

Luv. Lit. B. N. 383.

RA5496



D



Brenno.

Opera seria in 3 atti (Berlin 16. 10. 1789)

Berlin, l'autore.



BRENNO

DI

R E I C H A R D T.

ATTO I.



All.^o. e con brio.

SINFONIA.

383.



Flauti.

Oboi e
Clarineti.

Fagotti.

Corni in D.

Trombe in D.

Timpani
in D, ed A.

Violino I^{mo}.

Violino II^{do}.

Viola.

Basso.

This page of musical notation consists of several systems of staves. The top system features a treble clef staff with a melodic line and a bass clef staff with a bass line, marked with *c. B.*. The second system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano part. The third system shows a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano part, marked with *v. l.*. The bottom system contains a grand staff with a piano part and a bass clef staff with a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

3

c.i.Fl.

This system contains ten staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps and the instruction *c.i.Fl.* (concert flute). The third staff is a bass clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a treble clef with a key signature of two sharps. The seventh staff is a treble clef with a key signature of two sharps. The eighth staff is a bass clef with a key signature of two sharps. The ninth staff is a bass clef with a key signature of two sharps. The tenth staff is a bass clef with a key signature of two sharps. The system concludes with a fermata and the number 3.

c.i.Fl.

ff

unis.

cresc.

p

c.V.1.

ff

This system contains ten staves of music. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps and the instruction *c.i.Fl.* (concert flute). The third staff is a bass clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a treble clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps. The eighth staff is a treble clef with a key signature of two sharps. The ninth staff is a bass clef with a key signature of two sharps. The tenth staff is a bass clef with a key signature of two sharps. The system concludes with a fermata and the number 1.

This system of musical notation includes the following parts and markings:

- Flute (Fl.):** Treble clef, key signature of two sharps (F# and C#).
- Bassoon (c. B.):** Bass clef, key signature of two sharps.
- Violin (Violini):** Treble clef, key signature of two sharps.
- Viola (Vi.):** Bass clef, key signature of two sharps.

Dynamic markings include *p* (piano) and *cresc.* (crescendo). The system concludes with a fermata over a whole note chord.

This system of musical notation includes the following parts and markings:

- Bassoon (c. B.):** Bass clef, key signature of two sharps.
- Violin (Violini):** Treble clef, key signature of two sharps.
- Viola (Vi.):** Bass clef, key signature of two sharps.

Dynamic markings include *ff* (fortissimo) in the upper staves. The system concludes with a fermata over a whole note chord.

This system contains the first six staves of the score. The top two staves are for the first and second violins. The third staff is for the first violas. The fourth staff is for the first horns, labeled "c. 1. Horn". The fifth staff is for the first trumpets, labeled "c. V. 1.". The sixth staff is for the first trombones, labeled "c. B.". The music is in a key with two sharps (D major) and a common time signature. It features a complex texture with many sixteenth and thirty-second notes.

This system contains the next six staves of the score. The top two staves are for the first and second flutes, labeled "c. i. Fl.". The third staff is for the first oboes, labeled "ff". The fourth staff is for the first bassoons, labeled "ff". The fifth staff is for the first violins, labeled "pp". The sixth staff is for the first violas. The music continues with similar complexity, including a prominent sixteenth-note passage in the first violin part.

6

6

2

c.v.1.

c.i.V.V.

c.v.1.

c.i.V.V.

I



Musical score system 1, featuring multiple staves with complex notation, including dynamics like *f* and *ff*, and performance instructions such as *coll'arco* and *T.i.B.*



Musical score system 2, continuing the notation with various dynamics and performance markings, including *ff*, *coll'arco*, and *T.i.B.*



Musical score system 1, consisting of ten staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef with a key signature of one sharp (F#) and contains the instruction "c. Fl.". The third staff is in alto clef with a key signature of one sharp (F#) and contains the instruction "c. B.". The fourth staff is in treble clef with a key signature of one sharp (F#) and contains the instruction "c. C.". The fifth staff is in bass clef. The sixth staff is in treble clef with a key signature of one sharp (F#) and contains the instruction "c. VI". The seventh staff is in treble clef with a key signature of one sharp (F#). The eighth staff is in bass clef with a key signature of one sharp (F#). The ninth and tenth staves are in bass clef with a key signature of one sharp (F#). The system includes various musical notations such as notes, rests, and dynamic markings like "ff".



Musical score system 2, consisting of ten staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef with a key signature of one sharp (F#) and contains the instruction "c. B.". The third staff is in alto clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). The seventh staff is in bass clef with a key signature of one sharp (F#). The eighth staff is in bass clef with a key signature of one sharp (F#). The ninth and tenth staves are in bass clef with a key signature of one sharp (F#). The system includes various musical notations such as notes, rests, and dynamic markings like "ff".



Musical score system 1, consisting of ten staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#). The third staff is a bass clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp. The sixth and seventh staves are treble clefs with a key signature of two sharps, featuring dense sixteenth-note passages. The eighth and ninth staves are bass clefs with a key signature of two sharps, featuring sixteenth-note passages. The tenth staff is a bass clef with a key signature of two sharps, featuring quarter-note chords. A handwritten annotation "c. i. Fl." is present in the second staff.



Musical score system 2, consisting of ten staves. The top two staves are treble clefs with a key signature of one flat (Bb). The third staff is a bass clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The sixth and seventh staves are treble clefs with a key signature of one flat, featuring dense sixteenth-note passages. The eighth and ninth staves are bass clefs with a key signature of one flat, featuring sixteenth-note passages. The tenth staff is a bass clef with a key signature of one flat, featuring quarter-note chords. Handwritten annotations "c. V. I." and "c. i. VV." are present in the eighth and ninth staves, respectively.

This system contains the first six staves of the score. The top staff is for the *c.i.Fl.* (concert flute), marked *ff*. The second staff is for strings, also marked *ff*. The third staff is for woodwinds, marked *ff*. The fourth and fifth staves are for woodwinds, with the fourth staff marked *ff*. The sixth staff is for woodwinds, marked *ff*. The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns and dynamic markings.

This system contains the next six staves of the score. The top staff is for woodwinds, marked *ff*. The second staff is for woodwinds, marked *ff*. The third and fourth staves are for woodwinds, marked *ff*. The fifth and sixth staves are for woodwinds, marked *ff*. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with complex rhythmic patterns and dynamic markings.



Musical score system 1, consisting of ten staves. The top two staves are treble clefs, the next two are alto clefs, and the bottom six are bass clefs. The music features complex rhythmic patterns and melodic lines. A first violin part is indicated by the marking "c.V.1." on the seventh staff.



Musical score system 2, consisting of ten staves. The top two staves are treble clefs, the next two are alto clefs, and the bottom six are bass clefs. The music continues with complex rhythmic patterns and melodic lines. A first oboe part is indicated by the marking "c.i.Ob." on the third staff, and a second violin part is indicated by "c.V.2" on the eighth staff.

This system contains the first five staves of the score. The top two staves are for strings. The third staff is for woodwinds, with parts for *Ob.* (Oboe) and *c. B.* (Clarinet in B-flat). The fourth and fifth staves are for brass, with parts for *tr. B.* (Trumpet in B-flat) and *tr. A.* (Trumpet in A). The music features various rhythmic patterns and melodic lines.

This system contains the next five staves. The top two staves are for woodwinds, with parts for *Ob. fol. e. Fl.* (Oboe, Flute, and Clarinet in E-flat) and *unis.* (unison). The third and fourth staves are for strings, with a *3* marking indicating a triplet. The fifth staff is for brass, with parts for *c. V. 1 all. B.* (Clarinet in B-flat, all parts) and *c. V. 2.* (Clarinet in B-flat, second part). The music continues with complex rhythmic and melodic structures.

V.S.

pizzic.

Musical score for the first system, measures 1-10. The score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#) and contains the instruction "c.i. Fl.". The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a treble clef. The fifth and sixth staves are treble clefs. The seventh staff is a bass clef with a key signature of one sharp (F#). The eighth and ninth staves are treble clefs. The tenth staff is a bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for the second system, measures 11-20. The score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains the instruction "ff". The second staff is a treble clef with a key signature of one sharp (F#) and contains the instruction "f". The third staff is a bass clef with a key signature of one sharp (F#) and contains the instruction "ff". The fourth staff is a treble clef with a key signature of one sharp (F#) and contains the instruction "ff". The fifth staff is a bass clef with a key signature of one sharp (F#) and contains the instruction "c.i. C.". The sixth staff is a treble clef with a key signature of one sharp (F#) and contains the instruction "ff". The seventh staff is a bass clef with a key signature of one sharp (F#) and contains the instruction "ff". The eighth staff is a treble clef with a key signature of one sharp (F#) and contains the instruction "ff". The ninth staff is a bass clef with a key signature of one sharp (F#) and contains the instruction "ff". The tenth staff is a bass clef with a key signature of one sharp (F#) and contains the instruction "ff". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

This system contains the first three staves of the musical score. The top staff is for the *c.i.Fl.* (concert flute), marked with a dynamic of *ff*. The middle staff is for the *c.V.1* (first violin), also marked with *ff*. The bottom staff is for the strings, showing a rhythmic accompaniment with eighth notes and some longer notes.

This system contains the next three staves of the musical score. The top staff is for the *c.B.* (concert bassoon), marked with a dynamic of *ff*. The middle staff continues the string accompaniment. The bottom staff shows woodwind parts, including a prominent flute line with a melodic motif and other woodwinds providing harmonic support.

This page of musical score, numbered 16, contains multiple staves of music. The notation includes various instruments such as strings, woodwinds, and brass. Key features include:

- Dynamic markings:** *ff* (fortissimo) is used in several places, notably in the lower staves of the second system.
- Performance instructions:** *c.V.1.* (Cello/Viola 1) is written in the first staff of the second system.
- Complex notation:** The score features many sixteenth and thirty-second notes, often beamed together, and includes various rests and articulation marks.
- Staff arrangement:** The page is divided into two main systems, each with multiple staves. The first system has 8 staves, and the second system has 10 staves.

The first system of the musical score consists of eight staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is labeled "c.i. Fl." and has a key signature of two flats (Bb and Eb). The third staff is a treble clef with a key signature of two flats. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps, featuring dynamic markings "p", "cresc", and "p". The sixth staff is a treble clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps, labeled "c.i. V.V.". The eighth staff is a bass clef with a key signature of two sharps.

The second system of the musical score consists of ten staves. The top two staves are treble clefs with a key signature of two sharps. The third staff is a bass clef with a key signature of two sharps, labeled "c.B.". The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a treble clef with a key signature of two sharps, featuring a complex melodic line with many sixteenth notes. The seventh staff is a bass clef with a key signature of two sharps. The eighth staff is a bass clef with a key signature of two sharps. The ninth staff is a treble clef with a key signature of two sharps. The tenth staff is a bass clef with a key signature of two sharps.

Poco à poco più presto

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The music is in a key with two sharps (F# and C#) and a common time signature. The tempo is marked 'Poco à poco più presto'. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'c.B.' (crescendo), 'c.i.V.V.' (crescendo), and 'ff' (fortissimo). The notation is clear and professional, typical of a printed musical score.

This system contains the first seven staves of the score. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with a key signature of one sharp and includes the instruction "c.i.Fl.". The third staff is a bass clef with a key signature of one sharp and includes the instruction "w.c.B.". The fourth and fifth staves are treble clefs with a key signature of one sharp; the fourth staff includes "c.i.C." and the fifth staff includes "c.i.C.". The sixth staff is a treble clef with a key signature of one sharp, featuring fingerings 2 and 3. The seventh staff is a bass clef with a key signature of one sharp and includes "w.c.B.".

This system contains the eighth through thirteenth staves. The eighth staff is a treble clef with a key signature of one sharp and includes "c.i.Fl.". The ninth staff is a treble clef with a key signature of one sharp and includes "Ob.". The tenth staff is a treble clef with a key signature of one sharp and includes "Clar.". The eleventh staff is a treble clef with a key signature of one sharp. The twelfth staff is a treble clef with a key signature of one sharp and includes "w.c.V.". The thirteenth staff is a bass clef with a key signature of one sharp and includes "w.c.B.". The word "Coro" is printed in the lower right area of this system.

Scena I.

Erste Scene.

Coro de' Galli e
Coro di Romani.

Chor der Gallier u.
Chor der Römer.

Flauti.

Oboi e
Clarineti.

Fagotti.

Corni in D.

Trombe in D.

Timpani
in D ed A.

Violino I^{mo}.

Violino II^{do}.

Viola.

Il Generale e i
Duci Romani.

Coro di Romani
Soprani I e II

Tenori.

Bassi.

Il Generale e i
Duci de' Galli

Coro de' Galli
Soprani I e II

Tenori.

Bassi.

Basso.

Si stringa il ne.mi.co, Hinein in die Feinde, fi vinca o fi mo.ra; wir sie-gen wir sterben.

l'Istesso Tempo.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes markings for woodwinds: *no. 6* and *c.V.1.*

La pug-na lung' o - ra du - rar non do - vrà! corraggio! corraggio!
 Der Kampf der Entscheidung sei muthig gekämpft! auf muthig! auf muthig!

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes markings for woodwinds: *no. 8.* and *no. 9.*

vendetta! ven-
zur Rache! zur

Musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The vocal line includes dynamic markings *f*, *cresc.*, and *ff*. The piano accompaniment includes markings *all 8va*, *cresc.*, and *ff*. The key signature is one sharp (F#) and the time signature is 3/4.

La pug-na lung o -- ra du-rar non do-vrà la pu - gna lung'o - - ra du-
 Der Kampf der Entschcheidung sei mu-thig gekämpft, der Kampf der Entschei-dung sei

detta! La
 Rache! Der

coll
 Coro *mo*

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics "detta! La Rache! Der". The piano accompaniment includes markings *coll* and *Coro mo*. The key signature remains one sharp (F#) and the time signature is 3/4.

Ob.

Cl.

ff

ff

all 8va

unis

ff

cresc

c.V. I.

ff

ff

rar non do_vra du_rar non do_vra!
 mu_thig ge_kämpft fei mu_thig gekämpft!

ff

The first system of the musical score consists of four staves. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for violin, with both hands in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include 'ff' (fortissimo) in the piano part and 'all 8va' (all ottava) in the violin part.

Si falvi la gloria del no-me ro-ma-no! Si
 Auf rettet die Eh-re des römischen Namens! Auf

The second system of the musical score consists of ten staves. The top two staves are for vocal parts, with the right hand in treble clef and the left hand in bass clef. The bottom eight staves are for piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts have lyrics written below them. The piano part continues with a complex rhythmic pattern. Dynamic markings include 'ff' (fortissimo) in the piano part.

Si
 Wir

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes.

ff

ff

salvi la gloria del nome ro-ma-no!
 rettet die Eh-re des römischen Namens!

salvi la gloria del nome roma-no
 retten die Ehre des römischen Namens

Non re-sti me-mo-ria del no-me ro-ma-no Non re-sti me-
 Es blei-be kein Denkmal des römischen Namens! Es bleibe kein

Violone

Violoni

ff

ff

ff

v.v.1.

