

Recitativo ed Aria
dall'Opera:
DIE RÄUBERBURG
/ il Castello de' Ladri /

Composta e dedicata

alla Signora
MINNA BECKER
nata Ambrosch,

Federico ^{da} Kuhlau.

ACOPENHAGUE

Chez C.C. Lose au Magazin de Musique d'Arts
et d' Instruments.

Amborgo, presso G. A. Böhme

Recitativo.

Oimè che orrore!
We = he mir! Entsetzlich!

All^o assai.*ff*

Ah! già comprendo appieno il mio destino!
Ha! nun begreif ich ganz mein gräßlich Schicksal!

Questo è il fatal caso -
Dies ist die

tel-lo, che rinchiuse ci tiene, ov' on-ta morte troveremo!
Räuberburg, die uns gefan-genhält, wo Schmach und Tod uns qualvoll dräun;

Senza soccorso, senza a-
und kein Entrinnen, nirgends

*dim.**mf*

Andantino.

ita, oh ecces — so di do-lor! Lungi dal caro ama — to sposo, male-det — ta dal
 Rettung, o nah = menlose Pein! Fern vom Geliebten, vom heiß Geliebten, verfolgt vom Fluch des

f *p* con espres:

padre, in preda ad assas — sini! Mio Aimar! Aimar! senza te
 Waters, verhöhnt von wilden Räubern, Ach Aimar, Aimar, fern von dir

f *p* con espres: *f* *p* cres:

Aria. Larghetto.

morir dovrò d'affanno... Ca-ro! ca-ro! indarno a venti il tuo ben — chiede pie —
 muß trostlos ich verschmachten. Theurer! ach, vergebens tö-nen meine Kla = gendurch die

p *fp* *fp* *fp*

tà; sono va - ni i miei la - men - ti, il do - lor m'ucci - de - rà, sì, tos - - to, o
 Luft; All verge = bens ist mein Seh = nèn, bald deckt mich die finstre Gruft. ja, bald deckt

sestenuito. *cres:* *f*

Dio! m'ucci - de - rà. Un con -
 mich die finstre Gruft. Nur ein

pp *sf p*

for - to sol ravvi - so, per me pian - geamico cor! per me pian - geami - co
 Trost ist mir ge - blieben: daß die Freundschaft mich beweint, daß die Freundschaft mich be =

dol. *sf p*

cor! e che quel ch'or è di - vi - so riu - ni - ra - - - l'eterno amor, l'e - ter - - - no amor, l'e -
weint, und was feind - lich hier ge - schie - den, dort die Lie - = = be ewig eint, dort e = = = wig eint, dort

cres: *f* *p cres:*

Allegro.

ter - - - no amor Lie - - - ta par - to dal - la vi - ta, là nes -
e = = = wig eint Mu = = = thig scheid' ich von dem Le = ben, jen = feits,

f *p smorz.* *ff* *p*

sun ci sgiun - - ge - ra, lie - ta parto dal - - la
Theu - rer, bist du - - mein, mu - tig scheid' ich von dem

f *p*

vi - ta, dal - la vi - ta lie - ta par to là nes - sun ci sgiun -
 Le = ben, mu = thig scheid'ich von dem Le = ben, jenseits, Theurer, bist du

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a forte (f) dynamic and includes a crescendo (cres:) and fortissimo (ff) section. The lyrics are in Italian and German, with the German text appearing below the Italian text.

rà, nò, mai - ci sgiun - ge - rà.
 • mein, ja, jen = feits bist du mein,

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment features a forte (f) dynamic and a piano (p) section. The lyrics are in Italian and German, with the German text appearing below the Italian text.

Là quest' al - ma a te u - ni - ta l'orma a - ma - ta se - guirà, l'orma ama - ta se - gui - rà.
 ftets wird dich mein Geist umschweben, un = zer - trem = lich von dir feyn, un = zertreulich von dir feyn.

The third system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a piano (p) dynamic and includes a forte (f) section. The lyrics are in Italian and German, with the German text appearing below the Italian text.

