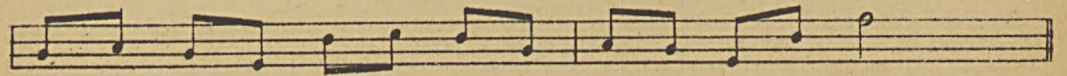
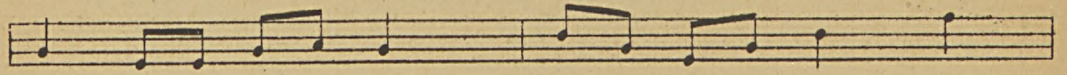
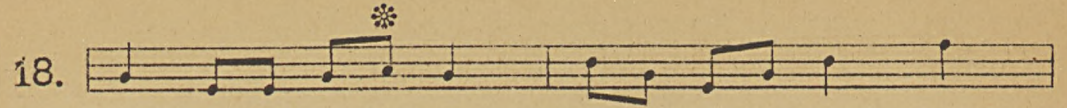
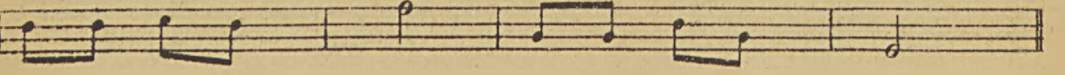
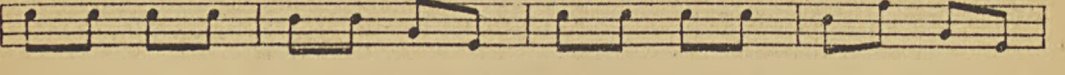
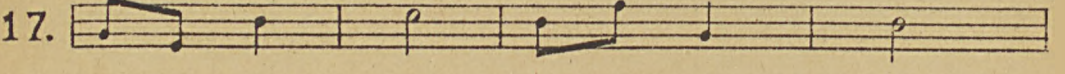
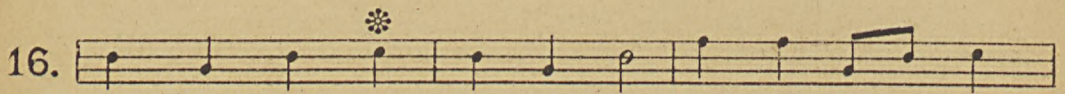
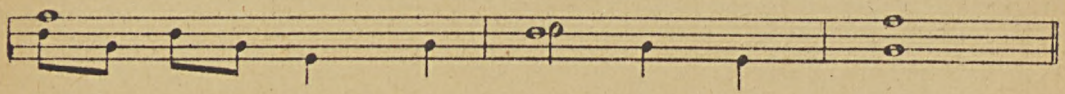
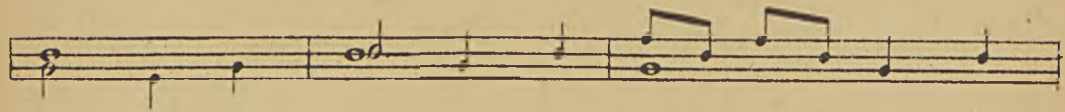
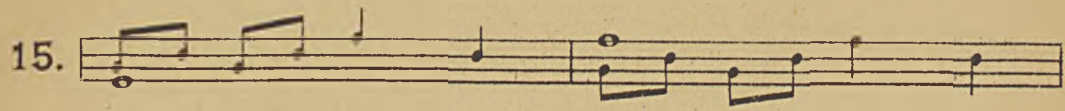
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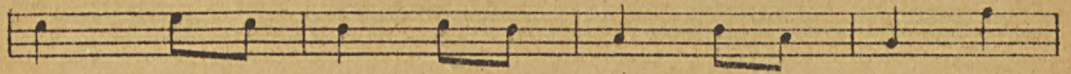
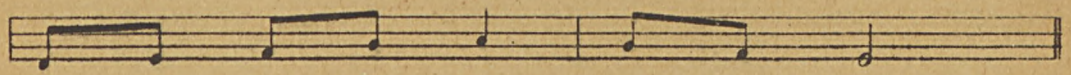
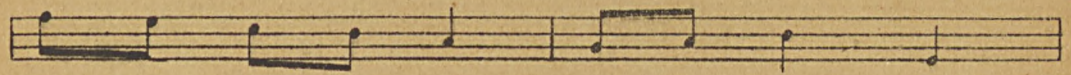
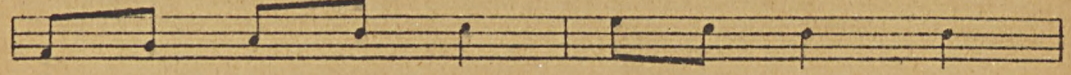
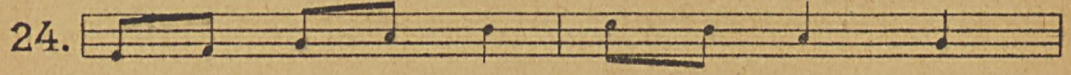
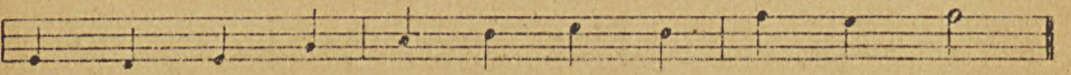
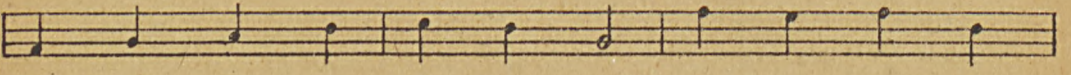
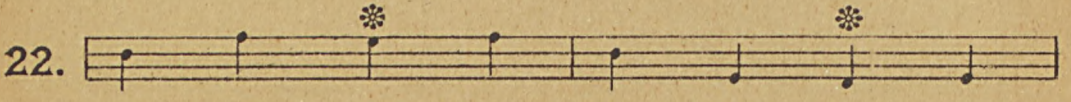
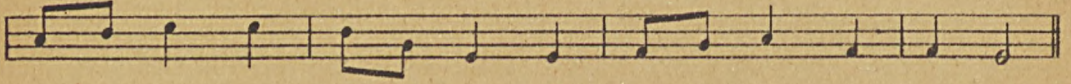
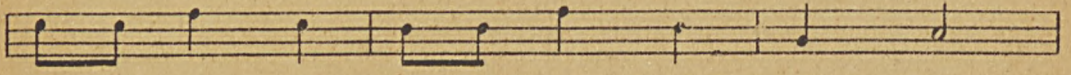
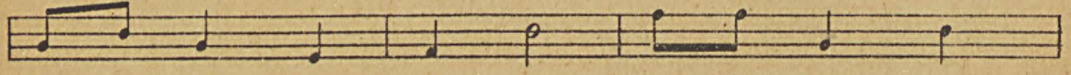
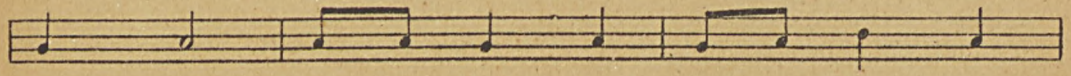
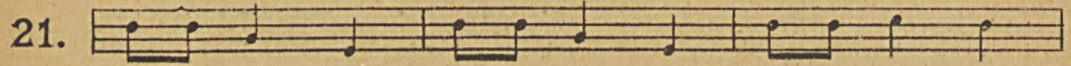
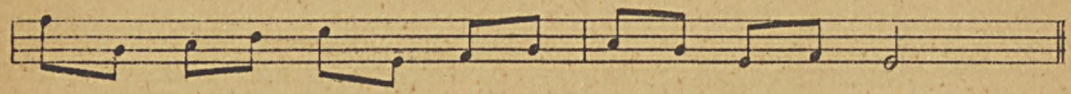
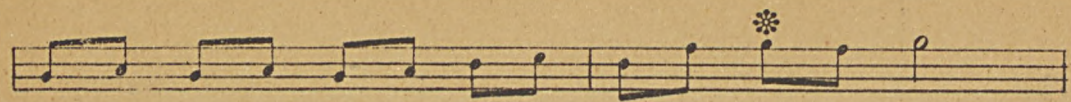
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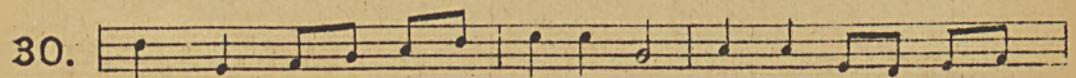
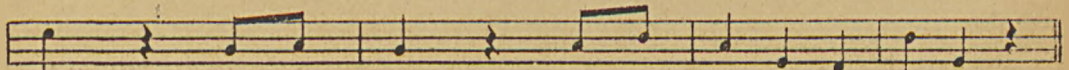
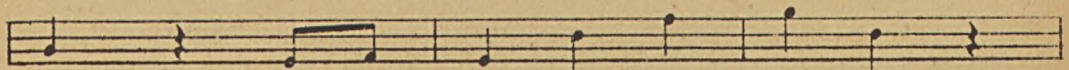
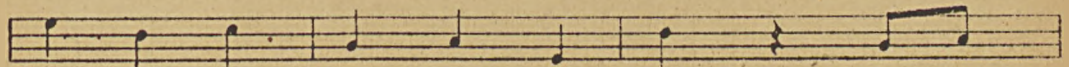
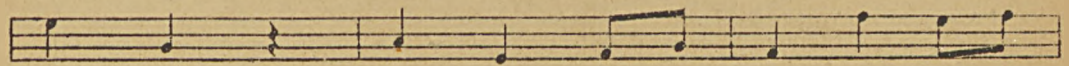
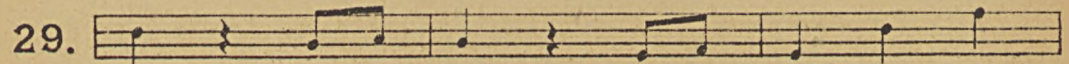
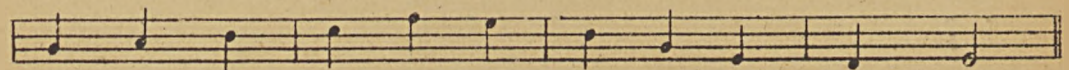
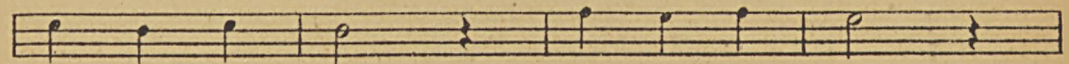
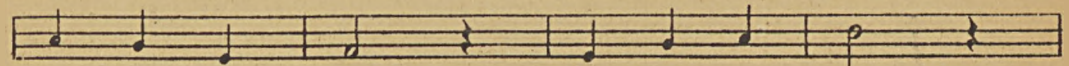
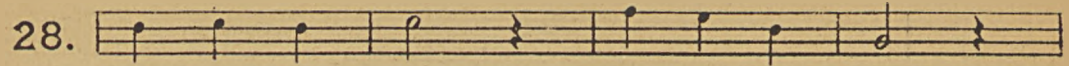
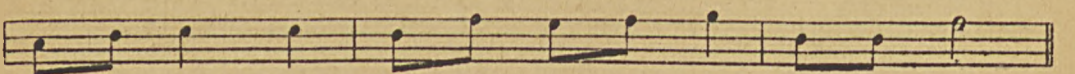
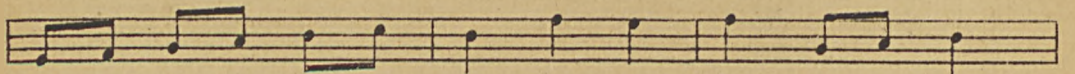
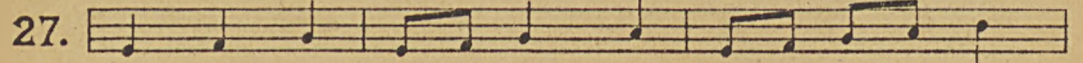
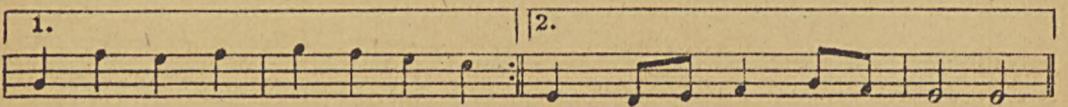
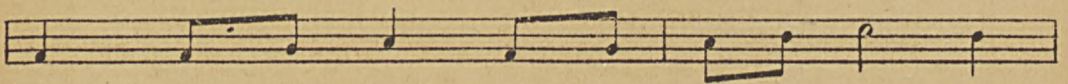
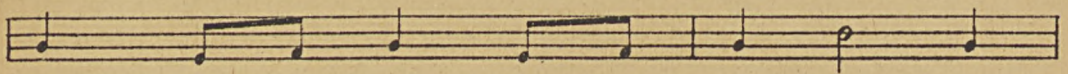
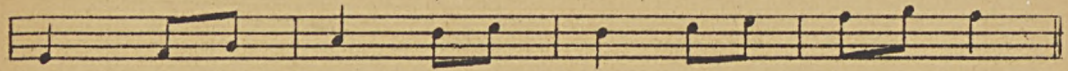
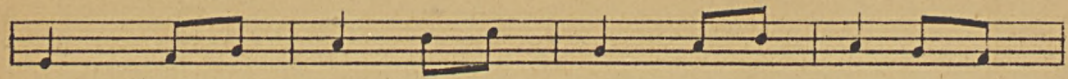
St. Wysocki.

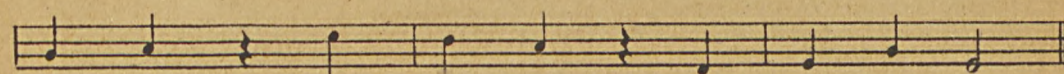
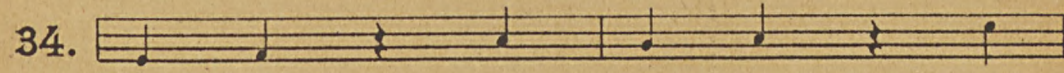
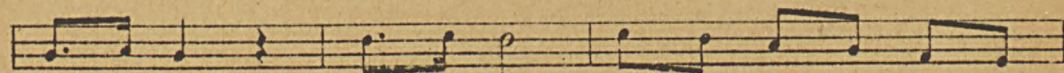
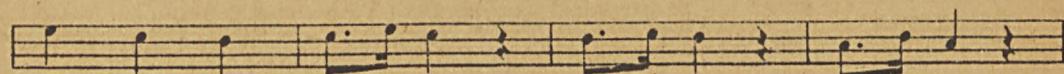
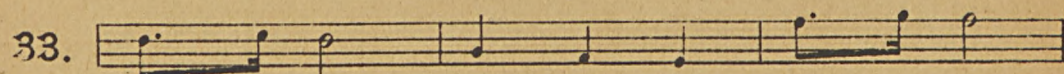
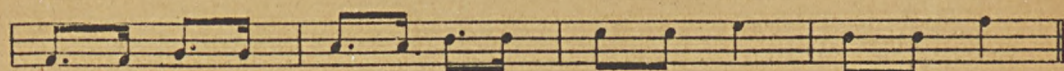
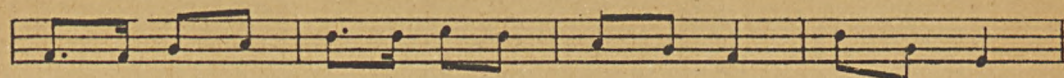
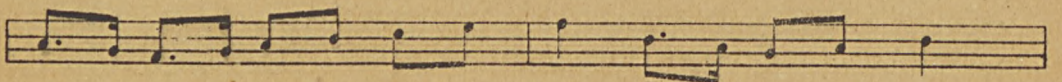
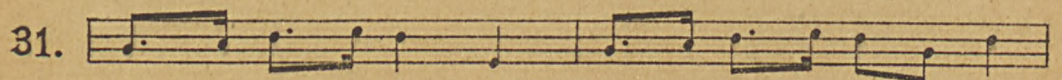
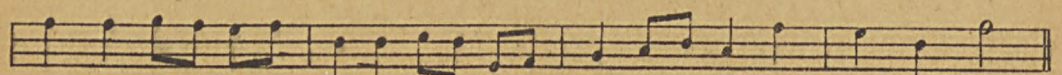
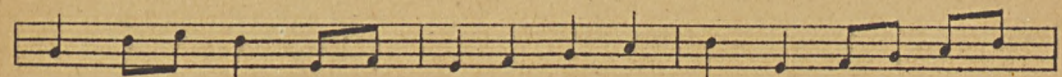
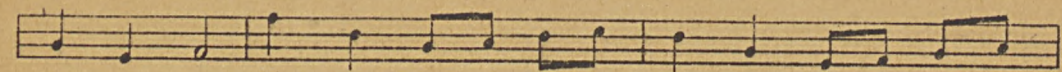


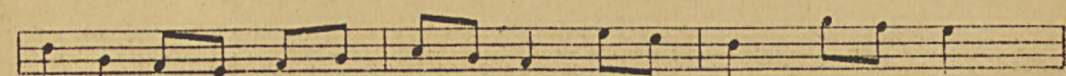
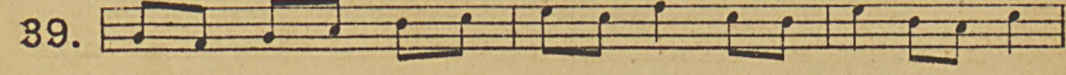
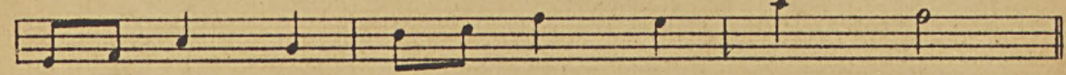
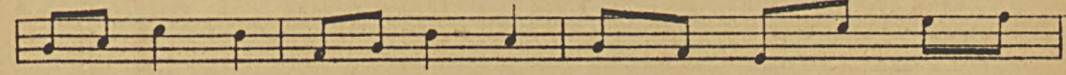
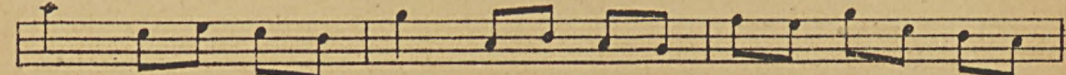
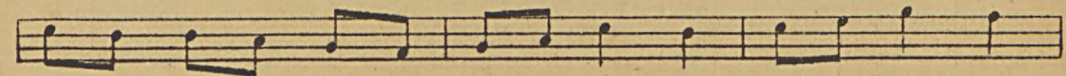
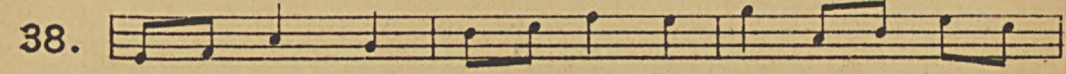
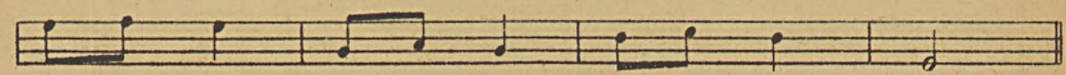
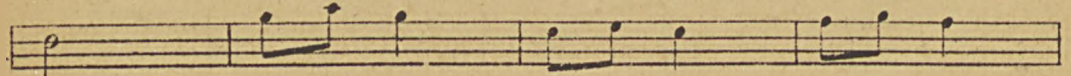
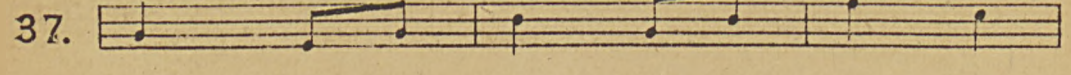
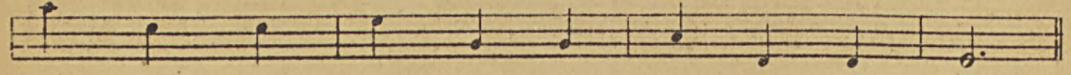
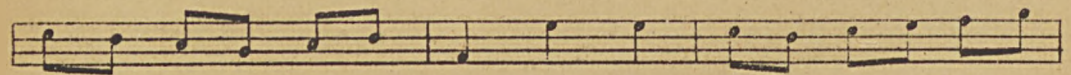
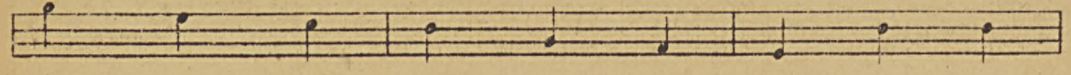
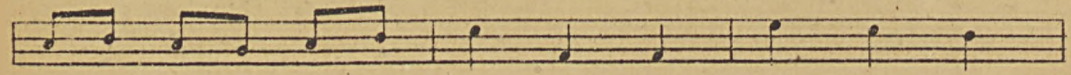
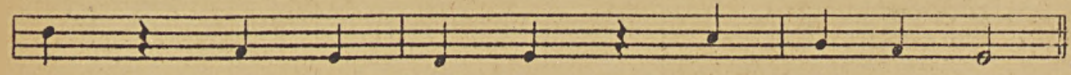
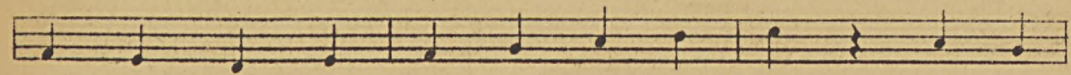
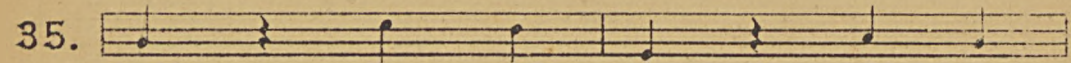


