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HANS CHRISTIAN LUMBYE

TELEGRAPH-GALOP

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HANS CHRISTIAN LUMBYE

Hans Christian Lumbye blev født i København den 2. maj 1810. Han flyttede allerede som barn til den danske provins, idet hans far, der var militær embedsmand, blev udstationeret først i Jylland og siden hen i Odense.

I Odense fik Lumbye sin første egentlige musikundervisning og opnåede som 14-årig at blive hornist i det lokale regimentsorkester. Året efter fik han svendebrev som udlært trompeter, og som 19-årig vendte han tilbage til sin fødeby København, hvor han i 1829 fik stilling som trompeter i den kongelige hestgarde. Ved siden af dette arbejde var Lumbye i 1830erne en flittig musiker i Københavns Stadsmusikantorkester, og fra disse år stammer hans tidligste bevarede dansekompotioner.

I 1839 samlede han sit eget orkester. Inspirationen til dette skridt fik han efter at have overværet en række koncerter i København af et musikselskab fra Steiermark i Østrig, hvor Johann Strauss d.æ. og Joseph Lanners nye dansemelodier for første gang lød i Skandinavien.

Med sin egen første *Concert à la Strauss* på det fashionable Raus Hotel (det senere Hôtel d'Angleterre) i København den 4. februar 1840 indledte Lumbye for alvor sit livslange virke som Danmarks og Skandinavien ubestridt førende dansekompionist. Da Tivoli tre år senere åbnede sine porte i København, fik Lumbye som leder af koncertsalens orkester det endelige og faste holdpunkt for sin lange karriere som komponist og dirigent. For dette orkester komponerede han gennem de næste tredive år omtrent 700 danse, først og fremmest polkaer, valse, og galopper – den sidste genre blev nærmest synonym med hans navn. Med disse enkle og populære musikalske danseformer skabte Lumbye i Tivoli en særlig dansk version af dansemusikken, som er løftet over i symfoniorkestrets verden. Samtidig komponerede han en mængde værker til ære for tidens nyeste tekniske opfindelser og landvinninger, talrige orkesterfantasier, mere end 25 ballet-divertissementer, sange og teatermusik.

En lang række udenlandske tournéer til Hamburg, Berlin, Wien og Paris (1844-46), Sct. Petersburg (1850) og Stockholm (1860) bragte Lumbye international anerkendelse og berømmelse.

Telegraph-Galop (1844)

I de første år af Tivolis historie var musiklivet i forlystelseshaven skarpt opdelt mellem Lumbyes orkester (kaldet Det Lumbyeske Selskab) og den 1. brigades harmoniorkester under ledelse af

regimentsmusikeren Henrik Braunstein (kaldet Det Braunsteinske Harmoniorkester). Disse to ensembler optrådte tit med en vis form for indbyrdes musikalsk konkurrence. Som en spøgefuldkommentar til denne musikalske rivalisering komponerede Lumbye den 10. maj 1844 sin *Telegraph-Galop*, der udførtes af begge orkestre samtidig, men fra hver sin ende af koncertsalen. Galoppen er således meget raffineret udtænkt med sine vekselvirkninger imellem de to orkestergrupper, der i musikalsk forstand "telegraferer" forskellige melodier til hinanden. I begyndelsen er "forbindelsen" mellem de to orkestre noget utydelig, idet de først spiller i forskellige tonearter, men langsomt finder de dog hinanden i en fælles toneart for til sidst at forenes i fuldendt harmoni. *Telegraph-Galop*, der blev uropført i Tivolis Koncertsal den 11. juni 1844, er på den trykte klaverudgave tilegnet Tivolis grundlægger "Agent George [sic] Carstensen med Höiagtelse".

Den blev hurtigt et af hans populære værker hos publikum. I *Tivoli-Avis* (nr. 18, 13. juni 1844) findes en længere usigneret artikel med titlen *Tivolis Telegraph* om Lumbyes nye værk:

Tivoli har i den korte Tid, det har existeret, udviklet en saa forbausende Kraft og Selvstændighed i alle mulige Retninger, at dets Anerkjendelse iblandt de civiliserede Staters Række ikke kan være fjern. Under Tiltagelsen af denne Conflux og ved de talrige Forbindelser, Tivoli saaledes har knyttet til alle Sider – og som stedse mere og mere ville forøges – er det naturligt, at man har følt Vigtigheden af Oprettelsen af en Telegraph, for saaledes at kunne staae i en bestandig Correspondence selv med fjerne Omgivelser. Neppe var denne Idee opstaaet, før den ogsaa med det samme er udført, og som ved et Trylleslag er Telegraphen bleven færdig. Men ligesom alle andre Institutioner i Tivoli bære deres eget karakteristiske Præg, saaledes er ogsaa denne Telegraph af en ganske eiendommelig Natur, Frugten af Herr Lumbyes sindrige Opfindelse. I Tivoli dreier nemlig alt sig om een Gjenstand, alle Interesser ere concentrerede i en eneste. Medens man i alle andre Stater idelig og idelig søger at tabe sig i nye Opfindelser, at tilveiebringe nye industrielle Foretagender og udvikle Productionskraften, har Tivoli alt et saa stort Forraad af det eneste Product, hvis Udvidelse og Forædling ligger det paa Hjerte, at det ikke har noget varmere Ønske, end at kunne dele det med Andre. Tivoli producerer hverken Korn eller Steenkul eller Metaller – skjøndt dog Mange ville paastaae, at der skjules

