No 41 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/-	4/6
2	"HOMMAGE à MOZART" *Grandes Var. brill. on "LA CI DAREM" from Don Giovanni,*	in B♭	Op. 2.	6/6	
3	"LA GAITÉ" *Intr. et Polonaise brillante*	in C.	Op. 3.	4/-	6/-
4	"LA POSIANA" *Rondeau à la Mazur.*	in F	Op. 5.	4/-	
5	"SOUVENIR *de* LA POLOGNE" *1st Set of Mazurkas,*		Op. 6.	2/6	4/-
6	*2nd Set of do.*		Op. 7.	2/6	4/-
7	"MURMURES DE LA SEINE" *1st Set of Notturnos,*		Op. 9.	2/6	3/-
8	*2nd Set of do.*		Op. 9.	2/6	3/-
9	"DOUZE GRANDES ETUDES" *ded. to* LISZT *and* HILLER, *with add.l fingering by* I. FONTANA, B.k *1*		Op. 10.	6/-	
10	" *2*		Op. 10.	6/-	
11	"FIRST GRAND CONCERTO" *ded. to Kalkbrenner.*	in E min.	Op. 11.	10/6	
12	FANTAISIE BRILLANTE *sur des Airs Nationaux* POLONOIS,	in D	Op. 13.	5/-	
13	"KRAKOWIAK" *Grand Rondeau de Concert,*	in F	Op. 14.	6/-	
14	"LES ZEPHIRS" *3rd Set of Notturnos,*		Op. 15.	3/-	4/-
15	RONDO ELEGANT *ded. à Mlle Hartmann,*	in E♭	Op. 16.	4/-	5/-
16	"SOUVENIR *de* LA POLOGNE" *3rd Set of Mazurkas,*		Op. 17.	3/-	4/-
17	"INVITATION *pour* LA DANSE" *Grande* VALSE,	in E♭	Op. 18.	3/-	4/-
18	"SOUVENIR D'ANDALOUSIE" *Bolero.*	in A min.	Op. 19.	4/-	4/-
19	"LE BANQUET INFERNAL" *1st Scherzo,*	in B min.	Op. 20.	4/-	
20	SECOND GRAND CONCERTO *ded. to Mrs Anderson,*	in F min.	Op. 21.	10/-	
21	GRANDE POLONOISE BRILLANTE *précédée d'un Andante Spianato,*	in E♭	Op. 22.	6/-	7/-
22	"LA FAVORITE" *Ballade, (ohne Worte)*	in G min.	Op. 23.	4/-	5/-
23	"SOUVENIR *de* LA POLOGNE" *4th Set of Mazurkas.*		Op. 24.	3/6	4/-
24	DOUZE ETUDES *3rd Set of Studies,*		Op. 25.	6/-	
25	IDEM *4th Set of Studies,*		Op. 25.	6/-	
26	"LES FAVORITES" *Deux Polonoises,*		Op. 26.	4/-	4/-
27	"LES PLAINTIVES" *4th Set of Notturnos,*		Op. 27.	3/	4/-
28	TWENTY FOUR GRAND PRELUDES *through all Keys 5th Set of Studies,*		Op. 28.	6/-	
29	IDEM *6th Set of Studies,*		Op. 28.	6/-	
30	FIRST IMPROMPTU	in A♭	Op. 29.	2/6	3/6
31	"SOUVENIR *de* LA POLOGNE" *5th Set of Mazurkas,*		Op. 30.	3/6	4/6
32	"LA MEDITATION" *2nd Scherzo,*	in D♭	Op. 31.	5/-	
33	"IL LAMENTO *e* LA CONSOLAZIONE" *5th Set of Notturnos,*		Op. 32.	3/-	4/-
34	"SOUVENIR *de* LA POLOGNE" *6th Set of Mazurkas,*		Op. 33.	4/6	6/-

					Duet.
No 35	TROIS GRANDES VALSES	B.k *1*	in A♭	Op. 34.	3/-
36		" *2*	in A min.	Op. 34.	3/- 3/-
37		" *3*	in F	Op. 34.	3/- 3/-
38	GRANDE SONATE		in D♭ min.	Op. 35.	6/-
39	SECOND IMPROMPTU		in C♯	Op. 36.	3/- 3/6
40	"LES SOUPIRS" *6th Set of Notturnos.*			Op. 37.	3/- 4/6
41	"LA GRACIEUSE" *2de Ballade. (ohne Worte)*			Op. 38.	4/-
42	THIRD SCHERZO		in C♯ min.	Op. 39.	5/-
43	"LES FAVORITES" *Deux Polonoises. (Set 2)*			Op. 40.	4/-
44	"SOUVENIR *de* LA POLOGNE" *7th Set of Mazurkas,*			Op. 41.	4/6 6/-
45	CENT. et UN, *Grande* VALSE		in A♭	Op. 42.	3/- 3/6

Ent. Sta. Hall. — *Copyrights.* — *Price, Solo 4/- , Duet*

LONDON,

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.

CATALOGUE OF WESSEL & Co.'s PUBLICATIONS OF PIANOFORTE TRIOS, QUARTETTS, QUINTETTS, 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 Compositions, carefully revised from the original Vienna editions, with Metronome Tempos, by CHARLES CZERNY:—

B	No. 1.	SONATA, dedicated to HAYDN ....in F min. Op 2	3	6
B	2.	SONATA, idem.....in A. Op. 2	4	0
B	3.	SONATA, idem.....in C. Op. 2	4	0
A	4.	GRAND SONATA .....in Eb. Op. 7	4	0
B	5.	SONATA,.....in C min. Op. 10	4	0
B	6.	SONATA,.....in F. Op 10	4	0
B	7.	SONATA,.....in D. Op. 10	4	0
A	8.	GRAND SONATA PATHETIQUE (with CZERNY'S fingering) .....in C min. Op. 13	4	0
B	9.	SONATA,.....in E. Op. 14	3	6
B	10.	SONATA .....in G Op. 14	3	6
A	11.	GRAND SONATA (with Funeral March) in Ab. Op. 26	4	0
B	12.	SONATA quasi FANTASIA .....in Eb. Op. 27	4	0
B	13.	SONATA quasi FANTASIA..in F sharp min. Op 27	4	0
B	14.	SONATA PASTORALE, dedicated to Schönenfels, in D. Op 28	4	0
B	15.	GRAND SONATA (Op 31) .....in G. Op. 29	6	0
B	16.	GRAND SONATA (Op 31) .....in D min Op. 29	5	0
B	17.	GRAND SONATA (Op. 31).....in Eb. Op 29	5	0
C	18.	SONATA.....in G. Op. 49	2	6
C	19.	SONATA.....in G min. Op. 49	2	6
B	20.	SONATA (Op. 63) .....in F sharp, Op. 78	3	6
B	21.	SONATA (Op. 63) .....in G. Op. 79	4	0
B	22.	"*Les Adieux, l'absence* et *le Retour*," Sonata, ded. to Archduke RUDOLPH.....in Eb. Op. 81	4	0
C	23.	SWISS MELODY with Variations.....in F.	1	6
B	24.	Rondo, ded. to the Countess Lichnowski .....in G.	3	0
C	25.	RONDO FAVORI .....in C.	1	6
B	26.	"*La Stessa, la Stessissima.*" Variations .....in Bb.	3	0
B	27.	POLACCA, from "*Le Nozze disturbate*," Varia. in C.	3	0
C	28.	GOD SAVE THE QUEEN, with Variat. in C. Op. 25	2	6
C	29.	TWELVE original WALTZES	3	0
B	30.	"*Tändeln* und *Scherzen*," with VARIATIONS, ded. to La Comtesse de Browne.....in F.	3	0
B	31.	TEMA, with Variations .....in G.	2	0
C	32.	"*Nel cor*," from *La Molinara*, with Variations ..in G.	2	0
C	33.	TEMA "*Quant e più bella*," with 9 Variations ..in A.	3	6
B	34.	TEMA, with 6 Variations, dedicated to the Princess Odeschalchi .....in F. Op. 34	3	6
B	35.	TEMA, with Variations (and Fugue) ded. to Count Lichnowski.....in Eb. Op. 35	4	0
B	36.	TWO PRELUDES, through the 12 major and minor keys..... Op. 39	2	6