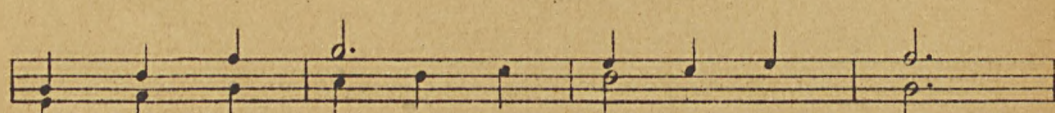
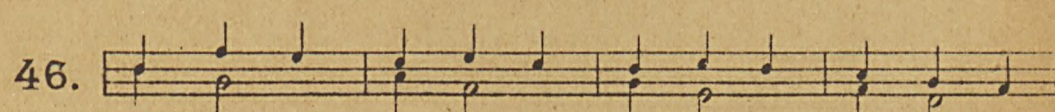
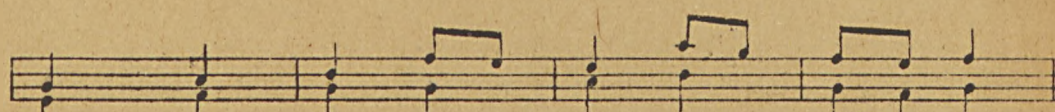
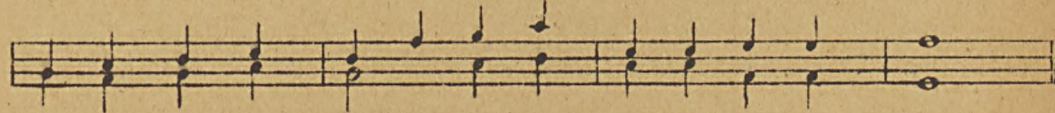
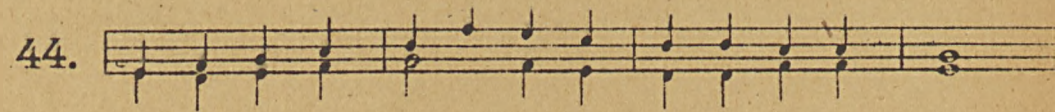
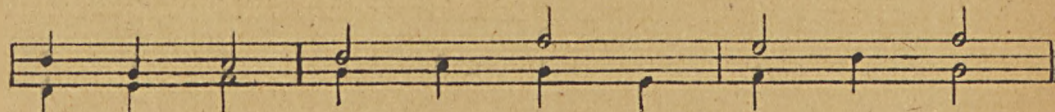
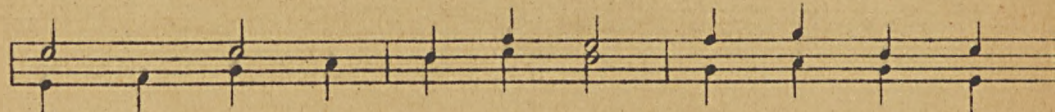
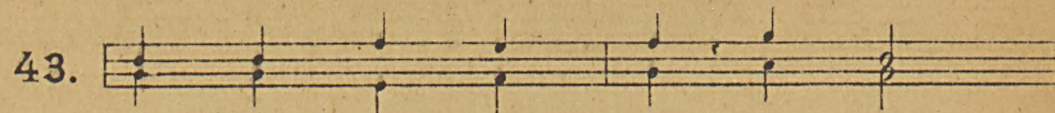
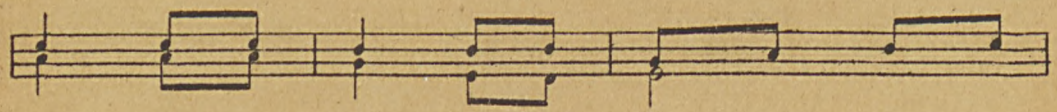
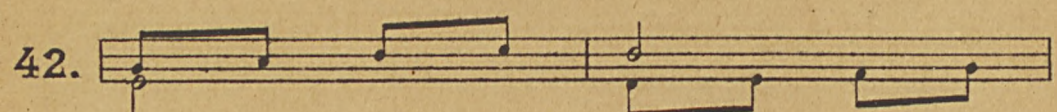
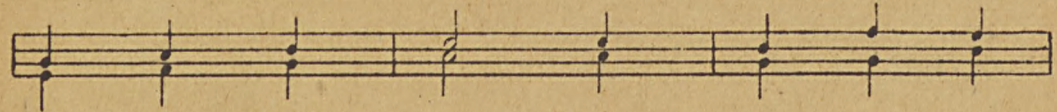
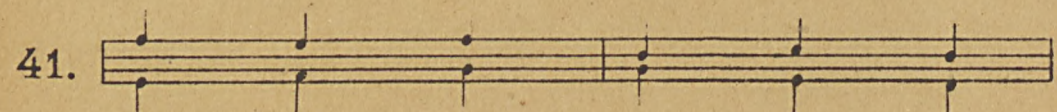
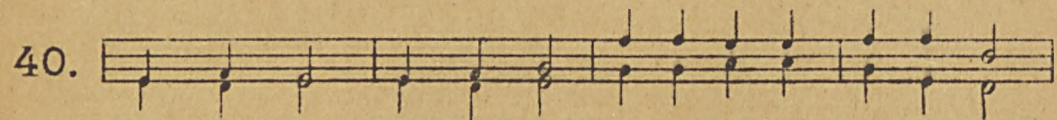


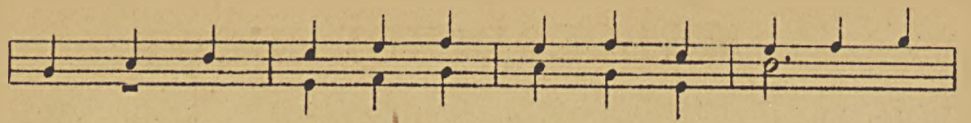


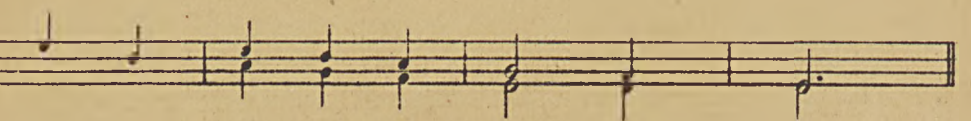








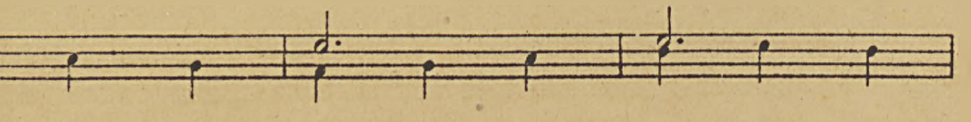


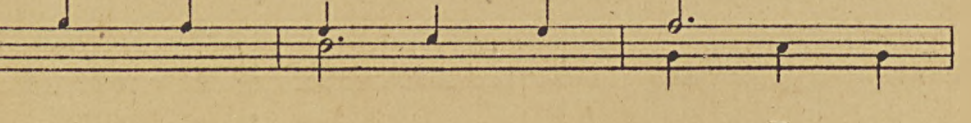
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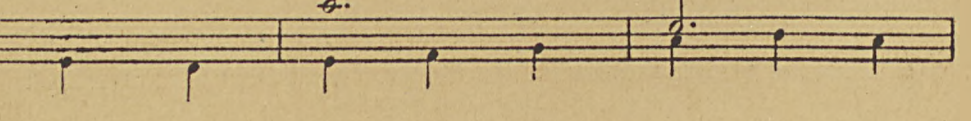


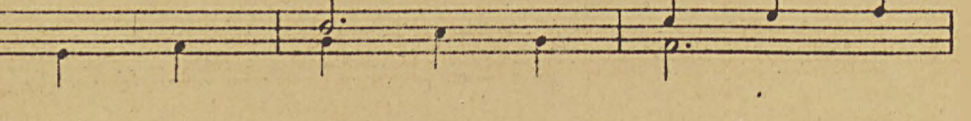
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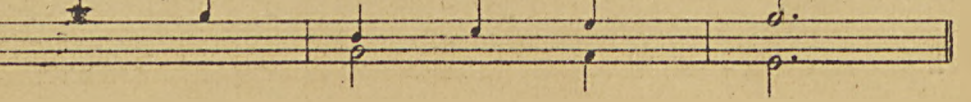




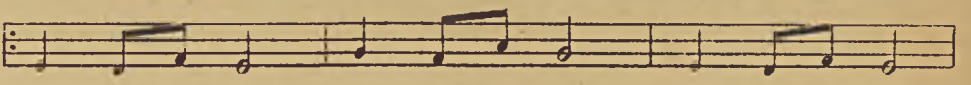











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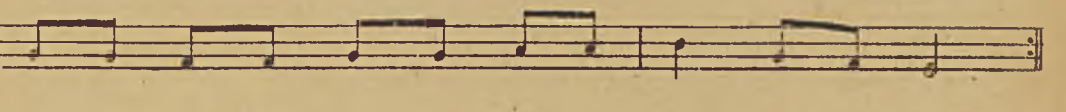
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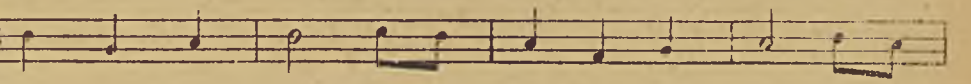





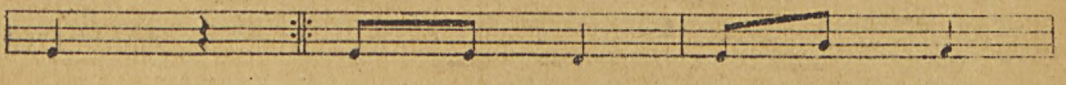
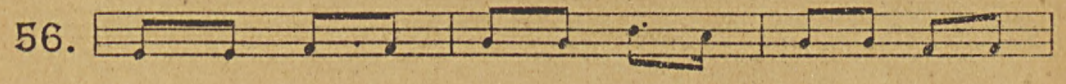
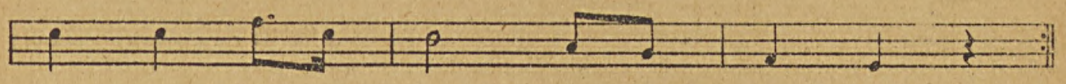
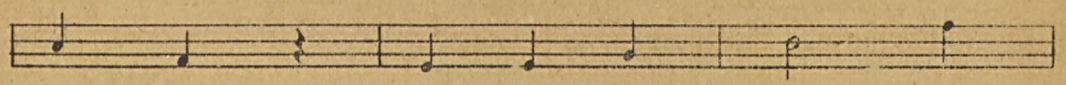
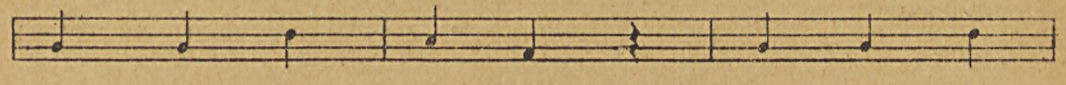
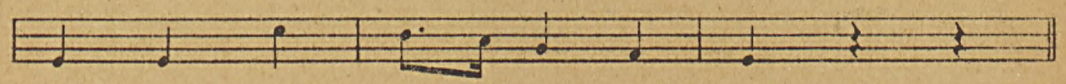
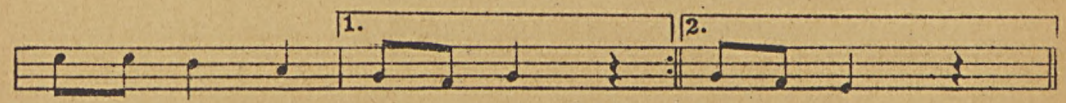
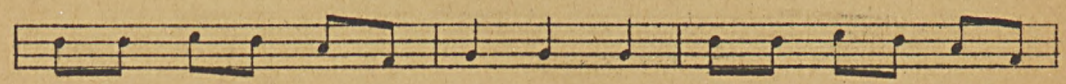
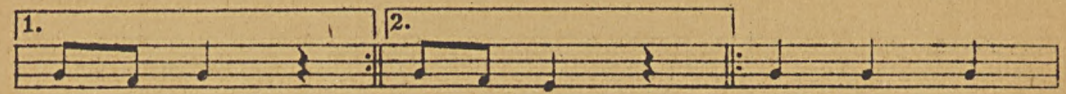
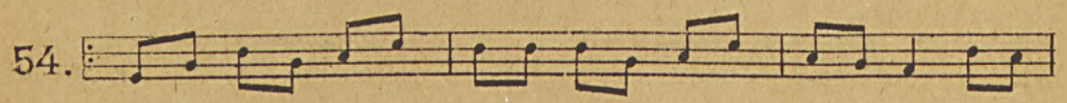
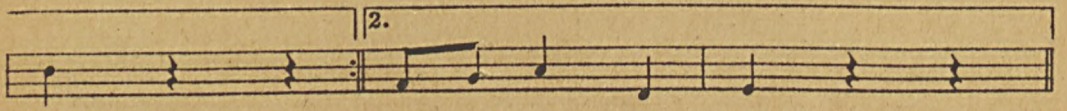
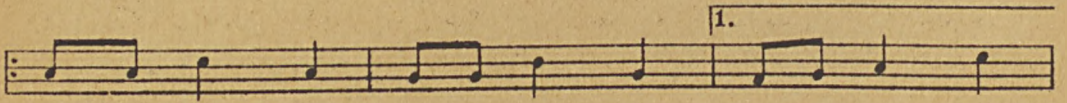
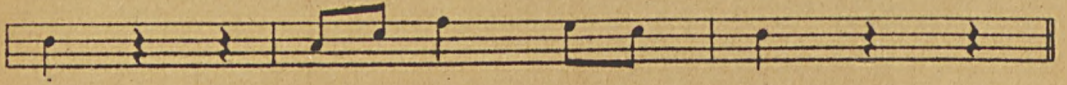
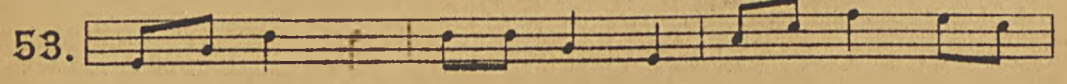
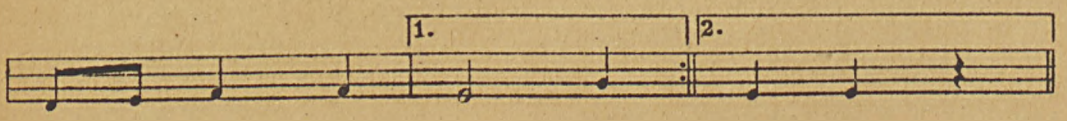
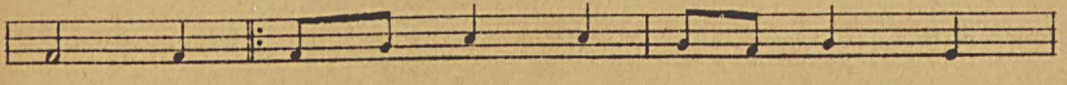
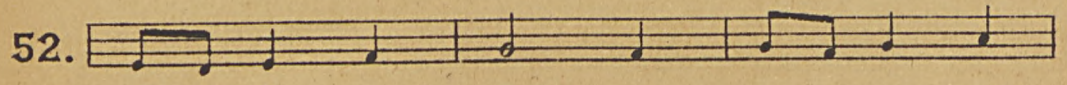
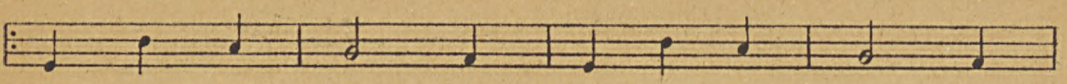
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51. 





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57. 4/4

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1. 2.

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1. 2.

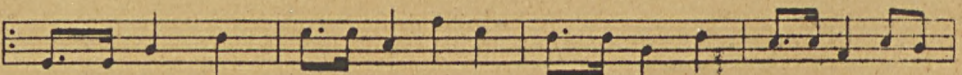
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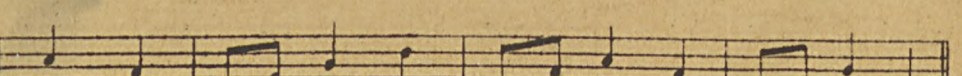
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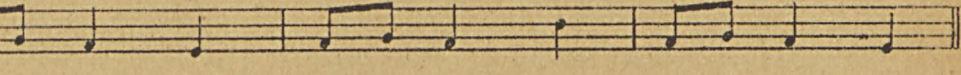
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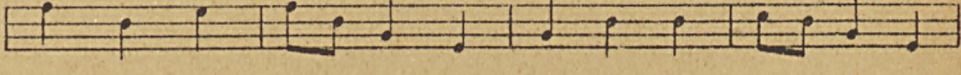



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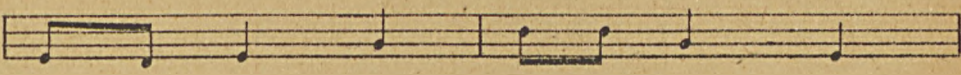






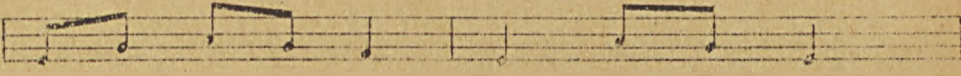
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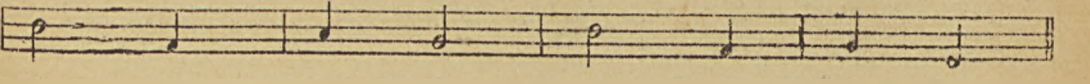
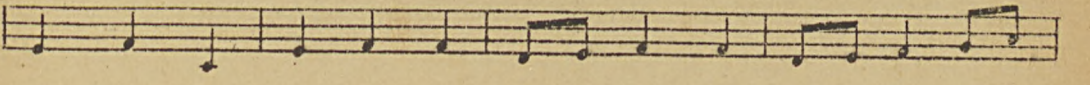
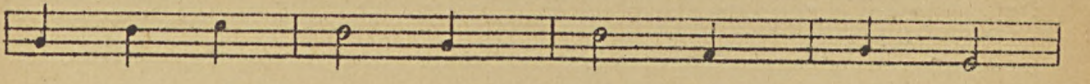
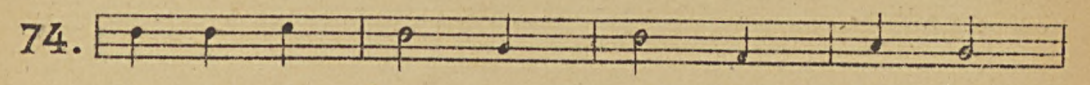
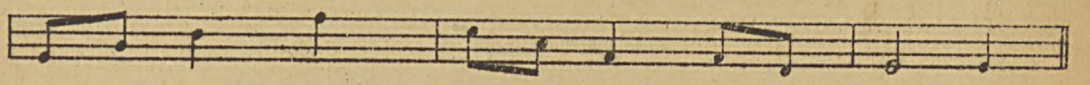
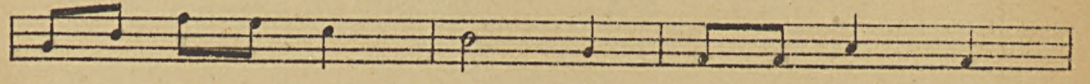
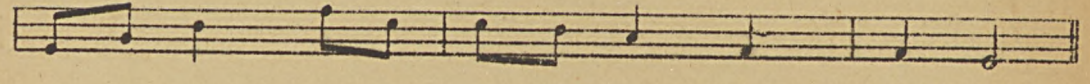
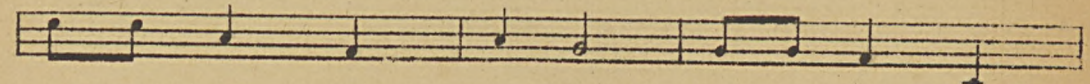
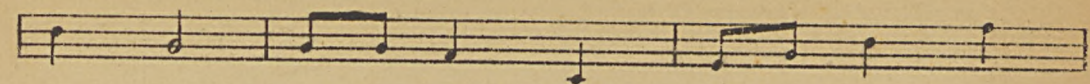
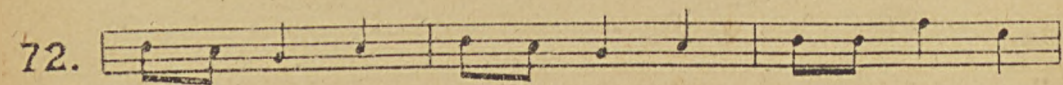
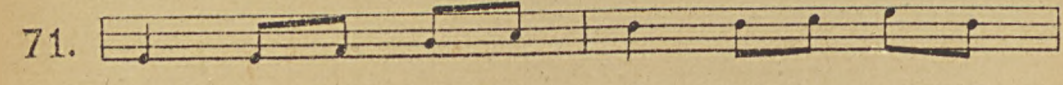
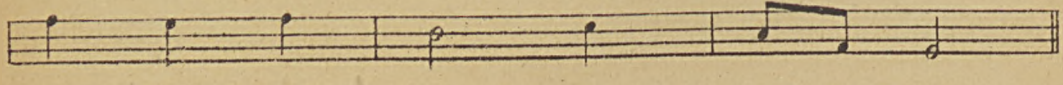
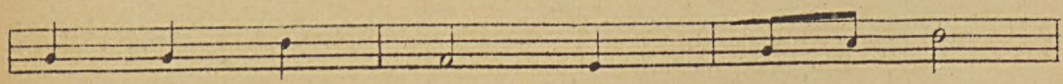
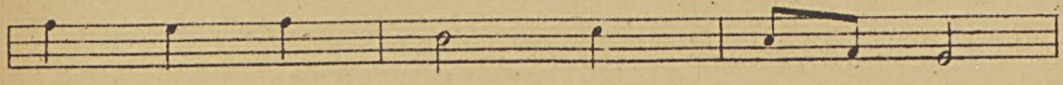
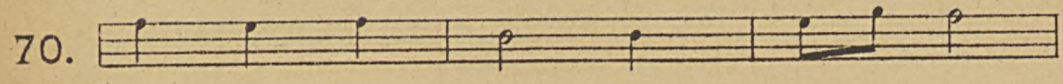
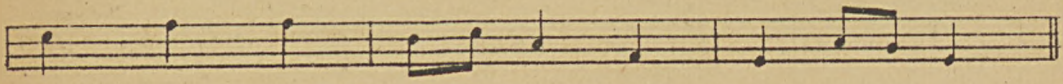
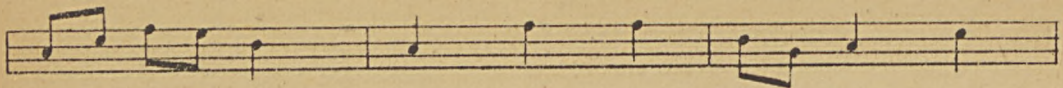


