

# Dandse og Marscher.

For Piano tohændigt.

|   | Kr. Øre |
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| <b>Beethoven, L. van.</b> Tyrkisk Marsch af Athens Ruiner . . . . .             | 50      |
| <b>Hansen, C. J.</b> Op. 7. Sørgemarsch ved General Ryes Begravelse . . . . .   | 25      |
| — Miserva Mazurka . . . . .   | 50      |
| <b>Hartmann, J. P. E.</b> Sørgemarsch ved Christian VIII's Bisættelse . . . . . | 50      |
| — Sørgemarsch ved Thorvaldsens Bisættelse . . . . .                             | 50      |
| — Bolero af Et Folkesagn . . . . .  | 75      |
| — Sarabande af Manrepigen . . . . .   | 70      |
| — Dands af Ravnen . . . . .   | 75      |
| <b>Jensen, Chr.</b> Sofus Polka . . . . .                                       | 50      |
| — Oskar Galop . . . . .   | 50      |
| — Valborg Polka-Mazurka . . . . .   | 50      |
| <b>Jullien.</b> Imperial-Polka og Les folies de Paris . . . . .                 | 50      |
| — L'écho du Mont blanc, Polka . . . . .   | 50      |
| — Polka-militaire . . . . .   | 50      |
| — Stillehne . . . . .   | 50      |
| — The Drum-Polka . . . . .  | 35      |
| — Trab-trab-Polka . . . . .   | 50      |
| — Westminster Polka-Mazurka . . . . .   | 50      |
| <b>Knorring, O. v.</b> Elisabeth-Polka . . . . .                                | 50      |
| <b>Lincke, A. F.</b> Nr. 1. Josephine-Polka . . . . .                           | 50      |
| — Nr. 2. Artilleri-Galop . . . . .  | 50      |
| — 3. Marie-Polka . . . . .  | 35      |
| — 4. Alma- og Amalie-Polka . . . . .  | 50      |
| — 5. Liubow- og Ernestine-Polka-Mazurka . . . . .                               | 50      |
| — 6. Vintergjakken, Polka . . . . .   | 50      |
| — 7. Elisabeth-Polka-Mazurka . . . . .  | 50      |
| — 8. Adelgunde-Polka . . . . .  | 50      |
| — 9. Jasmin-Polka . . . . .   | 50      |
| — 10. Elfriede-Galop . . . . .  | 75      |
| — 11. Zigenner-Polka . . . . .  | 50      |
| — 12. Gine-Polka-Mazurka . . . . .  | 50      |
| — 13. Til Kamp! Militair-Galop . . . . .  | 50      |
| — 14. Margrethe-Polka . . . . .   | 50      |
| — 15. Frederik VII's Reveille . . . . .   | 50      |
| — 16. Louise-Polka-Mazurka . . . . .  | 50      |
| — 17. Amalie-Polka-Mazurka . . . . .  | 50      |
| — 18. Heat-Garde-Galop . . . . .  | 50      |
| — 19. Julie-Polka . . . . .   | 50      |
| — 20. Konstner-Carnevalse-Polka-Mazurka . . . . .                               | 50      |
| — 21. Christiane-Polka-Mazurka . . . . .  | 50      |
| — 22. Laura-Polka . . . . .   | 50      |
| — 23. Johanne-Galop . . . . .   | 50      |
| — 24. Eva-Polka . . . . .   | 50      |
| — 25. Frederik-Polka-Mazurka . . . . .  | 50      |