*** 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:— (See also "The Triumvirate")

A	No. 1.	SOUVENIR de la FIANCEE, Grande Fantaisie sur "LA TYROLIENNE" d' Auber, ded. to F. CHOPIN. in A. Op. 1	6	0
A	2.	"LE BAL de BERNE," Grande VALSE di BRAVURA dediée à Madlle. Ludlow .....in Eb. Op. 6	4	0
A	3.	HARMONIES *poetiques* et *Religieuses*, with Lamartin's advertisement.....	2	6
A	4.	First and Second APPARITIONS in E major & A min.	3	6
A	5	VOYAGE en SUISSE, Fantaisie Romantique sur *Deux Melodies* Suisses (2nd Edition) .....Op. 5	6	0
A	6.	VOYAGE en ESPAGNE, Rondeau fantastique sur "*Il Contrabandista*" (2nd Edition) .....Op. 5	7	0
A	7.	SOUVENIR à PASTA, Divertissement sur la Cavatina de Pacini, "*Il soave e bel contento*" (2nd Edition) in Eb. Op. 5	6	0
A	8.	THIRD APPARITION on a Waltz by Franz Schubert in Eb.	3	6
A	9.	ZURICH, Premier Air Suisse, Improvisita sur "*Le Ranz de vaches*" (2nd Edition) .....in G. Op. 10	6	0
A	10.	BERNE, Second Air Suisse (un soir dans les Montagnes) Nocturno Pastoral (2nd Edition) in C. Op. 10	4	6
A	11.	LUCERNE, Troisième Air Suisse, Allegro Finale sur "*Un Ranz de Chevres*" (2nd Edition) ....in G. Op. 10	6	0
A	12.	"*Episode de la vie d'un Artiste*," de HECTOR BERLIOZ.....	4	0
A	13.	HOMMAGE à PAGANINI, Grande Fantaisie on the famous "*Bell-Rondo*" (La Clochette) .....in	9	0

*** To be continued.

THE TRIUMVIRATE,

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 woe 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 at Heaven's gate sings*." (La Serenade) .....in Bb.	2	0
A	4.	"THE MIGHTY TREES BEND," (The Young Nun) (La jeune Religieuse) .....in F minor	2	6
A	5.	"MY REPOSE IS FLED," (Marguerite.—Gretchen am Spinrade) .....in B minor	2	6
A	6.	"FLOWRET'S BLOOMING," (Praise of tears)....in D.	2	0
A	7.	"*Song of the swan*," (Chant du Cygne) .....in E minor	2	6
A	8.	"*Restless Love*," (Rastlose Liebe) .....in E.	2	0
A	9.	"*Faith of Spring*," (Frühlingsglaube. Printemps)..in Ab.	1	6
A	10.	AVE MARIA, Ellen's Hymn .....; ..in Bb.	2	6

No. 11 to 25, by STEPHEN HELLER.

B	11.	"COOLING ZEPHIRS," (Ständchen or Serenade) in D min.	1	6
B	12.	"*Last greeting*," (Adieu by Belanger) .....in Eb.	1	6
B	13.	"*O! who rides by night thro' the woodlands so wild?*" Der Erlkönig .....in G minor	3	0
B	14.	"*The Postman's Horn is sounding near*," (Die Post) in Eb.	1	6
B	15.	"*My repose is fled*," (Marguerite) .....in D minor	2	6
B	16.	"*Ave Maria*," Ellen's Hymn .....in Bb.	2	0
B	17.	"*Cradle Song*," (La Berçeuse) .....in F.	1	0
B	18.	"*The stars*," (Les astres) .....in F,	1	0
B	19.	"*The young girl and death*,' (La fille et la mort) in D min.	1	0
B	20.	"*The mighty trees bend*," (The Young Nun) ..in F minor	3	0
B	21.	"*The death bell*," (La cloche des Agonisants) .....in Ab.	1	6
B	22.	"*Flowret's blooming*," (Praise of tears) .....in D.	2	6
B	23.	"*The young Mother*," (La jeune Mère) .....in Ab.	1	0
B	24.	"*La belle Rosamonde*," .....in F minor	1	0
B	25.	"*Hark! hark! the lark at Heaven's gate sings*,"....in Bb.	1	0

No. 26 to 37, by CHARLES CZERNY.

A	26.	"*Die Forelle*," .....in Db.	2	0
	27.	"*Drang in die Ferne*," .....in D minor	2	0
A	28.	"*Horch! wie Wunder*," Gruppe aus dem Tartarus, in C min.	2	0
B	29.	"*Der blinde Knabe*," .....in D minor	2	0
A	30.	"*Die Nacht bricht bald herein*," Norman's Gesang, in C min.	3	0
A	31.	"*My hawk is tired*," .....in D minor	2	6
B	32.	"*Schäfers Klagelied*," .....in C minor	2	0
	33.	"*Im Felde schleich ich*," Jäjers Abendlied.....in Db.	2	0
A	34.	"*Ins Grüne da lockt uns der Frühling*," .....in A.	3	0
A	35.	"*Ah! those days so bright*," Erster Verlust....in F minor	1	6
A	36.	"*Who is Sylvia*," by Shakspeare.....in A.	2	0
B	37.	"*Den Fischer fechten Sorgen*," Fischerweise .....in D.	2	6

*** The above Transcrits being already in popular favor, the Publishers need only remark, that *Czerny's* are less difficult than Liszt's, and *Heller's* less so than Czerny's. To ensure correct Editions of the "TRIUMVIRATE," or "HOMAGE to SCHUBERT," the Number should also be mentioned.

TWO PIANO FORTES.

A—HUMMEL, (J. N.) Grand Rondeau brillant "LE RETOUR à

FREDERIC CHOPIN'S WORKS.

PIANO SOLO.

B—Op	1.	"ADIEU à VARSOVIE," Rondeau .....in Eb.	4	0
A—	2.	"HOMMAGE à MOZART," Grandes Variations brill. on "*La ci darem.*".....in Bb.	6	6
B—	3.	"LA GAITE," Introd. and Polonoise brill. ....in C.	4	0
B—	5.	"LA POSIANA," Rondo on a Mazur.....in F.	4	0
B—	6.	"SOUVENIR de la POLOGNE" 1st set of MAZURKAS	2	6
B—	7.	"SOUVENIR de la POLOGNE" 2d set of MAZURKAS	2	6
		*** These two sets of "SOUVENIR de la POLOGNE" were encored with the most enthusiastic applause at the second Recitals of M. LISZT.		
B—	8	"MURMURES de la SEINE" First set of Nocturnos	2	6
B—	9.	"———— 2nd set of ditto	2	6
		*** Also performed by M. Liszt; they are Compositions 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) .....ea.	6	0
A—	11.	FIRST GRAND CONCERTO in E minor, edited and fingered by J. FONTANA	10	0
A—	13.	FANTAISIE brillante sur des airs NATIONAUX POLONOIS, dediée à Pixis	5	0
A—	14.	KRAKOWIAK, Grand Rondeau de Concert .....in F.	6	0
B—	15.	LES ZEPHIRS, 3d set of Nocturnos	3	0
B—	16.	RONDO Elegant, ded. to M. Hartmann.....in Eb.	4	0
B—	17.	"SOUVENIR de la POLOGNE," 3d set of MAZURKAS	3	0
B—	18.	"*Invitation pour la Danse*," Grande Valse .....in Eb.	3	0
B—	19	"*Souvenir d' Andalousie*,"—Bolero.....in A min.	4	0
A—	20.	"*Le Banquet Infernal*," Premier Scherzo.....in B min.	4	6
A—	21.	SECOND Grand CONCERTO, ded. to in F minor	10	0
A—	22.	GRANDE POLONOISE brillante, précédée d'un Adante spianato ..... in Eb.	6	0
A—	23.	"LA FAVORITE" Ballade (ohne Worte) .....in G min.	4	0
B—	24.	"SOUVENIR de la POLOGNE" 4th set of MAZURKAS	3	6
A—	25.	DOUZE GRANDES ETUDES, (forming the 3d and 4th Book of Studies) .....ea.	6	0
B—	26.	"LES FAVORITES, *Deux Polonoises*.....	4	0
B—	27.	"LES PLAINTIVES," 4th set of Nocturnos	3	0
A—	28.	TWENTY-FOUR GRAND PRELUDES thro' all keys, ded. to Camille Pleyel, No. 1 and 2 (Book 5 and 6 of his Studies).....ea	6	0
B—	29.	PREMIER IMPROMPTU .....in A flat	2	6
B—	30.	"SOUVENIR de la POLOGNE" 5th set of MAZURKAS	4	6
A—	31.	"LA MEDITATION," Second Scherzo.....in D flat.	5	0
B—	32.	"IL LAMENTO e LA CONSOLAZIONE," 5th set of NOCTURNOS	3	0
B—	33.	"SOUVENIR de la POLOGNE" 6th set of MAZURKAS performed by Mad. OURI, Mr. BENEDICT, &c.	4	6
B—	34.	Trois GRANDES *Valses* brillantes, No. 1, in Ab.—No 2, in A minor.—No. 3, in F, ea.	3	0
A—	35	GRANDE SONATA .....in D flat min.	6	0
A—	36.	SECONDE IMPROMPTU ..... in C sharp major	2	6
B—	37.	"LES SOUPIRS," 6th set of Nocturnos	3	0
B—	38.	"LA GRACIEUSE," Seconde Ballade (ohne Worte) in F.	4	0
A—	39.	Third SCHERZO, ...in C sharp minor	5	0
B—	40.	"LES FAVORITES," Deux Polonoises (set 2).....	4	0
B—	41.	"SOUVENIR de la POLOGNE" 7th set of MAZURKAS	4	6
B—	42.	"CENT et UN, Grande Valse ..... in Ab.	3	0

(To be continued.)

