No 57 OF

WESSEL & Co's COMPLETE COLLECTION OF the Compositions OF FREDERIC CHOPIN FOR THE Piano Forte

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31	"SOUVENIR de LA POLOGNE" 5th Set of Mazurkas		Op. 30.	3/6
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34	"SOUVENIR de LA POLOGNE" 6th Set of Mazurkas (played by M. LISZT.)		Op. 33.	4/6
No 35	TROIS GRANDES VALSES	B♭ 1 in A♭	Op. 34.	3/6
36	" 2 in A min.		Op. 34.	3/
37	" 3 in F.		Op. 34.	3/
38	GRANDE SONATE	in D♭ min.	Op. 35.	6/
39	SECOND IMPROMPTU	in F♯	Op. 36.	3/
40	"LES SOUPIRS" 6th Set of Nocturnos		Op. 37.	3/
41	"LA GRACIEUSE" 2de Ballade (ohne Worte)	in F.	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.	3/6
45	GRANDE VALSE	in A♭	Op. 42.	3/
46	TARANTELLE	in A♭	Op. 43.	3/6
47	GRAND POLONOISE	in F♯ min.	Op. 44.	4/-
48	PRELUDE	in E.	Op. 45.	2/6
49	ALLEGRO de CONCERT dedié à Mad.e Muller de Vienne.	in A	Op. 46.	5/6
50	THIRD BALLADE	in A♭	Op. 47.	4/6
51	THIRTEENTH NOCTURNE	in C min.	Op. 48.	3/-
52	FOURTEENTH NOCTURNE	in F♯ min.	Op. 48 Bis.	3/-
53	GRAND FANTASIA dediée à la Princesse de Senzzo.	in A♭	Op. 49.	5/6
54	SOUVENIR de LA POLOGNE 8th Set of Mazurkas. ded. to Mr Henry Field of Bath.		Op. 50.	4/6
55	"THIRD IMPROMPTU"	in G♭	Op. 51.	3/
56	"FOURTH BALLADE"	in F min.	Op. 52.	4/
57	"EIGHTH POLONOISE"	in A♭	Op. 53.	3/6
58	"FOURTH SCHERZO"	in E.	Op. 54.	5/-
59	15TH & 16TH NOCTURNO. ded. to Miss J.W. Stirling.	in F min. E♭	Op. 55.	3/6
60	"SOUVENIRS de LA POLOGNE" 9th Set of Mazurkas ded. to Miss C. Maberly.		Op. 56.	4/6
61	"LA BERCEUSE" Andante	in D♭	Op. 57.	3/6
62	"SECOND GRAND SONATA"	in B min.	Op. 58.	10/-
63	"SOUVENIRS de LA POLOGNE" 10th Set of Mazurkas.		Op. 59.	4/-
64	"CRACOW" Mazurka	in A min.	Op. 59 Bis.	2/-
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67	17TH & 18TH NOCTURNO. ded. à Mademoiselle R. de Könneritz.		Op. 62.	4/-
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69	DEUX VALSES	No 1. in D♭	Op. 64 ea.	2/
70	Do	No 2. in C♯ min.		
71	3e VALSE	No 3. in A♭		

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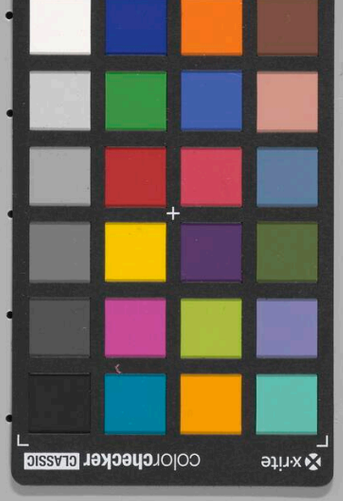
WESSEL & Co. Importers and Publishers of FOREIGN MUSIC.

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

No 229, Regent Street. Corner of Hanover Street. [po 1860]

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WESSEL & Co.'s SERIES OF GERMAN SONGS, (THIRD LIST. No. 274 to 500.)

229, REGENT STREET, CORNER OF HANOVER STREET.

The letters before the numbers denote the "highest" note in the Songs. The asterisk after the letter stands for "sharp."

GERMAN SONGS.

VOICE and PIANO, (continued from Pages F and R.)

SPOHR (Louis), Nos. 274 to 278, Five Songs, **Op. 103**:—

f — 274. "*A bird sat on an alder bough*," (Bird and Maiden) 2 6
g — 275. "*Be still my heart*," (Sei still, mein Herz) 3 0
d — 276. "*All is quiet*," (Cradle Song) 2 6
f♭ — 277. "*When silent grief oppresses*," (Silent sorrow.—Das heimliche Lied) 2 6
f♯ — 278. "*Wake up, Love*," (Wach auf) 2 6

MENDELSSOHN-BARTHOLDY, Six Songs, ded. to Miss Dolby, **Op. 57**:—

c — 279. "*Echo answers*," (Alt-Deutsches Lied) 2 0
g — 280. "*O! winter, cruel winter*," (Shepherd's Song) 2 0
g♯ — 281. "*Oh, what means this soft emotion?*" (**Zuleika**) 3 0
g — 282. "*Or all the pretty darlings*," (Rheinisches Volkslied) 2 0
f♯ — 283. "*When through the Pizzazza*," (Venetianisches Gondellied) 2 0
g — 284. "*Floating rides a soft and balmy breeze*," (Reiselied) 3 0

MOLIQUE (B.) Second Set of Six Songs, **Op. 23**:—

f♯ — 285. "*The world is so fair*," (Ermunterung) 2 6
f♯ — 286. "*To thee, to thee*," (Zu dir, zu dir!) 2 0
f♯ — 287. "*I come, my love, to thee*," (Zur Stunde) 2 0
f♯ — 288. "*Question not*," (Frage nicht) 2 6
f♯ — 289. "*It is ordained by Heav'n's decree*," (Alt-Deutsch) 2 0
f♯ — 290. "*Ah! why so distant?*" (Warum so ferne?) 2 6

