

TANZE

FÜR DAS PIANOFORTE

VON

H. C. LUMBYE.

<p>N^o 1 Los Souvenirs de Paris. Polka. Walzer und Galopp. 10 <i>Apf</i></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 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. 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 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 Gästling. Walzer. 15 -</p>	<p>N^o 22 La Resignation. Walzer. 15 <i>Apf</i></p> <p>- 23 Reunions-Galopp. 10 -</p> <p>- 24 Mein Lebewohl an Berlin. Walzer. 15 -</p> <p>- 25 Tivoli-Fest-Klänge. Walzer. 12 1/2 -</p> <p>- 26 Ornithobolais-Galopp. 10 -</p> <p>- 27 Isabella-Walzer. 12 1/2 -</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 Veilchen-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 Louison-Galopp. 5 -</p> <p>- 44 Amanden-Walzer. 12 1/2 -</p>	<p>N^o 45 Emilien-Polka. 7 1/2 <i>Apf</i></p> <p>- 46 Marsellais-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 Vigoresa-Walzer. 15 -</p> <p>- 53 Amalia-Walzer. 12 1/2 -</p> <p>- 54 Amoretten-Galopp. 5 -</p> <p>- 55 Arabella-Walzer. 12 1/2 -</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 Johann Strauss. Walzer. 12 1/2 -</p> <p>- 61 Anna-Polka. 5 -</p> <p>- 62 Sylphiden-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>
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HENTHUMS BUCH VERLAGER.

LEIPZIG, BEI BREITKOPF & HARTEL.

Einzelungen in das Vereins-Archiv.

SOPHIEN-POLKA

VON

H. C. LUMBYE.

PIANOFORTE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure features a chordal accompaniment in the bass and a melodic line in the treble. A repeat sign is present after the second measure. The melody continues with eighth and sixteenth notes.

The second system continues the piano part. It features more complex rhythmic patterns, including sixteenth-note runs in the treble. Dynamics include piano (*p*) and fortissimo (*ff*). The system concludes with a repeat sign.

The third system continues the piano part, showing further melodic and harmonic development. It includes various articulations and dynamic markings. The system ends with a final cadence.

First system of musical notation, consisting of two staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various rhythmic values and articulation marks.

Second system of musical notation, continuing the piece. It shows a more complex texture with sixteenth-note patterns in the treble clef and a bass line with some rests. The key signature remains two sharps.

Third system of musical notation, featuring a dense texture with many beamed notes in both staves. The treble clef has a prominent melodic line, while the bass clef provides a rhythmic accompaniment. The key signature is still two sharps.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes. The treble clef has a series of beamed eighth notes, and the bass clef has a steady accompaniment. The key signature remains two sharps.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a trill marked 'tr'. The bass staff starts with a bass clef and contains a bass line with chords and eighth notes. A dynamic marking of 's' (sforzando) is present in the second measure.

The second system continues the piece with two staves. It features a first ending bracket over the final two measures of the system, followed by a second ending bracket. The notation includes various rhythmic values and dynamic markings such as 'tr' and 's'.

CODA.

The CODA section is written for two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The bass staff starts with a bass clef. The section is marked with a piano 'p' dynamic and includes a trill 'tr' and a sforzando 's' marking. The piece concludes with a double bar line.

The final system of music consists of two staves. The treble staff contains a complex melodic line with sixteenth and thirty-second notes. The bass staff features a bass line with chords and eighth notes. The system ends with a double bar line and a 'Coda' sign written vertically on the right side of the page.