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BIBLIOTHECA
UNIVERSITATIS
CRACOVENSIS
MUSICALIA III

FRANTZAU

OPÉRA
de
PIETRO MASCAgni

Bouquet de mélodies arrangé

par Z. NOSKOWSKI.

Prix 60 cop.

VARSOVIE chez M. ARCT.

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4791

RANTZAU

OPÉRA

de PIETRO MASCAGNI.

par Z. Noskowski.

Andante sostenuto. (Intoduction.) Lento.

INTROD.

The musical score consists of six systems of piano accompaniment. The first system is labeled 'INTROD.' and includes the tempo markings 'Andante sostenuto. (Intoduction.)' and 'Lento.'. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a fortissimo (*ff*) dynamic and includes a sforzando (*sfz*) marking. The first system concludes with a piano (*pp*) dynamic. The second system features a *crescendo* marking and a *f* dynamic. The third system includes a *pp* dynamic. The fourth system includes a *p* dynamic. The fifth system includes a *scendo* marking and a *f* dynamic. The sixth system includes a *riten.* marking and a *pp* dynamic. The score is marked with 'Ped.' (pedal) and contains several triplet markings (3). The piece concludes with a *pp* dynamic.



Andante con moto. (Act I. Choeur.)

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes triplets, dynamic markings of *f* and *p*, and a common time signature.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamic markings including *f* and *p*.

Third system of musical notation, featuring a change to 6/8 time signature and dynamic markings of *mf*, *p*, and *rall.*

Allegro giusto.

Fourth system of musical notation, marked *Allegro giusto*, in 6/8 time, with dynamic markings of *p* and *rall.*

Sostenuto.

Fifth system of musical notation, marked *Sostenuto*, with dynamic markings of *pp* and *rall.*

Allegretto.

Sixth system of musical notation, marked *Allegretto*, featuring dynamic markings of *f*, *p rall.*, and *f*, and a 9/16 time signature.

libl. Jac.

The first system of the musical score consists of two staves, treble and bass. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and frequent accidentals.

Andante sostenuto. (Romance de Louise.)

The second system begins with a treble staff and a bass staff. The key signature changes to three flats (Bb, Eb, Ab). The music is marked with a forte *f* dynamic in the first two measures, followed by a piano *p* dynamic. The word *espressivo* is written above the treble staff in the final measure. A 3/4 time signature is visible in the bass staff.

The third system continues the piece with a treble and bass staff. The key signature remains three flats. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

The fourth system features a treble and bass staff. The key signature is three flats. The word *crescendo* is written above the treble staff. The word *string.* is written above the bass staff. The system concludes with a forte *f* dynamic and a triplet of eighth notes in the treble staff.

The fifth system consists of a treble and bass staff. The key signature is three flats. The piece begins with a *rall.* (rallentando) marking and a piano *p* dynamic. The music is characterized by a slower tempo and a focus on sustained chords and melodic lines.

The sixth system is the final one on the page, featuring a treble and bass staff. The key signature is three flats. The music continues with a mix of melodic and harmonic textures, ending with a final chord in the bass staff.

First system of musical notation. The treble clef staff features a melodic line with triplets and slurs. The bass clef staff provides harmonic accompaniment with chords and moving lines. The tempo marking *rallent.* is placed above the bass staff.

Second system of musical notation. The treble clef staff contains dense chordal textures with the marking *stringendo* above and *cresc.* below. The bass clef staff has a more active line. Dynamics include *f* and *p*. The time signature is 3/4.

Third system of musical notation. The treble clef staff has a melodic line with the marking *rallent.* and *p espress.* below. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a more active line with slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a more active line with slurs.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and a triplet. The bass clef staff has a more active line with slurs. Dynamics include *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and common time. The word *doloroso* is written above the first measure. The melody is characterized by wide intervals and a somber mood.

Second system of musical notation. It includes dynamic markings *ff* and *p*, and the instruction *ritenuto*. There are triplet markings (*3*) over some notes. The texture is dense with many chords.