MOLIQUE (B.) Third Set of Six Songs, **Op. 25**:—

d♯ — 291. "*Mother and daughter*," (Mutter und Tochter) 2 0
g — 292. "*I look round the world*," (Sehnsucht) 2 6
f♯ — 293. "*Cottage fair*," (Hüttlein) 2 0
f — 294. "*Faith, Hope, and Love*," (Der Glaube erhellet) 2 0
f♯ — 295. "*Oh! still my heart's fond beating*," (O stille dies Verlangen) 2 6
f♯ — 296. "*Come, dearest, come*," written by **Prince Albert** 2 0
f♯ — 297. **CURSCHMANN**. "*Streamlet, cease thy constant flow*," (She is mine,) "Bächlein lass dein Rauschen sein" 2 0
d♯ — 298. **KUCKEN**. "*Thy name I whisper*," (Immortelle) 1 6
g — 299. **KREUTZER** (C.) "*In yonder valley*," (Das Mühlrad, Op. 72.) 2 6
g♯ — 300. **OBERTHUR**. "*To distant lands I long to go*," (Heimweh) 2 0
f — 301. ——— "*The moon is gleaming*," (Verlorne Blumen) 2 6
f — 302. ——— "*More exquisite still*," Lied 3 0
f — 303. ——— "*See the mariner returning*," (Der Matrose) 2 6
e — 304. **KUCKEN**. "*Thou art a lovely flower*," for Contralto or Mezzo Soprano 1 6
g — 305. ——— "*Go, bird*," (Flieg' Vöglein) 2 0
f♯ — 306. **CURSCHMANN**. "*Blest retreat*," (Hüttelein fein) 2 0
g — 307. **KUCKEN**. "*In yonder forest darkling*," (Da drüben) 2 0
a — 308. ——— "*Friendly is thine air*," (Gretelein) 2 6
f — 309. **LINDPAINTNER**. "*With sword at rest*," (Standard bearer.—Fahnenwacht) ..... in D flat 2 6
g — 310. **SPEYER**. "*My heart's on the Rhine*," (Rheinsehnsucht) ..... in A flat 2 6
e — 311. **PROCH**. "*Words can ne'er express the feeling*," (Stilles Glück) 2 0
a — 312. **KUCKEN**. "*At even hour I love to stray*," (Lauf der Welt) 2 0
f — 313. **BEETHOVEN**. "*Dr. Funnystick's Travels*," (Comic Song) 1 0
f — 314. **SPEYER**. "*Farewell, and think of me*," (Sängers Abschied) 3 0
d♭ — 315. **KUCKEN**. "*Oh! were I but a moonbeam gay*," (O wär ich doch des Mondes Licht-Herzenswünsche) 2 0
d — 316. **KREBS**. "*Loving I think of thee*," (An Adelheid) 2 0
g — 317. **KUCKEN**. "*Even is fading*," (Schlummerlied) 2 0
g♯ — 318. **PROCH**. "*Question not*," (Frage nicht) 2 6
f — 319. **LORTZING**. "*In childhood I dallied*," (Sonst spielt ich mit) 2 0
f — 320. **MARSCHNER**. "*An old man, grief had sorely faded*," (Es setzte brummend sich der Alte) 2 6
e — 321. **SCHUBERT** (Franc). "*Ah! from out this vale's recesses*," (Sehnsucht von Schiller) 3 0
g♯ — 322. **HENSELT** (A.) "*Bear me, ye swift rolling waters*," (Das ferne Land) 2 0
a — 323. **KUCKEN**. "*Who hovers near my lattice now*," (Herein!) 3 0
f — 324. ——— "*Oh! were thou mine*," (Wenn du wärst mein eigen) 2 0
f — 325. **TOMASCHEK**. "*Hark! there sings a Nightingale*," (Bohemian Song) 2 0
d♭ — 326. **SCHUBERT**. "*As o'er the Alps he ranges*," (Der Alpenjäger) 2 6
e — 327. **KUCKEN**. "*My harp now lies broken*," (the Maid of Judah) 2 6
g — 328. **PROCH**. "*Within the groves*," (Sänger und Wanderer) 2 6
f — 329. ——— "*Mother, give, oh give thy blessing*," (Die Braut am Grabe ihrer Mutter) 2 0
a — 330. **KUCKEN**. "*My heart! canst tell me?*" (Mein Herz ich will dich fragen) ..... for one or two voices 2 6

MOLIQUE (B.) Fourth Set of Six Songs, **Op. 29**:—

— 331. "*The cruel Ocean*," (Das böse Meer) 2 6
f♯ — 332. "*Ocean, 'neath thy foam*," (Nimm mich auf, o Fluth) 2 0
g — 333. "*Come all ye glad and free*," (Kommt herbei) 3 0
Sung by Mlle. Graumann, Miss Steele, &c.
g — 334. "*The woodland is drear*," (Sonst und jetzt) 3 0
g — 335. "*Return to me*," (Die Verlassene) 2 6
f♯ — 336. "*Beneath the linden's shadow*" (Die Zufriedene) 2 0
f♯ — 337. **SCHUBERT** (F.) "*Oh! leave th' inconstant water*," (Das Fischermädchen) 2 0
f — 338. ——— "*The Spring's mild breezes*," (Frühlingsglaube) 2 0
g — 339. **KUCKEN**. "*Ave Maria*," ded. to Miss Masson 2 6

FESCA (Alexander), Six Songs, **Op. 32**, expressly written for Wessel & Co's. Series of German Songs:—

g — 340. "*I am but a lowly flower*," (Ich bin eine Glockenblume) 2 0
g — 341. "*O calm my heart's wild beating*," (O stille dies Verlangen) 3 0
d♯ — 342. "*Whence flows this tear*," (Die einsame Thräne) 1 6
g♯ — 343. "*What lures thy steps*," (Das Mädchen am Fenster) 2 6
e♭ — 344. "*Oh, might but my pangs*," Lied, von Heine 2 0
f♯ — 345. "*Return to me*," (Die Verlassene) 2 6
f — 346. **SPEYER**. "*To no one have I expressed it*," (Die Stille, Op. 46) 2 0
g — 347. **ERNST** (H. W.) "*The Sea*," Original Ballad, (Der Fischer) 2 6
g♯ — 348. **BEETHOVEN**. "*Pure as sweet violets blooming*," (Du!) the Adagio of the Septett, Op. 20 ..... 2 6
f — 349. **KUCKEN**. "*A lamb so spotless white*," (Lieb Annchen) 2 0
f — 350. ——— "*Heart, why thus with restless pining*," (Treue im Wechsel) 2 0
g — 351. ——— "*Beneath the bow'r*," (Ich denke dein) Duet for Two Voices 2 6
f — 352. ——— "*Lonely? Lonely?*" (Lied in der Fremde) 2 0
f♯ — 353. ——— "*Had I but wings to fly*," (Sehnsucht) 2 0
g♯ — 354. **TOMASCHEK**. "*How oft on the mountain yonder*," (Göthe's Schäfers Klagelied) 2 0

