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TO  
Cha's. F. Treubar, Esq.

# Overture, Aria and Bourrée

by  
**JOH. SEB. BACH.**

Transcribed for the Pianoforte

BY  
**RAFAEL JOSEFFY.**

Nº1. Overture.....	Pr. 75¢
..2. Aria.....	35.
..3. Bourrée.....	50.
Complete.....	Pr. \$ 1.25 .7

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*Handwritten signature*



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TO  
Chas. F. Tretbar, Esq.

# Overture, Aria and Bourrée

by  
**JOH. SEB. BACH.**

Transcribed for the Pianoforte

BY  
**RAFAEL JOSEFFY.**

No. 1. Overture..... Pr. 75¢  
.. 2. Aria..... 35.  
.. 3. Bourrée..... 50.  
Complete..... Pr. \$ 1.25

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# I. OVERTURE.

Presto.

RAFAEL JOSEFFY.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Presto'. The first system begins with a forte (*f*) dynamic and includes an accent and a slur over an eighth-note triplet. The second system continues with slurs. The third system also features slurs. The fourth system includes slurs and a mezzo-piano (*mp*) dynamic marking. The fifth system concludes with a crescendo (*cresc.*) marking. The score is a piano accompaniment for a piece titled 'I. OVERTURE.' by Rafael Joseffy.

musical notation system 1, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble clef contains a complex melodic line with slurs and fingerings (4 2 4 1 4 2 4 1). The bass clef contains a simple accompaniment. The instruction *non legato.* is written above the treble staff, and *p* is written below the bass staff.

musical notation system 2, continuing the piece with similar melodic and accompaniment patterns. The treble clef has a melodic line with slurs, and the bass clef has a simple accompaniment with slurs.

musical notation system 3, continuing the piece with similar melodic and accompaniment patterns. The treble clef has a melodic line with slurs, and the bass clef has a simple accompaniment with slurs.

musical notation system 4, continuing the piece with similar melodic and accompaniment patterns. The treble clef has a melodic line with slurs, and the bass clef has a simple accompaniment with slurs.

musical notation system 5, continuing the piece with similar melodic and accompaniment patterns. The treble clef has a melodic line with slurs, and the bass clef has a simple accompaniment with slurs. The instruction *p* is written below the bass staff, and *cresc.* is written above the treble staff. The instruction *marc.* is written below the bass staff.

musical notation system 6, continuing the piece with similar melodic and accompaniment patterns. The treble clef has a melodic line with slurs and a *r.* (ritardando) marking. The bass clef has a simple accompaniment with slurs. The instruction *marc.* is written below the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation. The treble clef part includes fingerings (1, 2, 3, 4, 5) and dynamic markings such as *f* and *V*. The bass clef part continues the accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material in both staves.

Fourth system of musical notation. It includes the instruction *sempre f* in the bass clef and *marc.* in the treble clef. There are also dynamic markings *sfz* and *sf* in the bass clef.

Fifth system of musical notation, featuring triplets in the treble clef and various articulation marks like *x* and *V*.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble clef and a sustained bass line.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes in both staves. A dynamic marking of *p* is present in the bass staff.

Second system of musical notation, continuing the piece. It includes the instruction *leggiero.* in the bass staff and a dynamic marking of *mf* in the treble staff.

Third system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *p* in both staves.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes in both staves.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes in both staves.

Sixth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *dim.* in the bass staff.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a steady eighth-note melody in the treble clef and a bass line with chords and occasional eighth notes.

Second system of musical notation, continuing the piece. The treble clef part has a consistent eighth-note pattern, while the bass clef part provides harmonic support with chords and some melodic fragments.

Third system of musical notation. The treble clef part shows a more active melody with some slurs. The bass clef part includes a dynamic marking *p* (piano) and a *cresc.* (crescendo) instruction.

Fourth system of musical notation. The treble clef part features a complex, flowing melody with many slurs. The bass clef part has a dynamic marking *p* and continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef part has a dynamic marking *cresc.* and shows a very active, almost virtuosic melody. The bass clef part continues with chords and some melodic lines.

