

No 66 OF
WESSEL & CO'S COMPLETE COLLECTION
 OF

the Compositions
 OF
FREDERIC CHOPIN

FOR THE

Piano Forte.

Solo & Duet

<p>№1 ADIEU à VARSOVIE. <i>Rondeau</i>, (edited by Antoniana) in C min. Op. 1. 4/4 46</p> <p>2 HOMMAGE à MOZART <i>Grandes Var. brill.</i> en LACI DAREM from Don Giovanni in B. Op. 2. 6/8</p> <p>3 LA GAITE. <i>Inte. et Polonoise brillante</i> in C. Op. 3. 4/4 6/</p> <p>4 LA POSIANA. <i>Rondeau à la Mazur.</i> 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/</p> <p>6 2nd Set of do. M. LISZT at Op. 7. 3/4 4/</p> <p>7 MURMURES de LA SEINE. 1st Set of Notturnos. his Concerto. Op. 8. 2/8 3/</p> <p>8 2nd Set of do. Op. 9. 2/8 3/</p> <p>9 DOUZE GRANDES ETUDES. <i>ded. to LISZT and MILLER, with add^d. finishing by I. FONTANA.</i> B⁴ Op. 10. 6/8 2</p> <p>10</p> <p>11 FIRST GRAND CONCERTO. <i>ded. to Kalkbrenner.</i> in E min. Op. 11. 4/8 5/</p> <p>12 FANTAISIE BRILLANTE. <i>sur des Airs Nationaux POLONIS</i> in D. Op. 13. 3/8 5/</p> <p>13 KRAKOWIAN. <i>Grand Rondeau de Concert.</i> in F. Op. 14. 6/8 4/</p> <p>14 LES ZEPHYRS. 3rd Set of Notturnos. in E. Op. 15. 3/8 4/</p> <p>15 RONDO ELEGANT. <i>ded. à M^{lle} Hartmann.</i> in E. Op. 16. 3/8 4/</p> <p>16 SOUVENIR de LA POLOGNE. 2nd Set of Mazurkas. in E. Op. 18. 3/4 4/</p> <p>17 INVITATION pour LA DANSE. <i>Grande Valse.</i> in A min. Op. 19. 4/4 5/</p> <p>18 SOUVENIR d'ANDALOUSIE. <i>Belere.</i> in E min. Op. 20. 3/8 4/</p> <p>19 LE BANQUET. 1st Scherzo. in E min. Op. 21. 1/4 4/</p> <p>20 SECOND GRAND CONCERTO. <i>ded. to M^{rs} Androssa</i> in F min. Op. 21. 1/4 4/</p> <p>21 GRANDE POLONOISE BRILLANTE. <i>precédée d'un Andante Spianato.</i> in E. Op. 22. 6/8 7/</p> <p>22 LA FAVORITE. <i>Ballade (ohne Worte)</i> in G min. Op. 23. 4/4 7/</p> <p>23 SOUVENIR de LA POLOGNE. 4th Set of Mazurkas. Op. 24. 3/8 4/</p> <p>24 DOUZE ETUDES. 3rd Set of Studies. Op. 25. 6/8 4/</p> <p>25 IDEM. 4th Set of Studies. Op. 25. 6/8 4/</p> <p>26 LES FAVORITES. <i>Deux Polonoises.</i> Op. 26. 4/4 4/</p> <p>27 LES PLAINIVES. 4th Set of Notturnos. Op. 27. 3/8 4/</p> <p>28 TWENTY FOUR GRAND PRELUDES. <i>through all keys 5th Set of Studies.</i> Op. 28. 6/8 4/</p> <p>29 IDEM. 6th Set of Studies. Op. 28. 6/8 4/</p> <p>30 FIRST IMPROMPTU in A. Op. 29. 3/8 3/8 4/</p> <p>31 SOUVENIR de LA POLOGNE. 5th Set of Mazurkas. Op. 30. 3/8 4/8 4/</p> <p>32 SECOND SCHERZO in B⁴ minor. Op. 31. 3/8 4/</p> <p>33 IL LAMENTO e LA CONSOLAZIONE. 5th Set of Notturnos. Op. 22. 