

# TANZEN

## FÜR DAS PIANOFORTE

VON

### H. C. LUMBYE.

<p>N<sup>o</sup> 1. Les 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. Cercinmer-Galopp..... 5 "</p> <p>8. Gruss an die Heimath. Walzer..... 15 "</p> <p>9. Leopoldinen-Polka..... 7½ "</p> <p>10. Militair-Galopp..... 1½ "</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..... 5 "</p> <p>16. Kroll's Bauklänge. Walzer..... 10 "</p> <p>17. Berliner-Studenten-Polka..... 5 "</p> <p>18. Hühner-Masken-Quadrille..... 10 "</p> <p>19. Amelle-Walzer..... 15 "</p> <p>20. Saphira-Mazurka..... 5 "</p> <p>21. Der Günstling. Walzer..... 15 "</p> <p>22. La Resignation. Walzer..... 15 "</p> <p>23. Reunions-Galopp..... 10 "</p>	<p>N<sup>o</sup> 24. Mein Liebewohl an Berlin. Walzer 15 <i>Apf</i></p> <p>25. Tivoli-Fest-Klänge. Walzer..... 12½ "</p> <p>26. Grathobalala-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. Fergala-Galopp..... 7½ "</p> <p>33. Känstler-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-Tonhalle-Polka..... 5 "</p> <p>42. Alster-Ruder-Klänge. Walzer... 12½ "</p> <p>43. Louise-Galopp..... 5 "</p> <p>44. Amanden-Walzer..... 12½ "</p> <p>45. Emillien-Polka..... 7½ "</p> <p>46. Marschallisen-Galopp..... 10 "</p> <p>47. La Recreation. Walzer..... 15 "</p> <p>48. Rosenthal-Walzer..... 15 "</p>	<p>N<sup>o</sup> 49. Bellona-Galopp..... 7½ <i>Apf</i></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. Amoretten-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. Elyphiden-Walzer..... 15 "</p> <p>63. Baladine-Galopp..... 7½ "</p> <p>64. Diana-Walzer..... 15 "</p> <p>65. Saphira-Polka..... 7½ "</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 7½ "</p> <p>71. En avant. Marsch..... 5 "</p> <p>72. Zickzack-Polka..... 5 "</p>
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BREITENBURGER VERLAGER.

LEIPZIG, BEI BREITKOPF & HERTEL.

*Kölngetragen in das Vereins-Archiv.*

# EN AVANT.

MARSCH

von

H.C. LUMBYE.

MARSCH.

The musical score is written for piano and consists of four systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a piano (*ff*) dynamic. The first system includes a repeat sign and a *ff* dynamic marking. The second system features a *ff* dynamic and includes the instruction "Ped." with asterisks indicating pedaling. The third system starts with a piano (*p*) dynamic. The fourth system concludes with a forte (*f*) dynamic and includes first and second endings. The score is rich in texture with many triplets and complex chordal structures.

TRIO.

First system of the Trio. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of the Trio. The treble staff continues the melodic development with slurs and accents. The bass staff maintains the accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

Third system of the Trio. The treble staff features a more active melodic line with slurs and accents. The bass staff continues with a steady accompaniment. A fortissimo (*ff*) dynamic marking is present in the middle of the system.

Fourth system of the Trio. The treble staff has a melodic line with slurs and accents. The bass staff provides accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

Fifth system of the Trio. The treble staff continues with a melodic line and slurs. The bass staff provides accompaniment. A fortissimo (*ff*) dynamic marking is present in the middle of the system. The system ends with a double bar line.