



EDITION STEINGRÄBER

Nr. 217.

# Mummel

Rondo brillant.

Op. 56.

(W. Rehberg.)



85499



**Rondo brillant**  
für  
**PIANOFORTE**  
mit Orchesterbegleitung  
von

**J. N. Hummel.**

OP. 56.

Mit Fingersatz, Phrasierungsergänzungen, Vortragszeichen und zweitem Pianoforte  
von  
**WILLY REHBERG.**

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# J. N. HUMMEL. RONDO BRILLANT.

Op. 56.

## Introduzione.

Larghetto maestoso. Clarinetti.

Pianoforte I. *ff Tutti.* *p dolce* *ff* *p dolce*

Pianoforte II. *Larghetto maestoso.* *ff Tutti.* *p dolce* *ff* *p dolce*

Cl. *p dolce*

Fag.

Fl. *cresc.* *f* *ff*

NB. Die kleinen Noten in der Hauptstimme können mitgespielt werden, namentlich in den Fortstellen, oder auch nur zum Nachlosen dienen.

Op. 20, 17, Scherzo, 1. 62

Solo. *tranquillo*

53

4

5

4

2

4

1

1

2

4

1

1

1

5

3

2

3

1

2

1

2

4

1

3

pp

Streich.

pp

3

3

2

3

4

2

1

1

3

mf

mf

dimin.

p

Cl.

Fag.

34

2

3

1

1

1

2

4

1

5

2

4

1

2

1

3

2

5

4

1

3

2

5

4

1

p

5

19

2

4

1

4

3

1

4

2

1

4

1

1

1

5

3

2

3

3

1

3

mf



*poco agitato*

24 2 1 2

3 2 3 2 4

8 4 3 2 1 4 1 3 4 4

*p* *f*

11

8 3 1 4 3 1 3 2 1

11 4 1

*mf* *f*

8 4 1 4 1 4 1 4 1

*tr.* *mf* *p*

*mf* *p*

*molto tranquillo*

*sempre dim.* *pp* *calando*

*pp* *calando* *ppp*

*una corda*

Rondo.

Allegro grazioso.

*p* Corni. *Solo.* *p* scherzando *mf* *p*

*p* Corni. *poco tenuto*

Obol. *p* grazioso

Viol. *mf*

*f* energico *p dolce*

*fp*



Oboe. *p* *pp* *ff* *con fuoco*

Fag. *cresc.* *f* *p*

Cl. *p*

Ob. *cresc.* *f* *p*

*ff* *mf* *mf brillante*

*f* *p* *pp*

(4 2 1 2 4 5) 1 4 1 2 1 3 4 2 1 2 3 2 1 2 3 4 1 3 1 4 1 3 2 4 2

*ff* *p*

*decrease.* *p* *cresc.* *f*

Corni. *p* *cresc.* *f*

Corni. *p* *cresc.*

First system of a piano score. It consists of four staves: two for the right hand and two for the left hand. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right-hand part features a complex, flowing melodic line with many slurs and ties. The left-hand part provides a steady accompaniment with chords and moving lines. Dynamics include *p* (piano) and *mf* (mezzo-forte). A *cresc.* (crescendo) marking is present in the lower right of the system.

Second system of the piano score. It continues the four-staff format. The right-hand part has several measures with fingerings indicated by numbers 1-5 above the notes. Dynamics include *pp* (pianissimo) and *f* (forte). The left-hand part continues with a rhythmic accompaniment.

Third system of the piano score. It continues the four-staff format. The right-hand part features more intricate melodic passages with fingerings. Dynamics include *mf* and *p*. A *cresc.* marking is visible in the lower right.

Fourth system of the piano score. It continues the four-staff format. The right-hand part has a melodic line with a *ff* (fortissimo) dynamic marking. The left-hand part has a *f* dynamic marking. The system concludes with a final chord.

Clar. Solo.

*dolce sf*

*p*

*dolce*

*pp*

*mf*

*dolce*

*mf*

*cresc.*

*off*

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 1 4 4 1, 5 2 4 1 2 5, 2 3 1 4, 2 3 5). The bass staff contains a supporting line with fingerings (e.g., 2 1, 4 3 2, 1 3 2 3, 2). The key signature has two sharps (F# and C#).

