

No 47 OF
WESSEL & CO'S COMPLETE COLLECTION
 OF
the Compositions
 OF
FREDERIC CHOPIN
 FOR THE
Piano Forte.
Solo & Duet

			Duet.						
Nº 1	"ADIEU à VARSOVIE" Rondeau. (Edited by I. Fontana.)	in C min. Op. 1. 4/	46	Nº 35	TROIS GRANDES VALSES	B ^b 1	in A ^b	Op. 34. 3/	Duet.
2	"HOMMAGE à MOZART" Grandes Vars. brill. en "LACI DAREM"	from Don Giovanni. in B ^b	Op. 2. 6/6	36		2	in A min. Op. 34. 3/	3/	
3	"LA GAITE" Intr. et Polonoise brillante	in C.	Op. 3. 4/ 6/	37		3	in F	Op. 34. 3/	3/
4	"LA POSIANA" Rondeau à la Mazur.	in F	Op. 5. 4/	38	GRANDE SONATE		in D min. Op. 35. 6/		
5	"SOUVENIR de LA POLOGNE" 1 st Set of Mazurkas.		Op. 6. 2/6 4/	39	SECOND IMPROMPTU		in C [#]	Op. 36. 3/	3/6
6	2 nd Set of do.		Op. 7. 2/6 4/	40	"LES SOUPIRS" 6 th Set of Notturms.		Op. 37. 3/	4/6	
7	"MURMURES de LA SEINE" 1 st Set of Notturms.		Op. 9. 2/6 3/	41	"LA GRACIEUSE" 2 nd Ballade. (ohne Worte)		Op. 38. 4/		
8	2 nd Set of do.		Op. 9. 2/6 3/	42	THIRD SCHERZO		in C min. Op. 39. 5/		
9	"DOUZE GRANDES ETUDES" ded. to LISZT and HILLER. with add. fingering by I. FONTANA. B ^b 1		Op. 10. 6/	43	"LES FAVORITES" Deux Polonoises. (Set 2)		Op. 40. 4/		
10	"2		Op. 10. 6/	44	"SOUVENIR de LA POLOGNE" 1 st Set of Mazurkas.		Op. 41. 4/6	6/	
11	"FIRST GRAND CONCERTO" ded. to Kalkbrenner.	in E min. Op. 11. 10/6		45	CENT. d. UN. Grande Valse		in A ^b	Op. 42. 3/	3/6
12	FANTASIE BRILLANTE sur des Airs Nationaux POLOIS.	in D	Op. 13. 5/						
13	"KRAKOWIAK" Grand Rondeau de Concert.	in F	Op. 14. 6/						
14	"LES ZEPHYRS" 3 rd Set of Notturms.		Op. 15. 3/	4/					
15	RONDO ELEGANT ded. à M ^{lle} Hartmann.	in E ^b	Op. 16. 4/	5/					
16	"SOUVENIR de LA POLOGNE" 3 rd Set of Mazurkas.		Op. 17. 3/	4/					
17	"INVITATION pour LA DANSE" Grande Valse.	in E ^b	Op. 18. 3/	4/					
18	"SOUVENIR d'ANDALOUSIE" Bolero.	in A min. Op. 19. 4/	4/						
19	"LE BANQUET INFERNAL" 1 st Scherzo.	in B min. Op. 20. 4/							
20	SECOND GRAND CONCERTO ded. to M ^{rs} Anderson.	in F min. Op. 21. 10/							
21	GRANDE POLONOISE BRILLANTE précédée d'un Andante Spianato.	in E ^b	Op. 22. 6/	7/					
22	"LA FAVORITE" Ballade. (ohne Worte)	in G min. Op. 23. 4/	5/						
23	"SOUVENIR de LA POLOGNE" 4 th Set of Mazurkas.		Op. 24. 3/6	4/					
24	DOUZE ETUDES 3 rd Set of Studies.		Op. 25. 6/						
25	IDEM 4 th Set of Studies.		Op. 25. 6/						
26	"LES FAVORITES" Deux Polonoises.		Op. 26. 4/	4/					
27	"LES PLAINTIVES" 4 th Set of Notturms.		Op. 27. 3/	4/					
28	TWENTY FOUR GRAND PRELUDES through all Keys 5 th Set of Studies.		Op. 28. 6/						
29	IDEM 6 th Set of Studies.		Op. 28. 6/						
30	FIRST IMPROMPTU	in A ^b	Op. 29. 2/6	3/6					
31	"SOUVENIR de LA POLOGNE" 5 th Set of Mazurkas.		Op. 30. 3/6	4/6					
32	"LA MEDITATION" 2 nd Scherzo.	in D ^b	Op. 31. 3/						
33	"IL LAMENTO e LA CONSOLAZIONE" 5 th Set of Notturms.		Op. 32. 3/	4/					
34	"SOUVENIR de LA POLOGNE" 6 th Set of Mazurkas.		Op. 33. 4/6	6/					

