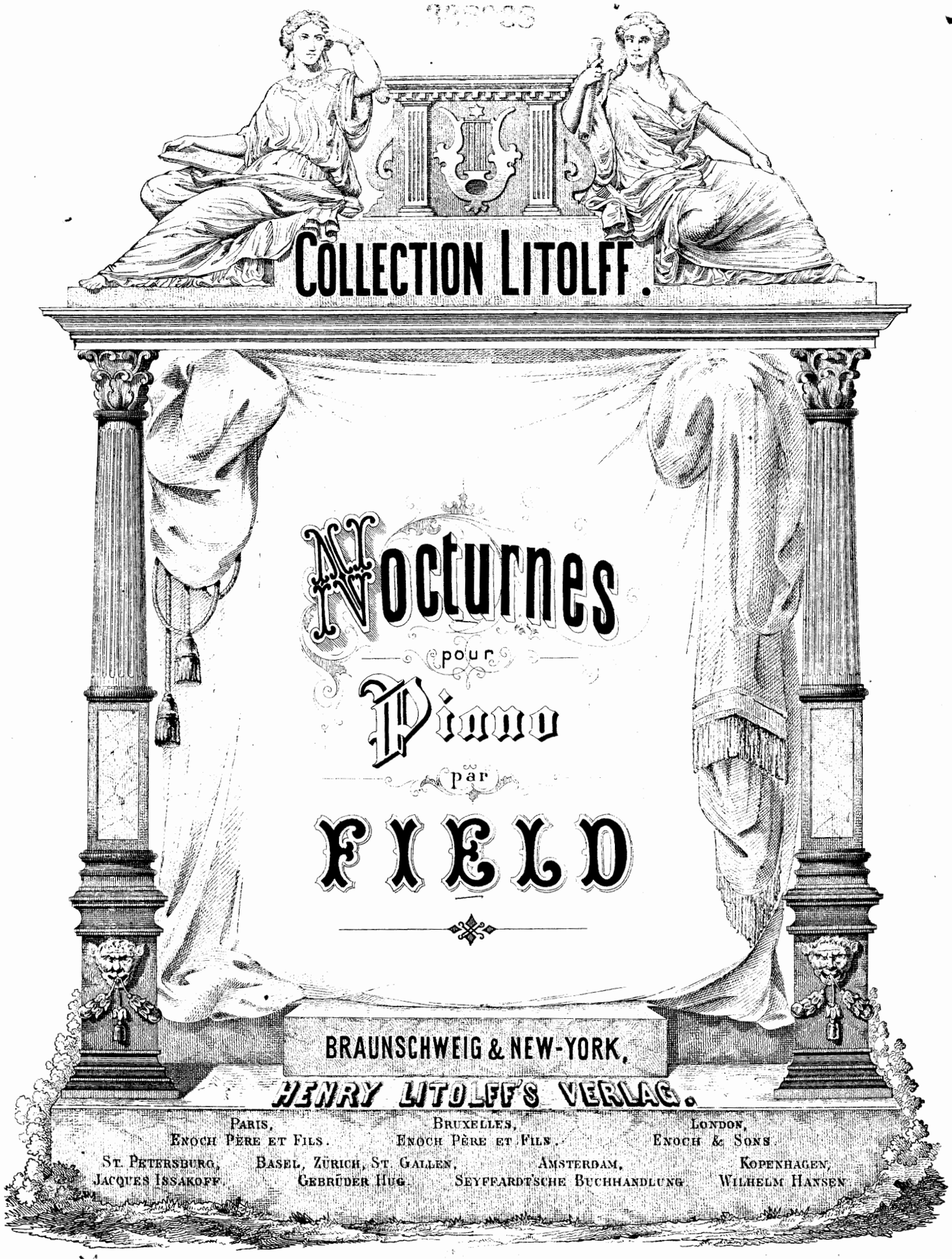
COLLECTION LITOLFF.

Vol. 179.

FIELD

Nocturnes

POUR PIANO A 2 MAINS.


COLLECTION LITOLFF.
Nocturnes
pour
Piano
par
FIELD
BRAUNSCHWEIG & NEW-YORK.
HENRY LITOLFF'S VERLAG.
PARIS, ENOCH PÈRE ET FILS.
BRUXELLES, ENOCH PÈRE ET FILS.
LONDON, ENOCH & SONS.
ST. PETERSBURG, JACQUES ISSAKOFF.
BASEL, ZÜRICH, ST. GALLEN, GEBRÜDER HUG.
AMSTERDAM, SEYFFARDT'SCHE BUCHHANDLUNG.
KOPENHAGEN, WILHELM HANSEN.

NOCTURNE I.

John Field.

Molto moderato. (♩. = 72)

mezza

ten.

pp

cresc.

dimin.

scherz.

un poco f

a Tempo

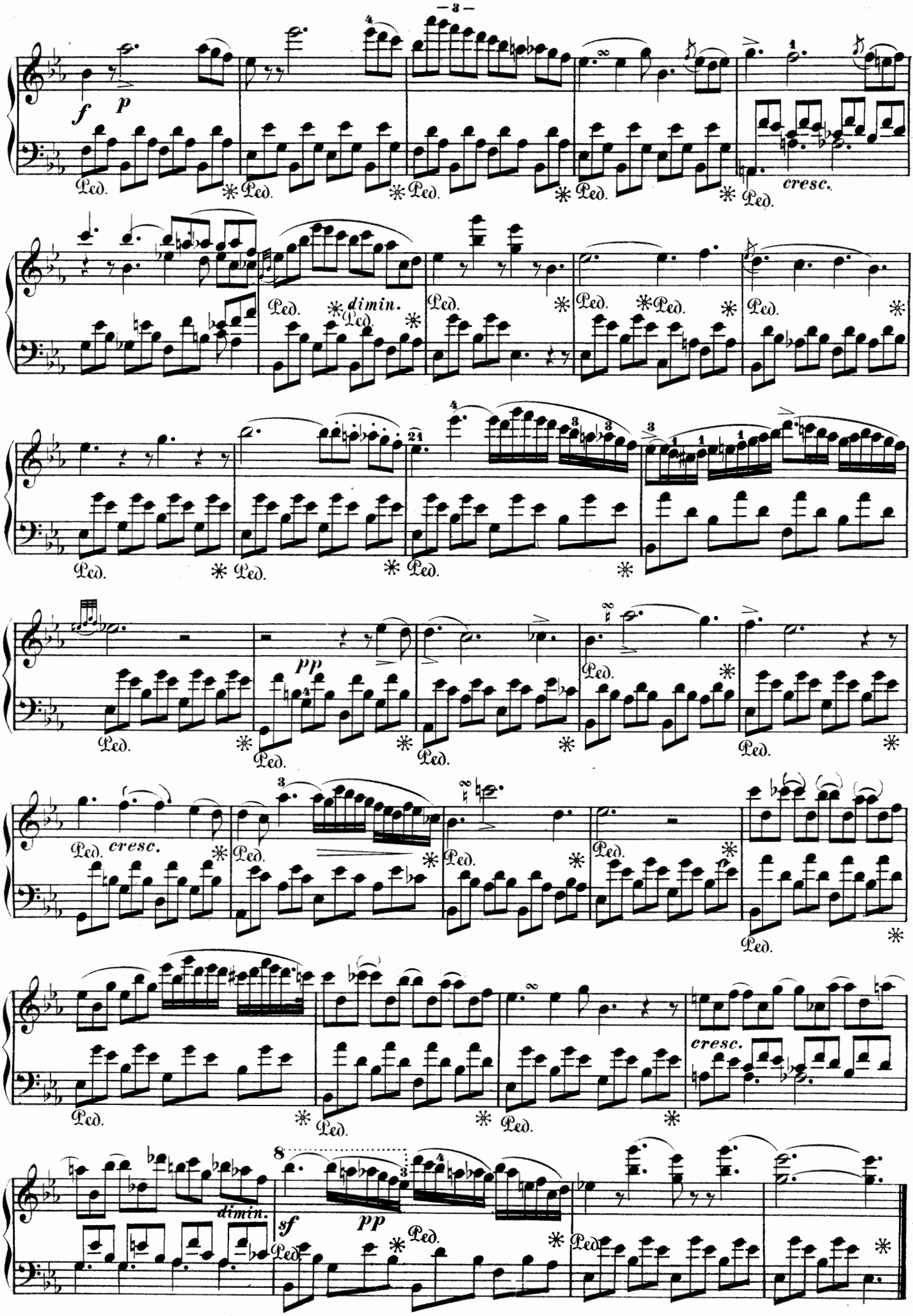
ritard.

p

a Tempo

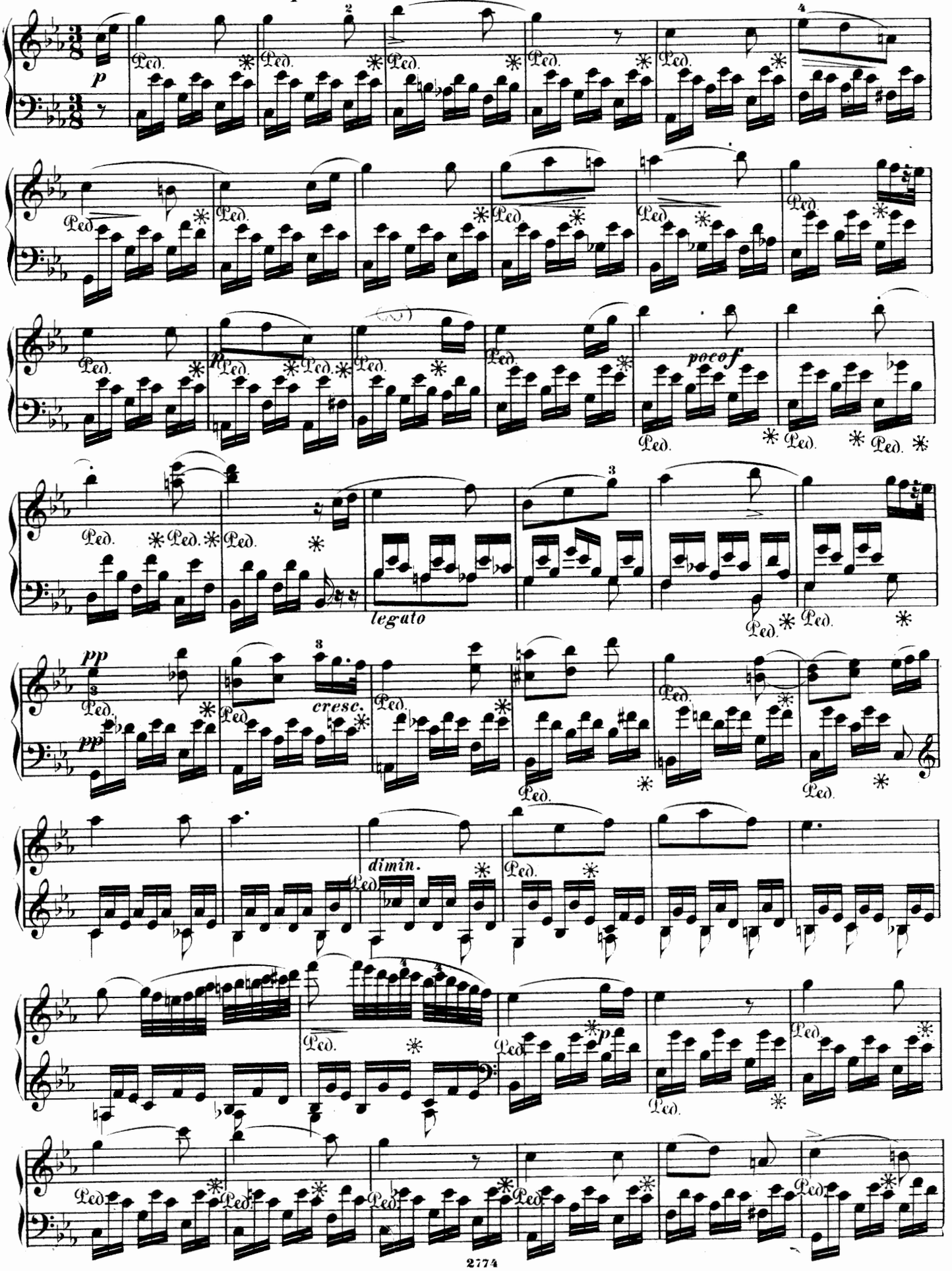
ritard.

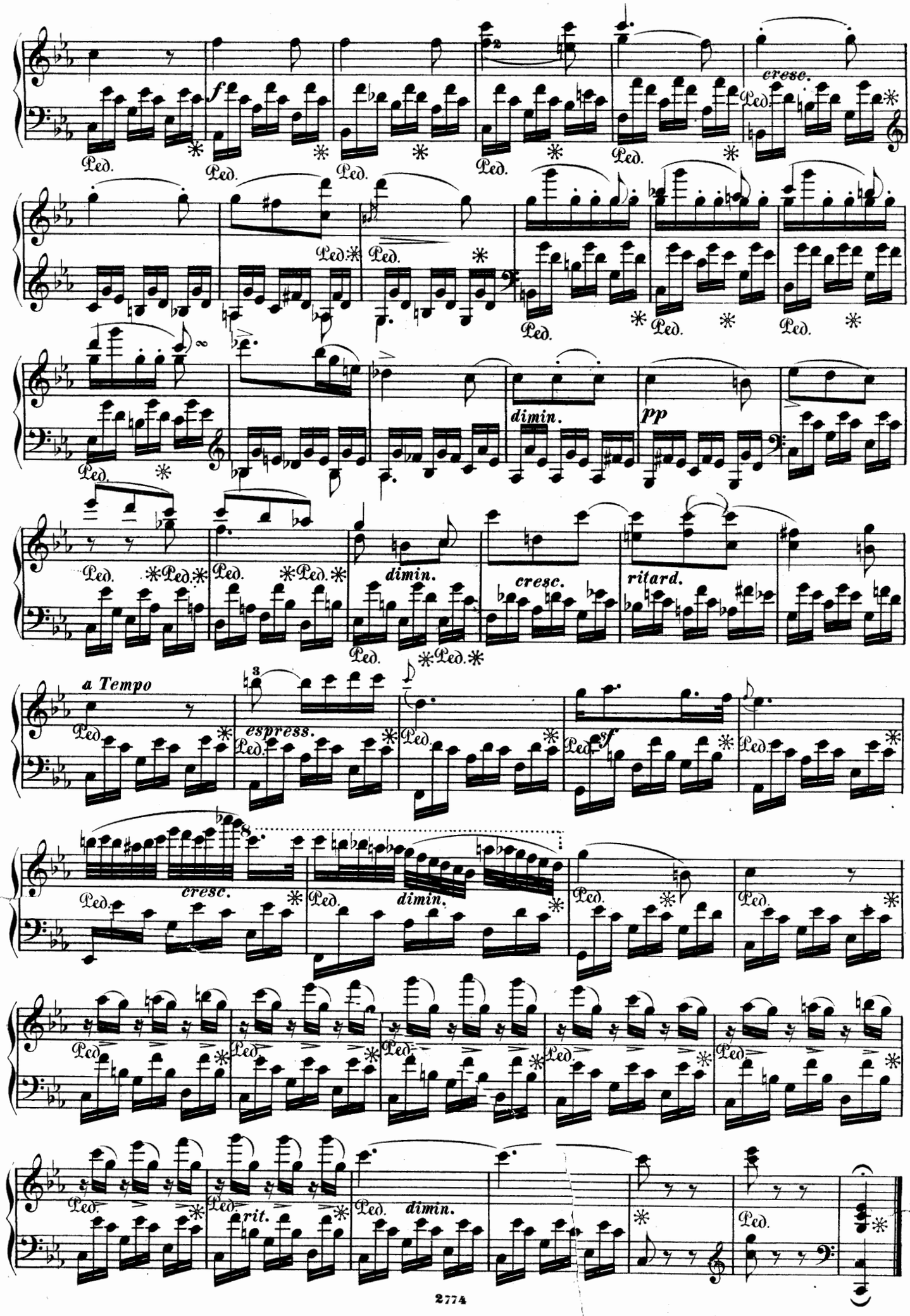
Ped. * Ped. * Ped.


f
p
cresc.
dimin.
pp
cresc.
dimin.
sf
pp

NOCTURNE II.

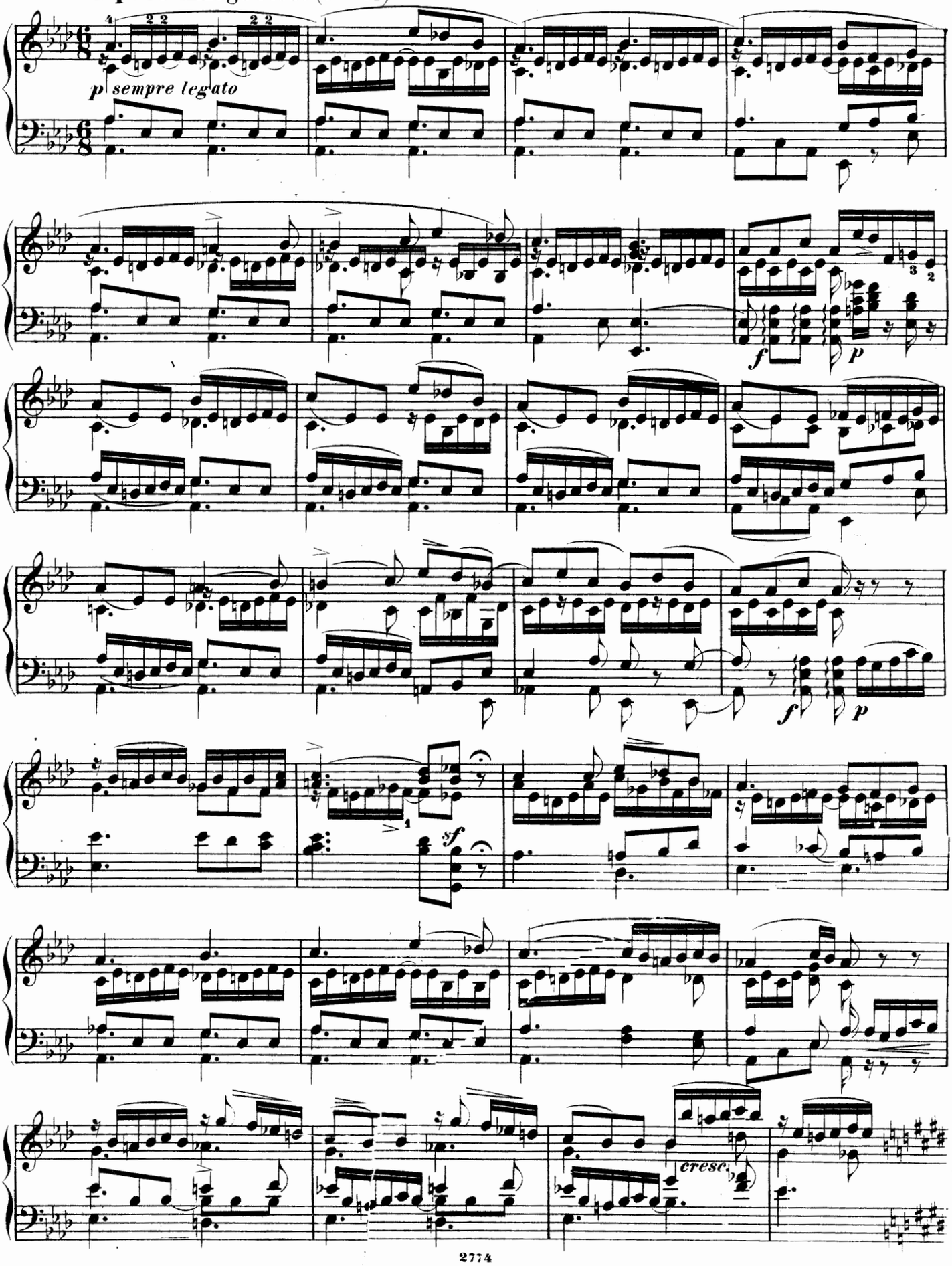
Moderato e molto espressivo. (♪ = 80)

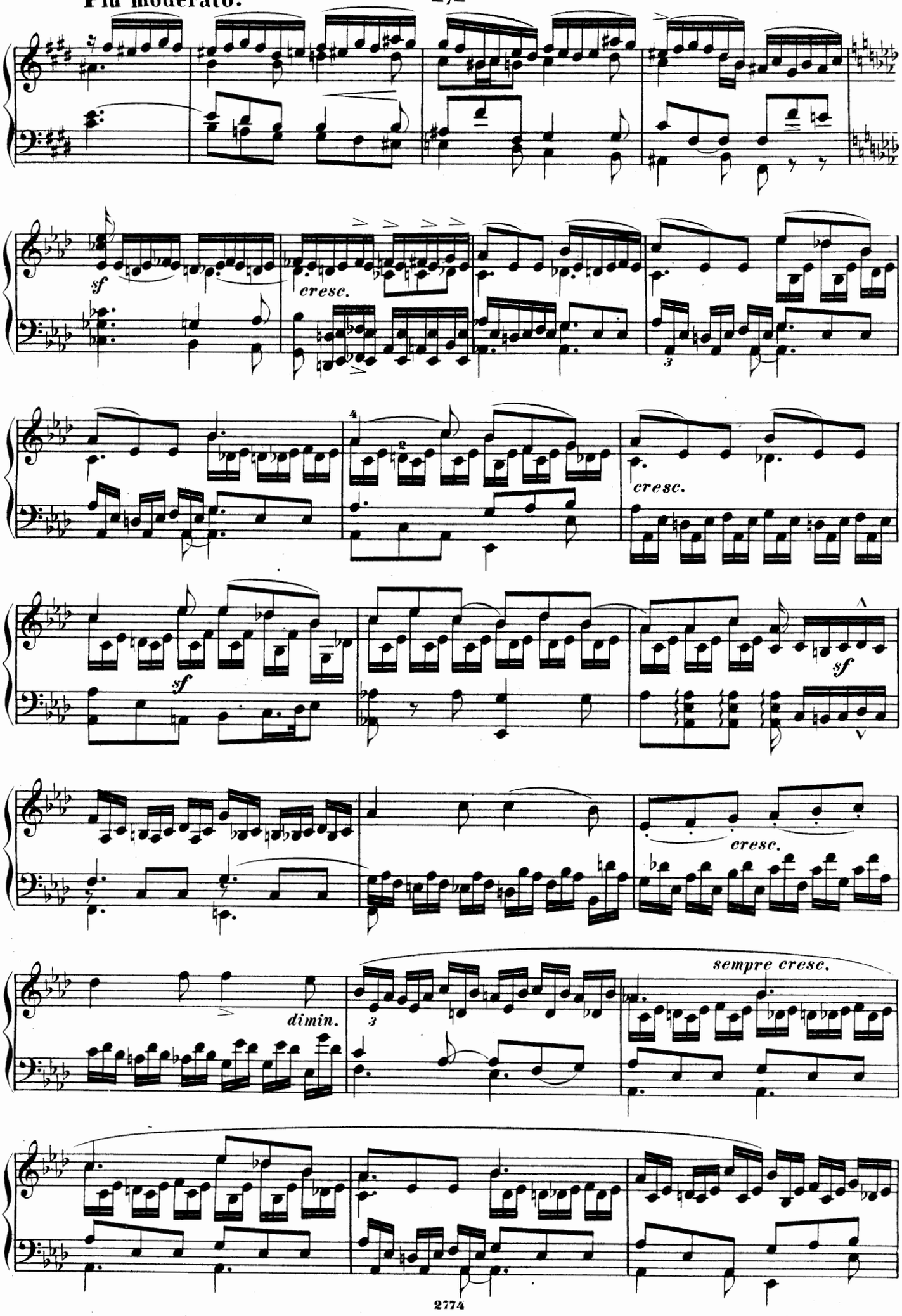


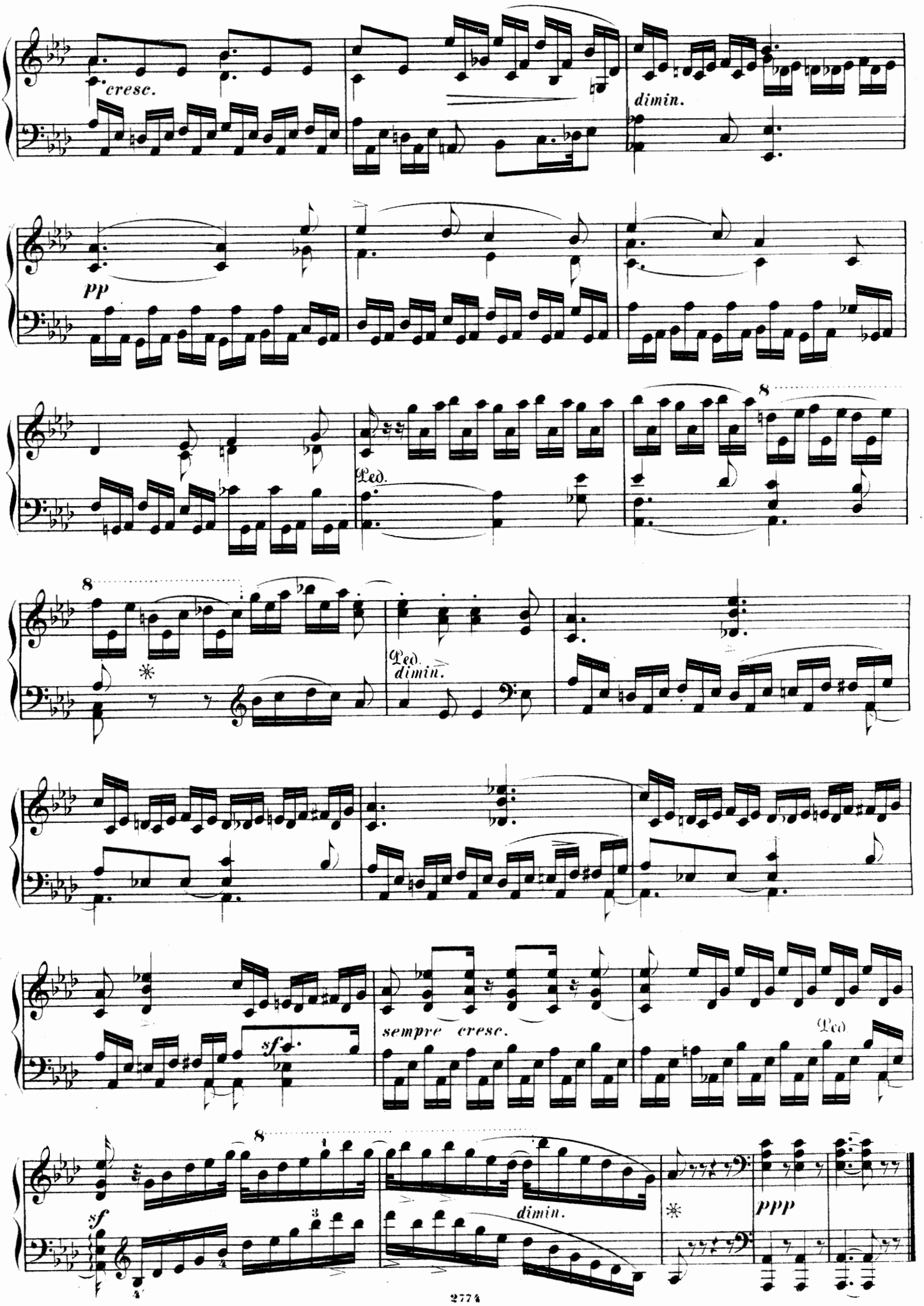

cresc.
dimin.
pp
dimin.
cresc.
ritard.
a Tempo
espress.
sf
cresc.
dimin.
rit.
dimin.

