



UNITED STATES DEPARTMENT OF AGRICULTURE

WASHINGTON

REPORT OF THE COMMISSIONER OF THE GENERAL LAND OFFICE

FOR THE YEAR 1904

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Skrzypki-swaty.

MAZUREK.

K. Kratzera.

Tempo di Mazurka.

Piano.

By - - - ło we wsi dziewcze ho - ze Pię - kne ni - - by pol - ny kwiat,

Ro - - sło jak pta - szę - ta Bo - że śmiał się do niej ca - ły świat.

a tempo

Więc chło-pa - ki się zbie-ga - li I zpo - bli - za, i z od - da - li

rall.

z go - ściń - ca - mi, z ko - ra - la - mi, Zo - fia - ra - mi i z da - ra - mi,

Jak przed świę - tą tak kłę - ka - li, Dziewcze nie - bądź - że ze sta - li,

rall.

Wy - bierz ko - go z nas!

a tempo

Lecz dziewczyna o drzucała Wszy - stkich chłopców

ser - ca dar! Oh! bo je - szcze nie - za - zna - ła Co to jest mi -

ło - ści żar! Oh! bo je - szcze nie - za - zna - ła

Co to jest mi - ło - ści żar!

f *p* *cresc.*

a tempo

Raz do wio - ski weza - sy o - we

dim. e rall. *p* *f*

Przy - szedł chło - - piec z ob - cych stron, Za skarb skrzy - pki

rall.

miał li - po - we Wdu - szy cu - dnych pio - snek ton!

a tempo

I gdy uj-rzał cud dziewe - czkę. Zadrżał!... u - - jał za skrzype - czkę,

rall.

I grał jak - - by nie - bo gra - ło, Dzie - wezę sta - - - ło

i słu - cha - ło, Pie - śnią chłop - - ca po - ru - szo - - ne

rall.

Sil - niej ser - - - ce jej za - bi - ło, Za - pła - ka - ła pierwszy raz!

I już od - - tąd był jej mi - ły

Ten co przy - szedł z ob - cych stron, Skrzy - - pki mu swa -

ta - mi by - ły Ser - ce zdo - - był piosn - ki ton!

Skrzy - pki mu swa - ta - mi by - - ły, Ser - ce zdo - był piosnki ton!

NO. 1

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILL., U.S.A.

1. The first part of the book is devoted to a general introduction to the subject of the book. It discusses the importance of the subject and the scope of the book. It also discusses the methods used in the book and the results of the research.

2. The second part of the book is devoted to a detailed discussion of the subject. It discusses the various aspects of the subject and the different theories and methods used to study it. It also discusses the results of the research and the implications of the findings.

3. The third part of the book is devoted to a discussion of the future of the subject. It discusses the current state of the subject and the challenges that it faces. It also discusses the potential for future research and the importance of continuing to study the subject.

4. The fourth part of the book is devoted to a discussion of the social and cultural implications of the subject. It discusses the role of the subject in society and the impact of the subject on different cultures. It also discusses the importance of understanding the social and cultural context of the subject.

5. The fifth part of the book is devoted to a discussion of the ethical implications of the subject. It discusses the ethical issues that arise from the study of the subject and the importance of addressing these issues. It also discusses the role of the researcher in ensuring that the research is conducted in an ethical manner.

6. The sixth part of the book is devoted to a discussion of the practical applications of the subject. It discusses the ways in which the subject can be used to solve real-world problems and the importance of applying the research to practice. It also discusses the role of the researcher in ensuring that the research is relevant and useful.

7. The seventh part of the book is devoted to a discussion of the future of the subject. It discusses the current state of the subject and the challenges that it faces. It also discusses the potential for future research and the importance of continuing to study the subject.

8. The eighth part of the book is devoted to a discussion of the social and cultural implications of the subject. It discusses the role of the subject in society and the impact of the subject on different cultures. It also discusses the importance of understanding the social and cultural context of the subject.

9. The ninth part of the book is devoted to a discussion of the ethical implications of the subject. It discusses the ethical issues that arise from the study of the subject and the importance of addressing these issues. It also discusses the role of the researcher in ensuring that the research is conducted in an ethical manner.

10. The tenth part of the book is devoted to a discussion of the practical applications of the subject. It discusses the ways in which the subject can be used to solve real-world problems and the importance of applying the research to practice. It also discusses the role of the researcher in ensuring that the research is relevant and useful.

11. The eleventh part of the book is devoted to a discussion of the future of the subject. It discusses the current state of the subject and the challenges that it faces. It also discusses the potential for future research and the importance of continuing to study the subject.