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a — 355. **KALLIWODA**. "*The mountaineer's home*," (Zur Heimath) ..... Op. 122 2 6
e — 356. **GOLLMICK** (Adolph). "*The world is fair*," (Wanderlust) 2 0
e — 357. ——— "*Could'st thou be mine?*" (Ach wärst du mein) 2 0
d♯ — 358. ——— "*Fare thee well*," (Lebewohl) 2 6
f — 359. **PROCH**. "*Affection's remembrance*," (Thou ring on my finger) 2 0
d — 360. **TOMASCHEK**. "*Now again o'er grove and mead*," (An den Mond) 2 0

*** Second Edition, transposed into F, a third lower.

f — 361. **PROCH**. "*Oh! wherefore mourn the love that's dead*," (Liebesend) ..... Op. 73 2 6
f — 362. ——— "*With bounding heart and joyous look*," (Wiedersehn) 2 0
g — 363. **KREBS**. "*How welcome the sweet month of May*," (Maified) for two voices 3 0
e — 364. **REISSIGER** (C. G.) "*Towards my home each thought is flying*," (Home. Heimweh), No. 5 of Pischek's Songs 2 0
g — 365. ——— "*In the sunny south 'tis lying*," (Zigeunerbube), No. 6 of Pischek's Songs 2 6

REISSIGER (C. G.) two Duettinos, viz.:—

g♯ — 366. "*I feel as if long years had bound us*," (Wohin?) 2 0
g — 367. "*The Spring's blue eyes*," (Frühlingslied) 3 0
g — 368. **KUCKEN**. "*Bird fly from hence*," (Vöglein mein Bote) 2 6
g — 369. ——— "*The Swallows, aye, the Swallows*," (Abschied der Schwalben), Duet for two Sopranos .. Op. 8 3 0
g — 370. ——— "*Onward, thro' the waters*," (Barcarolle, Treibe, treibe), for two Sopranos ..... Op. 15 2 6
g♯ — 371. **LOEWE** (Ch.) "*Away, away, the open air*," (Hinaus, hinauf, hinab) 2 6
g — 372. **MARSCHNER**. "*They say a kiss is but a joke*," (Der Kuss) 2 0
f♯ — 373. **MENDELSSOHN-BARTHOLDY**. Op. 8. "*Hear we not the loveliest voices?*" (Mayenlied) 1 6
g — 374. ——— "*The swallows bring the welcome spring*," (Anderes Maienlied—Die Schwalbe fliegt) 2 6
e — 375. ——— "*Our daily toil is over now*," (Abendlied) .. 1 0

GADE (N. W., pupil of Mendelssohn), Eight Duettinos for two Sopranos, **Op. 9.** No. 376 to 383:

f♯ — 376. "*Lightly borne on music's wings*," (Frühlingsgruss) 1 0
g♯ — 377. "*Good evening, dearest moon, to ther*," (Abendreihn) 2 6
g — 378. "*My heart's in the Highlands*," (Burns) 1 6
e — 379. '*Through fields and halls of learning*," (Reiselied) 1 6
g — 380. "*The rosebud on the heather*," (Heidenröslein, von Göthe) 1 6
f♯ — 381. "*Jasmine twin'd with gilly flower*," (Spanisches Lied) .. 2 6
g♯ — 382. "*The gipsy girl*," (Das Zigeuner Mädchen) 1 6
g — 383. "*The delight of May*," (Maifeier) 1 6
e — 384. **KREBS**. "*Oh! wert thou in the cauld blast*," (Lieb Annchen über alles, von Burns) 2 0

KALLIWODA, Three German Songs.

e — 385. "*Near my loved one*," (Augensprache) 1 6
f — 386. "*The night is mild*," (Nachtblick) 1 6
f — 387. "*A rose above the rock has blown*," (Die einsame Rose) .. 2 0
g — 388. **PROCH**. "*Heavenly tapers burning brightly*," (Unter den Sternen) 2 6
g — 389. **MILLER** (Adolph). "*Ye eyes of azure*," (Ihr blauen Augen) 3 0
g — 390. **WEBER** (C. M. von). "*Upon this heart to fold*," (original Gesang Duet) 2 6

GERMAN HOSPITAL (Contributions to the), Original Songs, engraved from the MS., Nos. 391, &c.

