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CRACOVENSIS

musicalia



# 6 Chants polonais

Op. 74 de

**FR. CHOPIN***transcrits pour le Piano*

dédiés à Son Altesse

*Madame la Princesse Marie de Hohenzolhe  
née Princesse Sayn-Witgenstein*

par

**F. Liszt.**

Nouv. Edition.

Pr. M. 4. —

I. MÄDCHENS WUNSCH - Zyczenie. II. FRÜHLING - Wiosna. III. RINGLEIN - Pierścien. IV. BACCHANAL - Hülanka.  
V. MEINE FREUNDEN - Moja. VI. HEIMLICH - Narzeczony.

Für alle Länder Eigentum des Verlegers.

Berlin, chez A<sup>d</sup>. M<sup>t</sup>. SCHLESINGER, 23, Französische Str.WIEN, chez CARL HASLINGER, q<sup>dm</sup> TOBIAS.

Ented at Stat. Hall.

S. 4858.



# FR. CHOPIN.

## SECHS POLNISCHE LIEDER

### ZBIÓR SPIEWÓW POLSKICH.

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III Mus.

## I. Mädchen's Wunsch.

### Zyczenie.

Franz Liszt.

Allegro vivace.

Piano.

The first system of musical notation is for the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a forte (f) dynamic. The right hand features a series of eighth notes with various fingerings (2 4, 3 5 2 4 1 3, 2) and a trill. The left hand provides a simple harmonic accompaniment. The system concludes with a 'Ped.' (pedal) marking.

The second system continues the piano accompaniment. It features a series of eighth notes in the right hand with fingerings (3 5 1 3 2 4, 1 3 2 4 3 5, 4 2 3 1 4 2, 3 1 5 3 4 2, 3 1 4 2 3 1). A 'dim.' (diminuendo) marking is present. The left hand continues with a steady accompaniment.

The third system of musical notation includes trills (tr) in the right hand and a mezzo-forte (mf) dynamic in the left hand. The system is marked with 'Ped.' and asterisks (\*). It concludes with the instruction 'sempre Pedale'.

The fourth system continues the piano accompaniment, featuring trills (tr) in the right hand. The left hand maintains the accompaniment pattern.

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Un poco meno Allegro.

*tr* *tr* *tr*  
*dolce espress.*  
*senza Pedale*

*espress.*

*una corda*

Tempo I.

*tre corde*  
*tr*  
*Ped.* \*

*tr* *tr* *tr* *tr*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



1 Variante I.  
Un poco meno Allegro.

lib. Jac.  
*p dolce con grazia*  
*sempre legato*

*poco rall.*

8  
Ped. \*

1

2  
*rinforz*  
*tr*  
Ped. Ped. Ped. Ped. Ped.

*tr*  
*dim.*  
*smorz.*  
Ped. Ped. \*



Variante II.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The lower staff is in bass clef and contains a bass line. The dynamic marking *pp* is placed below the first measure of the bass line. The tempo/mood marking *dolciss.* is placed above the first measure of the treble staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with fingerings (1, 2, 3, 4) and first/second endings marked '1' and '2'. The lower staff is in bass clef and contains a bass line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with some rests. The tempo/mood marking *sempre dolce* is placed above the first measure of the treble staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with rests. The dynamic marking *pp* is placed above the first measure of the bass line. The tempo/mood marking *Ad.* is placed below the first measure of the bass line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a fermata over the final measure. The lower staff is in bass clef and contains a bass line with rests. A dotted line with the number '8' is positioned above the first measure of the treble staff.



8

Ped. Ped. Ped. Ped.

*sempre Pedale*



Variante III.  
Più animato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first measure of the upper staff contains a complex chordal texture. The lower staff has a 'Ped.' marking under the first measure. There are asterisks under the second and fourth measures of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a piano (*p*) dynamic. The lower staff has 'Ped.' markings under the first and second measures. There are asterisks under the second and fourth measures of the lower staff. A fermata is placed over the second measure of the upper staff.

*sempre più agitato e rinforz.*

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a piano (*p*) dynamic. The lower staff has 'Ped.' markings under the first, second, third, and fourth measures.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a piano (*p*) dynamic. The lower staff has 'Ped.' markings under the first, second, third, and fourth measures. There are asterisks under the third and fourth measures of the lower staff. A fortissimo (*ff*) dynamic marking appears in the third measure of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a fortissimo (*ff*) dynamic. The lower staff has 'Ped.' markings under the second, third, and fourth measures. There are asterisks under the third and fourth measures of the lower staff. The system concludes with a 'Vivace.' tempo marking and a fortissimo (*f*) dynamic. The text '*f un poco rall.*' is written above the lower staff, and '*f sempre f*' is written below the lower staff.