Sostenuto. (Mélodie di I. Finale.)

Third system of musical notation, starting with the tempo marking *Sostenuto*. It includes the dynamic marking *p dolce*. The music features a change in time signature to 6/8 and a more lyrical melody.

Fourth system of musical notation, featuring a *crescendo* marking. The texture is very dense with many chords, creating a rich harmonic background.

Fifth system of musical notation, including dynamic markings *pp*, *rall.*, and *p*. It shows a change in time signature to 3/4. The music is slower and more expressive.

Andante sostenuto. (Acte II. Introd.)

Sixth system of musical notation, starting with the tempo marking *Andante sostenuto*. It includes the dynamic marking *p* and the instruction *legato molto*. The music is in 3/4 time and features a smooth, flowing melody.

Andantino. (Ballade.)

The first system of the 'Andantino. (Ballade.)' piece. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music features a series of chords and melodic lines. A 'rall.' (rallentando) marking is placed above the staff. The lower staff begins with a bass clef and a 6/8 time signature, featuring a triplet of eighth notes. The system concludes with a double bar line and a 6/8 time signature.

The second system of the 'Andantino. (Ballade.)' piece. It consists of two staves. The upper staff continues the melodic and harmonic development with various articulations. The lower staff continues with rhythmic patterns, including pairs of eighth notes. The system concludes with a double bar line and a 6/8 time signature.

The third system of the 'Andantino. (Ballade.)' piece. It consists of two staves. The upper staff features a 'pp semplice' (pianissimo semplice) marking. The lower staff continues with rhythmic patterns. The system concludes with a double bar line and a 6/8 time signature.

The fourth system of the 'Andantino. (Ballade.)' piece. It consists of two staves. The upper staff continues with melodic lines and articulations. The lower staff continues with rhythmic patterns. The system concludes with a double bar line and a 6/8 time signature.

The fifth system of the 'Andantino. (Ballade.)' piece. It consists of two staves. The upper staff features a 'rall.' (rallentando) marking. The lower staff features a 'crescendo' marking. The system concludes with a double bar line and a 6/8 time signature.

Andante. (Kyrie eleison.)

The 'Andante. (Kyrie eleison.)' piece. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/4 time signature. The music features a series of chords and melodic lines. The lower staff begins with a bass clef and a 6/4 time signature, featuring a series of chords. The system concludes with a double bar line and a 6/4 time signature.

Allegro ritenuto. (Chansonette.)

First system of musical notation for 'Allegro ritenuto. (Chansonette.)'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 2/4. The key signature has three flats (B-flat, E-flat, A-flat). The first measure of the treble staff has a fermata. The first measure of the bass staff has a triplet of eighth notes. Dynamic markings include *ff marcato* and *ff*. There are triplet markings (3) over some notes in both staves.

Second system of musical notation for 'Allegro ritenuto. (Chansonette.)'. It continues the grand staff with treble and bass clefs. The bass staff continues with eighth notes and triplets. The treble staff features chords and some melodic lines. There are triplet markings (3) in both staves.

Andate sostenuto. (Mélodie de duo.)

Third system of musical notation for 'Andate sostenuto. (Mélodie de duo.)'. The grand staff continues. The time signature changes to 2/4. The key signature remains three flats. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *sfz*, *p*, and *p espres*. There are triplet markings (3) in the treble staff.

Fourth system of musical notation for 'Andate sostenuto. (Mélodie de duo.)'. The grand staff continues. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A dynamic marking of *sivo* is present in the treble staff.

Fifth system of musical notation for 'Andate sostenuto. (Mélodie de duo.)'. The grand staff continues. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* is present in the bass staff.

Sixth system of musical notation for 'Andate sostenuto. (Mélodie de duo.)'. The grand staff continues. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *rall.* and *p*. There is a triplet marking (3) in the treble staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music includes a piano (*p*) section, a crescendo (*cresc.*) leading to a forte (*f*) section, and another piano (*p*) section. There are triplet markings (*3*) over some notes in the upper staff.

