

NO 8 OF
WESSEL & CO'S COMPLETE COLLECTION
 OF

The Compositions

OF
FREDERIC CHOPIN

FOR THE

Piano Forte

Solo & Duet

<p>NO 1 "ADIEU à VARSOVIE" Rondeau. (1. dited by I. Fontana) in C min. Op. 1. 4/4 4/6</p> <p>2 "HOMMAGE à MOZART" Grandes Var. brill. en "LACI DAREM" from Don Giovanni. in B^b Op. 2. 6/8</p> <p>3 "LA GAITE" Intr. et Polonoise brillante in C. Op. 3. 4/4 6/8</p> <p>4 "LA POSIANA" Rondeau à la Mazur. in F. Op. 5. 4/4</p> <p>5 "SOUVENIR de LA POLOGNE" 1st Set of Mazurkas. } as played by Op. 6. 3/4 4/4</p> <p>6 2nd Set of do. } M. LISZT at Op. 7. 3/4 4/4</p> <p>7 "MURMURES DE LA SEINE" 1st Set of Nocturnos. } his Concerts. Op. 9. 2/6 3/4</p> <p>8 2nd Set of do. } Op. 9. 2/6 3/4</p> <p>9 "DOUZE GRANDES ETUDES" ded. to LISZT and HILLER. with add. fingering by I. FONTANA. B^b 1 Op. 10. 6/8</p> <p>10 2 Op. 10. 6/8</p> <p>XI "FIRST GRAND CONCERTO" ded. to Kalkbrenner. in E min. Op. 11. 10/8</p> <p>12 FANTASIE BRILLANTE sur des Airs Nationaux POLONAIS in D. Op. 13. 5/8</p> <p>13 "KRAKOWIAK" Grand Rondeau de Concert. in F. Op. 14. 6/8</p> <p>14 "LES ZEPHIRS" 3rd Set of Nocturnos. Op. 15. 3/6 4/4</p> <p>15 RONDO ELEGANT ded. à M^{lle} Hurtmann. in E^b Op. 16. 5/4 5/4</p> <p>16 "SOUVENIR de LA POLOGNE" 3rd Set of Mazurkas. Op. 17. 3/6 4/4</p> <p>17 "INVITATION pour LA DANSE" Grande VALSE. in E^b Op. 18. 3/4 4/4</p> <p>18 "SOUVENIR D'ANDALOUSIE" Bolero. in A min. Op. 19. 4/4 5/4</p> <p>19 "LE BANQUET" 1st Scherzo. in B min. Op. 20. 3/4 5/4</p> <p>20 SECOND GRAND CONCERTO ded. to M^{rs} Anderson. in F min. Op. 21. 10/8</p> <p>21 GRANDE POLONOISE BRILLANTE précédée d'un Andante Spianato. in E^b Op. 22. 6/8 7/4</p> <p>22 "LA FAVORITE" Ballade. (ohne Worte) in G min. Op. 23. 4/4 5/4</p> <p>23 "SOUVENIR de LA POLOGNE" 4th Set of Mazurkas. Op. 24. 3/6 4/4</p> <p>24 DOUZE ETUDES 3rd Set of Studies. Op. 25. 6/8</p> <p>25 IDEM 4th Set of Studies. Op. 25. 6/8</p> <p>26 "LES FAVORITES" Deux Polonoises. Op. 26. 4/4 4/4</p> <p>27 "LES PLAINTIVES" 4th Set of Nocturnos. Op. 27. 3/6 4/4</p> <p>28 TWENTY FOUR GRAND PRELUDES through all Keys 5th Set of Studies. Op. 28. 6/8</p> <p>29 IDEM 6th Set of Studies. Op. 28. 6/8</p> <p>30 FIRST IMPROMPTU in A^b Op. 29. 2/6 3/6</p> <p>31 "SOUVENIR de LA POLOGNE" 5th Set of Mazurkas. Op. 30. 3/6 4/6</p> <p>32 SECOND SCHERZO in B^b minor. Op. 31. 5/6</p> <p>33 "IL LAMENTO e LA CONSOLAZIONE" 5th Set of Nocturnos. Op. 22. 3/4 4/4</p> <p>34 "SOUVENIR de LA POLOGNE" 6th Set of Mazurkas. (played by M. LISZT.) Op. 23. 4/6 6/8</p>	<p>Duet.</p>	<p>NO 35 TROIS GRANDES VALSES B^b 1 in A^b Op. 34. 3/6</p> <p>36 2 in A min. Op. 34. 3/4 3/4</p> <p>37 3 in F. Op. 34. 3/4 3/4</p> <p>38 GRANDE SONATE in D min. Op. 35. 6/8</p> <p>39 SECOND IMPROMPTU in C^b Op. 36. 3/4 3/6</p> <p>40 "LES SOUPIRS" 6th Set of Nocturnos. Op. 37. 3/4 4/6</p> <p>41 "LA GRACIEUSE" 2nd Ballade. (ohne Worte) in F. Op. 38. 4/4</p> <p>42 THIRD SCHERZO in C min. Op. 39. 5/4</p> <p>43 "LES FAVORITES" Deux Polonoises. (Set 2) Op. 40. 4/4</p> <p>44 "SOUVENIR de LA POLOGNE" 7th Set of Mazurkas. Op. 41. 3/6 6/8</p> <p>45 GRANDE VALSE in A^b Op. 42. 3/4 3/6</p> <p>46 TARANTELLE in A^b Op. 43. 3/6</p> <p>47 GRAND POLONOISE in F^b min. Op. 44. 4/4</p> <p>48 PRELUDE in E. Op. 45. 2/6</p> <p>49 ALLEGRO de CONCERT ded. à Mad^e Muller de Vienne. in A. Op. 46. 3/6</p> <p>50 THIRD BALLADE in A^b Op. 47. 4/6</p> <p>51 THIRTEENTH NOCTURNE in C min. Op. 48. 3/4 3/4</p> <p>52 FOURTEENTH NOCTURNE in F^b min. Op. 48. Bis. 3/4</p> <p>53 GRAND FANTASIA ded. à la Princesse de Sonzoo. in A^b Op. 49. 5/6</p> <p>54 "SOUVENIR de LA POLOGNE" 8th Set of Mazurkas. ded. to M^{rs} Henry Field of Bath. Op. 50. 4/6</p> <p>55 "THIRD IMPROMPTU" in G^b Op. 51. 3/4</p> <p>56 "FOURTH BALLADE" in F min. Op. 52. 4/4</p> <p>57 "EIGHTH POLONOISE" in A^b Op. 53. 3/6</p> <p>58 "FOURTH SCHERZO" in E. Op. 54. 5/4</p> <p>59 15th & 16th NOCTURNO, ded. to Miss J. W. Stirling. in F min. E^b Op. 55. 3/6</p> <p>60 "SOUVENIRS de LA POLOGNE" 9th Set of Mazurkas. ded. to Miss C. Liberty. Op. 56. 4/6</p> <p>61 "LA BERCEUSE" Andante. in D^b Op. 57. 2/6</p> <p>62 "SECOND GRAND SONATA" in B min. Op. 58. 10/8</p> <p>63 "SOUVENIRS de LA POLOGNE" 10th Set of Mazurkas. Op. 59. 4/4</p> <p>64 "CRACOW" Mazurka. in A min. Op. 59 bis. 2/4</p> <p>65 "BARGAROLLE" ded. à Madame la Baronne de Stockhausen. in Op. 60. 3/6</p> <p>66 "POLONAISE FANTASIE" in A^b Op. 61. 4/6</p> <p>67 "17th & 18th NOCTURNO, ded. à Mademoiselle Reckhönneritz. in Op. 62. 4/4</p> <p>68 "SOUVENIRS de LA POLOGNE" 11th Set of Mazurkas. Op. 63. 3/4</p>
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 .. Duet 1/6