8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*una corda*

*pp* *più dim.*

*Ped.*

*perdendo* *ppp*

8



# II. Frühling. Wiosna.

Andantino malinconico.

Piano.

*cantando*

*una corda legato*

*un poco pesante*

*poco rall. a tempo*

*rall.*

*a tempo*

Ped. \* 1 14 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a more active line with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

*espress.* *sempre legato*

Second system of musical notation, continuing the piece. It includes the performance instructions *espress.* and *sempre legato*. The notation is similar to the first system, with a treble and bass staff and pedal markings.

*rit.* *a tempo*

*smorz.*

Third system of musical notation, featuring the performance instructions *rit.*, *a tempo*, and *smorz.*. The notation continues with a treble and bass staff and includes pedal markings.

Fourth system of musical notation, showing more complex fingering in the bass staff with numbers 1, 2, 3, 4. The notation includes a treble and bass staff with pedal markings.

*poco a poco riten. e morendo*

Fifth system of musical notation, concluding the page with the performance instruction *poco a poco riten. e morendo*. The notation includes a treble and bass staff with pedal markings.



### III. Das Ringlein. Pierscien.

Moderato.

Piano.

rubato

ten.

ten.

smorz.

a tempo e poco a poco più vivo

p

cresc.

dim. e poco

rall.

a tempo



*rubato* *dolce*

*dolceiss.* *a tempo e poco a poco più vivo* *cresc.*

*vivo* *legato*

*rall.* *linke Hand* *legero e veloce* *ppp*

*p*

*poco rall.* *a tempo*



# IV. Bacchanal. Hulanka.

**Piano.** *Vivace brioso.* *f* *risoluto* *ff*

*glissando* *p marc.*

*marc.* *ten.*

*animato* *ff*

*ff*



sibi. Jag.

*glissando*

*p*

*p marc.*

Ped.

*marc.*

*ten.*

*animato..*

*ff*

*ten.*

Ped.

*acceler. molto*

*sempre più rinforz.*

Ped.

*prestissimo*

*Tempo I.*

*ff*

*marc.*



First system of musical notation. The piano part (treble and bass staves) begins with a forte (*f*) dynamic. The bass line includes several pedaling instructions marked "Ped.".

Second system of musical notation. The piano part features a fortissimo (*fff*) dynamic. The tempo changes to *Andante. (quasi Recitativo)*. The bass line includes pedaling instructions marked "Ped.".

Third system of musical notation. The tempo changes to *Adagio.* and then to *Vivace.*. The piano part includes a fortissimo (*ff*) dynamic. The bass line includes pedaling instructions marked "Ped.".

Fourth system of musical notation. The tempo is marked *accel.*. The piano part includes a fortissimo (*ff*) dynamic. The bass line includes pedaling instructions marked "Ped.".

Fifth system of musical notation. The piano part features a *glissando* marking with the fingering "1 1 1 1 1". The bass line includes a fortissimo (*ff*) dynamic and a pedaling instruction marked "Ped.".



# V. Meine Freuden.

## Mosa Pieszczołka.

### NOCTURNE.

Quasi Allegretto.

**Piano.**

*rubato*  
*sotto voce*  
*dolciss.*

*una corda*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cantando*  
*rit. smorz. sempre dol. legato*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. mit jedemlikt.

*poco rit. pp*

*poco rit. - - pp* *pp*



*rinforz.*

*agit.* *rit.* *pp*

*più appassionato* *trm*

*dim.* *pp*

*rit.* *smorz* *pp*



The first system of music consists of two staves. The treble staff begins with a series of chords and single notes, including a triplet of eighth notes. It features several fingerings: a '1' above a note, and a sequence of '4 2 3' above a triplet. Further right, there are fingerings '2 1 2', '5 3', '4 2', '4 2', '1 2', '3 3', and '5 3'. The bass staff contains a steady eighth-note accompaniment.

The second system continues the piece. The treble staff has a melodic line with slurs and accents. It includes dynamic markings: 'rinforz.' above the first measure, 'p' below the second measure, 'rinforz.' above the fourth measure, 'p' below the fifth measure, and 'rinforz.' above the sixth measure. A first ending bracket labeled '8' spans the final two measures of the system. The bass staff maintains the eighth-note accompaniment.

