



15523

musicalia

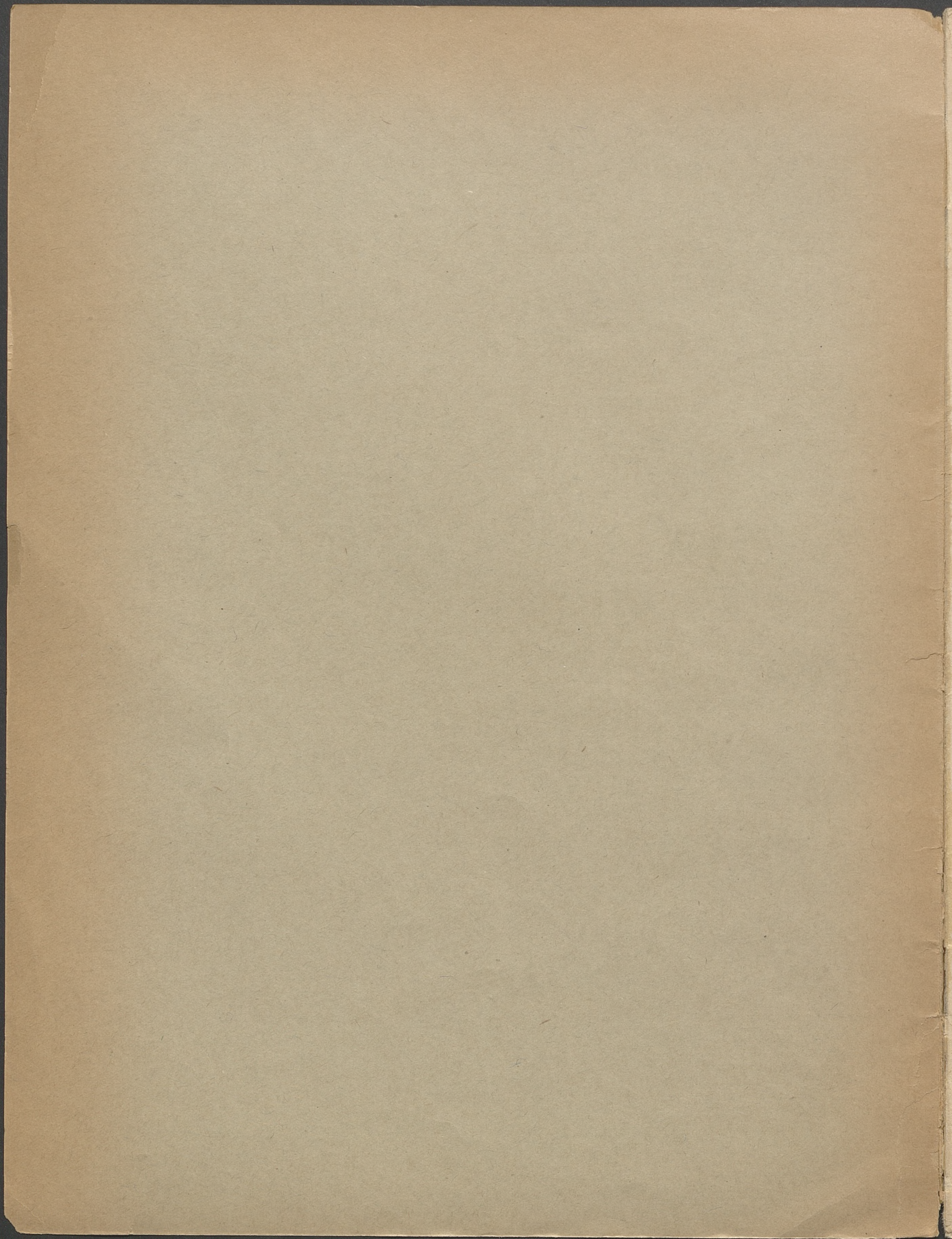
EDITION SEYFARTH

6.

WOHLFAHRT

60 ĀWICZEŃ
NA SKRZYPCE

Op. 45.



Egzemplarz okazowy.

F. WOHLFAHRT

60 ĆWICZEŃ
NA SKRZYPCE

Op. 45.

Zeszyt I. i II.

G. SEYFARTH
LWÓW  AKADEMICKA 6

15523

III

Mus.

Wyjaśnienia znaków i skrótów.

