

1-1-1881

2ème Mazurka, Op. 54

Benjamin, Godard (1849-1895)

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GODARD, B., Op. 54.
2^{me} Mazurka.

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2^{me} MAZURKA.

Benjamin Godard, Op. 54.

Un poco vivace.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat major) and the time signature is 3/4. The tempo is marked 'Un poco vivace'. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *f* (forte), *ff* (fortissimo), *m.d.* (mezzo dolce), *m.g.* (mezzo grando), and *cresc.* (crescendo). The piece features characteristic Mazurka rhythms, including dotted rhythms and triplets. The notation includes slurs, accents, and dynamic hairpins. The score concludes with a final cadence in the bass staff.

First system of musical notation. Treble and bass staves. Dynamics: *ff* and *p*. The bass line features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. Treble and bass staves. Dynamics: *cresc.* and *animato*. The music continues with a similar rhythmic pattern.

Third system of musical notation. Treble and bass staves. Dynamics: *ff*, *dim.*, and *pp*. Tempo markings: *rallentando molto* and *a tempo*. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *m.d.*, and *m.g.*. The bass line has a more sparse, chordal texture.

Fifth system of musical notation. Treble and bass staves. Dynamics: *m.d.*, *m.g.*, *p*, and *sf*. The music features a melodic line in the treble and a supporting bass line.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *m.d.*, *m.g.*, and *p*. The system ends with a double bar line and a key signature change to three flats.

cantando e legato

p. *cresc.*

con fantasia

dimin. *cresc.*

con fantasia

dimin. *pp*

cresc. *dimin.*

cresc.

dimin. *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with chords and single notes. A dynamic marking of *ff sempre* is present in the second measure.

Second system of musical notation, continuing the piece. The right hand features a more complex melodic line with some sixteenth notes. The left hand continues with harmonic accompaniment. A dynamic marking of *ff sempre* is present in the fifth measure.

Third system of musical notation. The right hand has a melodic line with a slur over several measures. The left hand has a more active accompaniment. A dynamic marking of *p* is present in the third measure.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand has a more active accompaniment. Dynamic markings of *p* and *f* are present in the second and third measures respectively.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a more active accompaniment. A dynamic marking of *p* is present in the second measure.

Sixth system of musical notation, the final system on the page. The right hand has a melodic line with a slur. The left hand has a more active accompaniment. Dynamic markings of *p*, *f*, and *ff* are present in the first, fourth, and fifth measures respectively.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and some chords. The left hand (bass clef) provides a steady accompaniment with eighth notes. A dynamic marking *ff sempre* is present in the right hand.

Second system of musical notation. The right hand continues with melodic lines and chords, including some sixteenth-note passages. The left hand maintains the accompaniment. A fermata is placed over a chord in the right hand.

Third system of musical notation. The right hand features melodic lines with eighth notes and chords. The left hand continues with the accompaniment. A fermata is placed over a chord in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a slur and a crescendo marking *cresc.*. The left hand has a steady accompaniment with a piano marking *pp*.

Fifth system of musical notation. The right hand has a melodic line with a slur and a piano marking *pp*. The left hand has a steady accompaniment with a *dimin.* marking.

Sixth system of musical notation. The right hand has a melodic line with a slur and a piano marking *pp*. The left hand has a steady accompaniment with a piano marking *pp*.

The image displays six systems of musical notation for a piano piece, arranged vertically. Each system consists of a grand staff with a treble and bass clef. The notation includes various dynamics, articulations, and performance instructions. The first system features a *cresc.* marking in the bass line, followed by *mf* and *dimin.* markings, and a *pp* marking in the treble line. The second system has a *cresc.* marking in the treble line, followed by a *f* marking and *dimin.* in the bass line. The third system includes a *pp* marking in the bass line. The fourth system shows a *p* marking in the treble line, a *f* marking in the bass line, and a first ending bracket labeled '1'. The fifth system features a *f* marking in the treble line, a *p* marking in the bass line, and a *pp* marking in the bass line. The sixth system includes a *f* marking in the treble line, a *pp* marking in the bass line, and a first ending bracket labeled '8'. The piece concludes with a *fff* marking in the bass line and an *animato* instruction above the treble line.