12. The twelfth part of the book is devoted to a discussion of the social and cultural implications of the subject. It discusses the role of the subject in society and the impact of the subject on different cultures. It also discusses the importance of understanding the social and cultural context of the subject.

13. The thirteenth part of the book is devoted to a discussion of the ethical implications of the subject. It discusses the ethical issues that arise from the study of the subject and the importance of addressing these issues. It also discusses the role of the researcher in ensuring that the research is conducted in an ethical manner.

14. The fourteenth part of the book is devoted to a discussion of the practical applications of the subject. It discusses the ways in which the subject can be used to solve real-world problems and the importance of applying the research to practice. It also discusses the role of the researcher in ensuring that the research is relevant and useful.

15. The fifteenth part of the book is devoted to a discussion of the future of the subject. It discusses the current state of the subject and the challenges that it faces. It also discusses the potential for future research and the importance of continuing to study the subject.

16. The sixteenth part of the book is devoted to a discussion of the social and cultural implications of the subject. It discusses the role of the subject in society and the impact of the subject on different cultures. It also discusses the importance of understanding the social and cultural context of the subject.

17. The seventeenth part of the book is devoted to a discussion of the ethical implications of the subject. It discusses the ethical issues that arise from the study of the subject and the importance of addressing these issues. It also discusses the role of the researcher in ensuring that the research is conducted in an ethical manner.

18. The eighteenth part of the book is devoted to a discussion of the practical applications of the subject. It discusses the ways in which the subject can be used to solve real-world problems and the importance of applying the research to practice. It also discusses the role of the researcher in ensuring that the research is relevant and useful.

19. The nineteenth part of the book is devoted to a discussion of the future of the subject. It discusses the current state of the subject and the challenges that it faces. It also discusses the potential for future research and the importance of continuing to study the subject.

20. The twentieth part of the book is devoted to a discussion of the social and cultural implications of the subject. It discusses the role of the subject in society and the impact of the subject on different cultures. It also discusses the importance of understanding the social and cultural context of the subject.

SALON.

Mus. III, 150-166

ZBIÓR KOMPOZYCYI ULUBIONYCH SALONOW. NA FORTEP. CHOIX DE MORCEAUX FAVORIS POUR LE PIANO.

Wybranych i opalcowanych przez M. DIETRICH, G. ROGUSKIEGO, A. RÓŻYCKIEGO i innych.

Stopień I Degré.

* Bardzo łatwe—Très faciles.	
Nr.	kop.
3. * Burgmüller. Les yeux bleux. Valse facile.	20
13. Döhler. Romance. Oeuvre posthume.	40
15. Funke. Ecoutez moi, Pensée.	20
17. Grüneberg. Romance de Kozlow. (Когда б я узнал). Transcription.	20
18. Haydn. Sérénade célèbre.	30
28. Kossakowska. (Wanda) Melodya.	22 1/2
39. Moniuszko. N. 2. Deux feuilles d'album.	50
45. Ogiński. 4 Polon. favorites.	40
47. Nora. Tarantella.	50
50. Richards. Marie. Nocturne.	30
53. Schubert. Staendchen, par Heller.	40
57. Sobański. Polonez uroczysty.	22 1/2
58. Sonnenfeld. Romance favorite. Transcription.	40
60. Syrewicz. Marche Triomphale, ofiarowany Trebelli Bettini (z portretem).	45
67. Kafka. Cerkieska. Obrazek muzyczny.	40
71. Sonnenfeld. Herzens Andacht.	15
81. Herz. Rondeau Turc.	40
82. Morley. Musette. Morceau caractéristique.	30
88. Ogiński. Polonez pożegnany N. 1.	20
84. — Polonez ulubiony N. 2.	20
85. — — — — — N. 3.	20
89. Hiller. Feuille d'Album.	30
93. Gounod. Bluszcz. (Lierre) kompozycja salonowa.	20
94. Michaux. Prière du soir.	20
101. Lefebure-Wely. Les cloches du monastère.	30
105. Richards. Op. 47. Traum des Wanderers.	25
107. — Op. 71. Abendlied.	25
111. Suppé. Marsz z operetki Boccaccio.	40
112. Terlecki. Chant sans paroles.	30
114. Wodnicki. Pensée.	30
117. Bach. Menuetto.	15
118. Beethoven. Pour Elise.	30
120. * — Sonatine facile.	20
122. David. Fel. Pensée fugitive.	20
123. Döhler. Chansons sans mots.	30
125. Field. Nocturne N. 5.	20
126. Egghard. Polka des clochettes.	20
127. Gounod. Méditation sur le prélude de Bach.	40
128. — — — — — Spiew Siebla.	30
131. Jungmann. Tęsknota za ojczyzną (Heimweh).	40
133. Keler-Bela. Marsz Węgier.	25
136. Lenschow. La Plainte.	20
144. Mendelssohn-Bartholdy. La fileuse.	30
145. — — — — — Na skrzydłach pieśni.	20
148. Mozart. Sonata N. 1 C dur.	40
149. — — — — — Sonata N. 2 G dur.	50
152. Osmański W. Marsz kawalerski.	40
156. Osmański. Marsz Żuaw N. 1 (ułatwiony).	25
157. Paganini. La dernière pensée musicale.	20
158. Pergolesi. Air célèbre „Tre giorni” arrangé par Mme. Klauss-Szarwady.	20
162. Schubert-Heller. Adieu.	40
163. — — — — — Ave-Maria.	20
164. — — — — — Meunier-voyageur.	30
165. — — — — — Moment musical.	20
168. Sosnkowski. O dites lui.	20
169. Spindler. Niezapominajka.	25
170. — — — — — Róża Alpejska.	25
171. Taubert. Chanson sans mots.	20
174. Voss. Ch. Un petit morceau. Keepsake musical.	40
175. Collina. Fant. z op. Traviata.	40
179. Wilmers. Valse sentimentale.	20
181. Gounod. Au Printemps.	20
182. — — — — — Marguerite.	20
183. Polonez Kościuszkowski.	20
184. Zbiór ulubionych Polonezów. Rs. 1—	
89. Osmański. Marsz Żuaw N. 4.	50

