

# KJØBENHAVNS SOMMER-TIVOLI



## DANSSE UDFØRTE 1847.

### Claveerudtog.

N <sup>o</sup> 1. Julien. Imperial Polka og Les Filles de Paris Polka	Pr 24 sk
2. Ree, A. Jubel Galop	36 "
3. Lumbye, H.C. Drømmebilleder Fantasie	48 "
4. " " De Tre paa Byrødhavshakken Galop	32 "
5. Linné, A.P. Josephine Polka	24 "
6. Canthal, Aug M. Op. 130 Mein Gross an Kjøbenhavn Polka	24 "
7. " " Op. 131 Der Solo Trumpeter, March	24 "
8. " " Op. 132 Kjøbenhavns Tivoli Tivoli-Marsch	60 "
9. Lumbye, H.C. Søndag Galop	32 "

Kjøbenhavn

Forlagt af C. C. Løw & Dehnne

1954-65 196

x 390204 748

## EN TOUR PAA DYREHAVSBAKKEN.

H. C. Laubbye.

PIANO.

pp

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, while the left hand plays a rhythmic accompaniment of eighth notes.

con due Ped.

con due Ped.

This section features a complex piano texture with multiple layers of chords and melodic lines. The right hand has a prominent melodic line with many slurs and ornaments. The left hand provides harmonic support with chords. Two 'con due Ped.' markings indicate the use of the sostenuto pedal.

Ob.

pp

This section includes a marking for the Oboe ('Ob.') and a piano dynamic marking ('pp'). The piano accompaniment continues with a dense texture of chords and moving lines.

Gr Tamb.

morendo.

con due Ped.

This section features a marking for the Grand Tambourine ('Gr Tamb.') and a 'morendo.' marking. The piano accompaniment includes a 'con due Ped.' marking.

con due Ped.

This section continues the piano accompaniment with a 'con due Ped.' marking.

Viol.

f

p

This section includes a marking for the Violin ('Viol.') and dynamic markings of 'f' and 'p'. The piano accompaniment features a 'p' marking.

*Staccato*  
*lento.*  
*cresc.*

*ff*  
*f*  
 Clar.  
 Gr. Tamb. e Pisth.

*p legato.*  
 Ped. \* Ped. \* Ped. \*

Trombe e Corni.

First system of a piano score. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand provides a steady accompaniment of chords. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment is consistent. Dynamics include *p*, *cresc.* (crescendo), and *f* (forte).

Third system of the piano score. The right hand has a more melodic line with slurs. The left hand continues with sixteenth-note accompaniment. Dynamics include *p* and *con espressione* (with expression).

Fourth system of the piano score. The right hand features a melodic line with slurs. The left hand accompaniment is active. Dynamics include *f* (forte).

Fifth system of the piano score. The right hand has a melodic line. The left hand accompaniment is active. Dynamics include *pp* (pianissimo) and *ff*. A section for Cello is indicated with *p dolce e* (piano dolce e).

Sixth system of the piano score. The right hand has a melodic line. The left hand accompaniment is active. Dynamics include *molto legato* (very legato).

marcato.

1<sup>o</sup>

2<sup>o</sup>

## FINALE.

*p*

*f*

*f*

*f*

*ff*