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À  
Mon<sup>r</sup> le Baron Curt de Zedwitz.

Chanson d'Amour

POUR LE

PIANO

PAR

RAFAEL JOSEFFY.

Pr. 50¢



NEW YORK: G. SCHIRMER  
BOSTON: BOSTON MUSIC CO.

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# Chanson d'amour.

RAFAEL JOSEFFY.

Andantino, quasi Allegretto, con molto espressione.

PIANO.

The musical score is written for piano in 6/8 time, featuring a key signature of three sharps (F#, C#, G#). It consists of four systems of two staves each. The first system includes the instruction *p* and *Pedale.* The second system includes *p* and *rit.* The third system includes *a tempo.* The fourth system includes *dim.* The score is characterized by flowing eighth-note patterns in the right hand and accompaniment in the left hand, with various articulations and dynamics.

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*simile.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. The word "simile." is written above the first measure.

*dim.*

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with similar complexity. The word "dim." is written above the fifth measure. Below the bass staff, the word "Ped." is written four times, indicating pedal points.

*cresc.*

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with similar complexity. The word "cresc." is written above the second measure.

*con passione.*

*mf*

*marcato.*

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with similar complexity. The word "con passione." is written above the first measure. The dynamic marking "mf" is written above the first measure, and "marcato." is written below the first measure.

*rit.*

*pp*

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with similar complexity. The word "rit." is written above the fifth measure, and "pp" is written above the sixth measure. The dynamic marking "mf" is written below the fifth measure.

*a tempo.*

*p marc.* *dim.* *p*

The first system of music consists of four measures. The upper staff features a complex melodic line with many beamed sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p marc.* at the start of the second measure, *dim.* at the start of the third measure, and *p* at the start of the fourth measure.

The second system contains four measures of music, continuing the melodic and harmonic development from the first system. The notation includes various rhythmic values and articulation marks.

*a tempo.*

*rit.*

The third system consists of four measures. The first measure is marked *rit.* (ritardando). The tempo returns to *a tempo.* in the second measure. The musical texture remains consistent with the previous systems.

*dim.*

The fourth system contains four measures. A *dim.* (diminuendo) marking is placed above the music in the third measure. The notation continues with intricate melodic and harmonic patterns.

*un poco più mosso.  
con anima.*

*p* *mf*

The fifth system consists of four measures. The first measure is marked *p* (piano) and the instruction *un poco più mosso. con anima.* is written below the staff. The second measure is marked *mf* (mezzo-forte). The system concludes with a final cadence.

First system of musical notation. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand has a more rhythmic accompaniment. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with intricate patterns. A *f* (forte) dynamic is marked in the left hand. *dim.* (diminuendo) markings are present in both hands.

Third system of musical notation. The right hand has a more melodic line. *p* (piano) dynamics are marked in both hands. A *rit.* (ritardando) marking is present in the right hand.

*OSSIA.*

Fourth system of musical notation, labeled *OSSIA.* The right hand has a melodic line with some trills. *p* dynamics are marked in both hands. *cresc.* and *dim.* markings are present.

Fifth system of musical notation. The right hand has a melodic line with some trills. *a tempo* is marked above the system. *pp* (pianissimo) and *pp rit.* markings are present. Fingerings are indicated with numbers 1-5. A *ped.* (pedal) marking is present at the end.

# RECENT SUCCESSFUL PIANO PIECES

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## Mazurka

Alois Reiser, Op. 7

Piano

Poco vivace  
*con delicatezza*

*mf*

*f riton.*

*a tempo*

*arosa con fuoco*

*f*

*a tempo*

*passionato*



19690 c

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To Miss CELESTE NELLIS.

## Gondoliera.

W. C. B. SEEBECK

Piano.

Allegretto.

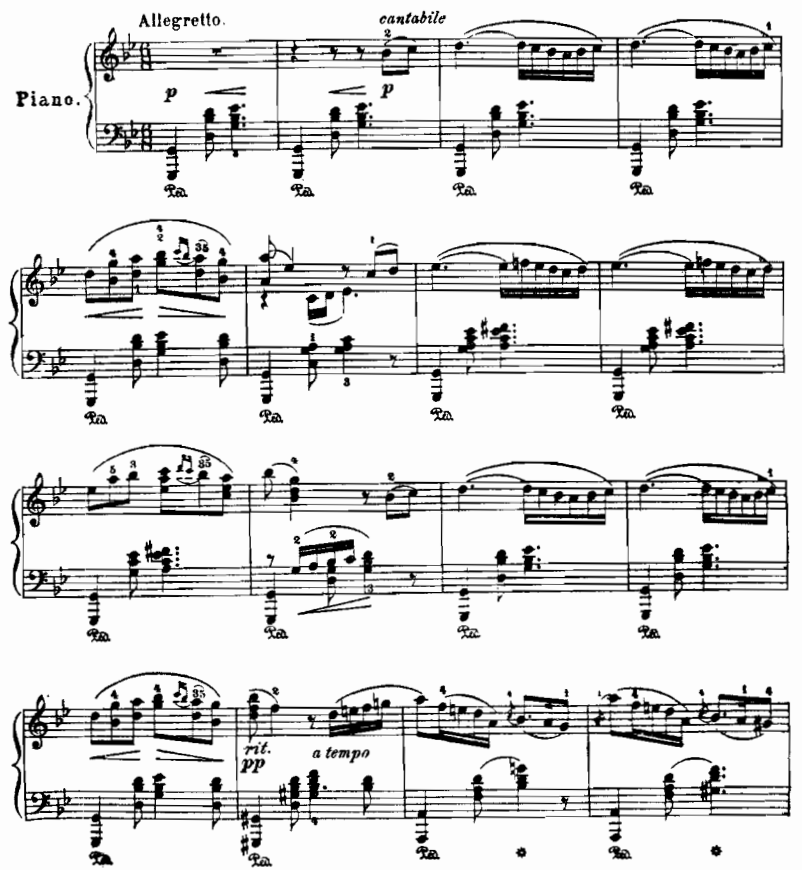
*cantabile*

*p*

*p*

*rit. pp*

*a tempo*



15545 c

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To Mr. Josef Hofmann

## Staccato Étude

Rudolf Friml, Op. 37

Piano

Presto

*marcata la melodia*

*p sempre staccato*

*f*

*a tempo*

*rall.*

*p*



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Dedicated to  
Miss Rosalie Wheeler  
London, England