Ent. Sta. Hall.

Copyrights

Price, Solo 4/
 Duet

L O N D O N,

WESSEL & CO Importers and Publishers of FOREIGN MUSIC.

(by special Appointment) to H. R. H. the Duchess of Kent.

Nº 67, Frith Street, Corner of Soho Square.

(26)





THE WORKS OF BEETHOVEN, CHOPIN, LISZT, &c. PIANO SOLO AND ORGAN MUSIC.

No. 67, FRITH STREET, CORNER OF SOHO SQUARE.

The letters before the Names, denote the degree of difficulty, A, difficult.—B, middling difficult.—C, easy.

BEETHOVEN'S WORKS.

PIANO SOLO.

BEETHOVEN (L. van)	Wessel & Co's editions of the original	
PIANOFORTE SOLO	Conditions, carefully revised	
from the original Vienna editions, with Metronome	Tempo, by CHARLES CZERNY—	
No. 1. SONATA, dedicated to M. Liszt, in F min. Op. 2	3	6
2. SONATA, "idem," in A. Op. 2	4	0
3. SONATA, "idem," in C. Op. 2	4	0
4. GRAND SONATA, in E. Op. 7	4	0
5. SONATA, in G. Op. 10	4	0
6. SONATA, in F. Op. 10	4	0
7. SONATA, in D. Op. 10	4	0
8. GRAND SONATA PATHETIQUE (with CZERNY'S		
fingerings) in C min. Op. 13	4	0
9. SONATA, in E. Op. 14	4	0
10. SONATA, in G. Op. 14	4	0
11. GRAND SONATA (with Funeral March) in A. Op. 26	4	0
12. SONATA, in F. Op. 27	4	0
13. SONATA quasi FANTASIA, in F sharp min. Op. 27	4	0
14. SONATA PASTORALE, dedicated to Schneidfeld,		
in D. Op. 28	4	0
15. GRAND SONATA (Op. 31) in G. Op. 29	6	0
16. GRAND SONATA (Op. 31) in D min. Op. 29	6	0
17. GRAND SONATA (Op. 31) in B. Op. 29	6	0
18. SONATA, in G. Op. 29	6	0
19. SONATA, in G min. Op. 49	2	6
20. SONATA (Op. 53) in F sharp Op. 49	2	6
21. SONATA (Op. 53) in G. Op. 49	2	6
22. "Les Adieux, l'Adieu et le Retour," Sonata, ded. to		
Archduke RUDOLPH, in E. Op. 101	4	0
23. SWISS MELODY, in F. Op. 101	4	0
24. Rondo, ded. to the Countess Lichnowski, in G. Op. 101	4	0
25. RONDO FAVORI, in B. Op. 101	4	0
26. "Le Vieux, la Jeune, le Vieillard," in B. Op. 101	4	0
27. POLACCA, "La Vierge distrait," in C. Op. 25	4	0
28. CODA SAVE THE QUEEN, with Variat. in C. Op. 25	4	0
29. TWELVE original "Lieder," with VARIATIONS, ded. to		
"Tandem et Scherzen," with VARIATIONS, ded. to		
the Countess de Browne, in G. Op. 30	4	0
30. TEMA, with Variations, dedicated to Prince		
"Nel cor," from La Molinara, with Variations, in G. Op. 30	4	0
31. TEMA "Quant e più bello," with Variations, in A. Op. 30	4	0
32. TEMA, with Variations, dedicated to the Prince		
Odeschelski, in F. Op. 34	4	0
33. TEMA, with Variations (and Fugue) ded. to Count		
Lichnowski, in E. Op. 34	4	0
34. TWO PRELUDES, through the 12 major and minor		
keys, in C. Op. 39	2	6
35. "To be continued."		

