

Mans A

OBERON.

**THE MERMAID'S SONG,
&c.**

From Weber's Opera.

FOR THE

PIANOFORTE

BY

THEODORE OESTEN.

Ent. Sta. Hall.

Price 2^s/=

Melbourne,
W.H.GLEN & CO. COLLINS STREET, EAST.

N. A. 7416/13
19.7.95

C
B9524

1

OBERON,

(MERMAID'S SONG.)

BY

THEODORE OESTEN.

OK

**Andante
con moto.**

p

p. grazioso.

The musical score consists of six systems, each with a piano (p) staff and an oboe (ob) staff. The piano part is written in treble clef, and the oboe part is in soprano clef. The score includes various musical notations such as dynamics (*mf*, *p*, *f*), articulation (accents, slurs), and fingerings (numbers 1-4, plus signs). The tempo changes from *Più mosso.* to *Tempo primo.* The final system includes the instruction *sempre f* and a series of chords in the piano part.

mf *p* *Più mosso.* *f*

Tempo primo. *sempre f*

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative font at the top. The score is in 2/4 time, indicated by the '2' over the first measure and the '4' below the first measure. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the treble clef. The piece is in common time (C), indicated by the 'C' at the end of the first measure. The score is written for piano, indicated by the 'p' at the end of the first measure. The first measure is marked with a '2' above the treble clef and a '4' below the bass clef. The second measure is marked with a '1' above the treble clef and a '3' below the bass clef. The third measure is marked with a '3' above the treble clef and a '1' below the bass clef. The fourth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The fifth measure is marked with a '3' above the treble clef and a '1' below the bass clef. The sixth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The seventh measure is marked with a '3' above the treble clef and a '1' below the bass clef. The eighth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The ninth measure is marked with a '3' above the treble clef and a '1' below the bass clef. The tenth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The eleventh measure is marked with a '3' above the treble clef and a '1' below the bass clef. The twelfth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The thirteenth measure is marked with a '3' above the treble clef and a '1' below the bass clef. The fourteenth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The fifteenth measure is marked with a '3' above the treble clef and a '1' below the bass clef. The sixteenth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The seventeenth measure is marked with a '3' above the treble clef and a '1' below the bass clef. The eighteenth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The nineteenth measure is marked with a '3' above the treble clef and a '1' below the bass clef. The twentieth measure is marked with a '1' above the treble clef and a '3' below the bass clef. The piece ends with a double bar line and a 'C' time signature.

Moderato.

Moderato.

p con espress:

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in G major, starting on G4 and ending on G5. The piano accompaniment is in G major, starting on G2 and ending on G3. The tempo is marked "Allegretto" and the dynamics are "mf". The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff with a treble and bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the piano accompaniment.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for voice and piano. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). There are also some handwritten annotations and a large blue 'D' mark on the page.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are written below the Treble staff.

Handwritten notes:

- gva* (grace notes) above the Treble staff, first measure.
- gva* (grace notes) above the Treble staff, second measure.
- gva* (grace notes) above the Treble staff, third measure.
- gva* (grace notes) above the Treble staff, fourth measure.
- gva* (grace notes) above the Treble staff, fifth measure.
- gva* (grace notes) above the Treble staff, sixth measure.
- gva* (grace notes) above the Treble staff, seventh measure.
- gva* (grace notes) above the Treble staff, eighth measure.
- gva* (grace notes) above the Treble staff, ninth measure.
- gva* (grace notes) above the Treble staff, tenth measure.
- gva* (grace notes) above the Treble staff, eleventh measure.
- gva* (grace notes) above the Treble staff, twelfth measure.
- gva* (grace notes) above the Treble staff, thirteenth measure.
- gva* (grace notes) above the Treble staff, fourteenth measure.
- gva* (grace notes) above the Treble staff, fifteenth measure.
- gva* (grace notes) above the Treble staff, sixteenth measure.
- gva* (grace notes) above the Treble staff, seventeenth measure.
- gva* (grace notes) above the Treble staff, eighteenth measure.
- gva* (grace notes) above the Treble staff, nineteenth measure.
- gva* (grace notes) above the Treble staff, twentieth measure.
- gva* (grace notes) above the Treble staff, twenty-first measure.
- gva* (grace notes) above the Treble staff, twenty-second measure.
- gva* (grace notes) above the Treble staff, twenty-third measure.
- gva* (grace notes) above the Treble staff, twenty-fourth measure.
- gva* (grace notes) above the Treble staff, twenty-fifth measure.
- gva* (grace notes) above the Treble staff, twenty-sixth measure.
- gva* (grace notes) above the Treble staff, twenty-seventh measure.
- gva* (grace notes) above the Treble staff, twenty-eighth measure.
- gva* (grace notes) above the Treble staff, twenty-ninth measure.
- gva* (grace notes) above the Treble staff, thirtieth measure.
- gva* (grace notes) above the Treble staff, thirty-first measure.
- gva* (grace notes) above the Treble staff, thirty-second measure.
- gva* (grace notes) above the Treble staff, thirty-third measure.
- gva* (grace notes) above the Treble staff, thirty-fourth measure.
- gva* (grace notes) above the Treble staff, thirty-fifth measure.
- gva* (grace notes) above the Treble staff, thirty-sixth measure.
- gva* (grace notes) above the Treble staff, thirty-seventh measure.
- gva* (grace notes) above the Treble staff, thirty-eighth measure.
- gva* (grace notes) above the Treble staff, thirty-ninth measure.
- gva* (grace notes) above the Treble staff, fortieth measure.
- gva* (grace notes) above the Treble staff, forty-first measure.
- gva* (grace notes) above the Treble staff, forty-second measure.
- gva* (grace notes) above the Treble staff, forty-third measure.
- gva* (grace notes) above the Treble staff, forty-fourth measure.
- gva* (grace notes) above the Treble staff, forty-fifth measure.
- gva* (grace notes) above the Treble staff, forty-sixth measure.
- gva* (grace notes) above the Treble staff, forty-seventh measure.
- gva* (grace notes) above the Treble staff, forty-eighth measure.
- gva* (grace notes) above the Treble staff, forty-ninth measure.
- gva* (grace notes) above the Treble staff, fiftieth measure.