en lille Guldmine i dets Skjød; det blomstrer hverken ved Manufaktur eller Fabriker, Tivoli producerer kun én Ting: Glæden. For den lever og aander det, den er dets Alpha og dets Omega – følgelig bliver det ogsaa Glæden, som skal telegrapheres. Det er denne Opgave, Opfinderen af Tivolis Telegraph har stillet sig, og som han har løst til almindelig Tilfredshed. “Glæden kan snart og sikrest forplantes ved Toner” – det var den Theorie, Herr Lumbye gik ud fra, og Resultatet har godtgjort Theoriens Rigtighed. Tivoli har nu fundet paa et Middel til at sætte sig i Correspondence med den hele Verden. Som en Budstikke vil det løbe Landet rundt, at Tivoli har fuldt op af Glæden til Udførsel, og i galopperende [Tempo] vil man fra alle Hjørner og Kanter strømme til, for at hente sig en Portion deraf – vi sige galopperende, thi Lumbyes Telegraph er naturligtviis en Telegraph-Galop.

Kun to måneder senere komponerede Lumbye en anden og meget lignende galop for dobbeltorkester, der ligesom *Telegraph-Galop* blev udført af forlystelseshavens to orkestre i forening. Det

skete ved den festkoncert, som markerede Tivolis første fødselsdagsfest den 15. august 1844, og hvor hans nye *Tivoli Geburtsdags Galop for to Orchestre* blev uropført. Som festkoncertens andet hovednummer hørtes her ogsaa *Telegraph-Galop*.

Hele *Telegraph-Galop* blev fem år senere benyttet i et nyt arrangement for symfoniorkester, arrangeret af Hølger Simon Paulli med egne indlagte afsnit og benyttet som finalenummer til August Bournonvilles ballet-vaudeville i to akter *Conservatoriet, eller Et Avisfrieri*, der havde premiere på Det Kongelige Teater den 6. maj 1849.

Telegraph-Galop blev sammen med Lumbyes *Champagne Galop* (1845) og *Kjøbenhavns Jernbane-Damp-Galop* (1847) i 2006 optaget i Kulturministeriets Kulturkanon for musik i kategorien partiturmusik.

Udgaven af *Telegraph-Galop* er baseret på Lumbyes to selvstændige autografe partiturer for henholdsvis symfoni- og harmoniorkester, der her er sat i ét samlet partitur.

Knud Arne Jürgensen

HANS CHRISTIAN LUMBYE

Hans Christian Lumbye was born in Copenhagen on 2 May 1810. Already as a child, he moved to the Danish provinces because his father, a military officer, was stationed first in Jutland and later on in Odense.

In Odense, Lumbye took his first genuine lessons in music. By the time he was 14, he had managed to land a job as the hornist in the local regiment orchestra. The following year, he received a certificate attesting to the completion of his apprenticeship as a skilled trumpeter. He returned to his native city as a 19-year-old. There, in Copenhagen in 1829 he was entrusted with a position as a trumpeter in the Royal Horse Guards. Through the 1830s, alongside this responsibility, Lumbye was a hard-working member of Copenhagen's Town Musicians' Ensemble; it is from this decade that his earliest surviving dance compositions originate.

In 1839, he assembled his own orchestra. He was inspired to take this step after having witnessed a series of concerts in Copenhagen presented by a music company from Steiermark in Austria, where Johann Strauss the Elder's and Joseph Lanner's latest dance melodies were played for the very first time in Scandinavia.

With his first *Concert à la Strauss* at the fashionable Raus Hotel (the present Hôtel d'Angleterre) in Copenhagen on 4 February 1840, Lumbye seriously ushered in his lifelong occupation as Denmark's – and Scandinavia's – uncontested leading composer of dance music. Three years later, when Tivoli Gardens opened its gates in the centre of Copenhagen, Lumbye, as the music director of the concert hall's orchestra and Tivoli's resident composer, obtained the steady and definitive base for his long and illustrious career as composer and conductor. For this orchestra, he composed around 700 dances over the course of the next thirty years: primarily polkas, waltzes, and gallops – the latter genre became virtually synonymous with his name. With these simple and popular musical dance forms, Lumbye, through his work in Tivoli, created a special Danish rendition of dance music that has come to be elevated and transferred into the domain of the symphony orchestra. At the same time, he composed a great many works in honour of the day's latest technical inventions and advances, numerous orchestral fantasies, more than 25 ballet divertissements, a good many songs and incidental music for theatrical performances.