ADOLPHE HENSELT'S WORKS.

PIANO SOLO.

A	No. 1.	RICORDANZA del' ELISIRE d' AMORE," Variations de Concert sur "io son ricco,".....in G, Op. 1	5	0
A—	2.	DOUZE GRANDES ETUDES caracteristiques de Concert, dédiés a Louis, Roi de Bavière .....Book 1, Op. 2	8	0
A—	3.	..... 2, Op. 2	8	0
A—	4.	"CAGE d' AMOUR," Andante et Etude Concertante "*Poëme d' amour*," dédiée à sa Rosalie in B major, Op 3	2	0
B—	5.	"*Erinnerung und Freundschaft*," RHAPSODIE in F minor ded. to Mr. Mangold..... Op. 4	1	6
B—	6.	..... Waltz, in A (solo and Duet) together, Op. 4	1	6
B—	7.	"UN MOMENT de RECREATIONS." Impromptu in Eb. Op. 5	1	0
A—	8.	"SORROW in HAPPINESS," First Notturno in E, Op. 6	1	6
—	9.	"A LA FONTAINE de POTSDAM," Second Notturno, in F. Op. 6	1	6
B—	11.	"PENSEE FUGITIVE," dédiées à Madame Serre, in F minor. Op. 8.	1	6
A—	12.	"A LA RUSSIE," Scherzo, dédié à Robert Schumann, in B minor, Op. 9	2	0
A—	13.	"IL LAMENTO," Romance dédiée à la Princesse Wolkanska ..... in B flat minor, Op. 10	1	6
B—	14.	"SONG of LOVE," Etude .....in B flat	1	6

*** To be continued.

PIANOFORTE STUDIES.

Continuation from page B, column first.

BERTINI (Jumr), Collection of STUDIES. Edited by CIPRIANI POTTER, with introductory remarks on the style of playing, not to be met with in any other Edition:—

B		Part 1, containing 25 Studies, adopted for the use of the Pupils at the Conservatoire of Music, in Paris, and intended as Introductory to Cramer's Studies, (4th edition) .... Op. 29	8	0
B		2, containing Studies, Op. 32, being a continuation of Op. 29, intended as such by the author (3d. edition)	9	0
B		3, Eighteen Octave lessons .....Op. 84	4	6
		N.B. Both hands have octaves throughout.		
B		4, "Indispensable for small hands," 25 Exercises or Studies, progressively arranged for young pupils, Book 1st Op.100	4	6
B		5, ———— Book 2d. Op.100	4	6
B		6, Twenty-two CHARACTERISTIC Studies, Book 1st, Op. 66	6	0
B		7, ———— 2d. Op. 66	6	0
B		8, ———— 3d. Op. 66	6	0
B		9, ———— 4th. Op. 66	6	0

* To be continued.

A		CHOPIN. 5th and 6th *Book of Studies*, containing 24 GRAND PRELUDES through all keys, ded. to Camille Pleyel, Op. 28, Nos. 1 and 2, each	6	0

* These beautiful Studies have received the highest encomiums from the French and German critics. MR. LISZT has latterly introduced some of them to the British Public.

A		HENSELT, (Adolphe) 12 ETUDES CHARACTERISTIQUES de CONCERT, ded. to H. M. the King of Bavaria, Book 1. Op. 2	8	0
A		———— 2. Op. 2	8	0
A		———— "GAGE D'AMOUR," Etude.....Op. 3	2	0
A		HILLER. (Ferdinand) Wessel and Co's Editions 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, each	6	0
		———— The above in one Volume.....	15	0

* These Studies can justly be ranked with those of Chopin, Henselt, Op. 2., Bertini, Moscheles, &c.

THEORETICAL WORKS.

REICHA, (Antoine) COMPLETE TREATISE on PRACTICAL HARMONY and COMPOSITION, translated from the Author's origidal work of "COURS de COMPOSITION MUSICALE," où Traité complète 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 inversions—Observations on Half Cadences and on perfect Cadences—Formulas of Half Cadences—Ditto of Perfect Cadences—Ditto broken or interrupted Cadences—Of the Bass—Important observations on the Just Fourth, with respect to the Bass—Of the union of Perfect Chords—on the Position of Chords, or Distribution of Notes in the dif-

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

A	No. 1.	CHOPIN, (F.) First Grand Trio in G minor .....Op. 8. * Performed at Mr. Wessel's Soirée, by Mr. Mangold, Monsieur de Chardonnay, and Mr. Lidel.	10	6
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 major....Op. 119	9	0
A	5.	MAYSEDER, *First* Grand Trio in B flat .....Op. 34 * Performed at Mr. Wessel's Third Soirée, May, 1837, by the Messrs Werner, Eliason and Lidel.	10	6
A	6	MAYSEDER, *Second* Grand Trio in A flat .....Op. 52 * Performed at Mr. Wessel's Second Soirée, May, 1837, by Mr. Kiallmark, and the Messrs. Ganz, of Berlin.	10	6
A	7.	PIXIS, (J. P.) 5th Gr. Trio in C, ded. to *Mendelssohn*, Op. 129 * Performed at Mr. Wessel's First Soirée, May, 1837, by Madlle. de Chardonnay and the Messrs. Ganz.	10	6
B	8.	REISSIGER, Ninth Grand Trio in F minor .....Op. 103 * Performed at Mr. Wessel's Seventh Soirée, June, 1838, by Madlle. Bott, Mr. Graham and Mr. Lidel.	10	6
B	9.	REISSIGER, Tenth Grand Trio, in D minor.....Op. 115 * Performed at Mr. Wessel's Third Soirée, May, 1837, by the Messrs. Salaman, Eliason and Lidel.	10	6
B	10.	REISSIGER, Eleventh Grand Trio, in A minor..Op. 125 * Performed at Mr. Wessel's Fifth Soirée, May, 1838, by the Messrs. Salaman, Eliason and Lidel.	10	6
B	11.	ROSENHAIN, First Grand Trio in E minor .....Op. 2 * Performed at Mr. Wessel's Second Soirée, May, 1837, by the Author and the Messrs. Ganz (Second Edition revised by the Author.)	10	6
B	12.	REISSIGER, Twelfth Grand Trio in F .....Op. 137	10	6
A	13.	SCHUBERT, (F) Second Grand Trio in E flat ..Op. 100	15	0
B	14.	MOSCHELES. Trio (Thème Italien) .....Op. 17	5	0
B	15.	MOZART, Op. 14. Trio in E flat, with Tenor or Violoncello	5	0
B	16.	———— Op. 15, First Trio (Sonata) .....in C	5	0
B	17.	———— Op. 15. Second Trio (Sonata) .....in E	6	0
B	18.	———— Op. 15, Third Trio (Sanata) .....in B flat	6	0
B	19.	———— Op. 19, Trio (No. 8) .....in G	4	0
B	20.	———— Op 19, Trio (Sonata) No. 9 .....in A	3	0
		HUMMEL (I. 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. 35	5	0
B	24.	———— Fourth Idem....in G .....Op. 65	5	0
B	25.	———— Fifth Idem .....in Eb. .....Op 93	7	6
B	26.	———— Sixth Idem.....in Eb. .....Op. 96	7	6
		BEETHOVEN, Nineteen ORIGINAL TRIOS, No. 27 to 45 carefully revised from the original German Editions:—		
B	27.	———— First Grand Trio in E flat.....Op. 1	6	0
B	28.	———— Second Idem .....in G.....Op. 1	7	6
B	29.	———— Third Idem ..in C minor.....Op. 1	7	6
B	30.	———— Fourth Idem ..in B flat.....Op. 11	5	0
B	31.	———— Fifth Idem (Septett Op, 20) in E flat ..Op. 38	10	0
B	32.	———— Sixth Idem .. (arran. by the Author from Op. 18.) in F.....Op. 60	6	0
B	33.	———— Seventh Idem (arran. by the Author from Op. 18.) in G .....Op. 60	6	0
B	34.	———— Eighth Idem (arran. by the Author from Op. 18.) in D .....Op. 60	7	0
B	35.	———— Ninth Idem.. (arran. by the Author from Op. 18.) in C minor, Op. 60	6	0
B	36.	———— Tenth Idem.. (arran. by the Author from Op. 18.) in A .....Op. 60	7	0
B	37.	———— Eleventh Idem (arran. by the Author from Op. 18.) in Bb.....Op. 60	7	0
B	38	———— Twelfth Idem .. (arran. by the Author from Op. 3.) in G .....Op. 61	6	0
B	39.	———— Thirteenth Idem (arran. by the Author from Op. 3.) in D .....Op. 61	7	0
B	40.	———— Fourteenth Idem (arran. by the Author from Op. 3.) in C minor Op. 61	7	0
A	41.	———— Fifteenth Idem in D .....Op. 70	7	0
A	42.	———— Sixteenth Idem in E flat .....Op. 70	8	0
B	43.	———— Seventeenth Idem in E flat .....Op. 81	5	0
B	44.	———— Eighteenth Idem in E flat.....Op. 44	5	0
A	45.	———— Nineteenth Idem, . dedicated to Archduke Rudolph, in B flat .....Op. 97	10	6

*** The Publishers have much pleasure in stating that having added the above splendid collection of Trios to their Catalogue, it now stands unequalled for its classic merits.

