

TANZE

FÜR DAS PIANOFORTE

VON

H. C. LUMBYE.

<p>N^o 1. Les Souvenirs de Paris. Polka, Walzer und Galopp..... 10 <i>sp</i></p> <p>2. Eine Semmernacht 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. Carlsruher-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. Nordische 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 Balklänge. 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>N^o 22. La Resignation. Walzer..... 15 <i>sp</i></p> <p>23. Reunions-Galopp..... 10 "</p> <p>24. Mein Liebewohl an Berlin. Walzer 15 "</p> <p>25. Tivoli-Fest-Klänge. Walzer.... 12½ "</p> <p>26. Ornithobolais-Galopp..... 10 "</p> <p>27. Isabella-Walzer..... 12½ "</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-Carnevalse-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. Magyarer-Galopp..... 7½ "</p> <p>40. Luna-Walzer..... 15 "</p> <p>41. Hamburger-Tenhalles-Polka.... 5 "</p> <p>42. Alster-Ruder-Klänge. Walzer... 12½ "</p> <p>43. Louisen-Galopp..... 5 "</p> <p>44. Amanden-Walzer..... 12½ "</p>	<p>N^o 45. Emilien-Polka..... 7½ <i>sp</i></p> <p>46. Marsellaisen-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. Amorsitten-Galopp..... 5 "</p> <p>55. Arabella-Walzer..... 12½ "</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 Johann Strauss. Walzer..... 12½ "</p> <p>61. Anna-Polka..... 5 "</p> <p>62. Syphiden-Walzer..... 15 "</p> <p>63. Beldine-Galopp..... 7½ "</p> <p>64. Diana-Walzer..... 15 "</p> <p>65. Sophien-Polka..... 7½ "</p>
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EIGENTHUM DES VERLEGER.

LEIPZIG, BEI BREITKOPF & HARTEL.

eingetragen in das Vereins-Archiv.

ANNA-POLKA

VON

H. C. LUMBYE.

PIANOFORTE.

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 is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece with a forte (*f*) dynamic marking. The upper staff contains a complex texture of sixteenth-note chords and arpeggios. The lower staff continues with a steady accompaniment of eighth notes and chords.

The third system maintains the forte (*f*) dynamic. The upper staff's texture remains dense with sixteenth-note patterns. The lower staff accompaniment is consistent with the previous systems.

The fourth system concludes the piece with a piano (*p*) dynamic marking. The upper staff returns to a more melodic line with eighth notes. The lower staff accompaniment remains steady. The system ends with a double bar line and repeat signs.

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 key signature is two sharps (F# and C#). The music begins with a forte dynamic marking (*f*) in both staves. The upper staff features a complex melodic line with many beamed sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the grand staff from the first system. The upper staff continues with intricate melodic patterns, including some trills. The lower staff maintains a steady accompaniment. The system concludes with a double bar line.

Third system of musical notation, starting with the word "Coda." above the treble clef. The music is marked piano (*p*) in both staves. The upper staff has a more rhythmic, eighth-note melody. The lower staff continues with a simple accompaniment. The system ends with a double bar line.

Fourth system of musical notation, the final system on the page. It begins with a piano (*p*) dynamic. The upper staff features a melodic line with some slurs and a final flourish. The lower staff provides accompaniment. The system concludes with a double bar line and a "Coda" symbol (a circle with four dots) in the bottom right corner.