Nr.	kop.
190. Spindler. Nałęcz. Op. 48 N. 4.	25
191. Moniuszko. Pieśń wieczorna.	25
192. — — — — — Polna Różyczka. Transcript.	25
193. — — — — — Prząśniczka. Transcription.	25
194. Kanta. Dola Transcription.	30
197. Kratzer. Ujrzałem raz Tran.	40
198. Komorowski Kalina. Tran.	50
208. Lege. Les Astres. Walc.	50
204. D'orso. Csikos Galop.	50
215. — — — — — En Ballon Polka.	50
216. Kuhlan. Sonatina op. 60 N. 3.	40
221. Lów. Arya z op. Trevatore.	40
224. Spindler. Op. 93 N. 1. Polon.	20
225. — — — — — Op. 93 N. 2 Tyrolienne.	20
227. Moszkowski. Op. 28 N. 1. Miniature.	30
228. * Clementi. Sonatines op. 36 N. 1.	30
229. * — — — — — N. 2.	30
230. * — — — — — N. 3.	30
231. * — — — — — N. 4.	30
232. * — — — — — N. 5.	30
233. * — — — — — N. 6.	30
250. Beaumont. a) Mazurka.	30
251. — — — — — b) Menuetto.	20
252. — — — — — c) Polonaise.	20
254. Heller. Op. 46. Deux petites Tarantelles.	30
257. Scharwenka. Op. 58. a) Menuet.	30
258. — — — — — b) Mazurka.	30
259. — — — — — c) Rondino.	30
260. Lichner. Op. 284. N. 3. Alla Polacca.	30
262. Chopin-Goldner. Trans. fac. Op. 7. Mazurka.	20
263. — — — — — 9. Nocturne.	20
264. — * — — — — — 18. Valse.	20
265. — * — — — — — 34. N. 2. Valse.	20
266. — — — — — 35. Marche funèbre.	20
267. Chopin-Streabog Transcription faciles. Op. 84. N. 1. Valse.	40
268. — — — — — 64. N. 1.	40
269. — — — — — Valse Oeuvre posthume.	30

Stopień II Degré.