Si stringa il ne-mico fi vinca o fi mo-ra cor-
 Hinein in die Feinde wir sie-gen, wir sterben auf

mo-ria del no-me ro-ma-no Si
 Denkmal des rö-mischen Namens Hin

coll

Coro

Imo

raggio! coraggio!
 muthig! auf muthig!

La pu - gnalung'o - ra du - rar non do -
 Der Kampf der Entscheidung sei mu - thig ge -

Ven - det.ta ven.detta La
 Zur Ra.che! zur Rache Der

c. 8va *c. 8va* *unis.* *ff* *ff* *coll* *1mo* *Coro*

Musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with repeated chords and a treble part with chords and arpeggios. Dynamics include *ff*, *unis.*, *p*, *cresc*, and *f*.

Lyrics:
 vrà la pu_gna lung'o_ra du_rar non do_vrà du_rar nondovrà .
 kämpft, der Kampf der Entschei_dung sei mu_thig ge_kämpft, sei mu_thig gekämpft .

Ob. 7

Cl. 7

all 8va

unis

ff

ff

c.V.1.

ff

Romani guer.
Stürzt nieder ihr

Ter-ri-bi-li e fieri su merli sa-li-te .
Auf stürmet ge-waltig die Gipfel der Mauern .

ff

all 8va

all 8va

rit.

3

rie-ri il pa-fo impe-di-te cor-ra-ggio! cor-ra-ggio! si vin-ca, si mo-ra!
 Rö-mer die stol-zen Be-stür-mer! auf muthig! auf muthig! wir sie-gen, wir ster-ben!

3

ven-
zur

3

detta vendetta Si stringe il nemico re-si-ster an-co-ra non mol-to po-trà -
 Rache zur Rache Hinein in die Feinde Nicht lang wider-stehn uns die Weichenden noch -

Di
Die

dim. *p* *f* *f* *f* *f* *f*

dim. *p* *f* *f* *f* *f* *f*

Si sal- vi la gloria del no- me ro- ma- no . si sal- vi la
 Auf ret- tet die Ehre des rö- mischen Namens auf ret- tet die

vin- ce - re anco - ra piu spe- me non v'ha!
 Hoffnung zum Sie- ge verschwindet uns schon!

cor - rag- gio!
 auf mu- thig!

dim. *p* *f* *f* *f* *f* *f*

dim. *p* *f* *f* *f* *f* *f*

Musical score for the first system. It includes a vocal line and instrumental parts for c.i. Ob., c.V.1., and c.i. V.V. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include *pf* and *f*.

gloria del no - me ro - ma - no !
 Ehre des rö - mischen Namens

fi mo - ra
 wir ster - ben

Soc - cor - so, pie - ta soc -
 Zu Hül - fe! verschont! zu

Non re - sti me - mo - ria del no - me ro - ma - no ..
 Es bleibe kein Denkmal des rö - mischen Namens

Musical score for the second system. It includes a vocal line and instrumental parts for c.V.1., c.i. V.V., and c.i. Ob. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include *f*, *fp*, and *f*.

Più Presto.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Più Presto'. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. The vocal line enters with the lyrics 'cor-so pie-tà! Hülfe ver-schont!' and later repeats 'Vit-to-ri-a Vic-to-ri-a'. Dynamic markings 'ff' (fortissimo) are used throughout the score. The score concludes with a final cadence in the piano part.

cor-so pie-tà!
Hülfe ver-schont!

Vit-to-ri-a
Vic-to-ri-a

vit-to-ri-a
Vic-to-ri-a

vit-
Vic-

ff

Musical score for a choir and orchestra, page 35. The score includes vocal parts with lyrics and instrumental parts. The lyrics are:

to - - - ri - a vit.to - - - ri - a
 to - - - ri - a Vic.to - - - ri - a

The score features a vocal line with lyrics, a piano accompaniment, and a string section. The lyrics are:

to - - - ri - a vit.to - - - ri - a
 to - - - ri - a Vic.to - - - ri - a

vit-to - - - ri-a !
Vic-to - - - ri-a !

Tromboni della Sinfonia

All^o e con brio.

Alto.
Tenore.
Basso.

Scena II.

Zweite Scene

Brenno. Cleantes poi Ostilia .

Brennus. Cleanthes, nachher Hostilia .

Corni in E. *ff*

Violini. *ff* *all 8^{va}*

Viola. *c.v.1.*

Voci. *Cleante*
 Signore all'armi nostre tutto già
 Es weichet al les unfern siegreichen

Basfo. *ff* *Allegro.*

pf

pf

pf Brenno. Cl.
 cesse, e di gran nuovo io vengo a te fe-li-ce apporta-tor. Che rechi? O-stilia è preda
 Waffen, und schöne Beu-te meld' ich fro-her Bo-te dir, o Herr! Und welche? Hosti-li-a wird die

fp *ff*

fp *c.v.1.*

fp *w.o.B.*

Br. *fp*
 tu-a. O-stilia! Ah questa è delle mie vit-to-rie la vit-to-ria mag-gior.
 Deine. Hostilia! Dies ist von al-len meinen Siegen der erfreulichste Sieg.

fp *ff*

Ma veg-go? o par-mi? O-sti-li-a... Ah vie-ni, appaga il tuo ge-nio fa-
 Was seh ich? ifts möglich? Hofti-li-a... O komme, befriedge den Stolz deiner

p *fp* *fp*

stoso mia bella Ostilia, e ve-di, mentre di dop-pi allo-ri or-na la chiama, da te sol
 Seele, du ed-le Schöne, und fieh mit doppeltem Lorbeerkrantz das Haupt umwunden, von dir be-

cresc. *cresc.* *cresc.*

vinto, il vin-ci-tor di Roma. A con-fes-sarti il ve-ro, ec-cede il mio stu-
 sieget hier Roms beglückten Sieger. Die Wahrheit zu bekennen, Erstaunen macht mich

PF *f* *PF* *f* *Maestoso*

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for Violin I (c.V.I.), Violin II (V.), and Bassoon (Br.). Dynamics include *f* and *pf*.

por. O-là, tolgansi a le-i quelle ca-te-ne e i pafsi fuoi al-cu-no non
 stumm. Herbei, lö-set der Schönen unwürd'ge Ketten, und ihrem Schritte wa-ge mir

Musical score for the second system. It features a vocal line and piano accompaniment. Dynamics include *f* and *p*.

o-si li-mi-tar. E tumia ca-ra, cal-ma del cor l'af-fanno; e al nuovo Imene cui
 keiner nachzu-spähn. Und du Ge-lieb-te, stil-le der Herzens Kummer; dem neuen Bunde, dem

Musical score for the third system. It features a vocal line and piano accompaniment. Dynamics include *f*. The system concludes with the tempo marking *Allegro*.

ti de-sti-na il ciel, l'alma di-sponi. Al nuovo Imene! O Nu-mi! Brenno, che
 dich der Himmel weiht, fü-ge dich willig; Dem neuen Bunde! Ihr Göt-ter! Brennus, was

Allegro
 I

di - ci! Io stes - som'offro tuo spo - so; e men - tre vin - ci - to - re e so - vra - no pre -
 sagst du? Ich selber rei - che die Hand dir, und wenn ich gleich als Sieger, als Kö - nig hier

tender - lo po - tri a sup - pli - ce e vin - to da tua bel - ta - de a te Brenno ri - tor - na
 zu ge - bie - ten hätte flehentlich, be - sieget von deiner Schönheit, kehret Brennus dir wieder,

Largo Largo

t'of - fre la de - stra e di due scet - tri a - dor - na .
 reicht dir die Rechte geziert mit doppeltem Zepter .

ff

Corni
in E.

Violini.

Viola.

Brenno.

Basfo.

f *p* *pf* *p*

Largo.

Calma del cor le pe--ne, pen-sa che sei - fe - li - - ce se
 Stille der See-le Kummer, fühle dich hoch - be - glü - ket, es

cresc. *pf* *p* *pp*

cresc. *pf* *p* *pp*

cresc. *pf* *p* *pp*

nel - le tue ca - te - ne so - spi - - ra il vin - ci - tor - so - spi - ra so - spi - - ra il vin - - ci
 feufzt in deinen Ket - ten des stol - zen Siegers Herz - es feuf - zet des stol - - zen Sie - - gers

ff *all 8va* *p*

ff *c.v.1.* *c.v.2.*

ff *p*

tor.
Herz.

E in ^ quel che a me - de - sti - na il ciel
 Theilst du mit mir - ver - ei - net den Thron.

All^o ma non troppo.

pf pf pf pf
 pf p pf f pf
 pf#

c.v.2.

duplice so-glio t'a-do-re-ran re-gi-na le Gallie il campi-
 beider Na-ti-o-nen, ver-ehren dich als Fürstin die Gallier das Ca-pi-

pf p pf f

cresc. pf ff
 f p cresc. f ff p
 cresc. f

c.v.2.

do-glio e il mon-do a-mi-ra-tor. T'a-do-re-ran Re-
 to-lium die Welt ver-ehrt dich hoch. Ver-ehren dich als

p cresc. f ff p

pf f f p
 pf f pf f p cresc. pf
 p pf

gi-na le Gallie, il campi-doglio, il mon-do a-mi-ra-
 Fürstinn, die Gallier, das Capi-tolium, die Welt ver-ehrt ver-

pf f pf f p cresc. pf

tor
ehrt

f *p* *f* *p* *f* *p* *cresc.*

c. B. *p* *cresc.*

V.S.

f *p* *f* *p* *f* *p* *cresc.*

p *cresc.* *ff* *ff* *f* *ff* *cresc.*

pf *f* *ff* *f* *ff* *cresc.*

c. B. *v. I.* *c. V. I.*

mi - - - ra - - - tor .
- - - dich hoch

In quel che a me - - - de -
Theilst du mit mir - - - ver -

T. i. B. *pf* *f* *ff* *p*

pf *pf* *2 1 2* *4*

sti-na il ciel' du - - pli-ce so-glio, t'a-do-re-ran Re-gi-na le
ei-net den Thron bei - - der Na-tio-nen; ver-eh-ren dich als Für-stin die

pf

ff unis.
f pf f p cresc
V. 1.
Cresc.

Gallie il campidoglio e il mon - do a - mi - ra - tor
 Gallier das Capitolium die Welt ver - ehrt dich hoch

f p f p cresc. ff

pf piùf. f pf ff
 piùf. #

T'adore - ran Re - gi - na le Gallie il campidoglio il
 Verehren dich als Fürstin die Gallier das Capi - tolium die

pf piùf f pf f ff

p f p f p
 ad libit. a tempo.

mon - do a - mi - ra - tor il mon - do, il mondo il mon - do
 Welt ver - ehrt dich hoch verehrt dich, ver - ehrt dich verehrt

p f p colla voce I f p a tempo

do a-mi-ra-tor.
dich hoch.

p *cresc.* *pf* *f* *ff*

f *p* *cresc.* *pf* *f* *ff*

f *p* *cresc.* *pf* *f* *ff*

f *p* *cresc.* *pf* *f* *ff*

p *f*

f

f

Scena III.

Ostilia poi Fabio.

Dritte Scene.

Hostilia hernach Fabius.

Violini.

Viola.

Voci.

Basfo.

Ost.

Giusto ciel! che ascolta-i? u-na Roma-na! O stilia, a un Re con
O Geschik! was vernahm ich? Wie, ei-ne Römerin! Hostilia, des Königs Ge-

pp

pp

sorte! E Roma eil mondo e Fa-bio, oh Di-o il mio be-ne co-si tradir do-
mahlinn! Roms Ehre, die Völker und Fabius, ihr Göt-ter Den Ge-liebten follt' treu-los ich ver-

Fabio (affannato) betrübt) Ost. f pp

vrei Mia vi-ta, O-stilia pur ti ri-tro-vo al fi-ne! Non temo ca-ro. Il
lassen. Mein Leben, Hostilia, endlich find'ich dich wieder! Sei ruhig Lie-ber. Ich

cres f dim. p

sangue mio la vi-ta in barba-ro trion-fo ot-te-ra il vinci-tor se la de-si-a, ma non
bleibe dein. Mein Leben, im graufamen Triumphe nehm er hin der stolze Sieger wenn ihn lüftet; a.ber

cresc. f dim. p

F

F

F

Fabio

mai questa de-stra, a-ni-ma mi-a. Ba-sta, ba-sta, i-dol mio ba-sta; non tan-te
 nie diefe Rechte, einzig Ge-liebter. Schweige, schweige, ed-les Weib, schweige, nicht folcher

Ost. Fabio

chiedo di fe-del-tà pro-ve cru-de-li, v'e ri-pa-ro mi-gliore e qual? se
 graufamen Proben deiner Treu ver-lang ich, es giebt leichtere Mittel Und wie? willst

Ost.

me-co fug-gir tu vuoi si reo de-stin po-tremo fa-cil-men-te evi-tar. Ah se po-
 du nur mit mir entfliehn so könnten wir dem harten Schickfal leicht noch entgehn. Ach das er

V.S.

p
 p
 Fab.
 tel-se riusci - re il pensier ! Al vi - cin fon - te vanne em'attendi. In cie - lo al fin tut -
 glükte, der schö - ne Entwurf ! Zur nahen Quelle ei - le, ich fol - ge. Die Göt - ter wer - den
 p
 T.I.B.

ti in cle - men - ti non fian gli Dei ; te - - co fa - rò a momen - ti .
 endlich hold auf uns nie - der fehn ; gleich bin ich dir zur Sei - te .
 cresc. pf f

Clarinetta
sola
in B.

Fagotto
solo.

Corni
in Es.

Violini
con Sordini.

Viola
con Sordini.

Ostia.

Basfo.

p *f* *p* *p*

Larghetto.

pizzic. e piano.

Son te--co ben mi--o se te--co mi
Dir folg' ich Ge-lieb-ter, wo-hin du mich

p *colla Cl.*

V.S. coll' arco

bra-mi di più non de-si-vo se vi--vo con te. Son
füh-reft, nur dir ganz zu le-ben ver-lang' ich al--lein. Dir

te-co, ben mi-o, di più non de-si-o se vi-vo con
 folg'ich, Ge-lieb-ter, nur dir ganz zu le-ben ver-lang'ich ver-

1 cresc. 2 P
 cresc. Pf p

Ti.B.

te lang - - - con te. Ma
 lang - - - ich allein. Doch

Pf f pizzicato.

pen - sa se m'ami che espor-ti non de--i ch'iovi--vo sol quan-to che in vi -- ta tu
wenn du mich lie-best so scho-ne dein Le-ben, ich ath-me nicht län-ger als du -- mit mir

se -- i sol quan-to sol quanto; e che il tuo pe-ri -- glio peri -- glio e -- per me.
ath - mefst, nicht länger nicht länger, u. dei -- ne Ge-fah-ren umschweben -- auch mich.

coll'arco f p pp v.s. | p

mio be-ne! ma pen-sa, che il tu-o pe-ri-glio peri-glio è per
 Ge-lieb-te! o schone dich, ja dei-ne Ge-fah-ren umschweben, um-

T.i.B. P cresc. f p f p

me - - - - - per me .
 schwe - - - - - ben auch mich .