WESSEL & CO.'S SERIES OF MODERN QUARTETTS CONCERTANTE FOR PIANO, VIOLIN, TENOR AND VIOLONCELLO.

B	No. 1.	WEBER, (C. M. v.) First in Bb. ..... Op. 5	9	0
B	2.	REISSIGER, (C. G.) First in A minor ..... Op. 29	12	0
B	3.	KUHLAU, (F) First in C minor..... Op. 32	12	0
B	4.	KUHLAU, Second in A..... Op. 50	15	0
B	5.	REISSIGER, (C. G.) Second in C minor..... Op. 70	12	0
A	6.	MENDELSSOHN BARTHOLDY, First in C minor. Op. 1	10	0
B	7.	REISSIGER, (C. G.) Third in D ..... Op. 108	10	6
A	8.	KUHLAU, (F.) Third in G minor..... Op. 108	15	0
B	9.	REISSIGER, (C. G.) Fourth in E flat ..... Op. 138	12	0
A	10.	MENDELSSOHN-BARTHOLDY, Second in F minor. Op. 2	12	0
A	11.	MENDELSSOHN-BARTHOLDY, Third in B minor. Op. 3 *** Second Edition revised by the Author.	13	6
B	12.	KROMMER, (F.) First in E flat ..... Op. 95	10	6
B	13.	REISSIGER, (C. G.) Fifth in E flat ..... Op. 141 * Expressly written for this collection.	13	6
B	14.	ROMBERG, (A.) First in D minor..... Op. 19	9	0

* To be continued.

PIANOFORTE SEPTETT OR QUINTETT.

HUMMEL, (J, N.) Wessel and Co's edition of the First Grand Septuor in D minor, Op. 74, for Piano, Flute, Hautboy, Tenor, Horn, Violoncello & Contrabasso 19 6

A———— The same for Piano, Violin, Tenor, Violoncello and Contrabasso, also as written by the Author. 17 0

Note.—Besides the advantage, that Wessel & Co.'s Edition has been engraved from the Author's Copy, with his *own fingering* given to the Piano part, (which exists on no other Copy), it must also be highly interesting to Pianists, that this Edition affords them the gratification of playing the CHEF D'OEUVRES of the immortal HUMMEL, as a piano SOLO piece, the obligato accompaniments being indicated by small lines.

ORGAN MUSIC.

THE ORGANIST'S ANTHOLOGY. A series of classical compositions, selected from the Works of the great Authors, and arranged from the full scores by H. J. LINCOLN:—

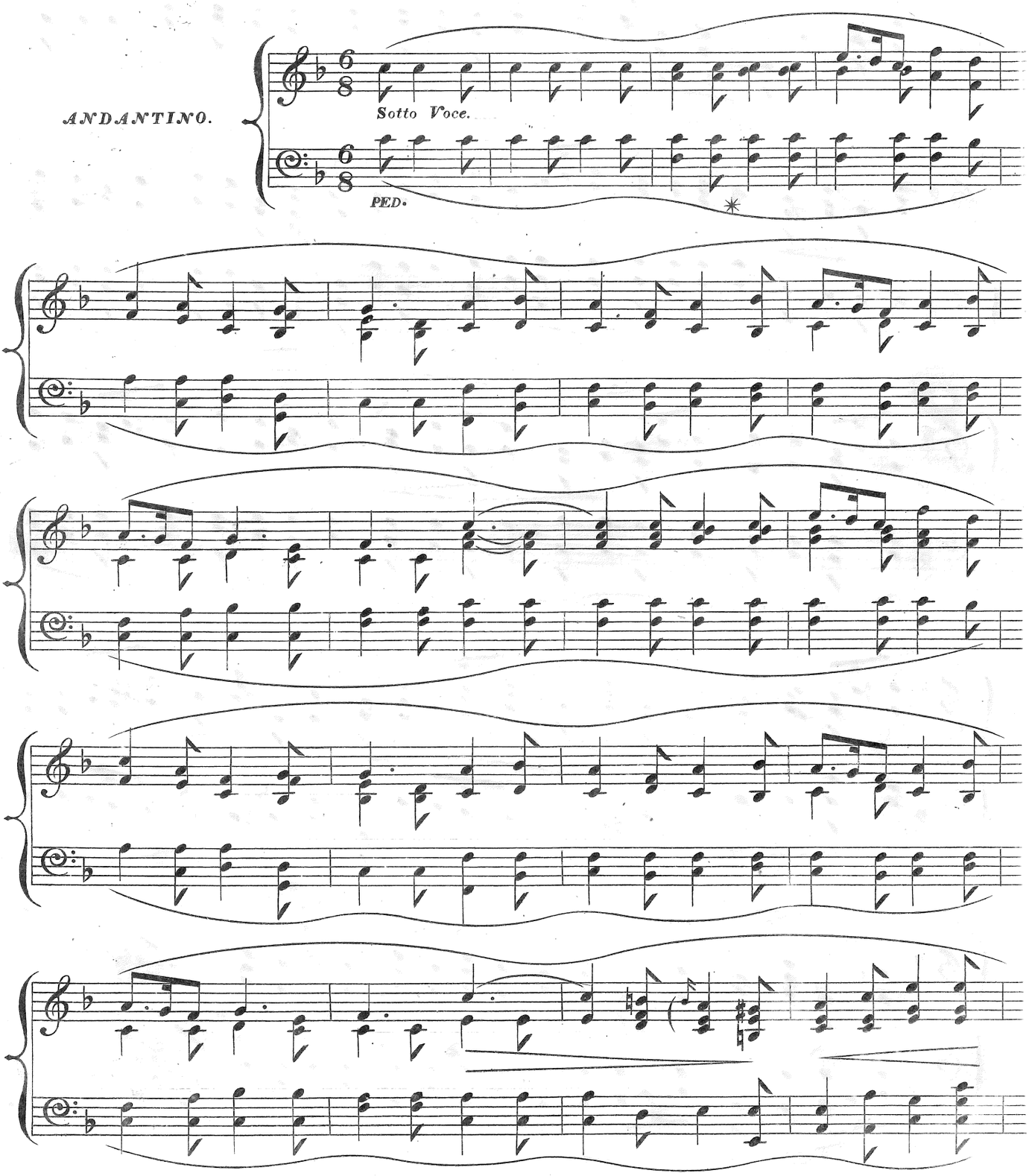
B		———— No. 1. "*Agnus Dei*," from an unpublished score of a "Lytanae lauretanae," by MOZART; "*Agnus Dei*," from the "*Pastoral Mass*," by VOGLER; and "*Dona nobis*,"..do.	3	0
B		———— 2. "*Gloria*," from E flat Mass, ANDRE.—*Tu essa-cerdos*," from Dixit Dominus (110th Psalm) A. ROMBERG. "*Benedictus*," from C. M. von WEBER'S 1st Mass	3	0
B		———— 3. "*Marche Religieuse*." for the Coronation of Charles X. by Cherubini.—*Graduale*, from the 2nd Requiem, by do. *Amen*, Choral Fugue, from EYBLER'S Third Mass	3	0
B		———— 4. "*Adagio*," from SPOHR'S Quartett, Op. 4.— "*Er wird erlösen, Israel*," Fugue from a Psalm by SPOHR. "*Trotz der Gruft*" Chorus from Mottett, by S. BACH. "*Adagio non lento*," from MENDELSSOHN'S quartett, Op. 13	3	0
B		———— 5. "*Agnus dei*," from VOGLER'S Missa de quadragesima.—"*Cum sancto spirito*," from a Mass by DROBISCH. "*Dona Nobis*," from HUMMEL'S 3d. Mass	3	0
B		———— 6. "*Benedictus*," from CHERUBINI'S 1st. Mass.— "*Cum sancto spirito*," from HUMMEL'S 3d. Mass.....	3	0
B		———— 7. "*Andante*," from a quartett, by SPOHR.— "*Adagio*," from a quartett, by SPOHR.—"*Seine Seele ist voll Jammer*," from GRAUN'S "*Tod Jesu*."	3	0
B		———— 8. Chorus of Apostles from "*The Day of Judgment*" by SCHNEIDER.—Choral Fugue "*aus tiefer Noth*," MENDELSSOHN.—"*Voce mea*," 142nd. Psalm, by VOGLER	3	0
B		———— 9. "*Thine is the Kingdom*," from "*Vater unser*," by SPOHR.—"*Andantino*," from a Motett, by A. HESSE....	3	0
B		———— 10. "*Andante*," from a Motett, by A. HESSE.— "*Gloria*," from a Mass by SEIFRIED	3	0