An extensive series of foreign tours to Hamburg, Berlin, Vienna and Paris (1844-46), St. Petersburg (1850) and Stockholm (1860) brought international recognition and fame to Lumbye.

Telegraph Gallop (1844)

During the first years of Tivoli Garden's history, allegiances in the music life of the amusement park were decidedly split between Lumbye's orchestra (known as The Lumbye Society) and the First Brigade's Brass Band under the direction of the regimental bandleader Henrik Braunstein (known as The Braunstein Brass Band). These two ensembles often appeared in the setting of a certain form of reciprocal musical rivalry. As a playful commentary on this musical competition, Lumbye composed his *Telegraph Gallop*, end-dated 10 May 1844, which was performed by *both* ensembles, playing simultaneously, albeit at opposite ends of the concert hall. With its intricate interactions going on between the two orchestral groups which, in a musical respect, are “telegraphing” various melodies to each other, the gallop has been conceived in a most refined and sophisticated fashion. At the outset, the “connection” between the two ensembles is somewhat indistinct because at the start of the piece, they are playing in different keys, but gradually they manage to find each other and converge in a common key; in the end, symphony orchestra and brass band are united in perfect harmony.

The *Telegraph Gallop*, which was premiered in Tivoli's Concert Hall on 11 June 1844, is dedicated, on the printed piano edition of the work, to Tivoli's founder, “Agent George [sic] Carstensen, with the utmost respect”.

The gallop quickly became one of Lumbye's most popular works in the audience's estimation. In the *Tivoli Avis* (no. 18, 13 June 1844) there is a rather lengthy and unsigned article entitled “Tivoli's Telegraph” that touches on Lumbye's new piece:

In the short time it has existed, Tivoli has brought about such astonishing power and independence along so many possible avenues that its recognition as being one of the civilized nations of the world cannot be far in the offing. Taking this progressive conflux into account and with the abundance of interconnections that Tivoli is accordingly melding on all sides – and which appear to be steadily increasing – it is perfectly

natural that a need has been felt, a need related to the establishment of a telegraph so as to be able to carry on a continuous correspondence, even with distant places. Scarcely had this idea come about before it was carried into realisation, post-haste, and like a stroke of magic, the telegraph has been finished and made ready for use. However, just as all the other institutions in Tivoli bear their own salient and characteristic air, this telegraph is similarly of a truly distinctive nature, the fruit of Mr. Lumbye's ingenious faculty of invention. In Tivoli, you see, everything revolves around one sole matter; all of the interests are concentrated into one and only one subject. Whereas people in all other nations are continually and constantly trying to lose themselves in an absorption with new inventions, with initiating new industrial ventures and with developing the instruments of production, Tivoli already possesses, such a vast storehouse of its sole product, the transformation and ennoblement of which is such a matter of vital concern, that it harbours no more ardent wish than to be able to share it with others. You see, Tivoli produces neither grain nor coal nor metals – in its lap, it does not thrive and flourish via the manufacture of wares or by virtue of what its factories generate. No, Tivoli produces but one commodity: Joy. For the Gardens are living and breathing joy. Joy is Tivoli's be-all and end-all. This being so, it is accordingly joy that has to be transmitted via the telegraph. This is the mission to which the inventor of Tivoli's telegraph has devoted his attention. He has tackled the task to everyone's satisfaction. "Joy can most rapidly and most securely be conveyed through tones" – such was the guiding notion upon which Mr. Lumbye based his efforts and the results have given credence to the theory's correctness. Tivoli has now come up with a way of situating itself in correspondence with the whole world. In the manner of a proclamation, word will

spread all over the nation that Tivoli has joy galore to transmit and export. And, at a galloping [Tempo], people from all corners and regions will flock to the Gardens so as to partake in their fair share of happiness and joy – and we say "galloping", for Lumbye's telegraph is naturally a *Telegraph Gallop*.

Only two months later, Lumbye composed a second and very similar gallop for double orchestra that, like *Telegraph Gallop*, was performed by the amusement park's two ensembles playing jointly. This took place at the gala concert that commemorated Tivoli's first birthday celebration on 15 August 1844, an occasion where the composer's newly composed *Tivoli Geburtsdags Galop for to Orchestre* (Tivoli Birthday Gallop for Two Ensembles) was premiered. As the gala concert's other main attraction, the *Telegraph Gallop* was played here as well.