First system of musical notation, measures 1-4. The music is in 4/8 time. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with various fingerings. The left hand accompaniment includes chords and moving lines. A crescendo hairpin is visible in the right hand.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes chords and a descending line. A *rall.* (rallentando) marking is present in the right hand. The system ends with a double bar line and a repeat sign.

Allegretto.

Fourth system of musical notation, measures 13-16. The music is in 6/8 time. The right hand features a melodic line with slurs and fingerings. The left hand provides a harmonic accompaniment with chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Fifth system of musical notation, measures 17-20. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment includes chords and moving lines. A piano (*p*) dynamic marking is present.

5

OESTEN. Oheron.

(Nº 2031.)

Boh
Fred
new
Friday

SYDNEY SMITH'S PIANOFORTE PIECES.

ORIGINAL PIECES.

	S.	D.		S.	D.
Adieu! Melodie	4	0	La Harpe éolienne. Morceau de Salon ...	4	0
Arcadia, Scene à la Watteau	4	0	La Sympathie. Dialogue musical	4	0
Autumnal Tints. Morceau de Salon	4	0	Les Trompettes de la guerre. Morceau		
Barcarolle	4	0	militaire	4	0
Bolero	4	0	Le Jet d'Eau. Morceau brillant... ..	4	0
Bright Hours. Caprice	4	0	Marche des Tambours. Morceau militaire...	4	0
Chanson Créole	4	0	Maypole Dance. A Rustic Sketch	4	0
Chanson Russe. Romance	4	0	Memories of Home. Romance	4	0
Chant des Oiseaux. (Le Retour de Printemps)	4	0	Morning Dewdrops. Morceau brillant ...	4	0
Coquetterie. Caprice brillant	4	0	Pas de Sabots. Morceau Caractéristique ...	4	0
Consolation in Sorrow. Elégie	4	0	Pas Redoublé. Morceau brillant	4	0
Danse Napolitaine. Morceau de Concert ...	4	0	Prière des Pèlerins. Tableau Musical ...	4	0
Eloquence. Melody	4	0	Réminiscence de Bruges. (Le Carillon). ...	4	0
Étude de Concert	4	0	Rêve Angélique. Berceuse	4	0
Eventide. Andante	4	0	Ripples on the Lake. Sketch	4	0
Evening Rest. Berceuse... ..	4	0	Rippling Waves. Characteristic Piece ...	3	0
Evening Shadows. Reverie	4	0	Rose Leaves. Morceau élégant	4	0
Fairy Realms. Grand Brilliant Waltz	4	0	Saltarello	4	0
Fairy Whispers. Nocturne	4	0	Sleigh Bells. A Canadian Reminiscence ...	4	0
Fandango. Morceau Caractéristique	4	0	Sous la Fenêtre. Serenade	4	0
Fête Champêtre. Morceau brillant	4	0	Sweet Sounds. Morceau de Salon	4	0
Fête Hongroise. Mazurka	4	0	Sylvan Scenes. Characteristic piece	4	0
Fête militaire. Morceau brillant	4	0	Tarentelle (Deuxième)... ..	4	0
Feu de Joie. Morceau de Salon... ..	4	0	Tarentelle (Troisième)... ..	4	0
Fountain Spray. Morceau brillant	4	0	The Cloister. Meditation	4	0
Gaieté de Cœur. Grand brilliant Waltz	4	0	The Fairy Queen. Galop de Concert	4	0
Golden Bells. Caprice de Concert	4	0	The Storm at Sea. A Musical Picture... ..	4	0
Happy Memories. Morceau de Salon	4	0	The Spinning Wheel. Spinnlied	4	0
Harmonies du Soir. Morceau élégant	4	0	Thoughts of Home. Pensée maritime	4	0
Jeunesse Dorée. Galop de Concert	4	0	Tyrolienne	4	0
L'Ange du Foyer. (The Angel of Home). ...	4	0	Une nuit d'été. Ditto	3	0
L'Arc-en-ciel. Morceau élégant	4	0	Une nuit Étoilée. Serenade	4	0
L'Oiseau de Paradis. Morceau de Salon ...	4	0	Une Perle de Varsovie. Polonaise	4	0
			Valse de Fascination	4	0

OPERATIC FANTASIAS, TRANSCRIPTIONS, &c.

