

# Najpiękniejsze Śpiewy

ułożone jako

## DUMKA

na

## Skrzypce i Fortepian

przez

# GRADOLASIONA

\* oznaczone przystępne są nawet dla zupełnie początkujących.

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| *1 Pieśń wieczorna, Moniuszki . . . . .      | 40   | 23 Fantazya z op. Halka, Moniuszki . . . . . | 1 —      |
| *2 Znasz-li ten kraj „ . . . . .             | 40   | *24 Dumka, Moniuszki . . . . .               | — 40     |
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| *4 Kozak „ . . . . .                         | 50   | ditation pour Violon (ou Violon-             |          |
| 5 Tam na błoni, Fantazya . . . . .           | 60   | celle) et Piano . . . . .                    | — 50     |
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| *8 Życzenie, Chopin'a . . . . .              | 40   | *27 „ II. . . . .                            | 1 —      |
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| 11 Mazurek, Chopin'a op. 33. № 2. . . . .    | 60   | *30 „ V w ukła. na jedno skrz. . . . .       | — 50     |
| 12 Krakowiak Kani, Fantazya . . . . .        | 90   | *31 „ VI w ukła. na dwoje skrz. . . . .      | 1 —      |
| 13 Polonez, Karola Kurpińskiego . . . . .    | 60   | 32 Fantazya na temat, Swojskie . . . . .     | 1 —      |
| 14 Arya z kurantami, Moniuszki . . . . .     | 50   | 33 Moniuszko, Romance p. Velle               |          |
| *15 Cóż ja wina, Sp. Nowakowskiego . . . . . | 30   | & Piano . . . . .                            | — 30     |
| 16 Kalina, Sp. Komorowskiego . . . . .       | 50   | 34 Mazurek Komorowskiego . . . . .           | 1 —      |
| 17 Mazurek, Nowakowskiego . . . . .          | 40   | 35 Nocturno, Dobrzyńskiego . . . . .         | — 60     |
| *18 Arya z opery Beetha, Moniuszki . . . . . | 50   | 36 Mazurek, Chopin'a op. 68. № 3. . . . .    | — 30     |
| 19 Pożegnanie, Polonez Oglińskiego . . . . . | 50   | 37 „ Szopowicza 5. № 2. . . . .              | — 30     |
| 20 Pije Kuba do Jakoba, Waryatya . . . . .   | 80   | 38 „ Wroźba znachora . . . . .               | — 30     |
| 21 Śpiew Ukraiński . . . . .                 | 80   | 39 „ Moje bogactwa . . . . .                 | — 30     |
| 22 „ . . . . .                               | 70   | 40 „ Stary Kapral . . . . .                  | — 30     |

WARSZAWA

NAKLAD FERDYNANDA HOSICKA.

# Moniuszko „Kozak” FANTASIE.

Violino principale.

G. Adolfson, Op. 76.

Andante maestoso.

*risoluto*



*p dolce con espressione molto*



*talon*

Theme de Moniuszko.

Andantino.



*mf rallent. pp*

*a tempo più lento*



*pp*

*lento*

Variation.



Adagio.



*p dolce con dolore*

# Violino principale.

3

*meno mosso*  
*mf*  
*p*  
*poco*  
*a*  
*a tempo.*  
*poco riten.*  
*p dolce con dolore*  
*pp*  
*dim. e decresc.*

## Rondo ala Krakowiak. Moderato assai.

*p*  
*poco dim. e decresc.*  
*mf*  
*a tempo risoluto*  
*Cantabile*  
*meno lento*  
*p dolce*  
*a tempo*  
*mf*  
*poco riten.*

## Finale. Allegro vivace.

*f*

# Moniuszko „Kozak”

1

## FANTASIE.

G. Adolfson, Op. 76.

VIOLON.

*f risoluto*

Andante maestoso.

Pianoforte. *ff* *p*

*ff* *espressione molto*

*espressione molto*

*ff* *p dolce* *marcato il basso*

## Theme de Moniuszko.

Andantino.

The first system of the musical score for 'Theme de Moniuszko'. It consists of a treble staff and a grand staff (bass and piano staves). The treble staff begins with a piano (*p*) dynamic. The grand staff begins with a piano (*p*) dynamic. The tempo is marked 'Andantino.'.

The second system of the musical score. The treble staff has dynamics *mf* and *pp* with the marking *rallent.*. The grand staff has dynamics *mf* and *pp* with the marking *rallent.*.

The third system of the musical score. The tempo is marked *a tempo più lento*. The treble staff shows a melodic line with a fermata. The grand staff shows a bass line with a fermata.

The fourth system of the musical score. The tempo is marked *lento*. The treble staff shows a melodic line with a fermata. The grand staff shows a bass line with a fermata.

Variation.

A musical score for a piano piece, labeled "Variation." The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first system consists of five measures. The second system also consists of five measures, with a repeat sign at the end of the fourth measure. The third system consists of five measures, with a repeat sign at the end of the fourth measure. The fourth system consists of five measures, with a repeat sign at the end of the fourth measure. The fifth system consists of five measures, with a repeat sign at the end of the fourth measure. The sixth system consists of five measures, with a repeat sign at the end of the fourth measure. The seventh system consists of five measures, with a repeat sign at the end of the fourth measure. The eighth system consists of five measures, with a repeat sign at the end of the fourth measure. The ninth system consists of five measures, with a repeat sign at the end of the fourth measure. The tenth system consists of five measures, with a repeat sign at the end of the fourth measure. The piece concludes with a final double bar line.

Adagio.  
*p dolce con dolore*

Adagio.  
*p dolce con dolore*

meno mosso.  
*mf*

meno mosso.  
*mf*

*poco a*

*poco a*

*a tempo*  
*poco riten.*  
*p dolce con dolore*

*a tempo*  
*poco riten.*  
*p dolce con dolore*

The musical score is written for piano and violin. It consists of five systems of staves. The first system shows the beginning of the piece in G major, 6/8 time, marked 'Adagio.' with a dynamic of 'p dolce con dolore'. The piano part features a steady eighth-note accompaniment, while the violin part has a melodic line with some grace notes. The second system continues the 'Adagio.' tempo. The third system introduces a tempo change to 'meno mosso.' with a dynamic of 'mf'. The piano part has a more active accompaniment with sixteenth notes, while the violin part has a more complex melodic line. The fourth system continues the 'meno mosso.' tempo. The fifth system returns to the 'Adagio.' tempo, marked 'a tempo', with a dynamic of 'p dolce con dolore'. The piano part has a more active accompaniment with sixteenth notes, while the violin part has a more complex melodic line. The score concludes with a final cadence in the piano part.

pp dim. e decresc. pp

### Rondo ala Krokowiak

Moderato assai.

p

a tempo risoluto

p poco dim. e decresc. mf

a tempo risoluto

p poco dim. e decresc. mf

Cantabile meno lento.

p dolce

Cantabile meno lento.

p dolce



*a tempo*  
*p* *mf* *poco* *riten.*

*a tempo*  
*p* *mf* *poco* *riten.*

**Finale.**

*f*

**Allegro vivo.**

*f*