

# Fantaisie de Salon

pour le Piano

par

Th. Oesten.

1. LE PROPHETE

*Meyerbeer*

4. DIE GROSSFÜRSTIN

*Flotow*

2. LA SONNAMBULA

*Bellini*

5. MACBETH

*Verdi*

3. DER FREISCHUTZ

*Weber*

6. LES HUGUENOTS

*Meyerbeer*

7. ERNANI

*Verdi*



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# ERNANI.

Fantasies de Salon . N<sup>o</sup> 7.

THEODOR OESTEN Op. 63, No. 4.

*Andantino.*

The musical score is written for piano and consists of five systems of music. The tempo is marked *Andantino.* The time signature is 9/8. The score includes various dynamic markings such as *f* (forte), *fz* (forzando), *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo). Pedal markings (*Ped.*) are used throughout, often accompanied by an asterisk (\*). Other markings include *loco.* and *gva.* (ritardando). The score is divided into measures by vertical bar lines, and some measures contain complex chordal textures or arpeggiated figures.







4. Andante sostenuto.

mf  
Ped. \* Ped. \* Ped. \* Ped. \*

cres. p  
Ped. \* Ped. \* Ped. \* Ped. \*

cres. fz  
Ped. \* Ped. \* Ped. \* Ped. \*

f  
Ped. \* Ped. \* Ped. \* Ped. \*

Più mosso.  
p leggiero.  
Ped. \* Ped. \*

cres. *gva.* *loco.*  
Ped. \* Ped. \* Ped. \*



First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many beamed notes. The left hand (bass clef) provides a steady accompaniment. Dynamics include *p* (piano) and *cres.* (crescendo). Pedal markings are present: *Ped.* at the start, and *\* Ped.* at the beginning of the second and third measures.

Second system of musical notation. The right hand continues with intricate passages. Dynamics include *f.* (forte) and *p* (piano). Pedal markings include *Ped.* at the start and *\* Ped.* in the second measure.

Third system of musical notation. The right hand has a more melodic character. Dynamics include *cres* and *cen do.* (crescendo). Pedal markings include *Ped.* at the start and *\* Ped.* in the second measure.

Fourth system of musical notation. The right hand features a descending melodic line. Dynamics include *f* (forte) and *p* (piano). Pedal markings include *Ped.* at the start and *\* Ped.* in the second measure.

Fifth system of musical notation. The right hand has a complex, ascending melodic line. Dynamics include *cres.* and *f* (forte). Pedal markings include *Ped.* at the start, and *\* Ped.* in the second, third, and fourth measures.



Risoluto.

mf stacc: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

f Ped. \* Ped. \* Ped. \* Ped. \* Ped. ff

Basso marcato. Ped. \* Ped. \* Ped. \* Ped. \*

p cres. f Ped. \* Ped. \* Ped. \* Ped. \*

Allegro moderato. ff f p Ped. \* Ped. \*



First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present: *Ped.* and *\* Ped.*

Second system of musical notation. The right hand includes triplets and slurs. Dynamics include *dolce.* and *p*. Pedal markings are present: *Ped.* and *\* Ped.*

Third system of musical notation. The right hand includes triplets and slurs. Pedal markings are present: *Ped.* and *\* Ped.*

Fourth system of musical notation. The right hand includes slurs and accents. Dynamics include *mf* and *marcato.* Pedal markings are present: *Ped.* and *\* Ped.*

Fifth system of musical notation. The right hand includes slurs and accents. Dynamics include *dolce.* Pedal markings are present: *Ped.* and *\* Ped.*



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*p* *cres.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f Ped.* \* *Ped.* \* *fpp* *cres.*  
*Ped.* \*

*gva.* *loco.* *cres.* *p*  
*Ped.* \*

*gva.* *loco.* *cres.*  
*Ped.* \*

*p* *cres.*  
*Ped.* \* *Ped.* \* *Ped.* \*



*Ped.* *sempre cres:*

*f* *Ped.* *Ped.* *f* *Ped.* *f* *Ped.* *Basso marcato.*

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

*Ped.* *f* *Più Lento.* *p*

*p* *fz*



First system of musical notation. Treble and bass clefs. Time signature 2/4. Dynamics: *p* (piano) at the start, *cres.* (crescendo) in the middle, and *ff* (fortissimo) at the end. The music features complex chordal textures with many accidentals.

Second system of musical notation. Treble and bass clefs. Time signature 2/4. Dynamics: *p* (piano) at the start, *cres.* (crescendo) in the middle. Similar complex chordal textures.

Third system of musical notation. Treble and bass clefs. Time signature 2/4. Dynamics: *p* (piano) at the start, *f* (forte) in the middle. Similar complex chordal textures.

Fourth system of musical notation. Treble and bass clefs. Time signature 2/4. Dynamics: *p* (piano) at the start, *f* (forte) in the middle, and *cres* (crescendo) at the end. Similar complex chordal textures.

Fifth system of musical notation. Treble and bass clefs. Time signature 2/4. Dynamics: *ff* (fortissimo) at the start. Performance markings: *sva.* (ritardando) and *loco.* (ad libitum). Similar complex chordal textures.

Ped.

\* Ped.

\*



*gva.* ..... *loco.*

*ff* *Ped.* \* *Ped.* \* *p*

*cres.* *f* *cres.*

*Ped.* \* *Ped.* \* \*

*loco.*

*ff* *f* *cres.* *ff* *f* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*gva.* ..... *loco.*

*ff* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *martellato.* *Ped.* \*

*Ped.* \* *Ped.* \*

*gva.* ..... *loco.*

*Ped.* \*



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