Allegro moderato. (Act III. Choeur des curieux.)

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music begins with a piano (*p*) dynamic marking and features a rhythmic accompaniment with eighth notes in the bass staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music continues with piano accompaniment, featuring eighth notes and chords in both staves.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music continues with piano accompaniment, featuring eighth notes and chords in both staves.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music includes a crescendo (*cresc.*) leading to a forte (*f*) section. There are triplet markings (*3*) over some notes in the upper staff.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music ends with a piano (*p*) dynamic marking and a rallentando (*rall.*) marking. The time signature changes to 2/4 at the end of the system.

Andante calmo. (Intermezzo du IV acte.)

First system of musical notation, piano and bass staves, 2/4 time signature. Includes triplets and a *cresc.* marking.

Second system of musical notation, piano and bass staves, 4/8 time signature. Includes dynamic markings *mf* and *ff*, and the instruction *Ritenutissimo.*

Third system of musical notation, piano and bass staves, featuring slurs and triplets.

Fourth system of musical notation, piano and bass staves, 2/4 time signature. Includes the instruction *Andante molto animato.*

Fifth system of musical notation, piano and bass staves, common time signature. Includes dynamic markings *f* and *p*.

Andante con moto. (Duetto.)

Sixth system of musical notation, piano and bass staves, common time signature. Includes a *crescendo* marking.

f con anima *animando*

ff *mf*

ff sostenuto

Andante sostenuto.

rallent. *p*

animando *riten.*

crescendo *f* *ff*

ff sosten. *p cresc.* *f* *ff*

trem.

NUTY

WYDANE NAKŁADEM KSIĘGARNI I SKŁADU NUT

M. ARCTA

w Warszawie. Nowy Świat № 53 i w Lublinie.

LE JEUNE PIANISTE

(MŁODY MUZYK)

Zbiór łatwych utworów na fortepian na 2 ręce, wybranych, przejranych i opalowanych przez

A. Różyckiego,

Profesora Instytutu Muzycznego Warszawskiego.

I STOPIEŃ a) (przygotowawcze).

1. Wohlfart, 8 petits morceaux . . . 30
2. Loeschhorn, 7 exercices mélodiques. . . 20
3. Behr, a) Au mois de Mai, b) Chant d'enfant. . . 20
4. — a) Barcarolle, b) Chant du berger, c) Calinage. . . 30
- b) (bardzo łatwe):
5. Biehl, a) Prière b) Petite chanson . . . 20
6. Ehmant, a) Valse, b) La chasse, c) Tyrolienne, d) L'escarpolette . . . 30
7. Valiquet, Bluettes . . . 20
8. — Musette . . . 30
9. Streabbog, Valse de „Freischütz“ . . . 20

II STOPIEŃ (łatwy).

1. Biehl, Rondeau C dur. . . 30
2. — Rondeau G dur. . . 30
3. Spindler, a) L'été, b) Cavalcade. . . 20
4. — a) Danse des paysans, b) Valse, c) Promenade . . . 30
5. — Berceuse. . . 20
6. Krause, Danse . . . 20
7. — Scherzo . . . 20
8. Streabbog, Sur le lac. Barcarolle . . . 30
9. Koehler, En traîneaux . . . 20
10. — Berceuse. . . 20
11. Steibelt, Rondeau turque. . . 20
12. Schubert, Sérénade (ed. facile). . . 20
13. — Ave Maria (ed. facile). . . 20
14. Martini, Romance célèbre (ed. facile) . . . 20
15. Mozart, a) Andante, b) Thème varié . . . 20
16. — a) Sérénade de „Don Juan“, b) Air de „Les Noces de Figaro“ . . . 30

III STOPIEŃ (średniej trudności).