g — 391. **KROFF** (J. H.) "*My faith is in him*," (Ich glaube an Ihn) 2 0
e — 392. **SPOHR**. "*Every where, far and near*," (Sehnsucht) 1 6
e — 393. **HAUPTMANN**. "*Know ye the land?*" (Kennst du das Land?) 2 6
e — 394. **HILLER**. "*Amid the lowlands*," (Mein Mädchen wohnt) 1 6
f — 395. **SPEYER**. "*Dry not up, tears of a love ne'er ending*," (Wonne der Wehmuth) 1 6
c — 396. **SCHUMANN** (Robert). "*Mine eye is sad*," (Mein Aug' ist trüb) 1 6
g — 397. **MUHLENFELDT**. "*Stars that shine from Heaven*," (Sternlein in der Höhe) 2 0
r — 398. **SPEYER**. "*See the mourner*," (Sieh den Leidenden) 2 0
f♯ — 399. **SCHÆDEL** (Bernh). "*What joy amid the woods*," (Kein bess're Lust) 1 6
e — 400. **LINDPAINTNER**. "*Why weep'st thou?*" (Der arme Knabe) 1 6
f — 401. **KREUTZER** (C.) "*Know'st thou the heart?*" (Kennst du es wohl?) 1 6
f — 404. **SCHÆDEL** (B.) "*When grief our heart is swelling*," (Gar tröstlich kommt geronnen) 2 6
g — 405. **ECKERT** (Carl). "*What hear I stir?*" (Im Walde) .. 2 0
g — 406. **DORN** (H.) "*Question and answer*," (Frage und Antwort) 2 6
f — 407. **BLAHETKA**. "*How oft in the moonshine?*" (Abendwehmuth von Matthieson) 2 0
f — 408. **SCHUMANN** (Clara Wieck). "*O thou, my star*," (Mein Stern) 2 0
a — 409. **LACHNER** (V.) "*Homewards haste the minstrels gaily*," (Heimwärts) 2 0
e — 410. **REISSIGER** (C. G.) "*Oh, what avails a breaking heart?*" (Leb' wohl) 2 6
f — 423. **LOEWE** (Dr. Charles). "*Sweet rose that grow'st o'er her tomb*," (Die Grabrose) 2 0
f — 424. **KREUTZER** (C.) "*The village bell*," (Das Glöcklein) 2 6
d♯ — 425. **NICOLAI** (Otto). "*Still to languish amidst joy*," (Liebesdrang) 2 0
f♯ — 426. **SCHULZ** (Edw.) "*I went to wander*," (Ich ging im Walde) 1 6

*** *The foregoing Songs, from No. 391, were engraved at the expense of Wessel & Co., and presented by them to the* German Hospital, *on the occasion of the first Fancy Fair, held in aid of the funds of that Institution.*

e — 402. **GOLLMICK** (A.) "*Wherefore, wherefore, should I lonely be?*" (Sehnsucht) 2 6
e — 403. **OBERTHUR**. "*My love is like a damask rose*," (Meine Lieb' ist eine rothe Ros') 2 0

ROSENHAIN (Jacques), Six German Songs, **Op. 40.**

f♯ — 411. "*What sings the bird?*" (Wanderlied) 1 6
g — 412. "*The wanderer naught of sorrow knows*," (Im Winde) .. 2 0
g — 413. "*Oh! wherefore are the roses so pale?*" (Warum sind denn die Rosen so blass) 3 0
g — 414. "*Within the dim horizon*," (Am fernen Horizonte) 2 0
f♯ — 415. "*As wrapt in grief's sad dreaming*," (Ich stand in dunklen Traümen) 1 0
f♯ — 416. "*In winter's snowy weather*," (Erstarrung) 2 6

MOLIQUE (B.) Fifth Set of Six Songs, **Op. 34.**

g♯ — 417. "*Oh! were my soul a melody*," (Wär meine Seele) 2 0
g — 418. "*Oh! were my belov'd one dead*," (Romanze) 2 6
f — 419. "*The pinks, my garden perfuming*," (In meinem Garten) 2 0
a — 420. "*The spring is green*," (Frühlingswonne) 2 6
g♯ — 421. "*The leaves are rustling*." (Sei still!) 2 0
f♯ — 427. **FLOTOW**. "*Home's sweet voices*," (Heimweh) 2 0
d — 428. **KUCKEN**. "*I'll stand, my love, thy door beside*," (Moorish Serenade—Maurisches Ständchen) 2 6
g — 429. **MEYERBEER**. "*Oh! lovely, lovely maiden*," (Das Fischer Mädchen) 1
f♯ — 430. **SPEYER**. "*The Trumpeter*," (Der Trompeter) 2 6
g♯ — 431. **OBERTHUR**. "*Presentiment*," (Ahnung) 2 6

MENDELSSOHN-BARTHOLDY, Nos. 432 to 443, a set of Twelve German Lieder, entitled:

"The Youth and Maiden."

g♯ — 432. "*Can it be? 'neath the bower*," (Frage) 1 0
f♯ — 433. "*Know'st thou not the ardent feeling?*" (Geständniss) 2 0
f♯ — 434. "*She carried a falcon*," (Wartend) 1 6
g — 435. "*Ye flowers whom spring rejoices*," (Im Frühling) 2 6
f♯ — 436. "*Ah! how fast the days are flying*," (Im Herbst) 2 0
c — 437. "*Swift glides the skiff*," (Scheidend) 2 0
f♯ — 438. "*Now the festive sounds are dying*," (Sehnsucht) 1 6
d♯ — 439. "*The Spring's sweet breezes*," (Frühlingsglaube) 2 0
f — 440. "*To distant lands I'll rove*," (Ferne) 1 0
g — 441. "*Oh, did but the flowers*," (Verlust) 1 6
f — 442. "*Lord, to thee, will I betake me*," (Entsagung) 1 6
e — 443. "*Within the convent garden*," (Die Nonne) 2 6

MENDELSSOHN-BARTHOLDY, Six Lieder, **Op. 19.**

f♯ — 444. "*Song of Spring*," (Frühlingslied) 1 0
f — 445. "**The first Violet**," (Das erste Veilchen) 1 6
f♯ — 446. "*Greeting*," (Gruss) 1 0
a — 447. "*New Love*," (Neue Liebe) 2 0
g — 448. "*Winter Song*," (Winterlied) 2 0
g♯ — 449. "*Traveller's Song*," (Reiselied) 2 6

MARSCHNER (Dr. Heinr.) Three Lieder, **Op. 143.**

Expressly written for Wessel & Co's. Series.

g — 450. "*The rose and the rosemary*," (Sonst liebt' ich die Rose) 2 0
g — 451. "*They stopped me at the gate*," (Sie hielten mich an am Thore) 2 0
f — 452. "*Birdlet in the wood*," (Das Vöglein hat ein) 2 0
f — 453. **SPEYER**. "*The Students and Maidens*," (Die drei Liebchen) 3 0
d — 454. **SCHUBERT** (F.) "*Ye flow'rets that to me she gave*," (Trockne Blumen) 2 0
g — 455. ——— "*I do not ask the flowers*," (Der Neugierige) 2 0
g — 456. ——— "*When my tender heart with love's oppress*," (Der Müller und der Bach) 2 0