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LES MURMURES de la SEINE.

N° 3 de

TROIS NOCTURNES Composés par FRED: CHOPIN.

Met. ♩ = 66.

Allegretto.

p Scherz.

leggieriss.

espress.

f

p

espress.

dolciss.

This musical score is for Chopin's "Murmures de la Seine, No. 3". It consists of six systems of piano music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various performance instructions and dynamic markings:

- System 1:** Features a "scherz." (scherzo) marking.
- System 2:** Features a "Loco." marking.
- System 3:** Features a "sostenuto." marking.
- System 4:** Features dynamic markings of *f*, *fz*, and *p*.
- System 5:** Features markings for "stretto.", "Cres.", and "e".
- System 6:** Features markings for "con forza.", "Rall?", and "Ped.".

The score includes numerous musical notations such as slurs, accents, and fingerings. There are also handwritten annotations in blue ink, including numbers like "1 3", "3 2 1", "3 14", and "5", and symbols like "X" and "+" scattered throughout the manuscript.

A Tempo.

Agitato.

5

The musical score consists of seven systems of piano music, each with a grand staff (treble and bass clefs). The piece is in G major and 3/4 time. The notation includes various dynamics such as *f*, *p*, *pp*, *ff*, *fz*, *riten.*, *smorz.*, and *Dim.*, as well as performance instructions like *Cres.* and *Agitato.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and expressive markings like accents and slurs. The piece concludes with a *smorz.* (ritardando) marking.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *f*, *Cres.*, *p*, and *ff*.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked with *p* and *Dim.* dynamics. The left hand maintains the eighth-note accompaniment. Dynamics include *p*, *Dim.*, *pp*, and *Cres.*.

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with *f* and *Dim.* dynamics. The left hand continues the eighth-note accompaniment. Dynamics include *f*, *Cres.*, and *ff*.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *p* and *smorz.* dynamics. The left hand continues the eighth-note accompaniment. Dynamics include *p*, *ff*, and *smorz.*

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *Tempo Primo.* and *A Tempo.* dynamics. The left hand continues the eighth-note accompaniment. Dynamics include *pp*, *Rall.*, *ff*, *p*, *poco Rall.*, and *scherz.*

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. Dynamics include *ff*.

7

Risoluto.
f con forza.

riten.
senza Tempo e legatiss?

gva
Dim.
** Ped.*

gva
Loco.
Adagio. legatiss?
Rall?
smorz. pp
Rall? ppp
Ped.