Średn. trudności—Moyenne difficile.	
Nr.	kop.
1. Ana. Bouquet glané sur la tombe de St. Moniuszko.	1.20
2. Bendel. Tyrolienne.	40
5. Dietrich. Galop d'Attaque.	45
8. — — — — — 2-me Polonaise.	37 1/2
9. Dobrzyński. Dwa Mazurki, na fortepian.	45
10. — — — — — Nocturne.	45
11. — — — — — Resignation.	37 1/2
12. Döhler. T. Nocturne, op. 24.	40
14. Dombrowski. La Belle de Nuit, Op. 60.	60
16. Grüneberg. Pensée musicale.	30
19. Kanta. Trois chants sans paroles, complet.	75
20. — — — — — Trois chants sans paroles, N. 1.	22 1/2
21. — — — — — Trois chants sans paroles, N. 2.	22 1/2
23. — — — — — Op. 41. La Resignation. Polonaise.	45
24. — — — — — Op. 42. Valse Caprice.	60
25. — — — — — Op. 29. Mazurka.	45
26. Beethoven. Adagio z Sonaty „Pathétique”.	30
29. Krispien. Pensée fugitive.	20
30. Krogulski. (Ladislas). Valse élégante Op. 17.	45
31. Lange. Chant de fleurs.	50
32. Lebeau. Au Printemps de Gounod, transcription.	40
33. Lichner. Fleur de bois. Bluetta.	40
36. Marsz staropolski.	22 1/2
38. Moniuszko. N. 1. Mazur, na fortepian.	45
41. — — — — — Mazur baletowy.	50
43. Müller. La Plainte. Mélodie.	40
44. Nowakowski. Kalina. Transkrypcja na fortepian.	50
46. Osmański. Wł. Mierzwinski. Polonez.	40
48. Ptaszyńska. Dwa Mazury Łódzkie.	30
51. Roguski. Mazur de Salon.	60
59. Bach. Frühlings Erwachen. Transcription.	40
61. Syrewicz. Kamelia. Romans na fortepian.	40
63. Tokarzewski. St. Chanson sans paroles.	22 1/2

Nr.	kop.
64. Ulubiony Marsz obozowy, (Brucker Lager-Marsch).	30
70. Tittl. Sérénade par Sonnenfeld.	22 1/2
72. Dobrzyński. J. F. Wspomnienie młodości. Walczyk.	40
73. Voss. Karnawał Wenecki. (Carnaval de Venise).	50
74. Leybach. Spiew Tyrolski. (Tyrolienne).	50
75. Kiel. F. Hongroise. Op. 18. N. 5.	40
76. Podarek muzyczny. Album komp. Salon. na fortep.	1.20
77. Suppé. Uwertura. Chłop i poeta. (Dichter und Bauer).	60
78. Nicolai. Uwertura. Wesole Kumaszk. (Lustige Weiber).	70
80. Dreyschock. Pieśń bez słów.	30
86. Paderewski. Impromptu.	30
87. Schwarzbach. Pensée.	22 1/2
90. Wehle. Brindisi.	50
91. Oberthür. Virgo Maria.	37 1/2
92. Ciechanowski. Rossignol Valse.	30
95. Badarzewska. Prière d'une vierge.	25
96. Beethoven. Marche funèbre.	25
106. Richards. Op. 25. Victoria Nocturne.	25
103. Sawicki. Chants religieux. (Kolendy) N. 1. 2.	30
109. — — — — — Chants religieux. (Kolendy) N. 3. 4.	30
110. — — — — — Chants religieux. (Kolendy) N. 5. 6.	30
113. Weber. Walzer eines Wahnsinnigen.	20
115. Ketterer. L'Argentine.	60
116. Kwiaty Polskie. Podarek muzyczny.	1.20
119. Beethoven. Sonata quasi fantasia.	30
124. Field. Nocturne. N. 1.	30
129. Heller. Prélude.	20
132. Kalkbrenner. La femme du marin.	30
134. Ketterer. Bout-en-train Galop.	50
135. — — — — — Gaetana Mazurka.	40
137. Leybach. 1er Nocturne.	50
138. Liszt. La Gita in Gondola.	20
139. — — — — — Les Glanes.	20
143. Mozart. Menuetto célèbre.	30
146. Mendelssohn. Kartka z Albumu dziecięcego.	20
151. Osmański. Dwie Siostry Melodya.	40
153. — — — — — Marsz Żuaw N. 1.	40
154. — — — — — — — — — — — 2.	25
155. — — — — — — — — — — — 3.	50
159. Polonez. Starośw. ulubiony.	20
160. Pusch. Marche triomphale.	20
161. Rossini. Cujus Animam. Air célèbre, arr. par. H. Herz.	40
166. Schumann. Dziecię w uśpieniu.	20
166. — — — — — Warum.	20
167. Silas. Gavotte célèbre.	30
172. Taubert. Berceuse.	40
173. Voss. Santa Lucia.	30
176. Voss. O dites lui. Fantaisie.	40
177. Duval. Dors mon enfant.	20
178. Wollenhaupt. Romance.	30
180. Meyer. Nocturne.	20
186. Schumann. Petite Romance.	20
187. Pacher. Barcarole.	20
188. Tal. L'absence. Romance, favor.	40
202. Moniuszko. Sp. z Halki Tran.	40
206. Dietrich. La Chatelaine, Polka Mazurka.	40
207. Syrewicz. Papillon et la rose.	30
208. Moszkowski. Mazurek op. 10.	20
209. Beethoven. Andante z Sonaty op. 28.	40
210. Bohm. Tanz Caprice.	40
211. Bachmann. Royal Menuet.	40
213. Lange. Deingedenken (O tobie myślę).	40
214. Moszkowski. Kartka z Albumu op. 2.	50
219. Lów. Arya z opery Nocleg w Granadzie.	40
220. — — — — — Spiew Reissigera.	40
222. Grieg. Preludium i Rigaudon ze Suty op. 40.	40
226. Raff. op. 123 N. 3. L'espiègle, Valse Impromptu.	50
234. Dobrzyński. Tęsknota Maz.	37 1/2