\sqcap = Smyczkiem na dół.
 \sphericalangle = Smyczkiem do góry.
I, II, III = Pozycje.
P.p. = Pół pozycja.
E = Struna 1sza.
A = Struna 2ga.
D = Struna 3cia.
G = Struna 4ta.
C. = Całym smyczkiem.
P. = Połową smyczka.

G.p. = Górną połową smyczka.
D.p. = Dolną połową smyczka.
K. = Końcem smyczka.
Śr. = Środkiem smyczka.
Ż. = Przy żabce.
 $+$ = Pizzicato lewą ręką.
Pizz. = Pizzicato.
 $-$ = Détaché.
 \div = Martelé.
 \cdot = Spiccato, Staccato.

, = Podnieść smyczek.

1 _____
 2 _____
 3 _____
 4 _____

} zatrzymać
 } palec
 } na strunie.



Etjudy na skrzypce

Franciszek Wohlfahrt, Op.45. Zeszyt I.

1. D.p. C. G.p. C. 2. C. G.p. C. D.p. 3. Śr. 4. Śr.

5. C. C. 6. C. 7. Śr. 8. K. C. C. 9. Śr.

10. Śr. 11. C. C. 12. Śr. 13. Śr. 14. K.

Allegro moderato.

1. *f*

Allegro moderato. Smyczkowanie 1ej etjudy

2.

f

4 4 4 4

1 2 1 2

1 1

2 2

1 4 1 4

3 2 1 2

2 1 2 1

2 1

Moderato. Smyczkowanie 1ej etjudy.

3.

f

4 4 4 4

3

4 4 4 4

1 1

4 4 4 4

4 4 4 4

4 4 4 4

3 4 4 4

1. 2.

Allegretto.

4.

1. 2. 3. 4. 5. 6. 7. 8. 9.

Moderato.

5.

1. 2. 3. 4. Smyczek Viottiego = Wykonanie.
 C. Śr. Śr. Śr. Śr.

Moderato.

6. *mf*

f

mf

Allegro moderato. Smyczkowanie 1^{ej} etjudy.

7. *f*

Należy uważać na ładny ton i niesłyszalną zmianę smyczka; to znaczy by przy zmianie smyczka ton płynął bez przerwy.

8. **Largo.**

9. **Allegretto.**

1. 2. 3. 4.

G.p. C. G.p. Smycz. Viottiego.

Moderato.

10

1. Detaché 2. 3. 4.

G.p. K. Martelé G.p.

Moderato.

11.

C. Sr.

Allegro.

12.

f K.

Moderato.

13. *f* C. V. K. C. Z. C. K. C. Z.

V. Staccato

Allegro non tanto.

14. *f* C. G.p. C. D.p.

4 4 2 1 2

1. C 2. G.p. 3. a) Śr. przegubem b) Ź.

Allegro.

15.

V
staccato

Moderato.

16. *mf*

Moderato assai.

17. *f*

b) V a) V V V V V V

C. K. C. K.



Allegro.

18. ⁺⁾ *mf* *a tempo* *f* *mf* *f*

⁺⁾ Przy ćwiczeniu każdej odległości na danej strunie powinny paść równocześnie wszystkie palce na strunę. Palce winny poruszać się w korzeniu, to znaczy u nasady palca.

1. Detaché. 2. 3.

C. K. K. C. Z. Z. C. K. K. C. Z. Z. K. C. C. C. C. C. K. K. C. Z. Z.

4. 5. 6.

G.p. K. G.p. Sr. Sr. G.p. G.p. Sr. Sr. Sr.

Moderato.

19. Martelé.

f G.p. K. K.G.p. Z. Z.

1 V V V V V V 2 V V V

C. Staccato

Allegro

20. *f*

rit. *a tempo*

rit. *a tempo*

molto rit.

p

Martelé

Allegro.

21

Allegro.

22. *f*

The musical score is written on 11 staves. It begins with a treble clef, a common time signature (C), and a forte dynamic marking (*f*). The tempo is marked 'Allegro.' The music consists of rapid sixteenth-note passages, often grouped in fours with a '4' above them. The key signature has one sharp (F#). The piece concludes with a final cadence on the eleventh staff.

Moderato

23. *f*

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff starts with a forte (*f*) dynamic. The music is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are several accents placed over notes. The piece ends with a double bar line on the final staff.

Moderato assai.

24.

Allegro.

25.

Allegro.