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 4 3, 5 1, 4 3, 1 3, 1 3 5 4 2, 4 5 8 2 4). The bass staff contains a supporting line with fingerings (e.g., 2 1). The key signature has two sharps (F# and C#). The dynamic marking *mf* is present.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 4 3 2 4 2 3 4, 2 1, 8). The bass staff contains a supporting line with fingerings (e.g., 2 8, 4 2 4 3, 1 4 1, 2 1 3 2, 3). The key signature has two sharps (F# and C#). The dynamic marking *pp* is present. The instruction *Viol. cresco. dolce ma con brio* is written above the treble staff.

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 2 3 1 3 1 2 3, 4 4, 2 1 4 2, 2 1 4 2). The bass staff contains a supporting line with fingerings (e.g., 3 1 3 2 1, 2 1, 2 2, 2 1, 1 4 1). The key signature has two sharps (F# and C#). The dynamic marking *mf* is present. Trills (*tr.*) are indicated in the treble staff.

1 4

*p*

*sempre p*

*legatissimo*

Viol.

*sf espressivo*

Fl.

This system contains the first system of music. It features a piano accompaniment with a treble and bass clef, and a violin part. The piano part has a treble clef and a bass clef. The violin part has a treble clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The tempo is marked *legatissimo*. The dynamics include *p* (piano), *sempre p* (always piano), and *sf espressivo* (sforzando, expressive). There are fingerings 1 and 4 indicated for the piano part.

*cresc.*

This system contains the second system of music. It features a piano accompaniment with a treble and bass clef. The piano part has a treble clef and a bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The dynamics include *cresc.* (crescendo). There are fingerings 1 and 2 indicated for the piano part.

*cresc.*

*espressivo*

*p*

This system contains the third system of music. It features a piano accompaniment with a treble and bass clef, and a violin part. The piano part has a treble clef and a bass clef. The violin part has a treble clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The dynamics include *cresc.* (crescendo), *espressivo* (expressive), and *p* (piano). There are fingerings 1, 2, 4, and 5 indicated for the piano part.

*cresc.*

*p tranquillo*

This system contains the fourth system of music. It features a piano accompaniment with a treble and bass clef. The piano part has a treble clef and a bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The dynamics include *cresc.* (crescendo) and *p tranquillo* (piano, tranquil). There are fingerings 1 and 2 indicated for the piano part.

*con fuoco*

*f sf sf pp*

*p mf p una corda*

*pp pp*

*espressivo molto tranquillo sf a tempo, con fuoco tre corde*

First system of musical notation. It consists of two grand staves (treble and bass clefs). The right hand features a complex, rapid melodic line with many slurs and accents. The left hand provides a rhythmic accompaniment. Dynamic markings include *f*, *sf cresc.*, *sf*, and *ff*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Similar to the first system, it features a grand staff with a highly technical right hand and a supporting left hand. Dynamic markings include *sf*, *sf cresc.*, *sf*, and *pp*. The right hand includes fingerings such as 1, 2, 3, 4, and 5. The key signature remains three sharps.

Third system of musical notation. The right hand continues with intricate passages, including a section with a *p* dynamic. The left hand has a more active role with some melodic lines. Dynamic markings include *p*, *pp*, and *ppp*. Fingerings like 1, 2, 3, 4, and 5 are clearly marked. The key signature is three sharps.

Fourth system of musical notation. This system is characterized by very fast, dense passages in the right hand. Dynamic markings include *mf* and *calando*. The right hand includes complex fingerings such as 3 2 1 2, 5, 1 2 3 4 3, and 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4 1. The key signature is three sharps.

System 1: Treble and bass staves. Treble staff features a complex melodic line with triplets and sixteenth notes. Bass staff provides harmonic support with chords and moving lines. Dynamics include *pp*.

System 2: Treble and bass staves. Treble staff continues with intricate melodic patterns. Bass staff features a prominent, sustained chord in the right hand and a moving line in the left hand. Dynamics include *ff* and *f*.