Five years later, the *Telegraph Gallop* was used in a new arrangement for symphony orchestra, arranged by Holger Simon Paulli (with added sections by Paulli himself) as incidental music accompanying the finale for August Bournonville's ballet-vaudeville in two acts, *Conservatoriet, eller Et Avisfrieri* (Le Conservatoire or A Marriage Proposal by Advertisement), a choreographic work that had its premiere at The Royal Theatre on 6 May 1849.

In the year 2006, along with Lumbye's *Champagne Gallop* (1845) and *Kjøbenhavns Jernbane-Damp-Galop* (Copenhagen Steam Railway Gallop) (1847), *Telegraph Gallop* was officially included in the Danish Ministry of Culture's "cultural canon" for music in the category of "scored music".

The present edition of *Telegraph Gallop* is based on Lumbye's two separate autograph scores for, respectively, symphony orchestra and brass band, which have been superimposed and written out here to form one all-inclusive score.

Knud Arne Jürgensen

TELEGRAPH-GALOP

TELEGRAPH GALLOP

Orchestra 1

Musical score for Orchestra 1, measures 1-10. The score includes parts for Flauto piccolo, Flauto grande, Oboe, Clarinetto (C) 1, Clarinetto (C) 2, Fagotto, Corno (F) 1/2, Tromba (F) 1/2, Tromba (F) 3 / (E) 4, Trombone, Tuba, Tamburo piccolo, Triangolo, Gran cassa, Piatti, Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The Tromba (F) 1/2 part features a solo starting at measure 2, marked *f* and *a2*. The Tromba (F) 3 / (E) 4 part has a *3.* marking at the end of the piece. The percussion parts (Tamburo piccolo, Triangolo, Gran cassa, Piatti) are active throughout the piece.

Orchestra 2

Musical score for Orchestra 2, measures 1-10. The score includes parts for Flauto piccolo, Oboe, Clarinetto (C) 1, Clarinetto (C) 2/3, Fagotto 1/2, Corno (F) 1/2, Tromba (F) 1/2, Cornetto (A), Trombone alto 1, Trombone tenore 2/3, Tuba, and Gran cassa, Piatti. The Cornetto (A) part features a solo starting at measure 2, marked *solo*. The Gran cassa and Piatti parts are active throughout the piece.

Orch. 1

Musical score for Orchestra 1, measures 11-18. The score includes parts for Piccolo, Flute, Oboe, Clarinet (C) 1 and 2, Bassoon, Cor (F) 1 and 2, Trumpet (F) 1 and 2, Trumpet (F) 3, Trombone, Trombone (Tb.), Tambourine (Tamb. picc.), Gong (Gr.c.), and Percussion (Ptti.). The woodwinds and strings play a rhythmic pattern starting at measure 11, marked with *p* and *f*. The brass instruments enter at measure 14 with a *f* dynamic. The percussion instruments play a steady rhythm throughout.

Orch. 2

Musical score for Orchestra 2, measures 19-26. The score includes parts for Piccolo, Oboe, Clarinet (C) 1 and 2, Bassoon (Fg. 1 and 2), Cor (F) 1 and 2, Trumpet (F) 1 and 2, Trombone (Trb.a. 1, Trb.t. 2 and 3), and Trombone (Tb.). The woodwinds and strings play a rhythmic pattern starting at measure 19, marked with *p* and *f*. The brass instruments enter at measure 22 with a *ff* dynamic. The percussion instruments play a steady rhythm throughout.

Orch. 1

20

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Cor. (F) 1
2
Tr. (F) 1
2
Tr. (F) 3
Trb.
Tb.
Tamb.picc.
Gr.c.
Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg. 1
2
Cor. (F) 1
2
Tr. (F) 1
2
Trb.a. 1
Trb.t. 2
3
Tb.
Gr.c.
Ptti.

Orch. 1

Musical score for Orchestra 1, measures 27-32. The score includes parts for Piccolo, Flute, Oboe, Clarinet (C) 1 and 2, Bassoon, Cor (F) 1 and 2, Trumpet (F) 1 and 2, Trumpet (F) 3, Trombone, Tambourine, Gong/Cymbal, Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 27 with a forte (*f*) dynamic. The Piccolo and Flute parts feature a melodic line with slurs and accents. The Oboe, Clarinets, and Bassoon parts play sustained notes with slurs. The Cor parts play a rhythmic pattern of eighth notes. The Trumpets and Trombones play a rhythmic pattern of eighth notes. The Tambourine, Gong/Cymbal, Violins, Viola, Cello, and Contrabass parts play a rhythmic pattern of eighth notes. The score concludes at measure 32 with a repeat sign and first and second endings.