3/4 4/</p> <p>34 SOUVENIR de LA POLOGNE. 6th Set of Mazurkas. <i>played by M. LISZT.</i> Op. 23. 3/8 4/</p>	<p>№ 35 TROIS GRANDES VALSES B⁴ 1 in A. Op. 34. 3/8 4/</p> <p>36 2 in A min. Op. 34. 3/8 4/</p> <p>37 3 in F. Op. 34. 3/8 4/</p> <p>38 GRANDE SONATE in D min. Op. 35. 6/8 4/</p> <p>39 SECOND IMPROMPTU in C. Op. 36. 3/8 4/</p> <p>40 LES SOUPIRS. 6th Set of Notturnos. Op. 37. 3/8 4/</p> <p>41 LA GRACIEUSE. 2nd Ballade. (ohne Worte) in F. Op. 38. 4/4 4/</p> <p>42 THIRD SCHERZO in C min. Op. 39. 4/4 4/</p> <p>43 LES FAVORITES. <i>Deux Polonoises. (Set 2)</i> Op. 40. 4/4 4/</p> <p>44 SOUVENIR de LA POLOGNE. 7th Set of Mazurkas. Op. 41. 3/8 4/</p> <p>45 GRANDE VALSE in A. Op. 42. 3/8 4/</p> <p>46 TARANTELLE in A³. Op. 43. 3/8 4/</p> <p>47 GRAND POLONOISE in F min. Op. 44. 4/4 4/</p> <p>48 PRELUDE in E. Op. 45. 2/8 4/</p> <p>49 ALLEGRO di CONCERTO. <i>ded. à Mad^e Malter de Vienne.</i> in A. Op. 46. 3/8 4/</p> <p>50 THIRD BALLADE in A. Op. 47. 4/8 4/</p> <p>51 THIRTEENTH NOCTURNE in C min. Op. 48. 3/8 4/</p> <p>52 FOURTEENTH NOCTURNE in F min. Op. 48. 3/8 4/</p> <p>53 GRAND FANTASIA. <i>ded. à la Princesse de Senze.</i> in A. Op. 49. 3/8 4/</p> <p>54 SOUVENIR de LA POLOGNE. 8th Set of Mazurkas. <i>ded. to M^{rs} Henry Field of Bath.</i> Op. 50. 3/8 4/</p> <p>55 THIRD IMPROMPTU in G. Op. 51. 3/8 4/</p> <p>56 FOURTH BALLADE in F min. Op. 52. 4/4 4/</p> <p>57 EIGHTH POLONOISE in A. Op. 53. 3/8 4/</p> <p>58 FOURTH SCHERZO in E. Op. 54. 3/8 4/</p> <p>59 ISSA. <i>1st Nocturno.</i> <i>ded. to Miss W. Stirling.</i> in E min. E. Op. 55. 3/8 4/</p> <p>60 SOUVENIRS de LA POLOGNE. 9th Set of Mazurkas. <i>ded. to Miss C. Moberly.</i> Op. 56. 4/4 4/</p> <p>61 LA BERCEUSE. <i>Andante.</i> in D. Op. 57. 2/8 4/</p> <p>62 SECOND GRAND SONATA in E min. Op. 58. 1/4 4/</p> <p>63 SOUVENIRS de LA POLOGNE. 10th Set of Mazurkas. Op. 59. 4/4 4/</p> <p>64 GRACOW. <i>Mazurka.</i> in A min. Op. 59. 4/4 4/</p> <p>65 BARGAROLLE. <i>ded. à Madame la Baronne de Stockhausen.</i> in Op. 60. 3/8 4/</p> <p>66 POLONAISE FANTASIE in A. Op. 61. 4/8 4/</p> <p>67 17th Scherzo. <i>ded. à Mademoiselle Reine Nicomitz.</i> in A. Op. 62. 4/4 4/</p> <p>68 SOUVENIRS de LA POLOGNE. 11th Set of Mazurkas. Op. 63. 3/8 4/</p> <p>69 DEUX VALSES. 1st in D. Op. 64. 4/4 4/</p> <p>70 OP. 172 in C min. Op. 64. 4/4 4/</p> <p>71 VALSE. 173 in A³ Op. 64. 4/4 4/</p>
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Ent. Sta. Holl.