System 3: Treble and bass staves. Treble staff has a melodic line starting with a *p* dynamic. Bass staff has a more active line starting with *pp*. A *cresc.* marking is present. Dynamics include *pp* and *mf*.

System 4: Treble and bass staves. Treble staff features a melodic line with accents and a *calando* marking. Bass staff has a more active line with a *calando* marking. Dynamics include *f* and *p*.





*sf energico* **Tutti.** *f* **Solo.** *p grazioso*

*mf* *p* *cresc.* *dim.* *fag.* *cresc.* *f*

*mf* *p* **Solo.** **Corn.** *p* *cresc.*

*mf* *p* *f*

First system of musical notation. It consists of two grand staves (treble and bass clef). The top staff has a melodic line with slurs and dynamic markings *f*, *p*, and *mf*. The bottom staff has a bass line with dynamic markings *p* and *mf*.

Second system of musical notation. It consists of two grand staves. The top staff has a melodic line with slurs and dynamic markings *p*, *f*, and *mf*. The bottom staff has a bass line with dynamic markings *p*, *mf*, and *cresc.* A measure number '8' is written above the top staff.

Third system of musical notation. It consists of two grand staves. The top staff has a melodic line with slurs, dynamic markings *ff*, and fingerings (5, 4, 5, 1, 5). The bottom staff has a bass line with dynamic markings *f* and *ff*. The word 'Flauto.' is written above the top staff, and 'dolce' is written below it.

Fourth system of musical notation. It consists of two grand staves. The top staff has a melodic line with slurs, dynamic markings *p*, and fingerings (4, 1, 2, 1, 2, 1, 2, 5). The bottom staff has a bass line with dynamic markings *pp*. The word 'Fl.' is written above the top staff.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth and thirty-second notes, including fingering numbers (1, 2, 3, 4, 5) and slurs. The lower staff has a bass clef and contains a more rhythmic accompaniment with chords and single notes. A dynamic marking of *pp* is present at the beginning of the system.

Second system of musical notation, continuing from the first. It features similar complex melodic lines in the upper staff and accompaniment in the lower staff. A dynamic marking of *p* is visible in the middle of the system.

Third system of musical notation. The upper staff continues with intricate melodic patterns and includes a *cresc.* (crescendo) marking. The lower staff also features complex accompaniment with a *cresc.* marking. Fingering numbers and slurs are used throughout to guide the performer.

Fourth system of musical notation, the final system on this page. It maintains the high level of technical complexity seen in the previous systems, with dense melodic textures and detailed accompaniment. Fingering numbers and slurs are prominent throughout the system.

First system of musical notation. It consists of two grand staves (treble and bass clefs). The top staff features a complex melodic line with many slurs and fingering numbers (1-5). Dynamics include *ff*, *mf*, and *p*. The bottom staff provides harmonic support with chords and some melodic fragments. A section marker '8' is visible at the end of the system.

Second system of musical notation. It consists of two grand staves. The top staff continues the melodic line with slurs and fingering. Dynamics include *pp*. The bottom staff features a section labeled 'Strech.' with a *pp* dynamic. A section marker '8' is visible at the beginning of the system.

Third system of musical notation. It consists of two grand staves. The top staff is for Oboe, with dynamics *ten.*, *p*, and *ff con fuoco*. The bottom staff is for Holzbl. (Woodwinds), with dynamics *pp* and *ff*. A section marker '8' is visible at the beginning of the system.

Fourth system of musical notation. It consists of two grand staves. The top staff features a melodic line with slurs and fingering. Dynamics include *ff*. The bottom staff provides harmonic support. A section marker '8' is visible at the beginning of the system.

Solo.

8

*p grazioso*

This system contains the first system of music. It features a treble and bass clef staff. The treble staff begins with a solo section marked 'Solo.' and a measure rest '8'. The music is in a minor key and includes various rhythmic patterns and ornaments. The bass staff provides harmonic support with chords and single notes.

8

*cresc.*

*p*

*ff con fuoco*

*quasi pizz.*

*p*

This system contains the second system of music. It continues the piece with a 'cresc.' (crescendo) marking. The treble staff features a '6' (sixteenth notes) and a '7' (sevenths). The bass staff includes a 'quasi pizz.' (quasi pizzicato) marking and a 'p' (piano) dynamic. The system concludes with a '7' (sevenths) marking.

