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1908.

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BONIZETTI

Die Favoritin.

(La Favorita.)

Piano solo.

(F. G. Jansen.)



MUSIC  
FORAHR.  
M  
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1902



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# LA FAVORITE

(Die Favoritin)

DE

# G. DONIZETTI.

PARTITION  
pour PIANO à 2 MAINS.

Arrangée par  
F. G. JANSEN.

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# INHALT.

*Signature des*  
**Leop. Schubert,**  
 25.  
 8. 1908. *Leipzig in Wien*

Ouverture.....Pag. 2.

## ACT 1.

<b>Nº 1. Romanze.</b>	Ein Engel, ein himmlisches Wesen.....	<i>Un ange, une femme</i> .....	„ 6.
<b>Nº 2. Duett.</b>	Mein Sohn, mein einziges Hoffen .....	<i>Toi, mon fils, ma seule espérance.</i> .....	„ 7.
<b>Nº 3. Arie mit Chor.</b>	Ihr Zephire, weht!.....	<i>Rayons dorés</i> .....	„ 11.
<b>Nº 4. Arie mit Chor.</b>	Nur stille, die Luft ist still .....	<i>Silence! la mer est belle.</i> .....	„ 13.
<b>Nº 5. Duett.</b>	Mein Geliebter, du mein Alles.....	<i>Mon idole, Dieu t'envoie.</i> .....	„ 15.
<b>Nº 6. Arie.</b>	Wie dieser Ruf begeistert .....	<i>Oui, ta voix m'inspire</i> .....	„ 20.

## ACT 2.

<b>Nº 7. Arie.</b>	Leonore, meine Krone .....	<i>Léonor, viens</i> .....	„ 23.
<b>Nº 8. Duett.</b>	Als ich verlassen das Schloss.....	<i>Quand j'ai quitté le château.</i> .....	„ 26.
<b>Nº 8ª Ballet.</b>	.....	.....	„ 28.
<b>Nº 9. Finale.</b>	Fürchtet Gottes Gericht .....	<i>Redoutez la fureur d'un Dieu terrible.</i> .....	„ 42.

## ACT 3.

<b>Nº 10. Terzett.</b>	Leonor' in diesem Augenblicke.....	<i>Fernand de votre amour</i> .....	„ 49.
<b>Nº 11. Arie.</b>	O mein Fernand.....	<i>O mon Fernand.</i> .....	„ 51.
<b>Nº 12. Chor.</b>	Des Festes Klänge schallen .....	<i>Déjà dans la chapelle.</i> .....	„ 54.
<b>Nº 13. Finale.</b>	Welch ein schmachvoll Benehmen .....	<i>Quel marché de bassesse.</i> .....	„ 56.

## ACT 4.

<b>Nº 14. Chor.</b>	Ihr Brüder, grabt das Asyl.....	<i>Frères, creusons l'asile.</i> .....	„ 62.
<b>Nº 15. Cavatine.</b>	Engel so rein .....	<i>Ange si pur.</i> .....	„ 64.
<b>Nº 16. Chor.</b>	Des Lebens Kraft hat Gram und Leid gebrochen..	<i>Par la douleur ma force est épuisée.</i> .....	„ 65.
<b>Nº 17. Finale.</b>	Hinweg von hier, von diesem Orte.....	<i>Va-t-en d'ici, de cet asile.</i> .....	„ 66.



Wien, den 25. Aug. 1908. OUVERTURE.

*Original von Leo Schubert,  
Reform in Wien.  
G. Donizetti.*

Larghetto.



This page of musical notation is a single system of piano music, consisting of eight systems of two staves each. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a complex texture with many chords and rapid passages. Dynamic markings include *fp* (fortissimo piano), *p* (piano), and *f* (forte). A *ritardando* marking is present in the seventh system. The notation includes various musical symbols such as notes, rests, and slurs.



This page of musical notation consists of eight systems of grand staff notation, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Performance markings such as *p*, *calando*, *pp*, *cresc.*, *fp*, *ff*, and *f* are placed throughout the score to indicate dynamics and tempo changes. The piece features several long, sweeping melodic lines in the right hand, often accompanied by complex, rhythmic patterns in the left hand. The overall texture is dense and expressive, characteristic of a late Romantic or early 20th-century piano work.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *ff*, *p*, and *ff*, and is characterized by complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and dynamic markings.

*Più vivo.*

Third system of musical notation, marked with *Più vivo.* and *ff*, showing a more rhythmic and energetic section.

Fourth system of musical notation, featuring dense chordal patterns and dynamic markings.

Fifth system of musical notation, including trills (*tr.*) and dynamic markings like *f*.

Sixth system of musical notation, continuing the dense chordal texture.

Seventh system of musical notation, featuring complex textures and dynamic markings.

Eighth system of musical notation, concluding the page with dynamic markings *p*, *f*, *p*, and *ff*.