NOCTURNE III.

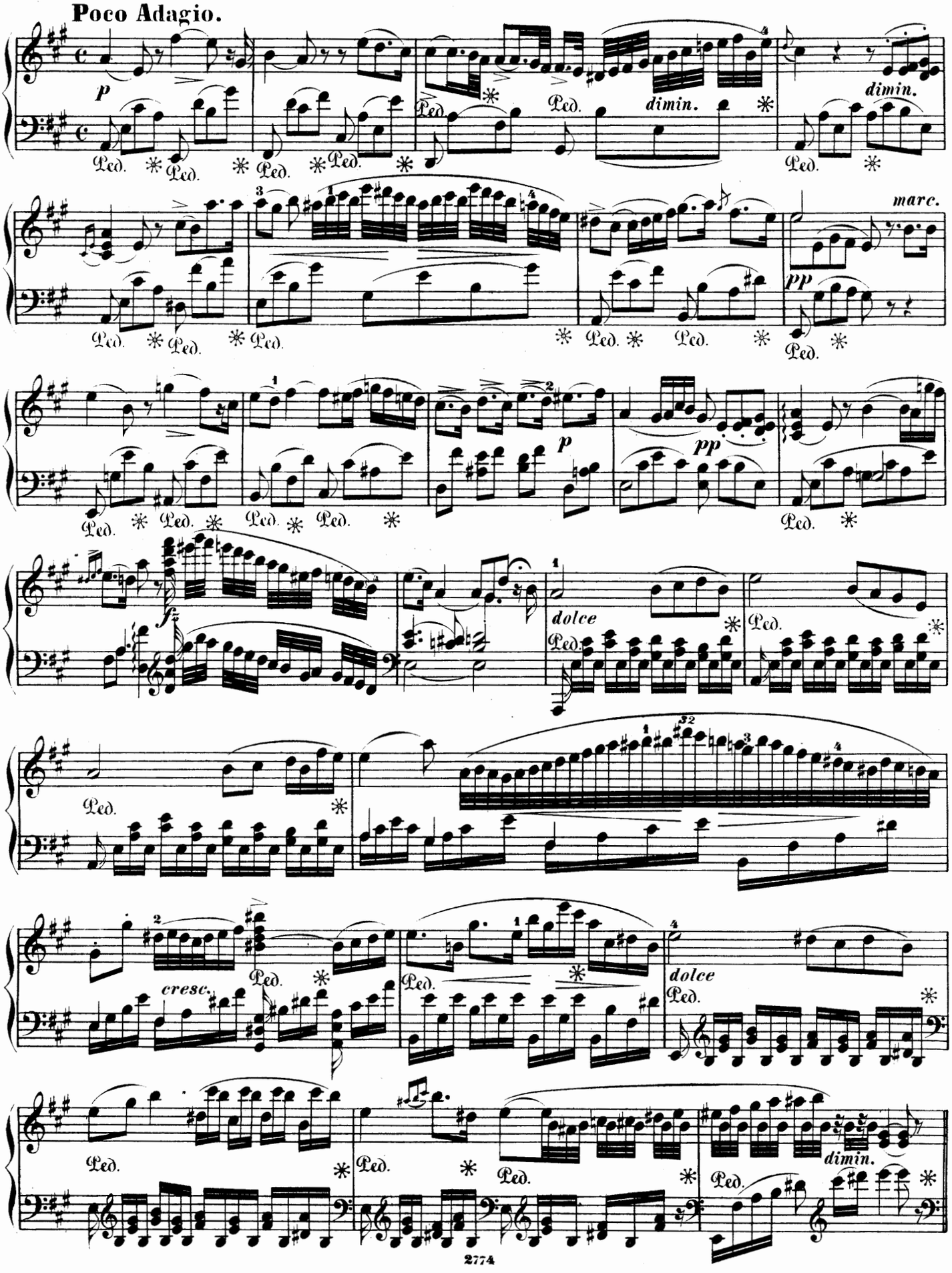
Un poco Allegretto. (♩.= 54)

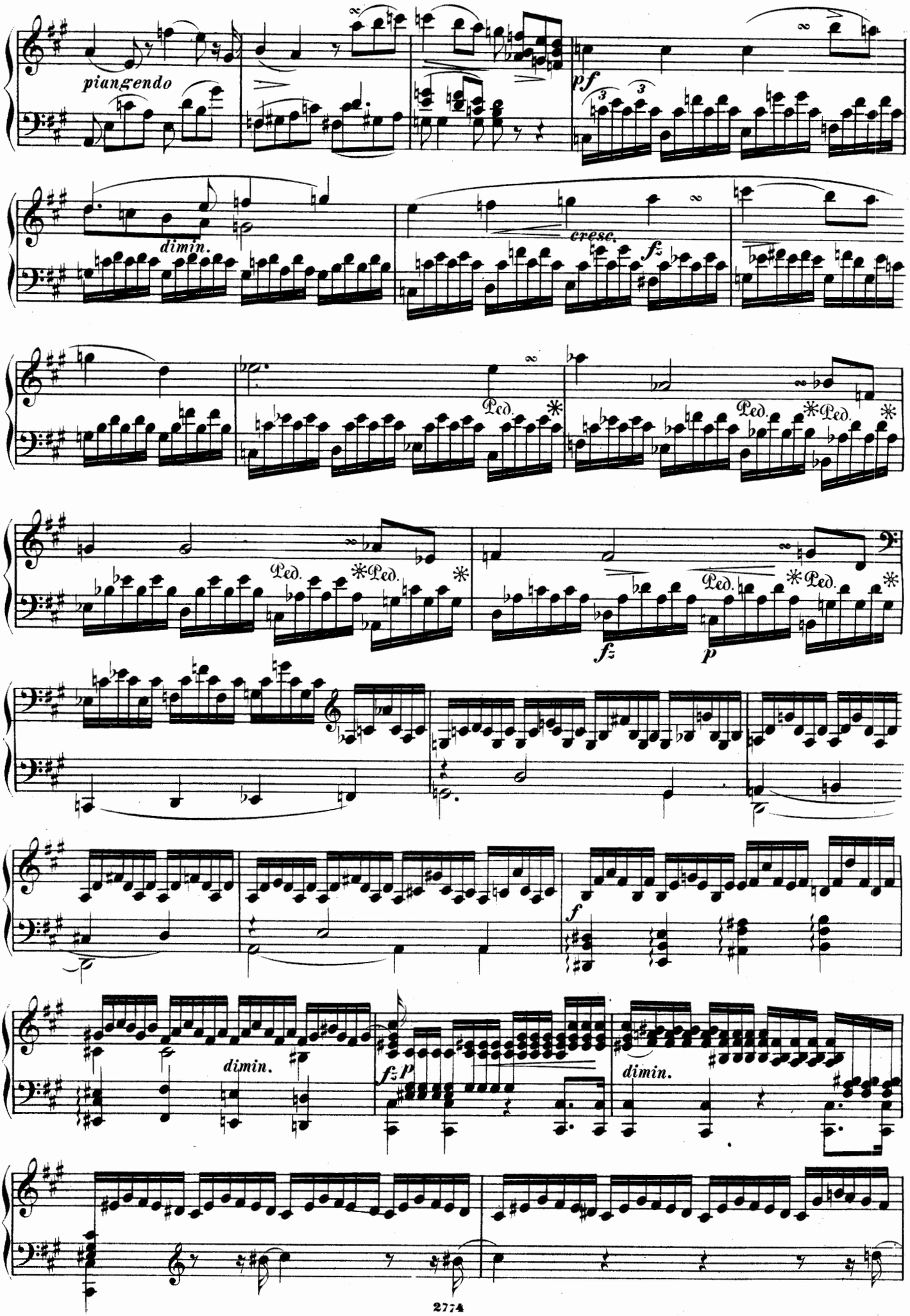


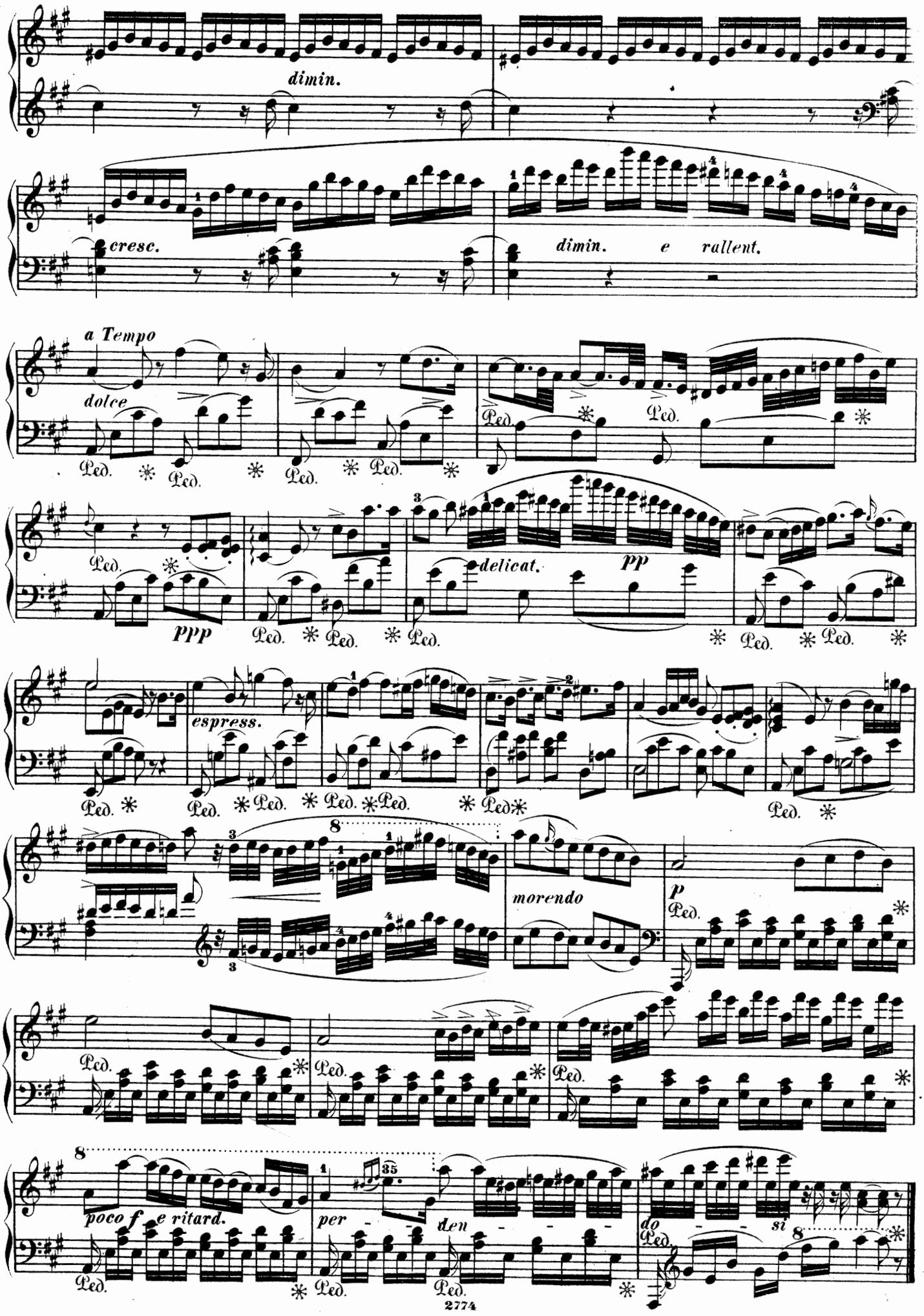

Più moderato.
sf
cresc.
cresc.
sf
sf
cresc.
dimin.
sempre cresc.


cresc.
dimin.
pp
Ped.
8
Ped.
dimin.
sempre cresc.
Ped
sf
sf
dimin.
ppp

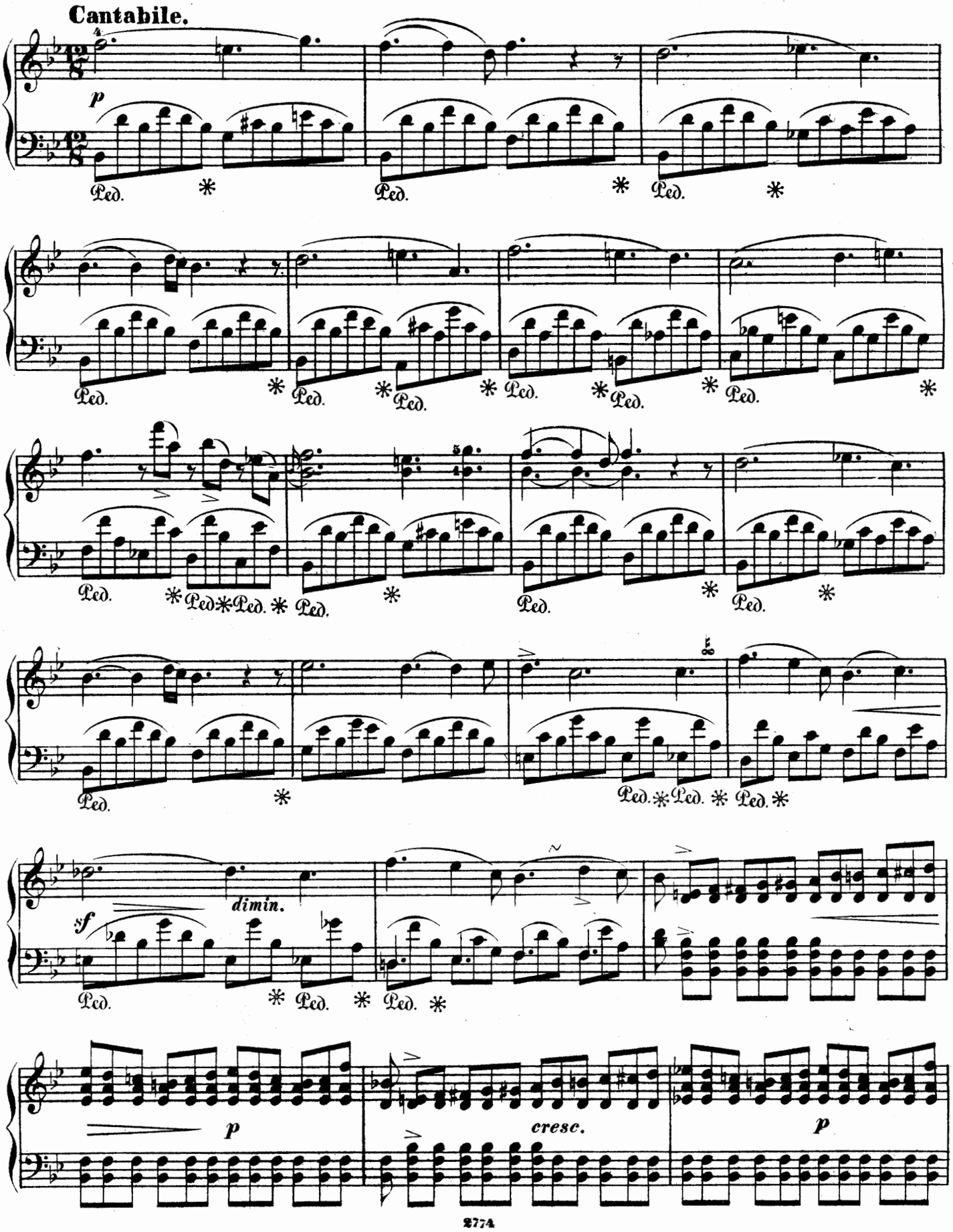
NOCTURNE IV.

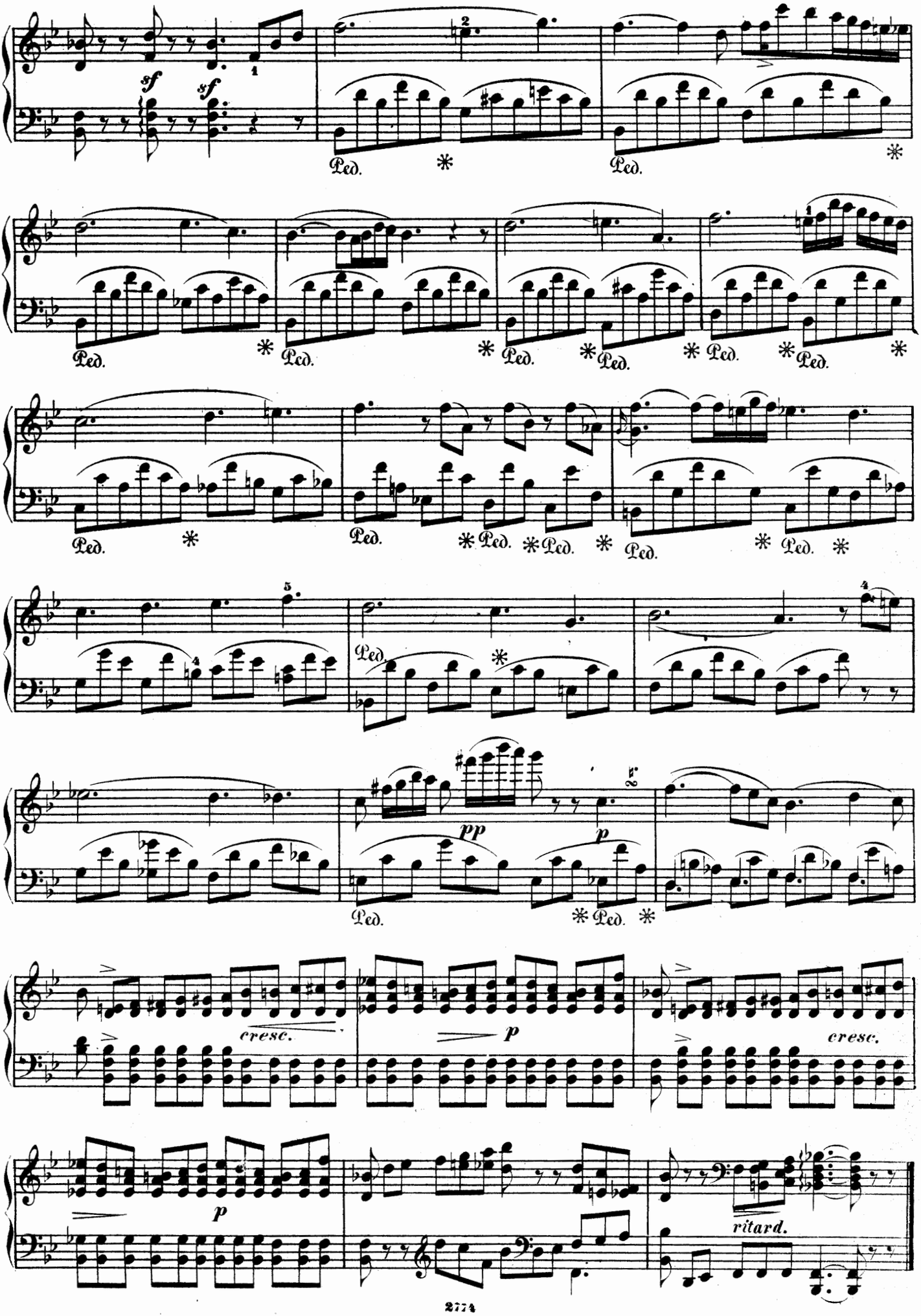



piangendo
dimin.
cresc.
fz
Ped.
fz
p
f
dimin.
fz p
dimin.