*ten.*

*ten. mf*

*f*

*p*

This system contains the third system of music. It features a 'ten.' (tension) marking in the treble staff. The bass staff includes a 'ten. mf' (tension mezzo-forte) marking and a 'p' (piano) dynamic. The system concludes with a 'f' (forte) dynamic.

*cresc.*

*ff*

*f*

*ten.*

*f*

This system contains the fourth system of music. It features a 'cresc.' (crescendo) marking in the bass staff. The treble staff includes a 'ten.' (tension) marking. The system concludes with a 'ff' (fortissimo) dynamic in the bass staff and a 'f' (forte) dynamic in the treble staff.

8

*p subito* *cresc.*

System 1: Treble and bass staves with piano accompaniment. The treble staff features a melodic line with slurs and ties. The bass staff provides harmonic support with chords and single notes. Dynamics include *p subito* and *cresc.*

*p subito*

System 2: Continuation of the musical score. The treble staff continues the melodic development. The bass staff shows more complex chordal textures. Dynamics include *p subito*.

*p* *cresc.* *pp*

System 3: Continuation of the musical score. The treble staff has a melodic line with slurs. The bass staff features a more active accompaniment. Dynamics include *p*, *cresc.*, and *pp*.

*p* *cresc.*

System 4: Continuation of the musical score. The treble staff continues the melodic line. The bass staff provides harmonic support. Dynamics include *p* and *cresc.*

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with many slurs and fingering numbers (1-5). The middle staff is in treble clef and contains a rhythmic accompaniment with slurs and fingering numbers. The bottom staff is in bass clef and contains a bass line with slurs and fingering numbers. The dynamic marking *ff* is present at the beginning of the system.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs and fingering numbers. The middle staff continues the rhythmic accompaniment with slurs and fingering numbers. The bottom staff continues the bass line with slurs and fingering numbers. Dynamic markings include *p* and *cresc.* in the middle staff, and *pp* and *dolce* in the bottom staff.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs and fingering numbers. The middle staff continues the rhythmic accompaniment with slurs and fingering numbers. The bottom staff continues the bass line with slurs and fingering numbers. Dynamic markings include *f* and *ff* in the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs and fingering numbers. The middle staff continues the rhythmic accompaniment with slurs and fingering numbers. The bottom staff continues the bass line with slurs and fingering numbers. Dynamic markings include *pp* in the middle staff and *ff* in the bottom staff. The instruction *ohne Pedal* is written above the middle staff.



Fagott.

*pp* *cresc.* *p* *mf* *p*

Clar.

*p grazioso*

*mf* *p*

*ff* *ff*

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Dynamics include *ten.* and *ff*. Fingerings are indicated with numbers 1-5. The system contains two measures.

System 2: Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *ff* and *ten.*. Fingerings are indicated with numbers 1-5. The system contains two measures.

System 3: Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *mf* and *dim.*. Fingerings are indicated with numbers 1-5. The system contains two measures.

System 4: Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f* and *dim.*. Fingerings are indicated with numbers 1-5. The system contains two measures.



musical score system 1, measures 1-6. The system consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music features a continuous eighth-note pattern in the upper staff and a more melodic line in the lower staff. A dynamic marking of *p* (piano) is present at the beginning. The instruction *molto espress.* is written in the lower staff between measures 2 and 3.

musical score system 2, measures 7-12. This system continues the musical themes from the first system. It features similar rhythmic patterns and melodic lines in both staves. A dynamic marking of *p* is visible at the start of the system.

musical score system 3, measures 13-18. This system introduces a *cresc.* (crescendo) marking in the upper staff. The music becomes more intense, with a *f* (forte) dynamic marking appearing in the lower staff. A second ending bracket is visible in the lower staff, spanning measures 16 and 17.

musical score system 4, measures 19-24. This system continues the *cresc.* (crescendo) and *f* (forte) dynamics. The music features complex rhythmic patterns and melodic lines. A dynamic marking of *p* (piano) is present at the end of the system.