*** *To be continued,*

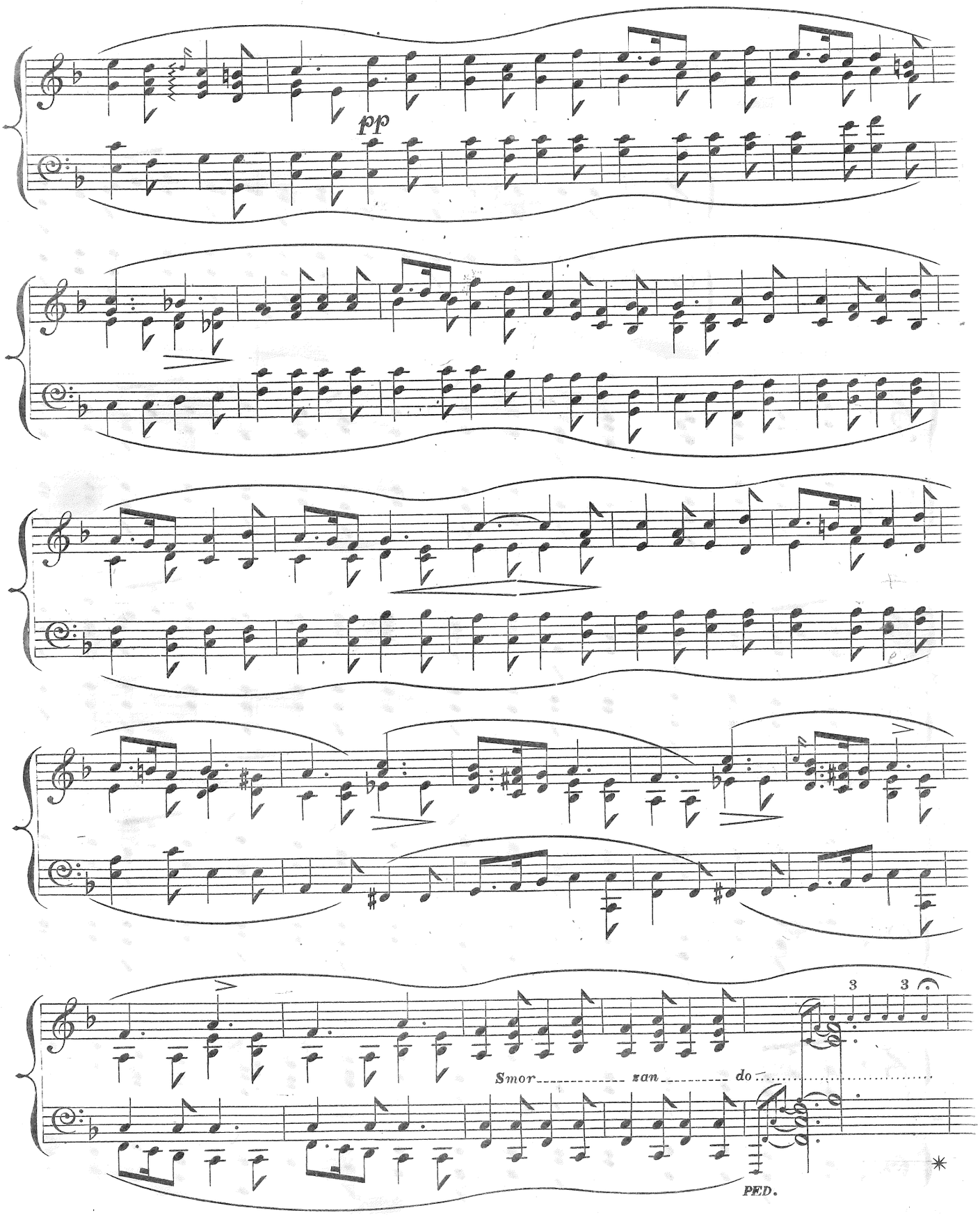
B		BEETHOVEN. Two Preludes in all the 12 major keys,....Op. 39	2	6
B		RINCK. "THE CHORAL FRIEND." Organ Studies for the playing of Psalm Tunes (Chorals)....Op. 104, No. 1 to 6, ea.	3	0
		———— The CHORAL FRIEND complete	12	0

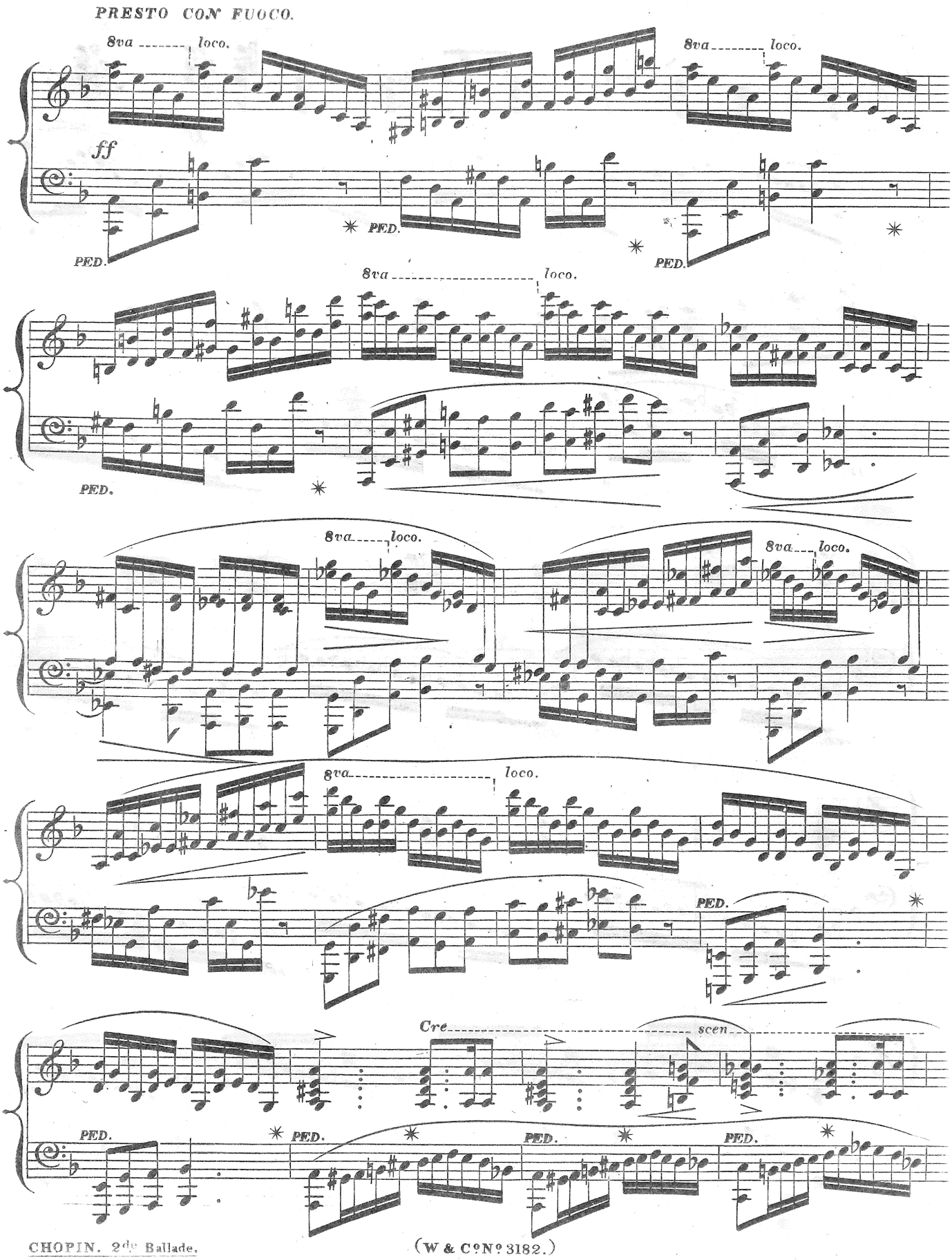
LES AGRÉMENS AU SALON. N°30.