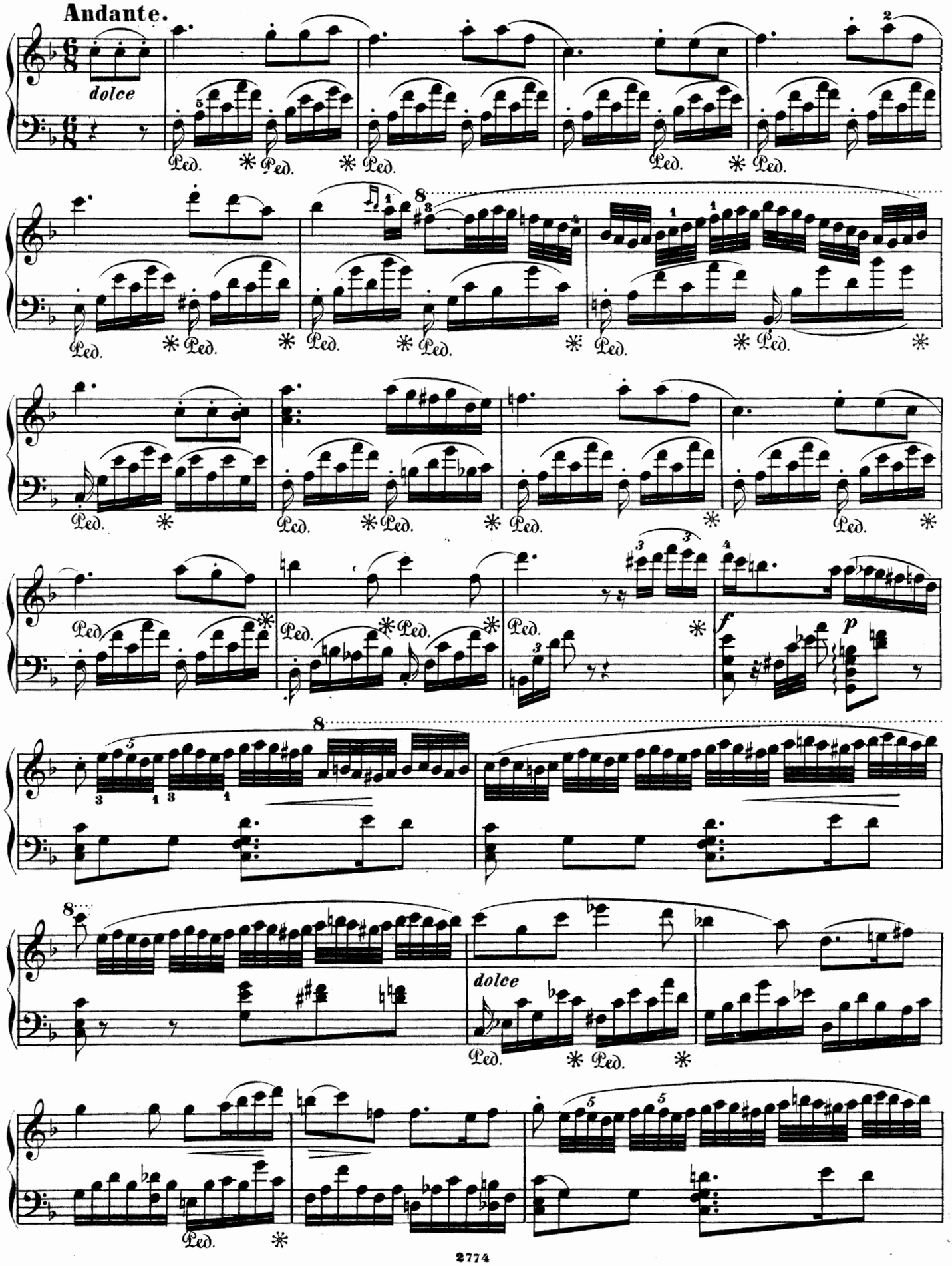

dimin.
cresc.
dimin. e rallent.
a Tempo
dolce
Ped.
ppp
delicat.
pp
espress.
morendo
p
poco f e ritard.
per - den
do - si

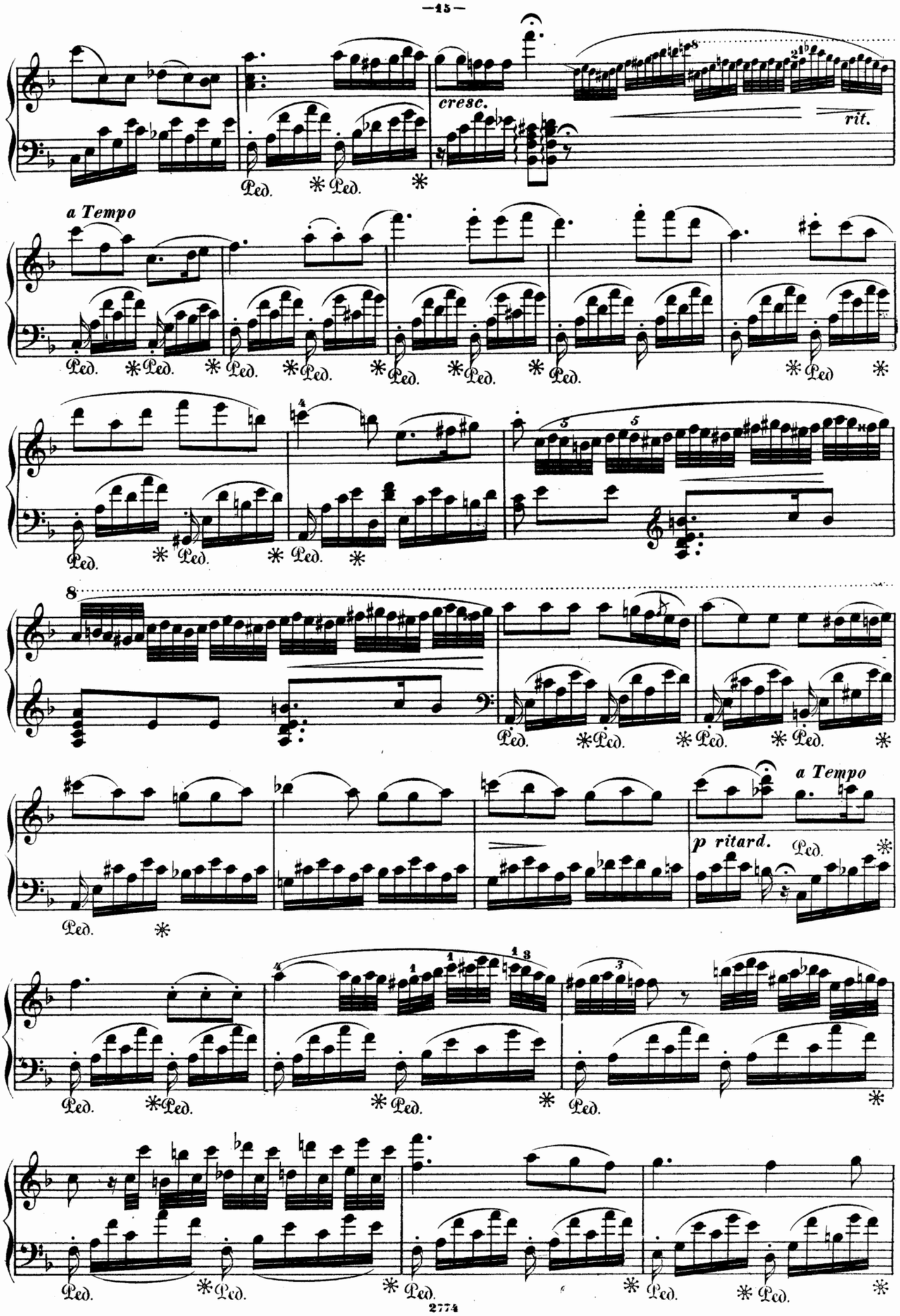
NOCTURNE V.

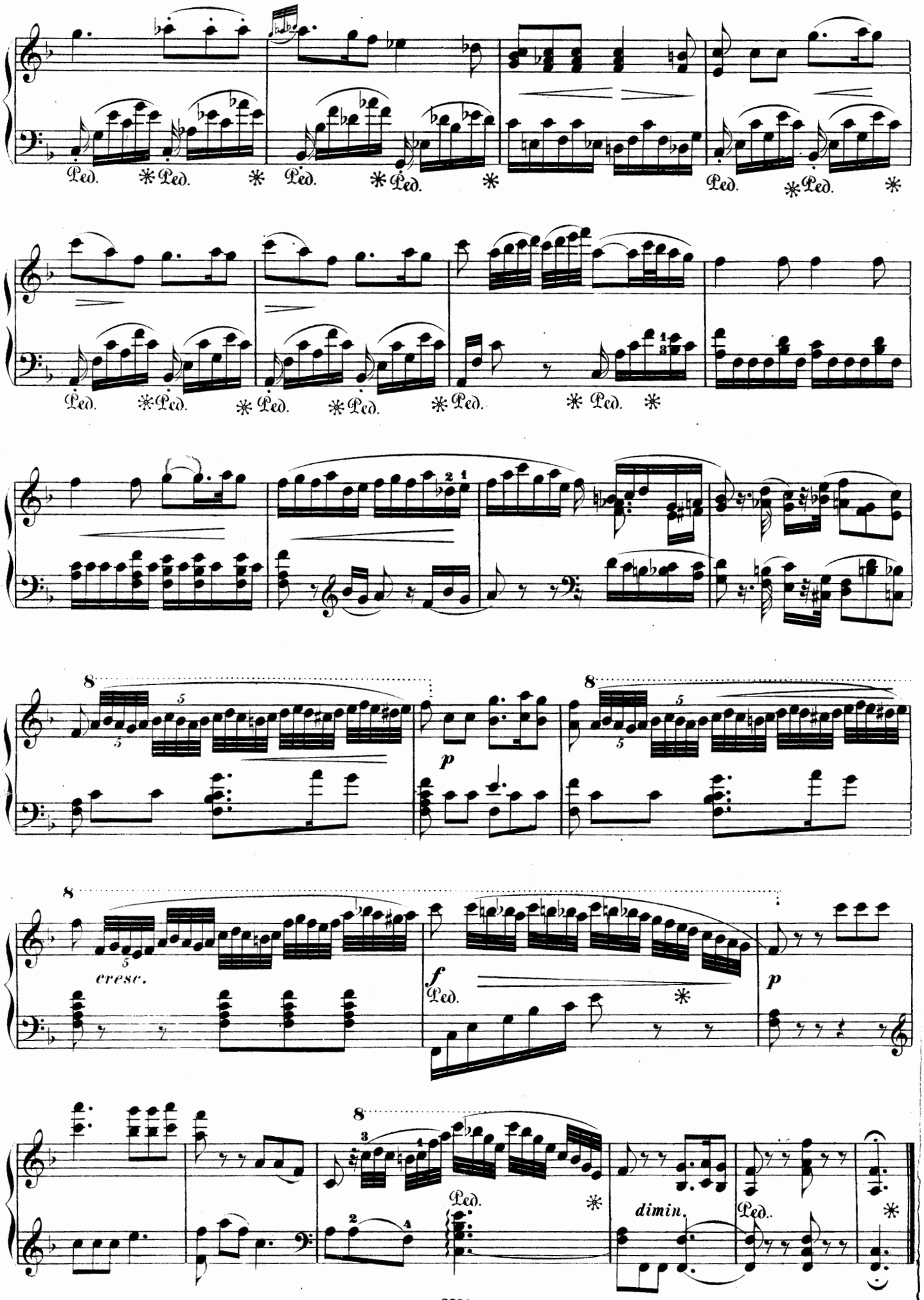



sf
sf
Ped.
cresc.
p
pp
ritard.

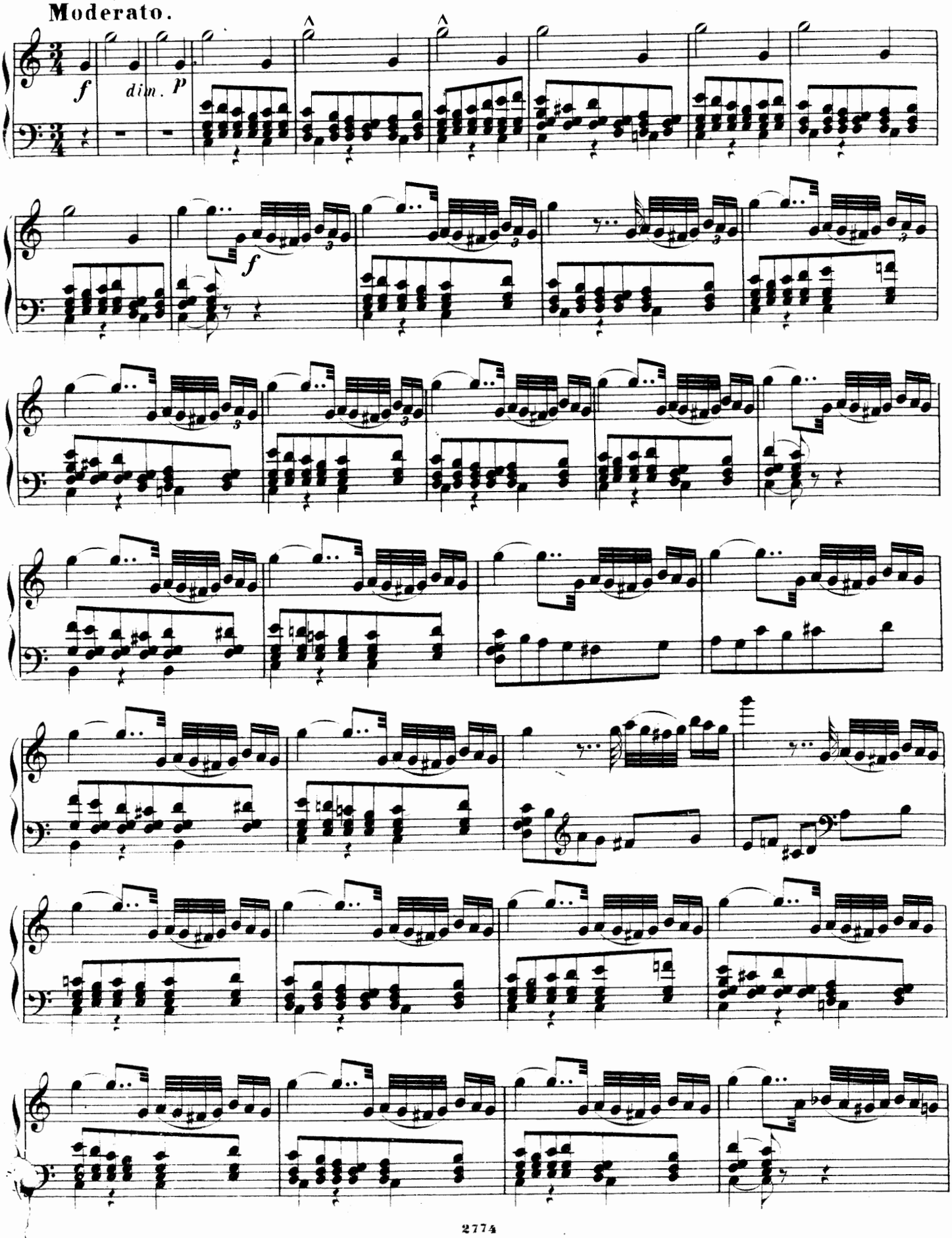
NOCTURNE VI.

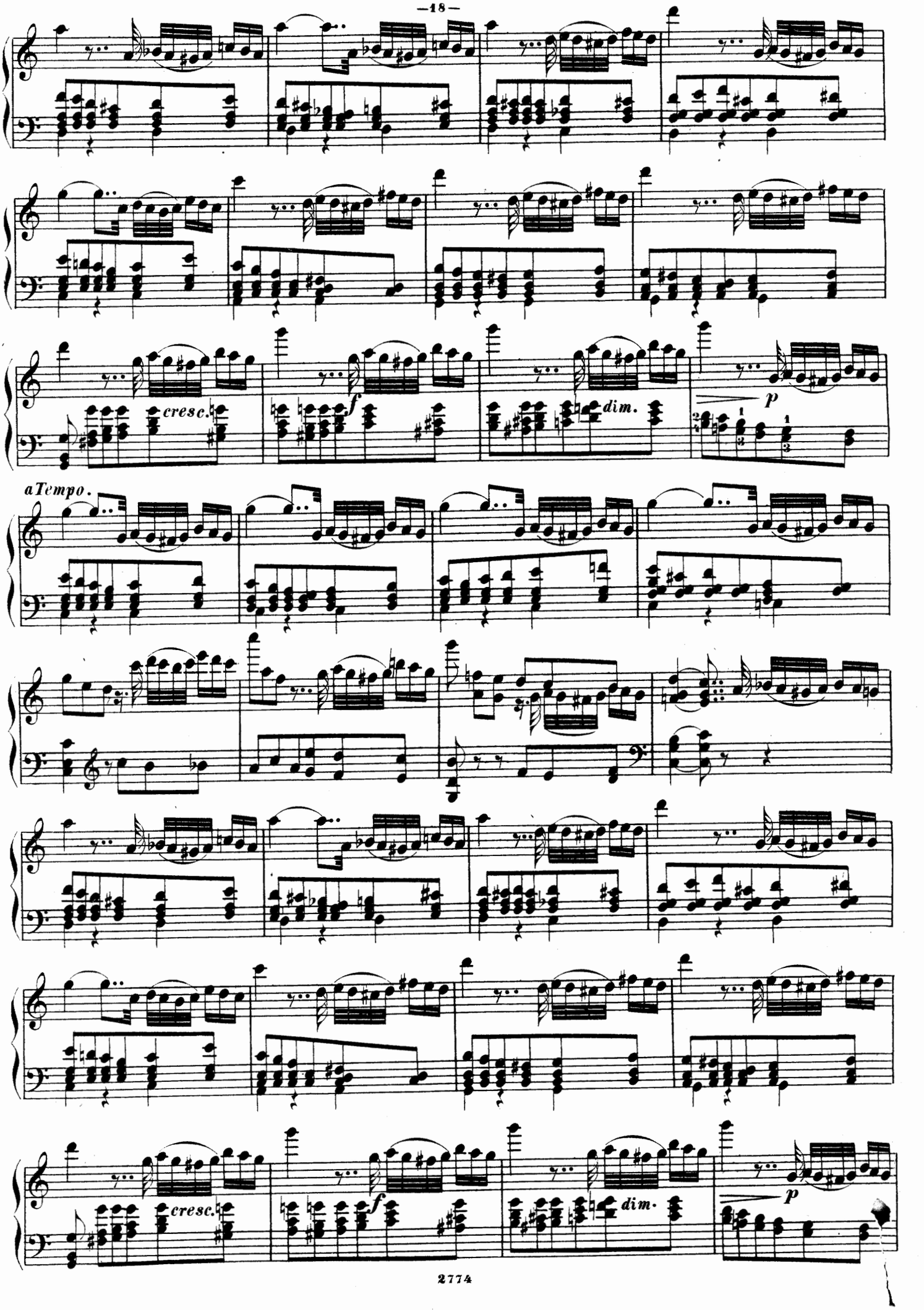



cresc.
rit.
a Tempo
Ped.
a Tempo
p ritard.

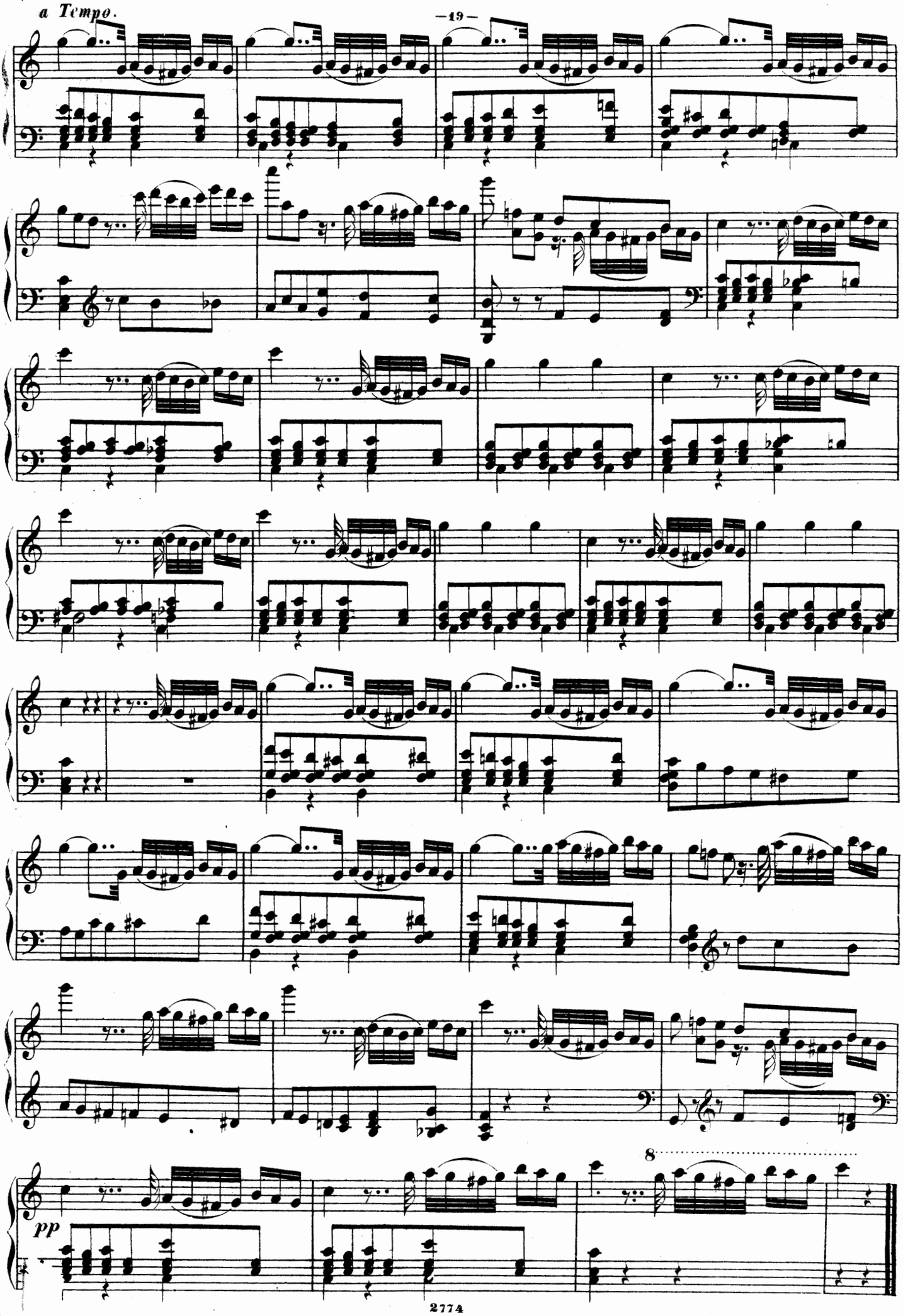

Ped.
p
cresc.
f
dimin.

NOCTURNE VII.

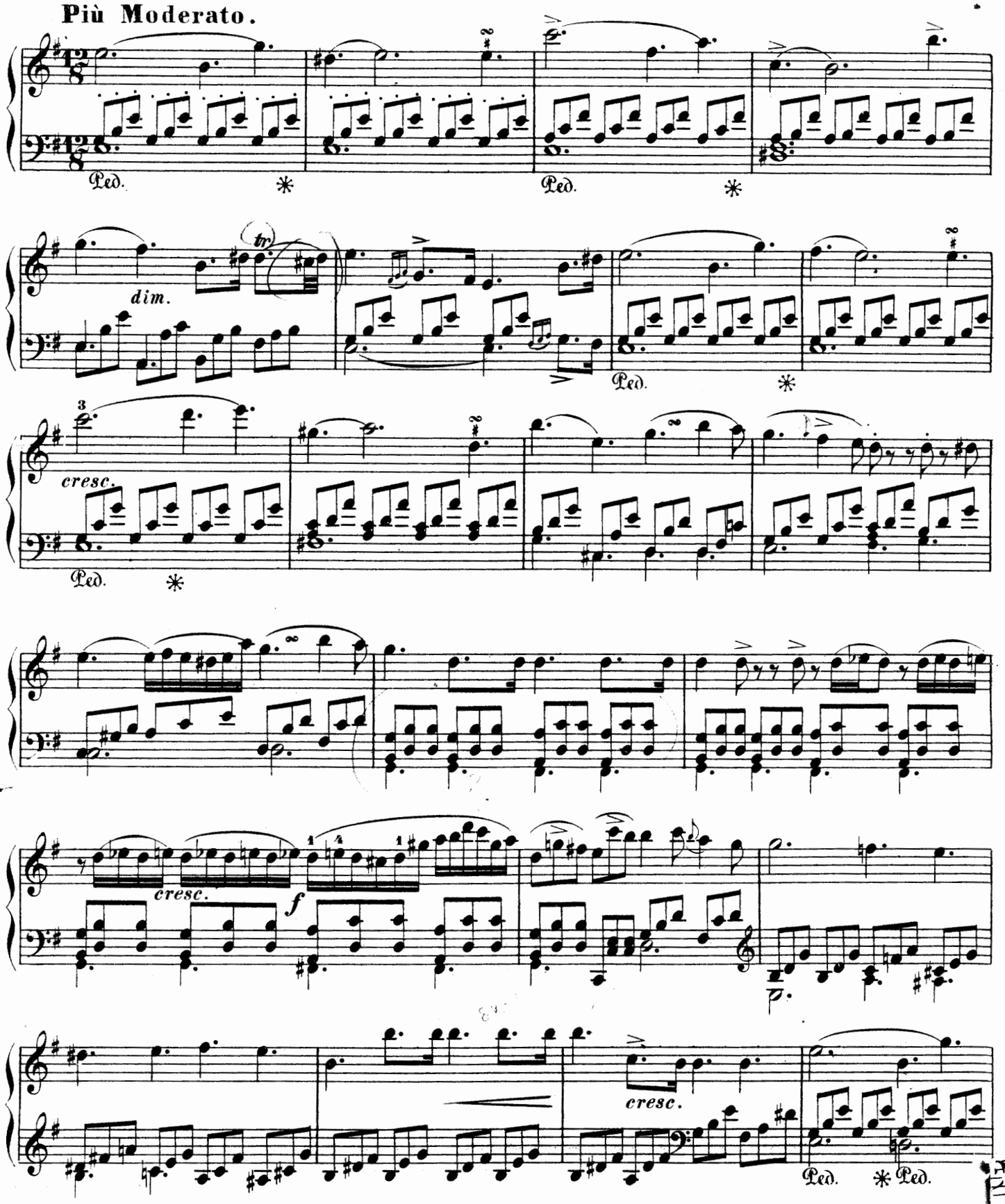


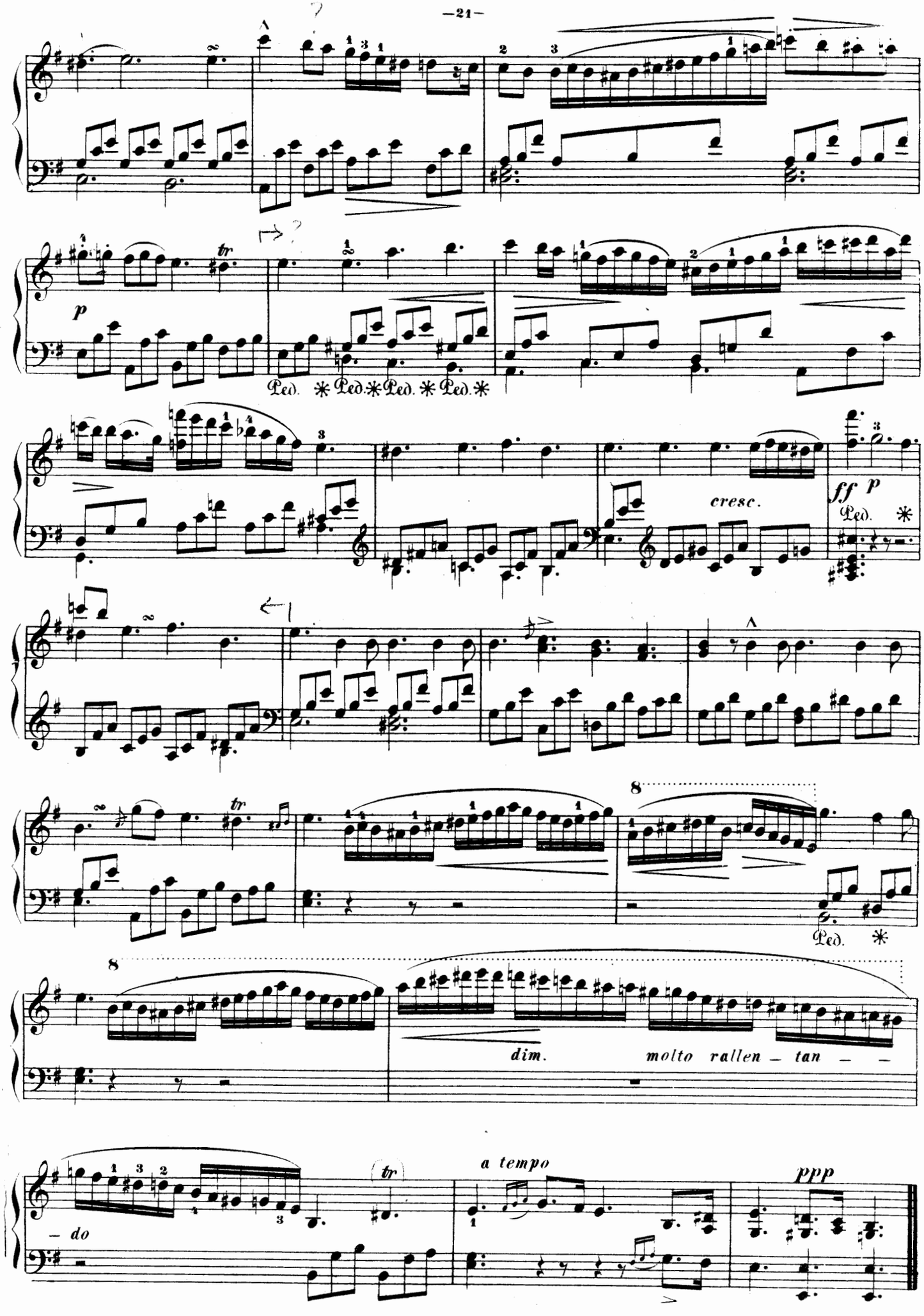

cresc.
f
dim.
p
aTempo.
cresc.
f
dim.
p

a Tempo.

