

TANZE

FÜR DAS PIANOFORTE

VON

H. C. LUMBYE.

| N ^o | Titel | N ^o | Titel | N ^o | Titel | N ^o | Titel |
|----------------|--|----------------|-------|----------------------------------|-------|----------------|---|
| 1. | Les Souvenirs de Paris. Polka. Walzer und Galopp..... | 10 | 25. | Tiroli-Fest-Klänge. Walzer..... | 12½ | 52. | Vigorousa-Walzer..... |
| 2. | Eine Sommernacht in Dänemark. Galopp..... | 10 | 26. | Ornithobolaia-Galopp..... | 10 | 53. | Amalia-Walzer..... |
| 3. | Le Carnaval de Paris. Polka... | 5 | 27. | Isabella-Walzer..... | 12½ | 54. | Amoretten-Galopp..... |
| 4. | Erinnerung an Wien. Walzer... | 15 | 28. | Beduinen-Galopp..... | 10 | 55. | Arabella-Walzer..... |
| 5. | Donau-Blumen-Quadrille..... | 10 | 29. | Copenhagener Casino-Walzer... | 15 | 56. | Kathinka-Polka-Mazurka... |
| 6. | Tiroli-Bazar-Galopp..... | 5 | 30. | Schlittenfahrt-Galopp..... | 10 | 57. | La petite Trompette. Galopp... |
| 7. | Corsicaner-Galopp..... | 5 | 31. | Nordlichte. Walzer..... | 15 | 58. | Lisbeth-Walzer..... |
| 8. | Gruss an die Heimath. Walzer... | 15 | 32. | Pergola-Galopp..... | 7½ | 59. | Sympathie-Polka..... |
| 9. | Leopoldinen-Polka..... | 7½ | 33. | Künstler-Carnivals-Quadrille... | 10 | 60. | Erinnerung an Johann Strauß. Walzer..... |
| 10. | Militair-Galopp..... | 7½ | 34. | Veilchen-Polka..... | 7½ | 61. | Anna-Polka..... |
| 11. | Fontaine-Walzer..... | 10 | 35. | Seraphinen-Walzer..... | 12½ | 62. | Sylphiden-Walzer..... |
| 12. | Fest-Galopp..... | 7½ | 36. | Castilianer-Galopp..... | 7½ | 63. | Baladine-Galopp..... |
| 13. | Nordische Studenten-Polka... | 7½ | 37. | Alhambra, Romantischer Walzer... | 15 | 64. | Diana-Walzer..... |
| 14. | Erinnerung an Berlin. Walzer... | 10 | 38. | Fortuna-Walzer..... | 12½ | 65. | Sophien-Polka..... |
| 15. | Souvenir de Jenny Lind. Walzer... | 15 | 39. | Magyaren-Galopp..... | 7½ | 66. | Rosalie-Walzer..... |
| 16. | Kroll's Balklänge. Walzer..... | 15 | 40. | Luna-Walzer..... | 15 | 67. | Alexander-Polka-Mazurka... |
| 17. | Berliner-Studenten-Polka..... | 5 | 41. | Hamburger-Tonhalle-Polka... | 5 | 68. | Rosa-Walzer..... |
| 18. | Hühner-Masken-Quadrille..... | 10 | 42. | Alster-Ruder-Klänge. Walzer... | 12½ | 69. | Agnes-Polka..... |
| 19. | Amelie-Walzer..... | 15 | 43. | Louisen-Galopp..... | 5 | 70. | Petersburger-Champagner-Galopp |
| 20. | Sophien-Mazurka..... | 3 | 44. | Amanden-Walzer..... | 12½ | 71. | En avant. Marsch..... |
| 21. | Der Günstling. Walzer..... | 15 | 45. | Emilien-Polka..... | 7½ | 72. | Zickzack-Polka..... |
| 22. | La Resignation. Walzer..... | 15 | 46. | Marsellaisen-Galopp..... | 10 | 73. | Fieberträume. Walzer..... |
| 23. | Reunions-Galopp..... | 10 | 47. | La Recreation. Walzer..... | 15 | 74. | Salut-Galopp..... |
| 24. | Mein Liebewohl an Berlin. Walzer..... | 15 | 48. | Rosenthal-Walzer..... | 15 | 75. | Elise-Polka..... |
| | | | 49. | Bellona-Galopp..... | 7½ | 76. | Augusta-Polka-Mazurka... |
| | | | 50. | La reine du bal. Walzer..... | 12½ | | |
| | | | 51. | Flora-Polka..... | 5 | | |
| | | | | | | 77. | Souvenir de Peterhof. Marsch... |
| | | | | | | 78. | Rosa-Polka..... |
| | | | | | | 79. | Maria-Marianna-Walzer..... |
| | | | | | | 80. | Mon salut à St. Petersbourg. Marsch..... |
| | | | | | | 81. | Maria-Polka..... |
| | | | | | | 82. | Christiane-Polka..... |
| | | | | | | 83. | Azurine-Walzer..... |
| | | | | | | 84. | Marsch..... |
| | | | | | | 85. | Tamino-Polka..... |
| | | | | | | 86. | Manoeuvre-Galopp..... |
| | | | | | | 87. | Rosalie-Polka..... |
| | | | | | | 88. | Sophien-Walzer..... |
| | | | | | | 89. | David-Polka..... |
| | | | | | | 90. | Thora-Galopp..... |
| | | | | | | 91. | Julle-Polka-Mazurka..... |
| | | | | | | 92. | Friederiken-Galopp..... |
| | | | | | | 93. | Louisen-Walzer..... |
| | | | | | | 94. | Caroline-Polka-Mazurka..... |
| | | | | | | 95. | Charlotten-Galopp..... |
| | | | | | | 96. | Elwira-Polka-Mazurka..... |
| | | | | | | 97. | Marion-Galopp..... |
| | | | | | | 98. | Ballheber-Polka-Mazurka... |
| | | | | | | 99. | Lisette-Polka-Mazurka..... |
| | | | | | | 100. | Triumph-Marsch..... |