Sixth system of musical notation, the final system on the page. The treble clef part continues with a highly active melody. The bass clef part provides a solid harmonic foundation with chords and some melodic movement.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a continuous eighth-note melody in the treble and a bass line with chords and eighth notes.

Second system of musical notation. It includes dynamic markings: *sfz* (sforzando), *sfz*, and *p* (piano). The instruction *e leggiero.* (and light) is written above the treble staff. The bass line features chords with fingerings 3 and 4 indicated.

Third system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes marked with a '3' above them. The bass line has a long note with a fermata.

Fourth system of musical notation. It begins with a dynamic marking of *p* (piano). The music continues with eighth-note patterns in both staves.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass line features chords with slurs and a final cadence with a fermata.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment. Performance markings include *un poco.* and *rit.*

Second system of musical notation. The right hand continues the melodic line with a triplet. The left hand has a steady accompaniment. Performance markings include *p* and *marc.*

Third system of musical notation. The right hand features a complex rhythmic pattern with sixteenth notes and triplets. The left hand has a steady accompaniment. Performance markings include *2 1* and *2 1*.

Fourth system of musical notation. The right hand continues the complex rhythmic pattern. The left hand has a steady accompaniment. Performance markings include *cresc.* and *al*.

Fifth system of musical notation. The right hand continues the complex rhythmic pattern. The left hand has a steady accompaniment. Performance marking includes *fine.*



leggero sempre.

The first system of music consists of three measures. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a steady accompaniment with eighth notes. The tempo marking 'leggero sempre.' is placed between the first and second measures.

The second system contains three measures. The right hand continues with intricate melodic passages, including a triplet of eighth notes in the second measure. The left hand maintains a consistent eighth-note accompaniment.

The third system spans three measures. The right hand plays a series of chords and eighth-note figures. The left hand continues with its accompaniment. A dynamic marking 'f' is present at the beginning of the first measure.

marc. rit.

The fourth system covers three measures. The right hand features a melodic line with some slurs. The left hand has a more active accompaniment. The tempo marking 'marc.' (marcato) is in the second measure, and 'rit.' (ritardando) is in the third measure. An 8-measure slur is shown over the final two measures of the system.

ff a tempo. sfz

The fifth system consists of three measures. The right hand has a melodic line with slurs. The left hand plays a rhythmic accompaniment. The dynamic marking 'ff' (fortissimo) is in the first measure, and 'a tempo.' is below it. The system concludes with a 'sfz' (sforzando) marking in the final measure. An 8-measure slur is shown over the first two measures.

## II. ARIE.

RAFAEL JOSEFFY.

Adagio con molto sentimento.

*pp*

*due Pedale.*

*la melodia P ma ben accentato.*

*pp*

*p*

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes with slurs. The bass clef staff contains a sequence of notes with fingerings '2 1 2 1' and '2 1 2 1'. A 'Ped.' marking with an asterisk is present below the bass staff.

Second system of musical notation. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff has notes with slurs. 'Ped.' markings with asterisks are present below the bass staff.

Third system of musical notation. The treble clef staff features more complex chordal textures with slurs. The bass clef staff continues with eighth notes. 'Ped.' markings are present below the bass staff.

Fourth system of musical notation. The treble clef staff has dense chordal textures. The bass clef staff has notes with slurs. Dynamic markings 'marcato.' and 'p' are present above the bass staff.

Fifth system of musical notation. The treble clef staff has sustained notes with slurs. The bass clef staff continues with eighth notes. A 'marcato.' marking is present above the bass staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *f* and *p*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *pp*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *mf*. Fingerings are indicated with numbers 1, 3, and 5.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff*, *pp*, and *una corde.*

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *rit.* and *pp*. The system concludes with a double bar line and repeat signs.

# III. BOURRÉE.

RAFAEL JOSEFFY.

Vivace.

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Vivace.' at the beginning. The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 3, 2, 1, 4, 5). Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece concludes with a final chord in the fifth system.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *p*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, continuing the piece. It includes dynamic markings like *p* and *mf*, and features slurs and accents over notes.

Third system of musical notation, featuring dynamic markings *f marc.* and *p*. It includes triplets and other rhythmic patterns.

Fourth system of musical notation, showing detailed fingering numbers (1-5) above notes in both staves.