PF PF cresc. f dim. p pp
 PF cresc. f dim. p pp
 PF cresc. f dim. p pp

p pp
 pizzicato .

Fabio solo.

Fabius allein.

Violini. *p* *cresc.* *f*

Viola. *c.V.1.* *p* *f*

Fabio. *O te-ne-rez-ze! o a-mo-re! ah non si tar-di del-la man-del ne-mi-co ad invo-*
O zarte Liebe! o Treue! Nichts soll mich hindern diesen feindlichen Händen die Ge-

Basso. *p* *All.* *cresc.* *f*
coll'arco

f

f

f

f

lar il mio te-so-ro .
 liebte zu ent-reißen .

Clarinetta in A. *f unis.* *p*

Fagotti. *f* *p*

Trombe in D. *f* *p*

Violini. *f* *p* *fp* *fp* *f* *p*

Viola. *c.B.* *pf* *fp*

Fabio. *Se il de--stin non mi con-tende a sal-*
Gönnt das Schik-sal mir die Wonne die Ge-

Basso. *f* *p* *fp* *fp* *fp* *fp*

Allegro e con fuoco. I

PF PF

f *all' 8^{va}* PF

FP FP FP FP FP FP FP FP FP

f *f* *FP* *PF* *f* *FP* *PF* *f* *FP*

var Pa-ma-to bene mil-le morte e mil-le pene d'in-con-
 lieb-te so-zu schützen, je-der Marter und je-dem Tode biet ich

FP FP *f* FP FP FP *f* *p* FP

f *ff* *c.B.* *f*

unis. PF

FP *f* *ff* *p* FP

trar non te-merò mil-le morte e mil-le pe-ne
 dann mich freu-dig dar. Je-dem Tode und je-der Marter

PF *f* *ff* *p* PF *f* *FP* *PF*

d'in_con_trar non te-me-rò
 biet ich dann mich freudig dar

Musical notation includes treble and bass staves with various dynamics: *cresc.*, *pf*, *p*.

non te-me-ro'.
 biet ich dann mich freu--dig dar

Musical notation includes treble and bass staves with various dynamics: *cresc.*, *più cresc.*, *f*, *ff*, *p*.

Pas-se-ro se'l
 Ger-ne eil' ich

ff f p

cresc f p cresc. f cresc.

cresc. f p c.V.1. c.B.

vuo-le il fa-to nuo-do in mezzo a incendio arden-te !
 will's das Schicksal nakt durch of-ene Flammenschlünde !

cresc f p cresc f

ff p cresc. f ff p cresc.

ff p cresc f ff p cresc.

p cresc f

c.B.

Andrò a nuo-to in mar fre-men-te, all' in-fer-no scen-de-
 Ich stür-ze gern in Meeres-braufen, zu der Hül-le gern hin-

ff p cresc. f ff p cresc.

Musical score for voice and piano. The score consists of multiple staves. The vocal line includes the following lyrics:

rò all' in - fer - no scen - de - rò .
 ab stürz zur Höl - le gern hin - ab .

Ah l'i - dea di tal conten - to, quan - to al
 Ach die Won - ne - vol - le Hoffnung, füllt das

Performance markings include *f*, *cresc.*, *ff*, *dim.*, *P*, *fp*, *ff*, *unis.*, and *V.V.*

cor - dia lieto af - fan - no sol que' fi - di aman - ti san - no che il de - sti - no
 Herz mit füßsen Schmerzen! Ach, nur Lie - be kann es ahn - den, die der Trennung,

che il de - sti - no se - pa - ro'. Mil - le mor - te e mil - le pe - ne
 die der Trennung Kummer kennt. Je - der Marter und je - dem Tode

f *f* *pp* *coll' 8va* *c. 8va*
f *c.V.1* *w o b*
T. i. B f *PF* *PF*

fp

p Pf P

d'in - con - trar non te - me - rò
 biet ich dann mich freu - dig dar

p Pf

cresc.

cresc. Pf f ff c. 8^{va}

cresc. Pf ff

cresc. Pf c. V. I.

p cresc Pf f ff

non te - me rò.
 mich freu - dig dar.

p cresc Pf f ff



ff

Viol.

c. 8va

c. V.1.

c. B.

This system contains the first six staves of a musical score. The top staff is a treble clef with a forte (ff) dynamic marking. The second staff is a bass clef with a 'Viol.' marking. The third staff is a treble clef with a 'c. 8va' marking. The fourth staff is a treble clef with a key signature of two sharps (F# and C#) and a 'c. V.1.' marking. The fifth staff is a bass clef with a key signature of two sharps and a 'c. B.' marking. The sixth staff is a bass clef with a key signature of two sharps. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.



c. B.

c. 8va

This system contains the next six staves of the musical score. The top staff is a treble clef with a 'c. B.' marking. The second staff is a bass clef with a 'c. B.' marking. The third staff is a treble clef with a key signature of two sharps and a 'c. 8va' marking. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The music continues with similar rhythmic patterns as the first system.

Scena V.

Fabio e Sulpicio.

Fünfte Scene.

Fabius und Sulpicius.

Violini. *f* *fp*

Viola. *f* *fp*

Voci. Sulp. Fabio. Sulp.
 E do-ve Fabio t'inol-tri! Oh De-i! Sulpicio! so-lo ed in-erme... Jo nella
 Wohin o Fabius enteilst du! Ihr Götter! Sulpicius! irrend, un-bewaffnet...Ja in dem

Basso. *f* *fp*

p *f*

p *f*

Fab.
 pugna, ad un guerriero i-gno-to, ce-der do-vrei l'ac-cia-ro. A-mi-co ec-co l'ac-
 Kampfe mit einem fremden Krieger gieng mir das Schwert ver-lohren. O Freund, nimm hin dieses

p *f*

f *f*

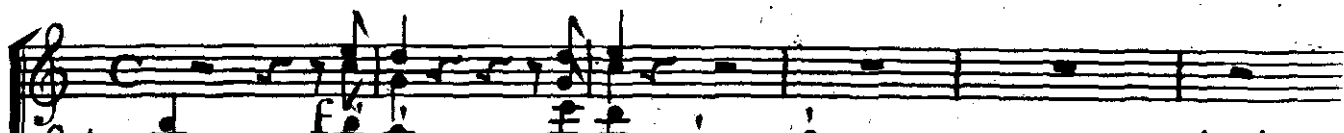
f *f*

f *f*

ciar.; vanne; la tua presen-za è ne-ces-sa-ria in Ro--ma.
 Schwert, ei-le; denn dei-ne Nähe ist ja für Rom so wich-tig.

f *f*

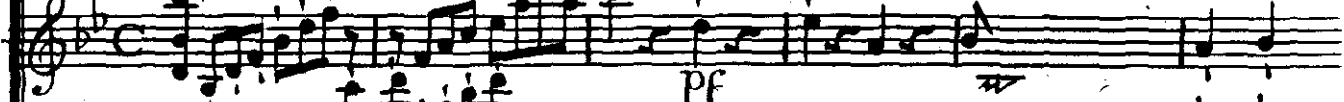
Corni in B.



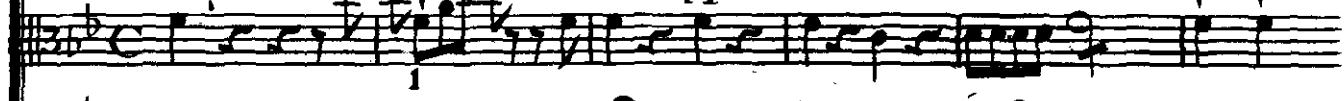
Violini.



Viola.



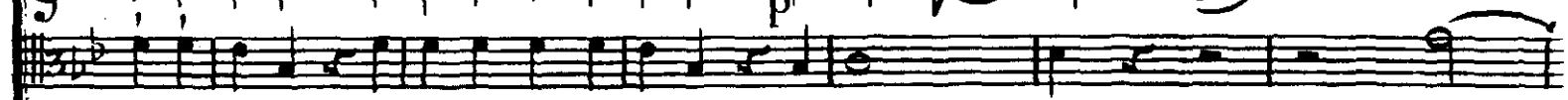
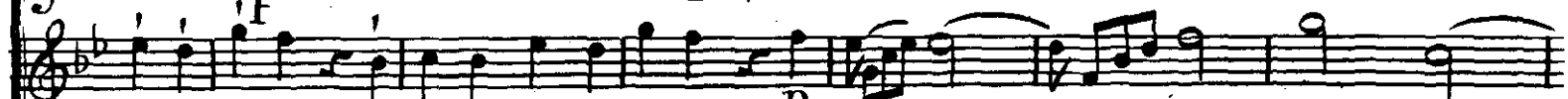
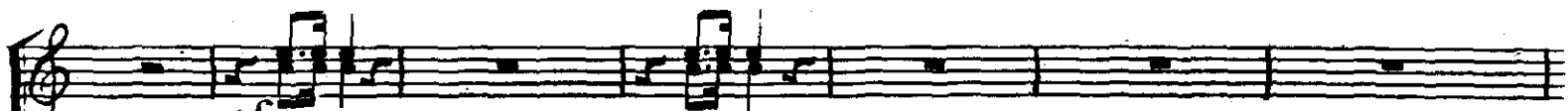
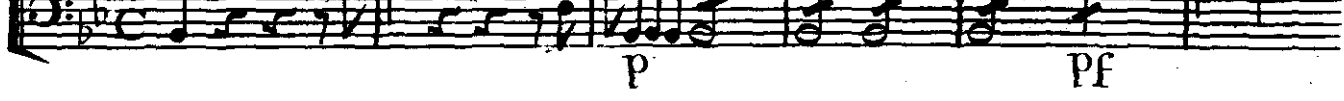
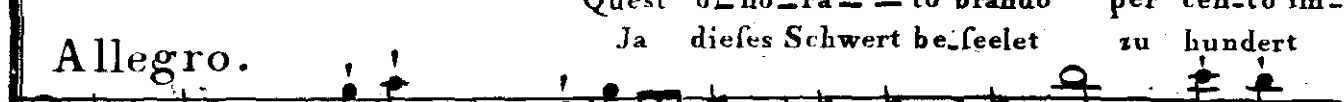
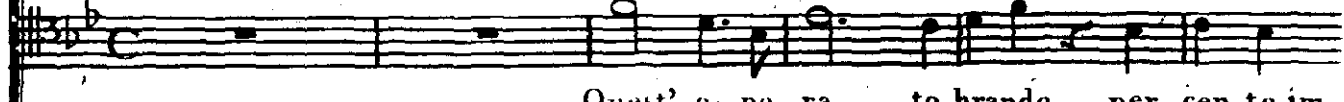
Sulpicio.



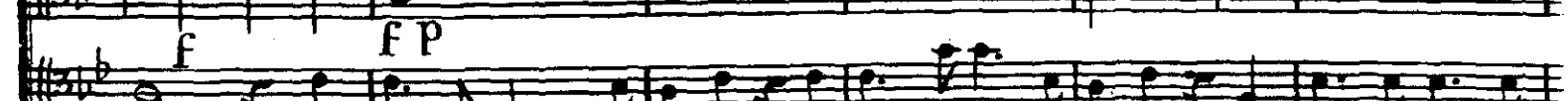
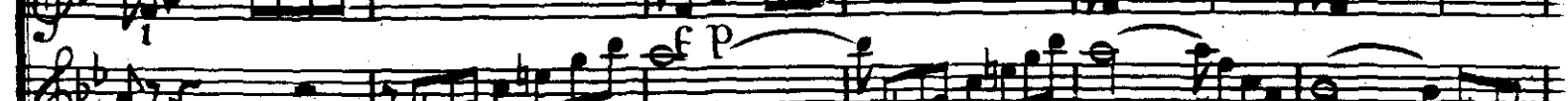
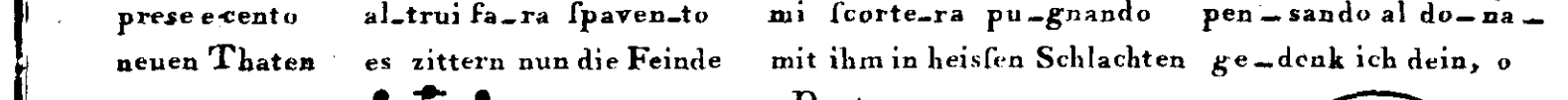
Allegro.

Quest' o-no-ra--to brando per cen-to im-
Ja dieses Schwert be-seelet zu hundert

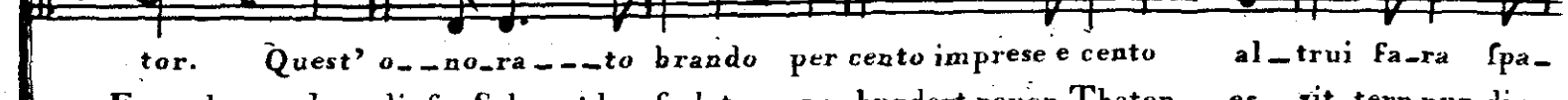
Basso.



prese e cen-to al-trui fa-ra spaven-to mi scorte-ra pu-gnando pen-sando al do-na-
neuen Thaten es zittern nun die Feinde mit ihm in heissen Schlachten ge-denk ich dein, o



tor. Quest' o--no-ra---to brando per cen-to imprese e cen-to al-trui fa-ra spa-
Freund. Ja dieses Schwert be-seelet zu hundert neuen Thaten, es zit-tern nun die



First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes dynamic markings such as *f*, *p*, *fp*, and *cresc.*

ven - to mi scor - tera pu - gnan -
 Fein - de mit ihm in heis - sen Schlach -

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, featuring more complex piano accompaniment with various dynamic markings like *pf*, *cresc.*, *f*, and *fp*.

- do pensan - - do al do - na - tor pensan - - - do al do - - - na tor.
 - ten gedenk' - ich dein . Freund gedenk - - - ich dein - - - o Freund .

Fourth system of musical notation, including a *T.B.* (Tenor Bass) line and dynamic markings such as *vs p*, *pf*, *cresc.*, *fp*, and *f*.

Fifth system of musical notation, featuring piano accompaniment with dynamic markings like *ff* and *p*.

E se di Ro - mail fa - to de - ci - se il ciel - ne - mi - co, io mo - ri - ro - be -
 Und hat das har - te Schickal das En - de Roms beschloffen, so sterb ich doch be -

Sixth system of musical notation, concluding the page with dynamic markings like *ff* and the tempo marking *Adagio.*

P.
all 8^{va}

a-to se almen sal-var l'a-mi-co può la-mia mor--te ancor, io mo-ri-ro be-
glücket wenn meinen Freund zu ret-ten mir das Geschik--ver-gönnt, ich sterbe doch be-

cresc. *Pf* *P* *f*
cresc. *Pf* *P*

a-to se almen salvar l'a-mi-co può la mia mor---te ancor.
glücket wenn meinen Freund zu ret-ten mir das Geschik---ver-gönnt.

Pf All^o.