*** *The above three beautiful Songs were first introduced by* **Herr Stigelli** *at Her Majesty's Concert, Buckingham Palace, and subsequently at the Hanover Square Rooms.*

MDLLE. NANCY WESSEL'S ALBUM. Twelve German Songs, **(Nos. 457 to 468.)**

g♯ — 457. **ABT**. "*When the swallows fly towards home*," (Agathe) for Soprano 2 0
e — 458. **BEETHOVEN**. "*Where blooms the flower*," (Das Geheimniss), and "*Oh! think of me*" 2 0
f — 459. **ABT**. "*Ah! do I love thee?*" (Irene) 2 0
e — 460. **LACHNER** (J.) "*When in the dark midnight*," (Ueberall du) 3 0
g — 461. **TRUHN**. "*Thou art gone far, far away*," (Scheiden und Leiden) 3 0
e — 462. **VOSS** (Charl.) "*True happiness*," (Das wahre Glück) 2 6
g♯ — 463. **KUCKEN**. "*Ah! can I tell thee what I feel?*" (Ach, kann ich's sagen) 2 6
g — 464. ——— "*A beauteous rose lay drooping*," (Die Rose) 2 0
f — 465. **HUTH** (F. of Berlin). (Das Hindumädchen)
f — 466. **SCHUBERT** (F.) "*Lullaby*," (Es mahnt der Wald)
f — 467. **KUCKEN**. " ," (Wenn sich zwei Herzen scheiden) .....
g — 468. **BAUMANN** (Alexander). " for one or two voices, (Der Fischerinn Wiegenlied) Op. 11, (Diabelli) .....

*** *The above Twelve Songs are very effective in the drawing room.*

f — 469. **ESSER**. "*A pearl is my love*," (Mein Engel) Introduced by Herr Stigelli 2 6
f♯ — 470. **WEBER** (C. M. von). "*Heart, my heart, ah! why so mournful*," (Herz, mein Herz) by Miss Yarnold 2 0
g — 471. **KREIPL** (J.) "*When May breezes whisper*," (Maiüfterl) 2 6
g — 472. **GUMBERT**. "*Sweet eyes*," (In den Augen liegt das Herz) 2 6
g♯ — 473. **KUCKEN**. "'*Tis but in vain*," ('swird da nichts draus) 2 0
g — 474. **SPAETH**. "*At my dear home, 'tis so fair*," (Heimath) 2 0
f♯ — 475. **KELLER** (C.) "*On I roam in pleasing sadness*," (Wann kehrst du mir wieder) 2 0

*** Author of the popular song, "*Land of my dearest happiest feelings.*"

g — 476. **ABT**. "*How fair art thou*," (Louise) 2 6
a — 477. **FESCA**. "*My belov'd one's fairy-like form*," (Der Wanderer) 2 6
g — 478. ——— "*To an absent lady-love*," (An die Entfernte) 3 0
g — 479. **CURSCHMANN**. "*Shakespeare's morning salute*," (Hark! the lark) 2 0
g♯ — 480. **REISSIGER**. "*In my heart is a form*," (Mein Reichthum) 2 0
f♯ — 481. **KULLAK** (Dr. Theodor). "*I know a pearly fountain*," (Ihr Auge) 2 6
g — 482. **FESCA**. "*Circled round with jasmine spray*," (Ständchen—Serenade) 2 6
g — 483. **GUMBERT**. "*What! do I love thee?*" (Ob ich dich liebe?) 2 6
g — 484. ——— "*My father's home*," (Das theure Vaterhaus) 2 6
f — 485. **OBERTHUR**. "*My heart's in the highlands*," (Burns) 3 0
e — 486. ——— "*The tear*," (Die Thräne) 1 6
d — 487. **MULLER** (C. F. W.) "*Nay, dearest, I will not deceive thee*," (Der Flüchtling) 3 0
d♯ — 488. ——— "*Fair the wind*," (Corsarenlied) 3 0
f♯ — 489. **ECKERT** (Carl.) "*My pretty fisher maiden*," (Du schönes Fischermädchen) 2 0
d♯ — 490. **KUCKEN**. "*My bonnie Mary*," (Departure—Abschied) 3 0
e — 491. **ABT**. "*In the eyes lies the heart*," (In den Augen liegt das Herz) 2 0
e — 492. ——— "*When the swallows fly towards home*," (Agathe), for Mezzo-Soprano or Contralto (key of A.) 2 6
g♯ — 493. **CURSCHMANN**. "*There blooms on Lindahaide*," (Huldhilda) 3 0
g — 494. ——— "*Welcome be thou, light of nature*," (Willkommen) 2 0
d — 495. **KUCKEN**. "*I fix on her my fervent ease*," (Warum?) 1 6
g♯ — 496. ——— "*This wonder-teeming month of May*," (Im Mai) 3 0
g — 497. ——— "*The roses cheered me on my way*," (Rückkehr) 2 0
a — 498. **LACHNER** (F.) "*Thou askest whether I love thee?*" (Fragen) 2 6
g — 499. **GUMBERT**. "*Since I am doomed*," (Weil ich nicht anders kann) 2 0
g♯ — 500. ——— "*Blue eyes*," (Die Aeuglein) 2 6