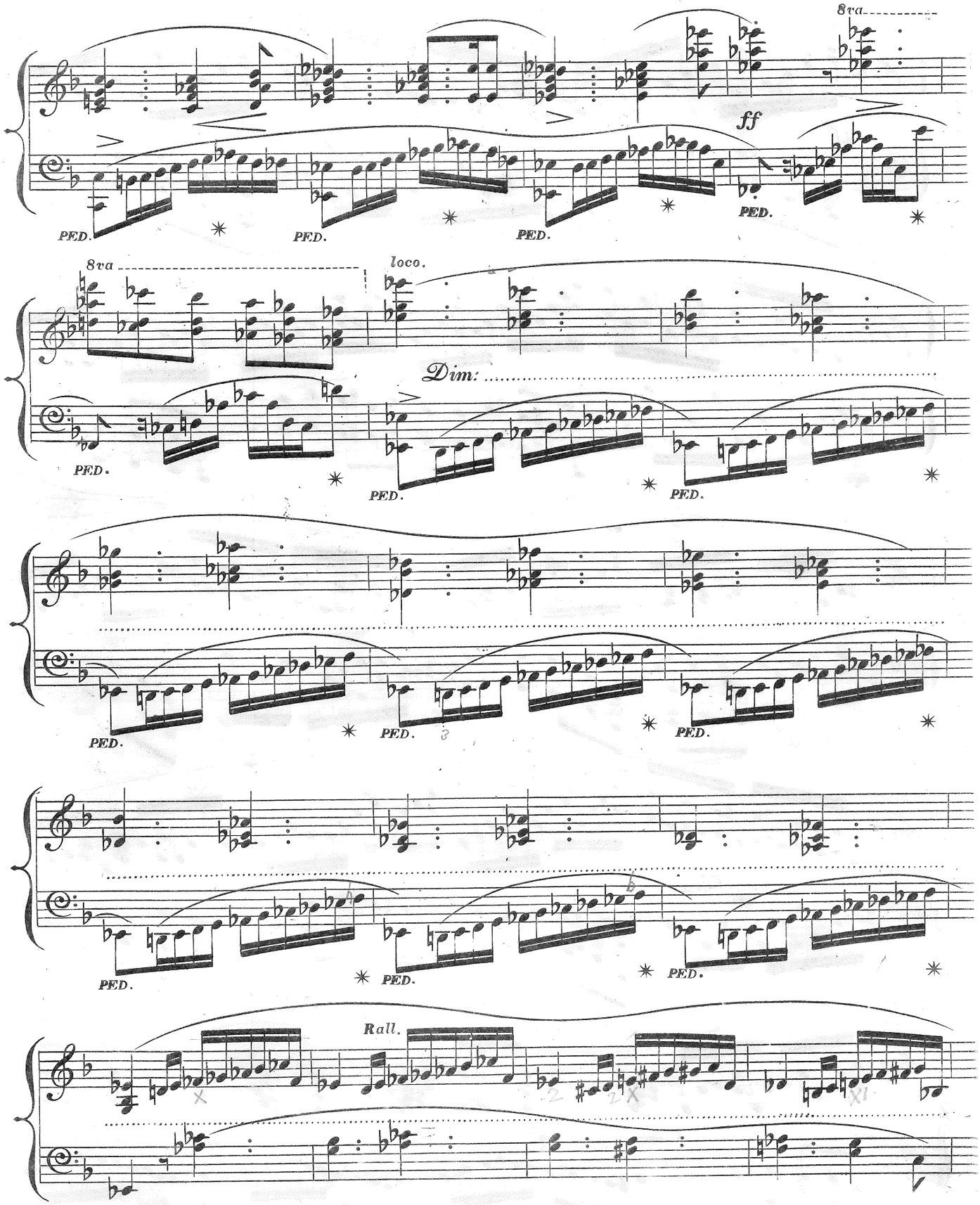
SECONDE BALLADE, Composée par FREDERIC CHOPIN.