Abbréviation: Piano à 2ms = 2m., Piano à 4ms = 4m., Violon = V., 2 Violons = 2V. Piano et Violon = P.V., Piano et 2 Violons = P.2V., Piano Violon et Violoncelle = P.V.C., Piano 2 Violons et Violoncelle = P.2V.C., Piano et Violoncelle = P.C., Piano et 2 Violoncelles = P.2C., 2 Violons Viola et Violoncelle = 2V.Va.C., 3 Violons Viola et Violoncelle = 3V.Va.C., Piano et Cornet-à-pistons = P.Cr., Chants a une voix = Ch., Chants a 2 voix = Ch. 2.

N ^o	Comp.	N ^o	Comp.	N ^o	Comp.
193.	Wagner, Junger Herr. Polka. (2 m)	362	Bachmann, Les Hirondelles Valse-Caprice. (2 m)	325 ^a	Kienzl, Tanzweisen. Heft I. II. (4 m)
194.	Ziehrer, Blumen-Polka. (2 m)	263.	Raff, Die Mühle. (4 m)	326.	Heller, Am Meer. (Schubert). (2 m)
195.	" Das liegt bei uns im Blut. Polka-Maz. (2 m)	264.	Schytte, Festmarsch. (2 m)	327.	Humperdinck, Rosenringel aus „Königskinder“. (2 m)
196.	Zois, Colombine Quadrille. (2 m)	265.	Stille Nacht, heilige Nacht. O du fröhliche, o du selige. (4 m)	328.	Klose, Variété-Quadrille. (2 m)
197.	Ervitte, Spanischer Marsch. (4 m)	266.	Hofmann, Stille Liebe. (Ch)	329.	Tosti, Si tu le voulais. (Ch)
198.	Gillet-Stumpf, Loin du bal. (4 m)	267.	Händel, Harfenarie. (2 m)	330.	Trehde, So leb' denn wohl du stilles Haus. (2 m)
199.	Winterling, Klänge aus Tyrol. (4 m)	268.	Bohm, Mazurka. (2 m)	331.	Biehl, Jagdstück. (2 m)
200.	Steck, Flirtation. Valse. (V)	269.	Fink, Alpenrosen. (2 m)	332.	Ganschals, Zitherklänge. (2 m)
201.	" " " (P.V.)	270.	Spindler, Winterlied v. Koss. (2 m)	333.	Hiller, F., Lied ohne Worte. (2 m)
202.	Weiss, Blumenlese. 4 Hefen. (V)	271.	Cursch-Bühren, Was kommt dort von der Höh! (2 m)	334.	Hertel, P., Menuet-Walzer. (2 m)
203.	" " " (2 V.)	272.	Krell u. Ferelli, Noh amal. (Ch)	335.	Behr, F., Polka russe. (4 m)
204.	" " " (P.V.)	273.	Romberg, Die Glocke. (2 m)	336.	Grünfeld, A., Romanze. (2 m)
205.	" " " (P.2V.)	274.	Adam, Weihnachtslied. (2 m)	337.	Kockert, O., La Coquette. (2 m)
206.	Behr, O wär' mein Lieb. (Ch)	275.	Behr, Glocken in der Christnacht. (4 m)	338.	Wenzel, H., Rotkäppchen. (2 m)
207.	Giehrli, Elselein. (Ch)	276.	Lutz, Pas de quatre. (2 m)	339.	Moszkowski, M., Près du berceau. (2 m)
208 ^a	Jüngst, Spinn, spinu. (hoch-tief) (Ch)	277.	Mattei, Le Tourbillon. (2 m)	340.	Ganschals, C., Feengrüsse. (2 m)
209.	Nessler, Mädchen mit dem rothen Mündchen. (Ch)	278.	Henschel, Morgen-Hymne. (Ch)	341.	Ganschals, C., Frenella. (2 m)
210.	Weinings, Hoffe nur. (Ch)	279.	Bohm Mein und Dein. (Ch)	342 ^b	Aletter, W., Ach könnt' ich noch einmal so lieben. (hoch-tief) (Ch)
211.	Abt, Die stille Wasserrose. (Ch)	280.	Ivanovici, Rumänisches Liebesleben. Walzer. (2 m)	345.	Beethoven, L., Ecosaisien. (Reinecke). (2 m)
212.	Golfermann, Gebet. (Ch)	281.	Moszkowski, Minuetto. (2 m)	344.	Hanisch, M., Weihnachtsglocken. (P.V)