1. Kullak, a) Prière, b) Valse. . . 30
2. — Polonaise . . . 20
3. — Clochette du soir . . . 20
4. — Le rossignol . . . 20
5. — La fleuse . . . 30
6. Spindler, Scherzo . . . 20
7. Egghard, Romance, op. 63 № 1. . . 30
8. — Nocturne, op. 63 № 3. . . 30
9. Burgmüller, Cavatine de la Niobe . . . 30
10. Haydn, Menuet du boeuf. . . 20
11. Beethoven, Andante. Adagio. . . 30
12. — Larghetto (ed. facile). . . 20
13. — Marche turque (ed. facile). . . 20

LES DEUX AMIES

(PRZYJACIÓŁKI)

Zbiór łatwych utworów na fortepian na 4 ręce, wybranych, przejranych i opalowanych przez

A. Różyckiego,

Profesora Instytutu Muzycznego Warszawskiego.

I STOPIEŃ (przygotowawczy).

1. Spindler, 17 morceaux dans l'intervalle de cinq tons. Cah. I a) Loisir, Travail. . . 40
2. — b) Loisir, Travail. . . 40
3. — II Loin. Le désir, Allons. . . 40
4. — III Adieu, Danse, Souhaits . . . 40
5. — IV Sans repos, Elégie, Gaîté . . . 40
6. Schwalm O. Six petits morceaux. a) Mélodie b) Chansonnette. c) Marche. d) Petite valse. e) Chanson. f) Scherzino . . . 40
7. Loeschhorn A., Cinq Leçons mélodiques Cah. I № 1. 2. 3. . . 40
8. — Cah. II № 4. 5 . . . 30
9. Behr E. Jouxoux (valse). . . 40

II STOPIEŃ (łatwy).

1. Beethoven, Allegretto de la Symphonie en La majeur. . . 20
2. Haydn, Andante de la Symphonie en Sol majeur. . . 20
3. Mozart, Andante du Quatuor à cordes № 13 . . . 30
4. — Duo de L'Enlèvement au Sérail. . . 30
5. Rameau J., Le Tambourin . . . 20
6. La Romaneska, Danse du 16 siècle. . . 30
7. Schubert, Sérénade . . . 20
8. — Moment musical . . . 20
9. — Marche militaire . . . 20

III STOPIEŃ (średniej trudności).

1. Beethoven, Allegro de la Sonate en Ré majeur . . . 40
2. Mendelssohn, Marche nuptiale . . . 30
3. — Chant du printemps. . . 30
4. Weber C. M., Invitation à la Valse. . . 30
5. Chopin, Mazurka Op. 7 № 2 . . . 20
6. Lichner, Rondeau de la Sonatine en Ré min . . . 30
7. — Andante de la Sonatine . . . 40
8. — Polonaise de la sonatine en Mi min. . . 40
9. — Adagio de la Sonatine . . . 30

MŁODY MUZYK

Wybór łatwych utworów na fortepian na 2 ręce.