Pf *P*

Quest'o-no-ra--to brando per cen-to imprese e cento al-trui fa-ra spa-
Ja dieses Schwert be-seelet zu hundert neuen Thaten es zit-tern nun die

P *Pf* I

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings of *f*, *pf*, *p*, *f*, and *p*.

vento! mi scorta pugnando mi scortera pugnando
 Feinde! mit ihm in heissen Schlachten, mit ihm in heissen Schlach

Musical score for the second system, including vocal line and piano accompaniment. The piano part features dynamic markings of *pf*, *p*, and *f*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features dynamic markings of *cresc.*, *pf*, *p*, *cresc.*, *fp*, and *cresc.*.

do pensando al donator pensando al
 ten gedenk ich dein o Freund, ge denk ich

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features dynamic markings of *cresc.*, *pf*, *T.i.B:f.P.*, and *cresc.*.

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part features dynamic markings of *pf*, *cresc.*, *f*, *ff*, and *ff*.

do - na - tor.
 dein o Freund.

Musical score for the sixth system, including vocal line and piano accompaniment. The piano part features dynamic markings of *pf*, *cresc.*, *f*, and *ff*.

Zelinda sola.

Selinde allein.

Flauti.

Fagotti.

Violini.

con Sordini.

Viola.

Zelinda.

Basso.

Oh Dio! qual tormento al mio cor! Brenno infedele! Brenno d'Ostilia a -
Ihr Götter! welche Quaal für mein Herz! Brennus mir untreu! er der Gemahl Ho-

mante? stiliens! Ma pur... chi fa... potrebbe se lungè O - stilia!
Doch nein.. vielleicht... wird ihm nun Hostilia ent - rissen! V.S.

Allegretto. Allegretto.

Ah voglia il ciel che la ri - val più non sog - giorni, e al costante amor mi - o
 O gebt ihr Götter dafs nicht lang sie hier verweile, und dem liebenden Herzen

Brenno ri - torni!
 er wieder - kehre!

V. S.
 pf
 Allegretto.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melodic line with dynamics *p*, *cresc.*, *f*, *p*, *f*, *p*. The bass line includes the marking *c. B.*

Sen_to amor che al cor mi di_ce: tor_ne_rà sa_rai fe_li_ce. È ce_
 Lie_be schmeichelt sanft dem Herzen: er bleibt dein, du wirst noch glücklich. Nein ihn

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a melodic line with dynamics *p*, *cresc.*, *f*, *pf*. The bass line includes the marking *T.i.B.*

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *cresc.*, *f*, *p*. The bass line includes the marking *unis.*

stante ad al__tro ogget_to ge__lo_sia__ri_pe__te al cor.
 fes_selt neu__e Lie_be ruft die Ei__fer_sucht mir zu.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melodic line with dynamics *cresc.*, *f*, *p*. The bass line includes the marking *V.S.* and *pizzicato.*

Sen-to amor che al cor mi di-ce: tor--ne-ra, fa-rai fe--li-ce, ter--ne-
 Lie-be schmeichelt sanft dem Herzen: er bleibt dein, du wirst noch glücklich, er bleibt

coll'arco.

ra, fa-rai fe--li-ce. È co--stante ad al--tro oggetto, ge-lo--sia ri-
 dein, du wirst noch glücklich. Nein, ihn fesselt neu--e Liebe, ruft die Ei-fer-

Ti.B.

pe--te al cor, ge-lo-si-a ri-pe-----te al cor.
 fucht mir zu ruft die Eiferfucht, die Ei-----ferfucht mir zu.

Ah ri-torni al pri-mo affet.to, il cru-del che m'in a-mora
 Ach er kehre zur er-sten Liebe, die so tief mein Herz verwundet.

è il cor mio di_sciolga anco-ra, se il suo cor già sciolse a-mor sciol - - - se a-mor.
 doch vergafs er je-ne Liebe, o so sei dies Herz ge-heilt dies Herz - ge-heilt. *V.S.*

Sen-to amor che al cor mi di-ce: tor-ne-ra, - sa-rai fe--li-ce!
 Lie-be schmeichelt sanft dem Herzen: er bleibt dein, du wirst noch glücklich!
V.S.

pp

p

Sen-to amor che al cor mi di-ce: tor-ne-rà sa-rai-fe-li-ce,
 Lie-be schmeichelt sanft dem Herzen: er bleibt dein, du wirst noch glük'lich,

pizzicato

dim. pp

dim. pp

tor-ne-rà, tor-ne-rà, tor-ne-rà, tor-ne-rà!
 er bleibt dein, er bleibt dein, er bleibt dein, er bleibt dein!

p coll'arco dim. pp
 T.i.B

Scena VII.

Siebente Scene.

Ostilia sola poi Fabio.

Hostilia nachher Fabius.

Flauto solo.

Oboe solo.

Fagotto solo.

Violini senza Sordini

Viola.

Ostilia.

Basso.

Moderato e Maestoso.

The second system of the musical score continues the orchestration. It features the same instruments as the first system: Flauto, Oboe, Fagotto, Violini, Viola, Ostilia, and Basso. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'f' (forte) and 'pp' (pianissimo) are used to indicate volume changes. Performance instructions like 'c. B.' (crescendo) are also present. The tempo and mood 'Moderato e Maestoso' are maintained throughout this section.

Santi
Heil'ge

Numi del cie-lo, diffe_n-de-te il mio bene. Oh Dio! si per_de sol per sal_
 Mächte des Himmels, o beschützt den Geliebten. Ihr Götter! mich zu be_frein wagt er

p *p*

varmi il mio fe-del!
 al-les der kühne Held!

Fabio.
 Mi siegui, siam si-
 Komm mit mir, wir sind

f *f*

pf *f*
 Allegro.

Ostilia Fabio

curi, i_dol mi_o! Son te_co. Andiam mia vita che di Ro_ma in a__i.ta, quando in salvo tu
 ficher, o Geliebte! Dir folg ich. So lafs uns eilen, dafs zu Rom's schneller Hülfe, wenn ich dich nun ge-

fe_i, bell'i_dol mi_o, con più cor_rag_gio ri_tor_nar_pofs'i_o. Stelle! Stelle! chedi.ci!
 fichert, o du mein Leben, ich dann zum Kampf mit neuem Muth wiederkehre. Himel! Himel! was sagst du!

Duo.

Oboi.

Fagotti.

Violini.

Viola.

Ostilia.

Fabio.

Basso.

p

c. B.

p

Stel-le! che di-ci! e vuo-i, far-mi pei gior-ni tuo-i di
 Himmel! was sagst du! du könn-test, reich für dein theu-res Leben noch

Allegro ed agitato.

fp

fp

p

pf

p

fp

nuo-vo pa-ven-tar, di nuo-vo pa-ventar!
 ein-mal zit-tern sehn, noch ein-mal zit-tern sehn!

Ca-ra! che dir mi
 Theu-re! wozu die

vuoi? cal - ma gli affau - - zi tuo - i, per me non pa - ven - tar per
 Klagen? hemme die ban - - gen Thränen, um mich ver - za - - ge nicht, um

Musical notation includes treble and bass staves with piano accompaniment. Dynamics include *pf* and *p*.

Se al fian - - co mio non se - i tut - to mi fa tre -
 Bist du mir nicht, zur Seite al - les er - schreckt mich

Musical notation includes treble and bass staves with piano accompaniment. Dynamics include *p*.

me - - non pa - - ventar .
 mich - - ver - za - - ge nicht .

mar, tut-to, tut-to mi fa-- tremar.
dann, al--les, al--les er--schreckt mich dann.

Se in ri-schio tu non se--i
Hab' ich nur dich ge-ret--tet

Ah se tu mo-ri, oh Di-o!
Ach wenn du stirbst, o Götter!

nul-la mi fa tre-mar-nul--la mi fa-- tre-mar.
kein Unglück schreckt mich dann, kein -- Unglück schreckt mich dann

V.S.

vo_glio mo_rir ti a_la_to vo_glio mo_rir ti a la_to.
 Dir will auch ich dann fol-gen, dir will auch ich dann folgen.

Ah ti de_sti _ _ _ nail
 Nein dich be_stimmt der

T.i.B.

Ob. 1 solo.

p Fag. 1 solo.

Co_si non dir ben mi_o
 Ach sprich nicht fo Ge_lieb_ter

fa__to a più fe_li _ _ _ ce di. Ben _ _
 Him.mel zu bef__fern Ta _ _ gen noch. Ach _ _

V.S.

c. Sop.

c. Ten.

Ben mi-o, ben mi-o, non dir co-si — — non dir co-
 Ge-liebter, Geliebter, ach sprich nicht so — — ach sprich nicht

mio non dir — co — si! ben mi-o, ben mi-o, non dir co — si — — non dir co-
 Lie — be sprich nicht so! Ge — lieb-te, Geliebte, ach sprich nicht so — — ach sprich nicht

P.T.i.B

w c. B.

si. Ben — mi-o, ben mi-o, ben — — — — —
 fo. Ach Ge-liebter, ach Ge-liebter, ach — — — — —

si. Ben — mi-o, ben — mi-o, ben — — — — —
 fo. Ach Ge-liebte, ach Ge-liebte, ach — — — — —

- ben mi_o, non dir co_si -- non dir co_si! no! no!
 - Ge_liebter, ach sprich nicht fo, ach sprich nicht fo! Ach! Ach!
 - ben - mi_o! non dir co_si - non dir co_si! no! no!
 - Ge - - liebtel ach sprich nicht fo, ach sprich nicht fo! Ach! Ach!

T.i.B. pp f

I'Jstefso Temp.

Nel -- la crudel mia pe_na mi fen -- tooh
 So har_te ban_ge Lei_den, er_mat -- ten
 Nel -- la crudel mia pe_na mi fen -- tooh
 So har_te ban_ge Lei_den, er_mat -- ten

ff p cresc. f p

Violin I: *p*, *f*, *p*
 Violin II: *p*
 Viola: *cresc. p*, *f*, *p*
 Cello/Double Bass: *PF*

Dio man-car, mi sen-tooh Dio man-car, mi sen-tooh Dio mancar.
 meine Kraft, ermat-ten mei-ne Kraft, er-mat-ten meine Kraft.

Violin I: *f*, *p*
 Violin II: *p*
 Viola: *f*, *p*
 Cello/Double Bass: *PF*

Dio man-car, mi sen-tooh Dio man-car, mi sen-tooh Dio mancar.
 meine Kraft, ermat-ten mei-ne Kraft, er-mat-ten meine Kraft.

Violin I: *p*
 Violin II: *p*
 Viola: *pp*, *p*
 Cello/Double Bass: *p*

E re-staal co-re ap-
 Ja kaum em-pfind' ich

Violin I: *p*
 Violin II: *p*
 Viola: *p*
 Cello/Double Bass: *p*

E re-staal co-re appe-na!
 Ja kaum em-pfind' ich län-ger!

V.S.

Ob.1 solo

Fag.1 solo

pp

pe - na for - za di re - - spi - rar, for - za di re - - spi -
 län - ger Weh mir kaum athm' ich noch! Weh mir kaum athm' ich
 for - za di re - - spi - - rar. for - - za, for - za di re - - spi -
 Weh mir kaum athm' ich noch. Weh mir, weh mir kaum athm' ich

rar di re - spi - rar di re - spi - rar re - sta al co - re ap -
 noch kaum athm' ich noch kaum athm' ich noch weh mir, kaum athm' ich kaum
 rar di re - spi - rar di re - spi - rar re - - - sta al co - re ap -
 noch kaum athm' ich noch , kaum athm' ich noch weh - - - mir, kaum athm' ich, kaum

pe-na for-za di re-spi-rar, di re-spi-rar!
 athm'ich, weh mir, kaum athm'ich noch, kaum athm'ich noch!

pe-na for-za di re-spi-rar, di re-spi-rar!
 athm'ich, weh mir, kaum athm'ich noch, kaum athm'ich noch!

PF FT.B.

Nel-la crudel mia pe-ne mi
 So har-te bange Leiden er-

Nel-la crudel mia pe-ne mi
 So har-te bange Leiden er-

ff P cresc. f

fen — — tooh Dio man-car, — mi fen — — tooh Dio man-car, mi fen — — tooh Dio man-
 mat — — ten meine Kraft, er — mat — — ten mei-ne Kraft, er-mat — — ten mei — — ne
 fen — — tooh Dio man-car, mi fen — — tooh Dio man-car, mi fen — — tooh Dio man-
 mat — — ten mei-ne Kraft, er — mat — — ten mei-ne Kraft, er-mat — — ten mei-ne

car. E re — sta al co — — re appe-na
 /Kraft Ja kaum em pfind' ich länger
 car. E re — sta al co — — re appe — — na for — za di re — — spi —
 Kraft. Ja kaum empfind' ich län — ger Weh mir kaum athm' ich

for_za di re__spi__rar for__za di re__spi__rar__ di re__spi__
 Weh mir kaum athm' ich noch weh mir kaum athm' ich noch__ kaum athm'__

rar . For__za di re__ _ _ _ _ _ spi__rar__ di re__spi__
 noch . Weh mir kaum athm' _ _ _ _ _ ich noch kaum athm' _ _

f p

rar _ _ _ _ _ di re _ _ _ _ _ spi__rar di re__ spi__
 _ _ _ _ _ ich noch__ kaum athm' ich noch kaum athm' ich

rar _ _ _ _ _ di re _ _ _ _ _ spi__rar di re__ spi__
 _ _ _ _ _ ich noch__ kaum athm' ich noch kaum athm' ich

p

rar di re - spi - rar.
 noch, kaum athm' ich noch.

rar di re - spi - rar,
 noch, kaum athm' ich noch.

pp *p* *ff*
pp *w c. B.*
pp *w c. B.*
pp *p* *ff*
ff *w c. B.*
w c. V. I. *all. 8^{va}* *w c. V. I.*

Ballo dei Romani.

Ballet der Römer.

Pantomima danzante di Vestali.

Pantomimischer Tanz der Vestalinnen.

Clarinetto in B
ovvero
Corni bassi.

Fagotti.

Flauti col Viol. I

Violini.
con Sordini.

Viola.

Bassi.

mf

mf

mf

Andante.

cresc. f

cresc. f

cresc. f

ff

f

f

f

f

ff

ff

f

ff

Coro di Vestali.

Flauti e Oboe.

Clarinet in B
ovvero Corni bassi.

Corni in Es.

Soprano I.

Soprano II.

Contr'Alto I.

Contr'Alto II.

Fagotti e Serpante.

Musical score for the first system, including woodwinds and vocal parts. The woodwinds (Flauti e Oboe, Clarinet in B or Bass Horns, Horns in E-flat) play a rhythmic accompaniment. The vocal parts (Soprano I, Soprano II, Contr'Alto I, Contr'Alto II) sing the lyrics. Dynamics include *cresc.* and *f*. The tempo is *Andantino*.

Sommi Dei la vo-stra Roma dal de-stin che la mi-
Ho-he Götter beschützt uns gnädig, lasset Rom dem harten

Andantino.