Fifth system of musical notation, including dynamic markings like *f marc.* and *p*, with various note values and rests.

Sixth system of musical notation, concluding the page with various note values and rests.



3 2 3 1 *f marc.*

3

*tranquillo.*  
*p*  
*due Pedale.*

*marc.*

*pp* *scherzando.* *p*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with intricate melodic lines and fingerings indicated by numbers 1-5.

Third system of musical notation, starting with the instruction *leggiero e p* in the bass clef. It features complex chordal textures and melodic passages.

Fourth system of musical notation, including a *p* dynamic marking. The music continues with detailed melodic and harmonic development.

Fifth system of musical notation, concluding with a *dim.* (diminuendo) marking. The system shows the final melodic and harmonic resolutions of the piece.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble with a second ending bracket over the first two measures, and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It features a more complex melodic line in the treble with various ornaments and a steady accompaniment in the bass.

Third system of musical notation, showing further development of the melodic and harmonic material. The treble staff has a flowing melodic line, while the bass provides a solid harmonic foundation.

Fourth system of musical notation, marked with *rit.* (ritardando) in the first measure. It includes a section change indicated by a double bar line and a key signature change to three sharps (F#, C#, G#). The tempo is marked **Tempo I.** and there is a triplet of eighth notes in the final measure of the system.

Fifth system of musical notation, continuing the piece in the new key signature. It features a melodic line in the treble and a bass line that includes a change in clef from bass to treble in the third measure.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The system includes a dynamic marking *v* (accents) and various rhythmic patterns.

Second system of musical notation, continuing the piece with a dynamic marking *p* (piano) and various rhythmic patterns.

Third system of musical notation, continuing the piece with various rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring a dynamic marking *f marc.* (forte marcato) and a dynamic marking *p* (piano).

Fifth system of musical notation, featuring a dynamic marking *rit.* (ritardando) and various rhythmic patterns.

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## TRIOS AND CHORUSES FOR FEMALE VOICES.