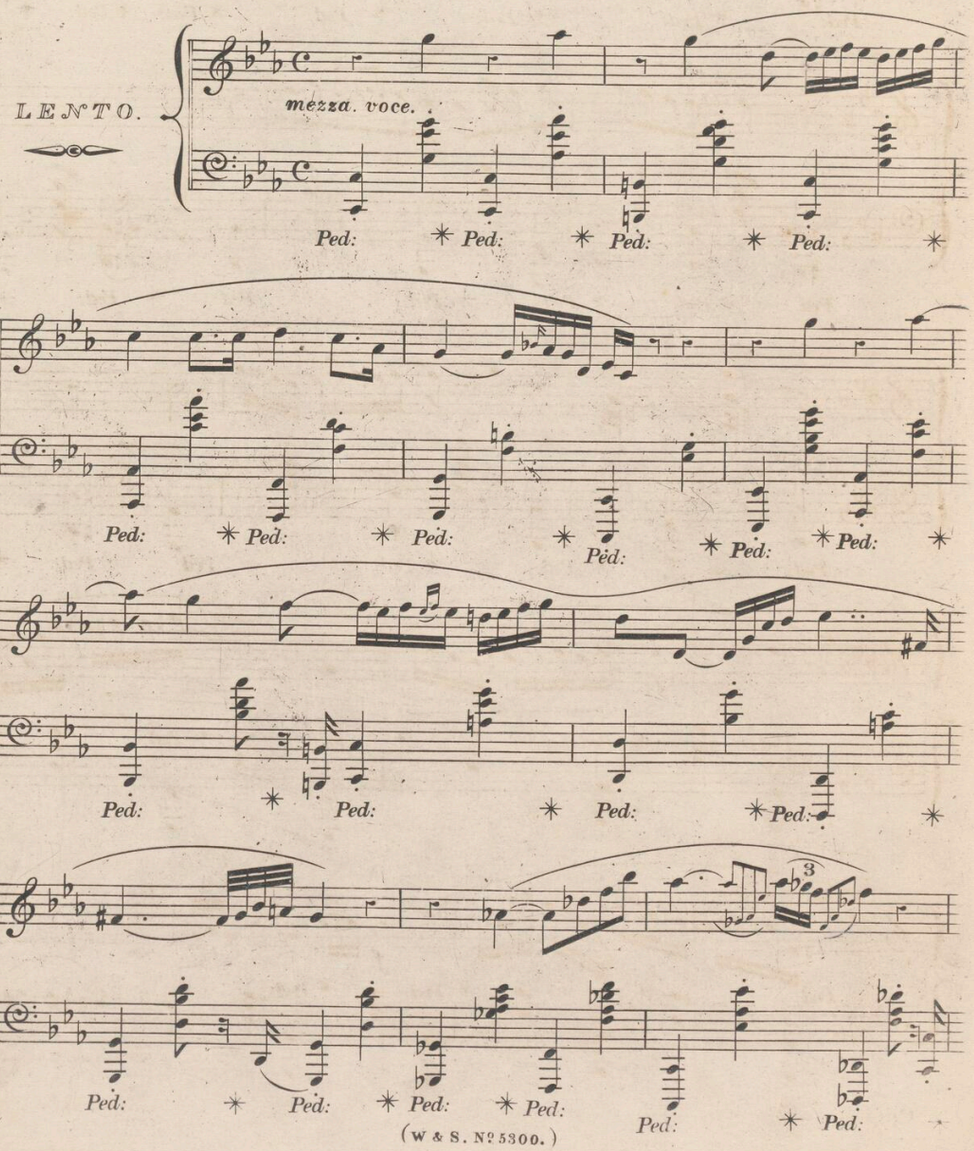


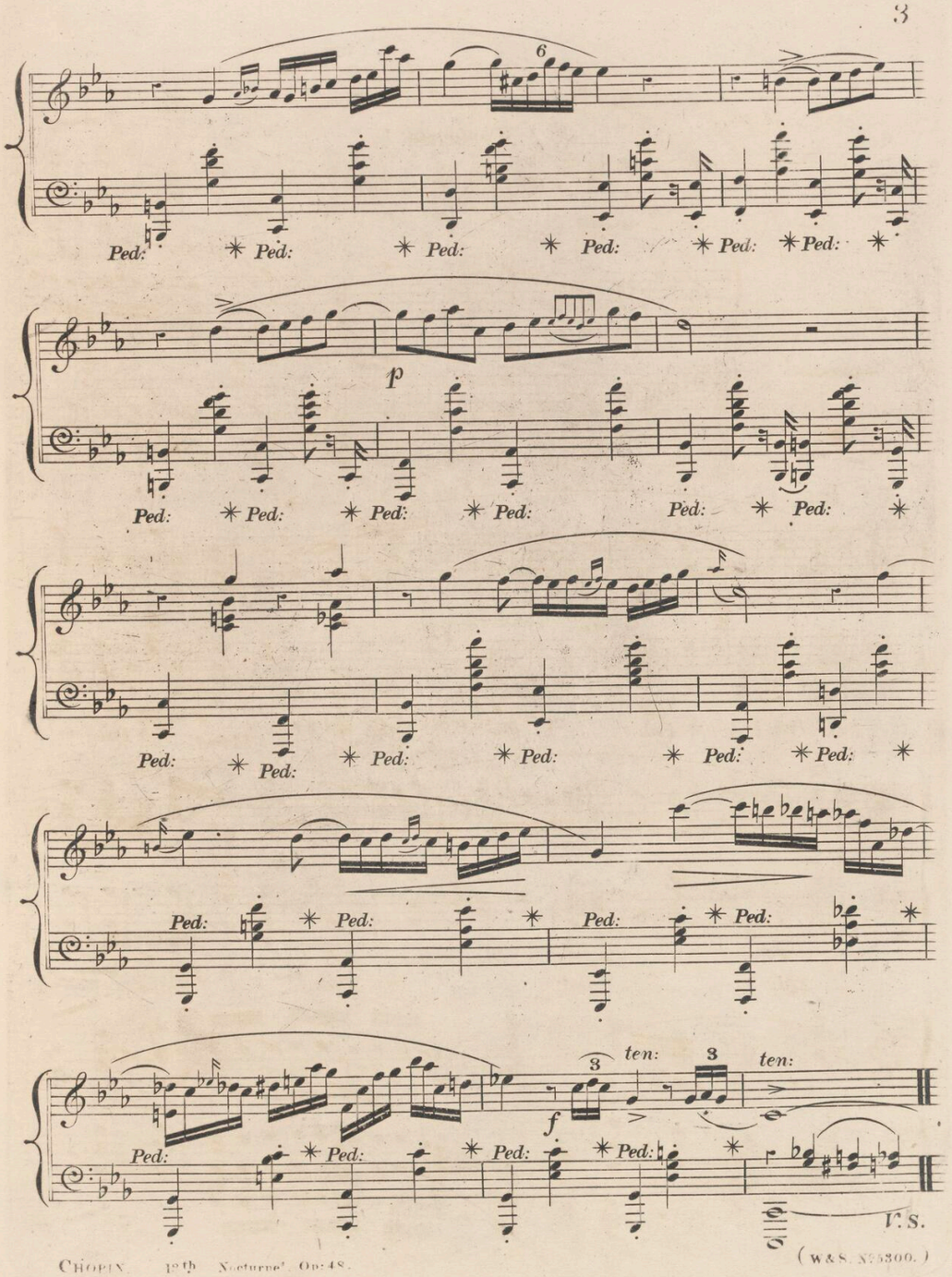
THIRTEENTH NOCTURNE

Composed by

FREDERIC CHOPIN.