Musical score for the second system, including woodwinds and vocal parts. The woodwinds play a rhythmic accompaniment. The vocal parts sing the lyrics. Dynamics include *f*, *ff*, and *p*. The tempo is *Andantino*.

naccia Deh ser-ba-te, e non vi piaccia, l'opra vo-stra abandonar, l'opra vostra abandonar. Gran Qui-
Schikfal das ihm drohet ach nicht er-liegen, euer Werk er-haltet stets, euer Werk er-haltet stets. Großser

una voce sola

una voce sola.

rino, ai figli tuoi, ad un po-po-lo d'Ero-i il tuo ajuto ah non ne-gar. Sommi Dei Deh non vi-
 Ahnherr, so edler Söhne, diesem Volke kühner Helden eile gnädig zur Hülf' herbei. Hohe Götter ach schützt uns

Musical notation includes: Soprano line with *cresc.* and *pf*; Piano accompaniment with *cresc.*, *pf*, and *p*; Chorus entry marked *Coro* and *p*.

piaccia l'opra vostra abbandonar - l'opra vostra abbandonar.
 gnädig, euer Werk er-haltet stets euer Werk er-haltet stets.

Musical notation includes: Soprano line with *cresc.* and *f*; Piano accompaniment with *cresc.*, *f*, *ff*, and *p*; Tenor lines marked *ten.*.

Flauti.

Fagotti.

Violini.
senza Sord.

Viola.

Basso.

Moderato.

Musical score for the first system, measures 1-4. It includes staves for Flutes, Bassoons, Violins (without mutes), Viola, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a variety of note values and rests. A dynamic marking of *p* (piano) is present in the Bass staff. A rehearsal mark *c.V.1* is located in the Violin staff.

Musical score for the second system, measures 5-8. This system continues the orchestral texture. Dynamic markings include *ff* (fortissimo) in the Violin and Bass staves. Rehearsal marks *c.V.1* and *c.B.* are present. The music shows increasing intensity and complexity in the string parts.

Musical score for the third system, measures 9-12. This system features a prominent woodwind entry with the instruction *unis.* (unison). The dynamic markings *ff* are maintained. The string parts continue with rhythmic patterns. The system concludes with a double bar line.

Violini. *f*

Viola. *c.v.2* *w.c.B.*

Basso. *f*

Vivace.

ten.

ff *ten.*

ff *ten.*

ff

Flauti. *p* *f* *ff*

Oboi. *c.i. Fl.*

Corni in D

Fagotti *c. Bva*

Violini.

Viola.

Basso.

Andantino.

Solo.

ff

p

f

no. V. I.

ff

f

Risoluto.

ff

p

f

ff

f

ff

f



Musical score system 1, consisting of seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings 'p' (piano) on the fifth and sixth staves. The system concludes with a double bar line.



Musical score system 2, consisting of seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings 'p' (piano) and 'cresc.' (crescendo) throughout the system. The system concludes with a double bar line.

Flauti.

Clarineti
in A.

Corni in D.

Fagotti.

Violini.
f ff

Viola.
f ff

Basso.
f

Allegro.

p cresc. f ff

f

c.v.1.

c.B.

f

The image shows a page of musical notation, page 97. It consists of two systems of five staves each. The top system includes the following staves from top to bottom: a vocal line with notes and rests, a piano accompaniment line with notes and rests, a vocal line with notes and rests, a piano accompaniment line with notes and rests, and a piano accompaniment line with notes and rests. The bottom system includes the following staves from top to bottom: a vocal line with notes and rests, a piano accompaniment line with notes and rests, a vocal line with notes and rests, a piano accompaniment line with notes and rests, and a piano accompaniment line with notes and rests. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'c.B.'. The key signature is two sharps (F# and C#).

ff
c.i. Fl.
ff
ff
ff
ff

This system contains six staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains whole notes. The second staff is a treble clef with a key signature of two sharps and a common time signature, containing whole notes. The third staff is a treble clef with a key signature of two sharps and a common time signature, containing whole notes. The fourth staff is a bass clef with a key signature of two sharps and a common time signature, containing whole notes. The fifth staff is a treble clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The sixth staff is a bass clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents.

Clarinet in A.
Oboe.
Trombe in D.
ff
p unis. cresc. f
ff
ff
ff
ff

This system contains seven staves of music. The top staff is a treble clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The second staff is a treble clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The third staff is a treble clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The fourth staff is a bass clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The fifth staff is a treble clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The sixth staff is a treble clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents. The seventh staff is a bass clef with a key signature of two sharps and a common time signature, containing eighth notes with slurs and accents.



Musical score system 1, consisting of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated with numbers 2, 3, and 4. Performance markings include *c.V.1.* and *c.B.* with a wavy line symbol.



Musical score system 2, consisting of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature has two sharps (F# and C#). The music continues with complex rhythmic patterns and fingerings (2, 3, 4). The bottom-most staff features a dense, rapid sixteenth-note passage.

This musical score is for a woodwind ensemble, likely a concert band or symphony orchestra woodwinds section. It consists of 12 staves. The top four staves are for the first four parts, and the bottom eight staves are for the remaining parts. The key signature is one sharp (F#), and the time signature is 6/8. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout. A specific instruction *c.i. Ob.* (concertino oboe) is noted in the lower staves. The tempo is indicated as *Vivace.* at the bottom of the page.

Vivace.

Musical score for the first system, featuring multiple staves. The instruments indicated are *c. Ob.* (clarinet in C), *c. B.* (clarinet in B), and strings. The score includes various musical notations such as notes, rests, and dynamic markings like *ten.* and *3*.

Gavotte I.

Musical score for *Gavotte I.*, featuring *Violini.*, *Viola.*, and *Basso.* The score includes dynamic markings such as *f* and *All^o. mà non troppo.*

Musical score for the second system of *Gavotte I.*, featuring *Violini.*, *Viola.*, and *Basso.* The score includes dynamic markings such as *p*, *f*, and *PF*.

Seg. Gav. II.

Gavottè II.

Viol. solo.

Violini

Viola.

Basso.

Violonc. 1 solo.

The musical score consists of three systems of staves. The first system includes staves for Violini (Violins), Viola, and Basso (Bass). The second system continues the Violini and Viola parts. The third system includes staves for Violini, Viola, and Basso. The score features various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *p*, *rf*, *f*, and *PF*. There are also performance instructions like *Viol. solo.* and *Violonc. 1 solo.* and some numerical markings (1, 2, 3) indicating specific techniques or measures.

Oboe solo.

dolce

Violini.

p

Viola.

p

Allegretto.

The first system of the musical score consists of four staves. The top staff is for the Oboe solo, marked *dolce*. The second and third staves are for the Violini (Violins), both marked *p*. The bottom staff is for the Viola, also marked *p*. The tempo is indicated as *Allegretto*. The music is in 2/4 time with a key signature of one sharp (F#).

The second system of the musical score consists of four staves. The top staff is for the Oboe solo, marked *cresc.* and *f*. The second and third staves are for the Violini, both marked *cresc.* and *pf*. The bottom staff is for the Viola, marked *cresc.* and *pf*. The music continues with dynamic markings and a crescendo.

The third system of the musical score consists of four staves. The top staff is for the Oboe solo. The second and third staves are for the Violini, both marked *p*. The bottom staff is for the Viola. The music concludes with a *p* dynamic marking.

Clarinetta o
Flauto solo.

dolce

Fagotto
solo.

dolce.

2 Corni in C.

p
Grazioso.

Loure.

Corni
in C.

Violini.

ff

Oboe con i Violini.

ff

Viola.

c.b.

Fagotti con Basso.

Basso.

ff

Maestoso.



Musical score system 1, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The first staff has a dynamic marking *p*. The second staff has *cresc.* and *f*. The third staff has *ff*. The fourth staff has *PF* and *c. B.*. The fifth staff has *Pf*.



Musical score system 2, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The first staff has *ff*. The second staff has *ff*. The third staff has *ff*. The fourth staff has *c. B.*. The fifth staff has *ff*.



Musical score system 3, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The fifth staff has *ff*.

Flauti.

Oboe e
Clarineti
in A.

Corni in D.

Fagotti.

Violini.

Viola.

Basso.

First system of musical notation. It includes staves for Flauti, Oboe e Clarineti in A (with *wc.1.V.* marking), Corni in D (with *wc.B* marking), Fagotti (with *wc.B* marking), Violini (with *f* marking and *wc.V.1.* marking), Viola, and Basso. The tempo is marked *Allegro assai.*

Allegro assai.

Second system of musical notation, continuing the orchestral parts. It includes staves for Flauti (with *wc.1.* marking), Oboe e Clarineti in A (with *wc.1.* marking), Corni in D (with *wc.8va* marking), Fagotti (with *wc.B* marking), Violini (with *ff* marking and *wc.V.1.* marking), Viola, and Basso (with *f* marking). The word *unis.* appears on the Oboe/Clarinet and Bassoon staves.

This system contains the first seven staves of the score. The woodwind parts include:

- Flute: *unis.* (unison), *f*
- Oboe: *Ob. f*
- Clarinet: *Cl. f*, *unis.*
- Trumpet: *f*
- Violin: *p*, *> p*, *> p*, *f*
- Viola: *f*
- Double Bass: *vs. > p*, *> p*, *f*, *T.i.B.*

 The music is in a key with one sharp (F#) and a 2/4 time signature.

This system contains the next seven staves of the score. The woodwind parts include:

- Flute: *f*
- Oboe: *f*
- Clarinet: *f*
- Trumpet: *f*
- Violin: *ff*
- Viola: *ff*
- Double Bass: *ff*

 The string parts are marked with *c.B.* (cello/bass) and *c.V.1.* (violin 1). The music continues in the same key and time signature.

Ob.1 solo.

Ob.solo

p

f

c.V.I.

c.B.

f

This system contains seven staves. The top staff is a woodwind part with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many slurs and accents. The second staff is a woodwind part with a treble clef and a key signature of one sharp, marked "Ob.1 solo." and "Ob.solo". The third staff is a woodwind part with a treble clef and a key signature of one sharp, marked "p". The fourth staff is a woodwind part with a bass clef and a key signature of one sharp, marked "p". The fifth staff is a woodwind part with a treble clef and a key signature of one sharp, marked "f". The sixth staff is a woodwind part with a treble clef and a key signature of one sharp, marked "c.V.I.". The seventh staff is a woodwind part with a bass clef and a key signature of one sharp, marked "c.B." and "f".

p

pp

f

p

pp

f

p

pp

This system contains seven staves. The top staff is a woodwind part with a treble clef and a key signature of one sharp, marked "p" and "pp". The second staff is a woodwind part with a treble clef and a key signature of one sharp, marked "f", "p", and "pp". The third staff is a woodwind part with a bass clef and a key signature of one sharp, marked "f", "p", and "pp". The fourth staff is a woodwind part with a treble clef and a key signature of one sharp. The fifth staff is a woodwind part with a treble clef and a key signature of one sharp. The sixth staff is a woodwind part with a treble clef and a key signature of one sharp. The seventh staff is a woodwind part with a bass clef and a key signature of one sharp.

Violin I: *Viol. I. V.V.*
Violin II: *Viol. II. V.V.*
Viola: *Viola*
Cello: *Cello*
Double Bass: *Double Bass*

Dynamic markings: *f*, *c.f.*

Violin I: *Viol. I. V.V.*
Violin II: *Viol. II. V.V.*
Viola: *Viola*
Cello: *Cello*
Double Bass: *Double Bass*

Dynamic markings: *f*, *ff*

Violini c.V.1
Violini c.i.V.V.
Viola c.8va
Violini c.V.1.
Fagotti c.B.

Coro di Romani fuggitivi.

Chor der fliehenden Römer.

Corni in D.
Violini. Oboe e Clarinetti c.i Violini
Fagotti c.Tenore e la Viola in unis.
Soprano I
Soprano II
Tenore.
Basso.
Basso.

E li_bero il varco Roma_ni ve_ni_te, la morte fuggi_te la morte fug_gitee la.
Der Weg ist ge_öfnet, entfliehet o Römer, entfliehet dem Tode, entfliehet dem Tode, der
E li_bero il varco ve_ni_te la morte
E li_bero il varco, Roma_ni ve_ni_tela
Roma_ni ve_ni_te la morte

Presto. v.s. f. T.i.B.

Schiavi-tù, la schiavi-tù
 Sklave-ri, der Sklave-ri
 La morte fug-gite, la schiavi-tù, la schiavi-tù. È
 Ent-fuehet dem Tode der Sklave-ri, der Sklave-ri. Der
 Fug-gite
 La morte fug-gi-te fug-gi-te
 La morte fug-gite la

li-bero il varco Ro-mani ve-ni-te la mor-te fug-gi-te la morte fug-gi-te la schiavi-tù, la morte fug-
 Weg ist ge-öfnet ent-flichet o Römer, ent-flichet dem Tode, entflichet dem Tode der Sklaverei, dem Tode ent-
 la morte la
 mer-te, la

gi-te la schiavitù.
fliehet der Sklaverei.

ff *c. V. 1.*
ff *c. V. 2.* *Fag. c. Basso*

ff *Seguite_cia-*
Auf folget uns

c.i. Sopr.

Se-guiteci amici *c. T.* Son lungi ne-mici ve-ni-te, fuggi-te la bar-ba-ra
Auf folget uns alle Die Feinde sind ferne ach eilet, entfliehet dem schrecklichen

fuggi-te

mici se-guiteci amici son lungi ne-mi-ci, son fug-gi-te la
alle auf folget uns alle die Feinde sind ferne, die Ent-flie-het dem

Fag. c. Ten.

ff

sorte fug-gi-te la morte la schiavi-tù, la schiavi-tù! - È li-be-ro il var-co Ro-ma-ni ve-
 Schikfal, entfliehet dem Tode der Sklave-rei, der Skla-ve-rei! - Der Weg ist ge-öf-net ent-fliehet o

ff E li-bero il var-co ve-
 Ro-ma-ni ve-

morte fug-gi-te

ff

ff

ni-te, la morte fug-gi-te la schiavi-tù, la schiavi-tù, la morte fug-gi-te la schiavi-tù, la
 Römer, dem Tode entfliehet der Sklave-rei, der Sklave-rei, dem Tode entfliehet der Sklaverei, der

ni-te, la Fag. c. Basso la morte fuggite la

ni-te, ve-nite

mani ve-ni-te. La morte fuggite la schiavi-tù

ff

Musical score for Act I, featuring vocal lines and piano accompaniment. The score is written in G major and 3/4 time. The vocal lines are in Italian and German. The piano accompaniment includes various markings such as *ff*, *c.V.2.*, and *c.B.*.

Italian lyrics: *fchiavi_tù.*
 German lyrics: *Sklave_rei.*

The score consists of two systems of staves. The first system includes vocal staves and piano accompaniment. The second system continues the piano accompaniment.

Fine dell' Atto Primo .

Brenno. Atto II.

Scena I.

Brenno e Cleante.

Brennus. II^{ter} Ackt.

Erste Scene.

Brennus u. Cleanthes.



Violini.

Viola.

Voci.

Basso.

Allegro.

Brenno. Cleante.

Ed il campi.doglio! A ogni fufsi.dio incer.ta è la vi.a. Tu pensa
 Und das Capi.tolium! Jedwede Hülfe wird ihm er.schweret. Du denke

so.lo del.la Bel.la che adori a trion.far. Men.tre tu pensa que.sto fi.da.ti
 einzig den Be.siz der Geliebten dir zu fichern. Mir nur vertrau in.def.fen je.den Tri.

pur ch'io avrò compito il re.sto.
 umpf in Rom dir zu be.rei.ten.