Air Irlandais varié	4	0	Lucrezia Borgia. Fantaisie sur l'Opéra de		
Chilpéric. Fantasia on Herve's Opera	4	0	Donizetti	4	0
Com'è gentil. Fantaisie-étude on the Melody			Martha. Grand Fantasia on Flotow's Opera ...	4	0
from Don Pasquale; for the left hand only ...	4	0	Masaniello. Fantasia on Auber's Opera ...	4	0
Don Giovanni. Fantasia on Mozart's Opera ...	4	0	Mendelssohn's Concerto in G minor.		
Don Pasquale. Fantasia on Donizetti's Opera ...	4	0	Reminiscence	4	0
Faust. Fantasia on Gounod's Opera	4	0	Mendelssohn's Scotch Symphony. Para-		
Fra Diavolo. Fantasia on Auber's Opera	4	0	phrase	4	0
Gounod's Nazareth. Transcription	4	0	Mendelssohn's Concerto, Op 64. Paraphrase ...	4	0
Gounod's Sérénade. Transcription	4	0	Mendelssohn's Hymn of Praise. Paraphrase ...	4	0
Gounod's "Ou voulez-vous aller?"	4	0	Mendelssohn's Hymn of Praise. Second		
Guillaume Tell. Fantasia on Rossini's Opera ...	4	0	Paraphrase	4	0
Haydn's Austrian Hymn. Fantasia	4	0	Mendelssohn's "Midsummer Night's		
Il Barbiere di Seviglia (Rossini), Fantaisie ...	4	0	Dream." Paraphrase de Concert	4	0
I Lombardi. Fantasia on Verdi's Opera	4	0	Norma. Grand Fantasia on Bellini's Opera ...	4	0
I Puritani. Fantasia on Bellini's Opera	4	0	Oberon. Grand Fantasia on Weber's Opera ...	4	0
La Danza. Tarantella of Rossini	4	0	Orphée aux Enfers. Fantasia on Offenbach's		
La Favorita. Fantasia on Donizetti's Opera ...	4	0	Opera	4	0
La Fille du Regiment. Fantasia on Donizetti's			Orphée aux Enfers. Second Fantasia on Offen-		
Opera	4	0	bach's Opera	4	0
La Sonnambula. Fantasia on Bellini's Opera ...	4	0	Preciosa. Fantasia on Weber's Opera	4	0
La Traviata. Fantasia on Verdi's Opera	4	0	Robert le Diable. Fantaisie dramatique sur		
L'Elisir d'Amore. Grande Fantaisie sur l'Opéra			l'Opéra de Meyerbeer	4	0
de Donizetti	4	0	Rossini's Stabat Mater. Paraphrase	4	0
Le Prophète. Fantasia on Meyerbeer's Opera...	4	0	Russian National Hymn	4	0
Les Huguenots. Fantasia on Meyerbeer's Opera ...	4	0	Souvenir de la Madeleine. Morceau sur les		
Lucia di Lammermoor. Fantasia on Doni-			Offertoires de Lefebure-Wely	4	0
zetti's Opera	4	0	Weber's Concert-Stuck. Paraphrase	4	0
			Zampa. (Hérolde's Overture)	4	0

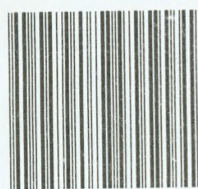
Nearly all the above Pieces are published as Piano Duets, the Operatic Pieces at 6s. each, the others at 5s.

SYDNEY SMITH'S METHOD FOR THE PIANOFORTE

64 PAGES, FULL MUSIC SIZE. PRICE 5s.

"There are features in this work of uncommon merit, but we shall say enough if we recommend it unreservedly to manual of instruction well arranged, intelligible, and effective."—MUSICAL WORLD, April 23.
 "While every care has been taken to cull all that was useful from the old régime, much that is altogether modern practical is here to be met with for the first time. In particular, it seems to have been the author's purpose to lead the student degrees, and to insure that one thing shall be properly acquired before another is attempted."—THE QUEEN, April 30.
 "The aim of the author seems to have been to supply as much information in as few words as possible, while aiding the self-intelligence of the learner, and he certainly has succeeded admirably."—EXAMINER, April 30.

London: ASHDOWN & PARRY, Hanover Square.



3 1508 00320021 4