Nr.	kop.
237. Szopowicz. op. 5 N. 1 Mazur.	30
238. Klängel. op. 10 a) Preludium b) Andantino.	40
241. Wollenhaupt. op. 52. Szkice muzyczne.	40
242. Grieg. op. 42. Pièces lyriques.	40
245. Ruchgaber. op. 46. Chanson Polonaise.	40
249. Godard. B. op. 68. a) Ballade.	60
— — — — — b) Berceuse.	60
— — — — — c) Improvisation.	60
253. Gade. op. 19. N. 2. Scherzo.	20
255. Lack Th. Bataille des fleurs Caprice Mazurka.	40
256. Schubert-Brissler. op. 78. Menuetto.	20
261. Lichner. op. 285. N. 1 Nocturne.	60

Stopień III Degré.

* Trudne—Difficiles. * Bardzo trudne—très difficiles.	
Nr.	kop.
4. Chopin. Marche funèbre.	30
6. Dietrich. op. 40. Chanson Thuringienne.	52 1/2
7. — — — — — Op. 62. Fantaisie slave.	52 1/2
22. Kania. Trois chants sans paroles N. 3.	30
27. Kleczynski J. Deux Romances sans paroles.	90
34. * Liszt. Rhapsodie Hongroise, N. 1.	90
35. * — — — — — Rhapsodie Hongroise N. 2.	90
37. Löffler. La Montagnarde, Idylle.	30
40. Moniuszko. N. 3. Polonez pośmiertny.	60
42. Moniuszko. Polonaise de Concert.	60
49. Raynald. La Fontaine. Morceau de Salon.	30
52. Bach. J. S. Gavotte par St. Saens.	30
55. Schumann. Kinderszenen. Op. 15.	60
56. — — — — — Schlummerlied.	30
62. Terlecki A. Nocturne.	30
66. Kossakowska. Tęsknota. Mazurek.	22 1/2
68. Bendel. Au clair de la lune.	60
69. Godard. B. Barcarolle.	50
79. Brahms. Taniec Węgierski.	30
88. Scharwenka. X. Mazurka.	40
97. Bonfils. La Reconnaissance. Polonaise.	30
98. Borkowski. Walc Salonowy.	30
100. Dombrowski. Oiseau chéri. Morceau de Salon.	30
102. Liszt-Chopin. Moja pieśń-czotka (palc. B. Strobła).	40
121. Chwatal. Waryacje na temat „Tam na błoni”.	50
140. Liszt. Romance de Tannhäuser „O du mein Holder”.	80
141. Etloff. Arabeska.	50
142. Merkel. Polonaise.	50
147. Mendelssohn B. Andante z Rondo-capriccioso.	20
150. Osborne. La Traviata, Fant.	40
195. Kania. Czemu. Transcr.	30
196. Komorowski. Nowa miłość.	40
199. Chopin. Życzenie p. Janusz.	40
200. Liszt-Chopin. Życzenie (palc. B. Strobła).	45
201. — — — — — Pierścień-Hulanka (palc. B. Strobła).	50
212. Herz. Krakowiak op. 109.	50
215. Moszkowski. Intermezzo ze Suty op. 39.	60
217. Mattel. Pensée mélancolique.	40
218. Beethoven. Menuet i Scherzo z Sonaty op. 31 N. 3.	40
223. Gärber. Ländler-Skizzen op. 26.	30
235. Fechner. Fantaisie Impromptu.	45
240. Gluck-Kogel. Chaconne.	50
239. Liszt. Rapsodya Węgierska. (Rhapsodie Hongr. N. 3.	40
243. Grieg. op. 6. Humoresques.	60
244. Ehlert. Esquisses lyriques.	50
246. Freund. op. 2 Nocturne.	40
247. Chaminade. op. 27 N. 2. La Zingara.	40
248. Bohm. op. 302 N. 1. Au Rouet.	40

Nakład F. Hösick'a w Warszawie.

Varsovie. F. Hösick. Éditeur.