26. *mf*

Musical score for exercise 26, measures 1-6. It is in treble clef, key of D major, and common time. The piece features a continuous eighth-note pattern with various slurs and accents. The first measure starts with a quarter rest followed by an eighth note. Measures 2-6 contain eighth-note runs with slurs and accents. A 'rit.' marking appears at the end of the sixth measure.

Allegro.

27. *f*

Musical score for exercise 27, measures 1-6. It is in treble clef, key of D major, and 3/4 time. The piece features a continuous eighth-note pattern with various slurs and accents. The first measure starts with a quarter rest followed by an eighth note. Measures 2-6 contain eighth-note runs with slurs and accents. A 'rit.' marking appears at the end of the sixth measure.

The musical score is written on 11 staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents throughout. Dynamic markings include 'p' (piano) on the eighth staff and 'f' (forte) on the ninth staff. The score ends with a final cadence on the eleventh staff.

Allegretto. 4

28. *f* *rit.* *a tempo*

Moderato.

29. *f*

Musical score for five staves, measures 23-29. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes, often beamed in groups of four. There are several slurs and accents throughout the passage.

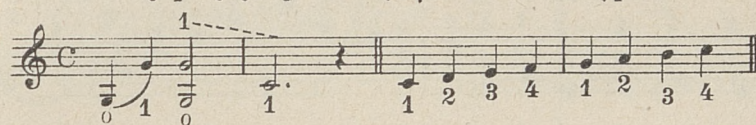
30. **Allegro.**

Musical score for five staves, measures 30-34. The key signature is one sharp (F#). The time signature is common time (C). The music is marked *mf* (mezzo-forte). It features a driving rhythmic pattern with many sixteenth notes, often beamed in groups of four. There are several slurs and accents throughout the passage.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The first four staves feature a melodic line with various fingerings (1-4) and slurs. The fifth and sixth staves continue the melodic line with slurs and fingerings. The seventh and eighth staves show a more rhythmic pattern with slurs and fingerings. The ninth staff continues the melodic line with slurs and fingerings. The tenth staff concludes the piece with a final melodic phrase, a fermata, and a fortissimo (*ff*) dynamic marking.

Franciszek Wohlfahrt, Op.45. Zeszyt II.

W 3-iej pozycji opiera się ręka o bok skrzypiec



Moderato.

31. Musical notation for exercise 31, starting with a treble clef, common time signature, and a sequence of notes with fingerings (1 2 3 4, 1 2 3 4, 1 4 3 2, 1 4 3 2, 1 2 3 4, 1 2 3 4, 1 4 3 2, 1 4 3 2). The exercise consists of ten staves of music, featuring various rhythmic patterns and fingerings, including slurs and accents.

Allegro.

32. *f* *Dp.* *C.* *C.* *C.* *G.p.* *O.* *C.* *D.p.*

Allegro moderato.

33. *f* *C.* *C.* *G.p.* *C.* *D.p.* *C.*

This page of musical notation is for guitar, written in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The notation is highly detailed, featuring numerous fingerings (1-4) and slurs. Key features include:

- Staff 1: Starts with a treble clef and a key signature of one sharp. The first measure has a fingering of 1 4, followed by 2, 1 4, 2 3 2, 1 4, 1, 2, 1 4, 1, 2.
- Staff 2: Continues the melodic line with slurs and fingerings. A dynamic marking 'V' (fortissimo) appears above the staff.
- Staff 3: Features a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 4: Shows a melodic phrase with slurs and fingerings, including a 3-fingered note.
- Staff 5: Contains a complex sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 6: Features a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 7: Shows a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 8: Contains a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 9: Features a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 10: Shows a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 11: Contains a sequence of notes with slurs and fingerings, including a 4-fingered note.
- Staff 12: Ends with a sequence of notes with slurs and fingerings, including a 4-fingered note.

Musical notation for measures 1 through 19. The notation is on a single staff in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. Measures 1-7 are marked with numbers 1 through 7 above them. Measures 8-14 are marked with numbers 8 through 14. Measures 15-19 are marked with numbers 15 through 19. Measure 19 contains the initials 'C. K.' and 'C. Z.' below the staff.

Allegro.

34. *f*

Musical notation for measures 34 through 53. The notation is on a single staff in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. Measure 34 is marked with the number '34.' and the dynamic marking '*f*'. The piece is marked 'Allegro.' above the first measure. The notation includes various fingerings (1, 2, 3, 4) and slurs. The piece concludes with a double bar line and a fermata.



Allegro.

35. *f*

Moderato.