<b>With Piano Accompaniment.</b>	<b>Margiel, W.</b> , The Dragon Flies. (We bright Creatures.) 2 Sop. and Alto..... 60	<b>In Spring.</b> (Springtide, Springtide.) 2 Sop. and Alto..... 85	<b>Spring.</b> (Breeze of Morn.) 2 Sop. and Alt. 1 00	<b>No. 1. May Bells.</b> (Mainglocklein.)..... 75	<b>2. Spring Night.</b> (Frühlingsnacht.)..... 75	<b>3. Gone by.</b> (Vorüber.)..... 85	<b>Bordese, L.</b> , L'Etoile du Marin. (The Star of Love.) Trio or Chorus. f. e..... 35	<b>Cantor, A.</b> , Christmas Chimes. Trio or Cho. Sop., M. Sop. and Alto..... 25	<b>Clapissou, L.</b> , La Chasse aux Papillons. (The Chase for Butterflies.) Cho. f. e..... 50	<b>Les Syrènes du Danube.</b> (The Sirens of the Danube.) Chorus. f. e..... 1 00	<b>Curschmann, Fr.</b> , Flower Greeting. Trio for 2 Sop. and Alto..... 40	<b>Delibes, L.</b> , Les Norvégiennes. (Glide on!) Chorus. f. e..... 75	<b>Les Nymphes des Bois.</b> (The Nymphs of the Wood.) Chorus. f. e..... 1 00	<b>Engels, H.</b> , The Echo. (Das Echo.) Trio. Sop., M. Sop., and Alto..... 65	<b>Song of Spring.</b> (Frühlinglied.) Trio. Sop., M. Sop., and Alto..... 65	<b>Federlein, G.</b> , Hunting Song. (Jagdlid.) Chorus..... 50	<b>Lysberg, Ch. Bovy.</b> , Les Cloches du Soir. (The Evening Bells.) Trio or Cho. f. e..... 35	<b>Mendelssohn, F.</b> , Ave Maria. For Sop. Solo, and female Chorus. e. g. Piano Score, 75 cents; Chorus Parts..... 15	<b>Mercadante, S.</b> , Il Giuramento: "Era Stella." (Beaming like the Star of Morn.) Chorus..... 60	<b>Proch, H.</b> , Speed thee little Boat. (Gondellied.) Sop., M. Sop. and Alto..... 50	<b>Reinecke, C.</b> , "Snowdrop." ("Schneewittchen.") Fairy Cantata. Comp. Score 3 00 Connecting Text, net..... 25	<b>No. 1. Come, list.</b> (Prolog.) Chorus..... 25	<b>No. 5. Slumber Song of the Pigmies.</b> (Schlaflied der Zwerge.) Cho..... 75	<b>No. 7. Song of the Pigmies at Snow-drop's Funeral.</b> Cho..... 35	<b>No. 9. Bridal Chorus.</b> (Schluschor.)..... 65	<b>The Dance of the Flies.</b> (Tanzlied der Fliegen.) Duet or Cho. Sop. and Alto..... 65	<b>Ritter, F. L., and Fauny Raymond.</b> , Collection of Trios and Choruses, adapted and arranged: No. 1. "Sleep, sleep, noble Child." Cho. <i>Bianche de Provence.</i> (Cherubini)..... 40	<b>No. 2. "To Earth may Winds are bringing."</b> Cho. <i>Pilgrimage of the Rose.</i> (Schumann)..... 40	<b>No. 3. The merry Month of May.</b> Trio. (A. Lee)..... 40	<b>No. 4. Maiden's Spring Song.</b> Trio. (F. Gumbert)..... 35	<b>No. 5. Hark! 'tis the Indian Drum.</b> Round. (Bishop)..... 40	<b>No. 6. When the Wind blows.</b> Trio. (Fanny R. Ritter)..... 30	<b>No. 7. The World lies hushed in Slumber.</b> Trio. (R. Hol)..... 35	<b>No. 8. The Spanish Tambourine Girl.</b> Chorus. (Schumann)..... 25	<b>No. 9. "Hear our Morning Prayer."</b> Solo and Chorus. <i>La Vestale.</i> (Spontini)..... 65	<b>No. 10. Morn's Gates again unclosed.</b> Trio. (Hauptmann)..... 40	<b>No. 11. "Sprites of Air."</b> Fairy Chorus. <i>Oberon.</i> (Weber)..... 40	<b>No. 12. Down in the dewy Dell.</b> Trio. (Henry Smart)..... 50	<b>No. 13. "Calm is the glassy."</b> Chorus. <i>Idameno.</i> (Mozart)..... 35	<b>No. 14. The Chime of silvery Sabbath Bells.</b> Trio. (Abt)..... 75	<b>No. 15. Nightfall and Darkness.</b> (Alta à la Noite, oscura.) Trio. (Gordigiani)..... 40	<b>No. 16. The Forest.</b> Trio. (Hol)..... 35	<b>No. 17. The Tempest.</b> (La Tempesta.) Trio. (Campana)..... 1 00	<b>No. 18. "Deck we the Pathway."</b> Solo and Chorus. <i>Paradise and the Peri.</i> (Schumann)..... 65	<b>No. 19. Let us all to the Fields.</b> Trio. (Ferrari)..... 65	<b>No. 20. "Low bending before you."</b> Trio. <i>Matrimonio segreto.</i> (Cimarosa) 1 00
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<b>Ritter, F. L., and F. R.</b> ,—Continued: No. 21. The Stars. Trio. (Leonhard)..... 35	<b>No. 22. "Homeward in Joy."</b> Bridal Chorus. <i>Lohengrin.</i> (R. Wagner)..... 65	<b>No. 23. Ave Maria.</b> Trio. (Schletterer)..... 40	<b>No. 24. The thirty-third Psalm.</b> Chorus. (Franz Schubert)..... 65	<b>No. 25. "Whirl and Twirl."</b> Solo and Chorus. <i>Flying Dutchman.</i> (R. Wagner)..... 50	<b>Rossini, G.</b> , La Charité. (Charity.) Solo and Chorus. f. i. e..... 60	<b>Schletterer, H. M.</b> , Dormtschen. (The sleeping Beauty in the Wood.) Opera for School and Parlor. Svo..... net 1 50	<b>Text Book.</b> ..... net 25
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## CHORUSES FOR MALE VOICES.

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