F. LISZT'S WORKS.

WESSEL & Co's Collection of the GRAND SOLOS, by FRANCOIS		
LISZT, the only revised and augmented editions by		
the AUTHOR:—		
A-No. 1. SOUVENIR de la FANTASIE, Grande Fantaisie sur		
"LA TYROLIENNE" d'Auber, ded. to F. CHOPIN.	6	0
A-2. "LE BAL de BERNE," Grande VALSE de BRAVURA		
ded. to Madlle. Ludlow, in E. Op. 6	4	0
A-3. HARMONIES postiques et Religieuses, with		
advertisment, in G. Op. 6	4	0
A-4. First and Second APPARITIONS in E major & A min.		
VOYAGE en SUISSE, Fantaisie Romantique, Op. 5	6	0
A-5. VOYAGE en ESPAGNE, Rondo fantastique sur		
"Le Contrabandier," (2nd Edition) in G. Op. 5	6	0
A-6. SOUVENIR de PASTA, Divertissement sur la Cavatina		
de Pacini, ("Il nome e' bel contento") (2nd Edition)	6	0
A-7. THIRD APPARITION on a Waltz by Franz Schubert		
in E. Op. 5	6	0
A-8. ZURICH, Premier Air Suisse, Improvisation, in G. Op. 6	6	0
A-9. BERN, Second Air Suisse (un air dans les Mont-		
agnes) Nocturne Pastoral (2nd Edition) in G. Op. 6	6	0
A-10. LUCERNE, Froissade Air Suisse, Allegro Fugle sur		
"Un Ruis de Chevre" (2nd Edition) in G. Op. 6	6	0
A-11. "Epiode de la vie d'un Artiste," de HERZOG		
BERLIOZ, in G. Op. 6	6	0
A-12. HOMMAGE à Paganini, Grande Fantaisie on the		
famous "Bell-Round," (La Clochette) in G. Op. 6	6	0
35. "To be continued."		

THE TRIUMPHATE,

OR
HOMAGE TO SCHUBERT,
BY STEPHEN HELLER, CHARLES CZERNY,
AND FRANCOIS LISZT.