36. *f*

This musical exercise is in D major (one sharp) and 3/4 time. It begins with a forte (*f*) dynamic. The tempo is marked 'Moderato'. The piece consists of seven staves of music. The first staff includes a dynamic marking of *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 above the notes. There are also articulation marks, such as slurs and accents, throughout the piece.

Moderato.

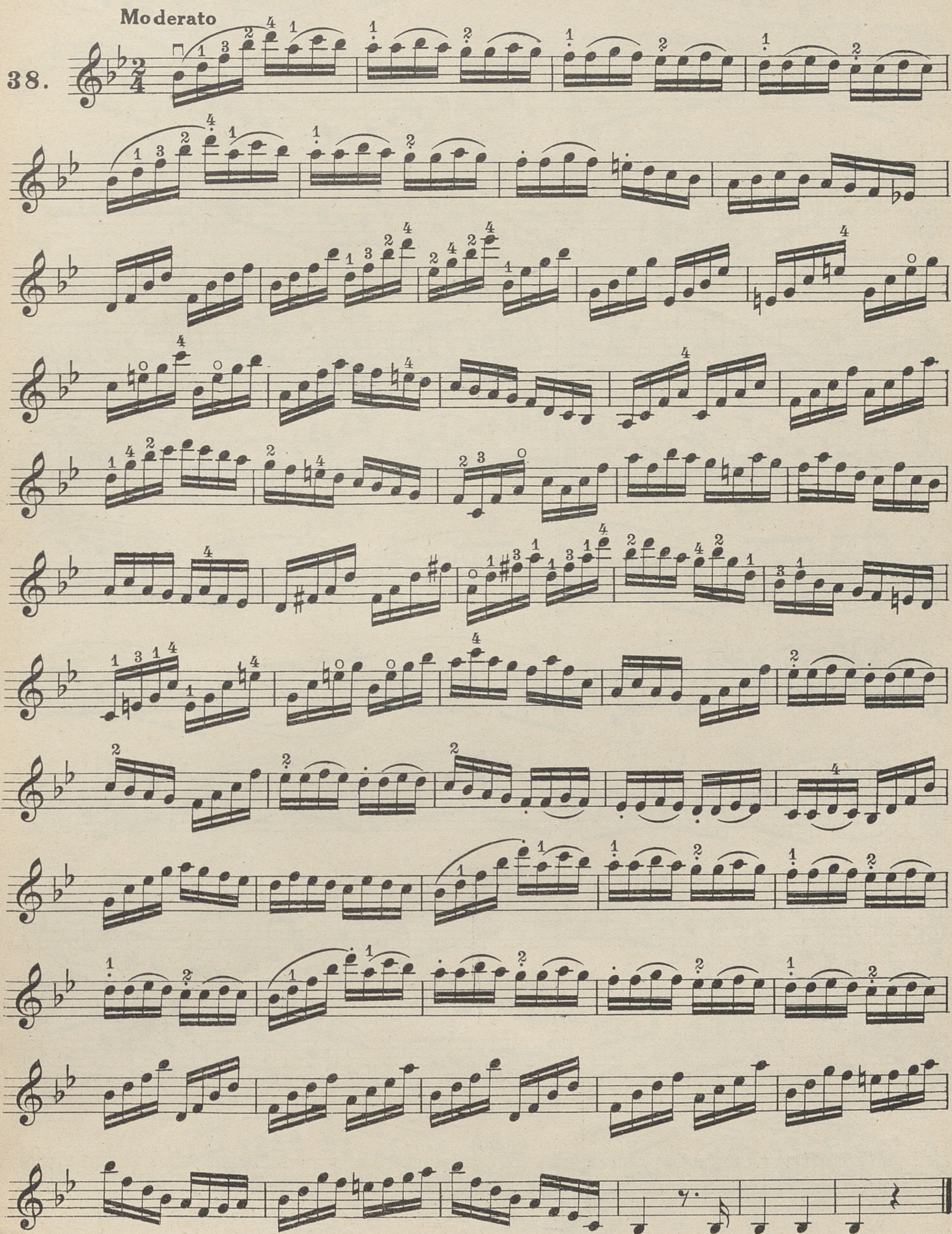
37.

This musical exercise is in B-flat major (two flats) and common time (C). The tempo is marked 'Moderato'. It consists of five staves of music. The first staff includes a dynamic marking of *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 above the notes. There are also articulation marks, such as slurs and accents, throughout the piece.

1.  2.  3. 

C. Sr. Sr. Smyczek Viottiego - Wykonanie.

Moderato

38. 