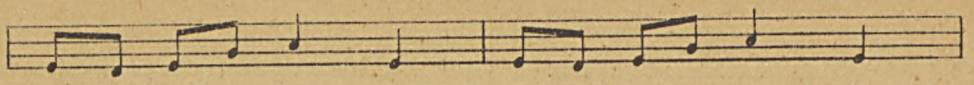
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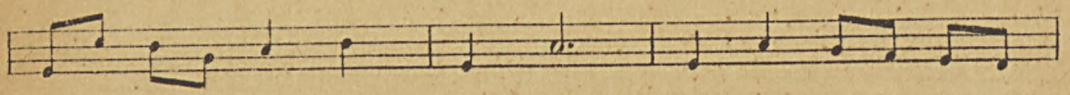
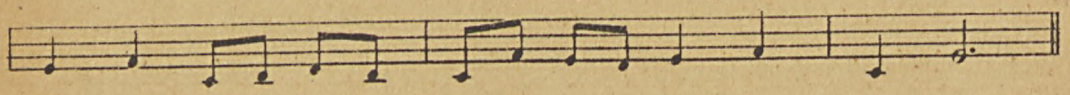


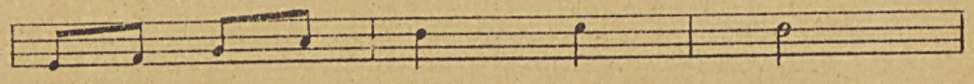


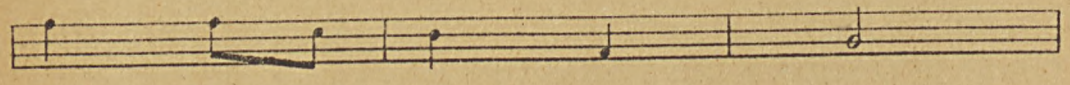
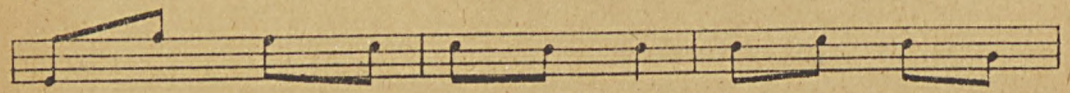
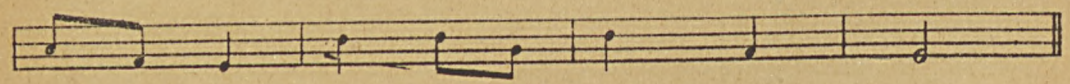
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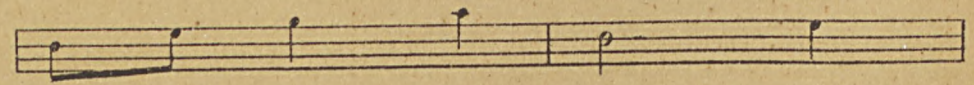


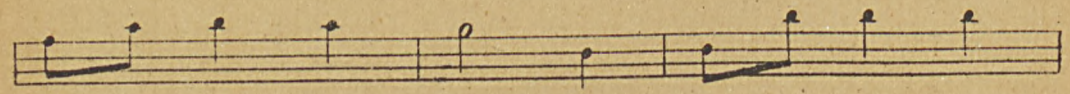
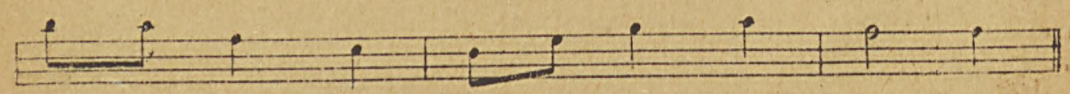
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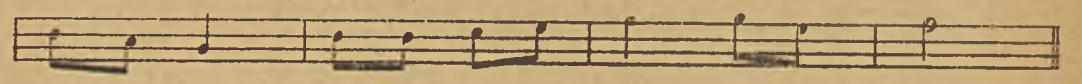




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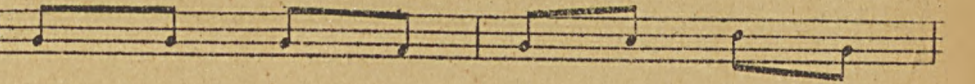


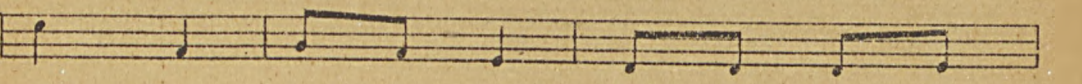


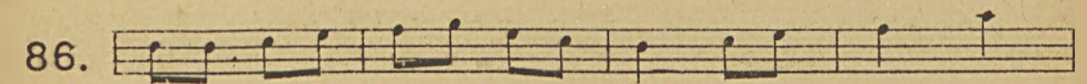
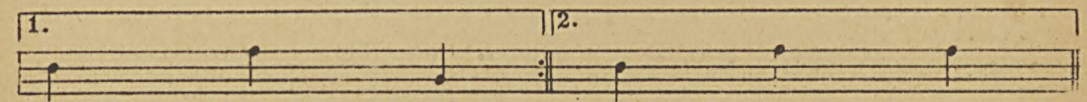
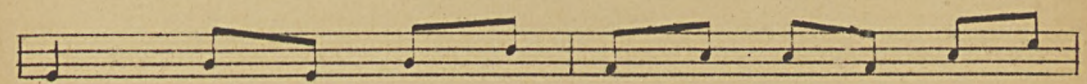
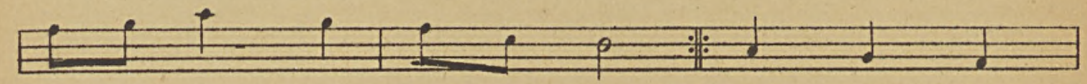
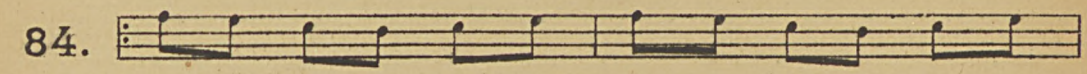
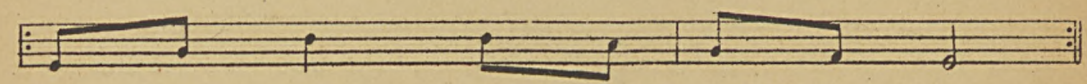
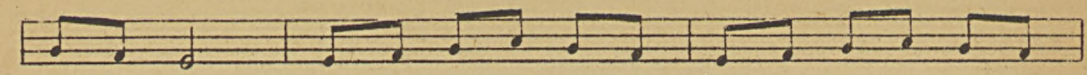
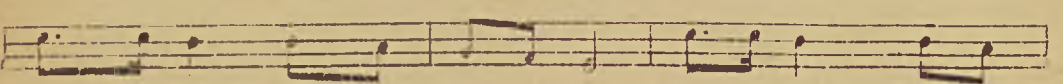
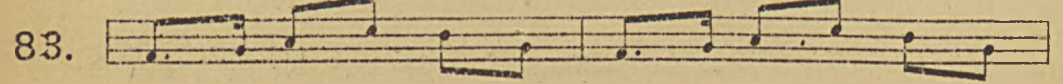
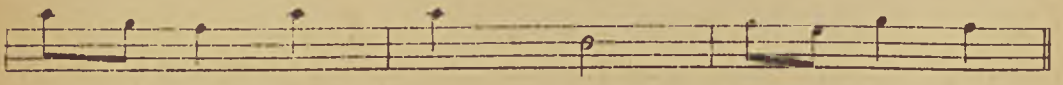
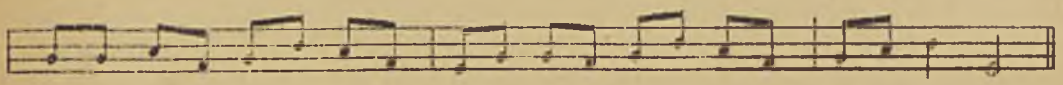
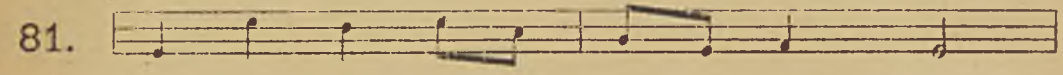
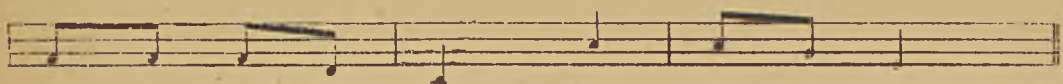
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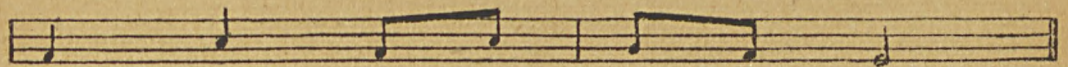
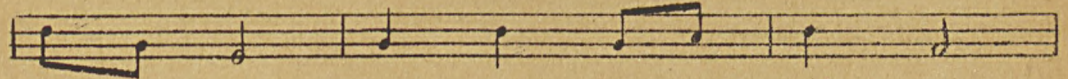
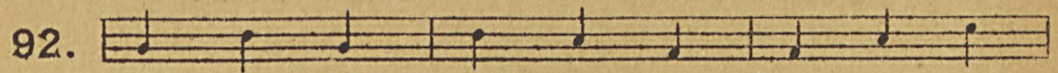
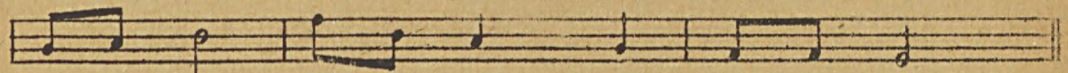
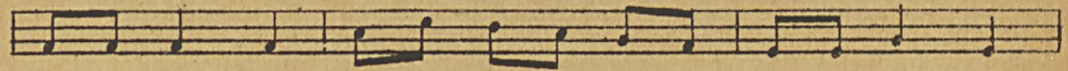
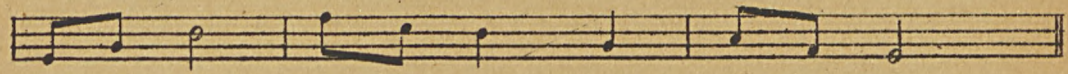
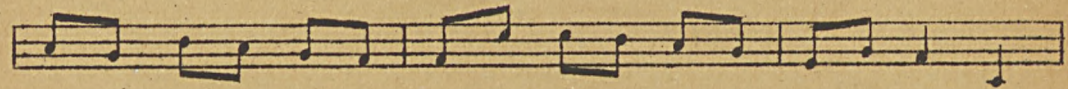
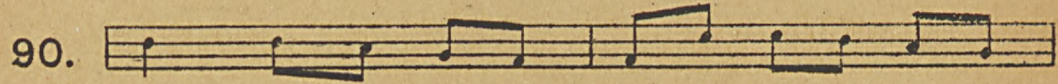
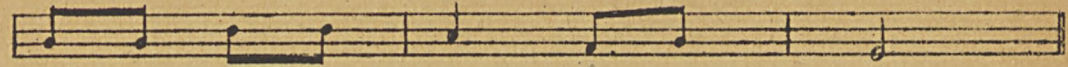
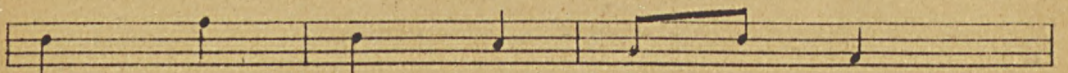
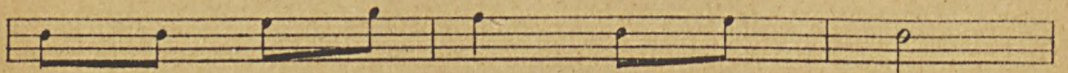
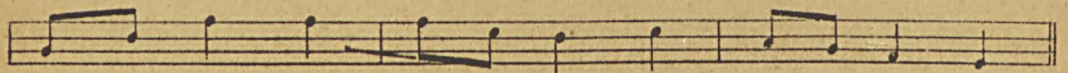
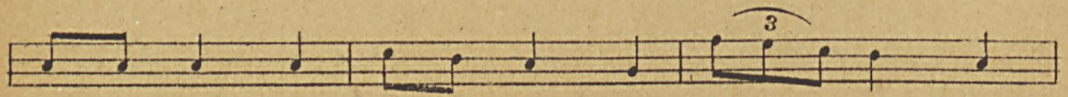
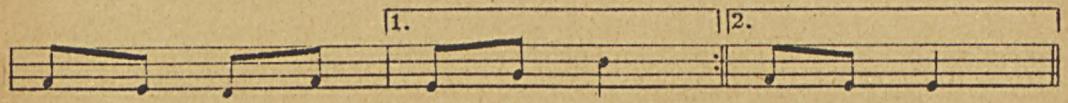
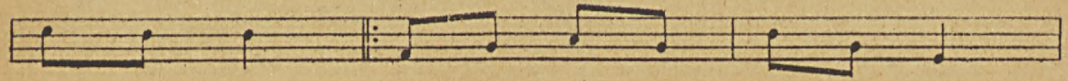


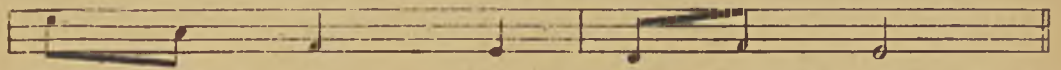
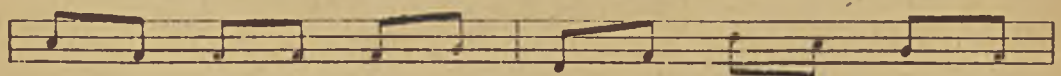
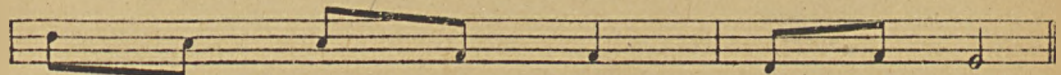
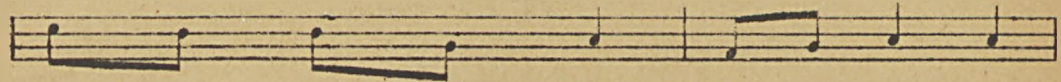
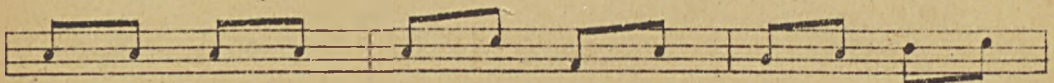
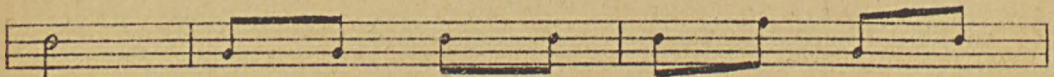
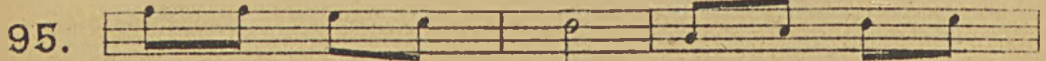
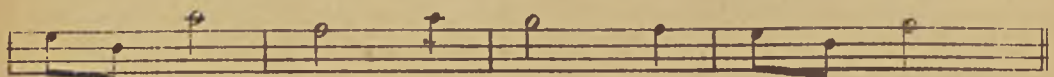


80. 









POLSKA SZKOŁA UMUZYKALNIA

STEFAN WYSOCKI

CZYTANKI
MUZYCZNE

ZESZYT II.



NAKŁAD GEBETHNERA I WOLFFA
WARSZAWA — KRAKÓW — LUBLIN — ŁÓDŹ
POZNAŃ — WILNO — ZAKOPANE
NEW YORK. THE POLISH BOOK IMPORTING CO. INC

Do nauczyciela.

1. Podczas słuchania utworu muzycznego daje się wyczuwać stale, chociaż niekiedy półświadomie, pewna charakterystyczna zależność wszystkich poszczególnych momentów od toniki i akordu tonicznego. Wyczuwanie to jest jednym z warunków t. zw. „rozumienia muzyki“. Z drugiej strony może i powinno ono stanowić znakomitą pomoc i niezawodny sprawdzian przy czytaniu nut głosem.

2. Wychodząc z założenia, że dla słuchu interwale konsonansowe stokroć są przystępniejsze od interwali dysonansowych i że dla głosu żadnych istotnych trudności nie następują, — należy oprzeć całą naukę o tonach na interwałach akordu doskonałego, nie zaś na sekundach porządku gamowego lub na wielce zawodnym wyczuwaniu różnicy pomiędzy całym tonem a półtonem. Utożsamiając w następstwie akord doskonały, dla którego podstawa jest tonem kończącym, z akordem tonicznym gamy majorowej, — traktujemy tę ostatnią, jako akord doskonały z czterema tonami przyległymi, wypełniającymi luki między tonami akordu.

3. Tonacje, uzależnione ściśle od kamertonu, nie posiadają pod względem muzycznym żadnej istotnej przewagi nad tonacjami zupełnie dowolnie obranymi, byle zachowującymi ustalone stosunki między stopniami gamy. Nie jest przeto celowem obarczać na wstępie świadomość ucznia pojęciem o zależności rozmaitych tonacji od jednej głównej, gdy chodzi wyłącznie o opanowanie wewnętrznych stosunków między tonami tej samej tonacji. Stąd zamiast solmizacji, związanej pojęciowo z matematycznie wymierzoną wysokością tonów absolutnych, wskazanem jest używać w tem stadium początkowem zwykłej numeracji stopni gamy. Dla wygody można wprowadzić następujące skróty:

1, 2, 3, 4, 5, 6, 7, 1.
je, wa, to, cze, pan, sze, sie, je.

LIL. J. F. KONARZEWSKI I J. MĘKARSKI, w WARSZAWIE.

PRZYKŁAD.

sol fa sol la do si mi mi re do do si
to wa to cze sze pan je je sie sze sze pan
re do re mi sol fa si si la sol sol fa

mi mi re do do si la do la sol si sol
je je sie sze sze pan cze sze cze to pan to
si si la sol sol fa mi sol mi re fa re

1. 2.
fa sol la do do si do si la re fa mi
wa to cze sze sze pan sze pan cze sie wa je
do re mi sol sol fa sol fa mi la do si

NA LINJACH AKORDOWYCH.

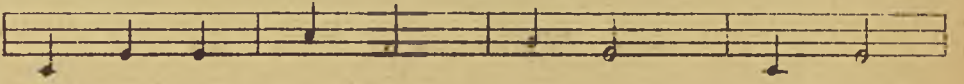
to wa to cze sze pan je je sie sze sze pan
je je sie sze sze pan cze sze cze to pan to
1. 2.
wa to cze sze sze pan sze pan cze sie wa je



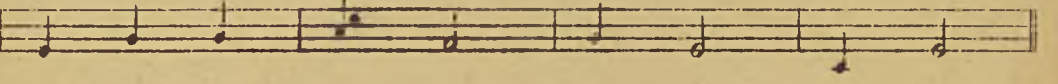
CZYTANKI MUZYCZNE.