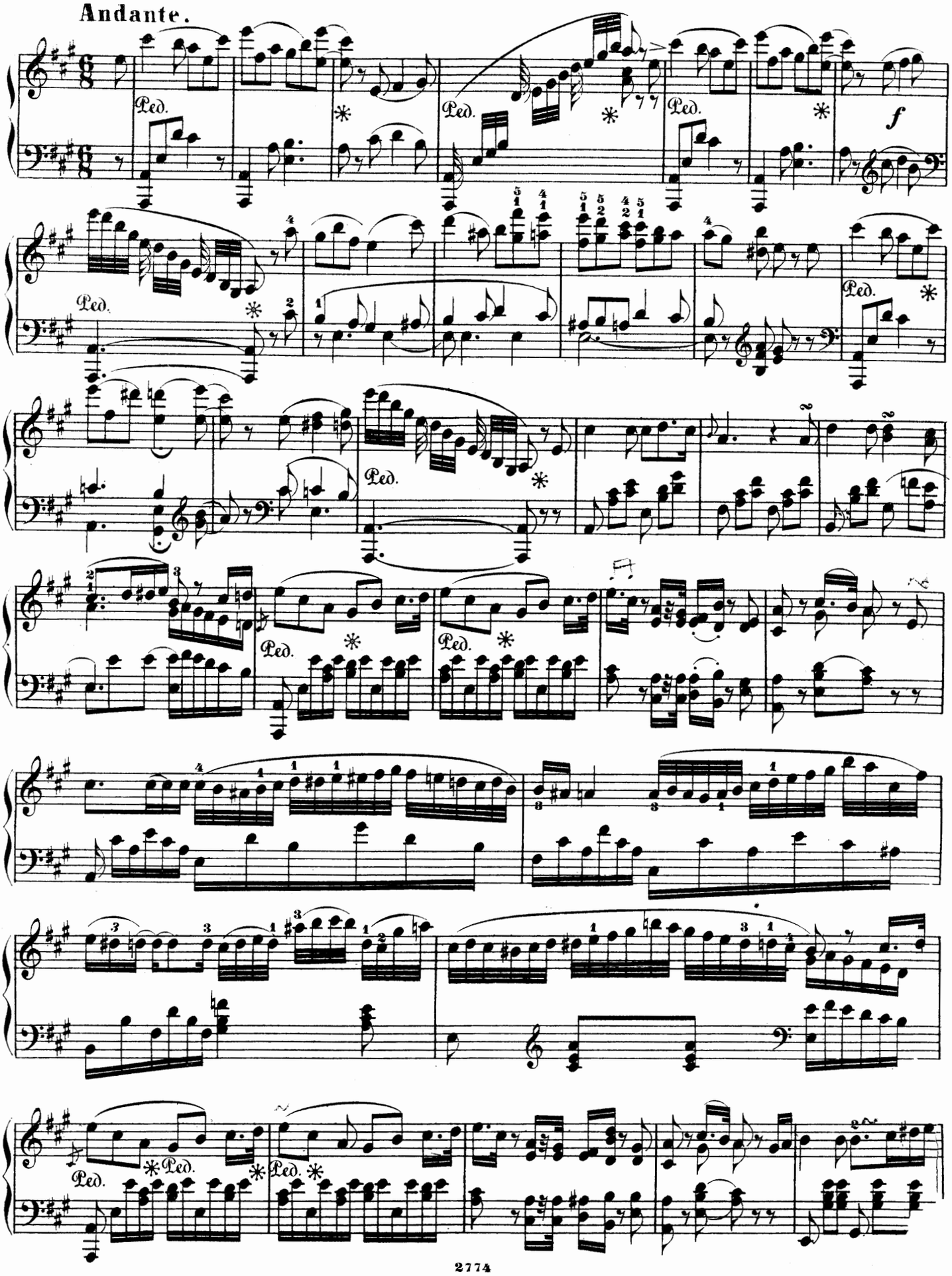


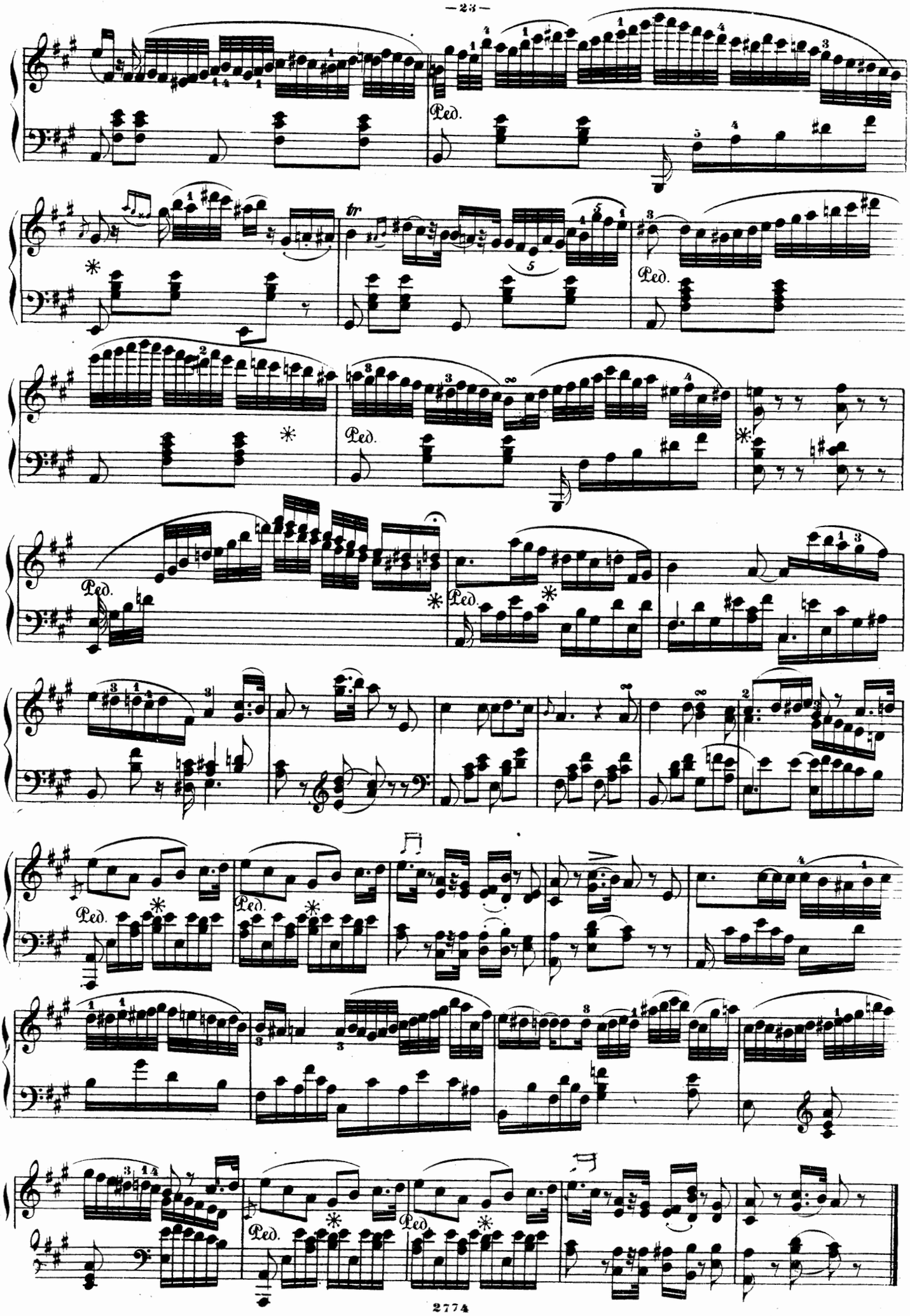
NOCTURNE VIII.




A
tr
p
Ped. * Ped. * Ped. * Ped. *
cresc.
ff p
Ped. *
tr
8
Ped. *
8
dim.
molto rallen – tan – –
– do
tr
a tempo
ppp

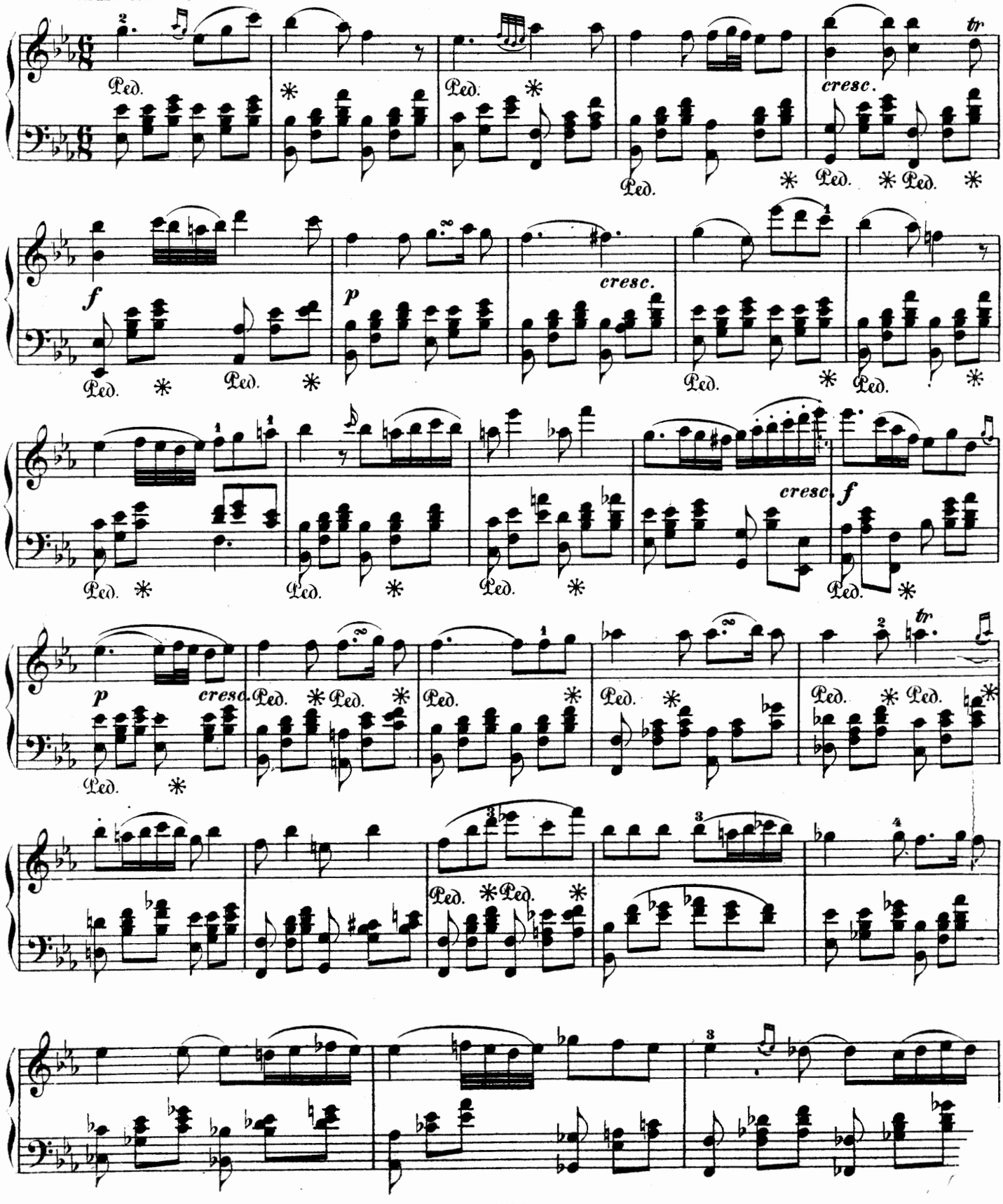
NOCTURNE IX.

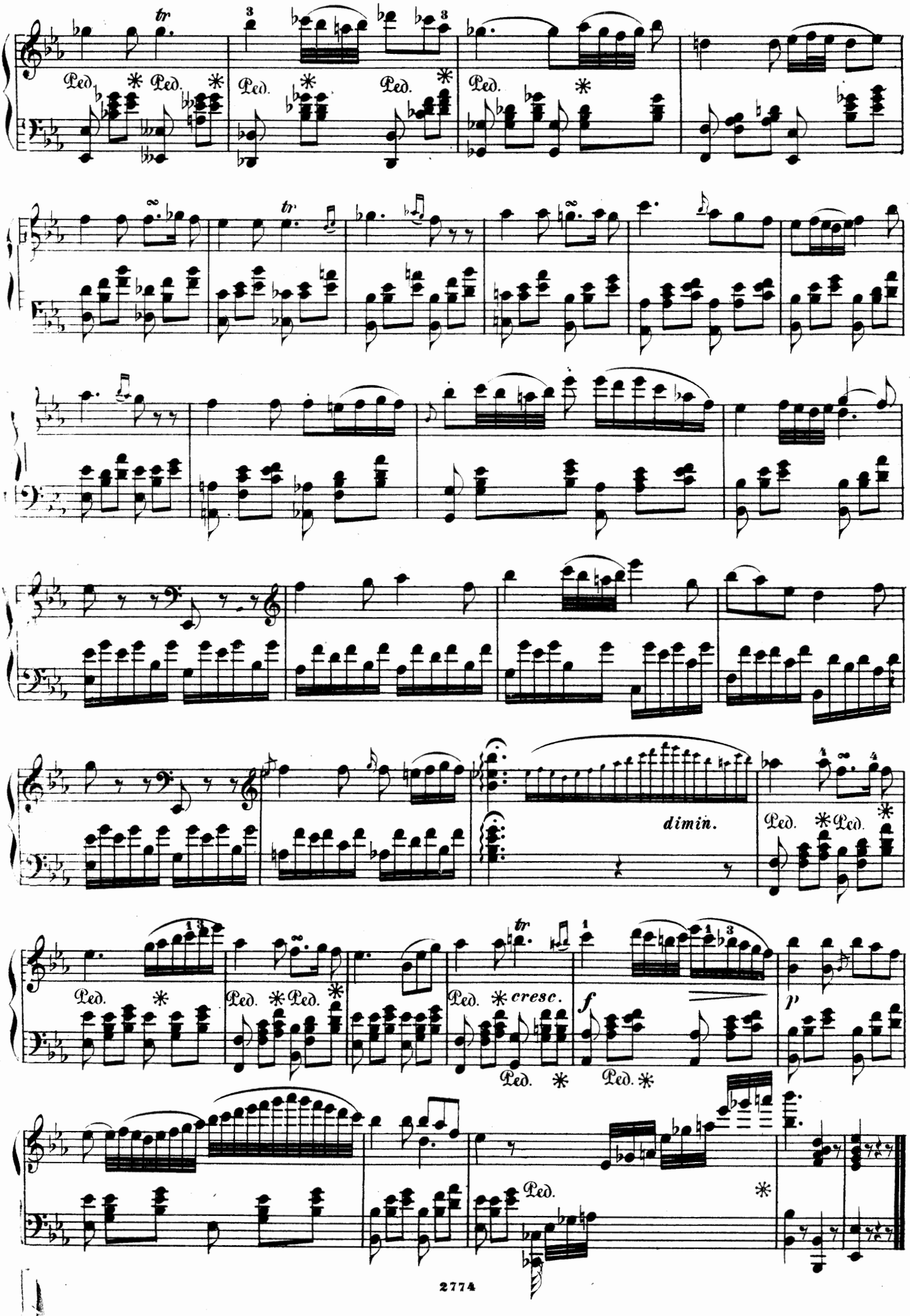



Ped.
tr

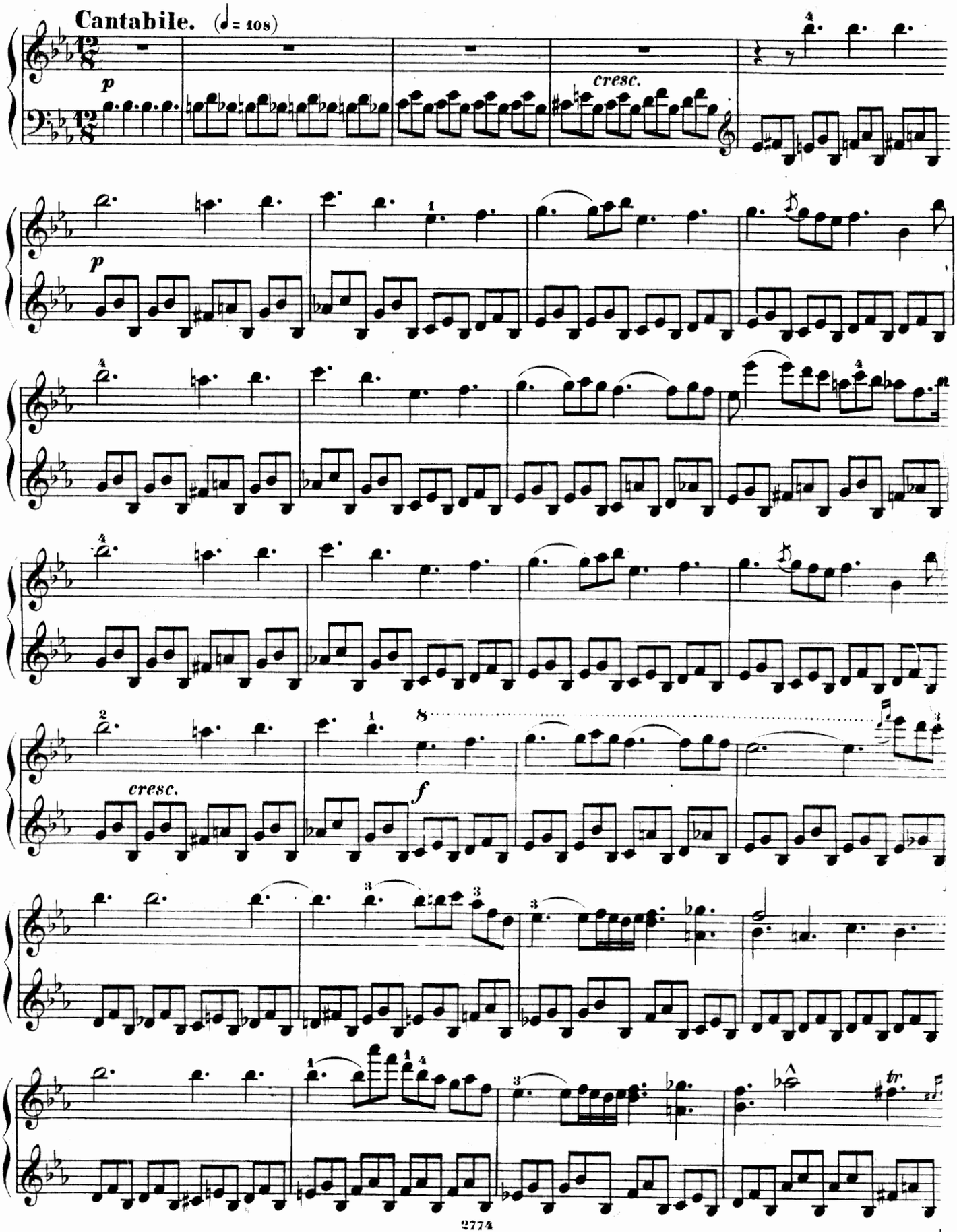
NOCTURNE X.

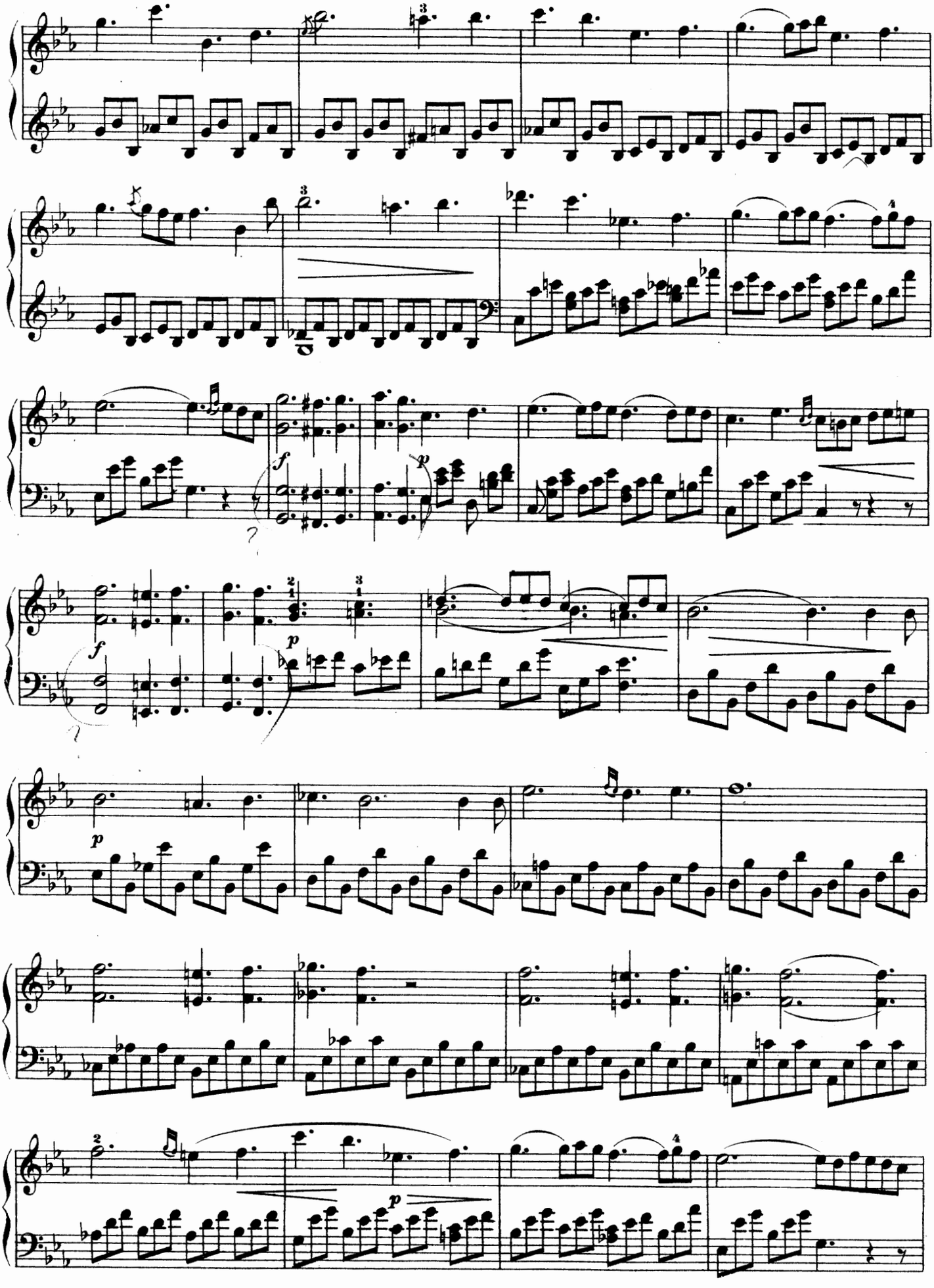
Andante.