Moderato.

39.

The musical score is written for guitar in C major and 4/4 time, marked 'Moderato'. It begins at measure 39. The notation includes various slurs and ties across measures, indicating phrasing. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece concludes with a final cadence in the 12th measure.

1. *ŝr. detaché* 2. *ŝr. saltando*

Allegro scherzando.

40. *ŝr.*

1. \hat{v} \square \hat{v} 2. \hat{v} \square \hat{v}

C. \hat{S} r. C. C.

Allegro moderato.

41.

Musical notation for the main body of the piece, consisting of ten staves. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1, 2, 3, 4). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for a single melodic line.

Two staves of musical notation in treble clef, key signature of one sharp (F#). The first staff contains a melodic line with slurs and fingerings (1, 2, 4, 1, 3, 1). The second staff continues the melody with similar slurs and fingerings (4, 1, 1, 1, 1, 3, 1, 4).

Andante.

A series of ten staves of musical notation in treble clef, common time (C). The section begins with the number '42.' and the dynamic marking 'mf dolce'. The music features a steady eighth-note accompaniment with a melodic line. Dynamics include 'f' and 'mf'. The section concludes with 'rit.' (ritardando) and 'a tempo' markings. Fingerings and slurs are used throughout to guide the performer.

1. *Sr.* *detaché* 2. *a* 3. *Sr.*

Moderato.

43.

1. 2.

Tempo di Marcia.

44. This section contains the main musical score for 'Tempo di Marcia', starting at measure 44. It consists of 12 staves of music in treble clef with a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a final cadence.

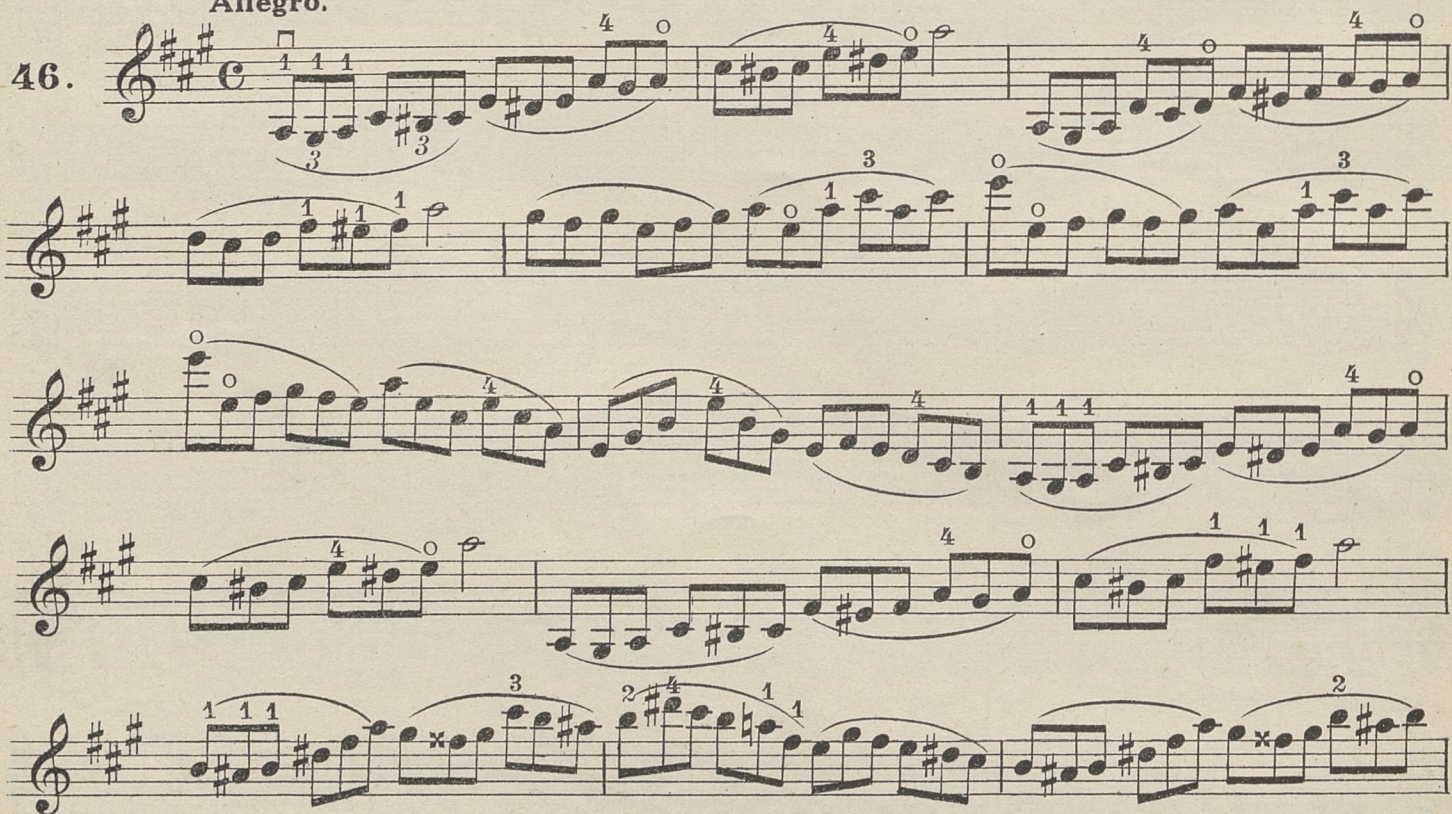
a) 