Wessel & Co's Collection of the admired "Lieder ohne Worte," or		
"Songs without words," transcribed for the PIANO SOLO,		
from the Vocal Compositions of FRANZ SCHUBERT.		
No. 1 to 10 by FRANCOIS LISZT.		
A-No. 1. "In silent soul I wander by," (Der Wanderer) in C minor	2	0
A-2. "When first to life awaking," (Die Rose) in G	2	0
A-3. "Hark! hark! the lark is singing," (La Serenade)		
in Bb. Op. 1	2	0
A-4. "THE MIGHTY TREES BEND," (The Young		
Man) in E min. Op. 1	2	0
A-5. "MY REPOSE IS FLED," (Marguerite—Gretchen aus		
Spirade) in B min. Op. 1	2	0
A-6. "FLOWERS' BLOSSOMING," (Praise of love) in E		
min. Op. 1	2	0
A-7. "Song of the swan," (Chant du Cygne) in E min	2	0
A-8. "Rustic Love," (Rustique Liebe) in E		
min. Op. 1	2	0
A-9. "Path of Spring," (Frühlingspfad) in Ab. Op. 1	2	0
A-10. AVE MARIA, Ellen's Hymn in Bb. Op. 1	2	0
No. 11 to 25, by STEPHEN HELLER.		
A-11. "COOLING ZEPHYRS," (Ständchen or Serenade) in D min.	1	6
A-12. "Last greeting," (Adieu by Belanger) in E. Op. 1	6	0
A-13. "O'er who rides by night thro' the woodlands so wild," (Der		
Edkitt) in G min. Op. 1	6	0
A-14. "The Postman's Horn is sounding near," (Die Post in E.		
min. Op. 1	6	0
A-15. "My repose is fled," (Marguerite) in D min. Op. 1	6	0
A-16. "The Maiden's Song," (Norma's Greeting) in Bb.		
Op. 1	6	0
A-17. "Cradle Song," (La Berceuse) in F. Op. 1	6	0
A-18. "The Star," (Les astres) in D min. Op. 1	6	0
A-19. "The young girl and the old man," (The young girl and the		
old man) in D min. Op. 1	6	0
A-20. "The mighty trees bend," (The Young Nun) in F min	1	6
A-21. "The death bell," (La cloche des Agonisants) in Ab.		
Op. 1	6	0
A-22. "Flower's Blossom," (Praise of love) in E min. Op. 1	6	0
A-23. "The young Mother," (La jeune Mere) in Ab.		
Op. 1	6	0
A-24. "The little Rose," (La petite Rose) in Bb.		
Op. 1	6	0
A-25. "Hark! hark! the lark is singing," (La Serenade) in Bb.		
Op. 1	6	0
No. 26 to 37, by CHARLES CZERNY.		
A-26. "Die Fülle," in D min. Op. 2	6	0
A-27. "Drang in die Ferne," in D min. Op. 2	6	0
A-28. "Horch! wie Wunder," Gruppe aus dem Tartarus, in C min.		
Op. 2	6	0
A-29. "Die Nachtigall," Norma's Greeting, in C min. Op. 2	6	0
A-30. "My bank is tired," in D min. Op. 2	6	0
A-31. "Schlafes Klage," in D min. Op. 2	6	0
A-32. "In der Fülle," in D min. Op. 2	6	0
A-33. "Im Fülle," in D min. Op. 2	6	0
A-34. "Im Fülle," in D min. Op. 2	6	0
A-35. "Im Fülle," in D min. Op. 2	6	0
A-36. "Im Fülle," in D min. Op. 2	6	0
A-37. "Im Fülle," in D min. Op. 2	6	0
38. "The above Transcripts being already in popular circulation, Pub-		
lishers need only remark, that these are less difficult than		
Liszt's, and Heller's less so than Czerny's. To ensure correct		
Editions of the TRIUMPHATE, HOMMAGE TO SCHUBERT,		
the Number 10 also be mentioned.		

TWO PIANO FORTES.

A-HUMMEL, (J. N.) Grand Rondo brilliant "LE RETOUR à	12	6
LONDRES," Op. 107		
A-ROSENHAIN, (J.) Grand Duo, exécuté par Mons. Labarre et		
l'autre dans son Concert à Londres, in G minor, Op. 13	7	6

FREDERIC CHOPIN'S WORKS.

PIANO SOLO.