|  | Kr. Øre |
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| <b>Lincke, A. F.</b> Nr. 25. Anna-Polka . . . . .                                | 50      |
| — 27. Den lille Horabliiser, Polka . . . . .                                     | 50      |
| — 28. Stipendiat-Polka . . . . .   | 50      |
| — 29. Seniorat-Polka-Mazurka . . . . .   | 50      |
| <b>Lortzing, A.</b> Træskodands af Czar og Tommermand . . . . .                  | 75      |
| <b>Lumbye, M. C.</b> Galop finale af Napoli . . . . .                            | 60      |
| — Augusta-Polka . . . . .  | 45      |
| — Føddandse ved Christian VIII's og Caroline Amalies Sølvbryllup:                |         |
| Nr. 1. Sølvbryllupsvals . . . . .  | 1 35    |
| 2. Festquadrille . . . . .   | 1 .     |
| 3. Danmark, Vals 4 m . . . . .   | 2 35    |
| — Johanne-Louise-Vala . . . . .  | 1 25    |
| — Telegraf-Galop . . . . .   | 70      |
| — 6 Tirol-Dandse:  |         |
| Nr. 1. Betschhane-Galop . . . . .  | 70      |
| 2. Caruselbane-Galop . . . . .   | 70      |
| 3. Salon-Galop . . . . .   | 70      |
| 4. Skydebane-Galop . . . . .   | 70      |
| 5. Theater-Galop . . . . .   | 70      |
| 6. Gondol-Galop . . . . .  | 70      |
| — Veemods-Vala (la résignation) . . . . .  | 1 .     |
| — Wilhelmine-Polka . . . . .   | 35      |
| <b>Mathison-Hansen, H.</b> Sørgemarsch ved Christian VIII's Bisættelse . . . . . | 50      |
| <b>Møller, C. C.</b> Emancipations-Galop . . . . .                               | 50      |
| — Esmaralda-Galop . . . . .  | 50      |
| — Studenter-Polka . . . . .  | 50      |
| <b>Nathan, L.</b> Bertha-Galop . . . . .   | 50      |
| <b>Oldehaver, T.</b> Phoebus-Polka . . . . .                                     | 50      |
| <b>Pauli, H. S.</b> Polskdandse paa Grønland . . . . .                           | 70      |
| — Tarantelle af Napoli (Ny Udgave) . . . . .                                     | 1 15    |
| — Serail-Vala af Abdallah . . . . .  | 75      |
| <b>Røn, A.</b> Adèle-Polka . . . . .   | 50      |
| — L'attaque, Galop militaire . . . . .   | 70      |
| — Jubelgalop . . . . .   | 75      |
| <b>Rougsted, C.</b> Tarantelle . . . . .   | 1 .     |
| <b>Rung, H.</b> Dands af Rabbin og Ridderen . . . . .                            | 50      |
| — Gioacchino, Tarantelle . . . . .   | 70      |
| <b>Strauss, Joh.</b> Ereter-Polka . . . . .                                      | 50      |
| <b>Wallenstein, A.</b> Eugenie-Polka . . . . .                                   | 50      |
| <b>Weber, C. M. v.</b> Zigennermarsch af Preciosa . . . . .                      | 25      |
| <b>Weyse, C.E.F.</b> Zigennerdands af Festen paa Keilworth . . . . .             | 70      |
| <b>Zeuthen, K.</b> Mimosa-Polka . . . . .  | 50      |
| <b>Zinck, L.</b> Marsch af Pigen fra Holbroen . . . . .                          | 75      |
| — Tarantelle af Prindsesse Isabella . . . . .                                    | 50      |

KJØBENHAVN.

Forlagt af

**C. C. Loses Bog- og Musikhandel.**

(F. Borchorst.)

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STOCKHOLM:  
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# RIVOLI. CONDOLENT GALOPADE.

3

Moderato.

of H. C. Lumbye.

PIANO.

The first system of musical notation for the piano. 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 is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato.' and the dynamic is 'P' (Piano). The music begins with a series of chords in the bass and a melodic line in the treble. There are some fingerings indicated by numbers 1, 2, and 3.

The second system of musical notation. It continues the piece with more complex rhythmic patterns, including triplets and sixteenth notes. The dynamic remains 'P'.

The third system of musical notation. It features a section marked 'ad libitum.' where the music becomes more expressive and less strictly rhythmic. The dynamic is still 'P'.

Andante grazioso.

pp

The fourth system of musical notation, starting with the tempo change to 'Andante grazioso.' and the dynamic 'pp' (pianissimo). The music is slower and more lyrical, with a focus on melodic lines and chords.

The fifth system of musical notation, continuing the 'Andante grazioso' section. It features intricate chordal textures and melodic passages.

The sixth and final system of musical notation on this page. It concludes the piece with a series of chords and a final melodic flourish.

GALOP.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a treble clef sign and a forte dynamic marking 'f'. The lower staff is in bass clef with the same key signature and time signature, starting with a forte dynamic marking 'f'. Both staves contain rhythmic patterns of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The system concludes with a first ending bracket labeled '1mo.' and a second ending bracket labeled '2do.'.

The third system of musical notation consists of two staves. The upper staff begins with a piano dynamic marking 'p' and features a complex, rapid sixteenth-note melodic passage. The lower staff provides a steady bass accompaniment with chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the rapid sixteenth-note melodic passage. The lower staff continues the bass accompaniment. A forte dynamic marking 'f' appears in the lower staff towards the end of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with various rhythmic patterns. The lower staff continues the bass accompaniment with chords and eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The first ending is marked with a bracket and '1<sup>mo</sup>' above it, and the second ending with '2<sup>da</sup>'. A dynamic marking of *p* (piano) is present in the second ending. The music features a mix of chords and melodic lines.

The second system continues the piece with two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is particularly active with frequent eighth-note patterns.

The third system shows further development of the piece. The upper staff has more complex melodic lines with slurs and ties. The lower staff continues with a steady bass line. A dynamic marking of *f* (forte) is visible.

The fourth system begins with the word 'CODA.' centered above the staves. It contains two staves of music. The first ending is marked '1<sup>mo</sup>' and the second '2<sup>da</sup>'. A dynamic marking of *f* is present. The music concludes with a final chord and a double bar line.

The fifth system provides a final melodic flourish with two staves. It features a series of sixteenth-note runs in the upper staff and a supporting bass line. The piece ends with a final chord and a double bar line.