*a tempo, con fuoco*

*p tranquillo*

*mf*

*cresc.*

*ff*

*p dolce*

*p*

This system contains the first system of music. It features a piano part with a treble and bass staff. The piano part starts with a *p tranquillo* dynamic and includes a *p dolce* section. The right hand of the piano has a *mf* section with a *cresc.* (crescendo) leading to a *ff* (fortissimo) section. The right hand of the piano has several fingerings: 1 2 3 4 1, 2 1, 3 4 1, 3 4 1, 1 4, 1 8, 1 4, 1 8, 4, 2, 1. The bass part has fingerings: 1 8, 1 4, 1 8, 4, 2, 1. The system is marked *a tempo, con fuoco*.

*f*

*mf*

*ff*

*p*

*mf*

This system contains the second system of music. It features a piano part with a treble and bass staff. The piano part starts with a *f* (forte) dynamic and includes a *mf* (mezzo-forte) section. The right hand of the piano has a *ff* (fortissimo) section. The right hand of the piano has several fingerings: 8 4 2 1, 3 4 1, 5 3, 5 3, 5 2 4. The bass part has fingerings: 1 4, 1 8, 1 4, 1 8, 4, 3 2, 1. The system is marked *a tempo, con fuoco*.

*p*

*pp*

This system contains the third system of music. It features a piano part with a treble and bass staff. The piano part starts with a *p* (piano) dynamic and includes a *pp* (pianissimo) section. The right hand of the piano has several fingerings: 2 3, 1 2 3, 4 2 3, 4 2 3, 4 2, 3 4. The bass part has fingerings: 1 2, 3 4. The system is marked *a tempo, con fuoco*.

*triumm*

*p*

*triumm*

*p*

*triumm*

*p*

This system contains the fourth system of music. It features a piano part with a treble and bass staff. The piano part starts with a *p* (piano) dynamic and includes a *pp* (pianissimo) section. The right hand of the piano has several fingerings: 8 5, 5 3, 5 3. The bass part has fingerings: 1 2, 3 4. The system is marked *a tempo, con fuoco*.



First system of musical notation. It consists of four staves: two for the right hand (treble and bass clefs) and two for the left hand (treble and bass clefs). The key signature is two sharps (F# and C#). The right hand features a complex melodic line with many sixteenth notes. The left hand provides harmonic support with chords and some moving lines. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation. It continues the piece with similar notation. The right hand has a melodic line with some slurs and accents. The left hand has chords and some moving lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Third system of musical notation. The right hand has a melodic line with many sixteenth notes. The left hand has chords and some moving lines. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

Fourth system of musical notation. The right hand has a melodic line with many sixteenth notes. The left hand has chords and some moving lines. Dynamic markings include *f* (forte), *calando* (diminuendo), and *poco espress.* (poco espressivo).

First system of musical notation. The upper staff (treble clef) features a complex melodic line with triplets and sixteenth notes, marked *p dolce*. The lower staff (bass clef) provides a harmonic accompaniment with sustained notes and a bass line. The key signature is two sharps (F# and C#).

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *sf* and *cresc.*. The lower staff features a rhythmic accompaniment with slurs and dynamic markings *ff*. The key signature remains two sharps.

Third system of musical notation. The upper staff shows melodic development with slurs and dynamic markings *ff*. The lower staff continues the accompaniment with slurs and dynamic markings *ff*. The key signature remains two sharps.

Fourth system of musical notation. The upper staff features a dense melodic texture with slurs and dynamic markings *pp*. The lower staff includes markings *sempre legato*, *calando*, and *legatissimo*. The key signature remains two sharps.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The right hand plays a complex, fast-moving melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand provides harmonic support with chords and single notes. A dynamic marking of *f* is present.

Second system of musical notation. The right hand continues with intricate passages, including a sequence of notes with fingerings 4 2, 3 1, 4 2, 3 1, 4 2, 3 1. The left hand features a series of sustained chords and moving lines. A dynamic marking of *f* is visible.

Third system of musical notation. The right hand has a series of chords and melodic fragments with fingerings 4 2, 4 2, 2 3 1, 1. The left hand includes a *cresc.* marking and a *f* dynamic. The music is highly rhythmic and complex.