## Polonaise in A<sup>b</sup>

Albert Miltenberg

Piano

Poco vivo

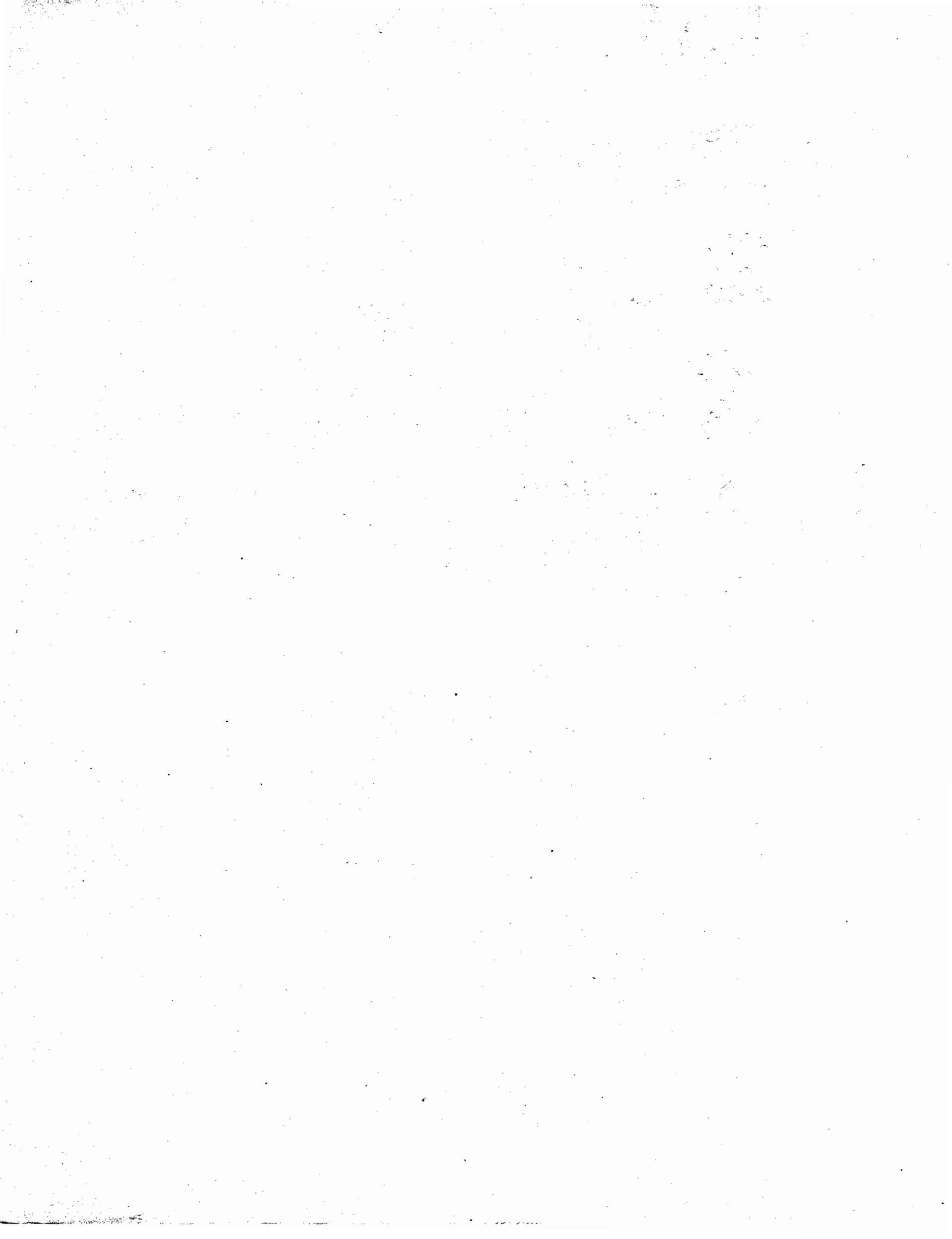
*f*



19705 c

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# RECENT SUCCESSFUL PIANO PIECES

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## Mazurka

Alois Reiser, Op. 7

Piano

Poco vivace  
*con delicatezza*

*f riten.*

*a tempo*

*erect con fuoco*

*f riten.*

*a tempo*

*appassionato*

19000

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To Miss CELESTE NELLIS.

## Gondoliera.

W. C. F. SEEBÖCK

Piano

Allegretto.

*cantabile*

19000

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To Mr. Josef Hofmann

## Staccato Étude

Rudolf Friml, Op. 37

Piano

Presto

*marcata la melodia*

*p sempre staccato*

*a tempo*

*rall.*

20220

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Dedicated to  
Miss Rosalie Wheeler  
London, England

## Polonaise in A♭

Albert Mildenberg

Piano

Poco vivo

*r A*

19705

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