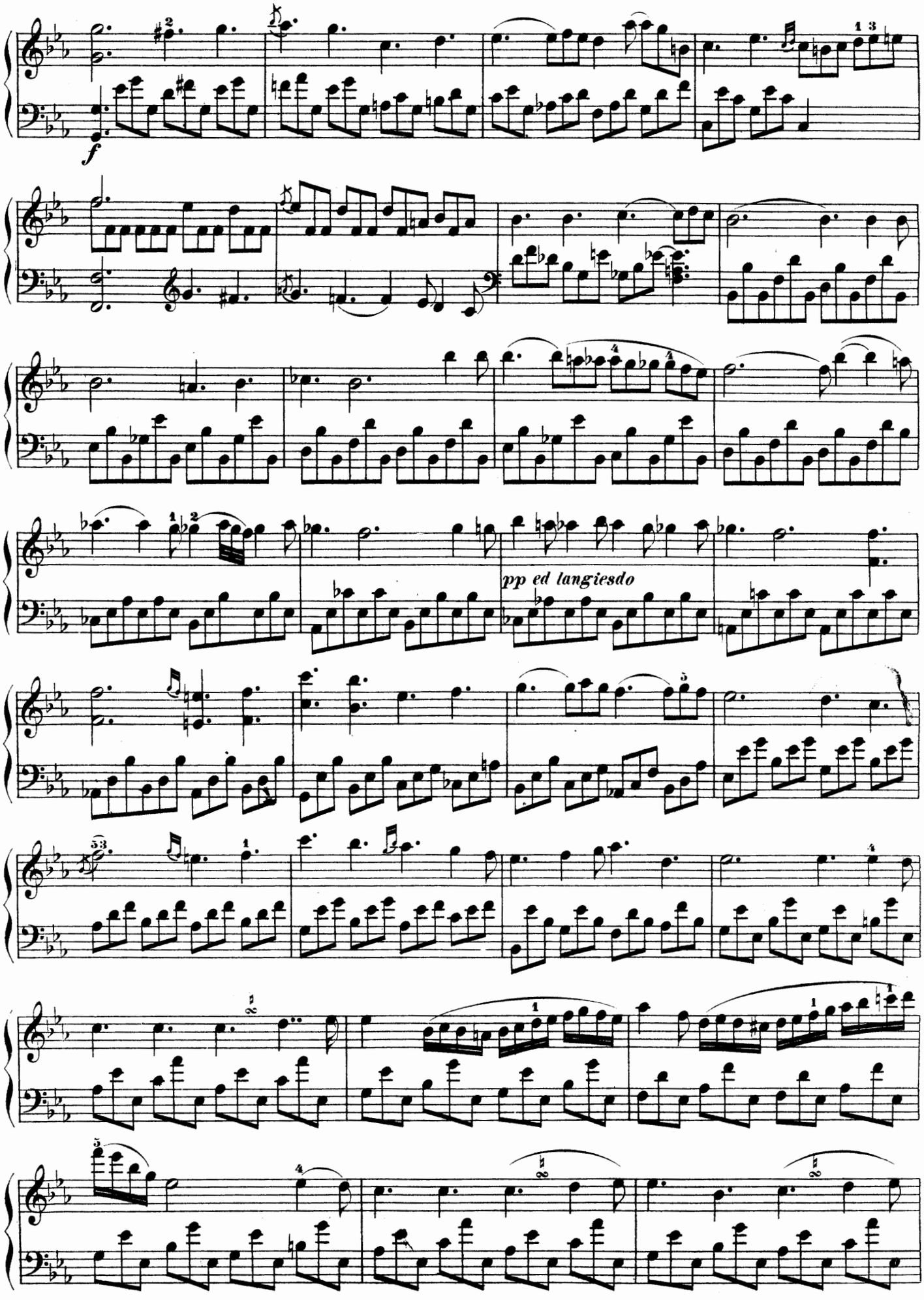


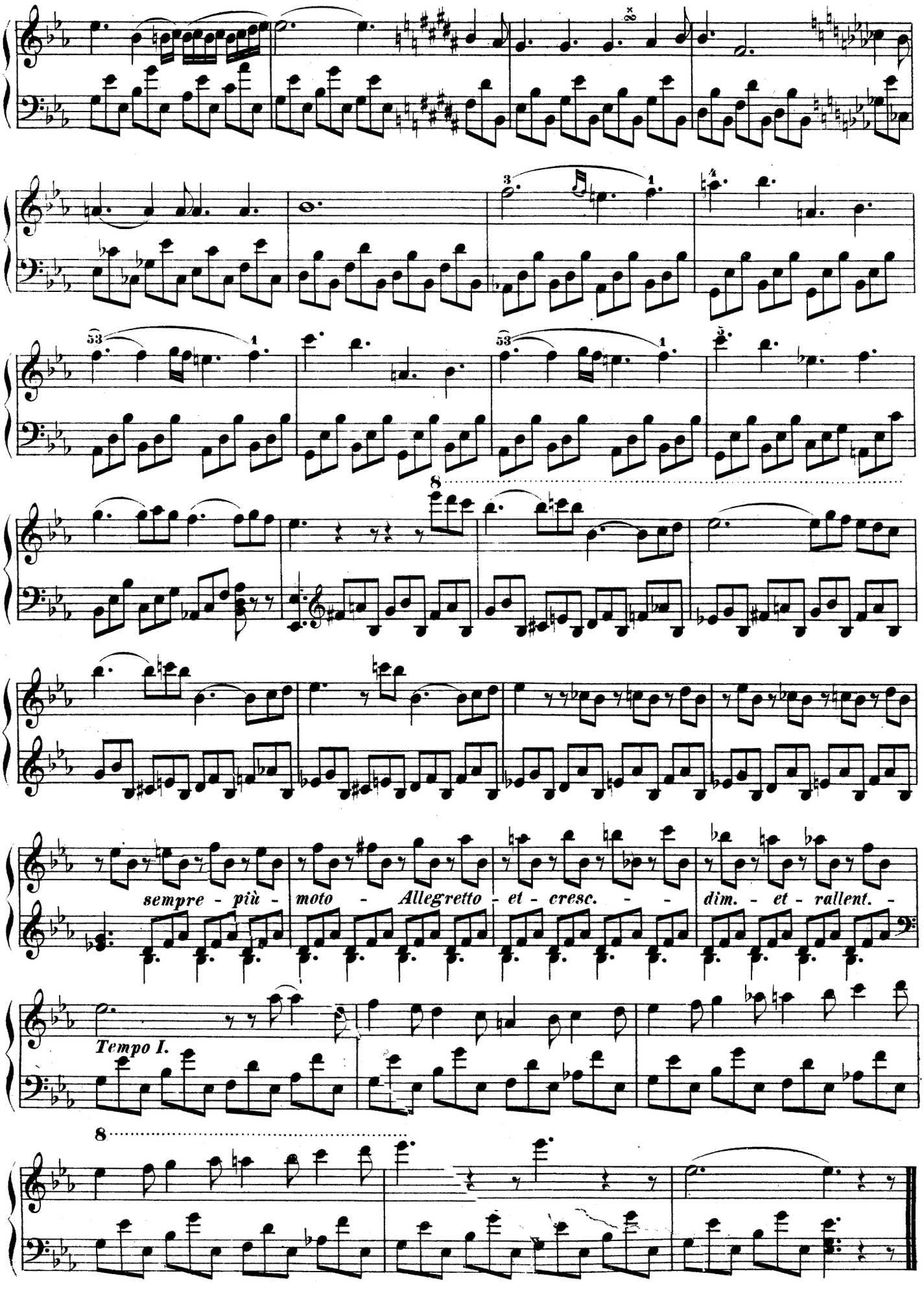

tr
Ped. * Ped. *
dimin.
cresc.
f
p

NOCTURNE XI.

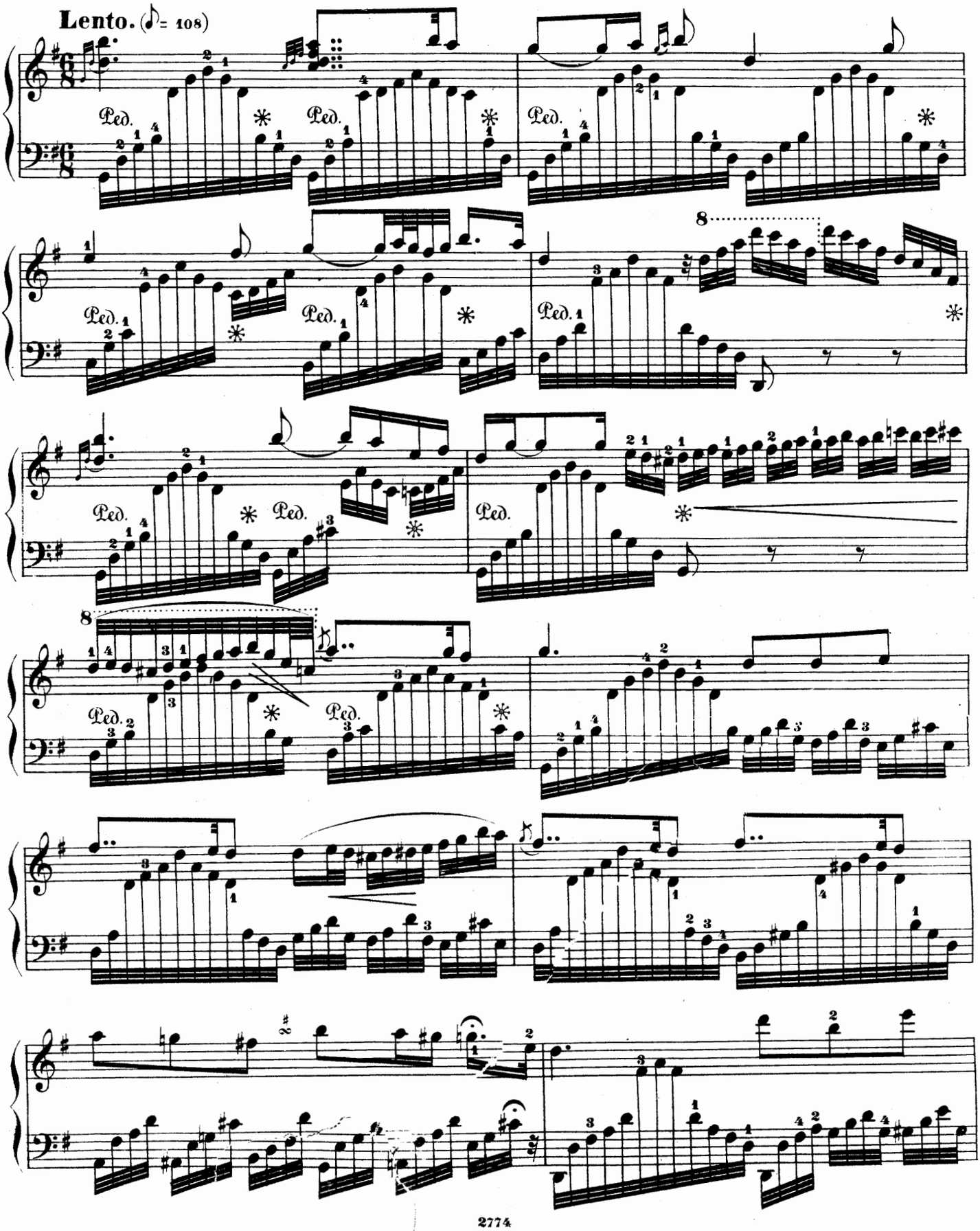


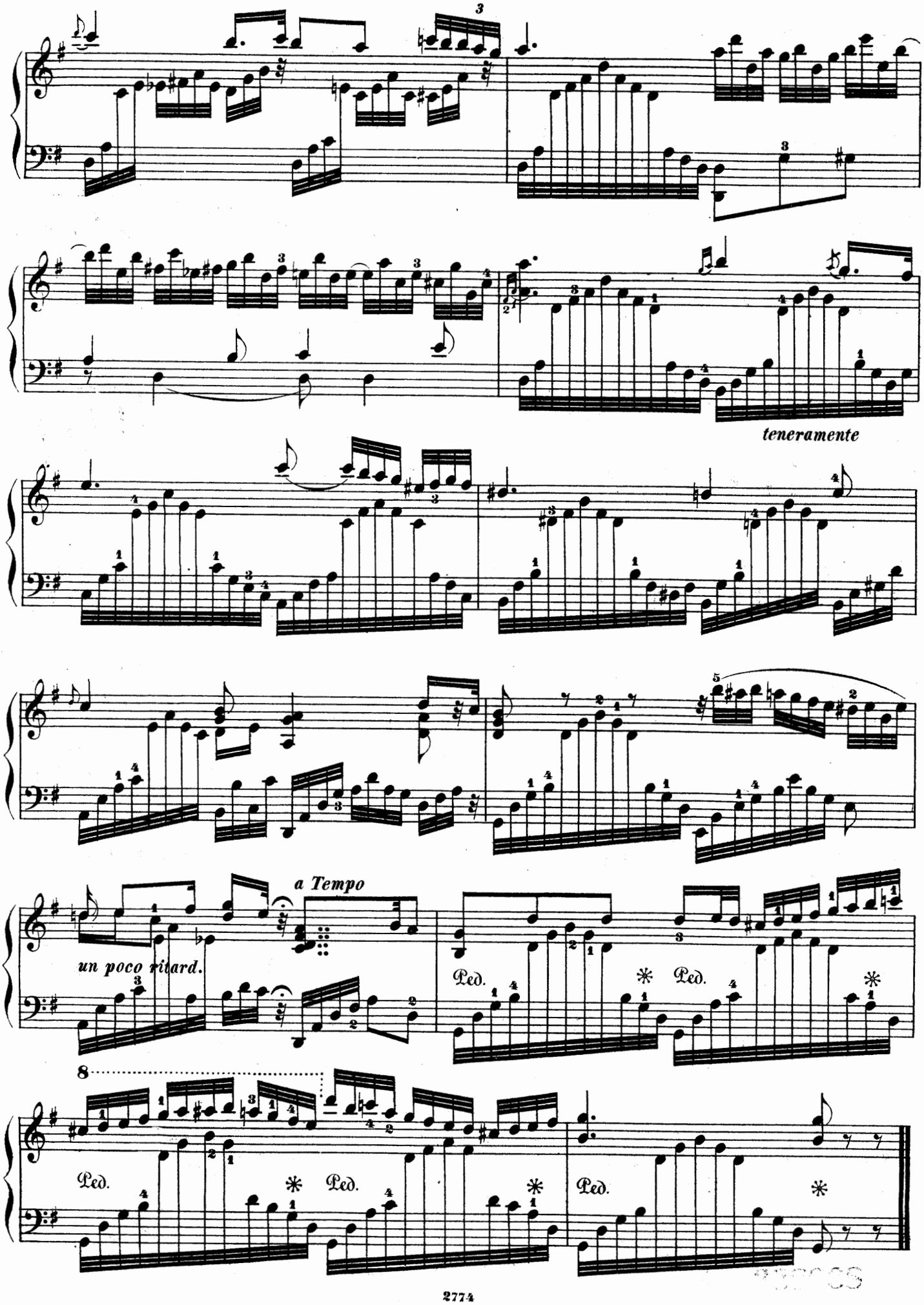



f
pp ed langiesdo

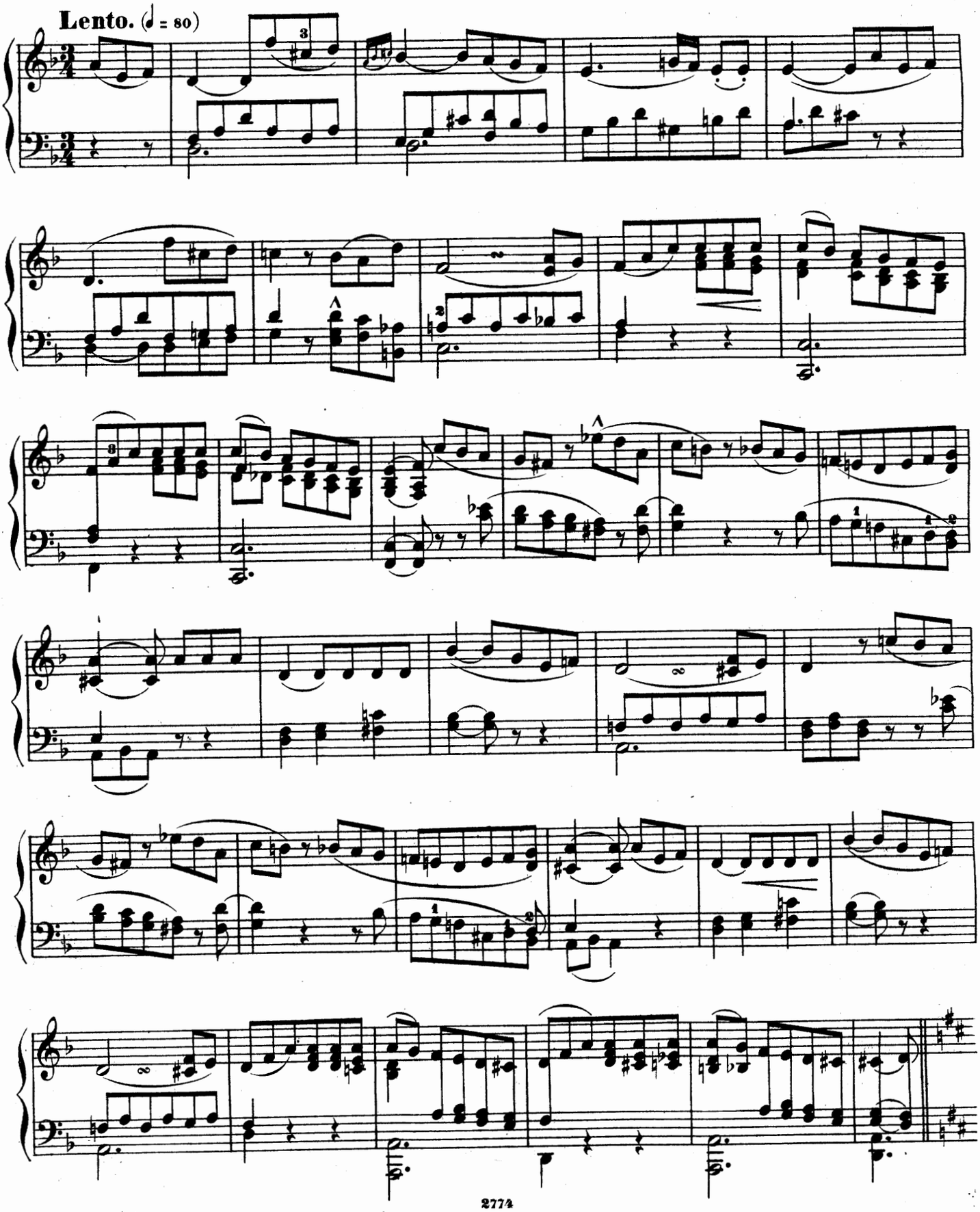

sempre - più - moto - Allegretto - et - cresc. - - dim. - et - rallent. -
Tempo I.

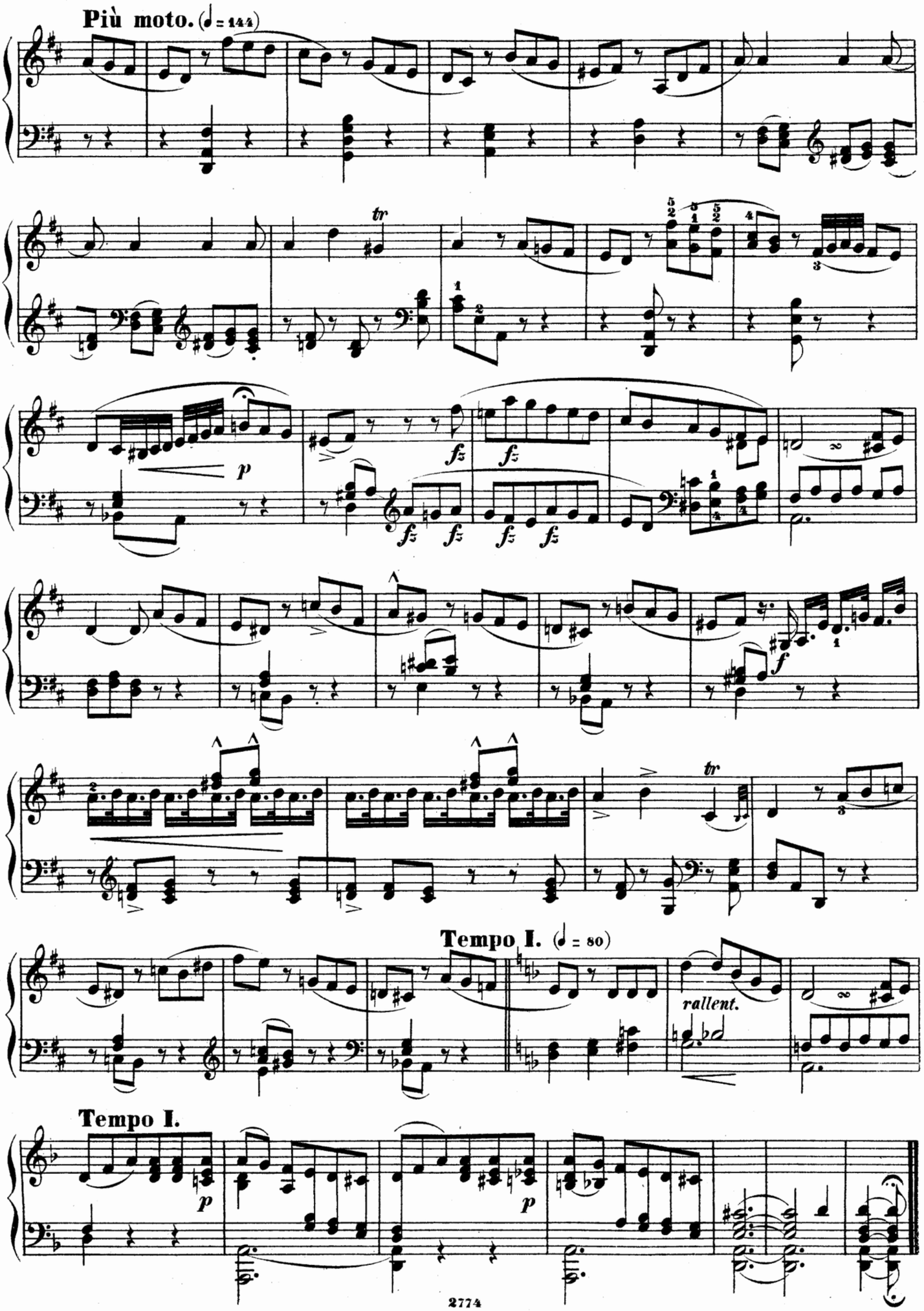
NOCTURNE XII.




teneramente
a Tempo
un poco ritard.
Ped.
Ped.
Ped.
Ped.
Ped.

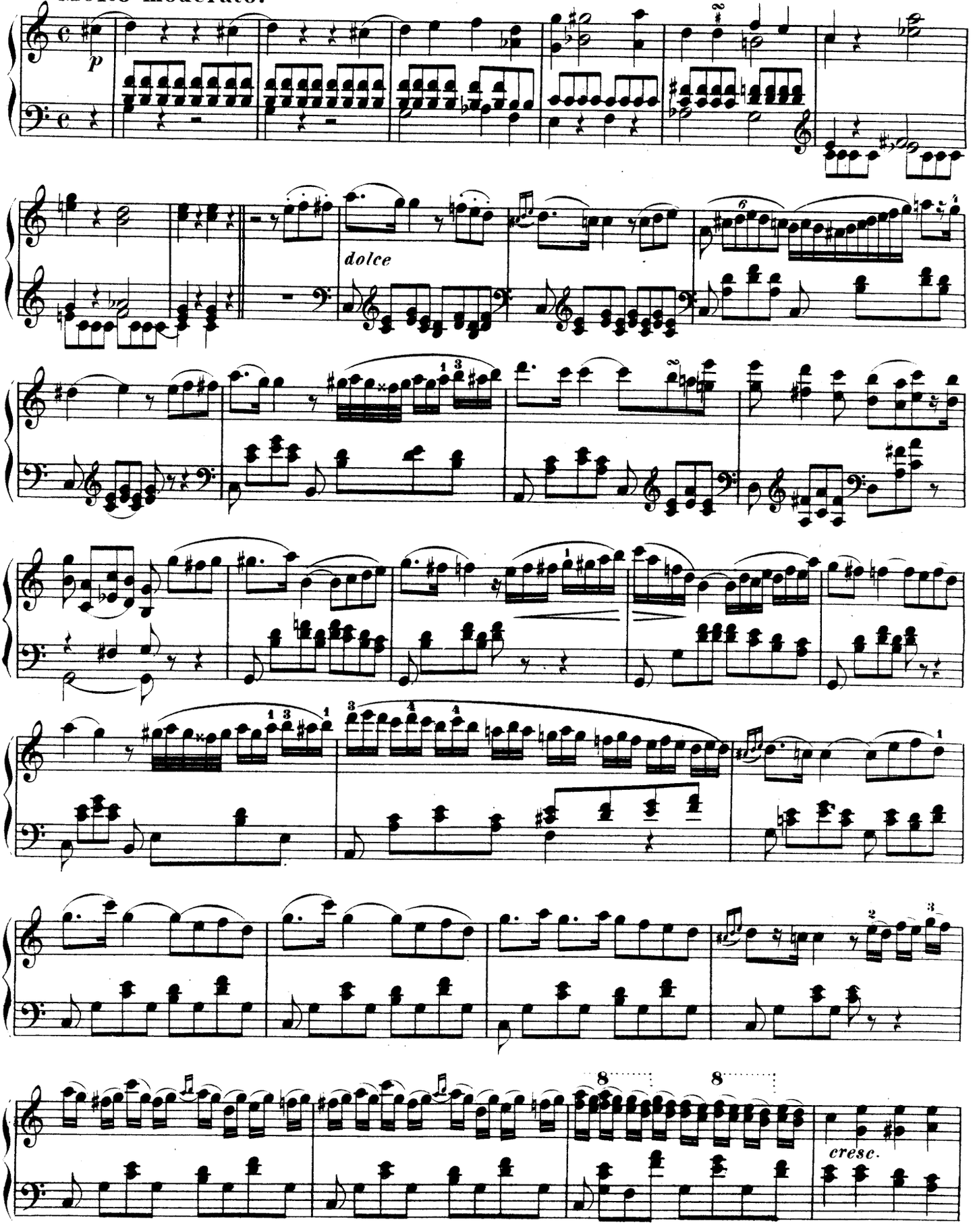
NOCTURNE XIII.