ZESZYT II.



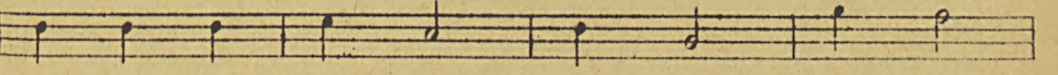
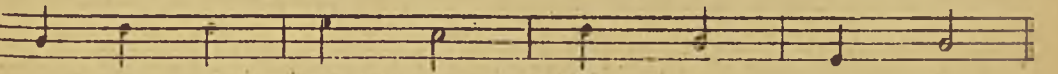
Melodja ludowa.

St. Wysocki.

1. 

Ta sama melodja na innych linjach.

Zastrzega się wszelkie prawa autorskie.

Warszawa 1923 Gebethner i Wolff.

G6373W

Melodja ludowa.

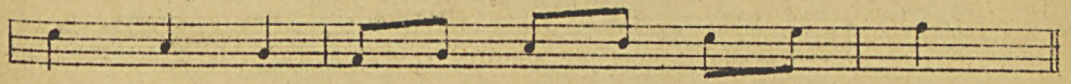
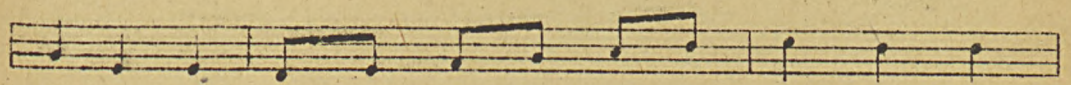
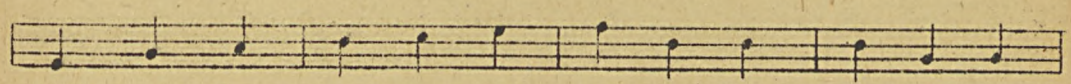
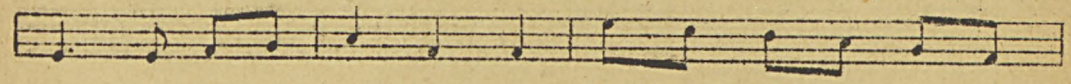
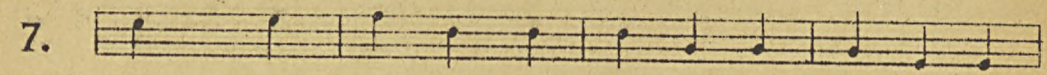
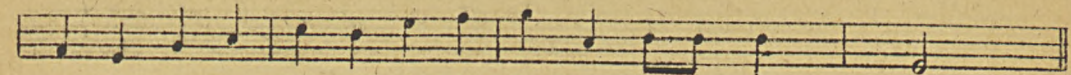
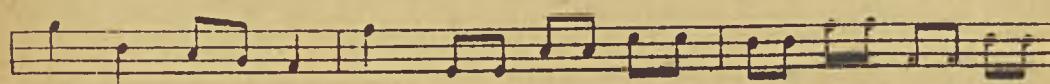
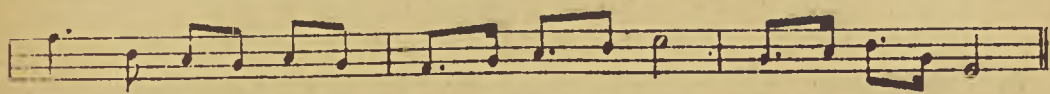
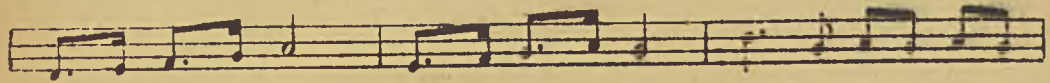
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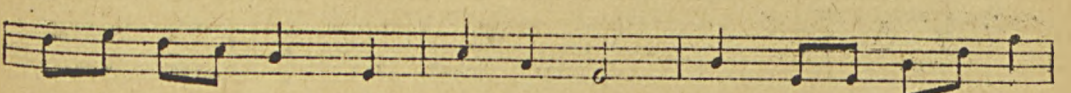
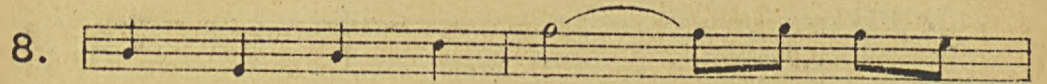
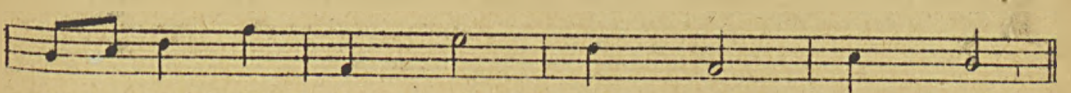
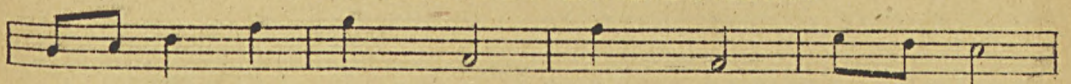
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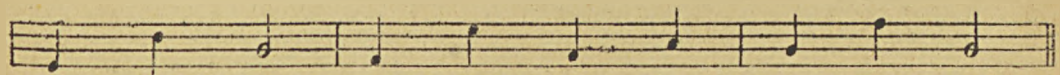
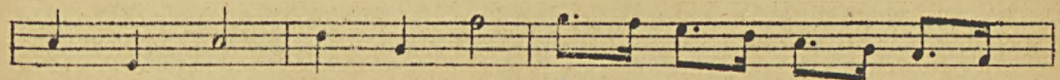
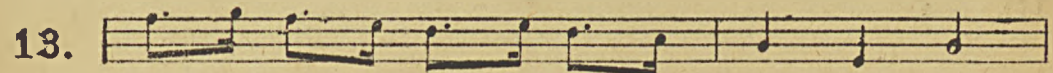
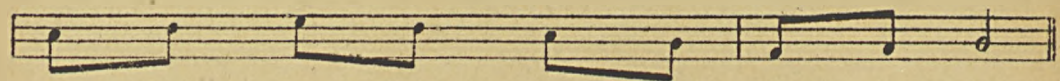
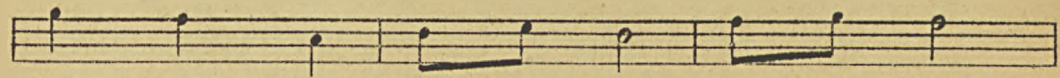
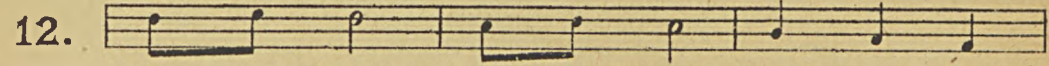
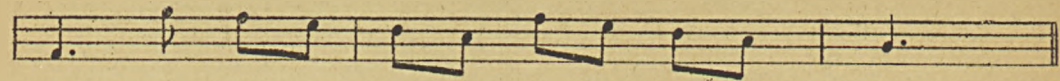
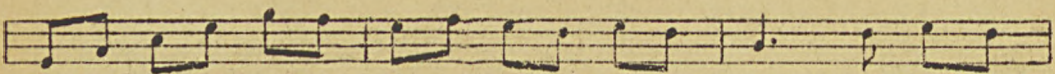
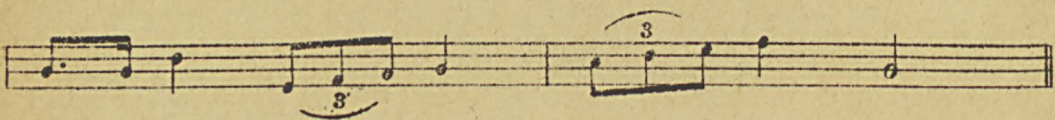
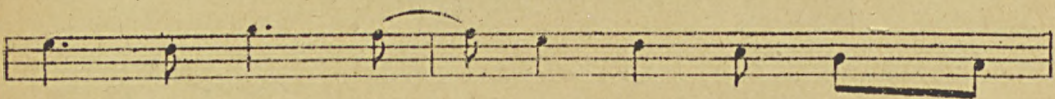
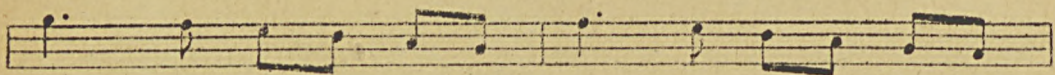
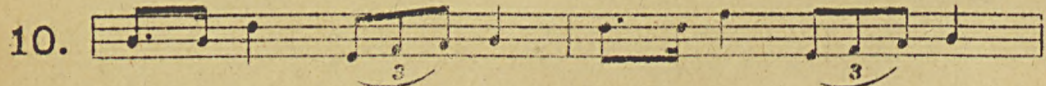
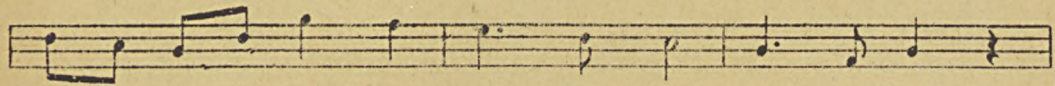
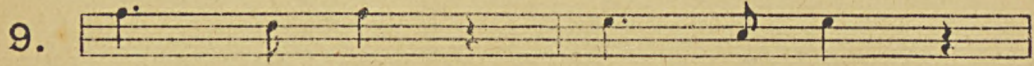
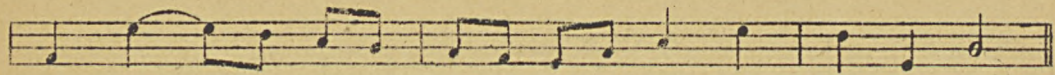
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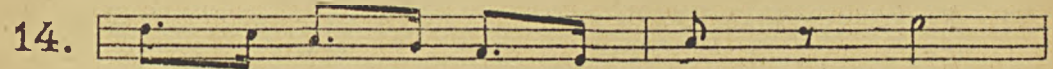


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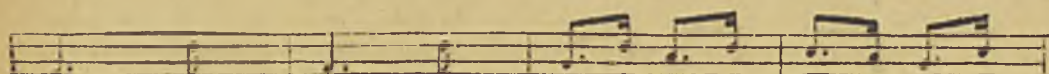


LINJE AKORDU TERCJOWEGO.



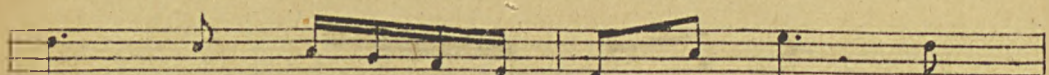
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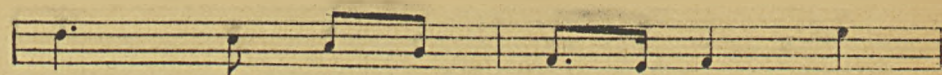


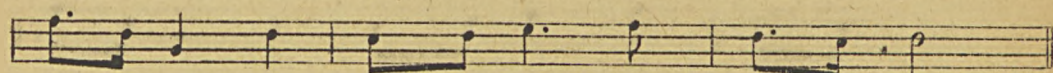




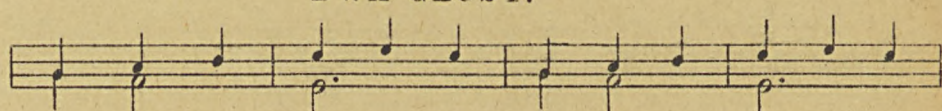
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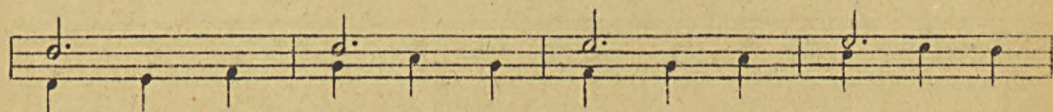
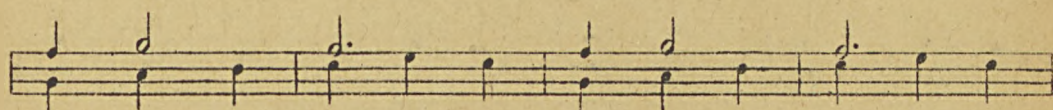
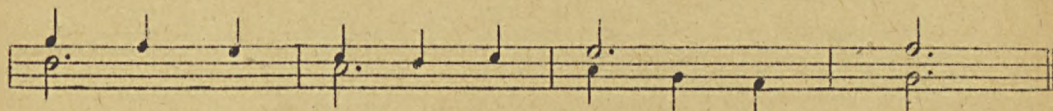



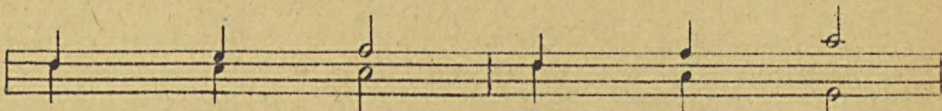

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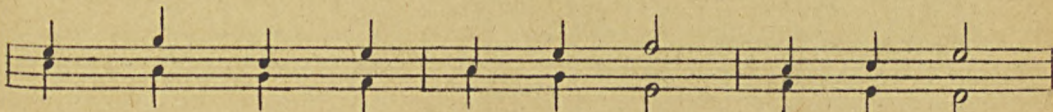
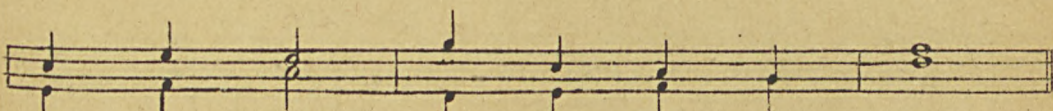



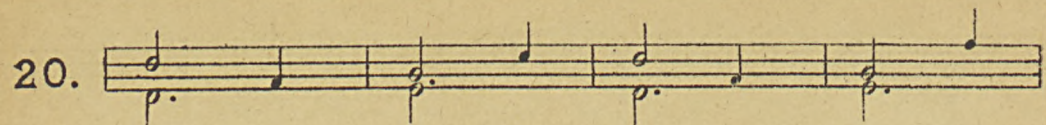
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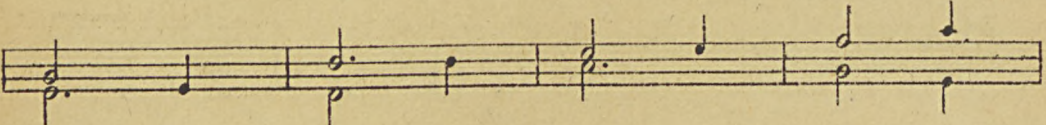
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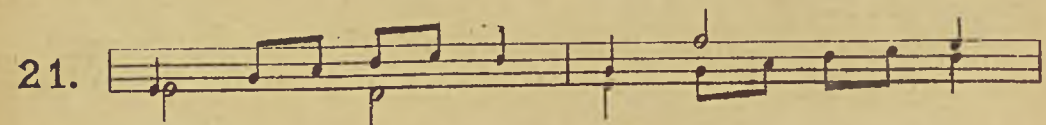
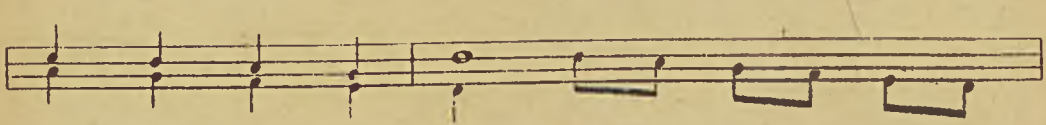







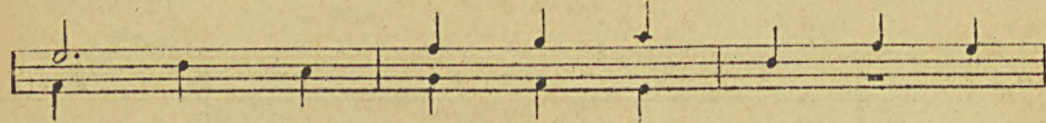
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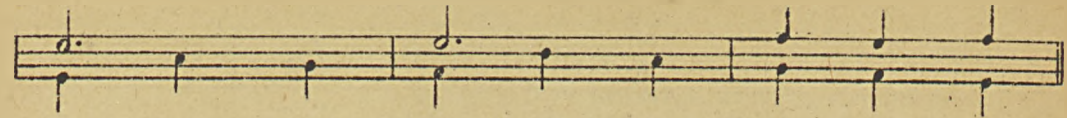



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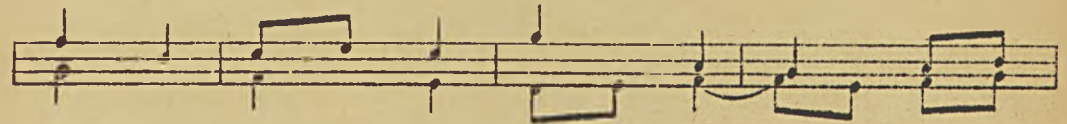


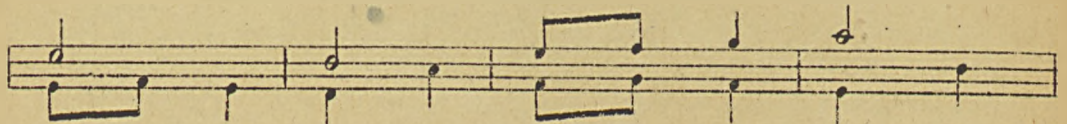
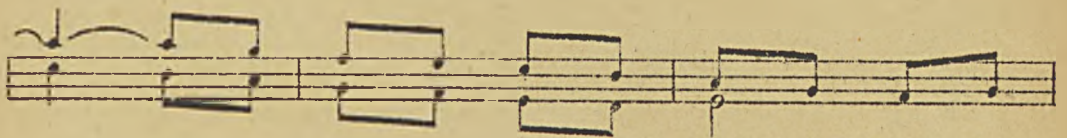
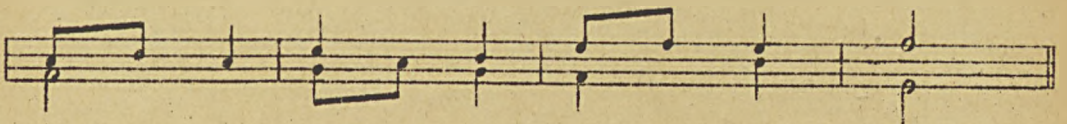

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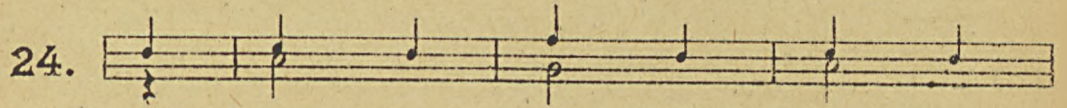
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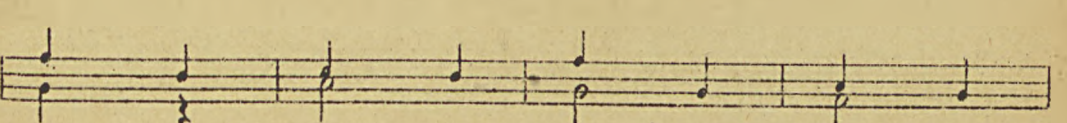


