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Lulu

Kuhlau, Friedrich

Hamburg, [ca. 1825]

15. Aria. Allegro assai con molto fuoco

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Allegro assai con molto fuoco

Nº 15.

A R I A.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes, followed by a triplet of eighth notes marked with a '3' and a flat sign. The piano accompaniment is written in a bass clef with a common time signature (C) and features a rhythmic pattern of eighth notes and chords. Dynamics include *f* (forte) and *p* (piano).

SIDI.

Klang der seligen Götter Trie . be! Ton der Wehmuth! Ton der Lie . be!

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Klang der seligen Götter Trie . be! Ton der Wehmuth! Ton der Lie . be!". The piano accompaniment continues with its rhythmic pattern. Dynamics include *p* (piano).

En . . . gel . sang im Wechsel . klang, En . . gelsang im Wech - - sel .

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "En . . . gel . sang im Wechsel . klang, En . . gelsang im Wech - - sel .". The piano accompaniment continues with its rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

klang! Stillet Stürme! lindert Schmerzen! dringt in
 di - a - mantne Herzen, fül - let sie mit Lie - besdrang! dass, wie hoch in Luf - ten o : ben, un - ten in des Abgrunds Toben tö - ne
 se - li - ger Ge - sang. Stil - let Stürme! lin - dert Schmerzen! dringt in
 di - a - mantne Her - zen, füllet sie mit Liebes - drang! dringt in di - a - mant - - - - - ne

sostenuto assai

dringt in
Toben tö - ne
dringt in
ne

Hertzen! dass, wie hoch in Lüften o - ben, in des Abgrunds Höl - len
To - ben, töne seli - ger Gesang, tön' Ge -
sang, o sel - ger Gesang, tö - ne se - li - ger Gesang, tö - ne se - - liger Ge -
- sang! Wieder

Stern der Hoffnung blinket! Unschuld jubelt, Freude winket, o wie hebt das Herz vor Lust, wie hebt das Herz, wie hebt

das Herz vor Lust! Und auf hol - - - der Tö - - - ne Schwin - gen Lieb und

Freund - - schaft Krän - - zu brin - gen, froh wir sin - - - ken Brust an Brust, froh wir

sin - ken Brust an Brust, froh wir sin, ken Brust an Brust!

ritardando Klang, *a tempo* Klang der

sel- gen Göt-ter - trie - be! Ton der Wehmuth! Ton der Lie-be! En - - - gel -

sang im Wechselklang, En - gelsang - im Wech - - selklang!

Stillet Stürme! lindert Schmerzen! dringt in di - a - mantne Herzen, fül - let

sostenuto assai

Herz, wie hebt

Lieb und

ust, froh wir

sie mit Lie . besdrang! das, wie hoch in Lüf . ten o . . ben, un . ten in des Abgrunds Tä . ben, tö . . ne se . li . . ger Ge .
 sang. Stil . let Stürme! lin . dert Schmerzen! dringt in di . a . mantne
 Herzen, füllet sie mit Lie . bes . drang, mit Lie . . . bes .
 . drang! das, wie hoch in Lüf . ten o . . ben, in des

Musical score for voice and piano. The score consists of six systems. Each system has a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is in a high register and includes various ornaments and dynamics. The lyrics are in German and describe a scene of suffering and divine intervention.

Ab. grundsHöl. len to. bentöne se. li. ger Ge. sang,

Clarinetto

Corno

o tò. ne

se. li. ger Gesang,

o tò. ne se. li. ger Gesang, tò. ne se. li. ger Ge.

cres- cen- do

cresc.

i. . ger Ge.

di. a. mantne

ie. . . bes.

in der

This page contains a musical score for a vocal and piano piece. The score is written in G major and 4/4 time. It consists of several systems of staves. The first system shows the vocal line starting with the word "sang," followed by the piano accompaniment. The second system contains the lyrics: "se. liger Gesang, to. ne se. li. ger Gesang, o to. ne se. liger Gesang!". The piano accompaniment features various dynamics such as *f*, *mf*, and *ff*, and includes markings for *8va* and *loco*. The score concludes with a *ten.* (tutti) marking and a *3* (triple) marking in the piano part.