

August 2019

1re Valse, Op. 25

Benjamin Godard (1849-1895)

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I^{RE} V A L S E.

M. 76 = ♩ .

Benjamin Godard, Op. 26

Piano.

p

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

f *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

una corda *tre corda*

p *pp* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

una corda *tre corda*

f *p* *pp* *ff* *rubato*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line starting with a *p* dynamic. Bass clef contains a harmonic accompaniment. Pedal markings: * Ped. * Ped. *

Musical staff 2: Treble and bass clefs. Treble clef continues the melodic line. Bass clef continues the harmonic accompaniment. Pedal markings: Ped. * Ped. * Ped. *

Musical staff 3: Treble and bass clefs. Treble clef features a melodic line with fingering numbers 5, 1, 3, 2, 1. Dynamics include *f* and *p*. Pedal markings: Ped. * Ped. *

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with dynamics *f*, *p*, and *f*. Bass clef contains a harmonic accompaniment.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with dynamics *p*, *f*, and *ff*. Bass clef contains a harmonic accompaniment.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with dynamics *pp* and *cre*. Bass clef contains a harmonic accompaniment. Pedal marking: Ped. v *

scen do *f* Ped. *

ff Ped. * *ff* Ped. * Ped. *

f *p* *f* *p* Ped. * Ped. *

f *p* *ben legato* Ped. * Ped. * Ped. *

f *p* *ben legato* Ped. * Ped. * Ped. *

cresc. *diminuendo* Ped. *

First system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two measures. The first measure has a piano (*p*) dynamic marking. Pedal markings are present below the bass line: "Ped. * Ped. * Ped. *".

Second system of musical notation. Treble clef, bass clef. The system contains two measures. The first measure has a piano (*p*) dynamic marking. The second measure has a mezzo-forte (*mf*) dynamic marking. Pedal markings are present below the bass line: "Ped. * Ped. * Ped. *".

Third system of musical notation. Treble clef, bass clef. The system contains two measures. The first measure has a *dimin.* (diminuendo) marking. The second measure has a piano (*p*) dynamic marking. The third measure has a *cresc.* (crescendo) marking. Pedal markings are present below the bass line: "Ped. * Ped. *".

Fourth system of musical notation. Treble clef, bass clef. The system contains two measures. The first measure has a mezzo-forte (*mf*) dynamic marking. The second measure has a *dimin.* marking. Pedal markings are present below the bass line: "Ped. * Ped. *". The instruction *sostenuto il canto* is written below the second measure.

Fifth system of musical notation. Treble clef, bass clef. The system contains two measures. The first measure has a piano (*p*) dynamic marking. Pedal markings are present below the bass line: "Ped. *".

Sixth system of musical notation. Treble clef, bass clef. The system contains two measures. The first measure has a forte (*f*) dynamic marking. The second measure has a *poco animato* marking. Pedal markings are present below the bass line: "Ped. *".

pù tranquillo

First system of musical notation. Treble clef with a key signature of three flats. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords. A dynamic marking of *p* is present. Pedal markings are indicated below the staff.

Second system of musical notation. The right hand continues the melodic development. A dynamic marking of *pp* is present. Pedal markings are indicated below the staff.

Third system of musical notation. The right hand features a melodic line with slurs and accents. A dynamic marking of *cresc.* is present. Pedal markings are indicated below the staff.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. Dynamic markings of *ff*, *sf*, *p*, and *ff* are present. Pedal markings are indicated below the staff.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. Dynamic markings of *sf*, *p*, *ff*, *sf*, and *p* are present. Pedal markings are indicated below the staff.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. Dynamic markings of *ff*, *sf*, *p*, and *ff* are present. Pedal markings are indicated below the staff.

LES VARIÉTÉS

CHOIX

DE MORCEAUX FAVORIS

POUR LE PIANO.