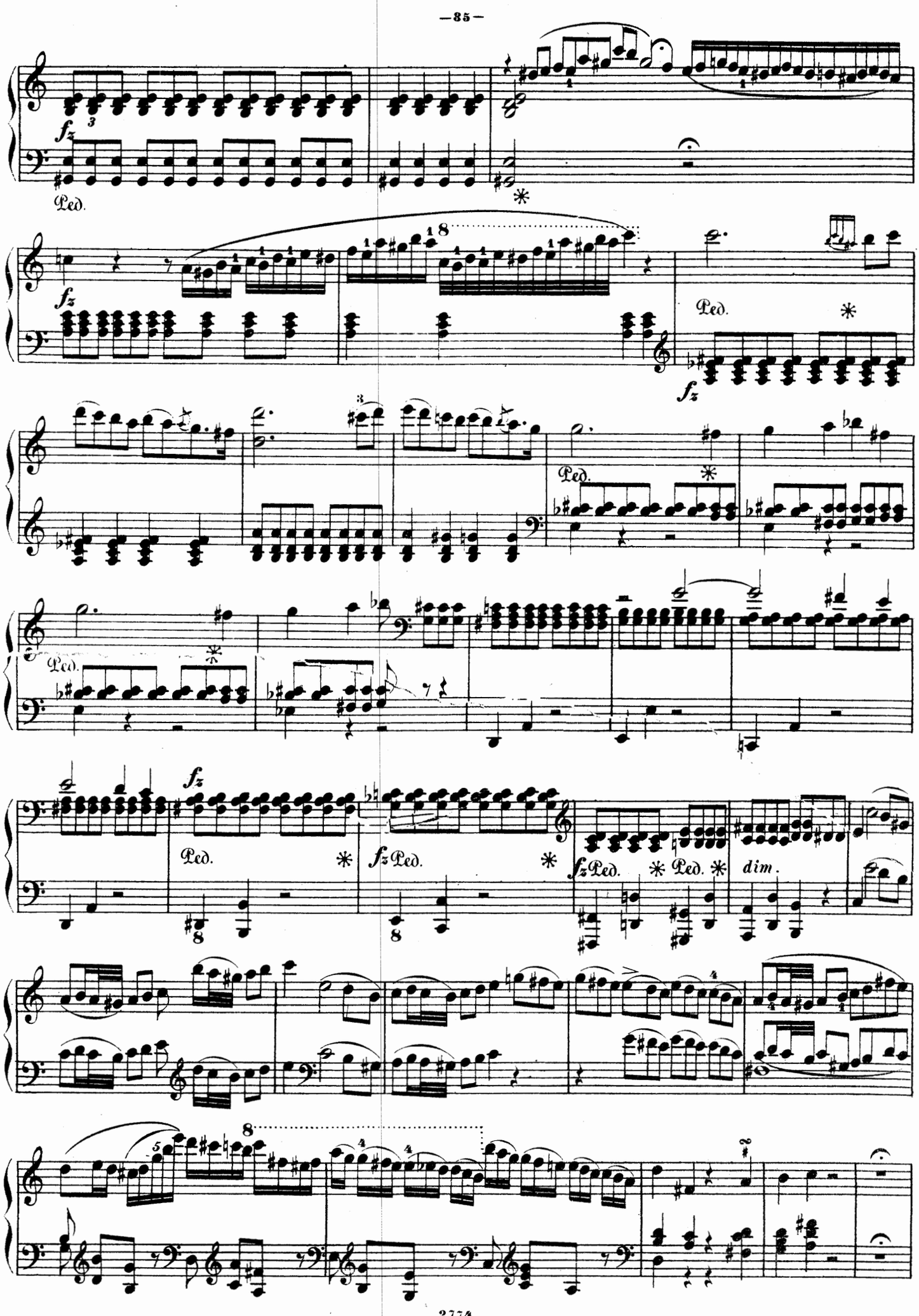


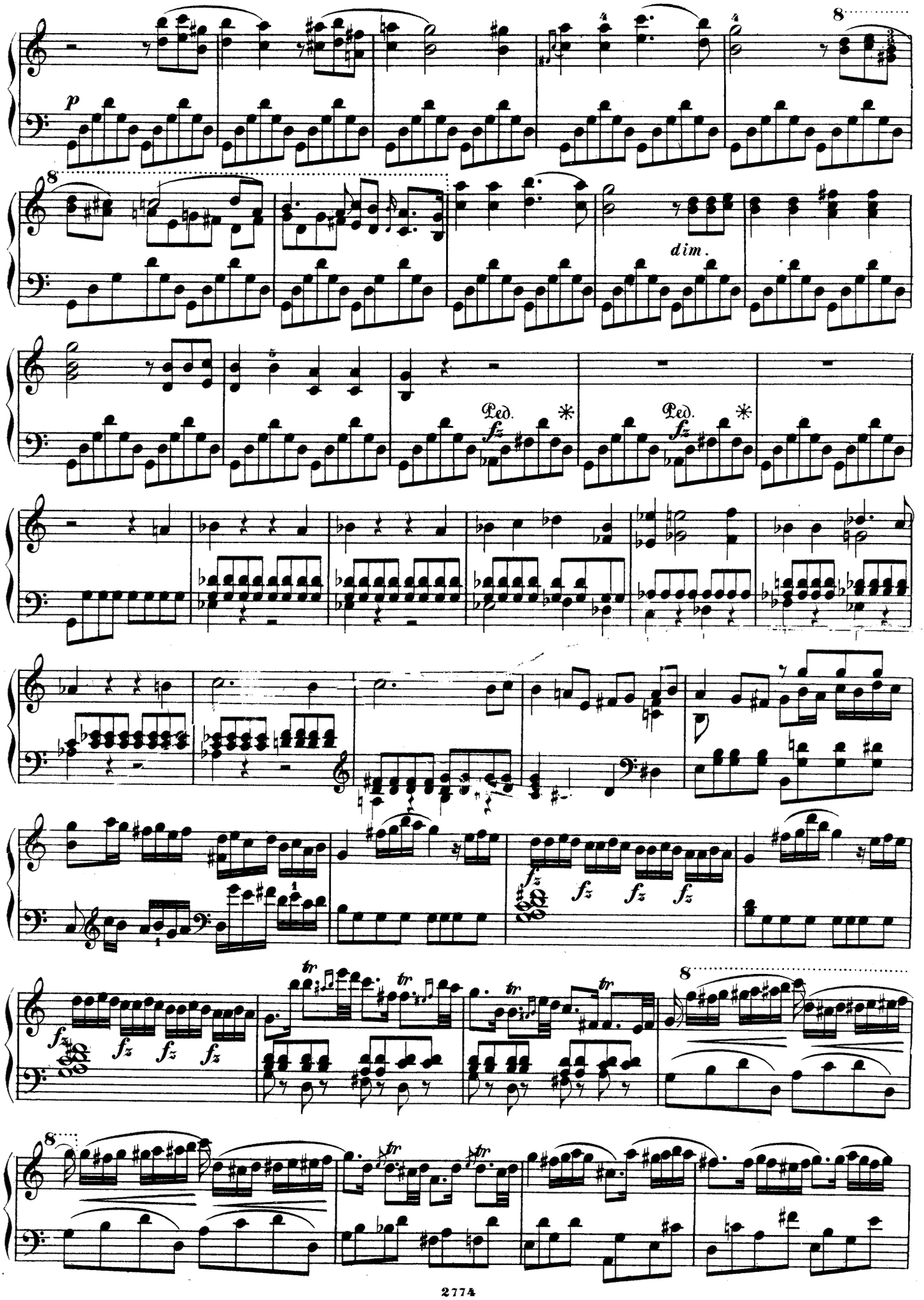

Più moto. (♩ = 144)
tr
p
fz
fz
fz
fz
fz
fz
f
tr
Tempo I. (♩ = 80)
rallent.
Tempo I.
p
p

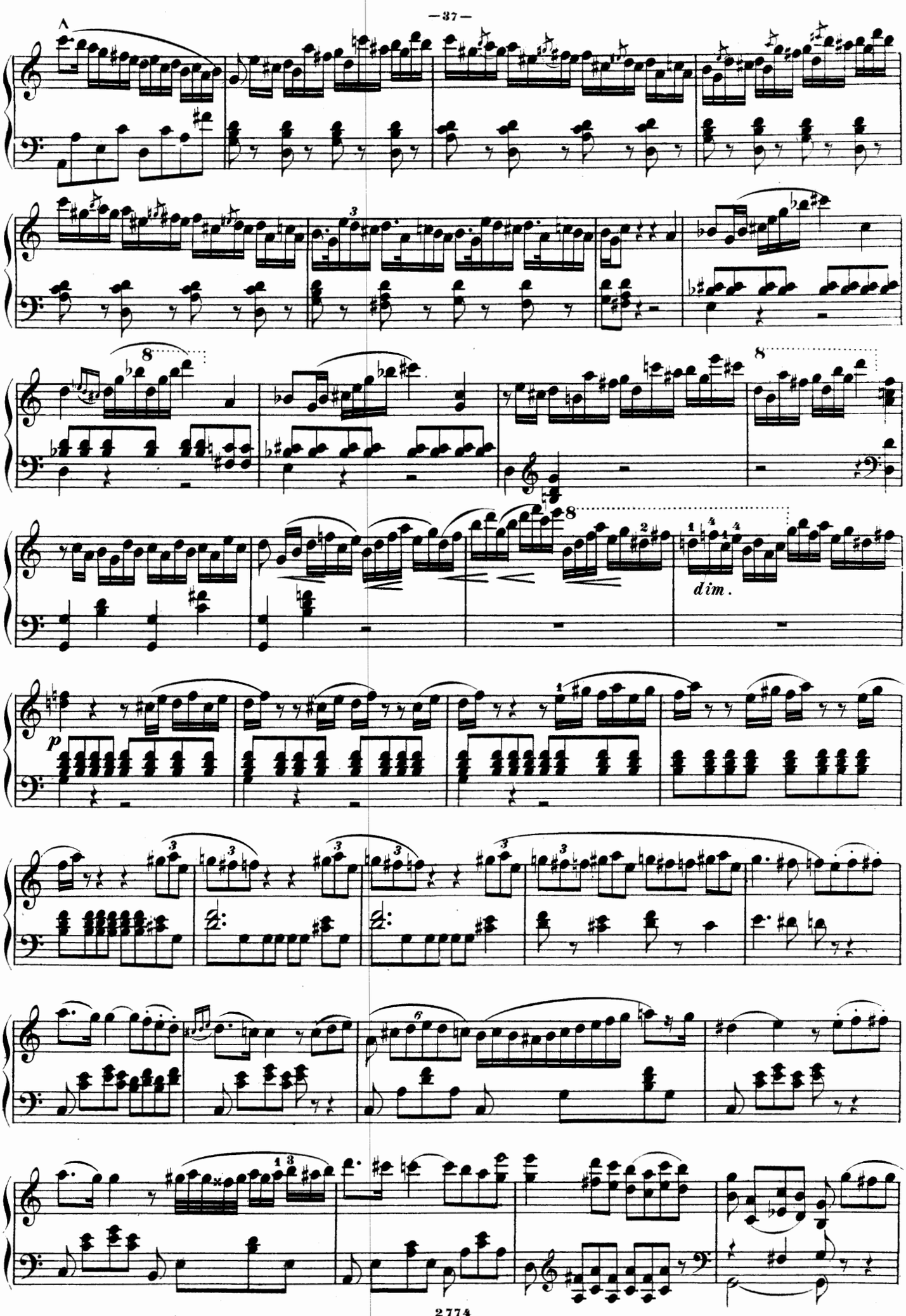
NOCTURNE XIV.

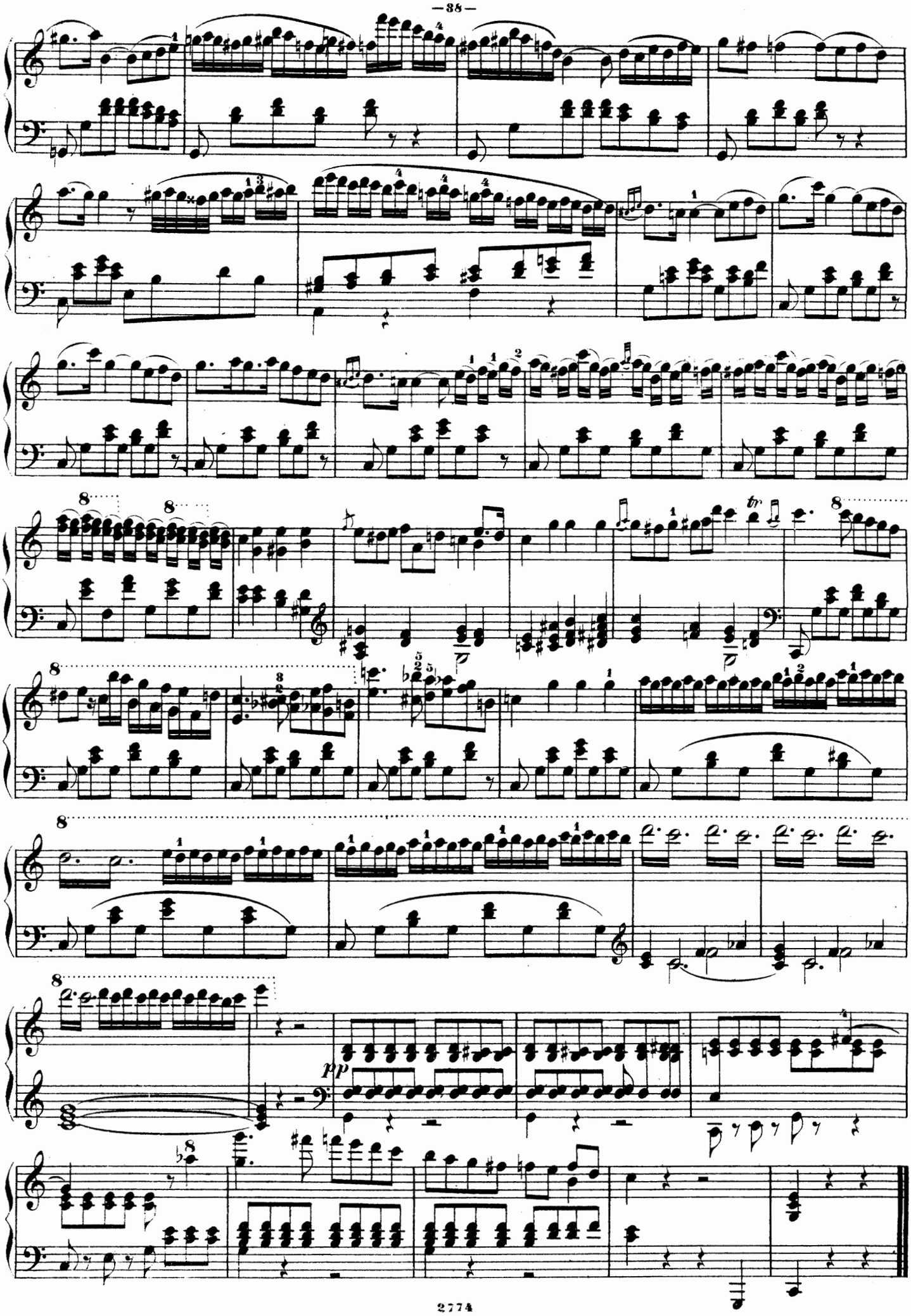
Molto moderato.



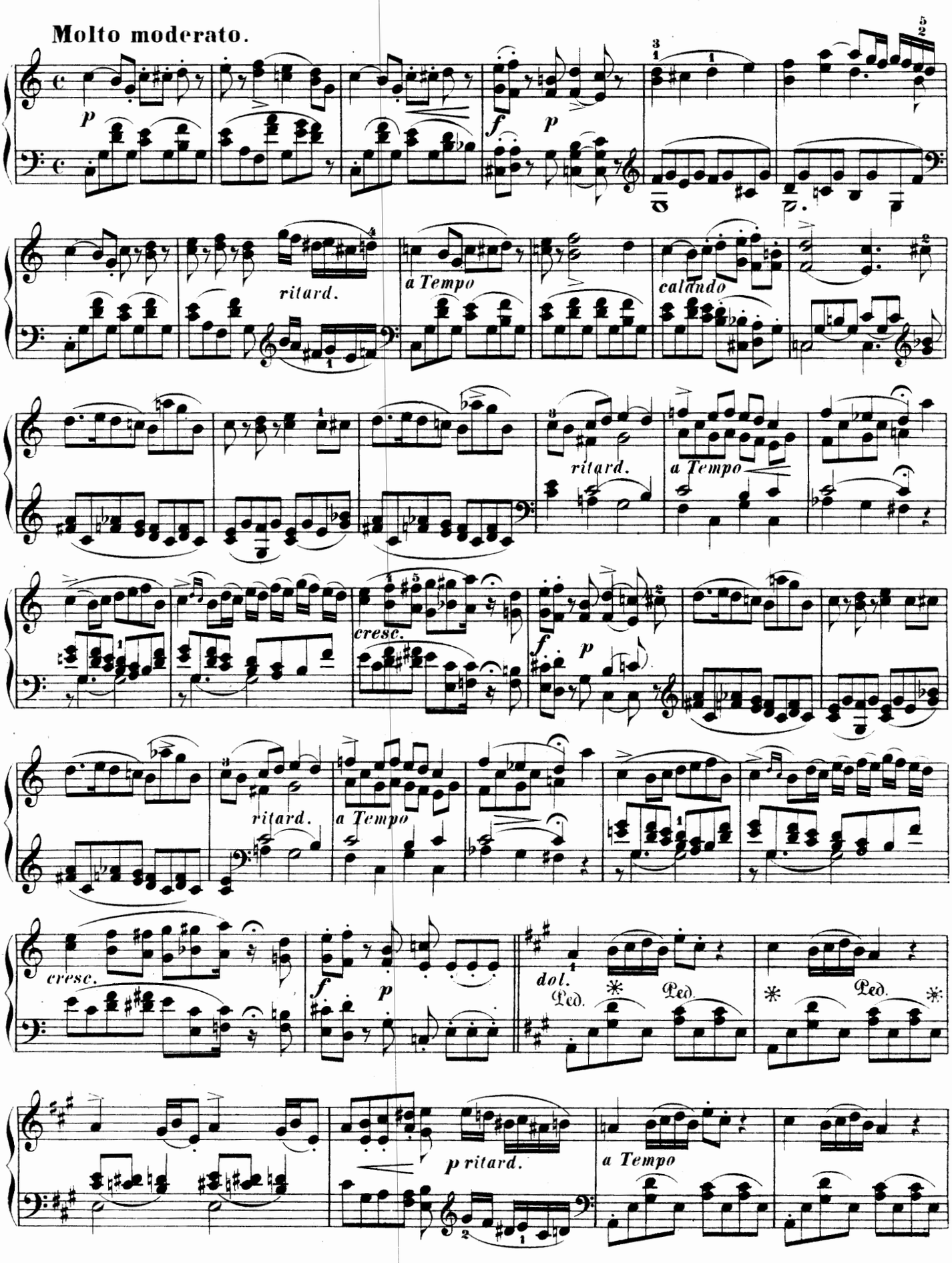

fz
Ped.
8
dim.