Corni in E.

Violini

Viola

Cleante.

Bassi.

Vivace.

p

mp

p

Te-co a sfi--dar ap-pre-li cen-to pe-ri--gli e cen-to,
 Du lehr-test mich schon lan-ge je-der Ge-fahr zu tro-ten,

pf

pf

pf

cresc.

f

pf

cresc.

f

e quel va-lor ch'io fen-to frut-to è del tuo va-lor.
 ja diesen Muth im Herzen dank ich nur dei--nem Muth.

Te - co a sfi - dar ap - pre - si cen - to pe - ri - glio e cen - to e quel va - lor ch'io
 Du lehrtest mich schon lan - ge, je - der Ge - fahr zu tro - zen ja die - ser Muth im

pf *p* *pf* *cresc.* *pf* *cresc.* *pf* *cresc.* *pf*

fen - to frutto è del tuo va - lor frutto è del tuo va - - -
 Her - zen dank ich nur dei - - - nem Muth, dank ich nur dei - - - - nem

pf *cr.* *f* *cresc.* *f* *cresc.* *f* *dim.* *p* *cresc.* *f* *cresc.* *f* *cresc.* *f*

lor
 Muth.

ff *ff* *ff* *c. B.* *ff*

Le-on che an-cor s'an-ni-da, al-le sua
 So wie der jun-ge Lö-we, noch an der

ff pf p

ma-dre appres-so, s'el-la si fa sua gui-da, se-gue l'e-
 Mut-ter Sei-te, führt sie ihn an zum Rau-be, folgt er dem

rf p

sem-pio i-stes-so a-pre lar-ti-glio e sfi-da a mor-te il
 Bei-spiel wil-lig öf-net die Klau-e, und dro-het dem Jä-ger

p cresc. pf cresc. f

cresc. cresc.

cresc. pf

cac_cia_tor . . .
 bald den Tod . . .

dim.
f
p
pp

Te__co a sfi__da__re appre__si cen__to pe__
 Du lehrtest mich schon lan__ge je__der Ge__

f
p

ri__glio e cen__to e qual va__lor ch'io sen__to frut__to è del
 fahr zu troz__zen ja die_sen Muth im Her__zen dank' ich nur

cresc.
cresc.

tuo va -- lor frut_to è del tuo va -- lor frutto è del
 dei --- nem Muth, dank ich nur dei --- nem Muth, dank ich nur

Musical notation includes treble and bass staves with piano accompaniment. Dynamics include *cresc.*, *pf*, and *f*.

tuo va --- lor.
 dei --- nem Muth .

Musical notation includes treble and bass staves with piano accompaniment. Dynamics include *f* and *ff*.

Musical notation includes treble and bass staves with piano accompaniment. Dynamics include *ff*.

Scena II

Brenno. Cleante poi Ostilia.

Zweite Scene

Brennus, Cleanthes, nachher Hostilia.

Violini.

Viola.

Voci.

Bassi.

Brenno. Ostilia

Or v̄a, Cle-an-te, f̄a che Fabio s'ucci-da! Ah no! deh a-
Geh hin Cle-an-thes, lafs denn Fabi-us sterben! Ach nein! ach ver-

fp fp f

fp fp f

Brenno.

spet-ta! Oh De-ii! da qual fu-ror so-spin-to? Svegli-ti, Brenno spo--so,
zie-he! Ihr Göt-ter! Mit welcher Wuth verfährt du? Wähle denn! dein sei Bren-nus,

fp fp f

ff ff ff

ff ff

o Fa-bio estin-to!
sonst sterbe Fa-bius!

ff ff

Clarineti
in B.

Fagotti.

Corni
in Es.

Violini.

Viola.

Ostia.

Bassi.

ff

ff

ff

ff

c.V.1.

p

ff

ff

ff

ff

Largo.

p

ff

Fer-ma-ti! io vo-glio... o Stelle! Odi-mi...io
Ach halt ein! ich fol-ge... ihr Götter! Höre mich...ich

ff

ff

p

ff

p

p

ff

p

son... do-vre-i... parla... re oh Di-o... vor-re-i... ne pos... so oh
bin... ich soll-te... verleiht ihr Göt-ter... mir Kräfte, mir feh... let

p

ff

p

Dio — par — lar! par — la — — — — re oh Dio vor — re — i ne
 je — — — des Wort! ver — leiht, ihr Göt — — — — ter Kräfte! mir

'pof — so oh Dio! — ne pofso par — — — lar!
 feh — let mir feh — — — let je — des je — des Wort!

pp *ff* *ff* *ff*

All^o. e furioso.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for c.B. (Cello/Bass), c.V.1. (Violin I), and another c.B. (Cello/Bass). The vocal line has lyrics in German. Dynamics include *p* and *f*.

Ah del-le fie- - - - re istes - se
 Ach felbst die wil - - - - den Ty - ger

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes staves for c.i.VV. (Cello/Double Bass), c.B. (Cello/Bass), c.V.1. (Violin I), and another c.B. (Cello/Bass). The vocal line has lyrics in German. Dynamics include *p*, *ff*, and *fp*.

del-le fo-re - - - - ste Irca - ne
 dort in Hirka - - - - niens Wäldern

so - - - no piu fie-re as - sa - i
 find nicht so un - er - - bittlich
 quest' als

c. i. VV.

c. B.

ff

f p

f p

ff

p f p

f p

f p

ff

p f p

a - - ni - - me in - - u - ma - ne, so - no più
 ihr Bar - ba - ren - fee - len, sind nicht so

c. i. VV.

ff

c. B.

ff

f p f p

ff

p f p f p f p

c. B.

f p

fi - re as - sa - i quest' a - ni - me in u - ma -
 un - er - bitt - lich als ihr Bar - ba - ren - fee -

f p f p ff

p f p f p f p

f

p

The first system of the musical score consists of seven staves. The top two staves are grand staves (treble and bass clefs) with whole notes. The next three staves are for a piano part, featuring a complex melodic line with many sixteenth notes and slurs. The bottom staff is a bass line with eighth notes. A dashed line is present below the piano part staves.

The second system of the musical score also consists of seven staves. It follows the same layout as the first system, with grand staves at the top, a piano part in the middle, and a bass line at the bottom. The piano part continues with intricate sixteenth-note passages and slurs. A dashed line is present below the piano part staves.

ne .
len .

ff *c.i.V.V.* *ff* *c.i.V.V.*

unis. *ff* *all 8va.*

ff *c.V.1.* *p* *f* *p* *ff* *c.V.1.* *p*

ff *c.B.* *p* *f* *p* *ff* *c.B.* *p*

ff *p* *f* *p* *ff* *p*

Che a - vrian le Ti - - - gre istefse pie - tà del
 Ja selbst die Ti - - - ger fühlten Mit - leid für

mio --- pe-nar pie-tà, pie-tà del mio pe-
 mei --- ne Pein Mit-leid, Mit-leid, für mei --- ne

Violoncelli soli. dim. p

#9 *mf* c.i. Violoncelli.

f

nar pie-tà pie-tà del mio pe --- nar ---
 Pein Mit-leid, Mit-leid für mei --- ne Pein ---

#9

f dim. p

The first system of the musical score consists of seven staves. The top two staves are for the piano, with a treble clef on the first and a bass clef on the second. The next three staves are for the violin, with a treble clef on the first and a bass clef on the second. The bottom staff is a vocal line with a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes dynamic markings such as *cresc.*, *f*, and *p*. The violin part includes *V* markings. The vocal line has a *V* marking. The system concludes with a double bar line.

The second system of the musical score consists of seven staves. The top two staves are for the piano, with a treble clef on the first and a bass clef on the second. The next three staves are for the violin, with a treble clef on the first and a bass clef on the second. The bottom staff is a vocal line with a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes dynamic markings such as *cresc.*, *f*, and *p*. The violin part includes *V* markings. The vocal line includes the lyrics: "del mio pe- / für mei- ne". The system concludes with a double bar line.

c.i.V.V.
ff
FP
FP
ff
f *p* *f* *p* *f* *pf* *p* *f*
w c.V.1.
w c.B.
nar. *Che a* *vrian* *le* *Ti* *gre i* *stef* *se* *pie*
Pein. *Ja* *selbst* *die* *Ti* *ger* *fühl* *ten* *Mit*
ff *f p* *f p* *f p* *f p* *f*
f p *cresc.* *f* *ff* *w c.B.*
f p
p *cresc.* *f*
f *pf* *p* *f* *p* *cresc.* *f* *ff*
w c.V.2.
ta *del* *mio* *pe* *nar.*
leid *für* *mei* *ne* *Pein.*
f p *f p* *f p* *f* *ff*

Violin I: *no c. i. VV*

Violin II: *no c. B.*

Viola: *no c. V. I all 8*

Violoncello: *no c. V. I all 8*

Contrabasso: *no c. B.*

Dynamic markings: *ff*

Vocal lines with lyrics:

Fer - ma - ti... io vo - gliò... oh Stelle o - di - mi! Son del - le fie - - rei.

Ach halt ein... ich wollte... ihr Götter hö - re mich! Ach selbst die wil - - den

Dynamic markings: *p*, *ff*, *f*, *p*

Tempo markings: *Largo.*, *All^o. e furioso.*

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. Dynamics include *ff*, *f*, *p*, and *fp*. The score is marked with *c.i.VV.* and *c.B.*.

stes_se del le fo_re ste Jr_ca_ne so_no più
 Ti_ger dort in Hir_ca niens Wäldern find nicht fo

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part continues with the sixteenth-note figure. Dynamics include *ff*, *f*, *fp*, and *ff*. The score is marked with *c.i.VV.* and *c.V.1.*.

fie_re as_sa_i quest' a_ni_me in_u_ma_ne so_no più
 un_er_bittlich als ihr Bar_ba_ren_sée_len find nicht fo

c.i.VV.
 c.B.
 ff
 pp

fie_ri as_fa__i quest' a_ni_me in_u_ma
 un_er__bitt_lich als ihr Bar_ba_ren_fee

Musical score for the second system, including vocal line and piano accompaniment.



Musical score system 1, consisting of seven staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a bass clef with the same key signature. The third staff is a treble clef with the same key signature. The fourth staff is a treble clef with the same key signature, featuring a melodic line with slurs and accents. The fifth staff is a treble clef with the same key signature, featuring a melodic line with slurs and accents. The sixth staff is a treble clef with the same key signature, featuring a complex melodic line with slurs and accents. The seventh staff is a bass clef with the same key signature, featuring a melodic line with slurs and accents.



Musical score system 2, consisting of seven staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a bass clef with the same key signature. The third staff is a treble clef with the same key signature. The fourth staff is a treble clef with the same key signature, featuring a melodic line with slurs and accents, and a dynamic marking of *pf* (pianissimo). The fifth staff is a treble clef with the same key signature, featuring a melodic line with slurs and accents, and a dynamic marking of *pf* (pianissimo). The sixth staff is a treble clef with the same key signature, featuring a complex melodic line with slurs and accents, and a dynamic marking of *pf* (pianissimo). The seventh staff is a bass clef with the same key signature, featuring a melodic line with slurs and accents, and a dynamic marking of *pf* (pianissimo).

ne .
len,

Che avrian le Ti-gre irca-ne
Ja selbst die Ti-ger fühlten

ff P ff P ff

pie-tà del-mio-pe.nar
Mit.leid für mei-ne Pein

V.S. *be ba a a a*

pie-tà
Mit-leid

pie-
Mit-

P ff P

Musical score for the first system. It features a vocal line with lyrics in Italian and German, and piano accompaniment. The lyrics are:
tà pie_tà pie_tà del mio penar - - - - -
leid Mit_leid Mit_leid fur mei - - - - - ne Pein - - - - -
The piano part includes a complex texture with sixteenth-note runs in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 3/4. The dynamic marking *P.F.ti.B.* is present below the piano part.

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are:
- - - - -
- - - - -
The piano part continues with similar textures, including sixteenth-note runs and a bass line. The dynamic marking *p* is present below the piano part.

ff f.p

ff f.p

ff f.p

w c.V.1

f p

f p

del mio pe-nar! che a --
für mei ne Pein! Ja --

ff f.p

f.p f.p f f

f.p f f

f p f p f p f

w

f.p f.p f *w*c.B.

vrian le Ti gre istef se pie ta del mio
selbst die Ti ger fühl ten Mit leid für mei

f.p f.p ff p cresc. f

pe - nar.
ne Pein.

Brenno.
Scorge-te la miei
Be-gleitet fie Ge-

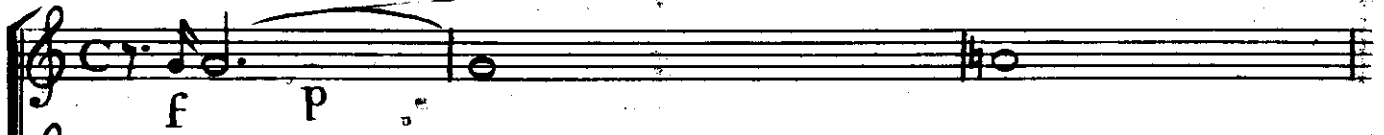
Scena III.

Dritte Scene

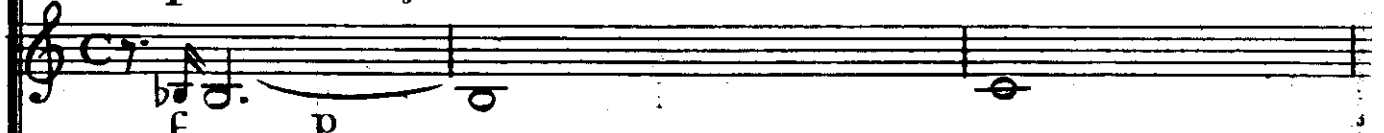
I detti, poi Fabio.

Die Vorigen, hernach Fabius.

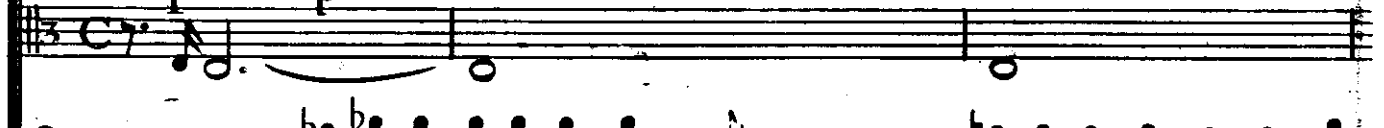
Violini.



Viola.

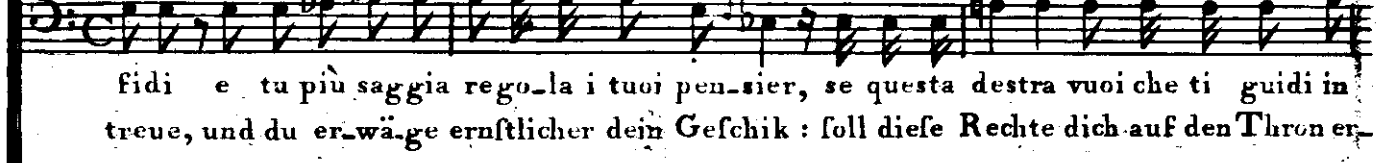


Voci.



fi-di e tu più sag-gia re-go-la i tuoi pen-sier, se questa destra vuoi che ti gui-di in
treue, und du er-wä-ge ernstlicher dein Gefchik : soll diese Rechte dich auf den Thron er-

Bassi.