The third system features a trill in the treble staff, indicated by a 'tr.' symbol and a wavy line. The instruction 'leggiero' is written below the treble staff. The treble staff contains a series of sixteenth-note runs with fingerings '3 2 4 3', '3 2 4', and '4 3 2 3 4'. The bass staff continues with the eighth-note accompaniment.

The fourth system is marked 'accel.' above the first measure and 'p' below the first measure. The treble staff contains a series of eighth-note runs. The bass staff continues with the eighth-note accompaniment.

The fifth system is marked 'più accelerando e string. molto' above the first measure. The treble staff features a series of sixteenth-note runs with slurs and accents. The bass staff continues with the eighth-note accompaniment.



*ff con somma passione marcato*

*Ped.* 1 4 2 1 1 *Ped.* 1 4 2 1 1 *Ped.* 1 4 3 2 1 *sempre Ped.*

*sempre ff*

*sempre ff*

Ossia

Ossia

Ossia

Ossia

*sf*

*sf* 1 2 3 1 2 3 4 5 4 3 2 1



8

1 3 2 4 1 3 2 4 1 3

8

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

*dolce e semplice*

*rit.*

*pp*

*perdendosi*



# VI. Die Heimkehr.

## Narzewony.

Prestissimo tempestuoso.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked 'Prestissimo tempestuoso'. The first system begins with a piano (*p*) dynamic and includes a crescendo (*crese.*) marking. The second system features a fortissimo (*ff*) dynamic and includes a 'Ped.' (pedal) marking. The third system includes a 'Ped.' marking and a sequence of fingerings: 2 3 1 2 3 1. The fourth system includes a 'rinf.' (rinfornito) marking and a 'Ped.' marking. The fifth system concludes with a 'poco rall. dim.' (poco rallentando, diminuendo) marking and a 'Ped.' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.



Ossia

8<sup>a</sup> basso  
Ped.

cresc.

rinforzando

8<sup>a</sup> basso  
Ped.

dim.

marc.

marc.

più rinforz. ed agitato

Ped.



*poco a poco dim.* 1

*mp*  
*Ped.* *Ped.* *Ped.*

*p* *pp*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*p*  
*Ped.* *Ped.*

*pp* 1  
*Ped.*



Ap 230

# Auswahl der schönsten Neuen Salon-Musik.

## Für Piano 4 händig.

**Hans von Bülow.** Humoristische Quadrille über Motive aus Berlioz' Benvenuto Cellini . . . . . *Nb* 2,—

„Aeusserst wirkungsvolle Bearbeitung des berühmten Meisters! So können Berlioz' Melodien bald populär werden.“ (D. Mz.)

**Hans von Bülow.** Des Sängers Fluch. Ballade für grosse Orchester. Arrangement für Clavier 4 händig. Op. 16 . . . *Nb* 4,30  
Grossartige mächtig wirkende Schöpfung.

**Robert Klein.** Zwei Walzer. Op. 14 No. 1 u. 2 . . . . . je *Nb* 1,50  
„Sehr flotte und melodiose Stücke, die von einigermaßen geschulten Clavierspielern vorgelesen ausgezeichnet wirken!“

**Th. Hirsch.** Les deux gracieuses. Rondo. Op. 25 . . . . . *Nb* 1,50  
Ein leichtes allerliebtes Tonstück.

**Carl Günther.** Walzer . . . *Nb* 2,—  
6 kleine Stimmungsbilder von feinstem musikalischer Mache, voll Anmuth und Grazie.

**M. Käsmayer.** Volkslieder, Humoristisch und kontrapunctisch bearbeitet.

**Heft I.** Op. 14. I. Muss i denn. Es war einmal ein Zimmergesell. Jetzt gang i ans Brünnele. Mein Herz ist im Hochland . . . *Nb* 2,50

**Heft II.** Op. 14. II. Ungarische Volkslieder . . . . . *Nb* 2,50

**Heft III.** Op. 15. Jetzt geh'n ma auf die Olma. Mein Tog hot drei Stund nur. I suach ma hirz glei wo a Dirndl. Im Nasswalder Holzschlag . . . . . *Nb* 2,50

**Heft IV.** Op. 16. Und i geh bei der Nacht gar so gern. In einem kühlen Grunde. S' Zeiserl is krank. O du lieber Augustin. (Fuge) . . . . . *Nb* 2,50

**Heft V.** Op. 27. Ungarische Volkslieder . . . . . *Nb* 2,50

**Heft VI.** Op. 29. Ach wie ist's möglich dann. Loreley. Was kommt dort von der Höh'? Ist mir Alles eins . . . . . *Nb* 2,50

Nach desselben Componisten berühmten Bearbeitungen für Streichquartett arrangirt.