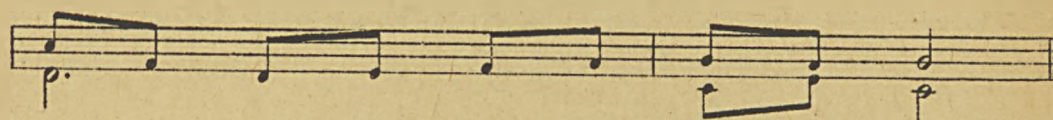
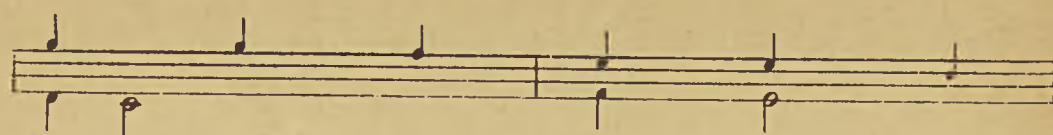
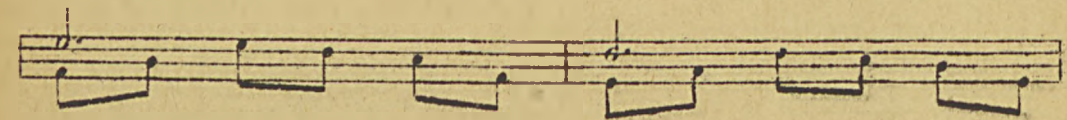
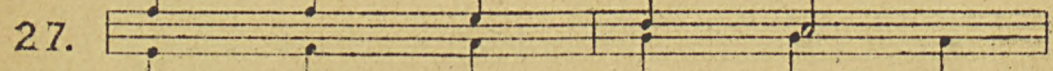
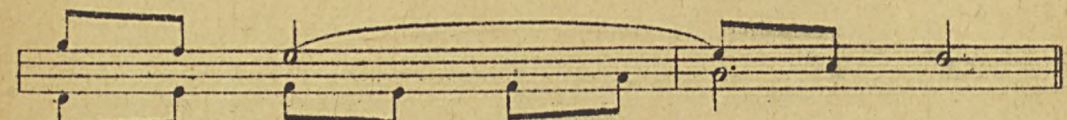
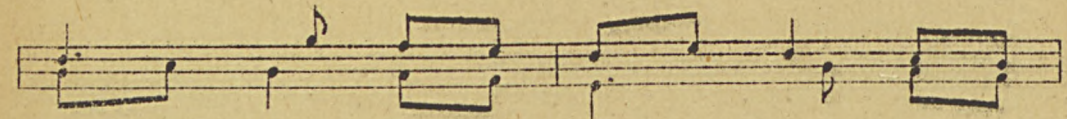
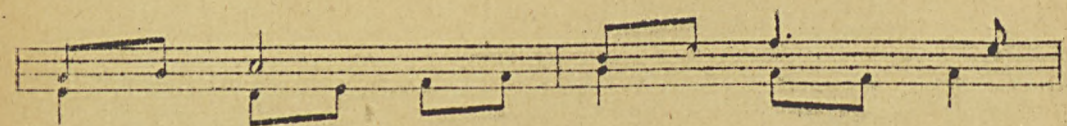
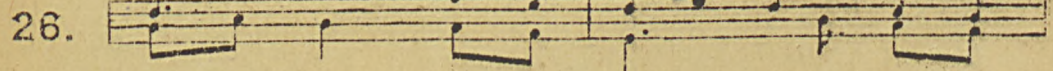
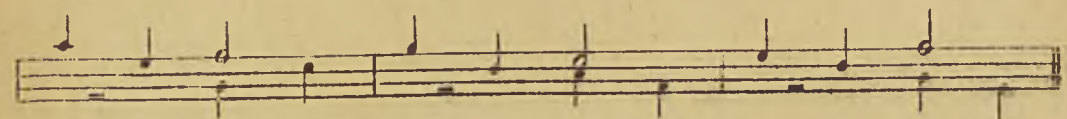
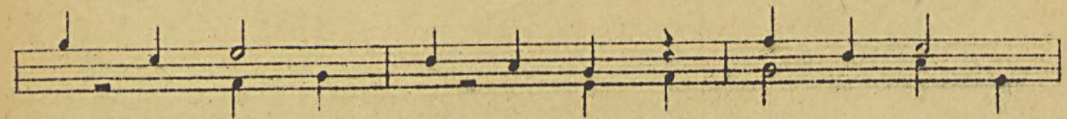
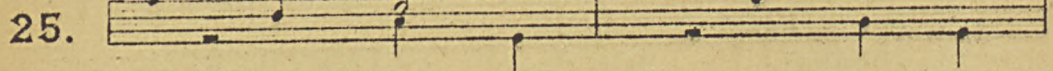
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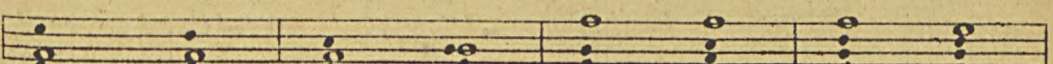
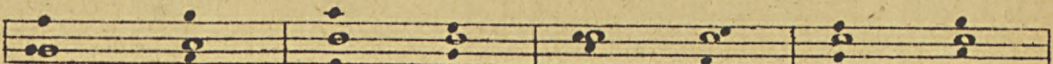
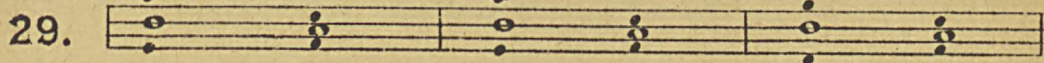
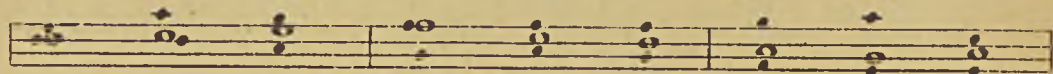
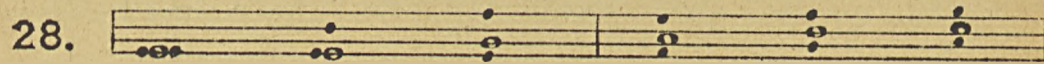




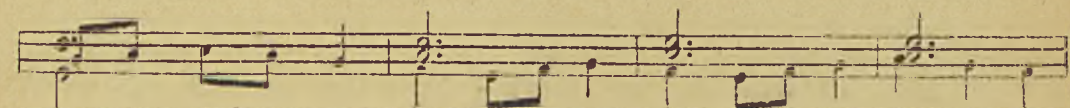
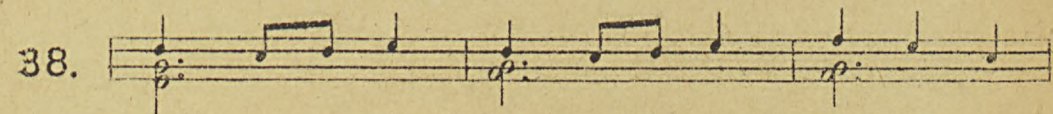
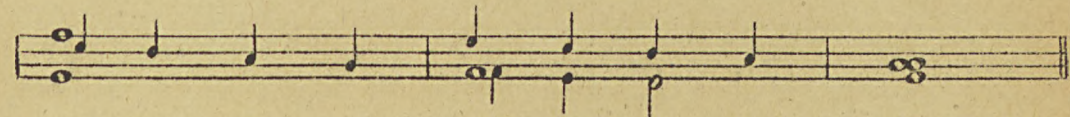
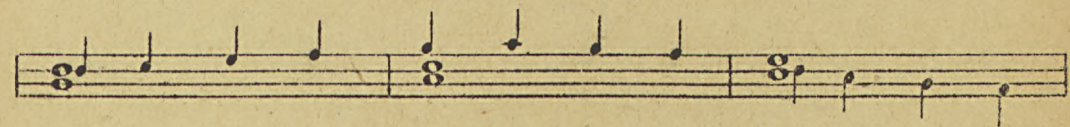
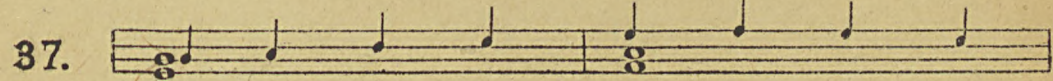
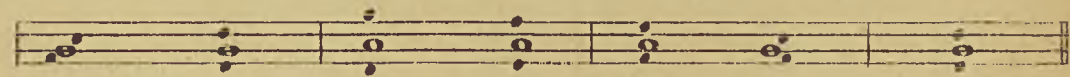
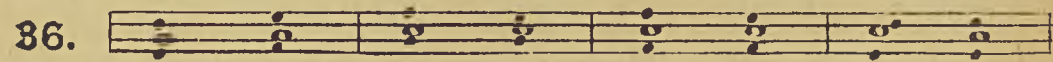
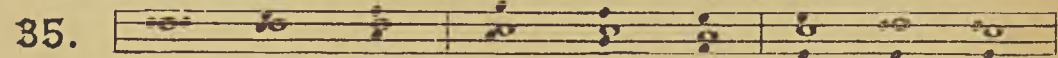
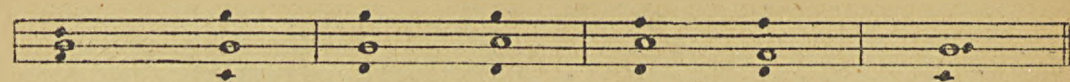
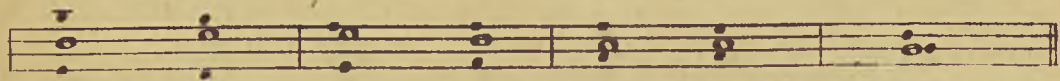
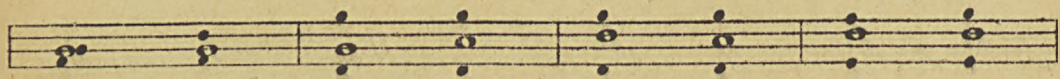
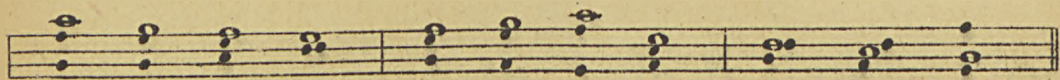
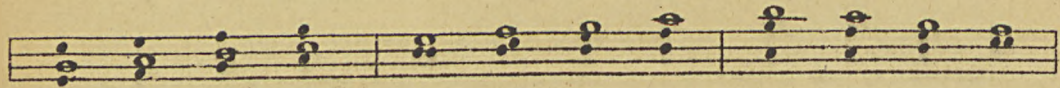
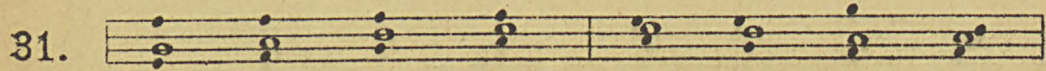
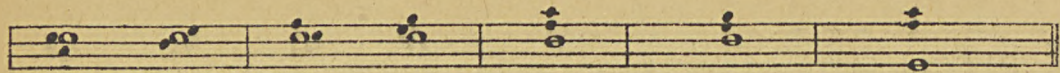
24. 



TRZY GŁOSY.





Three staves of musical notation. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music consists of a sequence of notes and rests, with some notes beamed together.

MELODJE LUDOWE. *)

39.
 A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

40.
 A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

*)
Gloger, Noskowski, „Piesni ludu“
G6373W

41.
 A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

42.
 A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

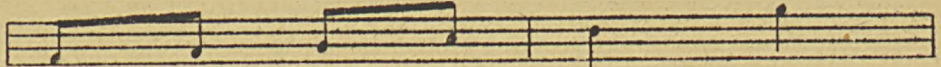
A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

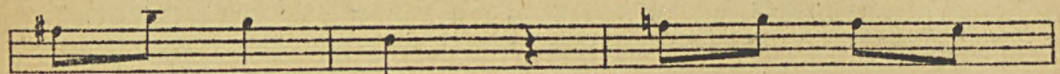
A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

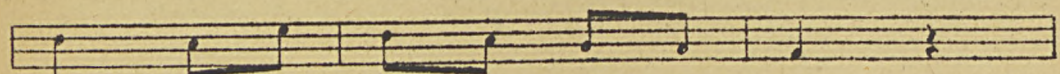
43.
 A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

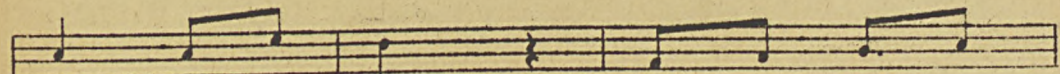
A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

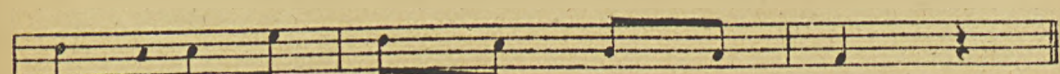
A single staff of musical notation with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests.

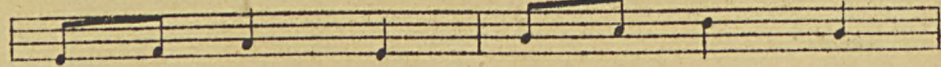
44.  Musical staff 1 for exercise 44, containing a sequence of eighth notes.

 Musical staff 2 for exercise 44, containing a sequence of eighth notes with a key signature change to one sharp.

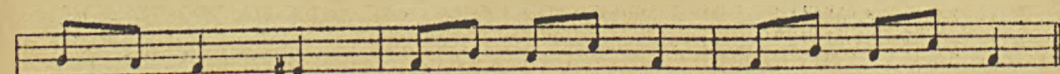
 Musical staff 3 for exercise 44, containing a sequence of eighth notes.

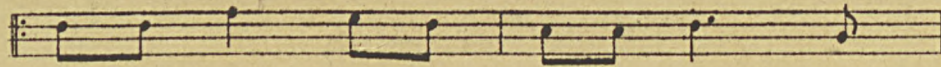
 Musical staff 4 for exercise 44, containing a sequence of eighth notes.

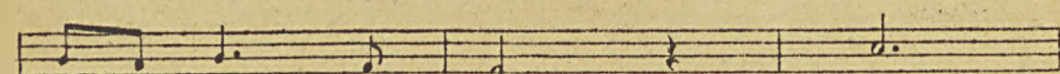
 Musical staff 5 for exercise 44, containing a sequence of eighth notes.

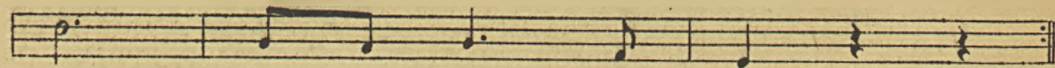
45.  Musical staff 1 for exercise 45, containing a sequence of eighth notes.

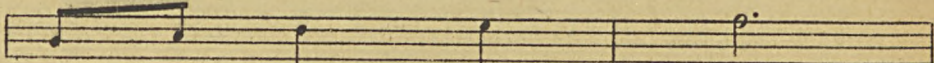
 Musical staff 2 for exercise 45, containing a sequence of eighth notes with a key signature change to one sharp.

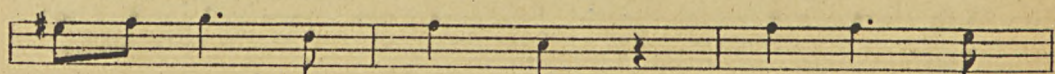
 Musical staff 3 for exercise 45, containing a sequence of eighth notes.

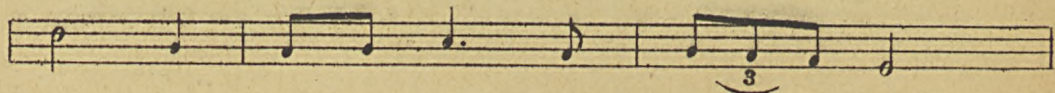
46.  Musical staff 1 for exercise 46, containing a sequence of eighth notes.

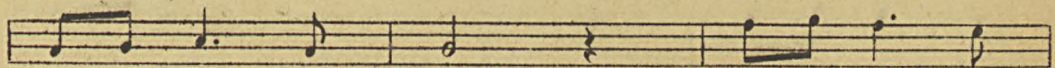
 Musical staff 2 for exercise 46, containing a sequence of eighth notes.

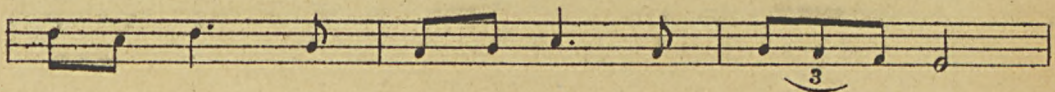
 Musical staff 1 for exercise 47, containing a sequence of eighth notes.

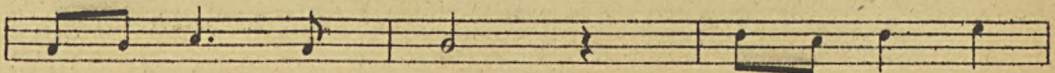
47.  Musical staff 2 for exercise 47, containing a sequence of eighth notes.

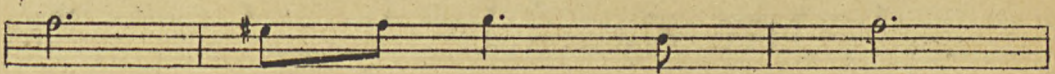
 Musical staff 3 for exercise 47, containing a sequence of eighth notes with a key signature change to one sharp.

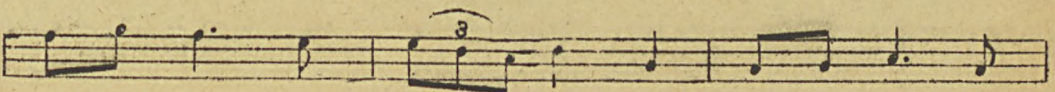
 Musical staff 4 for exercise 47, containing a sequence of eighth notes with a triplet of eighth notes.

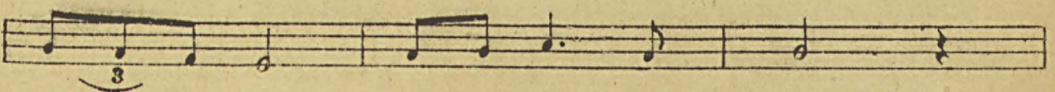
 Musical staff 5 for exercise 47, containing a sequence of eighth notes.

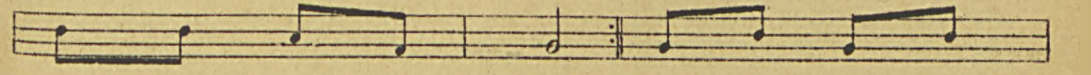
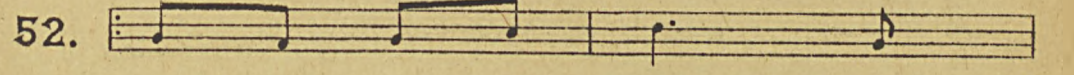
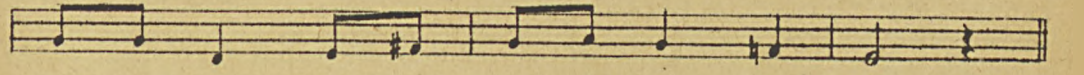
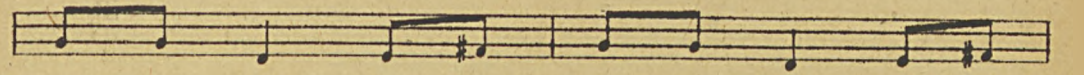
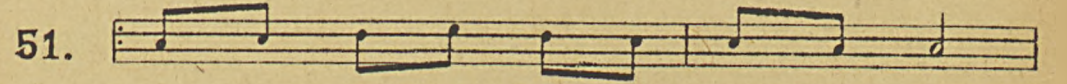
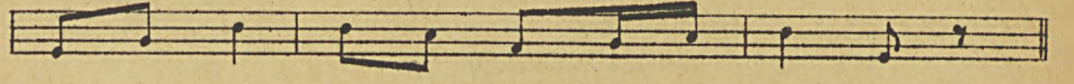
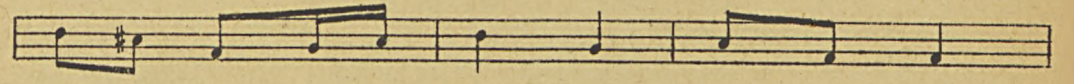
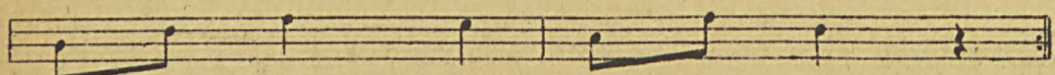
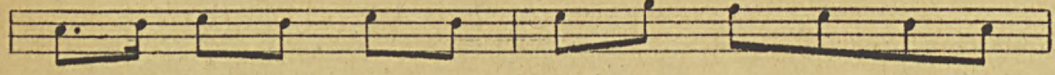
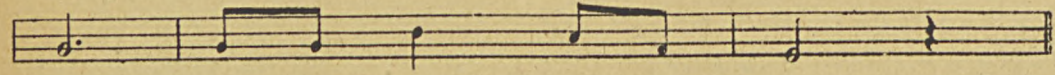
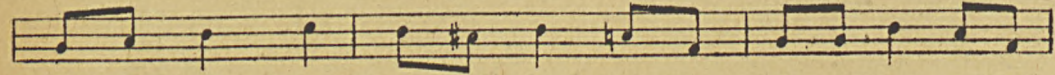
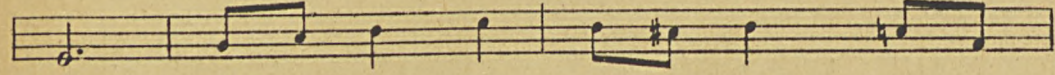
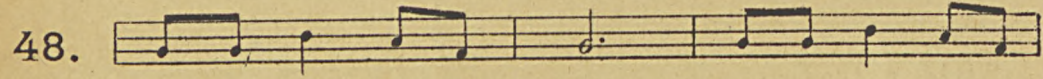
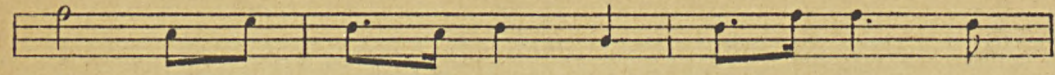
 Musical staff 6 for exercise 47, containing a sequence of eighth notes with a triplet of eighth notes.