b) 

Moderato.

45. 

Allegro.

46. 

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation is highly technical, featuring numerous slurs, triplets, and fourths. Fingerings are indicated by numbers 1 through 4. The music is written in a single melodic line. The piece concludes with a fermata and a 'V' marking, likely indicating a vibrato or a specific performance instruction.

Andante cantabile.

47.

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features various note values, slurs, and fingerings (1, 2, 3, 4). A dynamic marking 'f' is present at the end of the system.

Musical notation for the second system, including a treble clef, a common time signature (C), and a 'C.' marking below the staff. The notation features various note values, slurs, and fingerings (1, 2, 3, 4).

48. *Allegretto.*

1. 2. 3. 4.

O. K.K.C.Ž.Ž.C.K. K. C. Ž. Ž.

5. 6. 7. 8.

ω Śr.
b) Ž. przegubem

Allegro.

49.

G.p. K. Gp. Śr.

2 3 2 1 2 3 2 1

4/1 4

Allegro

50.

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

4 1 1 4 1 1 1 2 4 2 4 1 1 4

4 1 1 4 1 1 1 2 4 2 4 1 1 4

1 4 1 4 1 1 1 2 4 2 4 1 1 4

4 1 4 1 1 1 2 4 2 4 1 4 1

1 4 1 4 1 1 1 2 4 2 4 1 1 4

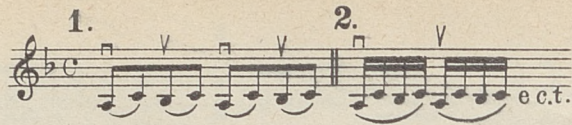
1 3 4 2 4 2 4 1 3 3 4 1 4 2 3 1

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

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

1 4 1 2 3 2 1 4 1 0 1 0 3 1

1 2 3 2 1 4 1 0 3 1 4



Moderato.

51.

+) Przy ćwiczeniu każdej odległości na danej strunie powinny padać równocześnie wszystkie palce na strunę. Palce winny poruszać się w korzeniu, to znaczy u nasady palca.

Andante.

52.

Andante.

53.

cresc.



Allegro.

54.

1. *p* 0 1 1 1 2. C.

The first system contains two measures of music. The first measure starts with a piano (*p*) dynamic and a fermata over the first note. It is followed by three eighth notes with fingerings 1, 1, and 1. The second measure begins with a second ending bracket and contains two eighth notes with fingerings 1 and 2, followed by a fermata over the final note.

Allegro.

55. *f*

The main musical score begins at measure 55 with a forte (*f*) dynamic. It consists of ten staves of music. The first staff has a treble clef and a 9/8 time signature. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Numerous fingerings (1-4) and accents are provided throughout the piece. The score concludes with a final cadence in the tenth staff.

Andante.

56. *mf*

ff *p*

Moderato assai.

57.

f *p* *rit.*

Andante.

58.

f



Moderato assai.

59. *f*

This musical score is written for guitar in G major (one sharp). It consists of ten staves of music. The first two staves are melodic lines with slurs and ties. The third staff begins with a complex chordal texture, featuring triplets and a *rit.* (ritardando) marking, followed by a return to *a tempo*. The fourth through sixth staves continue with rhythmic patterns, including a 2/3 time signature and a 4/4 time signature. The seventh staff features a melodic line with slurs and ties. The eighth staff contains a series of chords with fingering numbers (1, 3, 4, 2, 1, 3, 2, 4, 1, 3, 4, 1, 3, 2, 4) and a *V* (vibrato) marking. The ninth and tenth staves conclude the piece with rhythmic patterns and a final chord.

