

# TANZE

## FÜR DAS PIANOFORTE

VON

### H. C. LUMBYE.

<p>N<sup>o</sup> 1. Les Souvenirs de Paris. Polka, Walzer und Galopp..... 10 <sup>1/2</sup></p> <p>2. Eine Sommernacht in Dänemark. Galopp..... 10 "</p> <p>3. Le Carnaval de Paris. Polka..... 5 "</p> <p>4. Erinnerung an Wien. Walzer..... 15 "</p> <p>5. Densu-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..... 7 1/2 "</p> <p>10. Militair-Galopp..... 7 1/2 "</p> <p>11. Fontaine-Walzer..... 10 "</p> <p>12. Fest-Galopp..... 7 1/2 "</p> <p>13. Nordische Studenten-Polka..... 7 1/2 "</p> <p>14. Erinnerung an Berlin. Walzer..... 10 "</p> <p>15. Souvenir de Jonny 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 Liebewohl an Berlin. Walzer..... 15 "</p> <p>25. Tivoli-Fest-Klänge. Walzer..... 12 1/2 "</p> <p>26. Ornithobolala-Galopp..... 10 "</p>	<p>N<sup>o</sup> 27. Isabella-Walzer..... 12 1/2 <sup>1/2</sup></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..... 7 1/2 "</p> <p>33. Künstler-Carnevals-Quadrille..... 10 "</p> <p>34. Vellchen-Polka..... 7 1/2 "</p> <p>35. Seraphinen-Walzer..... 12 1/2 "</p> <p>36. Castilianer-Galopp..... 7 1/2 "</p> <p>37. Alhambra. Romantischer Walzer..... 15 "</p> <p>38. Fortuna-Walzer..... 12 1/2 "</p> <p>39. Magyaren-Galopp..... 7 1/2 "</p> <p>40. Luna-Walzer..... 15 "</p> <p>41. Hamburger-Tonhalle-Polka..... 5 "</p> <p>42. Alster-Ruder-Klänge. Walzer..... 12 1/2 "</p> <p>43. Louise-Galopp..... 5 "</p> <p>44. Amanden-Walzer..... 12 1/2 "</p> <p>45. Emilien-Polka..... 7 1/2 "</p> <p>46. Marcellaisien-Galopp..... 10 "</p> <p>47. La Recreation. Walzer..... 15 "</p> <p>48. Rosenthal-Walzer..... 15 "</p> <p>49. Bellona-Galopp..... 7 1/2 "</p> <p>50. La reine du bal. Walzer..... 12 1/2 "</p> <p>51. Flora-Polka..... 5 "</p> <p>52. Vigorosa-Walzer..... 15 "</p> <p>53. Amalia-Walzer..... 12 1/2 "</p> <p>54. Amoretten-Galopp..... 5 "</p>	<p>N<sup>o</sup> 55. Arabella-Walzer..... 12 1/2 <sup>1/2</sup></p> <p>56. Kathinka-Polka-Mazurka..... 5 "</p> <p>57. La petite Trompette. Galopp..... 7 1/2 "</p> <p>58. Lisbeth-Walzer..... 12 1/2 "</p> <p>59. Sympathie-Polka..... 7 1/2 "</p> <p>60. Erinnerung an J. Strauss. Walzer..... 12 1/2 "</p> <p>61. Anna-Polka..... 5 "</p> <p>62. Syphiden-Walzer..... 15 "</p> <p>63. Baladine-Galopp..... 7 1/2 "</p> <p>64. Diana-Walzer..... 15 "</p> <p>65. Sophien-Polka..... 7 1/2 "</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..... 7 1/2 "</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..... 12 1/2 "</p> <p>80. Mon salut à St. Petersburg. Marsch..... 5 "</p> <p>81. Maria-Polka..... 5 "</p>
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**LEIPZIG, BEI BREITKOPF & HERTEL.**

*Eigentum der Verleger.*

*Singetragen in das Forest-Archiv*

J. COHEN  
Musikhandlung

# SALUT - GALOPP

VON

H. C. LUMBYE.

GALOPP.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 2/4. The music begins with a rest in the treble staff and a series of chords in the bass staff. A dynamic marking of *ff* (fortissimo) is present in the bass staff. A *ped.* (pedal) marking is also present. The system concludes with a double bar line and a *rit.* (ritardando) marking.

The second system of musical notation continues the grand staff. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The melody consists of eighth and sixteenth notes. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.

The third system of musical notation continues the grand staff. It includes first and second endings, indicated by the numbers 10 and 20 above the measures. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the bass staff.

The fourth system of musical notation continues the grand staff. It includes first and second endings, indicated by the numbers 10 and 20 above the measures. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a rhythmic accompaniment in the bass consisting of chords and eighth notes.

Second system of musical notation, continuing the piece. It includes a *p* (piano) dynamic marking in the bass staff. The melodic line continues with intricate patterns, and the bass accompaniment remains active with chords.

Third system of musical notation, ending with a double bar line. Measure numbers 10 and 20 are indicated above the treble staff. The piece concludes with a final chord in the bass staff.

**FINALE.**

Fourth system of musical notation, the beginning of the finale section. It is in 2/4 time and starts with a *p* (piano) dynamic marking. The melody is simpler and more rhythmic than the previous section, with a steady accompaniment in the bass.

Fifth system of musical notation, continuing the finale. It features a *mf* (mezzo-forte) dynamic marking. The piece ends with a final cadence in the bass staff.