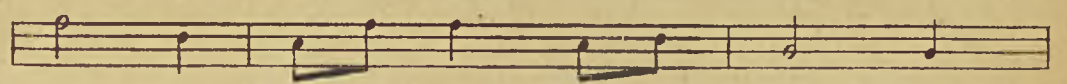
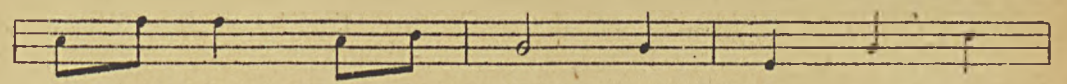
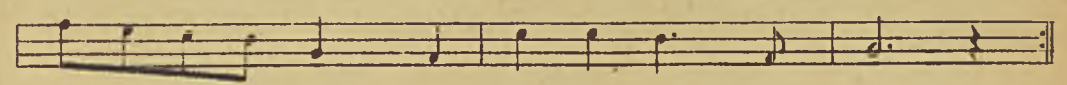
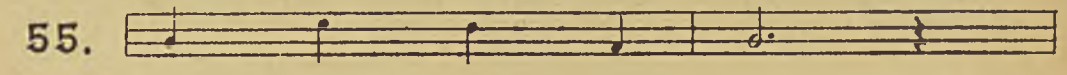
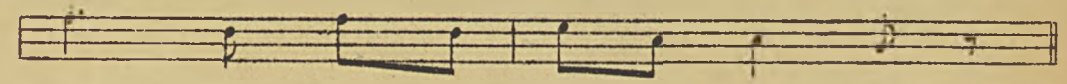
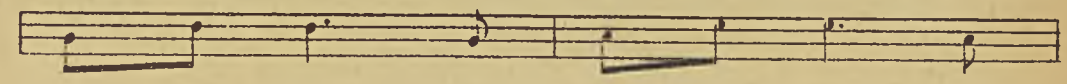
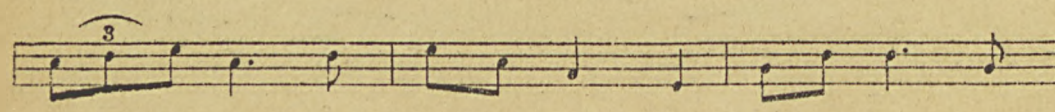
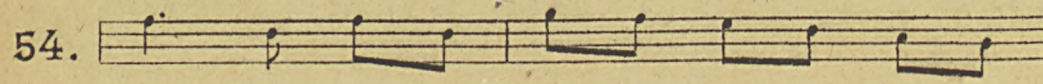
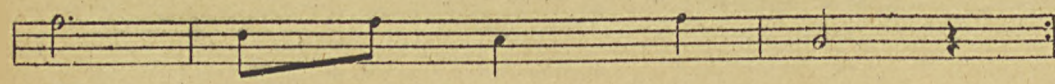
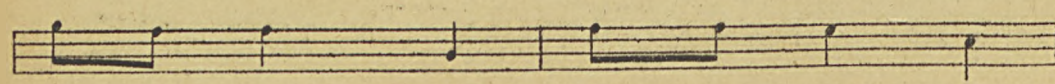
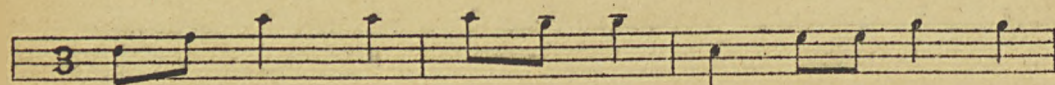
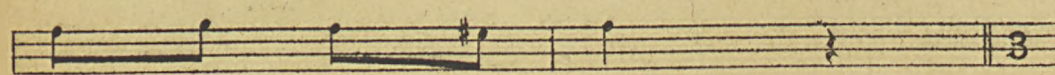
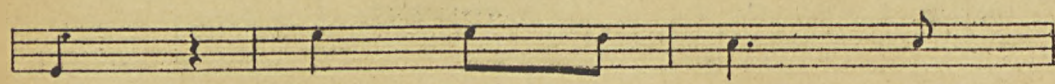
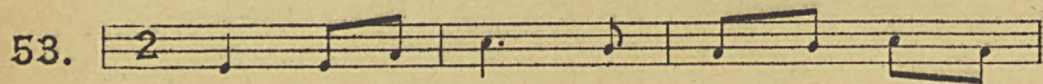
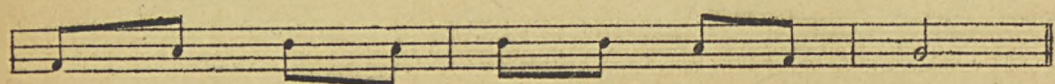
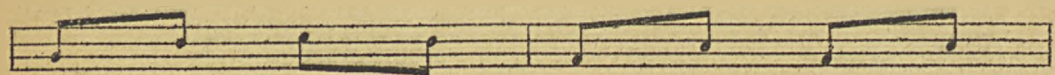
 Musical staff 7 for exercise 47, containing a sequence of eighth notes.

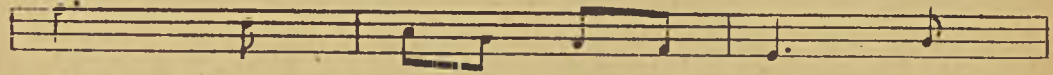
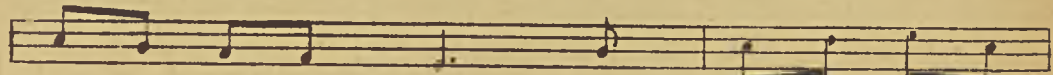
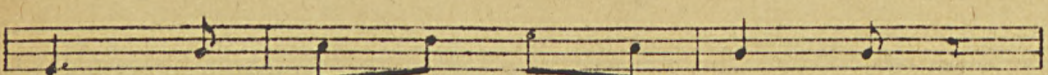
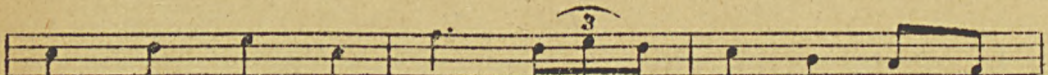
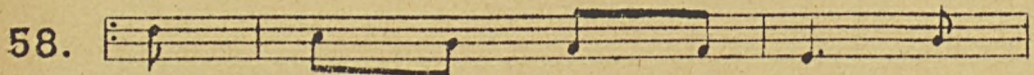
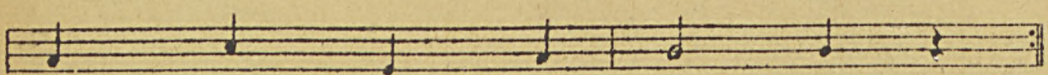
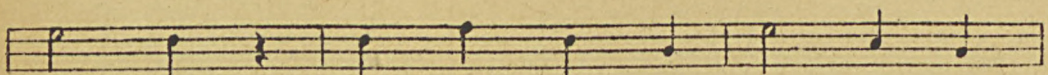
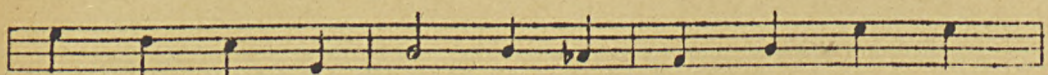
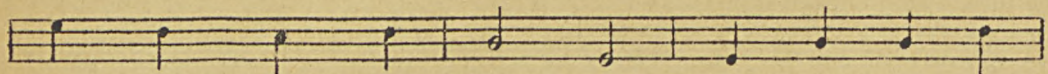
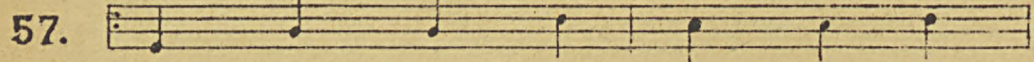
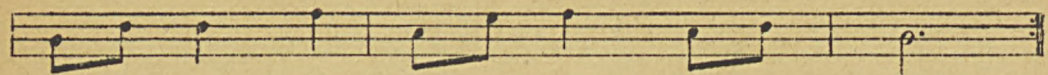
 Musical staff 8 for exercise 47, containing a sequence of eighth notes.

 Musical staff 9 for exercise 47, containing a sequence of eighth notes with a triplet of eighth notes.

 Musical staff 10 for exercise 47, containing a sequence of eighth notes with a triplet of eighth notes.

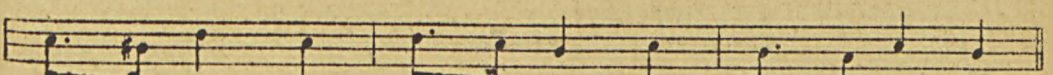
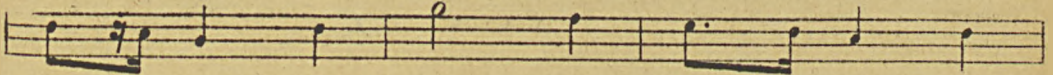
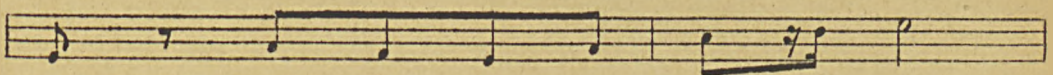
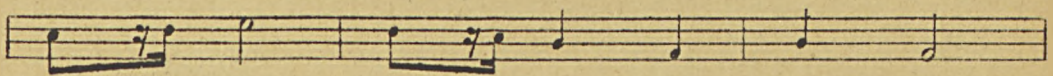
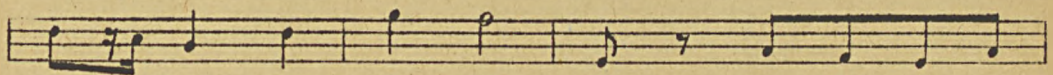
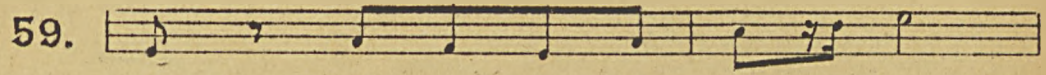






FR. CHOPIN.

Mazurek op. 50 N. 1.



Kolysanka op.57.

60.

Mazurek op. 7 N.1.

61.

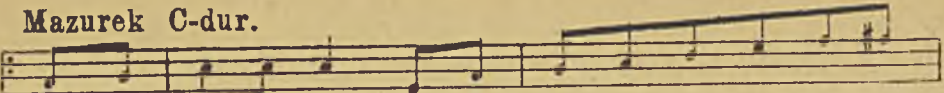
Walc op.64 N. 1.

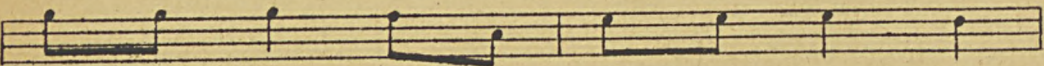
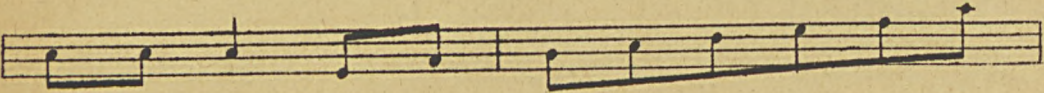
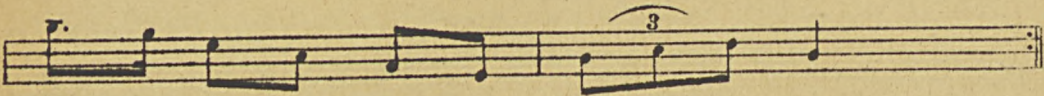
62.

Mazurek C-dur.


63.

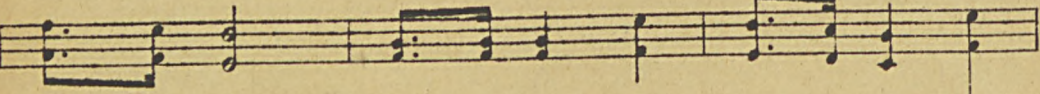

Mazurek C-dur.

64. 






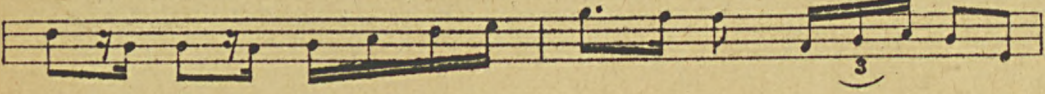

Mazurek F-dur.

65. 

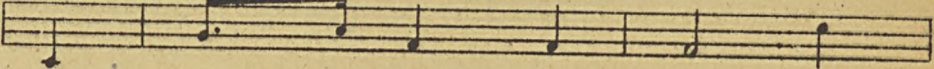



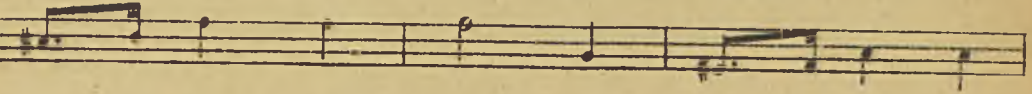



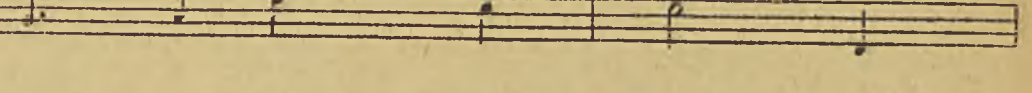
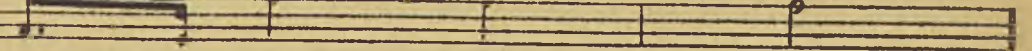
Polonez op.40 N.1.

66. 






Preludjum op. 28 N.7.

67. 

Krakowiak. op.14.

68. 



1.

2.

Preludjum. Op. 28. N. 17.

69.

Koncert Op 11.

70.

1.

2

Nocturne Op. 9 N2.

71.

L. V. BEETHOVEN.

Andante.

72.

Largo.

73.

Allegro.

74.

Allegro.

75.

Menuet.

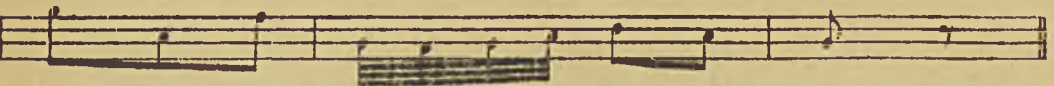
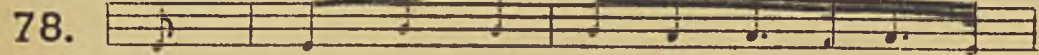
76.

Allegro.

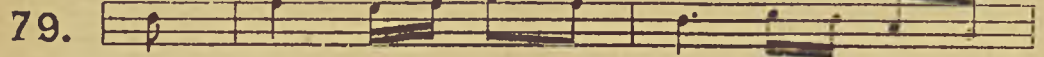
77.



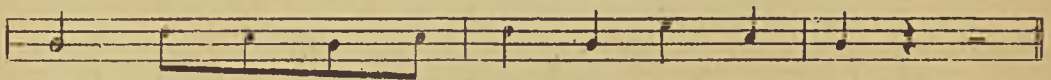
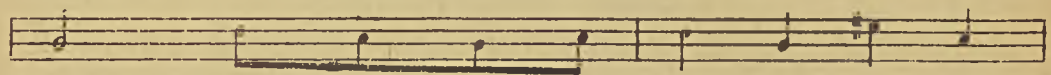
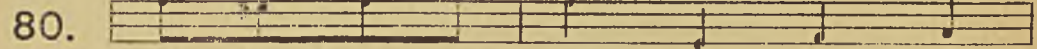
Andante.



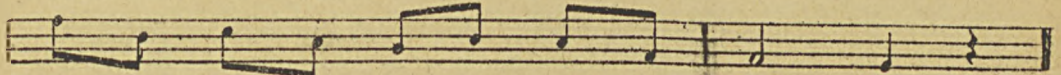
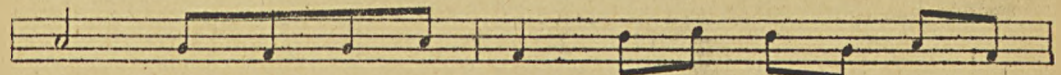
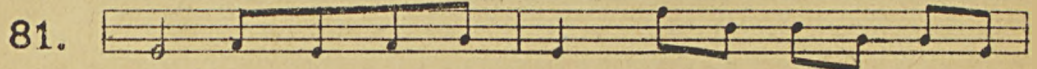
Allegro.



Allegretto.



Moderato.



Measures 78-81 on page 40. The notation consists of four staves of music. The first staff begins with a repeat sign. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Measures 82-83 on page 40. The notation consists of two staves. Measure 82 is marked with the tempo instruction "Sostenuto." and begins with a repeat sign. Measure 83 continues the melodic line.

Measures 84-85 on page 40. The notation consists of two staves. Measure 84 continues the melodic line, and measure 85 concludes with a trill-like figure.

Sostenuto.

82.

Measure 83 on page 40. The notation consists of one staff with a melodic line.

Measure 84 on page 40. The notation consists of one staff with a melodic line.

Measure 85 on page 41. The notation consists of one staff with a melodic line.

Measure 86 on page 41. The notation consists of one staff with a melodic line.

Measure 87 on page 41. The notation consists of one staff with a melodic line, ending with a trill-like figure.

Allegro con brio.

83.

Measure 84 on page 41. The notation consists of one staff with a melodic line.

Measure 85 on page 41. The notation consists of one staff with a melodic line.

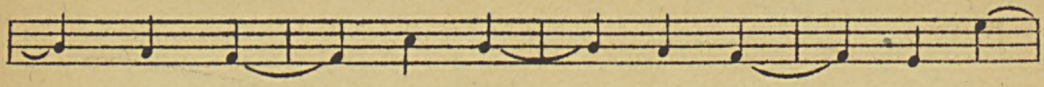
Measure 86 on page 41. The notation consists of one staff with a melodic line.

Allegretto.

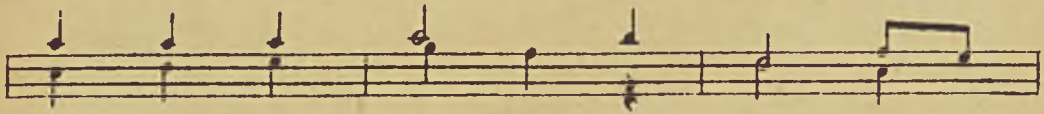
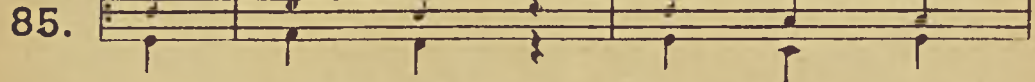
84.

Measure 85 on page 41. The notation consists of one staff with a melodic line.

Measure 86 on page 41. The notation consists of one staff with a melodic line.

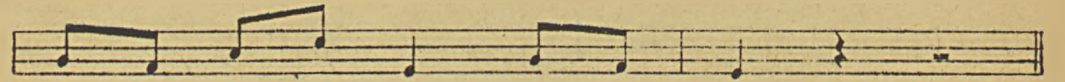
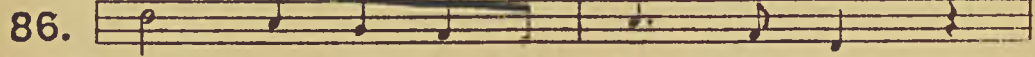


Allegretto.

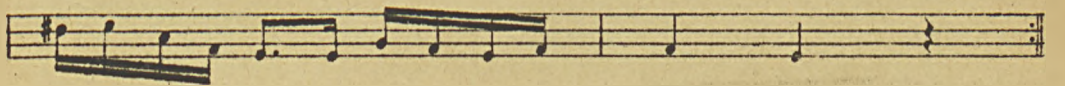
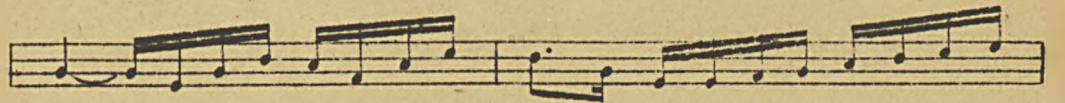
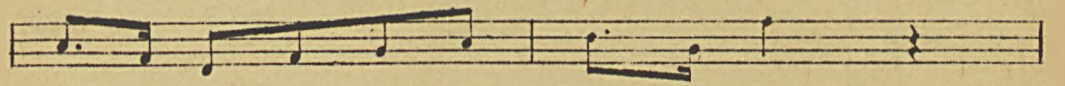
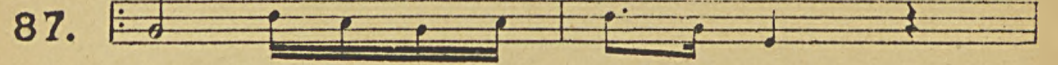


W. A. MOZART.

Allegro.



Andante.



Allegro.



A musical score for page 44, consisting of six staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings, typical of a classical piece.

J. HAYDN.

Andante.

89.

A musical score for exercise 89, consisting of three staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings, typical of a classical piece.

