

Beliebte Clavier-Compositionen

von

THEODOR OESTEN.

- Op. 2.** Le Succès du Salon. 6 Fantaisies brillantes.
Nº 1. Belisar. — 2. Robert le Diable. —
3. Prophète. — 4. Lucrezia. — 5. Jessonda. —
6. Il Giuramento.
- Op. 13.** Arabesques. 3 Paraphrases brillantes.
Nº 1. Les Huguenots. — 2. Lucia di Lam-
mermoor. — 3. I Masnadieri.
- Op. 54.** Trois grandes Valses brillantes.
Nº 1. Belle Masque. — 2. Un bouquet de roses. —
3. Le Charme des Yeux.
- Op. 67.** Six Fantaisies brillantes.
Nº 1. Le siège de la Rochelle. — 2. Les Por-
chérons. — 3. Zampa. — 4. Indra. — 5. La Fille
du régiment. — 6. La Straniera.
- Op. 75.** Cantilènes gracieuses.
Nº 1. Giralda. — 2. L'Enfant prodige. —
3. Sonnambule. — 4. Lucia. — 5. Preciosa. —
6. Die lustigen Weiber von Windsor.
- Op. 76.** Fleurs de Salon. 6 Fantaisies brillantes
Nº 1. Der Wildschütz. — 2. Giralda. — 3. Obe-
ron. — 4. Preciosa. — 5. Die Stimme von Por-
tici. — 6. Romeo und Julie.
- Op. 77.** L'Élève avancé. (Der Fortschritt.) 6 Rondos
instructifs. Nº 1. Les Porchérons. — 2. Der
Wildschütz. — 3. I Masnadieri. — 4. Die Hu-
genotten. — 5. Robert der Teufel. — 6. Som-
mernachtstraum.
- Op. 80.** Soirées élysées. 8 Danses de concert (Con-
certtänze). Nº 1. Galop de Bravoure. — 2. Val-
se élégante. — 3. Polka brillante. — 4. Mazur-
ka de Salon. — 5. Polonaise brillante. — 6. Bo-
léro. — 7. Valse brillante. — 8. Tarantelle.
- Op. 84.** Sous le Balcon. 3 Nocturnes. Nº 1. 2. 3.
- Op. 88.** Souvenir élégant. Bouquet de Mélodies.
Nº 1. Beatrice di Tenda. — 2. Les Martyrs. —
3. Fra Diavolo. — 4. Maurer und Schlosser. —
5. Figaro. — 6. Moses.
- Op. 101.** Selam. 8 Thèmes variés. Nº 1. La Rose. —
2. La Hortense. — 3. Le Narcisse. — 4. Le
Lis. — 5. Le Bluet. — 6. La Violette. — 7.
L'Amaranthe. — 8. Le Réséda.
- Op. 102.** Moments de loisir. 12 Rondinos élégants.
Nº 1. Elisir d'amore, de Donizetti. — 2. Il
Pirata, de Bellini. — 3. Stradella, de Flotow.
— 4. Tancréd, de Rossini. — 5. La dame blan-
che, de Boieldieu. — 6. I Lombardi de Verdi. —
- Op. 102.** 7. La fille du régiment de Donizetti. — 8.
Indra, de Flotow. — 9. Gustave, de Auber. —
10. Martha, de Flotow. — 11. Nebucodonosor,
de Verdi. — 12. La Muette de Portici, de Au-
ber.
- Op. 104.** Couronnes de Mélodies. Six Fantaisies dra-
matiques: Nº 1. Euryanthe, von C. M. v. Weber.
— 2. Marino Faliero, von Donizetti. — 3. Linda
di Chamounix, von Donizetti. — 4. Othello, von
Rossini. — 5. I Lombardi, von Verdi. — 6. Na-
bucodonosor, v. Verdi.
- Op. 105.** Étincelles. 12 Impromptus élégants sur des
Thèmes favoris. Nº 1. Ich war ein Jüngling,
Romanze von Mchul. — 2. Nel cor più non mi
sento. — 3. Pepita-Marsch. — 4. Les Huguenots.
— 5. Robert le Diable. — 6. Il Crociato. — 7.
An der Quelle sass der Knabe, Volkslied. — 8.
Walzer-Arie, von Balfe. — 9. Don Pasquale,
von Donizetti. — 10. La Gazza ladra. — 11.
Rose, wie bist du so reizend, von Spohr. — 12.
Zapateado, spanischer Tanz.
- Op. 106.** Glorification de la Valse. 6 Valses de Salon
sur des Thèmes favoris d'Opéras. Nº 1. Der
Freischütz, von Weber. — 2. Martha, von Flo-
tow. — 3. Belisar von Donizetti. — 4. La fil-
le du régiment, von Donizetti. — 5. Stradella,
von Flotow. — 6. Les Huguenots v. Meyerbeer.
- Op. 107.** Iris. 12 gefällige Tonstücke. Nº 1. Vien qua Dorina bel-
la. — 2. Die Nachtigallen. — 3. Dem rothen Röslein
gleich mein Lieb. — 4. Mein Herz ist in Hochland.
— 5. Mei Mueter mag' mi net. — 6. Steh nur auf,
du junger Schweizerbub. — 7. Walzer v. Ricci. — 8. Ale-
xander-Marsch. — 9. Die blauen Augen. — 10. Erin-
nerung, v. Graben-Hoffmann. — 11. Fordre Niemand
mein Schicksal zu hören. — 12. Denst du daran,
mein tapftrer Lagienka.
- Op. 108.** Chromatropen. 12 brillante Tonstücke üb. bekann-
te Themen. Nº 1. Tyrolerlied: Wenn i in der Früh. —
2. Des Morgens in der Frühe, v. Rücken. — 3. Hobell
a. d. Verschwender. — 4. Cavatine u. Rondo. — 5. La
Violette v. Carafa. — 6. Schweizerlied u. Cavatine
a. d. Schweizerfamilie. — 7. Lebe wohl, Ballade v. Do-
nizetti. — 8. Treibe, treibe, Schiffelein, v. Rücken. — 9.
Volksl a Thür. Ach, wie is's möglich dann. — 10. Der
Elferschiffen-Lied v. Graben-Hoffm. — 11. Der Frei-
schütz, Op. v. Weber. — 12. Rob. d. Teufel, v. Meyerb.
— 12. Wenn mir dein Auge strahlet v. Winter.