213 ^a	Hirschfeld, Das Zigeunerkind. (hoch-tief). (Ch)	282.	Cramer, Tannhäuser. Potp. (2 m)	345.	Hanisch, M., Weihnachtsglocken. (2 m)
214 ^b	Pressel, An der Weser. (hoch-tief). (Ch)	283.	Zeller, Sei nicht böse! (2 m)	346.	Hanisch, M., Weihnachtsglocken. (4 m)
215.	Hanisch, Weihnachtsglocken. (2 m)	284.	Lincke, Wenn die Blätter leise rauschen. (Ch)	347 ^a	Thomas, Romanze aus Mignon. (hoch-tief) (Ch)
216.	Badarzewska, Gebet einer Jungfrau. (2 m)	285.	Strelezki, Troika. (2 m)	348.	Spinelli, A Basso Porto. Potp. (2 m)
217.	Trehde, Das Grab auf der Heide. (2 m)	286.	Godard, Rêve après le bal. (2 m)	349.	Krug, D., Das Veilchen. (Mozart). (2 m)
218.	Hill, Das Herz am Rhein. (2 m)	287.	Graziani, La Hooghe. Caprice-Mazurka. (4 m)	350.	Berger, Weihnachtslied. (Ch)
219.	Lassen, Allerseelen. (2 m)	288.	Ries, Gondoliera aus der Violin-Suite. Op. 84. (2 m)	351.	Förster, Im Wunderbuch. (Ch)
220.	Nehl, Zigeunerständchen. (2 m)	289.	Reichardt, Die erste Fassungsschwabe. Polka franc. (2 m)	352.	Krebs, Vater Unser! (2 m)
221.	Bendel, Rothkäppchen. (4 m)	290.	Schubert, Allegro vivace aus dem Octett Op. 166. (2 m)	353.	Spindler, Dies ist der Tag, den Gott gemacht. Fant. Transcr. (4 m)
222.	Doppler, S'Mailüfterl. (4 m)	291.	Lehner, Glockengavotte. (2 m)	354.	Cramer, „Mignon“ Potpourri. (2 m)
223.	Eilenberg, J'y pense. Gavotte. (4 m)	292.	Wickede, Herzens-Frühling. (Ch)	355.	Morley, Arkadien. Neuer Ball-Tanz. (2 m)
224.	Abt Waldandacht. (P.Cr.)	293.	Bendel, Wiegenlied. (2 m)	356.	Hildach, Strampelchen. Wiegenlied. (Ch)
225.	Böhme, Gruss an's Herzlichen. Polka (P.Cr.)	294.	Hummel, Schnee-Röserln. (2 m)	357.	Spindler, Der Rattenfinger. (2 m)
226.	Mascagni, Cavalleria rusticana „Intermezzo“. (P.Cr.)	295.	Wrede, Die Uhr. (Löwe). (2 m)	358.	Stritzko, Serbische Ständchen. (2 m)
227.	Södermann, Bröllops-Marsch. (P.Cr.)	296.	Chaminade, Der Schärpentanz. (2 m)	359.	Peuschel, Russische Bauernhochzeit. Tongemäde. (2 m)
228.	Zeller, Sei nicht böse. (P.Cr.)	297.	Kafka, Nacht und Morgen. (4 m)	360.	Berger, Ach, wer das doch könnte. (Ch)
229.	Pflug, Nocturne. (P.Cr.)	298.	Hanisch, Oster-Glocken. (2 m)	361.	Wachs, Pavane. Style renaissance. (2 m)
230.	Kosleck, Russisches Zigeunerlied. (P.Cr.)	299.	Popp, Fantaisie sur Rigoletto. (P.Cr.)	362.	Wenzel, Irene. Gavott. (2 m)
231.	Spindler, Hüsarritt. (4 m)	300.	Kosleck, Romance. (P.Cr.)	363.	Jüngst, Frühling und Nachtigall. Aus G. Saphir's „Wilde Rosen“. (Ch)
232.	Godard, 2 ^{de} Mazurka. (2 m)	301.	Hoch, Fantasie über's Strausslied. (P.Cr.)	364.	Schumann, Zigeunerleben. (2 m)
233.	" 2 ^{te} Valse. (2 m)	302.	Ries, Introduzione e Gavotta aus der Suite. (P.V.)	365.	Eilenberg, Das erste Herzklopfen. Salonstück. (4 m)
234.	Händel, Arioso. (2 m)	303.	Wichtl, Walzer aus „Faust“. (P.V.)	366.	Strelezki, Sérénade. (2 m)
