

TANZE

FÜR DAS PIANOFORTE

VON

H. C. LUMBYE.

<p>N^o 1. Les Souvenirs de Paris. Polka. Walzer und Galopp..... 10. <i>gr</i></p> <p>2. Eine Sommernacht in Dänemark. Galopp..... 10 "</p> <p>3. Le Carneval de Paris. Polka..... 5 "</p> <p>4. Erinnerung an Wien. Walzer..... 15 "</p> <p>5. Donau-Blumen-Quadrille..... 10 "</p> <p>6. Tivoli-Bazar-Galopp..... 5 "</p> <p>7. Corsicaner-Galopp..... 5 "</p> <p>8. Gruss an die Heimath. Walzer... 15 "</p> <p>9. Leopoldinen-Polka..... 7½ "</p> <p>10. Militair-Galopp..... 7½ "</p> <p>11. Fontaine-Walzer..... 10 "</p> <p>12. Fest-Galopp..... 7½ "</p> <p>13. Nerdische Studenten-Polka..... 7½ "</p> <p>14. Erinnerung an Berlin. Walzer... 10 "</p> <p>15. Souvenir de Jenny Lind. Walzer... 15 "</p> <p>16. Kroll's Ballklänge. Walzer..... 15 "</p> <p>17. Berliner-Studenten-Polka..... 5 "</p> <p>18. Hühner-Masken-Quadrille..... 10 "</p> <p>19. Amelie-Walzer..... 15 "</p> <p>20. Sophien-Mazurka..... 5 "</p> <p>21. Der Günstling. Walzer..... 15 "</p> <p>22. La Resignation. Walzer..... 15 "</p> <p>23. Reunions-Galopp..... 10 "</p> <p>24. Mein Lobewohl an Berlin. Walzer 15 "</p> <p>25. Tivoli-Fest-Klänge. Walzer..... 12½ "</p> <p>26. Ornithobolala-Galopp..... 10 "</p>	<p>N^o 27. Isabella-Walzer..... 12½ <i>gr</i></p> <p>28. Beduinen-Galopp..... 10 "</p> <p>29. Copenhagener Casino-Walzer... 15 "</p> <p>30. Schlittenfahrt-Galopp..... 10 "</p> <p>31. Nordlichte. Walzer..... 15 "</p> <p>32. Pergola-Galopp..... 7½ "</p> <p>33. Künstler-Carnevals-Quadrille... 10 "</p> <p>34. Veilchen-Polka..... 7½ "</p> <p>35. Seraphinen-Walzer..... 12½ "</p> <p>36. Castilianer-Galopp..... 7½ "</p> <p>37. Alhambra. Romantischer Walzer. 15 "</p> <p>38. Fortuna-Walzer..... 12½ "</p> <p>39. Magyaren-Galopp..... 7½ "</p> <p>40. Luna-Walzer..... 15 "</p> <p>41. Hamburger-Tonhalle Polka..... 5 "</p> <p>42. Aister-Ruder-Klänge. Walzer... 12½ "</p> <p>43. Louisen-Galopp..... 5 "</p> <p>44. Amanden-Walzer..... 12½ "</p> <p>45. Emilien-Polka..... 7½ "</p> <p>46. Marsellaisien-Galopp..... 10 "</p> <p>47. La Recreation. Walzer..... 15 "</p> <p>48. Rosenthal-Walzer..... 15 "</p> <p>49. Bellona-Galopp..... 7½ "</p> <p>50. La reine du bal. Walzer..... 12½ "</p> <p>51. Flora-Polka..... 5 "</p> <p>52. Vigorosa-Walzer..... 15 "</p> <p>53. Amalia-Walzer..... 12½ "</p> <p>54. Ameretten-Galopp..... 5 "</p>	<p>N^o 55. Arabella-Walzer..... 12½ <i>gr</i></p> <p>56. Kathinka-Polka-Mazurka..... 5 "</p> <p>57. La petite Trompette. Galopp... 7½ "</p> <p>58. Lisbeth-Walzer..... 12½ "</p> <p>59. Sympathie-Polka..... 7½ "</p> <p>60. Erinnerung an J. Strauss. Walzer 12½ "</p> <p>61. Anna-Polka..... 5 "</p> <p>62. Sylphiden-Walzer..... 15 "</p> <p>63. Baladine-Galopp..... 7½ "</p> <p>64. Diana-Walzer..... 15 "</p> <p>65. Sophien-Polka..... 7½ "</p> <p>66. Rosalie-Walzer..... 15 "</p> <p>67. Alexander-Polka-Mazurka..... 10 "</p> <p>68. Rosa-Walzer..... 15 "</p> <p>69. Agnes-Polka..... 5 "</p> <p>70. Petersburg-Champagner-Galopp 7½ "</p> <p>71. En avant. Marsch..... 5 "</p> <p>72. Zickzack-Polka..... 5 "</p> <p>73. Fieberträume. Walzer..... 15 "</p> <p>74. Salut-Galopp..... 5 "</p> <p>75. Elise-Polka..... 5 "</p> <p>76. Augusta-Polka-Mazurka..... 5 "</p> <p>77. Souvenir de Peterhof. Marsch... 5 "</p> <p>78. Rosa-Polka..... 5 "</p> <p>79. Maria-Marianna-Walzer..... 12½ "</p> <p>80. Mon salut à St. Petersbourg. Marsch..... 5 "</p> <p>81. Maria-Polka..... 5 "</p>
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LEIPZIG, BEI BREITKOPF & HERTEL.

Eigentum der Verleger.

Eingetragen in das Vereins-Archiv

ROSA - POLKA

VON
H. C. LUMBYE.

POLKA.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. A *Red.* (ritardando) marking is present in the first measure, and an asterisk (*) is placed below the staff in the fifth measure.

The second system continues the piece. It features a piano (*p*) dynamic in the first measure. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with chords. A *Red.* marking is present in the third measure, and asterisks (*) are placed below the staff in the fourth and sixth measures.

The third system continues the piece. It features a mezzo-forte (*mf*) dynamic in the first measure. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords. A *mf* marking is present in the first measure.

The fourth system continues the piece. It features a piano (*p*) dynamic in the first measure. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with chords. A *p* marking is present in the first measure.

TRIO.

First system of musical notation for the Trio section, measures 1-10. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A piano (*p*) dynamic marking is present in both staves. Measure numbers 10 and 20 are indicated above the staff.

Second system of musical notation for the Trio section, measures 11-20. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.

Third system of musical notation for the Trio section, measures 21-30. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in both staves.

FINALE.

First system of musical notation for the Finale section, measures 31-40. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in both staves.

Second system of musical notation for the Finale section, measures 41-50. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.