Verlag und Eigenthum
von
N. SIMROCK in BERLIN.

N^o 3. LE CHARME DES YEUX BLEUS.

3.

GRANDE WALSE BRILLANTE

par

THÉODORE OESTEN.

Op. 54. N^o 3.

Berlin, chez N. Simrock.

Vivace.

p *ff*

cres. cen- do

sva *loco* *sva*

4966.

loco .

First system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes (3 2 1) and another triplet (3 2 1). The left hand provides a harmonic accompaniment with chords and a steady eighth-note bass line. A piano dynamic marking (*p*) is present.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, including a triplet (1 2). The left hand accompaniment remains consistent. A forte dynamic marking (*f*) is introduced.

Third system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet (1). The left hand accompaniment continues. A piano dynamic marking (*p*) is present. Vertical lines with downward-pointing chevrons (*v*) are placed below the bass staff.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet (4 3 2). The left hand accompaniment continues. Vertical lines with downward-pointing chevrons (*v*) are placed below the bass staff.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet (4 3). The left hand accompaniment continues. The word "cres - cen - do" is written across the system. A piano dynamic marking (*p*) is present. Vertical lines with downward-pointing chevrons (*v*) are placed below the bass staff.

cantabile.

con espress: * *pp*

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a melodic line in the upper staff with slurs and accents, and a harmonic accompaniment in the lower staff. The tempo is marked *cantabile*. The first measure of the lower staff is marked *pp* and includes the instruction *con espress:* followed by a star symbol.

pp * *pp* * *pp* * *pp* * *pp* * *pp* *cres*

This system contains the next two staves. The lower staff has a series of measures marked *pp* with star symbols, followed by a *cres* (crescendo) marking.

f * *pp* * *pp* * *pp* * *p* * *pp* * *pp* *

This system contains the third and fourth staves. The lower staff begins with a measure marked *f*, followed by several measures marked *pp* with star symbols, and a measure marked *p*.

pp * *pp* * *pp* * *pp* * *pp* * *pp* *

This system contains the fifth and sixth staves. The lower staff continues with a series of measures marked *pp* with star symbols.

pp * *pp* * *pp* * *pp* * *pp* *

This system contains the seventh and eighth staves. The lower staff continues with a series of measures marked *pp* with star symbols. The system concludes with a double bar line.

mf *ped* * *ped* * *ped* * *fz* *ped* * *ped* *

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment. Dynamic markings include *mf* and *fz*. Pedal markings (*ped*) and asterisks are used throughout.

ped * *ped* * *ped* * *ped* * *cres* *ped* *

Second system of the piano score. The right hand continues with slurred notes and accents. The left hand accompaniment is consistent. Dynamic markings include *cres* and *ped*.

f *con forza* * *p* *ped* * *ped* * *ped* * *ped* *

Third system of the piano score. The right hand has a more active melodic line. Dynamic markings include *f*, *con forza*, and *p*. Pedal markings and asterisks are present.

ped * *ped* * *ped* * *ped* * *cres* * *ped* *

Fourth system of the piano score. The right hand features slurred notes with accents. The left hand accompaniment remains steady. Dynamic markings include *cres* and *ped*.

ped * *ff* *ped* * *ped* * *ped* * *p* *ped* *

Fifth system of the piano score. The right hand has a melodic line with a double bar line. Dynamic markings include *ff* and *p*. Pedal markings and asterisks are used.

ped * *ped* * *ped* * *ped* *

Sixth system of the piano score. The right hand features a complex melodic line with slurs and accents. The left hand accompaniment is steady. Pedal markings and asterisks are present.

eres - cen - do *f* *ff*

This system shows the first two staves of music. The upper staff contains a vocal line with lyrics 'eres - cen - do' and dynamic markings *f* and *ff*. The lower staff is a piano accompaniment with chords and some melodic fragments. There are asterisks and a 'P' symbol in the lower staff.

sva *loco.*

This system continues the piano accompaniment. The upper staff has a wavy line above it labeled *sva* and *loco.*. The lower staff continues with chords and melodic lines, including asterisks and a 'P' symbol.

sva *sempre ff*

This system continues the piano accompaniment. The upper staff has a wavy line above it labeled *sva*. The lower staff continues with chords and melodic lines, including asterisks and a 'P' symbol.

sva *loco* *fz*

This system continues the piano accompaniment. The upper staff has a wavy line above it labeled *sva* and *loco*. The lower staff continues with chords and melodic lines, including asterisks and a 'P' symbol.

fz *fz* *fz* *fz*

This system continues the piano accompaniment. The upper staff has a wavy line above it. The lower staff continues with chords and melodic lines, including asterisks and a 'P' symbol.

fz *fz* *fz* *fz*

This system continues the piano accompaniment. The upper staff has a wavy line above it. The lower staff continues with chords and melodic lines, including asterisks and a 'P' symbol.