 Musical notation for the second system. Includes Violini, Viola, Voci, and Bassi. Dynamics: *f*.

Trono, o se bra-mi che tut-ta di san-gue citta-din Ro-ma s'in-nondi, e-samina ri-
heben, o-der willst du das Rom mit dem Blute seiner Bürger schrecklich sich färbe, erwäge das, be-

 Musical notation for the third system. Includes Violini, Viola, Voci, and Bassi. Dynamics: *p* and *cresc.*.

Fabio.
sol-vi e po---i ri-sponde. E pur ve-drai che lo spe-rasti in-va-no!
schliesse, dann sag was du beschlofsen. Doch wirst du sehn, das du vergeblich hoffest!

p *cresc.*
Allegro.

ff p cresc. ff p

cresc. ff p

Brenno.

E co__si meco ar_dis_ce Fa_bio di fa_vel_la_re? M à qual di noi è il vinto, ò il
 Was giebt dir diesen Muth, Verwegner, mir so zu trotzen? Wer ist hier der Be_siegte, der

ff p cresc. ff p

ff dim. p

ff dim. p

Fabio

vinci_tor! Fra noi di_stin.to for_se non anco è il vinci_tor dal vin_to.
 Sieger wer? Entscheidung bringen Waffen wohl noch dem Sieger, dem Befiegten.

ff dim. p f

fp f

fp

c. V. 1.

c. B.

Br. Ost. Fab.

O_la. Deh fer_ma! Ah la_scia d'affli_ger_ti per me!
 Herbei. O scho_ne! Um mich sei nun länger nicht be__sorgt!

f

All. assai

f
c.V.1.
c.B.

Sfoghi il Tiranno le sue barbare voglie! il sangue mio si versi
Mög er erfüllen, der Tirann seine Drohung! ich gebe gern das Leben

f *f*

pur! mà tu in o-diarlo ognora ti con-ser-va co-stante, e questa
hin! doch du behalt ihm e-wig tiefen Hafs in der Seele, u. diefer

f *f*

f *f* *ff*

Brenno.

si_a la mia vit-toria e la vendet-ta mi_a! Si!
bleibe mir statt des Sieges e-wige To-des-rache! Wohl!

f *f* *ff*

Ma alla tua vendet_ta preceda il tuo morir . O_là ! Deh fer_ma !
 doch eh du dich rächest er_leide bitterm Tod. Herbei ! Ach scho_ne !

ff *c. V. 1.* *no. B.* *Ost.*

se pur hai cor in petto se una Ti_gre non se_i ! senti.mi, a_scolta anco un mo-
 hast du ein Herz im Bufen, bist nicht gänzlich ein Tiger ! Höre mich, vernimm mich ei_nen

f p *f p* *f p* *f p* *f p*

mento almen ! parla, t'ascolto ! (che dir vor_ra !)
 Au_genblik ! Rede, ich höre . (was bringt sie vor !)

Son io l'in-
 Nur ich bin

Clarineti in B. *unis.*
 Fagotti. *ff* *p*

Br. *p* *ff* *p*
 Fab. *p* *ff* *p*
 Ost. *p*

p *ff* *p*

Moder. e maestoso.

ff p ff

ff p

ff

w c.B.

w c.B.

gra-ta, io son la re-a!
 straf-bar ich nur undank-bar!

Qual col-pain-lui trova a punir!
 Wo-mit verdient die Strafe er?

ff p ff

p f

sei muo-re; spe-ri forse ch'io t'ami? o for-se cre-di ch'io so-pra viva a
 und stürb' er, könst du je Liebe hoffen? könst du wohl glauben das ich ihn ü-ber-

p f

a tempo.

ff
ff
ff
ff

fp
fp
fp
fp

V
V
V
V

a tempo.

lu_i ? Brenno, t'in_ganni . Dis_ar_ma il tuo fu_
 lehte ? Brennus, du irrst dich. Entwaff_ne dei_ne

a tempo.

fp
fp
fp
fp

V
V
V
V

fp
fp
fp
fp

ror, ri_vo_ _ _ _ ca il cenno, o se mor_ _ _ _ to lo
 Wuth ! wider_ruf das Urtheil ! o_der soll er doch

fp
fp
fp
fp

vo_i mo -- ra! mo -- ra! ma pri -- ma a -- pri -- mi il sen!
 sterben sterb' er, sterb' er! doch erst durchbohre dies Herz!

f p f f ff f

Brenno, non a -- scol -- tar -- la, il tuo ne -- mi -- co io son. T'ache -- ta! O -- sti -- lia, io
 Brennus, hör sie nicht weiter, dein ew'ger Feind bin ich. Verstumme! Hostilia, ich

f p f p ff

voglio a'prieghi tuoi tut -- to do -- nar; Fabio vivra, se'l bra -- mi, o -- gni offe -- sa io mi
 komme ger -- ne deinen Wünschen zu -- vor, Fa -- bius leb', du willst es, je -- de Schmach sei ver --

Musical score for the first system, featuring vocal line and piano accompaniment. The score is in G minor (three flats) and 3/4 time. The vocal line is in the soprano register. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two staves are for the right hand, and the third is for the left hand. The music is marked with a piano (*p*) dynamic.

scordo, o_blia tu an_co_ra un amor che m'ol_traggia, ed af_si__cu_ra, me_co di
 gessen, vergifs auch du nun die beleid'gen_de Lie_be und sichre du, mit mir als Ge-

Musical score for the second system, featuring vocal line and piano accompaniment. The score continues from the first system. The vocal line is in the soprano register. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The music is marked with a fortissimo (*ff*) dynamic.

~fposo in dol_ce no_do uni_ta il mio a_mor, la tua pa_ce e la sua vi_ta!
 mahl in schönem Bund ver_ei_net, die Lie_be mir, dir die Ru_he und ihm das Leben!

Empty musical staves at the bottom of the page, consisting of five systems of five-line staves each.

Terzetto .

Flauti e
Oboe

ff Oboi.

Fagotti.

ff

Corni
in F.

Violini.

Pf

f

Viola.

Pf

f

Ostilia.

Fabio.

Brenno.

Pen - sa ch'è stre - - mo è il dan - no,
Den - ke wie groß die Kränkung,

Bassi.

Moderato.

Pf

f

se m'è quel cor con-teso, ch'io son a-man-te of-fe-so e vinci-to-re, e
 wenn du dies Herz mir weigerst, sieh hier verschmähte Lie-be, den König sieh, den

f dolce
Oboi Flauti soli.

f

f c.i. Flauti all'8va

f

f *ff* *p*

c.V.1.

f *ff*

f *ff*

Che tormento - so af - fan - no è que - sto mai cor
Ach bit - tre Tö - des Schmerzen durchwüh - len die - ses

Che
Ach

Rè e vin - ci - tor, e Rè!
Held, den Kö - nig fieh, den Held!

f *ff* *p* Violonc. soli.

me, che tormentoso af_fan_no è questo mai per me è que__sto mai per
 Herz ach bitter Todeschmerzen durchwühlen die_ses Herz durchwüh__len die__ses

me, che tormento_so affan__no sof_fre quel cor, quel cor, per
 Herz ach bitter To_deschmer_zen leidet dies Herz, dies Herz für

PF

PF

T.i.B.

me! Ah questa man... cor mi_o!
 Herz! Ach diese Hand... Ge_lieb_ter!

me! Stelle! che di_ci! oh Di_o!
 mich! Himmel! was sagst du! ihr Göt_ter!

E ben ri_solvi or_
 Wohlan es sei ge_

(verso Brenno) *(a Fab.)* *(ad Ost.)*

f *pf* *f* *pf* *f* *pf* *p* *f* *pf*

The musical score consists of ten staves. The first three staves are for the voice, with a treble clef and a key signature of one flat. The fourth staff is for the piano, with a treble clef and a key signature of one flat. The fifth staff is for the piano, with a treble clef and a key signature of one flat. The sixth staff is for the piano, with a treble clef and a key signature of one flat. The seventh staff is for the piano, with a treble clef and a key signature of one flat. The eighth staff is for the piano, with a treble clef and a key signature of one flat. The ninth staff is for the piano, with a treble clef and a key signature of one flat. The tenth staff is for the piano, with a treble clef and a key signature of one flat.

p *rf*
p
p
p
p
p
p
p
Pf

O ciel che fa_rò ma_i? benmio che deggio dir?
 O Gott was kann ich sa-gen? was soll ich Ar-me thun?

Ti_ran-no
 Ti_rann nie

ma_i, ri_sol_vi or_ma_i!
 wählet, wohl_an es sei ge_wählet!

p
 Oboi. cresc.

p

p cresc.

f p cresc.

f p cresc.

3

Per-
 War-

(ad Ost.)

non l'a_vrai tu la_sciami mo_rir, tu lasciami mo_rir!
 wird sie deine, zum To_de lafs mich gehn, zum Tode lafs mich gehn!

Mo_ra se'l brami indegno!
 So ster_be denn Verhafster!

V. S.

pf. cresc.

T. i. B.

Flauti soli. *p*
~~Fl.~~ c.i. Fl. all 8^{va} *p*

f p fp fp fp fp pf

fp fp fp fp pf

ch^è cru-del per--ch^è !
 um Tirann war--um ?

Pla-ca quel cor ti-
 Füh-le Ti-rann doch

Ter-ri-bile a tal fe-gno per meil morir non è . -- Sde-gna quel cor Ti-
 Der Tod ist mir nicht schrecklich, ent-ge-gen geh ich ihm . -- Fol-ge Ti-rann dem

f p fp fp fp fp pf

ran_no pie__tà di no_stre for__te tu non bramar la mor_te se
 Mitleid für die_se To_deschmerzen! ach fo_dre nicht zu ster_ben ich

ran_no, e sia qual vuol la for__te, ven__det.ta alla mia mor_te fia
 Zorne und was mein Schickfal wer_de, zur Ra_che mei_nes To.des bleib

Non mi chiamar ti_ran_no! non mi chiamar ti_ran__no t'of_fro quel vuoi la
 Nein ich will nicht Tirann fein! nein ich will nicht Ti_rann fein, dir biet'ich ja die

Violoncelli

sai ch'io vi_vo in te fe fai ch'io vi_vo in te . Placa quel cor_ ti_
 le _be nur in dir ich le _be nur in dir . Fühle Ti_rann doch
 l'o_dio stes_so in te fia l'o_dio stes_so in te . Sdegnà quel cor_ ti_
 e _wig Hafs in dir bleib' e _wig Hafs in dir . Folge Ti_rann dem
 forte, t'offre quel vuoi la for_te! La vi_ta sua la morte di_
 Wahl an, dir biet ich ja die Wahl an! Sein Leben wie fein Sterben er_

ranno, tu non chiamar la mor-te se sa--i, se sa--i, se sai ch'io
 Mitleid, ach fodre nicht zu sterben ich le--be, ich le--be, ich le-be

ranno, e sia qual vuol la sor-te ven--det--ta ven-det-ta fia l'o-dio
 Mitleid, zur Ra-che mei-nes To-des bleib e--wig, bleib e--wig, bleib e-wig

pen-dera di te la vi--ta sua la morte di--pen-dè-
 war-tet er von dir fein Le-ben wie fein Sterben er--war-tet

PF.T.i.B.

Oboi e Flauti **ff**

c. Violonc.

vi-vo in te, se sa-i, se sai ch'io vi-vo in te, se sai ch'io vi-vo in te!
 nur in dir, ich le-be, ich le-be nur in dir, ich le-be nur in dir!

stes-fo in te, fia l'o-dio fia l'o-dio stes-fo in te, fia l'o-dio stes-fo in te!
 Hafs in dir, bleib e-wig bleib e-wig Hafs in dir, bleib e-wig Hafs in dir!

ra di te, di-pendera, di-pen-de-rà da te di-pen-de-rà da te.
 er von dir, er-wartet er, er-war-tet er von dir, er-wartet er von dir.

V.S. > > f.p.f.p. f ff
 T.i.B

c.B.

Ah questa man.... ben mi_o!
 Ach die_fe Hand.... Ge_liebter!

Stelle che di_ci.... oh
 Himmel! was sagst du! ihr

Musical score for voice and piano. The score consists of ten staves. The first three staves are for the voice (Soprano, Alto, and Tenor parts). The next three staves are for the piano accompaniment (Right Hand and Left Hand). The final two staves are for the voice (Soprano and Alto parts). The lyrics are in Italian and German.

Dynamics: *f*, *PF*, *P*, *p*.

Lyrics:

Oh ciel che fa_rò ma_i! benmio che
 O Gott was soll ich fa_gen! was soll ich

Di_o!
 Göt_ter!

E ben ri_solvi orma i! ri_sol_vi or_ma_i!
 Wohlan es sei ge_wählet! wohl_an es sei ge_wählet!

V.S.

f p fp pp poco cresc.

fp fp pp

deggio dir! che deg-gio dir! ben mio — che
 Ar. me thun! was foll ich thun? was foll — ich

Ti_ran_no, non l'a_vra_i, tu la_sciami mo_rir, tu la_scia la_scia
 Nie wird, Tirann fie dei_ne, zum To_de lafs mich gehn, zum To_de lafs mich

T.i.B. V.S. pp

Musical score for Oboe and Violins. The score consists of ten staves. The first two staves are for the Oboe (labeled "Pf Oboi."). The next two staves are for the Violins (labeled "Violoni. Pf"). The bottom two staves are for the Viola (labeled "T.i.B."). The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are in Italian and German, with some words in italics. The tempo is marked "Allegro." and the dynamics include "p", "P", "PF", and "V.S.".

Pf Oboi.