OP: 48.




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Poco più Lento.

Sotto Voce.

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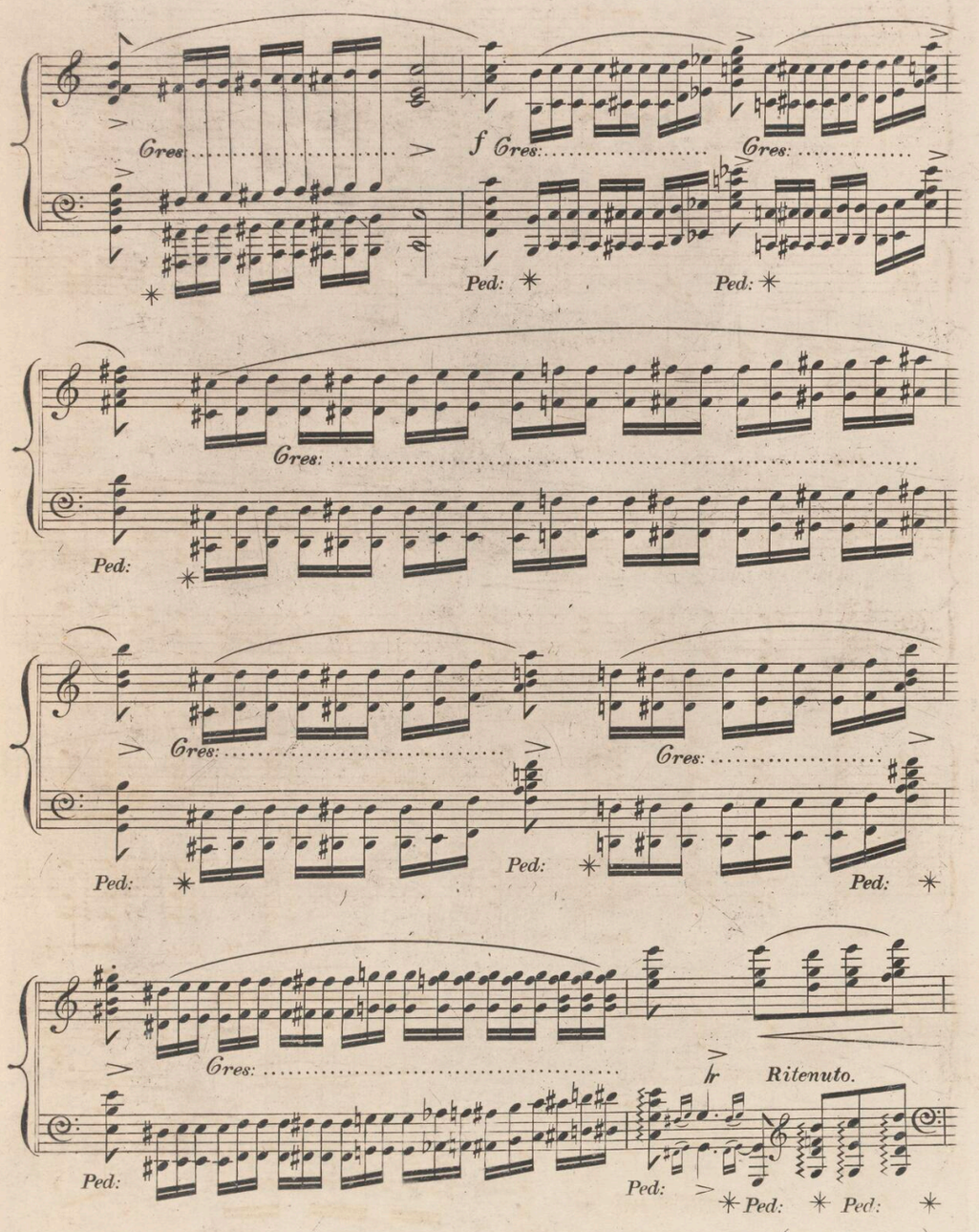
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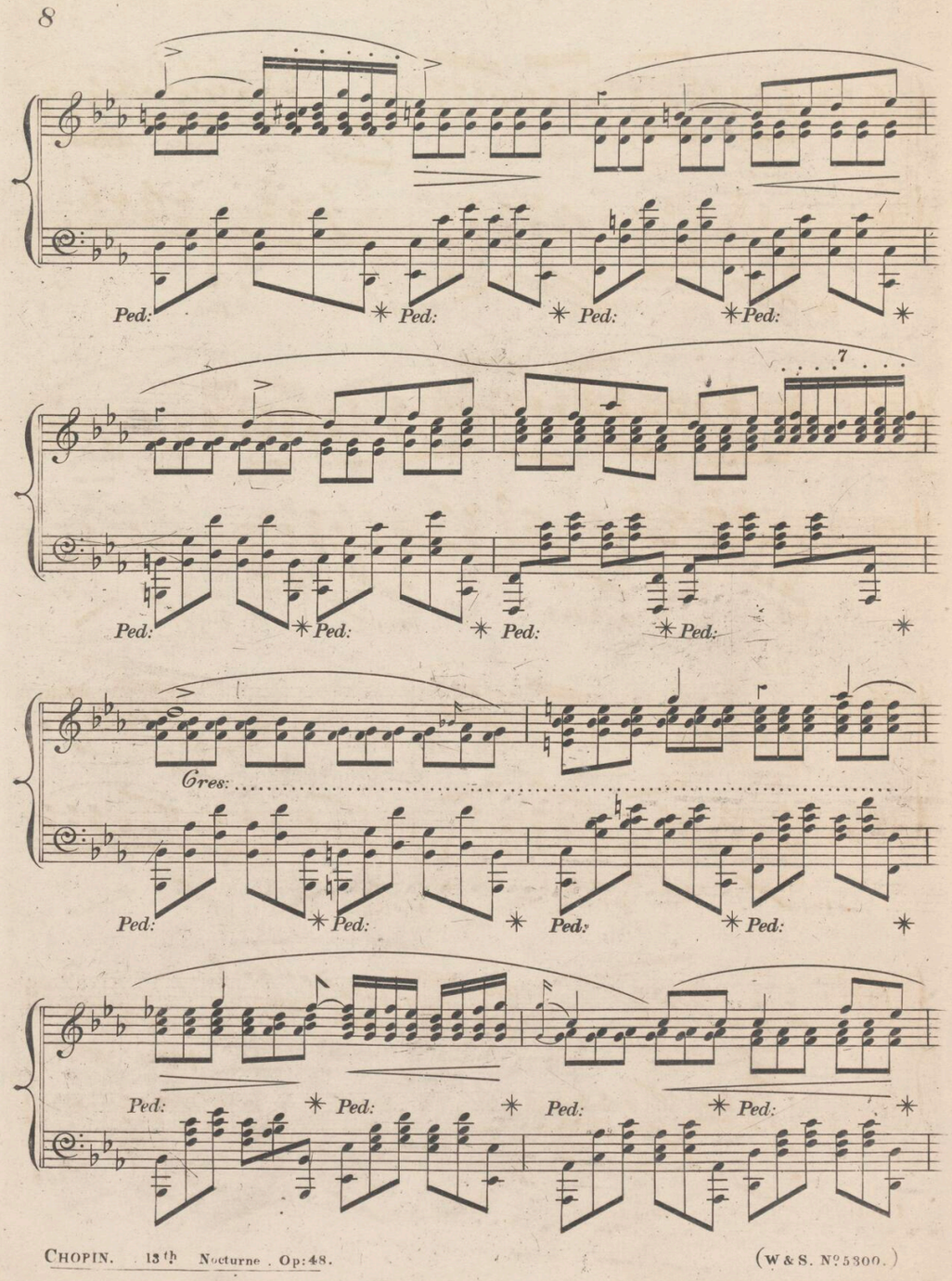