Orch. 2

Musical score for Orchestra 2, measures 27-32. The score includes parts for Piccolo, Oboe, Clarinet (C) 1 and 2, Bassoon 1 and 2, Cor (F) 1 and 2, Trumpet (F) 1 and 2, Trombone 1, 2, and 3, and Gong/Cymbal. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 27 with a forte (*f*) dynamic. The Piccolo, Oboe, Clarinets, and Bassoons are silent. The Cor parts play a rhythmic pattern of eighth notes. The Trumpets and Trombones play a rhythmic pattern of eighth notes. The Gong/Cymbal part plays a rhythmic pattern of eighth notes. The score concludes at measure 32 with a repeat sign and first and second endings. A solo for Trumpet (F) 1 and 2 is indicated in the second ending.

Orch. 1

35

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Cor. (F) 1
2
Tr. (F) 1
2
Tr. (F) 3
Trb. Tb.
Tamb.picc.
Gr.c. Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg. 1
2
Cor. (F) 1
2
Tr. (F) 1
2
Trb.a. 1
Trb.t. 2
3
Tb.
Gr.c. Ptti.

Orch. 1

43

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (C) 1 *ff*

Cl. (C) 2 *ff*

Fg. *ff*

Cor. (F) 1 *ff*

Tr. (F) 1 *ff*

Tr. (F) 3 *ff*

Trb. *ff*

Tamb.picc. *ff*

Gr.c. Ptti. *ff*

Vl. 1 *ff*

Vl. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Orch. 2

Picc. *ff*

Ob. *ff*

Cl. (C) 1 *ff*

Cl. (C) 2 *ff*

Cl. (C) 3 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Trb.a. 1 *ff*

Trb.t. 2 *ff*

Trb.t. 3 *ff*

Tb. *ff*

Gr.c. Ptti. *ff*

solo

Orch. 1

51

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Cor. (F) 1
2
Tr. (F) 1
2
Tr. (F) 3
Trb. Tb.
Tamb.picc.
Trgl.
Gr.c. Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
3
Fg. 1
2
Cor. (F) 1
2
Tr. (F) 1
2
Trb.a. 1
Trb.t. 2
3
Tb.
Gr.c. Ptti.

Orch. 1

59

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Cor. (F) 1
Tr. (F) 1
Tr. (F) 3
Trb.
Tamb.picc.
Trgl.
Gr.c.
Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg. 1
Fg. 2
Cor. (F) 1
Tr. (F) 1
Trb.a. 1
Trb.t. 2
Tb.

Orch. 1

67

Picc. *mf*

Fl. *mf*

Ob.

Cl. (C) 1 *mf*

Cl. (C) 2

Fg.

Tr. (F) 1 *mf*

Tr. (E) 3 *mf*

Tr. (E) 4 *mf*

Trb. *mf*

Tamb.picc.

Gr.c. *mf*

Ptti. *mf*

Vi. 1 *mf*

Vi. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

Orch. 2

Picc.

Ob. *f*

Cl. (C) 1 *f*

Cl. (C) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *f*

Cor. (F) 2 *f*

Tr. (F) 1 *f*

Tr. (F) 2 *f*

Trb.a. 1 *f*

Trb.t. 2 *f*

Trb.t. 3 *f*

Tb. *f*

Gr.c. *f*

Ptti. *f*

Orch. 1

78

Picc. 1. 2.

Fl.

Ob.

Cl. (C) 1

Cl. (C) 2

Fg.

Tr. (F) 1 2

Tr. (E) 3 4

Trb. Tb.

Tamb.picc.

Gr.c. Ptti.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Orch. 2

Picc.

Ob.

Cl. (C) 1

Cl. (C) 2 3

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

Trb. a. 1

Trb. b. 2 3

Tb.

Gr.c. Ptti.

a2

ff

solo

Orch. 1

87

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Tr. (F) 1/2
Tr. (E) 3/4
Trb. 1/2
Tb. 3/4
Tamb.picc.
Gr.c. Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg. 1/2
Cor. (F) 1/2
Tr. (F) 1/2
Trb. a. 1
Trb. t. 2/3
Tb.
Gr.c. Ptti.

Orch. 1

95

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Tr. (F) 1
Tr. (E) 2
Tr. (E) 3
Tr. (E) 4
Trb.
Tb.
Tamb.picc.
Gr.c.
Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
Cl. (C) 3
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Tr. (F) 1
Tr. (F) 2
Trb.a. 1
Trb.t. 2
Trb.t. 3
Tb.
Gr.c.
Ptti.

Orch. 1

103

Musical score for Orchestra 1, measures 103-108. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C) 1 and Cl. (C) 2), Bassoon (Fg.), Cor Anglais (Cor. (F) 1/2), Trumpet (Tr. (F) 1/2 and Tr. (F) 3), Trombone (Trb. Tb.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats and the time signature is 3/4. The music features a crescendo from measure 103 to 108, with dynamics ranging from *p* to *ff*. The final measure (108) includes a *ff* dynamic and a *a2* marking.