Allegro.

60.

This page contains ten staves of musical notation, likely for a piano or guitar. The music is written in G major, indicated by a single sharp (F#) on the treble clef. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, often beamed together. There are frequent slurs and accents, suggesting a flowing, melodic style. The piece concludes with a double bar line and a final cadence. The paper shows signs of age, with some slight discoloration and wear.



OŚM ALBUMÓW

NA

SKRZYPCE LUB MANDOLINĘ

W ŁATWYM UKŁADZIE

Treść poszczególnych albumów:

- 1.** 1. Jak to na wojence ładnie. 2. Mazur wojenny. 3. Krakusy. 4. Marsz obozowy. 5. Dobra wieść. 6. W krwawym polu. 7. Śpiewka o Belinie. 8. Przybyli ułani. 9. Dumka. 10. Litwinka. 11. Ułani. 12. Za Niemem. 13. Marsz Sokołów. 14. Gdzież to jedziesz Jasiu. 15. Krakowiak. 16. Ksiądz mi zakazował. 17. Pod Krakowem czarna rola. 18. Pieśń o rozmarynie. 19. Ostatni mazur. 20. Patrz Kościuszko. 21. Tam na błoni. 22. Wojenka, wojenka. 23. Jadą ułani. 24. Marsz Skautów. 25. Haniś, moja Haniś. 26. A nasza artylerja. 27. W poniedziałek rano. 28. Wędrowali trzej ułani. 29. Krakowiak. 30. Raz w ciemną noc. 31. Miałeś chacie. 32. Już ku ziemi wiek nas tłoczy. 33. Pod zielonym dębem. 34. Husia-susia. 35. Na wschód patrząc. 36. Gdy naród do boju. 37. Dziewczyno, dziewczyno. 38. Z tamtej strony jeziorczka. 39. Matus, moja matus. 40. Nie chodź Marysiu do lasa. 41. Roliś, roliś.

+

- 2.** 1. Krakowiaczek (Moniuszko). 2. „Habanera“ z op. „Carmen“. 3. Hulanka (Chopin). 4. Kozak (Moniuszko). 5. Pojedynek amerykański, piosnka. 6. „Szumią jodły“, arja z op. „Halka“. 7. Nie narzekaj matko droga, melodia ludowa. 8. Arja Toreadora z op. „Carmen“. 9. Tuberozy, walc (Wroński). 10. Elegja (Glinka). 11. Romans (Czajkowski). 12. Na falach, walc (Rosas). 13. Legenda (Wieniawski).

+

- 3.** 1. Lwowianka, piosnka. 2. Arja z kurantami z op. „Straszny dwór“. 3. Pepita, piosnka. 4. Dwie zorze (Moniuszko). 5. Skrzypki swaty (Kratzer). 6. Barkarola z op. „Opowieści Hoffmanna“. 7. Chanson triste (Czajkowski). 8. Ave Maria (Schubert). 9. Kołysanka (Simon). 10. Mandżurski walc (Szatrow). 11. Barkarola (Czajkowski). 12. Nad ruczajem walc (Uruski). 13. „Hej z góry“, mazury (Tymolski).

+

- 4.** 1. Tabakiera króla Jegomości, piosnka. 2. „Gdyby rannym słonkiem“, arja z op. „Halka“. 3. Senne marzenie (Felix). 4. Serenada (Schubert). 5. „Rachelo, kiedy Pan“, arja z op. „Żydówka“. 6. Pani Lu, piosnka. 7. Grajek (Moniuszko). 8. Pieśń wiosenna (Bach). 9. Przy kominku. 10. Pieśń bez słów (Czajkowski). 11. Westchnienia, walc (Ivanovici). 12. Chanson russe (Smith). 13. Fale Dunaju, walc (Ivanovici).

+

- 5.** (Pieśni cygańskie). 1. Chryzantemy. 2. Moją bądź (Litość miej). 3. Nocka ciemna. 4. Pierwszy bal (Zerwane struny). 5. Czarni husarzy. 6. Ostatni toast. 7. Wiosna. 8. Jabłuszka. 9. Rozbite szczęście. 10. Oczy. 11. Ach dla czego ta noc? 12. Trójka. 13. O! Gdybym znał. 14. Wiosenna reduta. 15. Smutna kołysanka. 16. Serduszko. 17. Dwie róże. 18. Nie pytaj mnie. 19. Kominek zgasł. 20. Czajka. 21. Dzisiaj rozstaliśmy się. 22. Wołga. 23. Biała akacja. 24. Jamszyk. 25. Serenada rumuńska (Z cyklu „Rozstanie“).