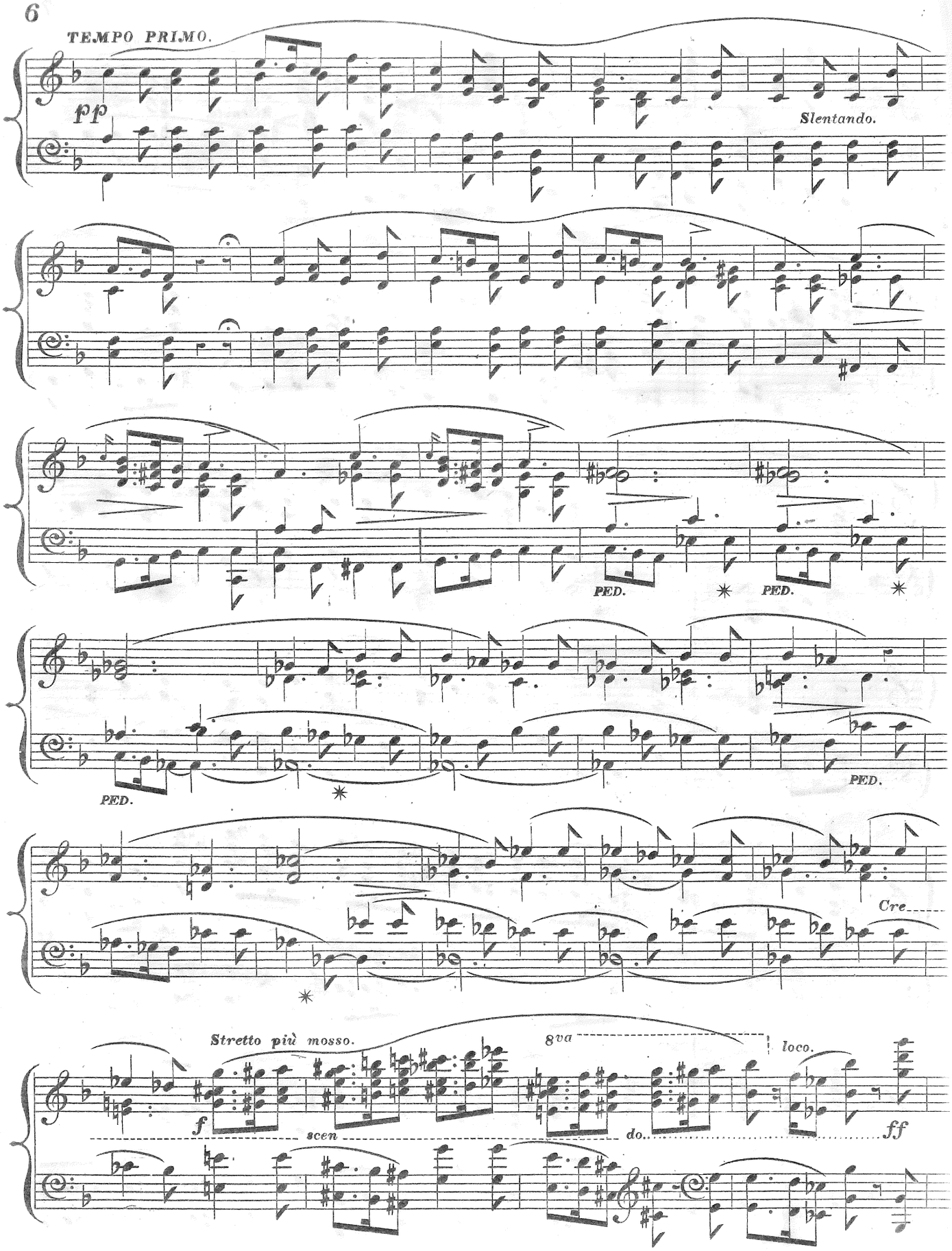


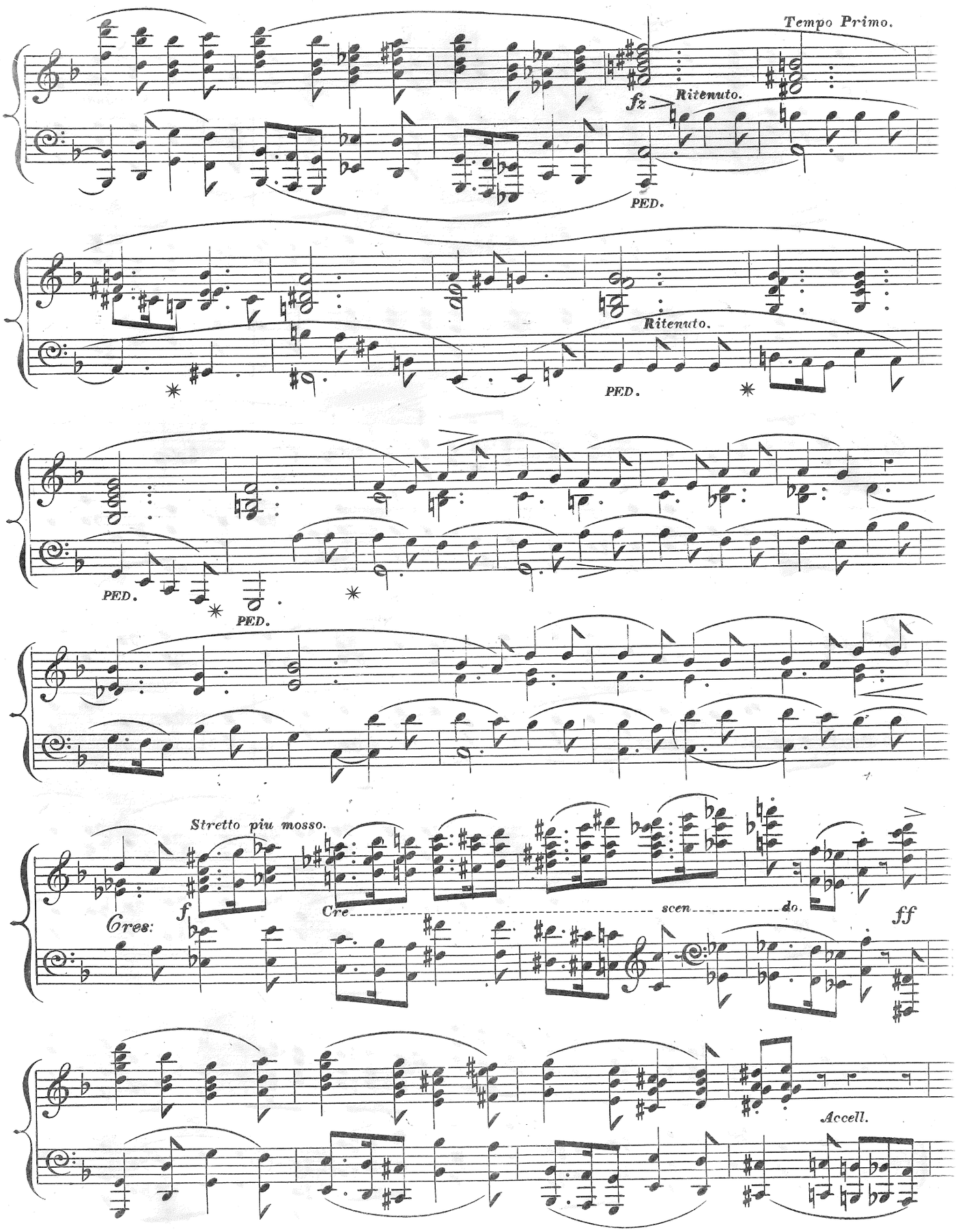
Copyright of WESSEL & Cº

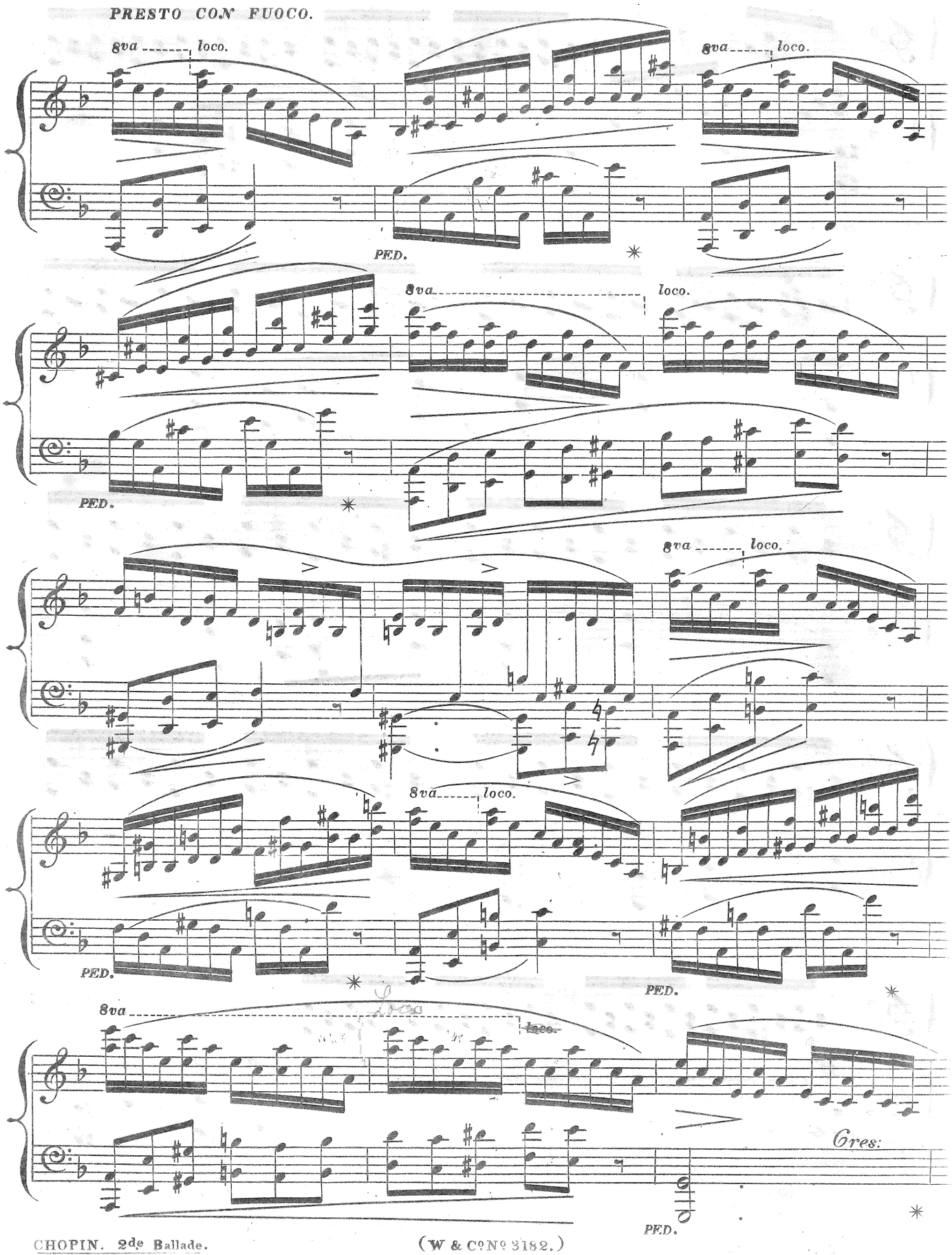

pp
Smor zan do
PED.