Orch. 2

Musical score for Orchestra 2, measures 103-108. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in C (Cl. (C) 1, Cl. (C) 2, and Cl. (C) 3), Bassoon (Fg. 1/2), Cor Anglais (Cor. (F) 1/2), Trumpet (Tr. (F) 1/2), Trumpet in A (Trb. a. 1), Trombone (Trb. t. 2/3), Trombone (Tb.), and Grand Cymbals/Small Toms (Gr.c. Ptti.). The key signature is two flats and the time signature is 3/4. The music features a crescendo from measure 103 to 108, with dynamics ranging from *pp* to *ff*. The final measure (108) includes a *ff* dynamic.

Orch. 1

111

Picc.

Fl.

Ob.

Cl. (C) 1

Cl. (C) 2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Tr. (F) 3

Trb. 1/2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

solo

solo

solo

Orch. 2

Picc.

Ob.

Cl. (C) 1

Cl. (C) 2/3

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb. a. 1

Trb. 2/3

Tb.

Gr.c. Ptti.

1.

p

p

p

p

p

p

p

p

p

pp

FINALE

Orch. 1

2. 119

Musical score for Orchestra 1, measures 119-128. The score includes parts for Piccolo, Flute, Oboe, Clarinet (C) 1 and 2, Bassoon, Cor (F) 1 and 2, Trumpet (F) 1 and 2, Trumpet (F) 3, Trombone, Tambourine/piccolo, Grand cymbal/plate, Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major. The flute part features a solo starting at measure 120, marked 'solo a2' and 'f'. The strings play a rhythmic accompaniment of eighth notes.

Orch. 2

Musical score for Orchestra 2, measures 119-128. The score includes parts for Piccolo, Oboe, Clarinet (C) 1 and 2, Bassoon 1 and 2, Cor (F) 1 and 2, Trumpet (F) 1 and 2, Contralto (A), Trombone 1, 2, and 3, Trombone, and Grand cymbal/plate. The key signature is B-flat major. The contralto part features a solo starting at measure 120, marked 'solo'. The strings play a rhythmic accompaniment of eighth notes.

Orch. 1

127

Musical score for Orchestra 1, measures 127-132. The score includes parts for Piccolo, Flute, Oboe, Clarinet (C) 1 & 2, Bassoon, Cor (F) 1 & 2, Trumpet (F) 1, 2, & 3, Trombone, Tambourine, Gong/Cymbal, Violin 1 & 2, Viola, Violoncello, and Contrabass. Dynamics range from *p* to *f*. The Piccolo, Flute, and Clarinet parts feature a melodic line with a triplet in measure 131. The strings play a rhythmic accompaniment.

Orch. 2

Musical score for Orchestra 2, measures 127-132. The score includes parts for Piccolo, Oboe, Clarinet (C) 1 & 2, Bassoon, Cor (F) 1 & 2, Trumpet (F) 1 & 2, Trombone (a1, 2, 3), and Tuba. Dynamics range from *mf* to *ff*. The Clarinet and Bassoon parts feature a melodic line with a triplet in measure 131. The Trombone and Tuba parts play a rhythmic accompaniment. A *solo* marking is present above the Cor (F) 1 part in measure 128.

Orch. 1

135

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Cor. (F) 1
2
Tr. (F) 1
2
Tr. (F) 3
Trb. 1
2
3
Tamb. picc.
Gr. c.
Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
3
Fg. 1
2
Cor. (F) 1
2
Tr. (F) 1
2
Trb. a. 1
Trb. t. 2
3
Tb.
Gr. c.
Ptti.

Orch. 1

143

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (C) 1 *ff*

Cl. (C) 2 *ff*

Fg. *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Tr. (F) 3 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Tamb.picc. *ff*

Gr.c. Ptti. *ff*

Vl. 1 *ff*

Vl. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

solo

Orch. 2

Picc. *ff*

Ob. *ff*

Cl. (C) 1 *ff*

Cl. (C) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Trb.a. 1 *ff*

Trb.t. 2 *ff*

Trb.t. 3 *ff*

Tb. *ff*

Gr.c. Ptti. *ff*

solo

Orch. 1

151

Picc.
Fl.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg.
Cor. (F) 1
2
Tr. (F) 1
2
Tr. (F) 3
Trb.
Tb.
Tamb.picc.
Gr.c.
Ptti.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Orch. 2

Picc.
Ob.
Cl. (C) 1
Cl. (C) 2
Fg. 1
2
Cor. (F) 1
2
Tr. (F) 1
2
Trb.t. 1
2
3
Tb.
Gr.c.
Ptti.

Orch. 1

159

Picc. Fl. Ob. Cl. (C) 1 Cl. (C) 2 Fg. Cor. (F) 1 2 Tr. (F) 1 2 Tr. (F) 3 Trb. Tb. Tamb.picc. Gr.c. Ptti. Vl. 1 Vl. 2 Va. Vc. Cb.