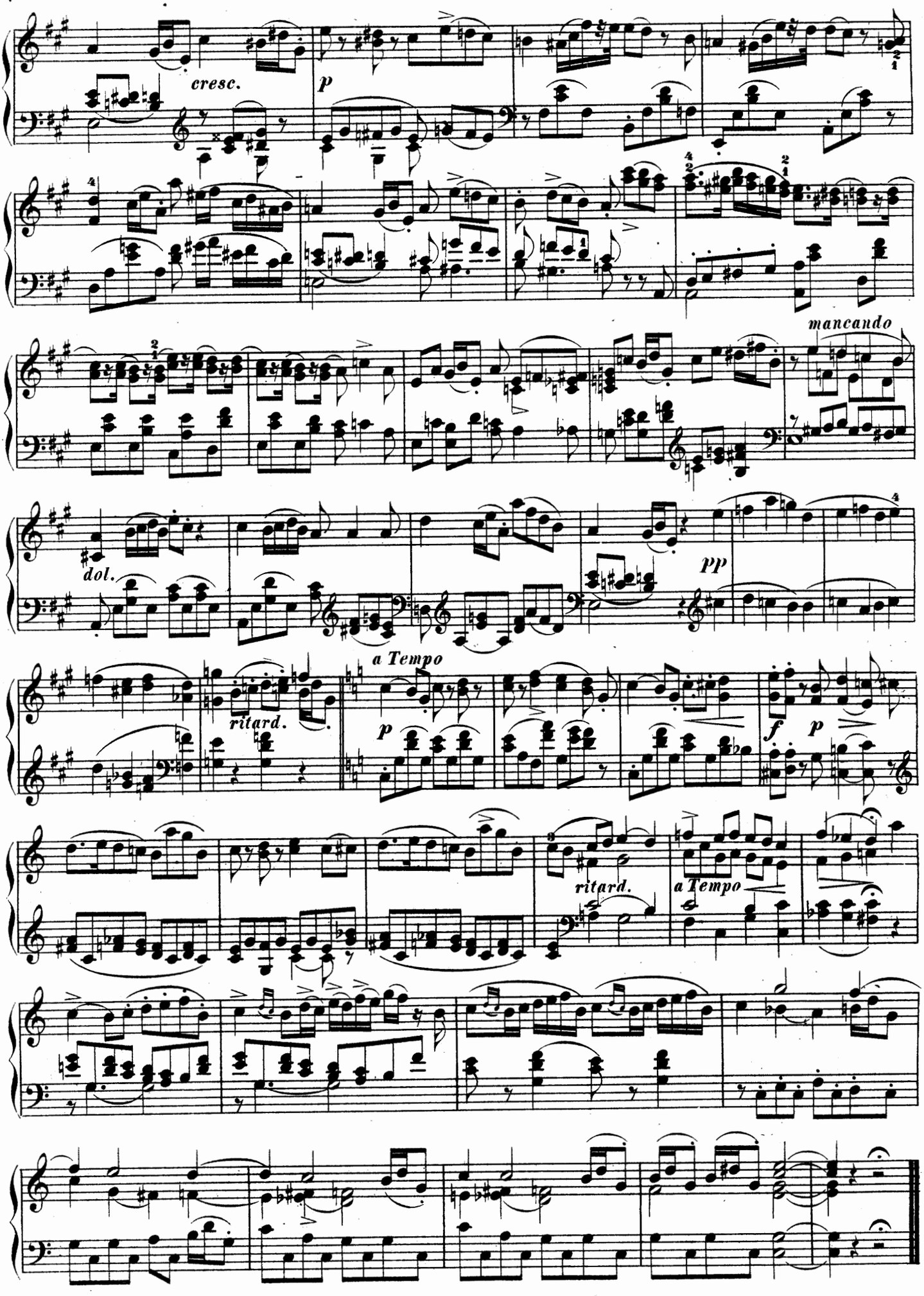

p
dim.
Ped.
fz
Ped.
fz
fz fz fz fz
fz fz fz fz
tr


A
8
8
8
dim.
p

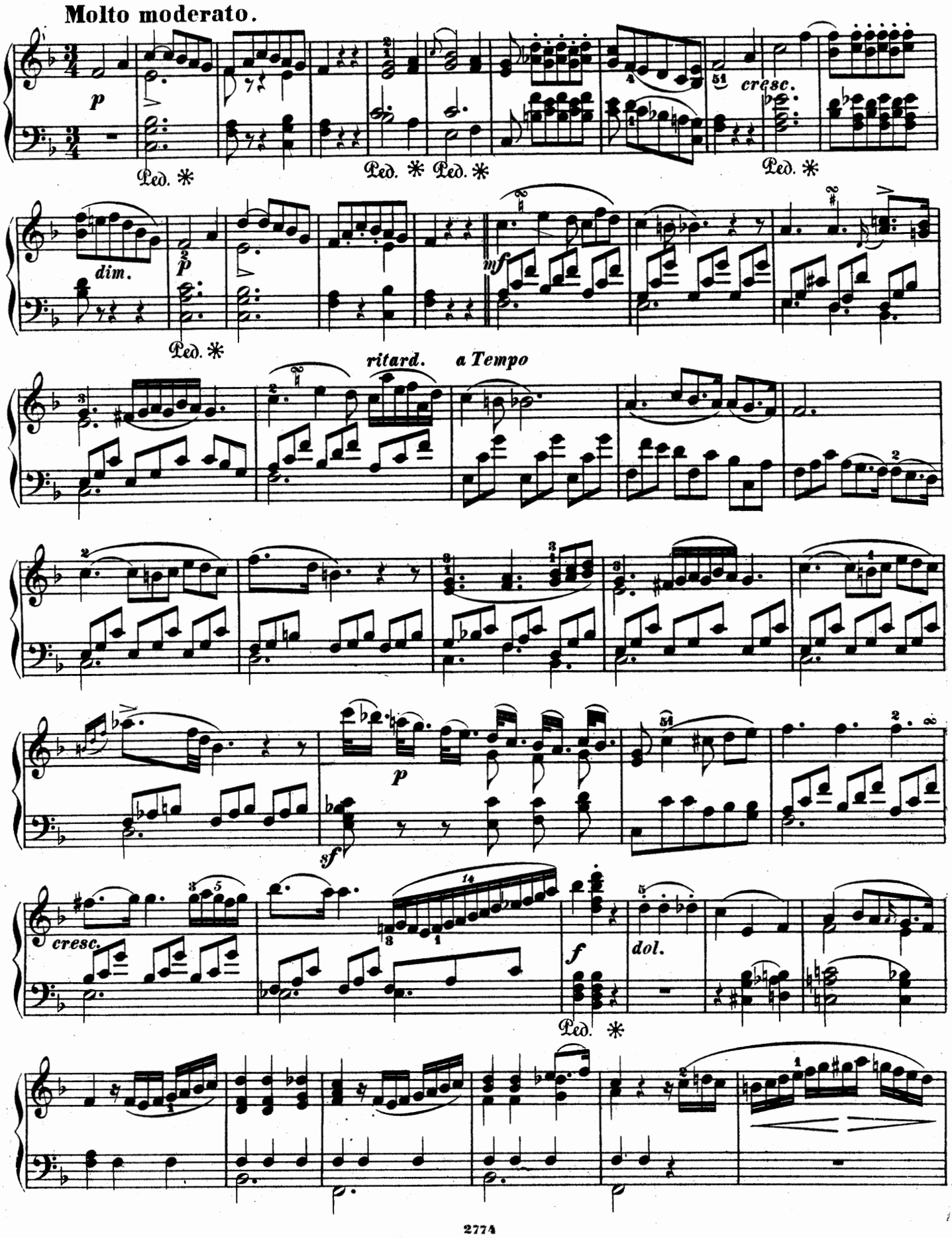

8
8
8
8
8
pp

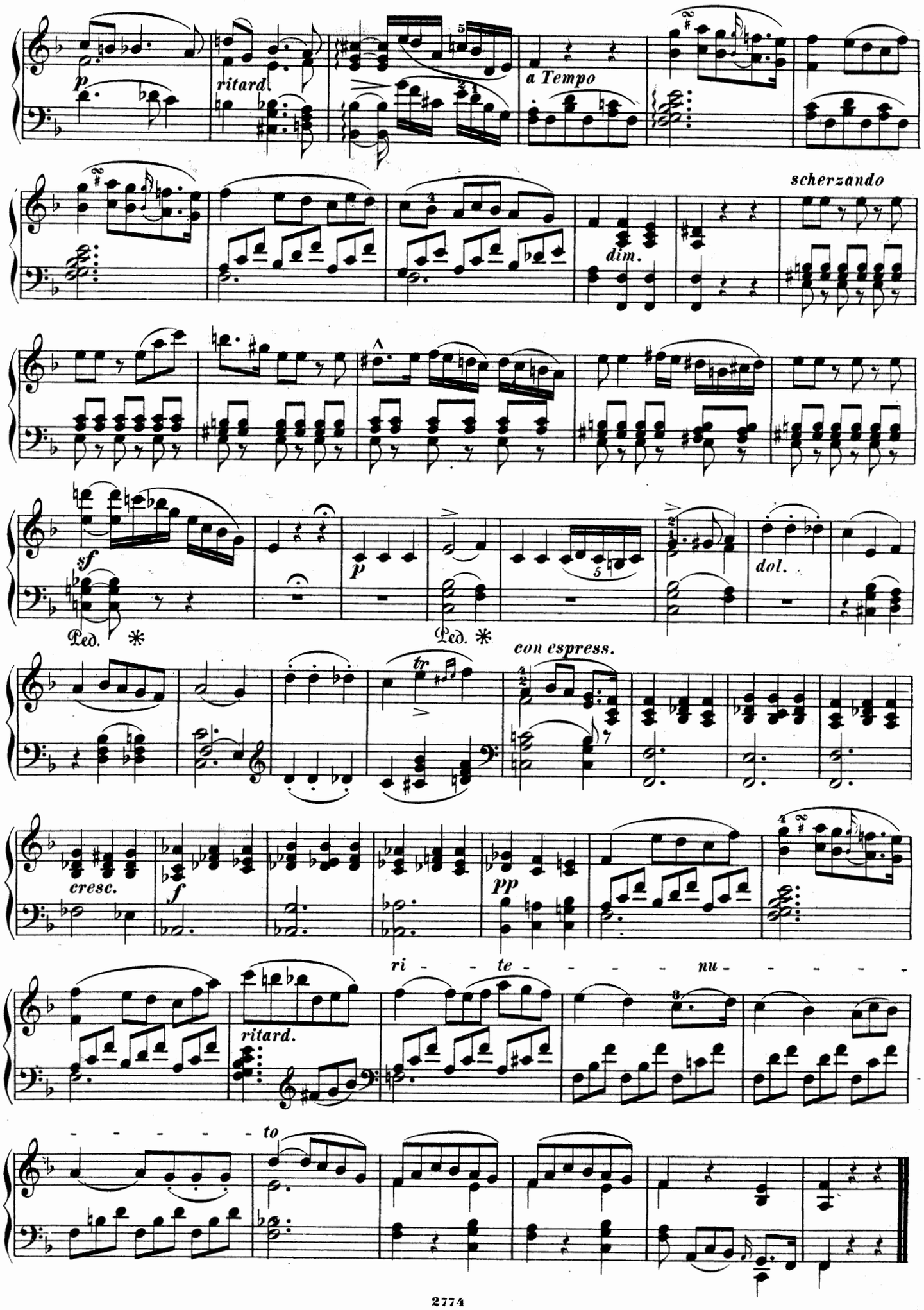
NOCTURNE XV.


Molto moderato.
p
f
p
ritard.
a Tempo
calando
ritard.
a Tempo
cresc.
f
p
ritard.
a Tempo
cresc.
f
p
dol.
Ped.
Ped.
Ped.
p ritard.
a Tempo


cresc.
p
mancando
dol.
pp
a Tempo
ritard.
p
f
p
ritard.
a Tempo

NOCTURNE XVI.

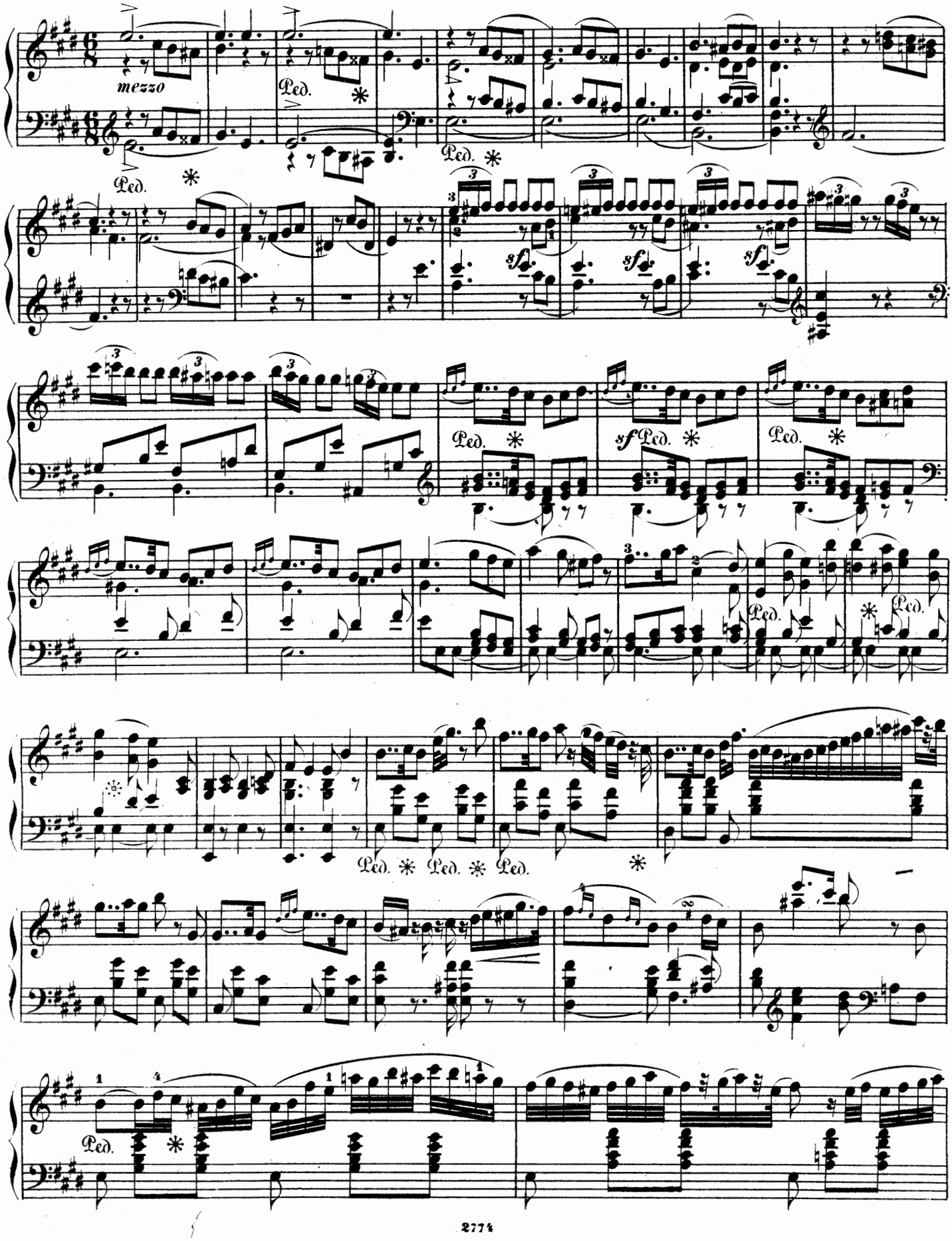


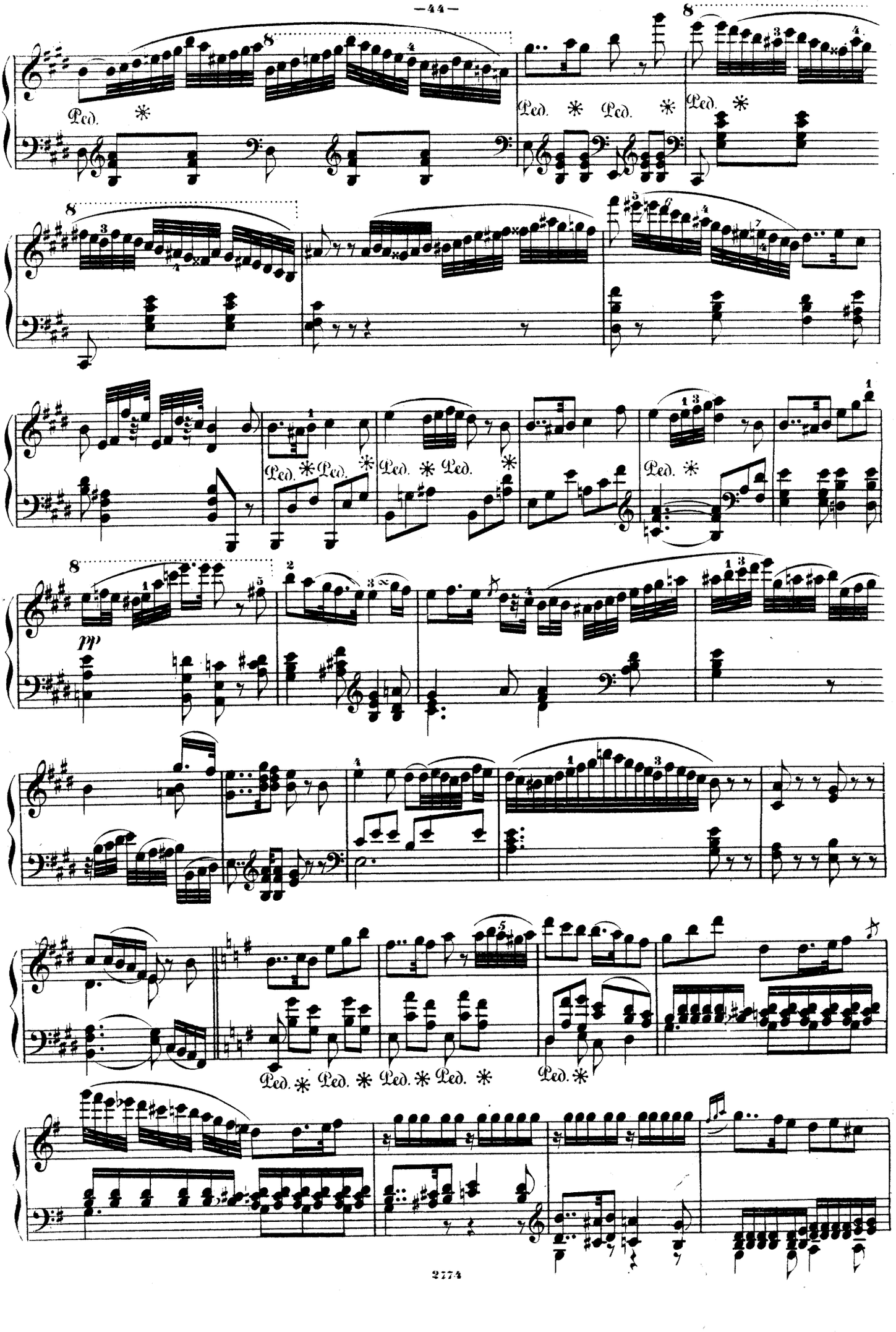

p
ritard.
a Tempo
scherzando
dim.
sf
Ped. *
p
Ped. *
dol.
con espress.
tr
cresc.
f
pp
ri - - te - - - - - nu - - - - -
ritard.
- - - - - - to

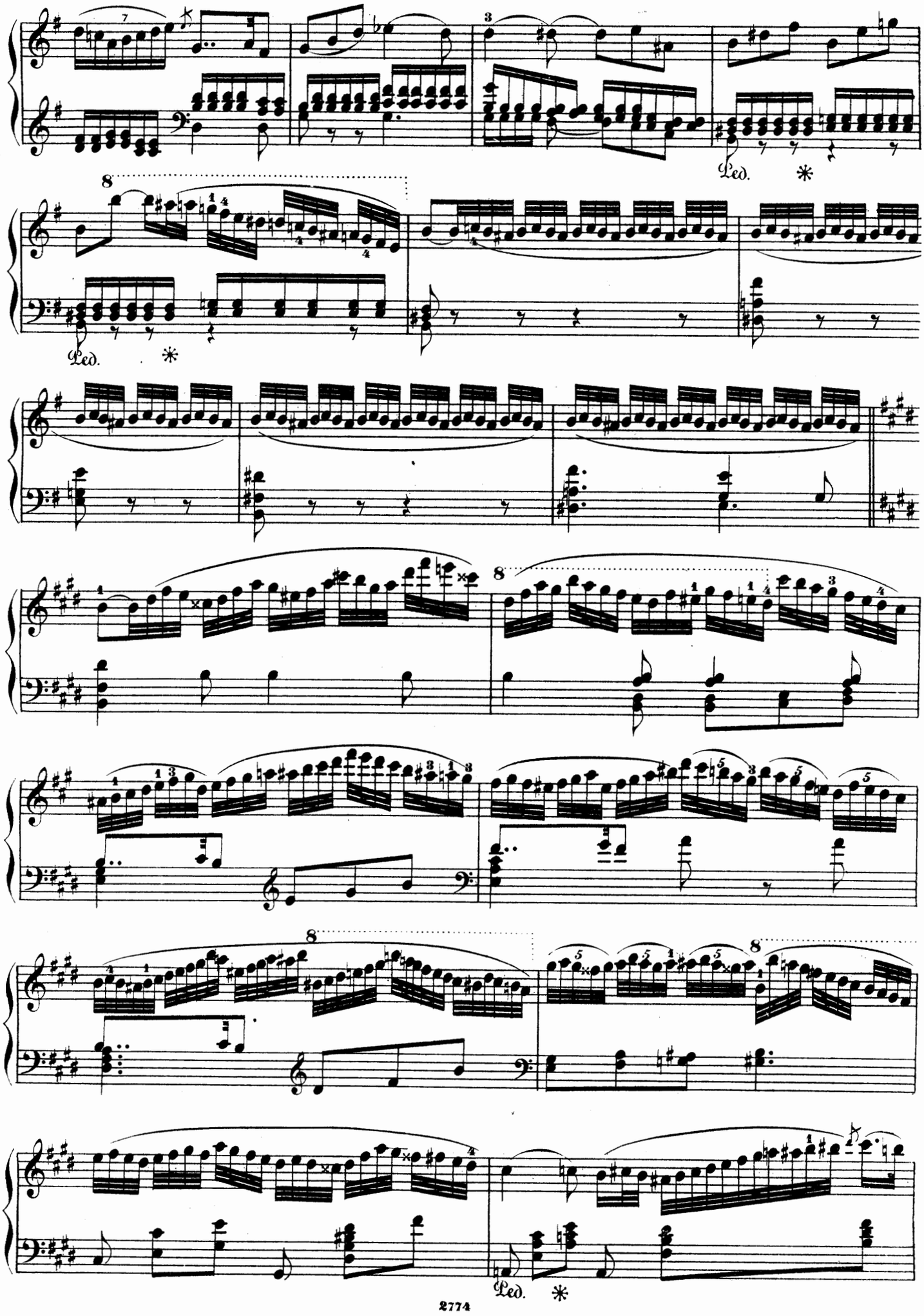
NOCTURE XVII.

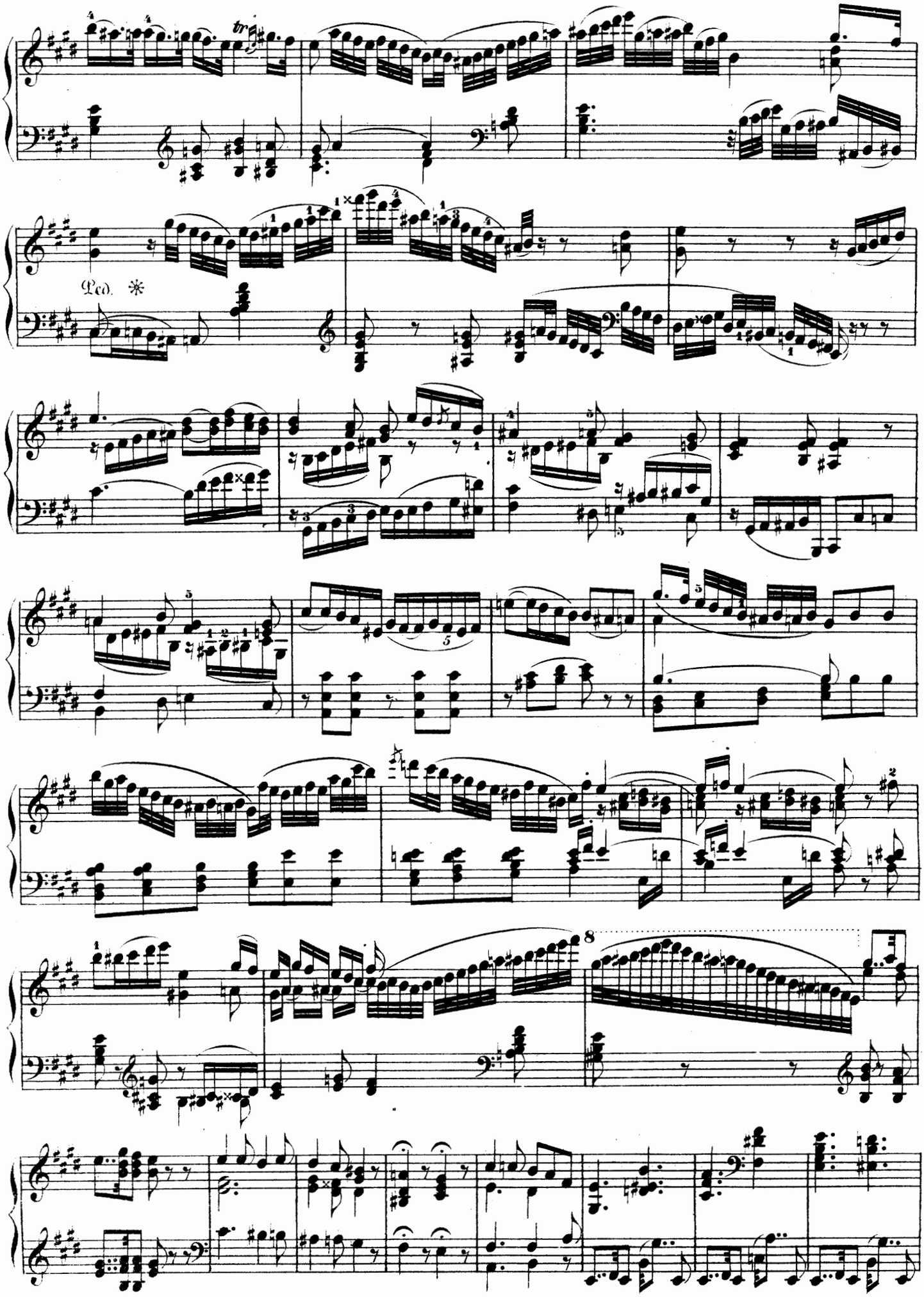
(PASTORALE.)

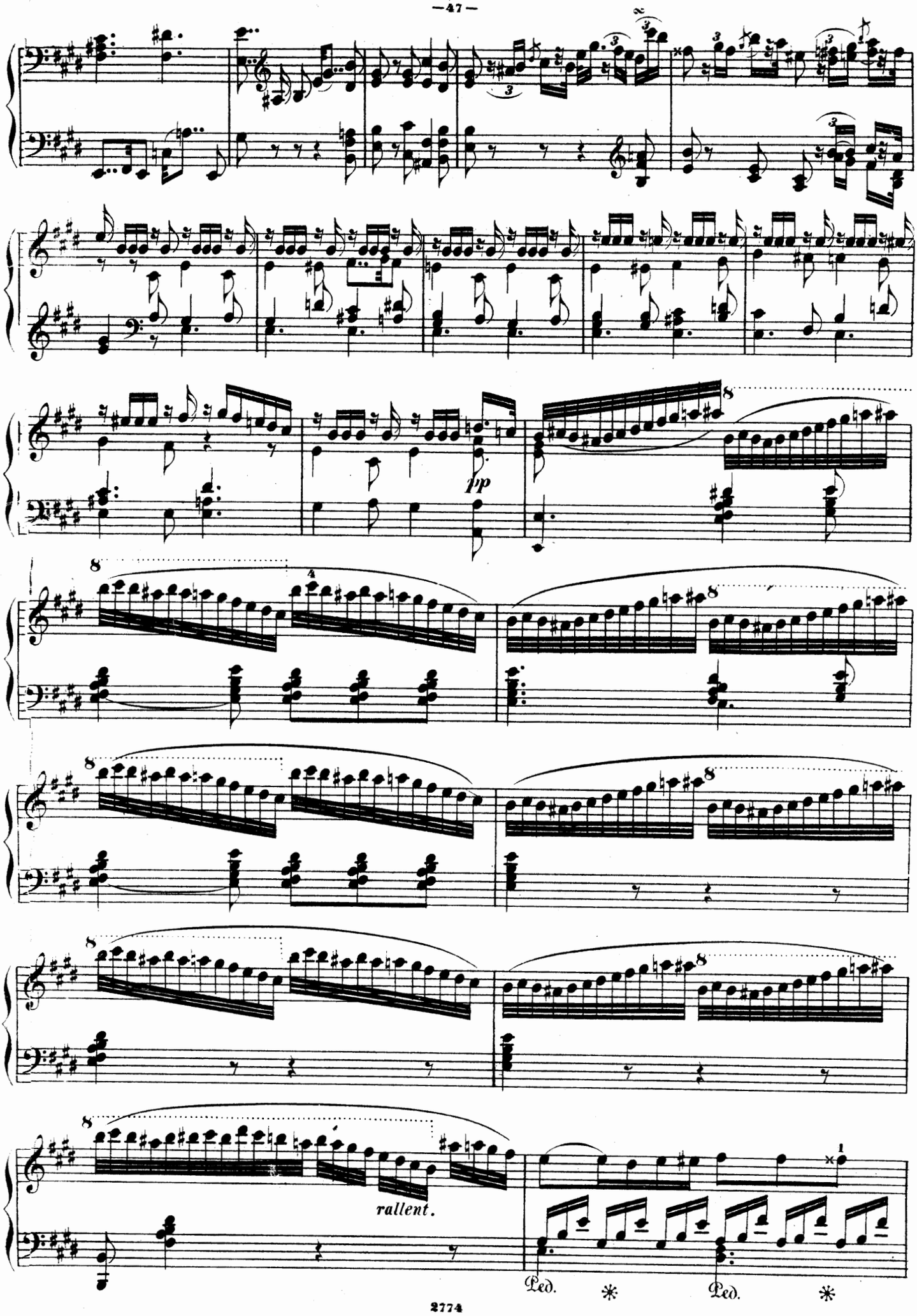
Lento.




8
Ped. * Ped. * Ped. *
8
Ped. * Ped. * Ped. * Ped. *
8
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


Ped.
Ped.
Ped.