B-Op. 1. "ADIEU à VARSOVIE," Rondo, in Eb. Op. 4	0	6
A-2. "HOMMAGE à MOZART," Grandes Variations brill.		
on "Les Adieux," in C. Op. 4	6	0
B-3. "LA CAITE," Introduct. and Polonaise brill. in C. Op. 4	6	0
B-4. "LA POSIANA," Rondo on a Mazur, in F. Op. 4	6	0
B-5. "SOUVENIR de la POLOGNE," 1st set of MAZURKAS, in		
F. Op. 4	6	0
B-6. "SOUVENIR de la POLOGNE," 2d set of MAZURKAS, in		
F. Op. 4	6	0
35. "These two sets of 'SOUVENIR de la POLOGNE' were		
enriched with the most enthusiastic applause at		
the second Festival of M. LISZT.		
B-7. "MURMURES de la SEINE," 1st set of Nocturnes, in		
F. Op. 4	6	0
B-8. "MURMURES de la SEINE," 2nd set of ditto, in F. Op. 4	6	0
36. "Also performed by M. Liszt, they are Competition		
unequalled for beautiful melody and a certain charm		
of melancholy.		
A-10. "GRANDES ETUDES," ded. to LISZT and HILLER,		
corrected and revised edition, with additional fingering		
by his pupil, J. FONTANA, authorised by the author,		
1st and 2nd Book of Studies, in C. Op. 10	6	0
A-11. FIRST GRAND CONCERTO in E minor, edited and		
fingered by J. FONTANA, in E minor, Op. 10	6	0
A-12. FANTASIE brillante sur des airs NATIONAUX POLO-		
NOIS, ded. à PIZIS, in E minor, Op. 10	6	0
A-13. KRAKOWIAK, Grand Rondo de Concert, in F. Op. 10	6	0
A-14. LES ZEPHYRS, 3d set of Nocturnes, in E. Op. 10	6	0
A-15. RONDO Elegant, ded. to M. Hartmann, in E. Op. 10	6	0
B-16. "SOUVENIR de la POLOGNE," 3d set of MAZURKAS, in		
F. Op. 10	6	0
B-17. "SOUVENIR de la POLOGNE," Grand Valse, in E. Op. 10	6	0
B-18. "SOUVENIR de la POLOGNE," Bolero, in A min. Op. 10	6	0
A-19. "Le Bonquet Infernal," Premier Scherzo, in B min. Op. 10	6	0
A-20. SECOND GRAND CONCERTO, ded. to Liszt, in F min. Op. 10	6	0
A-21. GRANDE POLONOISE brillante, précédée d'un Adieu		
opéra, in Eb. Op. 10	6	0
A-22. "LA FAVORITE," Ballade (ohne Worte), in G min. Op. 10	6	0

ADOLPHE HENSELT'S WORKS.

PIANO SOLO.

A-No. 1. RICORDANZA dell' ELISIRE d' AMORE, Variations		
de Concert sur "la son ric," in G, Op. 1	8	0
A-2. DOUZE GRANDES ETUDES brillantes, No. 1, in F, ea.		
No. 2, in A min. No. 3, in F, ea.	8	0
A-3. GRANDE SONATA, in D flat min. Op. 1	8	0
A-4. SECONDE IMPROMPTU, in C sharp major, Op. 1	8	0
A-5. "LES SOURIS," 4th set of Nocturnes, in C sharp		
major, Op. 1	8	0
A-6. "LA CRAIEUSE," Seconde Ballade (ohne Worte) in F.		
Op. 1	8	0
A-7. THIRD SCHERZO, in C sharp min. Op. 1	8	0
A-8. "LES FAVORITES," Deux Valses, set 2, in C sharp		
major, Op. 1	8	0
A-9. "SOUVENIR de la POLOGNE," 7th set of MAZURKAS		
in Ab. Op. 1	8	0
A-10. "CENT et UN, Grande Valse, ded. to Liszt, in Ab.		
(To be continued.)		

PIANOFORTE STUDIES.