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TRIUMPH - MARSCH

VON

H. C. LUMBYE.

PIANO. *ff*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a double bar line.

The second system of the piano accompaniment continues from the first system. It features a prominent melodic line in the right hand with eighth-note patterns, while the left hand provides harmonic support with chords and occasional eighth-note accompaniment. A dynamic marking of *ff* is visible. The system ends with a double bar line.

The third system of the piano accompaniment shows a more active right hand with sixteenth-note passages, while the left hand continues with a steady accompaniment. A dynamic marking of *ff* is present. The system concludes with a double bar line.

First system of a musical score. It 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 two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are several dynamic markings, including accents and a *sf* (sforzando) marking. The system concludes with a double bar line.

Second system of the musical score, continuing the grand staff notation. It includes various chordal textures and melodic fragments. The system ends with a double bar line.

TRIO.

Third system of the musical score, marked as the beginning of the Trio section. The tempo is indicated as *p dolce* (piano dolce). The notation shows a more relaxed and harmonic texture with sustained chords and simple melodic lines. The system ends with a double bar line.

Fourth system of the musical score, continuing the Trio section. It features a mix of sustained chords and moving lines. The system concludes with a double bar line.

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. Both staves are in the key of D major (two sharps). The music features a complex texture with many beamed notes and rests. There are several accents (V) placed above notes in both staves.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar complex textures. A dynamic marking of *ff* (fortissimo) is present in the lower staff. There are several accents (V) placed above notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar complex textures. A dynamic marking of *ff* is present in the lower staff. There are several accents (V) placed above notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar complex textures. A dynamic marking of *ff* is present in the lower staff. There are several accents (V) placed above notes. The system concludes with a double bar line.