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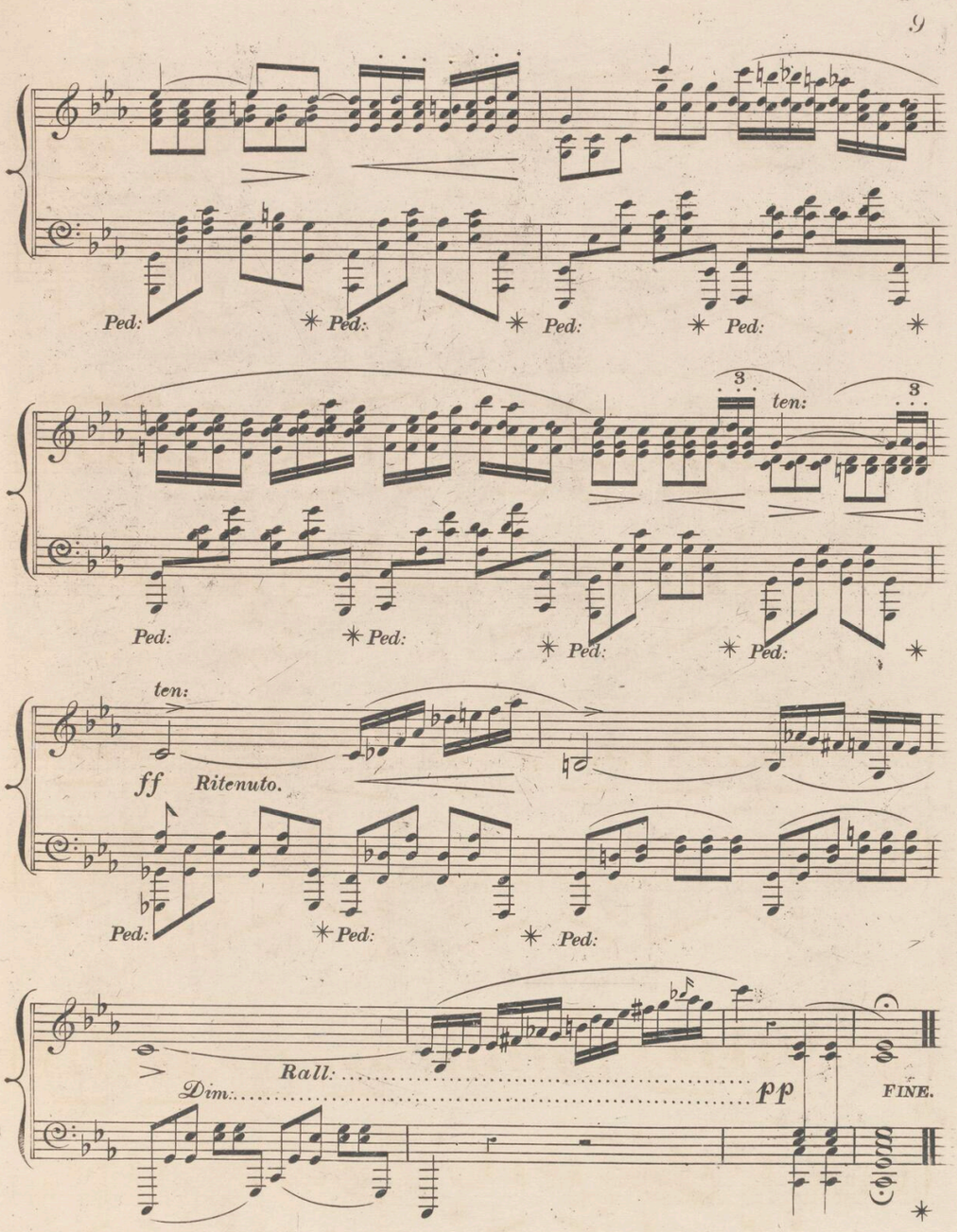

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