Continuation from page B, column first.		
BERTINI (Juni), Collection of STUDIES, Edited by CIPRIANI		
POTTER, with introductory remarks on the style of playing,		
not to be met with in any other Editions.		
Part 1, containing 25 Studies, adopted for the use of the		
Pupils at the Conservatory of Music, in Paris, and intended		
as introductory to the following.		
Part 2, containing Studies, Op. 32, being a continuation of		
Op. 29, intended as such by the author (3d. edition) in		
G. Op. 32	8	0
B-3. B.N.B. Both hands have octaves throughout.		
4. "Indispensable for small hands," 25 Exercises or Stu-		
dies, progressively arranged for young pupils, Book 1st Op. 100	4	6
Book 2d. Op. 100	4	6
B-5. 6. Twenty-two CHARACTERISTIC Studies, in C. Op. 66	6	0
B-6. 7. 24. Op. 66	6	0
B-7. 8. 30. Op. 66	6	0
B-8. 9. 4th. Op. 66	6	0
35. "To be continued."		
A-CHOPIN, 5th and 6th Books of Studies, containing 24 GRAND		
PRELUDES through all keys, ded. to Camille Pleyel, Op. 28.		
Nos. 1 and 2, ea. Op. 28	6	0
36. "These beautiful Studies have received the highest encomiums		
from the French and German Press. M. LISZT has lately		
introduced some of them to the British Public.		
A-HENSELT, (Adolphe) 12 ETUDES CHARACTERISTIQUES de		
CONCERT, ded. to H. M. King of Bavaria, Book 1. Op. 2	8	0
Book 2. Op. 2	8	0
A-3. "GAGE D'AMOUR," Etude, in C. Op. 2	8	0
A-4. HILLER, (Ferdinand) Wessel & Co's Edition of his 24 GRAND		
STUDIES, adopted by the Conservatory of Paris and the Royal		
Academy of Music of London, (ded. to Meyerbeer) edited and		
fingered by CIPRIANI POTTER, with indications on the style		
of playing.		
3 Books, Op. 15, ea. Op. 15	6	0
37. "The above in one Volume."		
38. "These Studies can justly be compared with those of Chopin,		
Henselt, Op. 2, Bertini, Moscheles, &c.		

THEORETICAL WORKS.

REICHA, (Antoine) COMPLETE TREATISE ON PRACTICAL		
HARMONY, and COORDINATION, translated from the		
Author's original work of "COURS de COMPOSITION		
MUSICALE," ou Traité complet et raisonné d' Harmonie		
pratique, ded. to the PROFESSORS of the ROYAL		
ACADEMY of MUSIC of GREAT BRITAIN, by C.		
RUDOLPHUS, complete in nine parts:—		
Part 1. Of Sounds and Intervals.—Classification of Intervals.—		
Table of Intervals, with their Inversions.—Of Chords.—		
Of the Inversion of Chords.—Table of Chords, with their usual		
harmonic Dispositions on Half Cadences and on perfect		
Cadences.—Formulas of Half Cadences.—Ditto of Perfect		
Cadences.—Ditto broken or interrupted Cadences.—Of the		
Base.—Important observations on the Just Fourth, with		
respect to the Base.—Of the union of Perfect Chords—on		
the Position of Chords, or Distribution of Notes in the dif-		
ferent Parts.—Of the Movement of Parts.		
39. "MR. RUDOLPHUS' faithful translation of REICHA'S celebrated		
Treatise has already met with the most flattering enco-		
uragement from the First British Professors.		

WESSEL & Co's SERIES OF MODERN TRIOS, PIANO, VIOLIN AND VIOLONCELLO.