235.	Leoncavallo, Bajazzo: „Intermezzo“. (2 m)	304.	Rehfeld, Spanischer Tanz. (P.V.)	367.	Schumann, Du bist wie eine Blume. Transcr. par C. Reinecke. (2 m)
236.	Popp, Der kleine Vogel. (P.Cr.)	305.	Kéler-Béla, Lustspiel-Ouverture. (4 m)	368.	Smith, S. Faust. Fantaisie brillante. (2 m)
237.	Ganschals, Frühlingsglocken. (2 m)	306.	Morley, Mignon. (2 m)	369.	Henschel, Jung-Dieterich. (Ch)
238.	" Ninetta. (2 m)	307.	Sabathil, Frühlings-Symphonie. Walzer. (2 m)	370.	Behr, „Salut du printemps“. (2 m)
239.	" Herzklopfen. (2 m)	308.	Heiser, Ach! Einmal blüht im Jahr der Mai. (Ch)	371.	Delacour, Berceuse. (2 m)
240.	" Heimweh. (2 m)	309.	Heins, Silberquell. (2 m)	372.	Sabathil, Mazurka russe. (2 m)
241.	Bendel Wie berührt mich wundersam. (2 m)	310.	Bizet, Carmen. Fantaisie-Transcription. (2 m)	373.	Trehde, Das Mailüfterl. (2 m)
242.	Gounod, Valse de „Faust“. (2 m)	311.	Kutschera, Weiss du Mutterl was i träumt hab'. (Ch)	374.	Chopin, Nocturne. Es-dur. (2 m)
243.	Lange, Der Wanderer. (2 m)	312.	Sartorio, Fantasie über Schumann's „Wandelied“. (2 m)	375.	Suppé, v., Dichter und Bauer. Ouverture. (4 m)
244.	" Erlkönig. (2 m)	313.	Behr, Polka militaire. (4 m)	376.	Kupfer u Benáiz. Potpourri eines Wahnsinnigen. (2 m)
245.	Kummer, An den Abendstern. (P.Cr.)	314.	Malling, Nocturne. (2 m)	377.	Bendel, Hans im Glück. (2 m)
246.	Braga, La Serenata. (2 m)	315.	Chopin, 2 Präludien. (2 m)	378.	Lange, Unter Liebchen's Fenster. Sérénade. (2 m)
247.	Trehde, Waldandacht. (2 m)	316.	Moszkowski, Serenata. (2 m)	379.	d'Orso, Nuit d'été. Pensée poétique. (2 m)
248.	Spindler, Pilgerchor (Tannhäuser). (2 m)	317.	Czibulka, Stephanie-Gavotte. (2 m)	380.	Hölzel, An eine Schwalbe. (Ch)
249.	Rohde, Gondelfahrt. (2 m)	318.	Behr, Amoureuse chanson. (2 m)	381.	Wagner, Elsa's Traum aus „Lohengrin“. (4 m)
250.	Cramer, Lohengrin. Potpourri. (2 m)	319.	Peuschel, Edelweiss. (Ch)	382.	Gall, Mädchen mit dem rothen Mündchen. (2 m)
251.	Raynal, Cliquot-Valse. (Ch)	320.	Samary, Tzigane. Caprice hongrois. (2 m)	383.	Förster, Ein Walzer mit Dir allein. (Ch)
252.	Kunoth, Hipp, hipp, hurrah! Marsch. (2 m)	321.	Carreño, Petite Valse. (2 m)	384.	Kéler-Béla, Französische Lustspiel-Ouverture. (4 m)
253.	Thomas, Overture Raymond. (2 m)	322.	Liszt, Rhapsodie hongroise N ^o II. (Bendel). (2 m)	385.	Singelée, Faust. Opéra de Gounod. Fantaisie. (P.V)
254.	Reinecke, Vorspiel aus „König Manfred“. (2 m)	323.	Krug, Aus der Jugendzeit. (Reinecke). (2 m)	386.	Langer, Grossmütterchen. Ländler. (2 m)
255.	Schubert, Symphonie H-moll. (2 m)	324.	Czibulka, Gavotte de la Princesse. (2 m)		
256.	Suppé, Overture Dichter u. Bauer. (2 m)				
257.	Waldteufel, Strandbilder. Walzer. (2 m)				
258.	Gounod, Méditation sur le Prélude de Bach. (2 m)				
259.	Ziehrer, Nachtschwalbe. Polka. (2 m)				
260.	Lamperti, Esercizi giornalieri. (Ch)				
261.	Wenzel, Traute Heimath. (4 m)				