Sì, quest'al_maate u_ni_ta l'orma ama
 Ja, dich wird mein Geist umschweben, un = zer = trenn =

p

- - - ta se - - - gui - rà, l'or - - - ma a - ma - ta, l'or - - - ma ama - - -
 = lich von dir seyn, un = = zer = trenlich, un = = zer = tren = = =

cres: *p* *f* *p* *f* *p* *f* *ff*

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment.

Second system of musical notation. The vocal line includes the lyrics: "ta, l'or ma ama lich, un zertrem". The piano accompaniment features dynamic markings: *p*, *cres.*, *ff*, *sf*, and *p*.

Third system of musical notation. The piano part includes a triplet of eighth notes in the vocal line. The piano accompaniment continues with dynamic markings: *cres.*, *mf*, and *ff*.

Fourth system of musical notation. The vocal line includes the lyrics: "ta sei gui-rà. lich von dir feyn." The piano accompaniment features dynamic markings: *cres.*, *mf*, and *ff*.

Fifth system of musical notation. The piano part includes the instruction *ritardando.* above the staff.

Sixth system of musical notation. The vocal line includes the lyrics: "Sei sapes sei miei af-fan-ni, fi-ni- Ha, hätt' er mein Leid ver-nommen, en-den". The piano accompaniment features dynamic markings: *dim.* and *p*.

rebbeilmio pe_nar, fi_ni_rebbeilmio pe_nar, o sa_pria inquei ti_ranni la mia
 würd' er meine Noth, enden würd' er meine Noth; würde rettend zu uns kommen, o = der

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *sf*, *p*, and *mf*.

mor_te ven_di_car, o sa_pria in quei ti_ranni la mia mor_ te ven_di_car, la mia
 rächen meinen Tod, wür = de ret = tend zu uns kommen, o = der rächen mei = nen Tod, o = der

Musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *cres.*, *f*, and *dim.*.

mor_ te vendi_car! Sei sapessi i miei af_fanni, fi_ni_rebbe il mio pe_nar, fi_ni_ en = den
 rächen meinen Tod. Ha, hätt' er mein Leid vernommen, en = den würd' er mei = ne Noth,

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *ritard.*.

Larghetto.

rebbeilmio penar, il mio pe-nar. Un confor-to sol rav-vi-so, per me pian-geamico cor!
 würd'er meine Noth, mei = = ne Noth. Nur ein Trost ist mir ge = blieben: das die Freundschaft mich be = weint,

cres. f dim. p dol.

per me pian-geamico cor! S'ei sa- pesse imiei af-fanni,
 das die Freundschaft mich beweint. *All^o assai più tosto presto.* Ha- hätt' er mein Leid ver-nommen,

f sf sf p f

fi-ni-rebbe ilmio pe-nar, sa-pria in quei ti-ran-ni,
 en = den würd'er meine Noth, wür = = de rettend zu uns kommen,

f f p f p f

la mia mor-te ven-di-car! la mia
 o = = = der rä = chen meinen Tod, o = = = der

p *ff*

mor -
 rä =

p

te ven-di-car.
 = chen mei = nen Tod.

ff *mf*

Sa-pria in quegli rei ti-ranni la mia morte vendi-car,
Er wür-de rettend zu uns kommen, o = = der rächen meinen Tod,

la mia mor-
o = = der rä =

p *mf* *f* *ff*

Detailed description: This is a page of a musical score, page 12, featuring a vocal line and a piano accompaniment. The music is in a minor key, indicated by the one flat in the key signature. The vocal line is written in a soprano or alto clef and includes lyrics in both Italian and German. The piano accompaniment consists of two staves, treble and bass clef, with various dynamics and articulations. The score is divided into several systems, with the vocal line and piano accompaniment often sharing a system. The lyrics are: 'Sa-pria in quegli rei ti-ranni la mia morte vendi-car, Er wür-de rettend zu uns kommen, o = = der rächen meinen Tod,' followed by 'la mia mor-' and 'o = = der rä ='. Dynamics include piano (*p*), mezzo-forte (*mf*), forte (*f*), and fortissimo (*ff*). There are also markings for *p* and *f* in the piano part.

p

te ven - di - car, la mia mor - - te ven - di - car,
 chen mei = nen Tod, o = = der rä = = chen mei = = nen Tod,

mf *f*

la mia mor - - te ven - - di - car.
 o = = der rä = = chen mei = = nen Tod.

f