No. 1.	CHOPIN, (F.) First Grand Trio in G minor, Op. 8	10	6
	* Performed at Mr. Wessel's Soirée, by Mr. Mangold, Chapelier de Chamberlain, and Mr. Lidel.		
B-2.	REISSIGER, Third Grand Trio, in C, ded. to C. Arnold, Op. 40	10	6
B-3.	WEBER, (C. M. von.) Grand Trio, in G minor, Op. 63	9	0
B-4.	KUHLAU, (F.) First Grand Trio, in G minor, Op. 119	9	0
B-5.	MAYSEDER, First Grand Trio in B flat, Op. 34	10	6
	* Performed at Mr. Wessel's Third Soirée, May, 1837, by the Messrs. Werner, Elison and Lidel.		
A-6.	MAYSEDER, Second Grand Trio in A flat, Op. 52	10	6
	* Performed at Mr. Wessel's Second Soirée, May, 1837, by Mr. Kullmann, and the Messrs. Ganz, of Berlin.		
A-7.	PIXIS, (J. P.) 3th Gr. Trio in C, ded. to Mendelssohn, Op. 129	10	6
	* Performed at Mr. Wessel's First Soirée, May, 1837, by Melle. de Chamberlain and the Messrs. Ganz.		
B-8.	REISSIGER, Ninth Grand Trio in F minor, Op. 103	10	6
	* Performed at Mr. Wessel's Seventh Soirée, June, 1838, by Madlle. Bott, Mr. Graham and Mr. Lidel.		
B-9.	REISSIGER, Tenth Grand Trio, in D minor, Op. 115	10	6
	* Performed at Mr. Wessel's Third Soirée, May, 1837, by the Messrs. Salomon, Elison and Lidel.		
B-10.	REISSIGER, Eleventh Grand Trio, in A minor, Op. 125	10	6
	* Performed at Mr. Wessel's Fifth Soirée, May, 1838, by the Messrs. Salomon, Elison and Lidel.		
B-11.	ROSENHAIN, First Grand Trio in E minor, Op. 2	10	6
	* Performed at Mr. Wessel's Second Soirée, May, 1837, by the Author and the Messrs. Ganz. (Second Edition revised by the Author.)		
B-12.	REISSIGER, Twelfth Grand Trio in F, Op. 137	10	6
A-13.	SCHUBERT, (F.) Second Grand Trio in E flat, Op. 100	10	15
A-14.	"LES HEURES," (Les Heures) in G, Op. 17	6	0
B-15.	MOZART, Op. 14, Trio in E flat, with Tenor or Violoncello	6	0
B-16.	Op. 15, First Trio (Sonata) in C, Op. 15	6	0
B-17.	Op. 15, Second Trio (Sonata) in C, Op. 15	6	0
B-18.	Op. 15, Third Trio (Sonata) in C, Op. 15	6	0
B-19.	Op. 19, Trio (No. 8) in C, Op. 19	6	0
B-20.	Op. 19, Trio (Sonata) No. 9, in C, Op. 19	6	0
HUMMEL, (J. N.)	SIX original GRAND TRIOS, 21 to 26, carefully revised, from the original German Editions:—		
B-21.	First Grand Trio in Eb. Op. 12	7	6
B-22.	Second Idem in F. Op. 22	4	0
B-23.	Third Idem in G. Op. 22	4	0
B-24.	Fourth Idem in F. Op. 22	4	0
B-25.	Fifth Idem (Septet Op. 20) in E flat. Op. 38	10	6
B-26.	Sixth Idem in F. Op. 38	10	6
	Seventh Idem in G. Op. 60	6	0
	Eighth Idem in D. Op. 60	6	0
	Ninth Idem in C minor, Op. 60	6	0
	Tenth Idem in D minor, Op. 60	6	0
	Eleventh Idem in Bb. Op. 60	6	0
	Twelfth Idem in G. Op. 60	6	0
	Thirteenth Idem in C minor, Op. 60	6	0
	Fourteenth Idem (in G minor) Op. 61	7	6
A-41.	Fifteenth Idem in C minor, Op. 70	8	0
A-42.	Sixteenth Idem in D minor, Op. 70	8	0
B-43.	Seventeenth Idem in E flat, Op. 81	8	0
B-44.	Eighteenth Idem in E flat, Op. 81	8	0
B-45.	Nineteenth Idem, in E flat, Op. 81	8	0

LES AGRÉMENTS AU SALON. N° 30.