Fourth system of musical notation. The right hand features a long, sweeping melodic line with a slur and fingerings 1, 1, 8, 5. The left hand has a *ff* dynamic marking and a sequence of notes with fingerings 1, 2, 5. The system concludes with a final chord and a dynamic marking of *f*.



System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 1). Bass clef contains a bass line with slurs and fingerings (2, 1).

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 4, 5, 4, 2, 5, 4, 5, 4, 5, 4, 2, 5). Bass clef contains a bass line with slurs and fingerings (4, 5, 4, 2, 5, 4, 5, 4, 2, 5).

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 5). Bass clef contains a bass line with slurs and fingerings (1, 1). A large slur covers the entire system.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 5). Bass clef contains a bass line with slurs and fingerings (5, 5). A large slur covers the entire system. The word *tutti* is written above the treble clef staff.

# Werke in der Ausgabe für 2 Klaviere zu 4 Händen.

Zur Ausführung sind 2 Exemplare erforderlich.

Edit.-Nr.

- 92 u. **Bach, Joh. Chrn.**, Konzerte G dur, E dur, D dur (*Riemann*)  
 106/7 **Bach, J. S.**, Konzerte D dur, E dur (*Riemann*)  
 98/9 — Konzerte F moll, A moll (*Riemann*)  
 108/9 — Konzerte D moll, F dur (*Riemann*)  
 118/9 **Bach, K. Ph. Em.**, Konzerte C moll, G dur, D dur, Ddur (Nr.2),  
 Es dur (*Riemann*)  
 148/9 **Bach, Wilh. Friedem.**, Konzerte F dur, Es dur, Original  
 für 2 Klaviere allein (*Riemann*)  
 161/4 — Konzerte E moll, D dur, A moll, F dur (*Riemann*)  
 127 **Beethoven**, Konzerte (*Fr. Kullak*) Nr.1 C dur  
 128/31 — Konzerte (*Fr. Kullak*) Nr.2 B dur, Nr.3 C moll, Nr.4 G dur,  
 Nr.5 Es dur  
 143 — Op.80, Fantasie C moll (*Fr. Kullak*)  
 180 **Chopin**, Konzert Op.11 E moll (*Mertke*)  
 181 — Konzert Op.21 F moll (*Mertke*)  
 182 — Polonaise Op.22 Es dur (*Mertke*)  
 212/3 **Händel**, Konzerte G moll, F dur (*Riemann*)  
 892 **Hässler, W.**, Gigue (*Riemann und A. Doppler*)  
 219 **Haydn**, Konzert D dur (*Mertke*)  
 555 **Hummel**, Konzert Op.85 A moll (*Mertke*)  
 556 — Konzert Op.89 H moll (*Mertke*)  
 217 — Rondo brillant Op.56 A dur (*Rehberg*)  
 566 — Septett Op.74 D moll (*Fr. Kullak*)  
 1451 **Kronke**, Symphonische Variationen über ein nordisches Thema  
 247 **Mendelssohn**, Capriccio Op.22 H moll (*Mertke*)

Edit.-Nr.

- 248 **Mendelssohn**, Konzert Op.25 G moll (*Mertke*)  
 215 — Rondo brillant Op.29 Es dur (*Mertke*)  
 249 — Konzert Op.40 D moll (*Mertke*)  
 216 — Serenade und Allegro Op.43 D dur (*Mertke*).  
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		680	Hofmann, Heir., Op. 88, Stimmungsbild, 11 Vorträge in leich. Spielart.	691	Hofmann, Heir., Op. 88, Stimmungsbild, 11 Vorträge in leich. Spielart.	672	Tänze, 12, von Ivanovici etc.
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		682	Hofmann, Heir., Op. 88, Stimmungsbild, 11 Vorträge in leich. Spielart.	693	Hofmann, Heir., Op. 88, Stimmungsbild, 11 Vorträge in leich. Spielart.	674	Tänze, 12, von Ivanovici etc.
		683	Hofmann, Heir., Op. 88, Stimmungsbild, 11 Vorträge in leich. Spielart.	694	Hofmann, Heir., Op. 88, Stimmungsbild, 11 Vorträge in leich. Spielart.	675	Tänze, 12, von Ivanovici etc.
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