Orch. 2

Picc. Ob. Cl. (C) 1 Cl. (C) 2 Fg. 1 2 Cor. (F) 1 2 Tr. (F) 1 2 Trb.a. 1 Trb.t. 2 3 Tb. Gr.c. Ptti.

CRITICAL COMMENTARY

ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cnt.	cornetto
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
marc.	marcato
ob.	oboe
perc.	percussion instruments
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
stacc.	staccato
str.	strings
tamb.picc.	tamburo piccolo
tb.	tuba
timp.	timpani
tr.	tromba
trb.	trombone
trb.a.	trombone alto
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

DESCRIPTION OF SOURCES

- A¹ Score, autograph (Orchestra 1)
A² Score, autograph (Orchestra 2)
B Printed piano score
C Score, arrangement for symphony orchestra
D Score, arrangement for military band, D^b Major

A¹ Score, autograph (Orchestra 1).
DK-Kk, C II, 34 Tværfol., 1931-32.32.
Title on first music page: "Stryge-Orchester" in pencil and "Telegraf-Galop" in ink.
Dating: "Comp. d. 10. Mai 1844".

27x37 cm, 4 fols., 7 pages written in ink, numbered 1-7 in pencil, p. 8 blank.

Paper type: 16 staves (hand-ruled).

The score has been restored.

A² Score, autograph (Orchestra 2).

DK-Kk, C II, 34 Tværfol., 1931-32.32.

Title on first music page: "Harmoni-Orchester Telegraf".

Dating: "Comp. d. 10. Mai 1844".

27x36.5 cm, 3 fols., 5 pages written in ink, numbered 1-5, p. 6 blank.

Paper type: 16 staves (hand-ruled).

Cornet and tenor horn parts added in foreign hand on the four bottom staves.

The score has been restored.

B Printed piano score.

Title page: "TELEGRAPH-GALOP / componeret / og / Agent George Carstensen / med Høiagtelse tilegnet / AF / H.C.

LUMBYE. / Musikdirecteur ved Tivoli. / Kjöbenhavn / hos

C.C. Lose & Olsen. / Em. Bærentzen & C^o lith. Inst."

Pl. No. 2082/83 (1844).

34x27 cm, 5 pages.

C Score, arrangement for symphony orchestra.

DK-Kk, MA ms 1550.

Title on first music page: "Finale Tempo di Galop N^o 12."

Arranger: Holger Simon Paulli.

Scoring: picc., fl.gr., ob.1,2, cl.1,2 (C), fg.1,2, cor.1,2,3,4 (F), cnt.

(A), tr.1,2 (F), trb.1,2,3, timp., gr.c., tamb.picc., vl.1,2, va., vc., cb.

Dating: "29. April 1849".

26x37 cm, 10 folios written in ink, numbered 213-232 in pencil.

This movement is part of the complete manuscript score for Auguste Bournonville's ballet *Conservatoriet*.

Paper type: 16 staves (hand-ruled).

Additions in blue crayon and pencil.

This arrangement differs somewhat from Lumbye's original

Gallop:

Lumbye's Gallop: bb.1-58

Inserted section: *Polka* (16 bars)

Lumbye's Gallop: bb.59-88

Inserted section: *Allegretto*, $\frac{3}{4}$ (51 bars)

Lumbye's Gallop: bb.103-142

Lumbye's Gallop: bb.35-48

Inserted transition (2 bars)

Lumbye's Gallop: bb.143-158

Final section (57 bars) based on Lumbye's Gallop bb.87-102

D Score, arrangement for military band, D^b Major.

Den Kongelige Livgardes Musikkorps' nodearkiv.

Dating: 1875.

Arranged by August Dehn.

Title on first music page: "No. 18 Telegraf-Galop af H.C.

Lumbye".

Scoring: Military band: picc. (E^b), ob., cl. (E^b), cl.1,2 (B^b), cor.1,2,3,4 (E^b), cnt.1,2 (B^b), tr.1,2,3,4 (E^b), trb.a., trb.t.1,2, trb.b., tb., tamb.picc., gr.c., ptti.

27x38 cm, 10 folios, written in ink, paginated 201-219, last page unnumbered. This arrangement is part of a volume with the title "Arkiv Nr. 1".

Paper type: 20 staves (hand-ruled).

EVALUATION OF SOURCES

Telegraph Gallop has survived in three different contemporary handwritten scores: in the composer's autograph double score for, respectively, symphony orchestra and brass band (A¹, A²); in The Royal Theatre's score for Bournonville's ballet *Le Conservatoire*, arranged for symphony orchestra by H.S. Paulli (C); and in the Archive of the Royal Life Guard's Band, arranged for military band (D). Moreover, in September 1844 the gallop was published in a piano arrangement by the music publishing firm C.C. Lose & Olsen (B). The parts that were originally written out for Lumbye's double-ensemble version are no longer extant: as likely as not, they were lost as a result of the Schalburgtage reprisal at Tivoli Concert Hall in 1944.

