

Aus der Oper: „Die Jüdin.“

From the Opera of “The Jewess”

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II. Akt. N<sup>o</sup> 12.

Act II. N<sup>o</sup> 12.

Einen halben Ton tiefer zu transponieren: nach Es moll.

Transpose a semitone lower: to E $\flat$  minor.

Allegro non troppo.

Halevy.

The musical score consists of several systems of staves. The top system includes a vocal line starting with a piano (*p*) dynamic and a piano accompaniment. The second system features a vocal line with a forte (*f*) dynamic and piano accompaniment. The third system is marked "a due" and includes a vocal line with a crescendo (*cresc.*) and piano accompaniment. The fourth system continues the piano accompaniment with a crescendo (*cresc.*) marking. The fifth system is a grand staff (treble and bass clefs) for piano accompaniment, marked *fp*. The sixth system includes a vocal line marked "a due" and *f*, and piano accompaniment. The seventh system features a vocal line marked "Solo." and piano accompaniment. The final system is a grand staff for piano accompaniment.

*a due*  
*ff*

IV. Akt. N<sup>o</sup> 19.

Act IV. N<sup>o</sup> 19.

Einen halben Ton tiefer zu transponieren: nach E moll.

Transpose a semitone lower: to E minor.

*Moderato.*  
*espressivo*

*Allegro.*  
*f*  
*ff*  
*p*  
*animato*  
*f*  
*ff*  
*f*

*a tempo*

*p espressivo* *col voce* *f* *ff*

Aus der Oper: „Norma“

From the Opera of “Norma”

Einen ganzen Ton tiefer zu transponieren: nach Es dur.

| Transpose a whole tone lower: to Eb major.

Bellini.

*Allegro.*

*p* *f* *Piu mosso.* *f* *f* *f*

*Più mosso.*

*f* *f* *f* *f* *f* *f*

1. 2.

*pp*

Aus der Oper: From the Opera of  
 „Der Postillon von Lonjumeau.“ “The Postilion of Lonjumeau?”

Einen halben Ton tiefer zu transponieren: nach Es dur.

| Transpose a semitone lower: to E $\flat$  major.

Adam.

*Allegro assai. Solo.*

*pp* *ff* *ff*

*pp a tempo* *pp* *pp*

*f* *pp* *Meno mosso.*

*a tempo*  
*pp*

*animato*  
*pp* *f*  
*ff*  
*Solo.*  
*tr.* *p*  
*pp dolce*  
*pp*  
*p*  
*pp*  
*f*  
*pp*  
*ff*  
*Allegro.*



Più mosso.



Aus der Oper:  
„Czaar und Zimmermann.“  
I. Akt. N<sup>o</sup> 3. Arie.

From the Opera of  
“Czaar and Zimmermann.”  
Act I. N<sup>o</sup> 3. Aria.

Einen halben Ton tiefer zu transponieren.

| Transpose a semitone lower.

Lortzing.

Allegro risoluto.

Andante.



Nach G dur. To G major.  
Cantabile.

dolce



Nach E dur. To E major.

*un poco più lento.*

Maestoso. *f* Recit. *b* Andante. *pp*

*Solo.* *p* *colla parte* *a tempo* *p* *f*

*Solo.* *f*

*ff* 1. 2.

*ff*

III. Akt. N<sup>o</sup> 14. Lied.

Act III. N<sup>o</sup> 14. Song.

Einen halben sowie auch einen ganzen Ton tiefer zu transponieren: nach D dur und nach Des dur.

Transpose a semitone and also a whole tone lower: to D major and to D<sup>b</sup> major.

Andante.

III. Akt. N<sup>o</sup> 16. Finale.

Act III. N<sup>o</sup> 16. Finale.

Einen ganzen Ton tiefer zu transponieren: nach B dur.

Transpose a whole tone lower: to B<sup>b</sup> major.

Moderato.

Aus der Oper:  
„Der Waffenschmied.“

From the Opera of  
“The Armourer.”

I. Akt. N<sup>o</sup> 2. Arie.

Act I. N<sup>o</sup> 2. Aria.

Einen ganzen Ton tiefer zu transponieren: nach G dur.

Transpose a whole tone lower: to G major.

Lortzing.

Tempo di Polacca.



*f*

*Solo.*  
*p*

*f* *a due* *f*

*p*

*Solo.*  
*p*

Nach Es dur. To Eb major. *a due* *colla parte* *dolce* *a tempo* Nach G dur. To G major.

*p* *mf*

*p*

*Solo.*  
*f*

I. Akt. N° 3. Ariette.

Act I. N° 3. Ariette.