„Diese Volkslieder spielen sich wahrhaft erquickend. Ein ächt musikalischer Sinn durchhaucht diese reizvollen Bearbeitungen, die freilich zwei gebildete Spieler verlangen, ohne an die Technik Ansprüche zu stellen.“ (B. Mztg.)

**M. Käsmayer.** Ungarische Tänze. Op. 26. Heft I, II . . . . . je *Nb* 4,—

„Schwungvoll geschrieben unter Benutzung der besten Original-Czardas. Etwas leichter zu spielen als Brahms. Liebhabern ungarischer Weisen sehr zu empfehlen.“

**Johann Strauss.** Wiener Walzer, bearb. v. **Ferd. Wrede.** 4 Hefte je *Nb* 2,—

„Der beliebte Claviercomponist hat einen guten Griff gethan! Die schönsten Melodien des berühmten „Walzerkönigs“ hat er ausgewählt und in 4 Heften von abgerundeten neuen Musikstücken gestaltet. Das Arrangement ist ausgezeichnet, elegant, wohlklingend und nicht schwer. Für den Salon, wo man die feinen Strauss'schen Walzer liebt, so recht geeignet.“ (W. Mztg.)

## Für Piano 2 händig.

**Isidor Seiss.** 12 Stücke aus Jos. Haydn's Streichquartetten in freier Bearbeitung.

- No. 1. Menuett (Es-dur) . . . . . *Nb* 1,—
- „ 2. Adagio m. Variat. (H-dur) „ 1,—
- „ 3. Scherzo (G-dur) . . . . . „ 1,—
- „ 4. Allegretto (B-dur) . . . . . „ 1,—
- „ 5. Largo (E-dur) . . . . . „ 80
- „ 6. Perpetuum mobile (D-dur) „ 1,—
- „ 7. Capriccio (H-moll) . . . . . „ 80
- „ 8. Andante (As-dur) . . . . . „ 80
- „ 9. Jagdstück . . . . . „ 80
- „ 10. Intermezzo (C-dur) . . . . . „ 80
- „ 11. Recitativ u. Arie (G-moll) „ 80
- „ 12. Jagdstück (C-dur) . . . . . „ 80

„Der durch seine „Deutschen Tänze“ so berühmt gewordene Verfasser hat aus obigen Bearbeitungen Haydn'scher Quartettsätze so reizvolle abgerundete Clavierstücke geschaffen, wie man wirklich selten findet! Eine Nummer immer hübscher wie die andere.“ (Echo, Musikztg.)

**Franz Liszt.** Rhapsodies hongroises, in erleichteter Bearbeitung von F. Wrede.

- No. 3. Au Comte Leo Festetics . . . *Nb* 1,—
- „ 4. Au Comte Casimir Esterhazy „ 1,50
- „ 5. A M<sup>me</sup> la Comtesse Sid. Reviczky . . . . . „ 1,50
- „ 6. Au Comte Antoine D'Appony „ 2,—
- „ 7. Au Baron Fery Orczy . . . . . „ 2,—
- „ 11. Au Baron Fery Orczy . . . . . „ 2,50
- „ 12. A J. Joachim . . . . . „ 2,50
- „ 13. Au Comte Leo Festetics . . . . . „ 2,50
- „ 14. A H. G. de Bilow . . . . . „ 2,50
- „ 15. Rakoczy-Marche . . . . . „ 2,50

„Die berühmten Clavierwerke auch solchen Spielern zugänglich zu machen, die den Liszt'schen Anforderungen nicht durchaus gewachsen sind in ihrer Technik, war in der That ein Bedürfniss. Der Bearbeiter hat seine Aufgabe trefflich gelöst. Die Rhapsodien sind trotz wesentlich erleichteter Spielart sehr effektiv geblieben und unter der Hand auch des technisch minder ausgebildeten Spielers sehr klang- und wirkungsvoll.“

**Ed. Parlow.** 12 Stücke klassischer Kammermusik für Pianoforte frei bearbeitet.

- No. 1. Mozart, Menuetto . . . . . *Nb* —,80
- „ 2. Beethoven, Andante . . . . . „ —,80
- „ 3. Schubert, Scherzo . . . . . „ —,80
- „ 4. Mendelssohn, Canzonetta . . . . . „ —,80
- „ 5. Mozart, Andante . . . . . „ —,80
- „ 6. Schubert, Adagio . . . . . „ —,80
- „ 7. Beethoven, Menuetto . . . . . „ —,50
- „ 8. Mozart, Andante cantabile . . . . . „ —,50
- „ 9. Mendelssohn, Adagio . . . . . „ —,80
- „ 10. Mozart, Menuetto . . . . . „ —,50
- „ 11. Mozart, Andante . . . . . „ —,80
- „ 12. Mozart, Finale . . . . . „ —,80