A musical score for page 45, consisting of one staff of handwritten musical notation. The notation includes various note values, rests, and dynamic markings, typical of a classical piece.

Presto.

90.

A musical score for exercise 90, consisting of six staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings, typical of a classical piece. The score includes first and second endings for the final section.

Allegro.

91.

Musical score for exercise 91, marked Allegro. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The first staff contains two measures of music. The second staff contains two measures of music. The third staff contains two measures of music. The fourth staff contains two measures of music. The piece concludes with a double bar line.

Menuet.

92.

Musical score for exercise 92, marked Menuet. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature. The first staff contains two measures of music. The second staff contains two measures of music. The third staff contains two measures of music. The fourth staff contains two measures of music. The piece concludes with a double bar line.

POLSKA SZKOŁA UMUZYKALNIA

STEFAN WYSOCKI

CZYTANKI
MUZYCZNE

ZESZYT III.



NAKLAD GEBETHNERA i WOLFFA
WARSZAWA — KRAKÓW — LUBLIN — ŁÓDŹ
POZNAŃ — WILNO — ZAKOPANE
NEW YORK, THE POLISH BOOK IMPORTING CO. INC.

Do nauczyciela.

W dwóch poprzednich zeszytach „Czytanek“ uczeń miał stale do czynienia z linjami akordowemi, jako z systemem nutowym uzmysławiającym zależność stopni gamy od tonów akordu tonicznego i przez to wybitnie utrwalającym poczucie tonacji. Jednakże zaczynając od melodji oznaczonej liczbą 41 w zeszycie II napotyka uczeń od czasu do czasu na trudności, wynikające właśnie z zastosowanego tam systemu linjowego. Zachodzi to wtedy, gdy mamy odczytać melodję z modulacją, ponieważ sam rysunek linii akordowych określa już miejsce toniki i wszelka modulacja, czyli zjawienie się nowej toniki powoduje w uczniu kolizję wrażeń wzrokowych ze słuchowemi.

Nastaje tedy okres nauki, w którym po dostatecznym ugruntowaniu w uczniu poczucia tonacji musimy przejść do systemu linjowego, że tak powiem, obojętnego czyli nieuwzględniającego stosunków tonacyjnych, a systemem takim jest ogólnie znana pięciolinja.

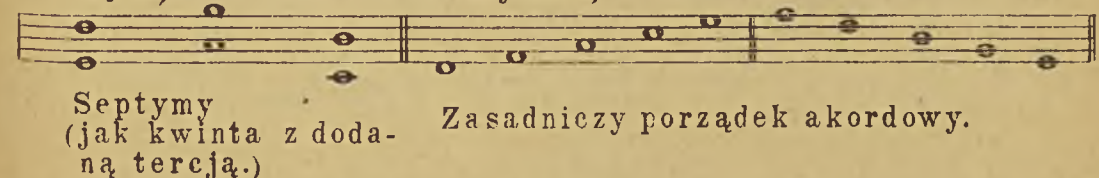
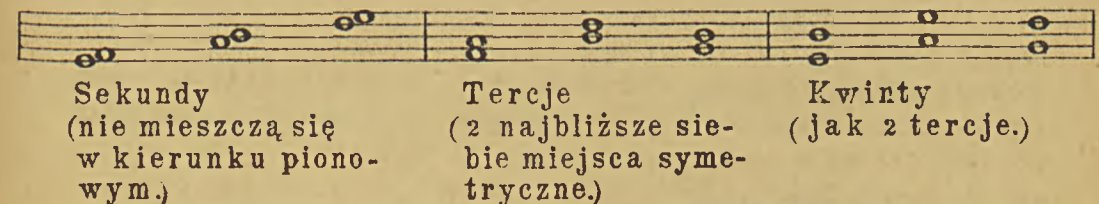
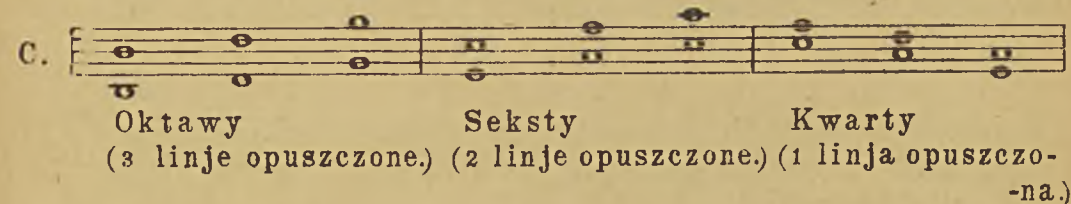
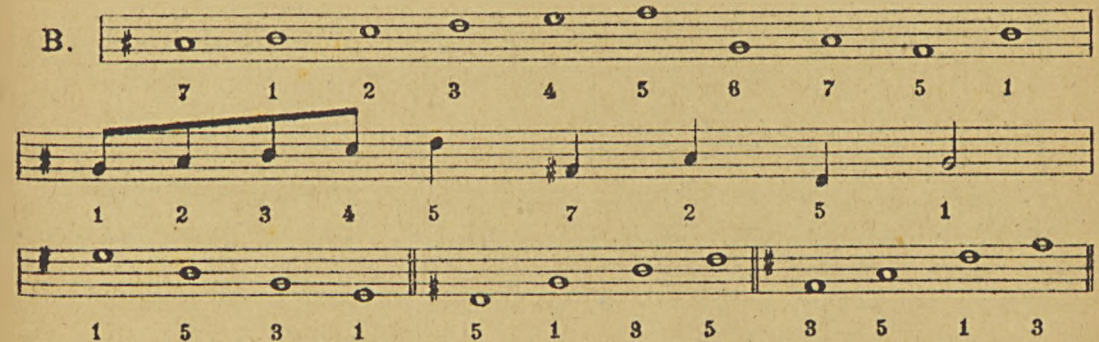
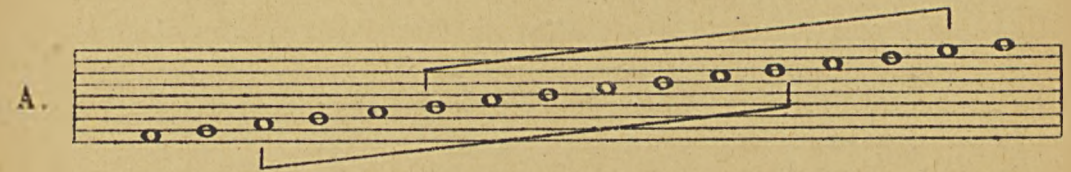
Wyobraźmy sobie szereg linii poziomych o jednostajnych odstępach; gdy wypiszemy na nich gamę w sposób niżej podany, to niewiele będziemy mogli z niej zrozumieć wskutek niewiedomości, który z jej stopni mamy uznać za pierwszy. Jednak po odliczeniu 10 tonów tej gamy (znana z linii akordowych liczba tonów, wygodnych dla głosu ludzkiego) możemy już stwierdzić, że wymagają one tylko pięciu z tych mechanicznie ułożonych szczebli; na nich też poprzestaniemy, nazywając dolną linią „pierwszą“, a górną — „piątą“. (A)

Pozostaje więc do rozstrzygnięcia kwestja, jak oznaczać na pięciolinji miejsce toniki. Ogólnie przyjęty sposób (klucz i znaki przy kluczu), jako przeznaczony dla tonów o wysokości absolutnie określonej, należy uznać za przedwczesny na tym poziomie nauczania. Kamerton tu bowiem byłby jeszcze niepotrzebną zawadą, a wytwarzanie wrażenia większej lub mniejszej trudności w odczytywaniu nut zależnie od większej lub mniejszej ilości znaków przy kluczu — zupełnie niezasadnionem szerzeniem błędnych aczkolwiek tradycyjnych pojęć. Gdy przypomnimy uczniowi jego własne doświadczenie z poprzedniego okresu, to wspólnie dojdziemy do przekonania, że najczęściej o miejscu nowej toniki świadczył „krzyżyk“, który ze zwykłego stopnia gamy tworzył „ton prowadzący“ do tej nowej toniki. Postanówmy więc uznać krzyżyk za symbol siódmego stopnia gamy majorowej. Symbol ten ma być umieszczany zaraz u początku pięciolinji i stanowić o położeniu tonu prowadzącego, a tem samem toniki (majorowej — na sąsiednim miejscu zgóry, minorowej — na sąsiednim miejscu zdołu) na przestrzeni całego wiersza. (B)

LII. J. F. KONARZEWSKI I J. MĘKARSKI W WARSZAWIE.

Bardzo ważną rolę w obyciu się z pięciolinją odgrywa znajomość wyglądu na niej interwali. Zauważmy, że interwale parzyste układają się niesymetrycznie, nieparzyste zaś — symetrycznie. (C)

Dokładna znajomość interwali na pięciolinji potrzebna jest dlatego, że same linje nie mówią tu już nic o wewnętrznej strukturze tonacji, pozostaje więc orjentowanie się według odległości każdego tonu od miejsca ustalonego dla toniki.



Do nauczyciela.

W dwóch poprzednich zeszytach „Czytanek“ uczeń miał stale do czynienia z linjami akordowemi, jako z systemem nutowym uzmysławiającym zależność stopni gamy od tonów akordu tonicznego i przez to wybitnie utrwalającym poczucie tonacji. Jednakże zaczynając od melodji oznaczonej liczbą 41 w zeszytcie II napotyka uczeń od czasu do czasu na trudności, wynikające właśnie z zastosowanego tam systemu linjowego. Zachodzi to wtedy, gdy mamy odczytać melodję z modulacją, ponieważ sam rysunek linii akordowych określa już miejsce toniki i wszelka modulacja, czyli zjawienie się nowej toniki powoduje w uczniu kolizję wrażeń wzrokowych ze słuchowemi.

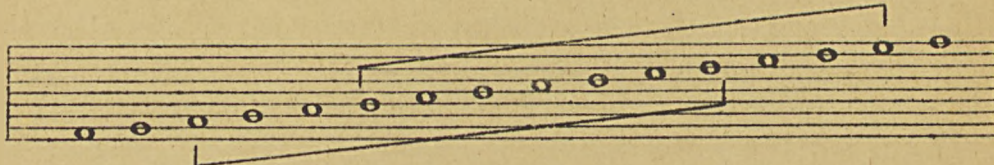
Nastaje tedy okres nauki, w którym po dostatecznym ugruntowaniu w uczniu poczucia tonacji musimy przejść do systemu linjowego, że tak powiem, obojętnego czyli nieuwzględniającego stosunków tonacyjnych, a systemem takim jest ogólnie znana pięciolinja.

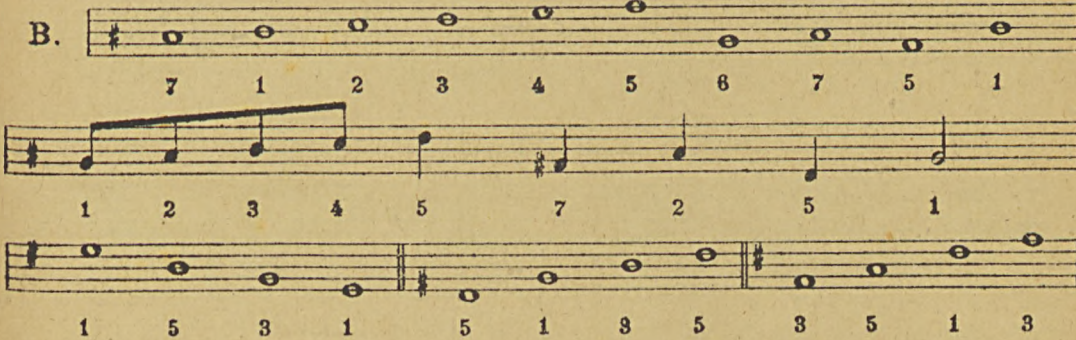
Wyobraźmy sobie szereg linii poziomych o jednostajnych odstępach; gdy wypiszemy na nich gamę w sposób niżej podany, to niewiele będziemy mogli z niej zrozumieć wskutek niewiedomości, który z jej stopni mamy uznać za pierwszy. Jednak po odliczeniu 10 tonów tej gamy (znana z linii akordowych liczba tonów, wygodnych dla głosu ludzkiego) możemy już stwierdzić, że wymagają one tylko pięciu z tych mechanicznie ułożonych szczebli; na nich też poprzestaniemy, nazywając dolną linią „pierwszą“, a górną — „piątą“. (A)

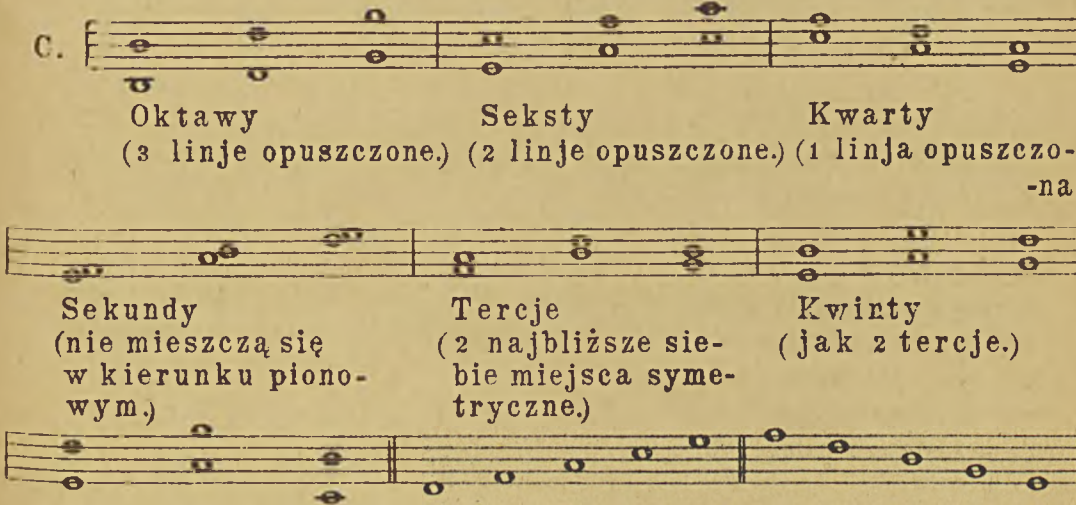
Pozostaje więc do rozstrzygnięcia kwestja, jak oznaczać na pięciolinji miejsce toniki. Ogólnie przyjęty sposób (klucz i znaki przy kluczu), jako przeznaczony dla tonów o wysokości absolutnie określonej, należy uznać za przedwczesny na tym poziomie nauczania. Kamerton tu bowiem byłby jeszcze niepotrzebną zawadą, a wytwarzanie wrażenia większej lub mniejszej trudności w odczytywaniu nut zależnie od większej lub mniejszej ilości znaków przy kluczu — zupełnie niuzasadnionem szerzeniem błędnych aczkolwiek tradycyjnych pojęć. Gdy przypomnimy uczniowi jego własne doświadczenie z poprzedniego okresu, to wspólnie dojdziemy do przekonania, że najczęściej o miejscu nowej toniki świadczył „krzyżyk“, który ze zwykłego stopnia gamy tworzył „ton prowadzący“ do tej nowej toniki. Postanówmy więc uznać krzyżyk za symbol siódmego stopnia gamy majorowej. Symbol ten ma być umieszczany zaraz u początku pięciolinji i stanowić o położeniu tonu prowadzącego, a tem samem toniki (majorowej — na sąsiednim miejscu zgóry, minorowej — na sąsiednim miejscu zdołu) na przestrzeni całego wiersza. (B)

Bardzo ważną rolę w obyciu się z pięciolinją odgrywa znajomość wyglądu na niej interwali. Zauważmy, że interwale parzyste układają się niesymetrycznie, nieparzyste zaś — symetrycznie. (C)

Dokładna znajomość interwali na pięciolinji potrzebna jest dlatego, że same linje nie mówią tu już nic o wewnętrznej strukturze tonacji, pozostaje więc orjentowanie się według odległości każdego tonu od miejsca ustalonego dla toniki.

A. 

B. 

C. 

Oktawy (3 linje opuszczone.) Seksty (2 linje opuszczone.) Kwarty (1 linja opuszczona.)

Sekundy (nie mieszczą się w kierunku pionowym.) Tercje (2 najbliższe siebie miejsca symetryczne.) Kwinty (jak z tercje.)

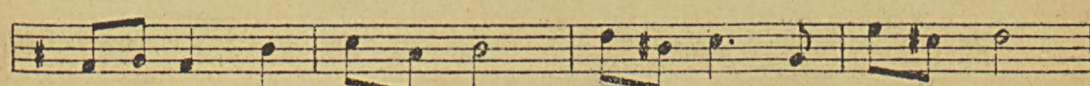
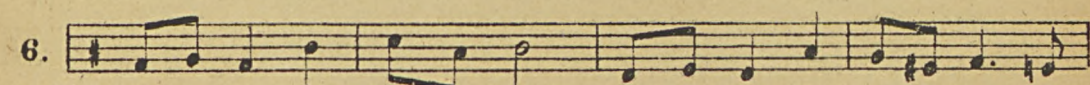
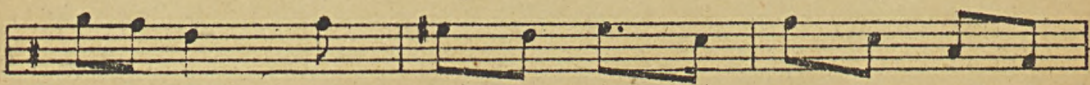
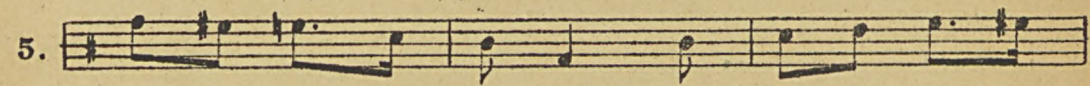
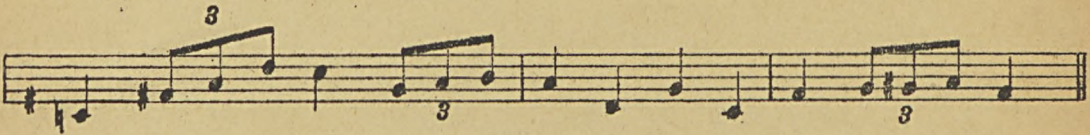
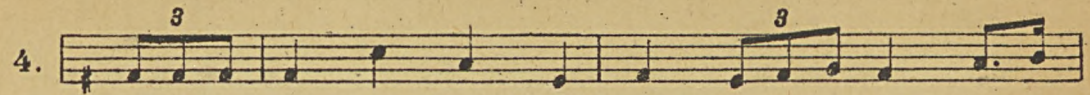
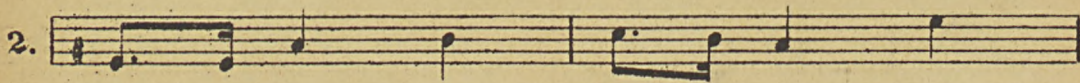
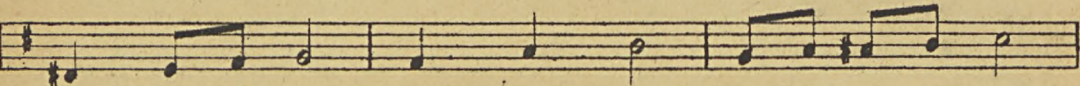
Septymy (jak kwinta z dodatką tercją.) Zasadniczy porządek akordowy.

4

CZYTANKI MUZYCZNE.

ZESZYT III.

St. Wysocki.



7.

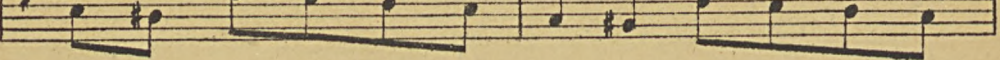
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9.

10.

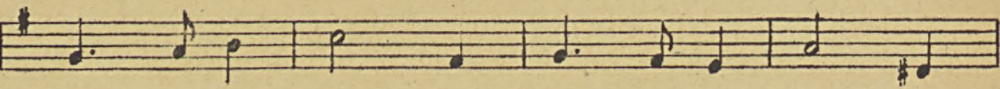
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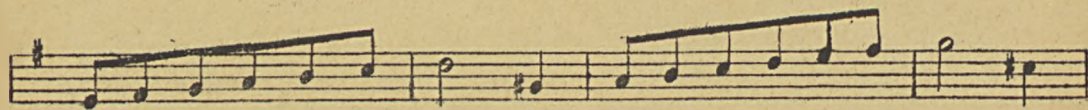
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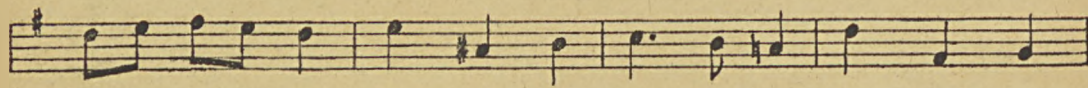
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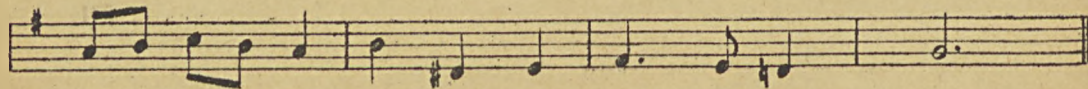





14. 