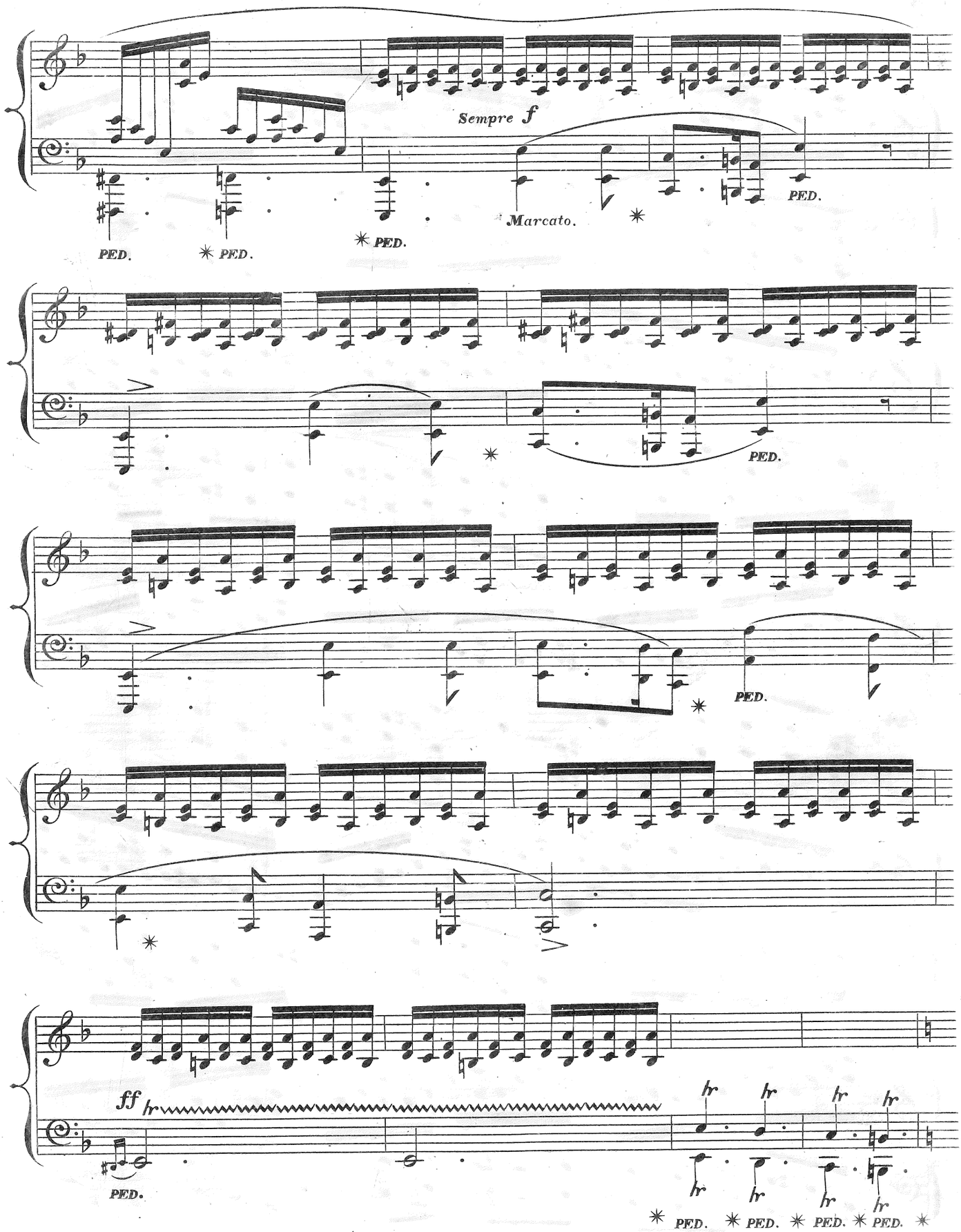

PRESTO CON FUOCO.
8va
loco.
ff
PED.
Cre
scen

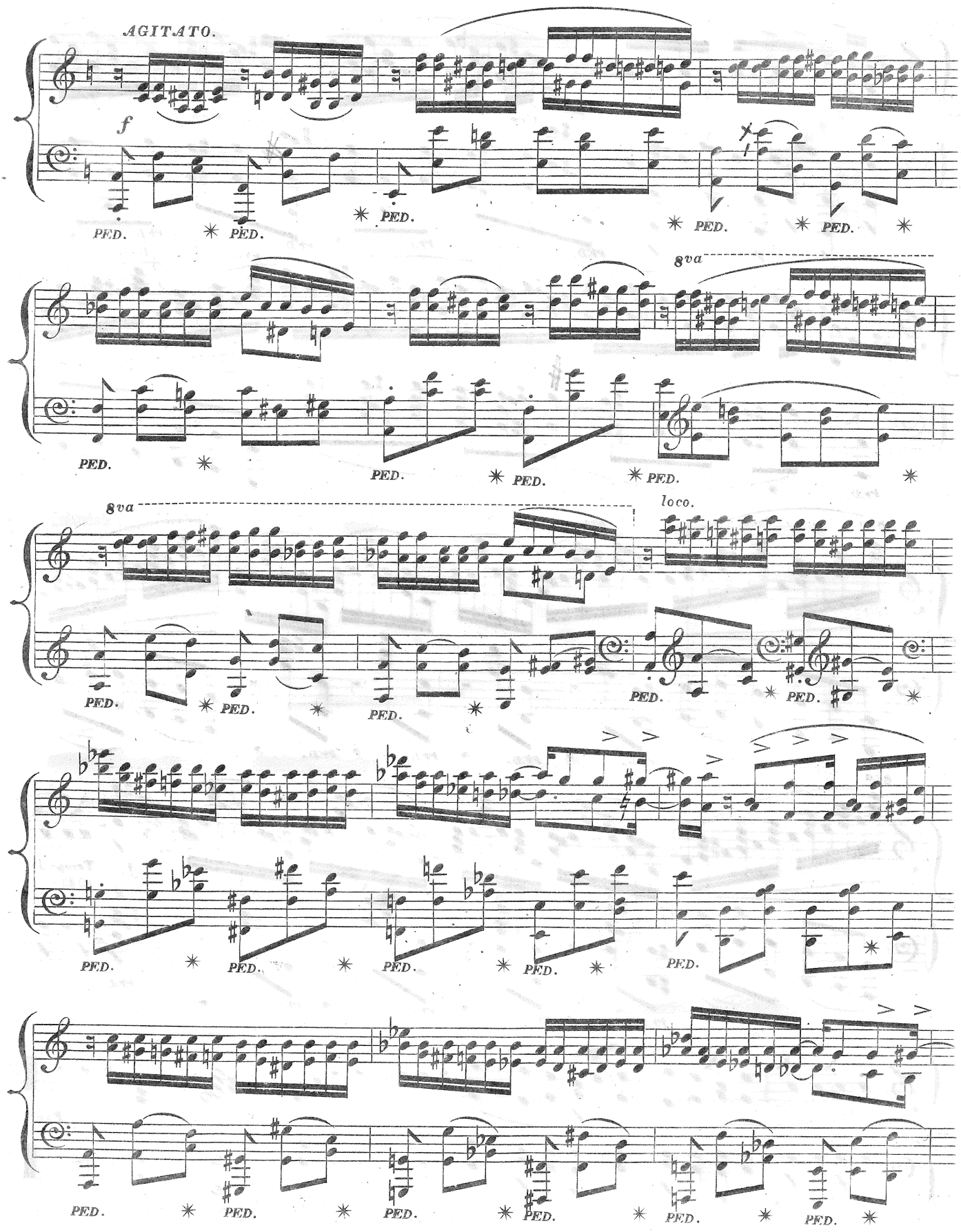

8va
ff
PED.
8va
loco.
Dim:
Rall.

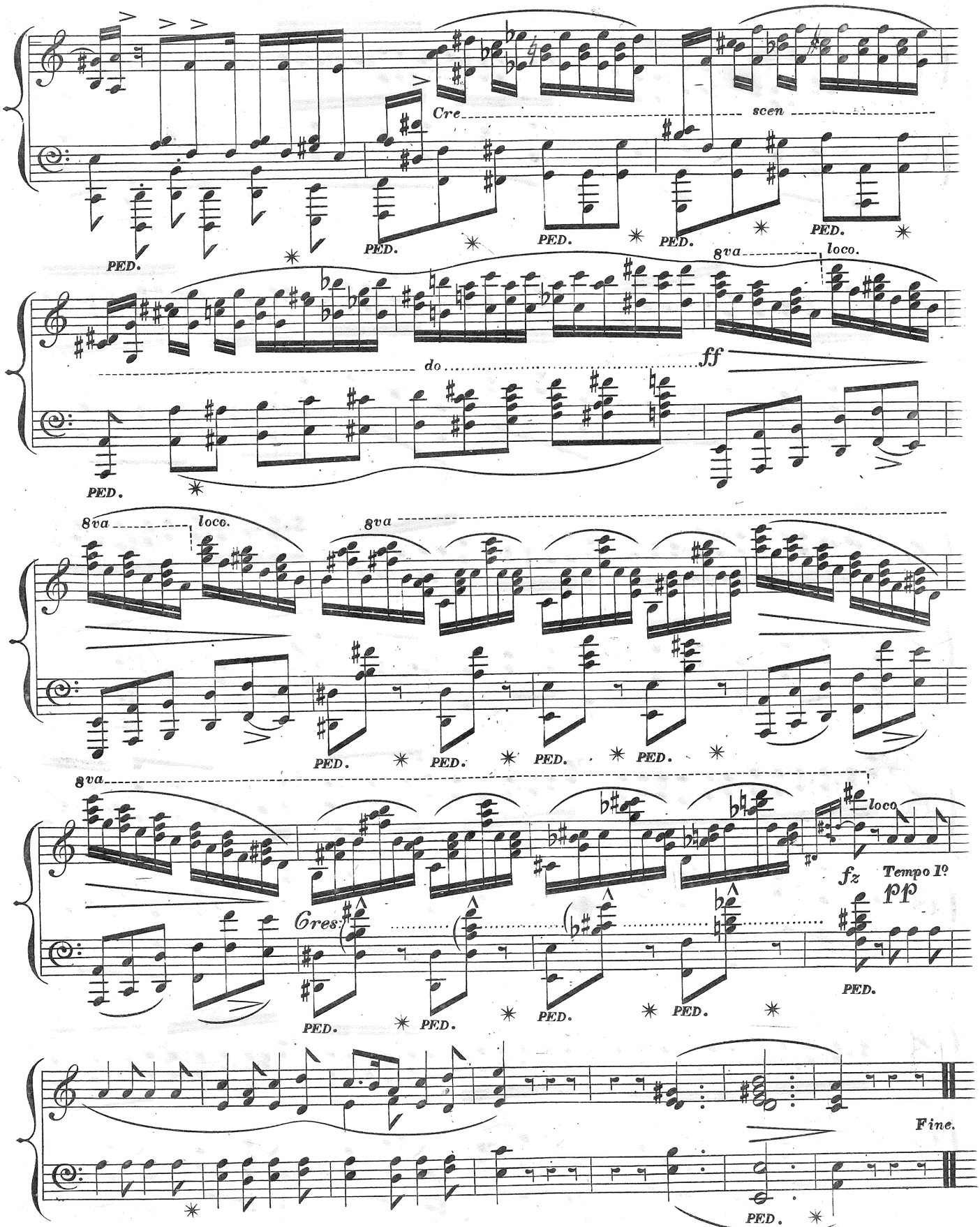

TEMPO PRIMO.
pp
Slentando.
PED.
PED.
PED.
PED.
Cre
Stretto più mosso.
8va
loco.
f
scen
do.
ff


Tempo Primo.
fz
Ritenuto.
PED.
Ritenuto.
PED.
PED.
PED.
Stretto piu mosso.
Cres:
f
Cre
scen
do.
ff
Accell.


PRESTO CON FUOCO.
8va
loco.
PED.
Cres:


Sempre f
Marcato.
PED.
ff
hr


AGITATO.
f
PED.
8va
loco.



WESSEL & Cº Nº 67, FRITH St CORNER OF SOHO SQUARE. (Nº 3182.)