„Eine geschmackvolle Auswahl; lauter Stücke ersten Ranges in trefflichem Claviersatz. Die Einführung solcher Schätze in den Musik-Salon kann gar nicht genug empfohlen werden.“

**Th. Hirsch.** Zwei Rondos. Op. 21.

- No. 1. Petite Charlotte . . . . . *Nb* —,80
- „ 2. Petite Claire . . . . . „ —,80
- **Amélie-Mazurka.** Op. 22 . . . . . 1,—
- **Polonaise.** Op. 24. 4 hdg. . . . . —,80
- **Mon bijou.** Mazurka. Op. 26 . . . . . 1,30

**Th. Hirsch.** Zwei leichte Stücke. Op. 27.

- No. 1. Einsames Blümchen . . . . . *Nb* —,80
- „ 2. Fröhlicher Reigen . . . . . „ —,80
- **Sehnsuchtsklänge.** Op. 28 . . . . . 1,—
- **Zwei muntere Stücke.** Op. 29.
- No. 1. Der kleine Springinsfeld . . . . . „ —,80
- „ 2. Die muntere Tänzerin . . . . . „ —,80

— **Die Mühle.** Romantisches Tonstück. Op. 30 . . . . . 1,—

— **Die Libelle.** Rondo brillant. Op. 32 . . . . . 1,50  
„Die Compositionen dieses jüngeren Tondichters sind melodios, leicht fasslich, wohlklingend und ausgezeichnet durch leichte Spielbarkeit. Namentlich unserer musikalischen Jugend gefallen die Stücke ganz ungemein.“

**Armee-Marsch-Album.** Königl. Armeemärsche auf Allerh. Befehl ausgewählt von W. Wieprecht, f. Piano arr. v. E. D. Wagner.

**Heft I.** Der grosse Zapfenstreich. Vier Volkshymnen . . . . . netto *Nb* 1,—

**Heft II.** 9 berühmte Märsche: Marsch v. Friedrich d. Gr., Präsentir-Marsch, Dessauer, Hohenfriedberger, Rheinströmer, Mollwitzer, Coburger, Torgauer . . . . . netto *Nb* 1,—

**Heft III.** 6 berühmte Märsche: York'scher, Pariser, Alexander-, Preussen-Marsch, Radetzky, Siegesmarsch . . . . . netto *Nb* 1,—

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**Heft VI.** Parademarsch (Moellendorf), Düppel-Marsch, Königgrätzer, Probus u. Prim., Schwarz und Weiss, Kriegers Liebewohl netto *Nb* 1,—

„Seit der grossen Zeit von 1870 und 71, dass Preussen die Führung des ganzen deutschen Heeres übernommen hat, sind die alten Preussischen Armeemärsche ein musikalisches Gemeingut der Nation geworden. Die 6 Hefte des Armeemarsch-Album bringen alle seit 100 Jahren berühmten Märsche in dem beliebten leichten Arrangement von E. D. Wagner.“

**G. Stowe.** Tyroler Lieder. Op. 15.

**Heft I.** A g'müthlich's Liadl. Sehnsucht. Schnadahüpfli. Liadl mit Tanz. Schnadahüpfli. In'n Dorf, da is mein Schatz. Lori, mein Loriti! Lebt wohl, ihr lieben Berge! netto *Nb* 1,—

**Heft II.** Wechselgesang. „Zillerthal, mein Zillerthal.“ D'Senner-Mizzi. Abschied. Schnadahüpfli. D'Bleamln, d'Bleamln. Mein Bua is ganga. D'Jagerbuab'n. netto *Nb* 1,—

**Heft III.** „Wenn i mein Diand'l seh'.“ Schnadahüpfli. Verlassen. Alpenlied. S'Herzlad. Der lust'ge Bua. Lied des alten Tyrolers und Tänze . . . . . netto *Nb* 1,—

„Leicht und gefällig gesetzte Volkslieder, wie sie jetzt als Kärnthner-, Steyrer-, Tyroler-Lieder so sehr beliebt geworden sind. Drei hübsch ausgestattete Hefte, deren Inhalt überall erfreuen wird.“ (W. Mztg.)

Berlin, Schlesinger'sche Buch- und Musikhandlung,

23. Französische Strasse 23.

Wien, Carl Haslinger q<sup>dm</sup>. Tobias,

11. Tuchlauben 11.