+

- 6.** (Pieśni cygańskie). 1. Nie warto kochać. 2. Więc skończyło się już. 3. Ałlawerdy. 4. Azra. 5. Zapomnieć cię. 6. Lilus. 7. Kocham was, polne kwiaty. 8. Całować chciałbym. 9. Zefir. 10. Liljowe pożegnanie. 11. Słońce. 12. Nocy czarowna. 13. Dziwne oczy. 14. Pragnienie. 15. Słowik. 16. Pędzi trójka. 17. Nic nie wiem. 18. Uroczne oczy. 19. Naprawdę łudzić się. 20. Nie zapomnę. 21. Dziadek. 22. Hopak. 23. Marsz kaukazki. 24. Trzy szumki i dumka.

+

- 7.** (Pieśni cygańskie). 1. O! Przyjdź. 2. Gałązka białego bzu. 3. Czy znasz ty? 4. Woźnico, pohamuj pęd sań. 5. Ja czekam cię. 6. Kąjdany miłości. 7. Motyle. 8. Pamiętasz dzień? 9. Wszystko jedno. 10. Za ostatnie srebrne grosze. 11. Czy pamiętasz? 12. Jesień w poświęcie wichru zawodzi. 13. Ach, prędzej jedź. 14. Cień nocy (Brzózka). 15. Zaprzęgnę ją trójkę. 16. Złamane życie. 17. Kazbek. 18. O nie budźcie. 19. O! Mateńko powiedz. 20. Noc. 21. Hopak. 22. Serenada. 23. Marsz rosyjski.

+

- 8.** 1. Arja z op. „Traviata“. 2. Arja Nadira z op. „Poławiacze pereł“. 3. Pożegnanie Lohengrina z op. „Lohengrin“. 4. Piosnka Siebla z op. „Faust“. 5. Polna różyczka (Schubert). 6. Mów, walc do śpiewu. 7. Czarny krzyżyk (Münchheimer). 8. Maki (Niewiadomski). 9. Elegja. 10. Marja, piosnka włoska. 11. To jest nasz kochanek, charleston. 12. Walc z op. „Faust“. 13. Marsz triumfalny z op. „Aida“. 14. Largo z Fantazji Impromptu (Chopin). 15. Figuryńka z porcelany, gawot. 16. Marsz wojskowy (Schubert). 17. Polonez (Ogiński).

Cena każdego albumu Zł. 3.-

WYDAWNICTWA G. SEYFARTHA WE LWOWIE

MALECZEK ST.: **SZKOŁA GRY NA SKRZYPCACH**

Podręcznik przeznaczony dla seminarjów i zakładów muzycznych, jakoteż dla samouków. Przejrzał i uzupełnił Maurycy Wolfstał, profesor Konserwatorium we Lwowie.

Pierwsza w języku polskim wydana kompletna szkoła gry na skrzypcach, obejmuje duży tom o 246 stronicach druku, zawiera 27 rycin w tekście oraz jedną tablicę jako osobny dodatek.

Szkoła ta została rozporządzeniem Min. Wyz. Rel. i Oświecenia Publ. z 24/III. 1926 r. L. O. Prez. 2511/26, zatwierdzona jako podręcznik dla Seminarjów nauczycielskich.

KAYSER H. E.: **36 ĆWICZEŃ NA SKRZYPCE**

Op. 20, w komplecie i 3-ch oddzielnych zeszytach.

WOHLFAHRT F.: **60 ĆWICZEŃ NA SKRZYPCE**

Op. 45, w komplecie i 2-ch oddzielnych zeszytach.

KOLENDY POLSKIE

Zbiór 60 najpopularniejszych kolend na skrzypce solo, w łatwym układzie, z artystyczną kolorową okładką.

MONIUSZKO ST.: **„HALKA“**

14 Pieśni, arji i tańców z tej najpopularniejszej opery z podłożonym i objaśniającym tekstem, z ozdobną okładką. Układ na skrzypce solo.

OŚM ALBUMÓW

w łatwym układzie na skrzypce solo. Treść tych albumów znajduje się na odwrotnej stronie.