1. Lichner H. W domu. . . 30
2. Ganschals K. Stokrotka, Fantazyjka. . . 30
3. Scharwenka F. Gawędka. . . 30
4. Wilm N. Na koniku, Fantazyjka. . . 20
5. — Mazurka staccato . . . 20
6. Baumfelder F. Polonez (C-dur). . . 30
7. Beaumont P. Petite étude. . . 30
8. — A la Valse . . . 30
9. — Petite fantaisie. . . 30
10. Lichner H. Tulipan . . . 30
11. — Tesknota . . . 30
12. — Goździk . . . 30
13. Behr F. Najpiękniejsza. Polka. . . 20
14. Czerny C. Bagatelle, Romance . . . 30
15. Ganschals K. Złota Elżunia, Gawot. . . 30
16. Chopin F. Walec . . . 30
17. — Urywek z koncertu . . . 20
18. — a) Prélude, b) Mazurka . . . 20
19. — a) Marsz żałobny, b) Nocturne . . . 20
20. Hummel J. N. a) La bella capriciosa, b) Rondo . . . 30
21. Noskowski Z. Na zielonej niwie . . . 40
22. Lichner H. Chrabąszczyk . . . 30
23. — Polonez . . . 30
24. Lange G. Przebudzenie . . . 20
25. — Piosenka sieroty . . . 20
26. Rohde E. Piosenka żołnierska . . . 20
27. Fischer O. Tajemnicza Piosenka. . . 30
28. Bohm C. Gondoliera . . . 20
29. Lange G. Na łączce, Walczyk . . . 20
30. — W gaiku . . . 20
31. Łusakowski J. Kołysanka i Szumka . . . 20
32. — Krakowiak i Mazurka . . . 20
33. Chopin F. Walec pośmiertny . . . 30
34. Noskowski Z. Krakowiak . . . 30
35. — Mazurek . . . 20
36. Lichner H. Poranek . . . 30
37. Bordogni M. Śpiew bez słów № 1. . . 30
38. — Śpiew bez słów № 2. . . 30
39. Scharwenka F. Alla Pollacca . . . 30
40. Behr F. Śpiewka Cygańska . . . 30
41. Streabbog F. Do, re, mi, fa. Valse. . . 30
42. Lange Mały jeździec . . . 20
43. — Marsz . . . 20
44. Lichner. Do widzenia. . . 30
45. Reinecke. Trois mélodies . . . 20
46. a) Schubert. Kołysanka b) Köhler. Różycka. c) Reinecke. Melodia. . . 20
47. a) Spindler. Petite mélodie, b) Köhler. Fijołek, c) Czerny. Petite exercise . . . 20
48. Reinecke. Trois chansons . . . 20
49. Köhler. a) Air tyrolien, b) Danse Styrienne, c) Le moulin . . . 30
50. Łusakowski. a) Mélodie, b) Petite danse, c) Petite chanson . . . 30
51. a) Bellini. Norma, b) Flotow. Marta, c) Auber. Niema z Portici . . . 30
52. a) Herold. Zampa, b) Bellini. Marche de Norma . . . 20
53. a) Mozart. Don Juan, b) Auber. Mulette de Portici, c) Weber. Freischütz . . . 30

54. a) Donizetti. Lucie de Lammermoor, b) Mozart. Don Juan. . . 20

MUZYKA WYBOROWA (SALONOWA)

- Audran M. Miss Helyett. Potpourri arr. p. Różalski . . . 50
- Bohm C. A mon étoile. . . 40
- Glissando. Mazurka . . . 30
- Op. 301. A la valse . . . 40
- Petite bijouterie, Valse de salon . . . 40
- Op. 335. Jeu de libelle. Morceau brillant . . . 50
- Bachman. Les Sylphes. Impromptu Valse . . . 40
- Czibulka A. Op. 334. Gavotte de la princesse . . . 40
- Eilenberg. Piękne oczy. Gawot . . . 40
- Espen E. Souvenirs. Mélodie . . . 20
- Fischer O. Pożegnanie. Nocturne. . . 30
- Godard Ch. op. 65. L'Angélus. Meditation. . . 30
- op. 66. Danse des étoiles Valse. . . 30
- op. 70. Moment de valse . . . 30
- Hollstein E. Wśród kwiatów. Gawot . . . 30
- Konopasek F. R. Bajeczka. Fantazyja. . . 30
- Lange. Kwiecista. Mazurka . . . 40
- Op. 284. Przy okienku. Fantazyja . . . 40
- Skarga kwiatów. Pieśń liryczna . . . 40
- Op. 434. Gitanella. . . 40
- Lebierre O. Powitanie. Idylla . . . 40
- Logé C. Chanson triste. . . 40
- Meyer H. Marsz górników . . . 40
- Morley G. Śpiew Tyrolski . . . 30
- Gondolina . . . 30
- Moszkowski M. Mój pierwszy bal. Walec . . . 50
- Mascagni P. Cavalleria Rusticana. Potpourri. . . 60
- Fantaisie facile . . . 40
- Intermezzo symfonico ułożone na 4 ręce . . . 40
- Rantza. Bouquet des mélodies arr. par Z. Noskowski . . . 25
- Noskowski Z. Czardaśz tatrzański. . . 30
- Op. 23. № 1. Krakowiak . . . 25
- № 2. Mazur . . . 50
- Puccini. Willis. Opéra. Choix de mélodies par Z. Noskowski . . . 60
- Spindler. op. 388. Fleurs de lilas. Fantaisie . . . 40
- Strelezy A. A L'hongrois . . . 40
- Verdi G. Falstaff, Opéra. Choix de mélodies par Z. Noskowski . . . 60
- Wilson. Op. 81. Gwiazdka (Noël). . . 40
- Op. 11. Dzwony wieczorne . . . 30
- Powrót żołnierza. Pieśń bez słów . . . 30