Ped.


pp
rallent.
Ped.
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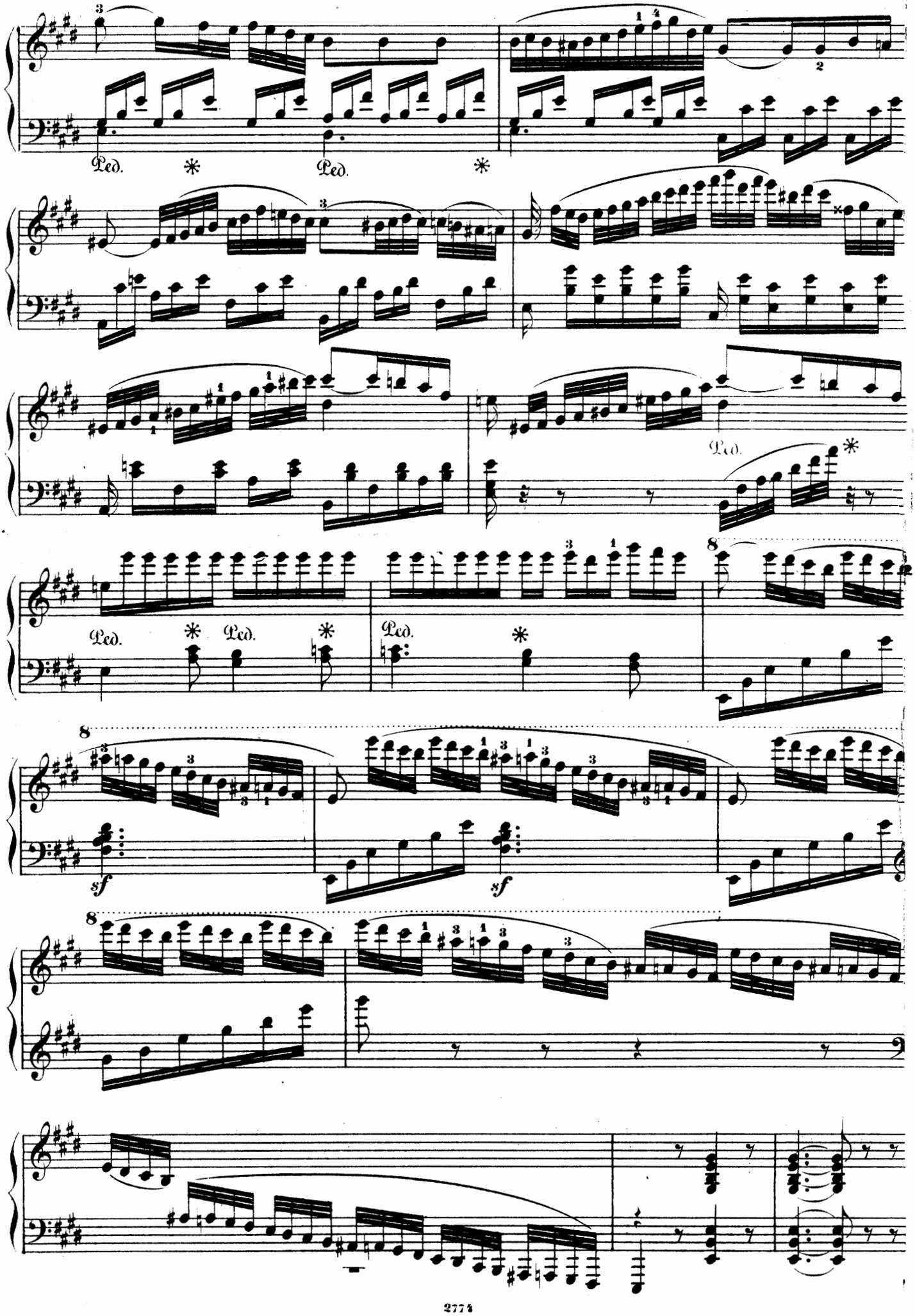
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(sans paroles.)

Vol.		Format	fr.	c.	s.	d.	$	cts	₰	Sgr.
108	**BEETHOVEN.** Fidelio	8°	1	50	1	0	—	65	—	10
125	— Prométhée	8°	1	50	1	0	—	65	—	10
126	— Egmont	8°	1	50	1	0	—	65	—	10
127	— Les Ruines d'Athènes	8°	1	50	1	0	—	65	—	10
101	**BELLINI.** Norma	8°	1	50	1	0	—	65	—	10
102	— I Puritani	8°	1	50	1	0	—	65	—	10
103	— La Sonnambula	8°	1	50	1	0	—	65	—	10
104	— Roméo et Juliette	8°	1	50	1	0	—	65	—	10
113	— La Straniera	8°	1	50	1	0	—	65	—	10
123	— Le Pirate	8°	1	50	1	0	—	65	—	10
98	**BOIELDIEU.** La Dame blanche*	8°	—	—	1	0	—	65	—	10
99	— Jean de Paris	8°	1	50	1	0	—	65	—	10
100	— Le Chaperon rouge (Rothkäppchen)	8°	1	50	1	0	—	65	—	10
124	— Le Calife de Bagdad	8°	1	50	1	0	—	65	—	10
158	**DONIZETTI.** Lucia di Lammermoor*	8°	—	—	1	0	—	65	—	10
159	— L'Elisire d'Amore (Liebestrank)	8°	1	50	1	0	—	65	—	10
114	**GLUCK.** Armide	8°	1	50	1	0	—	65	—	10
128	— Orphée	8°	1	50	1	0	—	65	—	10
111	**GRÉTRY.** Richard-Coeur-de-Lion	8°	1	50	1	0	—	65	—	10
129	**HAYDN.** Les Saisons (Die Jahreszeiten)	8°	1	50	1	0	—	65	—	10
130	— La Création (Die Schöpfung)	8°	1	50	1	0	—	65	—	10
109	**HEROLD.** Zampa*	8°	—	—	1	0	—	65	—	10
131	**ISOUARD.** Joconde*	8°	—	—	1	0	—	65	—	10
118	**MÉHUL.** Joseph	8°	1	50	1	0	—	65	—	10
116	**MOZART.** Don Juan	8°	1	50	1	0	—	65	—	10
105	— La Flûte enchantée (Zauberflöte)	8°	1	50	1	0	—	65	—	10
106	— Les Noces de Figaro	8°	1	50	1	0	—	65	—	10
107	— Titus	8°	1	50	1	0	—	65	—	10
119	— Cosi fan tutte	8°	1	50	1	0	—	65	—	10
120	— L'Enlèvement (Die Entführung)	8°	1	50	1	0	—	65	—	10
121	— Idomeneo	8°	1	50	1	0	—	65	—	10
132	**ROSSINI.** Othello	8°	1	50	1	0	—	66	—	10
110	— Le Barbier de Séville	8°	1	50	1	0	—	65	—	10
115	**WEBER.** Freischütz	8°	1	50	1	0	—	65	—	10
112	— Oberon	8°	1	50	1	0	—	65	—	10
117	— Euryanthe	8°	1	50	1	0	—	65	—	10
122	— Preciosa	8°	1	50	1	0	—	65	—	10

Partitions d'Opéras pour Piano à 4 mains.

50	**MOZART.** Don Juan	4°	3	25	4	0	1	75	—	25
48	**ROSSINI.** Le Barbier de Séville	4°	2	50	2	0	1	25	—	20
66	**WEBER.** Freischütz	4°	2	50	2	10	1	25	—	17½

Partitions Piano et Chant.

a. = allemand, german, deutsch — f. = français, french, französisch — i. = italien, italian. italienisch.

222	**BACH.** Messe en Si min. (Hmoll) (latin)	8°	2	50	2	0	1	25	—	20
70	**BEETHOVEN.** Fidelio [a. f.]	8°	3	—	2	6	1	25	—	18
91	— Messe en Ut maj. Op. 86 [a. lat.]	8°	1	50	1	3	—	65	—	10
92	— Messe solenelle Op. 123 [lat.]	8°	2	50	2	0	1	00	—	15
150	**BELLINI.** Norma [a. i.]	8°	3	—	2	6	1	25	—	18
133	— Norma [f. i.]	8°	3	—	2	6	1	50	—	24
220	— Roméo et Juliette (a. i.)	8°	2	50	2	0	1	00	—	15
221	**BOIELDIEU.** La Dame blanche* (a. f.)	8°	—	—	3	0	1	50	—	25
56	**GLUCK.** Alceste [a. f.]	8°	3	75	3	0	1	40	—	20
71	— Iphigénie en Aulide [a. f.]	8°	3	—	2	6	1	40	—	20
80	— Iphigénie en Tauride [a. f.]	8°	3	—	2	6	1	00	—	15
81	— Orphée [a. i.]	8°	2	50	2	0	—	85	—	12½
82	— Orphée [f.]	8°	3	—	2	6	1	25	—	24
83	— Armide [a. f.]	8°	3	—	2	6	1	40	—	20
89	**GRÉTRY.** Richard-Coeur-de-Lion [a. f.]	8°	2	50	2	0	1	25	—	20
17	**HÆNDEL.** Le Messie [allem. & anglais]	8°	2	50	2	0	1	00	—	17½
19	— Samson [allem. & angl.]	8°	1	90	1	6	—	85	—	12½
20	— Judas Macchabée [allem. & angl.]	8°	2	85	2	6	1	25	—	20
21	— Les Fêtes d'Alexandre [allem. & angl.]	8°	1	90	1	6	—	85	—	12½
223	— Josua [allem. & anglais]	8°	2	50	2	0	1	00	—	15
18	**HAYDN.** La Création [allem. & angl.]	8°	2	20	1	10	1	00	—	15
134	— La Création [f.]	8°	3	—	2	6	1	50	—	24
51	— Les Saisons [a. f.]	8°	3	75	3	0	1	40	—	22½
136	**MÉHUL.** Joseph [a. f.]	8°	2	50	2	0	0	85	—	12½
97	**MONSIGNY.** Le Déserteur [f.]	8°	2	50	2	0	1	25	—	20
10	**MOZART.** Don Juan [a. i.]	8°	2	85	2	6	1	25	—	20
86	— Don Juan [f.]	8°	3	—	2	6	1	50	—	24
11	— Die Zauberflöte [a. i.]	8°	2	20	1	10	1	00	—	15
87	— La Flûte enchantée [f.]	8°	3	—	2	6	1	50	—	24
12	— Figaro's Hochzeit [a. i.]	8°	3	15	2	6	1	50	—	22½
88	— Les Noces de Figaro [f.]	8°	3	75	3	0	1	50	1	—
13	— Cosi fan tutte [a. i.]	8°	3	15	2	6	1	50	—	22½
14	— Titus [a. i.]	8°	2	—	1	8	1	00	—	15
15	— L'Enlèvement au Sérail [a. f.]	8°	2	50	2	0	1	25	—	17½
16	— Idomeneo [a. i.]	8°	3	—	2	6	1	50	—	22½
90	— Requiem [latin]	8°	1	50	1	3	—	50	—	8
224	— Messe en Sol majeur (latin)	8°	2	—	1	6	0	85	—	15
84	**ROSSINI.** Barbier [a. i.]	8°	3	—	2	6	1	25	—	17½
85	— Le Barbier de Séville [f. i.]	8°	3	—	2	6	1	50	—	24
68	**WEBER.** Freischütz [a. f.]	8°	3	—	2	6	1	00	—	15
69	— Oberon [a. f. angl.]	8°	3	—	2	6	1	00	—	15
135	— Euryanthe [a. f.]	8°	3	—	2	6	1	25	—	20
137	— Preciosa [a. f.]	8°	1	25	1	0	—	60	—	10

Ouvertures à 2 mains.

146	**BEETHOVEN.** Ouvertures	8°	1	50	1	0	—	65	—	10
143	**BELLINI.** Ouvertures célèbres	8°	1	50	1	0	—	65	—	10
147	**MOZART.** Ouvertures	8°	1	50	1	0	—	65	—	10
144	**ROSSINI.** Ouvertures célèbres	8°	1	50	1	0	—	65	—	10
145	**WEBER.** Ouvertures	8°	1	50	1	0	—	65	—	10
142	**DONIZETTI, MÉHUL, PAER.** Ouvertures célèbres	8°	1	50	1	0	—	65	—	10
141	**BOIELDIEU, CIMAROSA, GRÉTRY, GLUCK.** Ouvertures célèbres	8°	1	50	1	0	—	65	—	10

Lieder

(Piano et Chant).

32	**BEETHOVEN.** 96 Lieder	4°	7	50	6	0	3	50	2	—
175	**ECOLE ALLEMANDE.** Choix de 30 airs pour Basse ou Baryton. Texte français, allem., angl. & ital.	8°	3	—	2	6	1	50	—	20
22-31	**SCHUBERT.** Sämmtliche Lieder, Gesänge & Balladen,* 10 Bde. à	8°	—	—	2	0	1	00	—	15
304	**SCHUBERT-ALBUM.** (Schöne Müllerin, Winterreise, Schwanengesang & 22 berühmte Lieder), Sopr. od. Ten.	4°	3	50	3	0	1	75	—	25
305	— Mezzo-Sopr. od. Bariton	4°	3	50	3	0	1	75	—	25
306	— Alt od. Bass	4°	3	50	3	0	1	75	—	25
152	**SCHUBERT.** Müllerin. Orig.-Ausg.*	8°	—	—	1	0	—	60	—	10
153	— Schöne Müllerin, für tiefe Stimme	8°	1	25	1	0	—	60	—	10
154	— Winterreise, Orig.-Ausg.*	8°	—	—	1	0	—	60	—	10
155	— „ für tiefe Stimme	8°	1	25	1	0	—	60	—	10
156	— Schwanengesang, Orig.-Ausg.*	8°	—	—	1	0	—	60	—	10
157	— „ für tiefe Stimme	8°	1	25	1	0	—	60	—	10
138	— 30 Mélodies choisies. Texte franç. & allem. Pour Voix élevées	8°	2	50	2	0	1	25	—	20
139	— Les mêmes pour voix graves	8°	2	50	2	0	1	25	—	20

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169	— Composit. (Suites anglaises, françaises, Fant. Partitas, Toccatas etc.) Vol. I (No. 1—22)	4°	7	50	6	0	3	50	2	—
170	Vol. II (No. 23—42)	4°	7	50	6	0	3	50	2	—
1 & 2	**BEETHOVEN.** Sonates en 2 volumes à	4°	7	50	6	0	3	50	2	—
301	— Les mêmes en 1 volume *E. P.* .	4°	5	50	4	6	2	50	1	7½
42	— Pièces (Rondos, Fant., Bagatelles, Danses, Marche etc.)	4°	5	65	4	6	2	75	1	15
325	— Pièces (Rond., Fant., Bagat. etc.) *E.P.*	4°	1	75	1	6	—	85	—	12½
41	— Variations (complètes)	4°	7	50	6	0	3	50	2	—
326	— Les mêmes *E. P.*	4°	4	—	3	6	2	00	1	—
67	— 7 Concertos	4°	7	50	6	0	3	50	2	—
311	— 5 Concertos et Fant. Op. 80. *E. P.*	4°	4	—	3	6	2	00	1	—
5	— Symphonies (Winkler)	4°	9	40	7	6	4	50	2	15
6	— Quatuors arr. (Winkler)	4°	7	50	6	0	3	50	2	—
7	— Trios arr. (Winkler)	4°	7	50	6	0	3	50	2	—
8	— Sonates pour Piano & Viol. arr. à 2 mains (Winkler)	4°	8	50	6	10	4	00	2	7½
9	— Septuor et Quintettes arr. (Winkler)	4°	4	50	3	8	2	25	1	5
151	**CLEMENTI.** Gradus ad Parnassum .	4°	7	50	7	0	3	50	2	—
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4	**HAYDN.** 34 Sonates	4°	9	40	7	6	4	50	2	15
307	— 10 célèbres Sonates *E. P.* . . .	4°	1	75	1	6	—	85	—	12½
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162	— „ Vol. II (No. 11—21) .	4°	5	75	4	8	2	75	1	15
171	**HUMMEL.** 9 Sonates	4°	5	—	4	0	2	25	1	10
3	**MOZART.** Sonates	4°	7	50	6	0	3	50	2	—
302	— Les mêmes *E. P.*	4°	3	50	3	0	1	75	—	25
53	— Pièces (Rondos, Fantaisies etc.) . . .	4°	2	50	2	0	1	25	—	20
328	— Les mêmes *E. P.*	4°	1	50	1	3	—	65	—	10
54	— Variations (complètes)	4°	5	—	4	0	2	25	1	10
168	— 15 Symphonies	4°	7	50	6	0	3	50	2	—
316	— 6 célèbres Symphonies *E. P.* . .	4°	3	—	2	6	1	40	—	20
212	— Concertos (Hummel) Vol. I (No. 1—4)	4°	3	—	2	6	1	25	—	20
213	— „ „ Vol. II (No. 5—7)	4°	3	—	2	6	1	25	—	20
44	**SCHUBERT.** Sonates	4°	7	50	6	0	3	50	2	—
303	— Les mêmes *E. P.*	4°	3	50	3	0	1	75	—	25
45	— Pièces (Impromptus, Momens music., Fantaisies, Ouvertures etc.) . . .	4°	6	—	4	10	2	75	1	15
160	— Danses	4°	2	50	2	0	1	25	—	20
314	— Les mêmes *E. P.*	4°	1	50	1	3	—	80	—	10
140	— 50 Mélodies (arr. pour Piano seul) .	8°	1	50	1	0	—	65	—	10
163	**WEBER.** Sonates	4°	3	—	2	6	1	50	—	24
313	— Les mêmes *E. P.*	4°	1	75	1	6	—	85	—	12½
165	— Composit. orgin. (Pièces, Variat., Danses, Rondos etc.)	4°	5	75	4	6	2	75	1	15
312	— Pièces (Op. 12. 21. 62. 65. 72. 81. Allegro di Brav. & Dernière pensée) *E. P.*	4°	1	50	1	3	—	75	—	10
164	— Concertos et Concerst. (Op. 11. 32. 79)	4°	2	50	2	0	1	25	—	20

Piano à 4 mains.

43	**BEETHOVEN.** Composit. (Sonate, Maiches, Variat. & Fugue)	4°	2	90	2	6	1	50	—	22½
309	— Composit. originales *E. P.* . . .	4°	1	50	1	3	0	75	—	10
317	— Symphonies Vol. I (No. 1—5) . .	4°	4	25	5	8	2	25	1	2½
318	— „ Vol. II (No. 6—9) . .	4°	4	25	5	8	2	25	1	2½
183	— Septuor Op. 20	4°	1	25	1	0	—	60	—	10
35-40	— 48 Sonates arr. (Köhler). 6 vol. à	4°	9	40	9	6	4	50	2	15
57	**HAYDN.** Symphonies Vol. I (No. 1—10) .	4°	7	50	6	0	3	50	2	—
58	— „ Vol. II (No. 11—20)	4°	7	50	6	0	3	50	2	—
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308	— Les mêmes *E. P.*	4°	2	50	2	0	1	25	—	17½
195	— Ouvertures	4°	1	75	1	6	—	85	—	12½
166	— Symphonies Vol. I (No. 1—6) . .	4°	6	—	4	10	3	00	1	18
167	— „ Vol. II (No. 7—15) . .	4°	6	—	4	10	3	00	1	18
148	**SCHUBERT.** Composit. (Marches, Sonates, Polon., Fant., Danses Rondos etc.) Vol. I (No. 1—12)	4°	7	—	5	8	3	25	1	25
149	Vol. II (No. 13—22)	4°	7	—	5	8	3	25	1	25
329	— 16 Marches *E. P.*	4°	2	25	2	0	1	00	—	15
184	**WEBER.** Composit. originales . . .	4°	1	75	1	6	—	85	—	12½
196	— Ouvertures	4°	1	75	1	6	—	85	—	12½

Piano & Violon.

Vol.		Format	fr.	c.	s.	d.	$	cts	₰	Sgr.
33	**BEETHOVEN.** Sonates, Variations & Rondo	4°	12	50	10	0	6	00	3	10
330	— Les 10 Sonates *E. P.*	4°	5	50	4	6	2	65	1	10
332	— Les Sonates pour Piano & Violoncelle arr. p. Piano & Violon *E. P.*	4°	4	50	3	6	2	00	1	—
214	— Concerto et 2 Romances	4°	2	—	1	6	0	85	—	15
322	— 6 Ouvertures	4°	2	25	1	10	1	00	—	15
319	**BELLINI.** 6 Ouvertures *E. P.* . . .	4°	2	25	1	10	1	00	—	15
52	**HAYDN.** Sonates	4°	3	50	2	10	1	75	—	28
46	**MOZART.** 18 Sonates	4°	10	65	8	6	5	00	2	25
333	— Les mêmes *E. P.*	4°	7	—	5	6	3	25	1	17½
47	— 23 Sonatines et 2 Ariettes . . .	4°	7	—	5	8	3	25	1	26
320	— 8 Ouvertures *E. P.*	4°	2	25	1	10	1	00	—	15
321	**ROSSINI.** 6 Ouvertures *E. P.* . . .	4°	2	25	1	10	1	00	—	15
186	**SCHUBERT.** Sonates & Rondo Op. 70	4°	2	25	2	0	1	00	—	17½
187	**WEBER.** Sonates	4°	1	50	1	3	—	75	—	12
323	— 6 Ouvertures	4°	2	25	1	10	1	00	—	15
324	**BOIELDIEU, GLUCK, MÉHUL.** Ouvertures	4°	2	25	1	10	1	00	—	15

Piano & Violoncelle.

34	**BEETHOVEN.** Sonates et Variations .	4°	11	25	9	0	5	25	3	—
331	— Les 6 Sonates *E. P.*	4°	4	50	3	6	2	00	1	—

Trios

(pour Piano, Violon & Violoncelle).

74	**BEETHOVEN.** 13 Trios	4°	16	—	12	10	7	50	4	7½
310	— Les 11 Trios originaux *E. P.* . .	4°	9	—	7	0	4	25	2	5
75&76	**HAYDN.** 31 Trios	4°	20	—	16	0	9	50	5	10
77	**MOZART.** 9 Trios	4°	8	50	6	10	4	00	2	7½
188	**SCHUBERT.** Trios	4°	3	75	3	0	1	75	1	—

Trios

(pour Violon, Alto & Violoncelle).

65	**BEETHOVEN.** Trios et Sérénade . .	4°	4	—	3	3	1	85	—	27½
64	— Les mêmes en partition	8°	2	75	2	3	1	50	—	22½

Quatuors

(pour Piano, Violon, Alto & Violoncelle).

189	**BEETHOVEN.** Quatuors	4°	4	50	4	0	2	25	1	5
210	**MOZART.** Quatuors	4°	5	—	4	0	2	25	1	10

Quatuors

(pour 2 Violons, Alto & Violoncelle).

63	**BEETHOVEN.** 17 Quatuors	4°	18	75	15	0	7	50	3	22½
	— Les mêmes en partition:									
59	Vol. I (No. 1—6)	8°	3	—	2	6	1	25	—	24
60	Vol. II (No. 7—9)	8°	2	25	2	0	1	25	—	17½
61	Vol. III (No. 10—13) . . .	8°	3	—	2	6	1	25	—	24
62	Vol IV (No. 14—17)	8°	3	15	2	6	1	25	—	25
172	**HAYDN.** 83 Quatuors	4°	30	—	24	0	14	00	8	—
173	**MOZART.** 27 Quatuors	4°	13	25	10	6	7	25	3	15
211	**SCHUBERT.** 4 Quatuors	4°	4	50	4	0	2	25	1	5

Quintettes

190	**BEETHOVEN.** Quintette Op. 16 (pour Piano, Hautb., Clar., Cor & Basson) .	4°	1	50	1	3	—	75	—	12
194	— 4 Quintettes (pour 2 Violons, 2 Altos & Violoncelle)	4°	3	75	3	0	1	75	1	—
174	**MOZART.** Les 10 Quintettes (pour 2 Violons, 2 Altos & Violoncelle) . .	4°	7	50	6	0	3	50	2	—
191	**SCHUBERT.** Op. 114. Quintette des Truites (pour Piano, Violon, Alto, Violoncelle & Basse)	4°	2	50	2	0	1	25	—	20

Sextuor & Septuor.

192	**BEETHOVEN.** Op. 81b. Sextuor (pour 2 Violons, Alto, Violoncelle et 2 Cors)	4°	1	—	1	0	—	50	—	7½
193	— Op. 20. Septuor (pour Violon, Alto, Cor, Clarin., Basson, Violoncelle & Basse)	4°	2	—	1	6	1	00	—	15

Grandes Partitions d'Orchestre.

BEETHOVEN.

201	Symphonies No. 1. Op. 21. Ut maj.	4°	3	—	2	6	1	40	—	20
202	— „ No. 2. Op. 36. Ré maj.	4°	3	—	2	6	1	40	—	20
203	— „ No. 3. Op. 55. Mi b. maj.	4°	3	—	2	6	1	40	—	20
204	— „ No. 4. Op. 60. Si b. maj.	4°	3	—	2	6	1	40	—	20
205	— „ No. 5. Op. 67. Ut min.	4°	3	—	2	6	1	40	—	20
206	— „ No. 6. Op. 68. Fa maj.	4°	3	—	2	6	1	40	—	20
207	— „ No. 7. Op. 92. La maj.	4°	3	—	2	6	1	40	—	20
208	— „ No. 8. Op. 93. Fa maj.	4°	3	—	2	6	1	40	—	20
209	— „ No. 9. Op. 125. Ré min.	4°	7	50	6	0	3	00	1	15

Suite d'autre part — For Continuation see preceeding page — Fortsetzung auf vorstehender Seite.