№	C.	№	C.
1. Krug, D. Lucrezia Borgia. Op. 63 № 18.....	25	2. Krug, D. Ernani. Op. 63 № 2.....	25
3. — Die Stumme von Portici. Op. 123 № 24..	25	4. — Die Nachtwandlerin. Op. 123 № 13..	25
5. — Die Nachtwandlerin. Op. 117 № 12..	25	6. — La Fille du régiment. Op. 63 № 6...	25
7. Herz, H. Cavatine favorite. Op. 148.	30	8. — Norma. Op. 117 № 5.....	15
9. Krug, D. Lucrezia Borgia. Op. 123 № 17.	25	10. — Die Hugenotten. Op. 117 № 11. . . .	15
11. — Martha. Op. 117 № 1.....	15	12. — Der Prophet. Op. 117 № 6.....	15
13. — Troubadour. Op. 112 № 3.....	30	14. — Lucia di Lammermoor. Op. 117 № 8..	25
15. Spindler, F. Immortellen Liv. 2 à 4 mains....	45	16. Richards, B. Marie. Nocturne. Op. 60.....	30
17. Krug, D. Robert der Teufel. Op. 117 № 4. . .	25	18. Krug, D. Barbier. Op. 63 № 13..	25
19. — Die Stumme von Portici. Op. 117 № 7...	25	20. — Freischütz. Op. 63 № 14.	25
21. Beyer, F. I Montecchi ed I Capuletti. Op. 84..	30	22. — M'aimerez vous autant. Op. 182.	25
23. Cramer, H. Marche de Norma. Op. 87 № 1...	30	24. — Stradella. Op. 123 № 20..	25
25. Spindler, F. Mohnblumen. Op. 126 № 2.....	25	26. — Dinorah. Op. 123 № 21.....	25
27. Krug, D. Norma. Op. 63 № 12.....	25	28. — Le Prophète. Op. 63 № 11.....	25
29. Heller, St. Adieu. Mélodie de F. Schubert . . .	20	30. Heller, St. Die Gestirne. Mélodie de Schubert . .	15
31. Voss, Ch. Marche et chœur de l'op. Faust. Op. 284.	40	32. Voss, Ch. Con Grazia.....	20
33. — Les Huguenots. Fantaisie brillante. Op. 66.	70	34. Oesten, Th. Le Carnaval de Venise. Op. 37....	35
35. Krug, D. La Favorite. Op. 63 № 3.	25	36. Gounod, Ch. Valse de l'Opéra Faust.	30
37. Voss, Ch. Santa Lucia.	25	38. Baumfelder, F. Chœur des soldats. Op. 95 № 3..	40
39. Burgmüller, F. Il Trovatore. Op. 40.....	30	40. Voss, Ch. Marche du Sacre. Op. 105 № 1.....	20
41. Beethoven, L. Adelaide. Op. 46.....	40	42. — Pluie de Perles. Op. 95.....	45
43. Burgmüller, F. La Traviata. Op. 40 № 4.	30	44. Baumfelder, F. Gebet aus Moses. Op. 95 № 4...	25
45. — Ernani. Op. 40 № 5.	30	46. Voss, Ch. La Juive. Fantaisie brillante. Op. 116.	50
47. Krug, D. Sonnambula. Op. 63 № 1.....	25	48. Beyer, F. Вѣрка. Op. 100 № 6.....	30
49. Beyer, F. На зарѣ ты ее не буди. Op. 100 № 8.	30	50. Oginski, M. Les adieux à la patrie. Polonaise . .	15
51. — Соловей. Op. 100 № 2.....	30	52. Beyer, F. Лучина лучинутка. Op. 100 № 11...	30
53. — Не бѣлы снѣги. Op. 100 № 10.	30	54. — Вотъ ѣдетъ тройка. Op. 102 № 3....	40
55. — Ангелъ. Op. 102 № 4.	40	56. Hünten, F. Air tyrolien. Op. 38.	45
57. — Боже Царя храни. Op. 100 № 1. . . .	30	58. Smith, S. Chanson russe. Op. 31.....	30
59. — Вотъ на пути село б. Op. 100 № 4..	30	60. Krug, D. Faust. Op. 63 № 25..	25
61. Krug, D. Martha. Op. 63 № 4.....	25	62. Voss, Ch. La Fleur de préférence. Op. 199.....	30
63. Beyer, F. Коса. Op. 100 № 12.....	30	64. Smith, S. Tarantelle brillante. Op. 8.	45

Moscou chez  A. Gutheil,

Fournisseur de la cour IMPÉRIALE et commissionnaire des Theatres Imperiaux

Pont des Marechaux, 16.

S.-Petersbourg chez A. Johansen, Perspective de Nevsky № 44. Kieff, chez L. Idzikowski.

Varsovie chez Gebethner & Wolff.