SECONDE BALLADE, Composée par FREDERIC CHOPIN.

ANDANTINO.

Sotto Voce.

PED.

*

Copyright of WESSEL & Co

(W & C^o N° 3182.)

pp

Smo... ran do...

PED.

CHOPIN. 2^{de} Ballade.(W & C^o N^o 3152.)



4

PRESTO CON FUOCO.

The musical score is written for piano and consists of five systems of staves. Each system has a treble and bass staff joined by a brace. The music is in a key with one sharp (F#) and a common time signature. The tempo and mood are indicated by 'PRESTO CON FUOCO.' at the top. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system starts with a forte (ff) dynamic. The second system has a 'P.E.D.' (pedal) marking. The third system has '8va' (octave) and 'loco.' (loco) markings. The fourth system has '8va' and 'loco.' markings. The fifth system has 'Cre' (crescendo) and 'scen' (scene) markings. The score ends with a 'P.E.D.' marking.

CHOPIN. 2^{de} Ballade.

(W & C^o N^o 3182.)

ff

loco.

Dim.

Rall.

PED. *

CHOPIN. 2^{de} Ballade.(W & C^o N^o 3182.)



6

TEMPO PRIMO.

Handwritten musical score for Chopin's 2^{de} Ballade, Op. 38, No. 2. The score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "TEMPO PRIMO." and the dynamics include "pp", "f", and "ff". The score is divided into sections by repeat signs and includes markings for "Stretto più mosso.", "8va", "loco.", and "Cre...". The score is written on a single system with a grand staff (treble and bass clefs).

pp

Stentando.

PED. *

PED. *

PED. *

Cre...

Stretto più mosso.

8va

loco.

f

scen

do.

ff

CHOPIN. 2^{de} Ballade.(W & C^o N^o 3182.)

Tempo Primo.

fz Ritenuto.

PED.

Ritenuto.

PED.

PED.

PED.

Stretto piu mosso.

Gres. f Cre scen do. ff

Accell.

CHOPIN. 2^de Ballade.(W & C^o N^o 3182.)



PRESTO CON FUOCO.

PRESTO CON FUOCO.

8va. loco.

8va. loco.

PFD.

8va. loco.

PFD.

8va. loco.

PFD.

8va. loco.

PFD.

8va. loco.

Cres:

PFD.

CHOPIN. 2^de Ballade.

(W & C^o N^o 3182.)

This page of musical notation is for a piano piece, likely a sonata or concerto, given the complexity and the use of a grand staff. The notation is written in a single key signature (one flat) and common time. The piece is characterized by a constant, rapid sixteenth-note accompaniment in the right hand, while the left hand provides a more melodic and harmonic foundation. The score is divided into four systems, each with a grand staff (treble and bass clef). The first system begins with a 'Sempre f' (Sempres forte) marking, indicating a constant forte dynamic. The second system includes a 'Marcato' marking, suggesting a more pronounced, accented style. The third system features a 'ff' (fortissimo) marking, indicating a very loud dynamic. The fourth system concludes with a series of 'hr' markings, which likely stand for 'harmonic' or 'harmonics', and a final 'ff' marking. Pedal markings ('PED.') and asterisks (*) are used throughout the score to indicate where the sustain pedal should be used. The notation is clear and well-organized, with a focus on the rhythmic and dynamic elements of the piece.

CHOPIN. 2^de Ballade.

(W & C^o N^o 3182.)





AGITATO.

f

grva

grva

loco.

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

CHOPIN. 2^{de} Ballade.

Cre

scen

do

ff

8va

loco

Gres

fz

Tempo 1º

pp

Fine.

PED.

CHOPIN. 24^e Ballade.

WESSEL & C^o N^o 67, FRITH ST CORNER OF SOHO SQUARE. (N^o 3152.)