Einen ganzen Ton tiefer zu transponieren: nach D moll.

| Transpose a whole tone lower: to D minor.

Allegretto.

*f a due*

Aus der Oper: „Undine.“

From the Opera of “Undine.”

Nº 12. Lied.

Nº 12. Song.

Einen halben Ton höher zu transponieren: nach B dur.

Transpose a semitone higher: nach B♭ major.

Poco Allegretto.

Lortzing.

Aus der Oper:  
„Die beiden Schützen.“

From the Opera of  
“The two Sharp-Shooters.”

I. Akt. N<sup>o</sup> 4. Quartett.

Act I. N<sup>o</sup> 4. Quartet.

Binen ganzen Ton tiefer zu transponieren: nach D dur.

| Transpose a whole tone lower: to D major.

Grazioso, quasi Allegretto.

Lortzing.

*fpa due* *Solo.* *poco* *sfz*

*Solo.* *sf* *a due*

*Solo.* *tr*

*Solo.* *sf* *f a due*

*Solo.* *p*

*Solo.* *a due*

*a due* *f* *fp*

*Solo.*

*f*

*Solo.*

*rall.*

*Moderato.* *Tempo I.*

*p*

*pp*

*sf*

*f*

*Solo*

*a due*

*f*

*f*

*mf a due*

*ff*

*ff*

II. Akt. N<sup>o</sup> 8. Arie.Act II. N<sup>o</sup> 8. Aria.

Einen Ton tiefer zu transponieren: nach B dur.

| Transpose a whole tone lower: to B $\flat$  major.

*Cantabile quasi Recit.*  
*a tempo*  
*p*

*Solo.*  
*ffa due*

*Allegro animoso. poco rall. a tempo*  
*a due* *p*

*sfz* *p* *p* *a due*

*fa due*

*a due* *poco rall. a tempo.*  
*f* *fp* *p*

*Solo. a due*

*p*

*Solo.*

*a due*

*sf*

*f*

*a due*

*ff*

*a tempo*

*a due*

III. Akt. N<sup>o</sup> 13. Quartett.Act III. N<sup>o</sup> 13. Quartet.

Einen Ton tiefer zu transponieren: nach G dur.

| Transpose a whole tone lower: to G major.

*Allegro con moto.*

*p a due*

*f*

*f*

*fp*

*f*

*Solo.*

Musical score for ten staves, featuring various dynamics and performance markings. The notation includes:

- Staff 1: *f*, *p*
- Staff 2: *f*
- Staff 3: *p*, *pp*
- Staff 4: *f*, *Solo*, *sf*, *sf*, *sf*
- Staff 5: *f a due*, *f*, *sf*
- Staff 6: *f*, *p*
- Staff 7: *cresc.*, *f*
- Staff 8: *sfz*, *a due*
- Staff 9: *f*
- Staff 10: *sfz*, *sfz*, *cresc.*, *f*

Aus der Oper.  
„Die lustigen Weiber v. Windsor.“

From the Opera of  
“The Merry Wives of Windsor.”

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I. Akt. N<sup>o</sup> 4. Finale.

Act I. N<sup>o</sup> 4. Finale.

Einen halben Ton tiefer zu transponieren: nach Fis moll. | Transpose a semitone lower: to F<sup>2</sup> minor.

Nicolai.

Andante.

Nach Fis dur.  
To F<sup>2</sup> major.

Più mosso.

sf

Tempo I.

Tempo I.

p

p cresc.

rall.

p

sfz a tempo

Allegro.

Nach H dur.  
To B major

f



This page of musical notation consists of ten staves of music, likely for a piano. The notation includes various dynamics and articulations:

- Staff 1:** Dynamics include *sf*, *p*, and *fp*. Features slurs and accents.
- Staff 2:** Dynamics include *sfz* and *f*. Features slurs and accents.
- Staff 3:** Dynamics include *sfz* and *f*. Features slurs and accents.
- Staff 4:** Dynamics include *fp*, *cresc.*, *fp*, and *fp*. Features slurs and accents.
- Staff 5:** Dynamics include *fp*. Features slurs and accents.
- Staff 6:** Dynamics include *f*, *p*, *f*, *p*, *f*, *sfz*, and *p*. Features slurs and accents.
- Staff 7:** Dynamics include *f*, *p*, *f*, and *f*. Features slurs and accents.
- Staff 8:** Dynamics include *p*, *p*, and *f*. Features slurs and accents.
- Staff 9:** Dynamics include *sf*, *sf*, and *f*. Features slurs and accents.