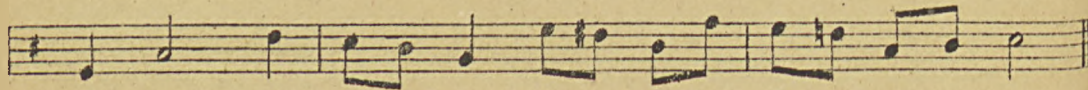






15. 





M. Ogiński.

Moderato.

z Poloneza 3-go.

16. 



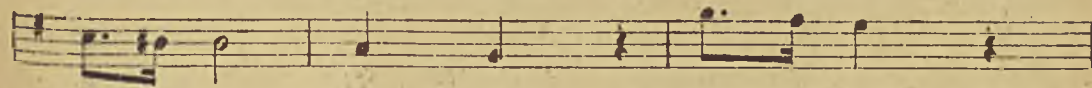




Andante patetico.

z Poloneza 5-go.

17. 









Scherzando.

z Poloneza 6-go.

18.

Moderato.

z Poloneza 8-go.

19.

Moderato tristamente.

z Poloneza 12-go.

20.

St. Moniuszko.

Andantino.

z op. „Halka“

21.

Mazur.

z op. „Halka“

22.

Allegro.

z op. „Halka“

23.

Moderato.

z op. „Halka“

24.

Two staves of musical notation. The first staff contains measures 24 and 25. The second staff continues the melody from measure 25.

Moderato.

z op. „Halka“

25.

Moderato.

z op. „Halka“

26.

Taniec góralski
z op. „Halka“

Allegro non troppo.

27.

Moderato.

z op. „Halka“

28.

Andante.

z op. „Halka“

29.

Agitato.

z op. „Halka“

30.

Polonez.

z op. „Halka“

31.

Measures 31-32 of a musical piece. The score consists of six staves of music. The first five staves contain a melodic line with various rhythmic values and rests. The sixth staff contains a bass line with chords and single notes.

Andantino.

z op. „Halka“

32.

Measures 32-33 of a musical piece. The score consists of four staves of music. The first three staves contain a melodic line with various rhythmic values and rests. The fourth staff contains a bass line with chords and single notes.

Allegro.

z op. „Hrabina“

33.

Measures 33-34 of a musical piece. The score consists of six staves of music. The first five staves contain a melodic line with various rhythmic values and rests. The sixth staff contains a bass line with chords and single notes.

Allegro moderato.

z op. „Hrabina“

34.

Measures 34-35 of a musical piece. The score consists of four staves of music. The first three staves contain a melodic line with various rhythmic values and rests. The fourth staff contains a bass line with chords and single notes.

Allegro moderato.

z op. „Hrabina“

35.

Allegretto.

z op. „Hrabina“

36.

Moderato.

z op. „Hrabina“

37.

Allegro.

z op. „Hrabina“

38.

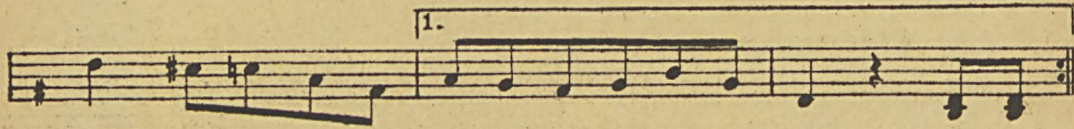
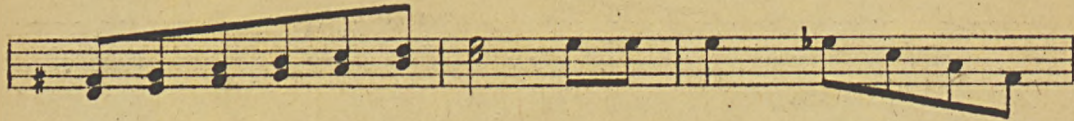
Maestoso.

z op. „Hrabina“

39.

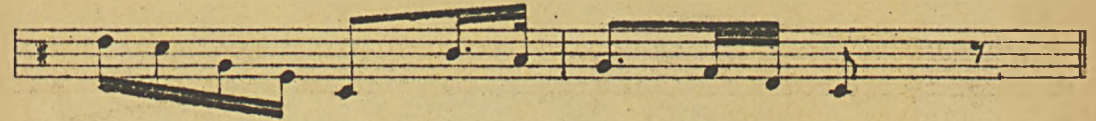
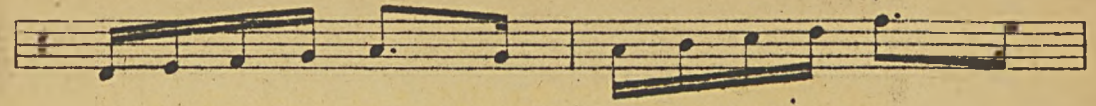
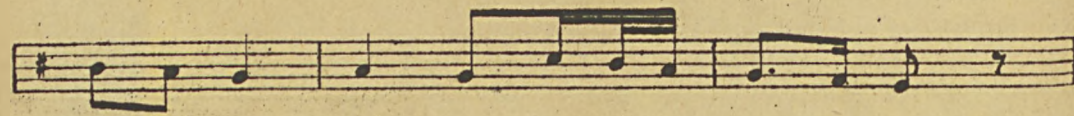
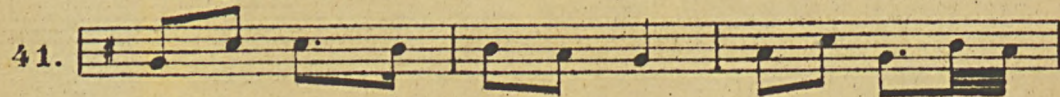
Allegro.

z op. „Hrabina“



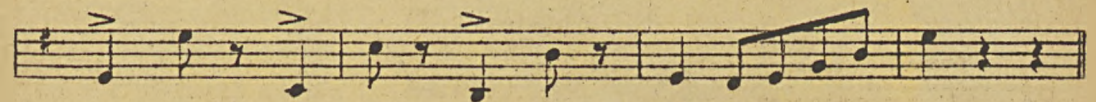
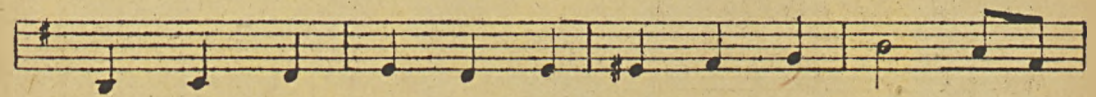
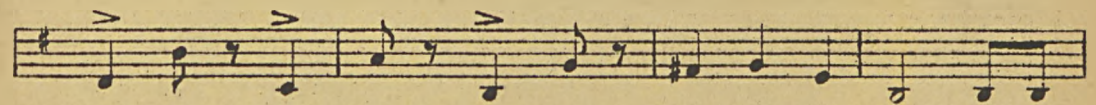
Allegretto.

z op. „Hrabina“



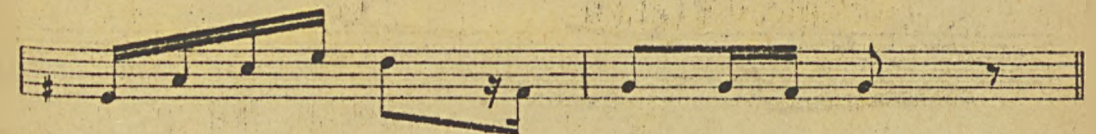
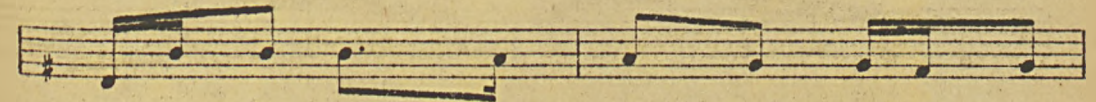
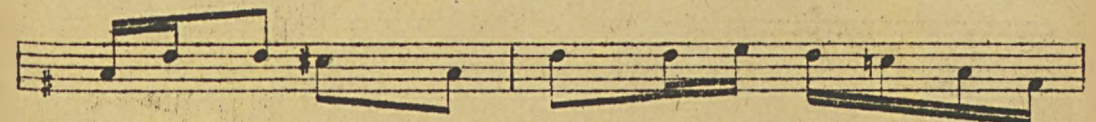
Allegro moderato.

z op. „Hrabina“



Allegro.

z op. „Hrabina“



Allegretto.

z op. „Hrabina“

44.

1.

2.

Allegro.

z op. „Hrabina“

45.

1.

2.

Allegretto.

z op. „Hrabina“

46.

Allegretto.

z op. „Hrabina“

47.

Moderato.

z op. „Hrabina“

48.

Moderato.

z op. „Straszny dwór“

49.

Kurant.

Allegro moderato.

z op. „Straszny dwór“

50.

Five staves of musical notation in G major, featuring a melody with eighth and sixteenth notes and some rests.

Allegretto. z op. „Straszny dwór“
51.

Four staves of musical notation in G major, continuing the melody from the first system with various rhythmic patterns.

Moderato. z op. „Straszny dwór“

52.

Six staves of musical notation in G major, starting with a melody in the upper voice and accompaniment in the lower voices.

Allegretto. z op. „Straszny dwór“
53.

Three staves of musical notation in G major, featuring a more rhythmic and complex texture with repeated patterns.

Allegro.

z op. „Straszny dwór“

54.

Allegro moderato.

z op. „Straszny dwór“

55.

Fr. Chopin.

Tempo di Marcia. Grave.

z Fantazji, Op. 49.

56.

Andante cantabile.

z Nocturne'a, Op. 15 N.1.

57.

Larghetto.

z Nocturne'a, Op.15 N.2.

58.

Vivo e risoluto.

z Mazurka, Op.17 N.1.

59.

Allegretto non tanto.

z Mazurka, Op.30 N.1.

60.

Vivace.

z Mazurka, Op. 30 N.2.

61.

Lento.

Mazurek, Op.24 N.1.

62.


Musical score for page 38, consisting of ten staves. The music is written in a key with one sharp (F#) and a common time signature. It features several triplet markings (indicated by a '3' above a bracket) and first/second ending brackets. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'p.' (piano). The piece concludes with a double bar line and repeat dots.

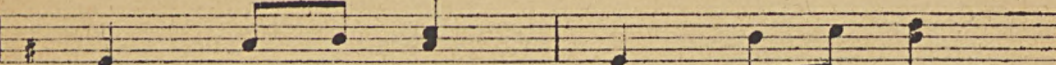
Musical score for page 39, consisting of ten staves. The music continues from page 38 in the same key and time signature. It includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are dynamic markings like 'p' and 'p.'. The score ends with a double bar line and repeat dots.

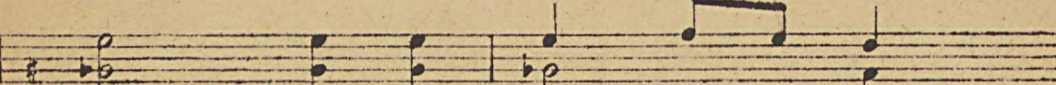
Vivo.

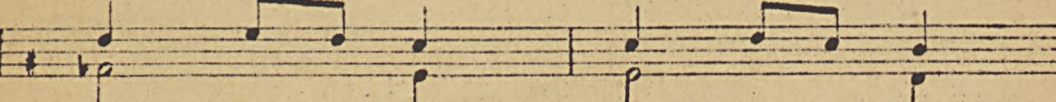
z Walca, Op. 18.

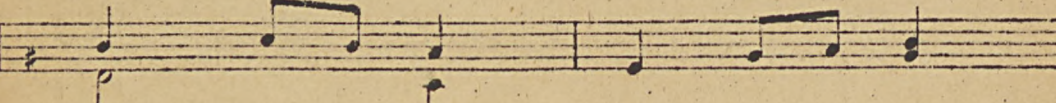
63. 

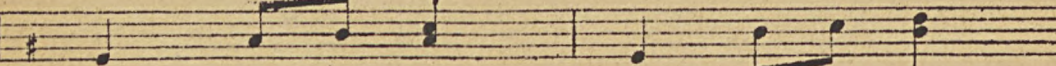

 v v v




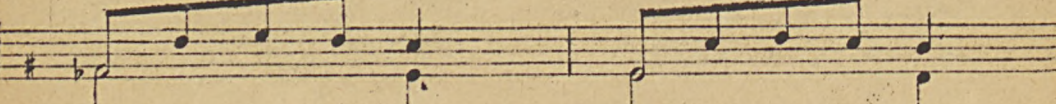


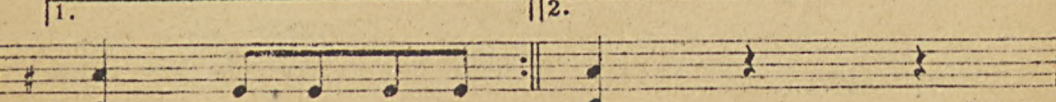
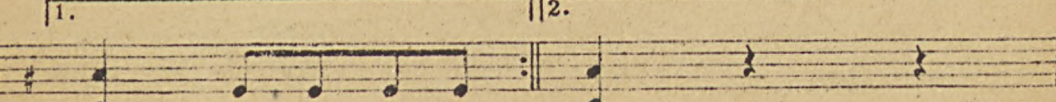










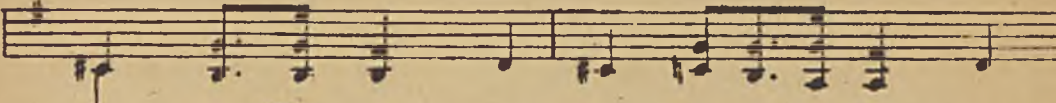
1.  | 2. 

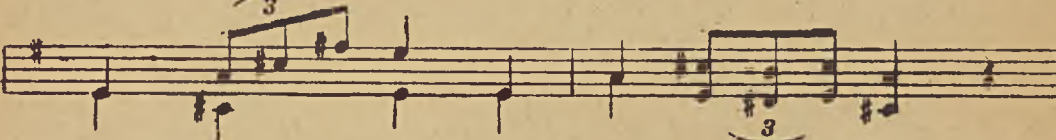
Allegro con brio.

z Etiudy, Op. 25 N. 11.

64. 







 3 3


Assai allegro.

z Etiudy, Op. 25 N. 9.

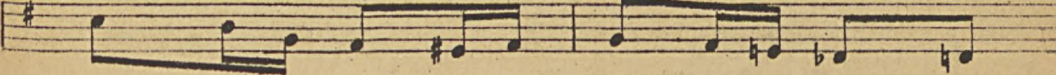
65. 











Sostenuto.

z. Preludjum, Op. 28 N. 15.

66.

z Ballady. Op. 23.

Moderato.

67.

Musical score for page 44, measures 67-74. The score consists of two staves. The upper staff contains a melodic line with a slur over measures 67-68 and a crescendo hairpin. The lower staff contains a harmonic accompaniment with chords and some slurs.

Musical score for page 45, measures 75-82. The score consists of two staves. The upper staff continues the melodic line with slurs and a crescendo hairpin. The lower staff continues the harmonic accompaniment with chords and slurs.

Musical score for page 46, featuring ten staves of music in G major. The notation includes various chordal textures and melodic lines, with some notes beamed together and others held across measures.

G. 6464 W.

Meno mosso.

z Ballady, Op. 23.

Musical score for page 47, starting with measure 68. The notation includes various chordal textures and melodic lines, with some notes beamed together and others held across measures. A triplet is visible in the lower staves.

G. 6464 W.



PODRĘCZNIKI DOTYCZĄCE MUZYKI.

- Biernacki M. M.** *Zasady muzyki.* Podręcznik przyjęty i zalecony przez Konserwatorium Muzyczne w Warszawie. Wyd. V poprawione i uzupełnione.
- Czerniawski T.** *Pierwsze zasady muzyki w teorii i praktyce.* Podręcznik dla szkół muzycznych, średnich ogólnokształcących i seminarjów nauczycielskich. Część I i II. Część III (w druku).
- Guzewski Ad.** *Treściwy kurs instrumentacji.* Wydanie II-te. (Bibl. teoretyczna Państwowego Konserwatorium w Warszawie)
- Jachimecki Z. Dr.** *Historja muzyki polskiej.* (Biblioteka teoretyczna Państwowego Konserwatorium w Warszawie.
 — *Stanisław Moniuszko.* (Biografia).
 — *Ryszard Wagner.* (Biografia).
- Janiszewski W.** *Podręcznik dla dętych orkiestr amatorskich w zastosowaniu praktycznym* (Część I teoretyczna. Część II praktyczna nauka instrumentacji i orkiestracji w streszczeniu).
- Joteyko T.** *Nowy podręcznik do nauki muzyki w szkołach ogólnokształcących, zawierający ćwiczenia intonacyjne, rytmiczne, dynamiczne, pamięciowe, piśmienne, różno rodzaju dyktanda, solfeż z wzorów z dzieł wielkich mistrzów, kanony, pieśni.* Część I gama majorowa. Część II gama minorowa i chromatyka. Część III tonacje do trzech znaków i modulacje. Część IV tonacje od czterech znaków, kolo kwint oraz duety i tercety.
 — *Podręcznik do nauki śpiewu w szkołach.* 4 części (w każdej części są trzy działy: teoria, ćwiczenia głosowe (solfeggia) i pieśni. Wydanie V-te. Część I, Część II, Część III, Część IV.
 — *Poradnik dla chórów amatorskich z przedmową P. Maszyńskiego.*
 — *Problemat nauczania muzyki w szkołach ogólnokształcących.*
- Kazuro St.** *„Kurs wstępny nauki śpiewu“ w szkołach powszechnych.* (Metodyka dla uczących się).
 — *„Nauka śpiewu“ w szkołach powszechnych i zawodowo muzycznych.* (Metodyka dla nauczycieli), dodatek do „Solfeggio“ kursu I.
 — *Solfeggio, czyli nauka czytania nut głosem.* Kurs I. (Bibliot. teoretyczna Państw. Konserw. w Warszawie).
 — *Solfeggio, czyli czytanie nut głosem I, II, III, IV i V głosowe.* Kurs II. (Biblioteka teoretyczna Państwowego Konserwatorium w Warszawie).
 — *Małe Solfeggio z piosenkami, dla seminarjów nauczycielskich i szkół powszechnych.* Część I. Część II. Część III. Część IV.
- Kowalski Teofil ks. dr.** *Nauka śpiewu.* Podręcznik dla szkół i seminarjów nauczycielskich i duchownych.
- Maszyński Piotr.** *Początki śpiewu.* Podręcznik do nauki śpiewu zbiorowego. (Bibl. teoretyczna Państw. Konserwatorium w Warszawie).
 — *Ćwiczenia wstępne do nauki szkolnej śpiewu zbiorowego* (Metodyczne wskazówki dla nauczycieli śpiewu zbiorowego w szkołach według metody I. Delcroze'a).
- Noskowski Z.** *Kontrapunkt, kanony, warjacje i fuga.* Wykład praktyczny. (Bibl. teoretyczna Państw. Konserwatorium w Warszawie).
- Opiński H. Dr.** *Dzieje muzyki powszechnej.* (Bibl. teoretyczna Państw. Konserwatorium w Warszawie). Wydanie II.
- Paschalski K.** *Zasady śpiewu szkolnego.* Podręcznik dla szkół i seminarjów nauczycielskich.
- Reiss Dr. Józef.** *Beethoven z ilustracjami i licznymi przykładami muzycznymi.*
 — *Harmonia.* (Bibl. teoretyczna Państw. konserwatorium w Warszawie).
 — *Historja muzyki w zarysie.* Wydanie II.
 — *Problem treści w muzyce.* Wydanie II.
 — *Skrzypce. Ich budowa, technika i literatura.* Z 11 ilustracjami.
- Richter E. F.** *Zasady harmonji.* z niemieckiego przełożył z dodaniem teorii harmonicznej Weitzmana, oraz chorałów polskich uzupełnił Jan Karłowicz. (Bibl. teoretyczna Państw. Konserwatorium w Warszawie). Wydanie nowe.
- Różański — Seguard A.** *Niezbędne wskazówki dla kształcących się w śpiewie.*
- Rzepko Wł.** *Ćwiczenia choralne* (Solfeggia na 1, 2, lub 3 głosy w starogreckich tonacjach, Część I. Część II.
 — *Katechizm muzyki, system I. C. Lobego.* Wydanie VI.
 — *O frazowaniu w śpiewie.*
 — *Zasady nauki śpiewu, oparte na podstawie fizjologii.*
- Surzyński M.** *Nowa szkoła Chorału Gregorjańskiego.* (Magister Choralis) ze słowem wstępem Ks. Dr. Józefa Surzyńskiego. (Bibl. teoretyczna Państw. Konserw. w Warszawie). Wydanie II.
 — *Streszczony wykład Polifonii i Form Muzycznych.* (Bibl. teoretyczna Państw. Konserwatorium w Warszawie).
- Wysocki S.** *Czytanka muzyczne.* Część I. Część II. Część III.