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Price Solo 4/6 Duet

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N^o 66. POLONAISE FANTASIE. Op. 61.

ALLEGRO
MAESTOSO.

p *p* *8va* *loco.*

f *p* *8va* *loco.*

p *pp* *8va* *loco.*

p *loco.* *8va*

pp *rallent.* *a tempo giusto.* *f*

Ped. Ped. Ped. Ped. Ped.

*

*

*

*

3

3

(W & C^o N^o 6318)

M. V.

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

cres.
Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: *

ff
Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

fz dim. *fz p*
Ped: * Ped: * Ped: * Ped: *

p

Ped: * Ped: * Ped: * Ped: * Ped: *

p

Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: * Ped: *

sempre. p

Ped: * Ped: * Ped: *

p

Ped: * Ped: * Ped: *

cres.

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

fz p *cres.* *8va* *dim e poco*

Ped: * Ped: * Ped: *

loco. *ritenuto.* *in tempo.* *8va* *loco.* *p*

Ped: *fz p* Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: *

3

Ped: * Ped: * Ped: * Ped: * Ped: *

cres.

Ped: * Ped: * Ped: * Ped: *

agitato.
f

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

dolce.

* Ped: * Ped: * Ped: *

Musical notation for the first system, measures 1-4. The right hand features a melodic line with grace notes and slurs. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Musical notation for the second system, measures 5-8. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand continues with eighth-note accompaniment. Pedal markings are present below the bass staff.

Musical notation for the third system, measures 9-12. The right hand features a melodic line with a *tr* (trill) marking and a *loco.* (loco) marking. The left hand has a more complex accompaniment. Pedal markings are present below the bass staff.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with a *f* (forte) dynamic and a *cres.* (crescendo) marking. The left hand has a complex accompaniment. Pedal markings are present below the bass staff.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with a *cres.* (crescendo) marking. The left hand has a complex accompaniment. Pedal markings are present below the bass staff.

8^{va}

Ped: * Ped: * Ped: *

loco.

p

Ped: *

dim. *rallent.*

più lento.

pp

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

sempre piano e legato.

sostenuto.

Ped: * Ped: * Ped: * Ped: *

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various rhythmic values, including sixteenth notes and chords. Pedal markings are indicated by 'Ped:' followed by an asterisk (*). Performance instructions include 'sempre p', 'dim', and 'ten.'.

p
Ped: * Ped: * Ped: * Ped: *

cres. *dim.*
Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: *

pp *tr*
Ped: * Ped: *poco.*

a... poco *hr* *cres.* *simile* *hr* *fz*

Ped: *

fz p *dim.*

Ped: * Ped: * Ped: *

fp *dim.*

Ped: * Ped: Ped: * Ped:

pp

Ped: * Ped: * Ped: * Ped: *

rallent.

Ped: * Ped: *

poco a poco *Cres...*
6

Cres... *Ped.* * *

Cres... *Ped.*

Cres... *Ped.* * *

Cres... *Ped.* * *Ped.* * *Ped.* *

Ped: * Ped: * Ped: *

Ped: *

Ped: *

Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: *

sempre *ff*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

* Ped. *

Ped. *

* Ped. *

* Ped. *

* Ped. *

* Ped. *

* Ped. *

* Ped. *

* Ped. *

8^{va}

accel.

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

loco.

fz p

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

fz p

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

dim.

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

pp

ritenuto.

ff

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

The letters before each piece denote the degree of difficulty—A, difficult—B, middling—C, easy—D, very easy.

PIANO SOLO. C-BEETHOVEN, Two Preludes in all the 12 major keys... C-ROBERT SCHUMANN, Rondos... C-BERTINI, Deux petits Rondeaux... C-BURGMULLER, 'Sonnenschein'...

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