*sf sf*  
*pp*  
*cresc.*  
*sf sf f f*  
*f*  
*sf*

Aus der Oper:  
 „Benvenuto Cellini.“

II. Akt. № 5.

From the Opera of  
 “Benvenuto Cellini.”

Act II. № 5.

Einen ganzen Ton tiefer zu transponieren: nach As dur.

| Transpose a whole tone lower: to Ab major.

Andante  
 sostenuto.

Berlioz.

Recit.  
 Flauto.  
*p a tempo*  
 Fl. piccolo.  
*pp*  
 Flauto.  
*p*

## Andante.

Flauto I.

Flauto I. *pp*

Flauto II. *p*

First system of the score, showing the initial entries for Flauto I and Flauto II. Flauto I begins with a piano (*pp*) dynamic, and Flauto II enters with a piano (*p*) dynamic.

Second system of the score. Flauto I continues with a piano (*p*) dynamic, and Flauto II continues with a piano (*p*) dynamic. A mezzo-forte (*mf*) dynamic is indicated for Flauto I in the second measure of this system.

Third system of the score. Flauto I begins with a piano (*p*) dynamic, followed by a crescendo (*p cresc.*), then a ritardando (*rit.*) leading to a piano (*p*) dynamic, and finally a piano (*p*) dynamic with a tempo marking (*a tempo*). Flauto II is marked *Solo* and begins with a piano (*p*) dynamic.

Fourth system of the score. Flauto I continues with a piano (*p*) dynamic. Flauto II is silent in this system.

Fifth system of the score. Flauto I continues with a piano (*p*) dynamic. Flauto II continues with a piano (*p*) dynamic.

Sixth system of the score. Flauto I begins with a piano (*p*) dynamic, followed by a crescendo (*p cresc.*), then a ritardando (*rit.*) leading to a piano (*p*) dynamic, and finally a piano (*pp*) dynamic. Flauto II continues with a piano (*p*) dynamic.



III. Akt. N<sup>o</sup> 11.

Act III. N<sup>o</sup> 11.

Einen halben Ton höher zu transponieren: nach Es dur.

| Transpose a semitone higher: to E $\flat$  major.

**Allegro.**

*mf a due*

*Solo.*

*f*

*a due*

*f*

*mf*

*Solo.*

*p*

*p*

*p*

*poco f*

*f*

*poco f*

*f*

*ff*

*Solo.*

*p*

*p*

Musical score for a piece in D major, featuring various dynamics and articulations. The score consists of ten staves of music.

Dynamics and markings include:

- pa due* (pizzicato a due)
- f* (forte)
- pp* (pianissimo)
- p* (piano)
- Solo.* (Solo)
- ff* (fortissimo)
- a due* (pizzicato a due)
- pp* (pianissimo)
- ff* (fortissimo)

The score includes a circled section on the fourth staff and a double bar line on the sixth staff. The piece concludes with a *ff* marking.

Einen ganzen Ton tiefer zu transponieren: nach D moll.

Transpose a whole tone lower: to D minor.

*Moderato poco lento.*  
*p a due*

*Recit.*

*Adagio sostenuto.*  
*p < sf >*

Nach Es dur. To Eb major.  
*Andante.*

*ff*

*p*

*p*

*p*

*Solo.*  
*p*

*poco f > p*

*mf*

*a due*  
*p*

*mf*

*pp*

*p*

*sf*

*Piccolo.*  
*p*

*poco cresc.*

Flauto.  
Fl. piccolo.

*f* *pp*

This system shows the first two staves of music. The top staff is for Flauto (Flute) and the bottom staff is for Fl. piccolo (Piccolo Flute). Both parts begin with a forte (*f*) dynamic and end with a pianissimo (*pp*) dynamic. The music features rapid sixteenth-note passages with slurs.

*sf* *p*

This system shows the piano accompaniment. The left hand plays a steady eighth-note accompaniment, while the right hand plays a melodic line with slurs. Dynamics range from sforzando (*sf*) to piano (*p*).

*ff* *ff* *mf*

This system continues the piano accompaniment. The left hand features a rhythmic pattern of eighth notes, and the right hand has a melodic line. Dynamics include fortissimo (*ff*) and mezzo-forte (*mf*).

Flauto II.

*f* *p*

This system introduces the Flauto II (Second Flute) part. The top staff is for Flauto II and the bottom staff is for piano. Dynamics range from forte (*f*) to piano (*p*).

Recit. Allegro.

*f* *mf*

This system shows the piano accompaniment for the Recitativo (Recit.) and Allegro sections. The left hand plays a rhythmic accompaniment, and the right hand has a melodic line. Dynamics range from forte (*f*) to mezzo-forte (*mf*).