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Monaco, [ca. 1820]

Giornale No. 10. Cavatina per l'Opera L'amore marinaro.

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Cavatina per l'Opera. L'amore marinaro.

composta per Ayblinger.
Monaco presso Falter e figlio.

Archetto con moto

Piano Forte

Lucilla

m'affano ed - amo e quel ch'io bra-mo e
ist fuffe und get-tro dieß ganz voll Lieb ba dieß

quel ch'io bra-mo tre-mar tre-mar tre-mar mi fa e quel ch'io
ganz voll Lieb ba verzofet vor-zofet der Dufzufüß-Glut dieß ganz voll

bramo tre-mar tre-mar tre-mar mi fa
Lieb ba verzofet vor-zofet der Dufzufüß-Glut

Allegro giusto.

ritard.

Vor. rei fug. gir' cin fe. do - ma cin fe. del mi pia - - - ce, e
 Lieb Ganz ver. zshneißt batw. you, bleibt a. miy ihm. ya. mo. you fufft

ritard.



sen - za lui la pa - ce - questo cor - non ha ques - to cor non no no no no questo
 zu ihu fin - ya zu - you faine Uu - traü nißt fai - na Uu - traü nein + + + + +

cor - - - ha varrei fuggir lin - fi - - do ma senza lui la
 fuyt - - - no nißt, ihu bleib dir ganz zu - mo - you, u. fuyt zu ihu ya -

pa - ce questo cor no no non ha no no non ha se un pu ro ardor l'ac -
 zu - you faine Uu - traü nißt, non fai - na Uu - traü nißt. fut - fuyt dan selbt mein

cende le bar-ba-re vi-cende gli strazi e fin la mor-te
 Sabau sin Lin-ba sin-zü-yaban mill rif-moin Laidou tra-yan

al-ma constante e forte sa in tre-pi-da sfi-dar sa in tre-pi-da sa in tre-pi-
 ùmL ofun ja zü Hlayon dar Traün Cyfan foyu dar Traün dar Traün

da sfi-dar sa quest'alma sfi-dar quest'alma sfi-dar vor-
 Cyfan foyu dar Traün Cyfan foyu dar Traün Cyfan foyu Lieb



ritard

rei fug-gir l'infi-do - ma l'in fe - del mi pia - ce, e sen-za lui la
 ganz verjüwist hatroyan, bleibt er wiez ihm zu - we - yau, fufft zu ihm fin zu -

p *ritard*

pace - questo cor - nò non ha se un puro ar dor - l'ac - cen - de
 zuyau - faino stu - trui - e nist, unt - fuffen fällt main Lo - ban

p

le bar - ba - re - vi - cen - de gli stra - xi e fin la morte quest
 für Lo - bu fin zu - yau - ban, will ich main Loiban truyen, um

al. ma constan-te, e forte sa in tre-pi-da sfi-dar sa in tre-pi-da sfi-
 fua ja zu Meyan dar Traua Ojfar faju dar Traua Ojfar

dar in tre-pi-da sfi-dar - sfi-dar in
 faju dar Traua dar Trau- a dar Trau- a dar

tre-pi-da sfi-dar in-trepida sfi-dar in-trepida sfi-
 Trau- a Ojfar faju dar Traua O-jfar faju dar Traua Ojfar

dar in tre-pida sfi. dar - in trepida sfi - dar si si sfi.
 faju dar Trau - a dar Trau. a dar Trau Ojfan faju ifu Ojfan

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'dar', followed by a series of eighth notes for 'in tre-pida sfi. dar'. There are rests in the vocal line for the second and third measures. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A dynamic marking 'f' is present at the beginning of the piano part.

dar si si sfi. dar - in trepi. da. sfi. dar.
 faju ifu O. jfan faju dar Trau a O. jfan faju.

The second system continues the musical piece. The vocal line has a half note 'dar si si sfi. dar', followed by eighth notes for 'in trepi. da. sfi. dar.'. There are rests in the vocal line for the second and third measures. The piano accompaniment continues with chords and a melodic line. The dynamic marking 'f' is still present.

The third system shows the continuation of the piano accompaniment. It consists of two staves: the upper staff has a melodic line with eighth notes, and the lower staff has chords. The system concludes with a double bar line.