DO ŚPIEWU.

- Aloiz W. Do niej Romans „Radości zdrój“ . . . 20
- Becker W. Wiosna. „Gdy zefirek ciepłem wionie“ . . . 40
- Bendel F. Błysnął już poranny brzask . . . 30
- Bohm G. Czy kochasz mnie? . . . 30
- Bordese L. Cyganki. (Les Zingarelles). Duet na sopran i mezzo-sopran . . . 40
- Capoul V. Pszczołka (Méha). Piosenka węgierska. „Patrz na listku lilii białej.“ . . . 40
- Ciechanowski H. Mazurek. „Nie tryumfuj dziewczę z młodu.“ . . . 20
- Delibes L. Ninon. Serenada . . . 40
- Denza L. Jeżeli... (Si...) „Jeśli o twe spojrzenie.“ . . . 30
- Gdyby chciał znać (S'il avait su) . . . 30
- Jak śmieć kochać go (J'ai peur de l'aimer) . . . 50
- Przechodzę do ciebie z piosenką (Pourquoi tardez-vous) . . . 30
- Dessauer J. Otwórzcie nam Boléro . . . 30
- Donizetti L. Pożegnanie (L'adieu). Duet . . . 30
- Gabussi C. M. Cyganie (Le Zingare). Duet. „Každy wesół z nas i rad.“ . . . 50
- Godard B. Czy pamiętasz. (Te souviens tu) . . . 30
- Grégoir J. Czy nie zapomniał mnie . . . 20
- Heiser A. Na grobie. „Na pole wojska spieszy tłum.“ . . . 40
- Ivanovici J. Na falach Dunaju. Walec . . . 40
- Jüngst H. Przadz. „Już mroku zapadł cień“ . . . 20
- Lecocq C. Romans z operety „Ali-Baba.“ „Ach jakże cudnym blaskiem lśni.“ . . . 20

- Liebe L. Do widzenia. „Zimny śnieg zniknął już.“ . . . 20
- Marchesi S. Wesola (La foletta). „Ja składam w ręce twoje.“ . . . 30
- Marcello B. Ogień miłości . . . 30
- Marks J. Święcone ziele. „Kto w święconych garść ziół przystroi swój dom.“ . . . 30
- Mascagni P. L'amico Fritz. „Pieśń Beppa.“ . . . 20
- Mascagni P. Cavalleria Rusticana № 1. Śpiew Santuzzy „Turiddu wziął mi serce i sławę.“ . . . 30
- № 2. Romans „Zanim w szeregach zbrojnych.“ . . . 30
- Rantza. Romans Ludwiki z aktu I. . . 30
- Maszyński P. Nie dam ci pereł . . . 30
- Niedzielski S. Zosia. Krakowiak . . . 20
- Noskowski Z. Serce pęka mi z bólu . . . 40
- Parizot. Do ré ni fa. Lekeja śpiewka z operetki „Dziecko szczęścia.“ . . . 20
- Różycki A. Dwie pieśni. 1. Zaczarowana Królewna. . . 40
2. Nocturne (Bożydar) . . . 50
- Teich O. Duet żabi. Pieśń humoryst . . . 30
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