There is therefore only one extant source for the work in its original form, namely the double autograph score. These two scores serve as the main source for the present edition inasmuch as here, they have been superimposed into one comprehensive score. The four staff systems found at the bottom of the pages of Lumbye's score for wind band contain a number of supplementary insertions made in another hand than that of the composer. These are evidently a number of supplementary voices (cornets and tenor horns). This additional instrumentation has not been incorporated into the present edition of the work.

Source A¹ bb. 67-103 indicate that trumpet parts 3 and 4 are to be played by the hornists.

VARIANT READINGS AND EDITORIAL EMENDATIONS

Bar	Orchestra Part	Comment
11-16	orch.1	picc. fl.gr. cl.1 A ¹ : <i>Col Viol I^{mo}</i>
11-34 ^{II}	orch.1	cb. A ¹ : <i>Col Cello</i>
17	orch.1	vl.2 va. marc. added by analogy with woodw., brass, perc., vl.1, vc., cb.
17-26	orch.2	picc. A ² : <i>Col Clar 1^{mo}</i>
25	orch.2	tr. trb.a. trb.t. tb. stacc. added by analogy with picc., ob., cl., fg.
26 ^{II}	orch.1	trb. <i>solo</i> added by analogy with tr.1,2
27-33	orch.1	picc. fl.gr. A ¹ : <i>Col Viol I^{mo} 8^{vo}</i>
28	orch.1	vl.1 stacc. added by analogy with b.32
33	orch.1	va. marc. added by analogy with woodw., brass, perc., vl.1,2, vc., cb.
35-41	orch.2	picc. ob. A ² : <i>Col Clar I^{mo}</i>
38	orch.2	cl.1 marc. added by analogy with cl.2,3
40	orch.2	cl.2,3 marc. added by analogy with cl.1
41	orch.2	cl.2,3 fg. trb.a. gr.c. ptti. marc. added by analogy with cor., tr., trb.t., tb.
42	orch.1	tr.1,2 A ¹ : added in pencil
43-47	orch.1	picc. fl.gr. A ¹ : <i>Col Viol I^{mo}</i>
43	orch.1	vl.1 marc. added by analogy with cl.1
43-86	orch.1	cb. A ¹ : <i>Col Cello</i>
47-50	orch.1	cl.1 A ¹ : <i>Col Viol I^{mo}</i>
51-58	orch.2	picc. A ² : <i>Col Clar I^{mo} 8^{vo}</i>
51-58	orch.2	cl.2,3 ob. A ² : <i>Col Clar I^{mo}</i>
59-82 ^I	orch.1	picc. fl.gr. A ¹ : <i>Col Viol I^{mo}</i>
59-66	orch.1	cl.1 A ¹ : <i>Col Viol I^{mo}</i>
59	orch.1	trb. tb. <i>ff</i> added by analogy with vc., cb.
62-63	orch.2	picc. ob. cl.2,3 fg. brass stacc. added by analogy with cl.1
94-102	orch.1	picc. fl.gr. cl.1 A ¹ : <i>Col Viol I^{mo}</i>
94-118	orch.1	cb. A ¹ : <i>Col Cello</i>
95-101	orch.1	fg. end of slur emended from b.102 to b.101 by analogy with ob., cl.1
103-117	orch.2	picc. A ² : <i>Col Clar I^{mo}</i>
111-116	orch.2	A ² : notated 1 2 3 4 5 6 as a repetition of bb.103-108
119-142	orch.1 orch.2	A ¹ , A ² : designated <i>Finale</i> , with the following remark: <i>hier kömt das forspiel von Dal Segno. und erste Theil von galoppen ohne Repetition mit 1^{mo} fois / her komer forspillet fra Dal Segnoet, og første Deel afgalopen uden at Repiteres NB: med 1^{mo} fois</i> ('here play the prelude from the dal segno sign, and the first part of the gallop without repetition')
143-158	orch.1	vl.2 A ¹ : <i>Col Viol I^{mo} 8^{vo} Basso</i>
143-158	orch.1	tb. A ¹ : <i>Tuba Col Contra Bass 8^{vo} Basso</i>
144-158	orch.1	picc. fl.gr. A ¹ : <i>Col Viol I^{mo}</i>
144-158	orch.1	cl.1. A ¹ : <i>Col Viol I^{mo} 8^{vo} Basso</i>
147-150	orch.1	ob. end of slur emended from b.149 to b.150 by analogy with cl.2, fg., cor.
151-154	orch.1 orch.2	A ¹ , A ² : notated 1 2 3 4 as a repetition of bb.143-146
163	orch.1	<i>ff</i> added in all parts in consequence of a <i>ff</i> above the top staff