Pf P Pf

Pf

deg_gie dir? Tu non bra_mac_la morte, se sai ca'io vi_vo in te
 Ar_me thun! Ach fo_dre nicht zu sterben, ich le_be nur_in dir

mi mo_rir! Ven_det_ta al-la mia morte fia l'o_dio stef_so in te
 lafs mich gehn! Zur Ra_che mei_nes Todes bleib e_wig Hafs in dir

La vi_ta sua_la morte, di_pen_de_rà
 Sein Leben wie_sein Sterben, er_war_tet er

V.S.

p Allegro. Violoni. Pf T.i.B.

tu non bramar la morte, tu non bramar la morte se sa-i se sa-i ch'io
 ach fodre nicht zu sterben, ach fo-dre nicht zu ster-ben ich le-be ich le-be ich

vendet-ta vendet-ta fia l'odio l'odio
 bleib e-wig bleib e-wig bleib ewig, e-wig

--da te di-pen-derà da te di-pen-de-rà da te da te di--
 --von dir erwar-tet er von dir er-war-tet er von dir von dir er--

ff

ff

Pf ff cresc. f

ffo cresc. f

vi --- vo in te . Placa quel cor Ti_ran_no !
 leb' --- in dir . Fühle Ti_rann doch Mit_leid !

stef --- so in te !
 Hafs --- in dir !

pende_rà da te ! Non mi chiamar Ti_
 wartet er von dir ! Nein ich will nicht Ti_

ff v.s. T.i.B. cresc. f

cresc. f p cresc. cresc.

pie-tà di no-stra
für die-se To-des-

Sdegno quel cor Ti-ranno! e sia quel vuol la
Folge Ti-rann dem Zorne! und was mein Schik-fal

ranno, non mi chiamar ti-ran-no t'offro qual vuoi qual vuoi la
rann fein, nein ich will nicht Ti-rann fein, dir biet ich ja die Wahl die

cresc. f

cresc. *più cresc.* *f*

cresc.

for-te! *pie-tà* *di no--stra for--* *te!*
Schmerzen, für die--fe To--des--schmer-- *zen!*

for-te e sia qual vuol la for-- *te!*
werde und was mein Schik--fal wer-- *de!*

for-te qual vuoi qual vuoi la for-- *te!* *La*
Wahl an, dir biet ich ja die Wahl-- *an!* *Sein*

cresc. *PF*

V. foli.

Solo.
PF

Fag. 1 solo.

f

PF dim. cresc PF

PF

Tu non bra-mar-la morte, se sai ch'io vi-vo in te, ch'io vi-vo in
 Ach fo-dre nicht-zu sterben; ich le-be nur-in dir, ich le-be

Ven-det-ta al-la-mia morte fia l'o-dio in te fia l'o-dio in
 Zur Ra-che mei-nes Todes bleib e-wig Hafs bleib e-wig

vi-ta sua, la morte di-pen-de-rà-da te di-penderà da te di
 Le-ben wie-fein Sterben, er-war-tet er-von dir er-wartet er-von dir er-

Fl. 1.

Ob. 1.

dimin. cresc. Pf

te, ch'io vi — — — vo in te — — — in te, in te, in te — — —
 nur ich le — — — be nur — — — in dir, in dir, in dir — — —

te fia l'o — — dio in te — — — in te, in te, in te — — —
 Hafs bleib e — — — wig Hafs — — — in dir, in dir, in dir — — —

pen-derà da te, da te, — — — da te, da te, da te — — —
 wartet er von dir, von dir, — — — von dir, von dir, er war — — —

T.i.B. Pf

Fl. 1 c. Sopr.

Ob. 1 c. Ten. all 3^{ve}.

Fag. 1 c. B. Voce.

pf f

f > > pf

ch'io vi vo in te se sai ch'io

be nur in dir ich le be

l'odio stes so in te fia l'o dio

ewig Hafs in dir bleib e wig

di pende ra da te di pen de

tet er von dir von dir er war tet

v.s. pf

PF *cresc.* ff

PF *cresc.* ff

PF *cresc.* ff

PF f ff

PF f ff

vivo in te — ch'io vi-vo in te! ch'io vivo in te, ch'io vivo in te, se sai ch'io vi — — vo in te!
 nur in dir, le — be nur in dir, ich le-be nur, ich le-be nur, ich le-be nur in dir!

stesfo in te, l'o — dio stes. fo in te! fia l'o_dio in te, fia l'o_dio stes — — fo in te!
 Hafs in dir e — wig Hafs in dir! bleib e_wig Hafs, bleib e_wig Hafs in dir!

ra da te di — — pendera da te! di_pen.de — ra da te!
 er von dir, er — wartet er von dir! erwar_tet er von dir!

T.i.B. f f ff

c. i. VV. ff

unis.

tr

Flauti c. V. 1.

Oboi c. V. 2.

tr

tr

tr

tr

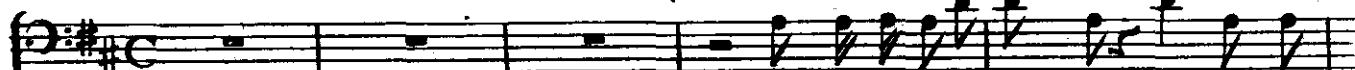
Scena IV.

Cleante solo.

Vierte Scene.

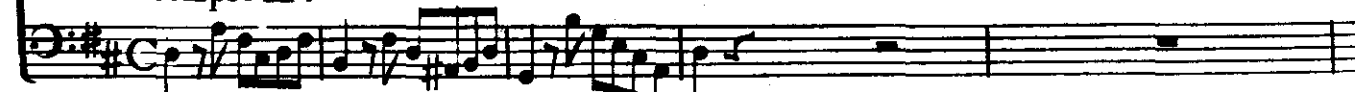
Cleanthes allein.

Cleante.



Gra-zie benigna sor-te! tut-to ci ar-
Dank dir o gutes Schicksal! al-les ge-

Sempre ff.

Tutti Bassi
e Viole.All^o. di molto.

ri-se! Veg-ga Palte-ra Roma in tri-on-fo pafsar per le sue
lingt uns! Bald ficht der stolze Römer durch die Strafsen im herrlichen Tri-

vie i vinci-to-ri suo-i. Questo l'in-gref-so sa-
umphe die Ueberwinder prangen. Hier kömt der Zug bald ein-

rà! Ma già d'apprefso veggo le prime inse-gne! Un sol non re-sta, che ci con-tra-sti il
her! Schon nahen sich die forderften Sieges-zeichen! Es bleibet keiner der uns den Weg be-

pafso, o lo di-fen-de. Il tri-on-fo è vi-ci-na,
fritte, der ihn vertheid'ge. Der Triumph ist schon na-he;

il Re-s'at-ten da!
den Kö-nig er-wart' ich!

Scena V.

Fünfte Scene.

Il trionfale Ingresso.

Der Triumphheinzug.

1^{ma} Musica bellicosa sulla Scena.
Erste kriegerische Musik auf dem Theater.

L'Orchestra.

Das Orchester

Coro de' Galli.
Chor des gallischen Volks.

Marcia.
Oboè.

Corni bassetti e Clarinetti in D.

Corni in D.

Fagotti contra Fag. e Serpente.

Oboè.

Clarinetti in A.

Corni in D.

Fagotti.

Violini.

Viola.

Soprano I.

Soprano II.

Tenore.

Basso.

Violoncelli e Violoni.

The musical score is written for a full orchestra and a vocal choir. It consists of 13 staves. The top staff is for the Oboe, marked 'unis.' and 'ff'. The second staff is for Bassoons and Clarinets in D, marked 'ff' and 'c.1. Ob.'. The third staff is for Horns in D, marked 'ff'. The fourth staff is for Bassoons, Contrabassoons, and Serpents, marked 'ff'. The fifth staff is for the second Oboe, marked 'ff' and 'c.1. Ob.'. The sixth staff is for Horns in D, marked 'ff'. The seventh staff is for Bassoons, marked 'ff' and 'all 8^{va}'. The eighth staff is for Violins, marked 'ff' and 'c.V.1.'. The ninth staff is for Viola, marked 'ff'. The tenth, eleventh, and twelfth staves are for the vocal choir (Soprano I, Soprano II, Tenor, Bass), marked '3' and '#C'. The thirteenth staff is for Cellos and Double Basses, marked 'ff'. The tempo is marked 'Maestoso.' at the bottom.

Maestoso.

ten. ten. ten.

unis.

unis.

all 8va

w

wc.V.I.

w

This musical score consists of 14 staves. The top staff features a melodic line with three 'ten.' annotations. The second and third staves show a more active melodic line. The fourth staff contains a complex rhythmic pattern with a 'unis.' annotation. The fifth staff continues the melodic line. The sixth staff has a 'unis.' annotation. The seventh staff includes a 'w' annotation and a 'wc.V.I.' annotation. The eighth staff has a 'w' annotation. The ninth staff has an 'all 8va' annotation. The tenth staff has a 'w' annotation. The eleventh and twelfth staves are mostly rests. The thirteenth and fourteenth staves show a simple melodic line.

This page of musical score, numbered 175, contains ten systems of staves. The notation is as follows:

- System 1:** Five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third and fourth staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). A marking *all 8^{va}* is present above the fourth staff.
- System 2:** Five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a marking *c.i. Ob.* above it. The second staff is in treble clef with a key signature of one sharp (F#). The third and fourth staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#) and a marking *all 8^{va}* below it.
- System 3:** Five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#) and a marking *c.V.I.* above it. The third and fourth staves are in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#).
- System 4:** Five staves. The top staff is in bass clef with a key signature of one sharp (F#) and a marking *3* below it. The second and third staves are in bass clef with a key signature of one sharp (F#) and a marking *3* below them. The fourth and fifth staves are in bass clef with a key signature of one sharp (F#).
- System 5:** Five staves. The top staff is in bass clef with a key signature of one sharp (F#) and a marking *3* below it. The second and third staves are in bass clef with a key signature of one sharp (F#) and a marking *3* below them. The fourth and fifth staves are in bass clef with a key signature of one sharp (F#).

unis.

c. i. Ob.

c. v. i.

Di Bre-noil nome altero a-do-rii' mondo in-tero; e
 Vor Brennus hohen Namen beugt sich die ganze Erde; Rom

Ro- ma il primo o- mag- - gio por- ga de' Gal- li al Rè. Ei l'A- quila la-
 bringt das er- fte O- - - pfer Gal- li- ens Kö- nig dar. Der Rö- mer stol- ze

ti-na, del -- la pendi -- ce al -- pi -- na
Adler, den Nachbarvöl_kern furchtbar

Clarineti in D.

Corni in C.

Fagotti. Serpante etc.

Tutti gl'istrumenti della Musica di Gianizzeri.

2da Musica bellicosa. Musica di Gianizzeri.

La prima Musica si perde poco a poco.

Zweiter Musikaufzug mit Ja. Der erste Musikaufzug entfernt sich nach u. nach.

Musical score for Clarineti in D, Corni in C, Fagotti, Serpante etc., and Tutti gl'istrumenti della Musica di Gianizzeri. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). It includes dynamic markings such as *ff* and *unis.*

Oboè e Clarin.

Corni.

Fagotti.

Violini 1. 2.

Viola.

Sopr. I e II.

Tenore.

Bassi.

Violonc. e Violoni.

Musical score for Oboè e Clarin., Corni., Fagotti., Violini 1. 2., Viola., Sopr. I e II., Tenore., Bassi., and Violonc. e Violoni. The score includes vocal lines with lyrics in Italian and German. Dynamic markings include *ff* and *unis.*

sulla Tarpè-a pendice rag-giunse e trat te-nè!
 stürzt er von ihrer Felsenburg mit Macht zur Erd hin-ab!

Fù equal sol a se
 Er war schon lang er-

Un poco più Vivace.

unis.

d'Alia alle rive apprefso e fu del Tebro in ri-va an -- che maggior di se.
 dort bei den Ufern Al.liens, hier an der Tiber Strande schwang er sich höher noch.

ftes-fo
 ha-ben

3^{tia} Musica bellicosa sul
la Scena.

Dritter Musikaufzug auf
dem Theater.

Vivace e fortifs.

Trombe 1 e 2
in D.

Trombe 3 e 4
in D.

Timpani
in D et A.

First system of musical notation for Trombe 1 e 2, Trombe 3 e 4, and Timpani. The score is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes. The Trombe parts are in D major, and the Timpani part is in D and A.

Second system of musical notation, continuing the rhythmic pattern from the first system. It consists of three staves for the Trombe and Timpani parts.

Third system of musical notation, continuing the rhythmic pattern. The word "unis." is written above the first two staves, indicating unison playing for those parts.

Fourth system of musical notation, continuing the rhythmic pattern. It consists of three staves for the Trombe and Timpani parts.

Trombe
1 e 2.

Trombe
3 e 4.

Timpani.

Oboè.

Clarineti
in A.

Corni e
Trombè in D

Fagotti.

Timpani
in D ed A.

Violini.

Viola.

Soprani.

Tenore.

Basso.

Bassi.

unis.

unis.

unis.

unis.

unis.

unis.

W c. 8^{va}.

W c. VI.

È Brenno il primo il for-te cui Ro-ma aprì la por-te il pri-
Er ist der er-ste Star-ke dem Rom die Thore öff-net, der Er-

unis. unis. unis. unis.

c. V. I.

mo cui Roma apri la por — te, il pri — mo, il for — te, e al suo suda — to al lo — ro, al —
 fte dem Rom die Thore öff — net, der Er — ste, der Star — ke, und fei — ner Stirne Lor — beern, fahn

The image shows a page of a musical score, numbered 184. It features a complex arrangement of staves. The top section consists of six staves of music, with the first two in treble clef and the last four in bass clef. The key signature is one sharp (F#). The middle section contains two staves of music, both in treble clef with a key signature of one sharp. Below these are two staves of music in 3/4 time, with a key signature of one sharp. The bottom section contains two staves of music, both in bass clef with a key signature of one sharp. The lyrics are written in German and are positioned between the two 3/4 time staves. The lyrics are: "lo-ro equal non vè al-lo-ro equal non vè .
ih-res Gleichen nie fahn ih-res Gleichen nie .".

lo-ro equal non vè al-lo-ro equal non vè .
ih-res Gleichen nie fahn ih-res Gleichen nie .

Scena VI.

Sechste Scene.

Fabio, e detti.

Fabius zu den Vorigen.

Violini.

Viola.

Fabio.

Bassi.

ff

c.v.t.

c.B.

ff

ff

Santi Numi del Ciel!
Heil'ge Mächte des Himmels!

All^o. mà non troppo.

ff

ff

ff

un Trono in Roma! o fie-ra vi-sta, o reo de-
ein Thron in Rom! verhafster An-blik, o har-tes

sti-na!
Schickfal!

Corni bafsetti
o Clarinetti in A.

Fagotti.

Corni in E.

Violini.

Viola.

Fabio.

Violoncelli.

Violoni.

ff

ff

ff

ff

ff

ff

ff

ff

All^o. mà non troppo.

c. 1. Violonc.

c. V. 1.

c. B.

Musical score for the first system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *f*. The piano accompaniment includes a *cresc.* marking and a dynamic marking of *f*.

Vendi-ca i tor-ti tuo-i sue-na-mi pur se vuoi ma se mi
 Räche den eig-nen Fre-vel morde Ti-rann mein Leben, doch willst du

Musical score for the second system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dynamic marking of *p*. The piano accompaniment includes a dynamic marking of *f*.

la-scia in vi-ta, se il tuo fu-ror so-spen-di, bar-baro in va-no at-
 mich ver-schonon, fe-zelt der Wuth noch Schranken, Graufamer ver-geb-lich

ten-di da Ro-ma una vil-tà. Bar--ba-ro! bar--ba-ro! in
wähnt du in Rom den Sklaven-finn. Grau-fa-mer! Grau-fa-mer! ver-

W c.V.1
f *W c.B.*

va -- no' at-ten -- di da Ro -- ma una vil-tà da
geb -- lich wähnt -- du in Rom -- den Sklaven-finn in

f p *f p* *W* *pf* *f* *pf* *f*
f p *f p* *pf* *f*

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *f*, *ff*, and *pf*. A rehearsal mark *c.V. 2* is present.

Ro ma una vil-tà!
 Rom den Sklavenfinn!

Second system of musical notation, primarily piano accompaniment. Dynamics include *f p*, *pf*, and *ff*.

Third system of musical notation, featuring violin and viola parts. Labels include *c.i. Violonc.*, *c.V. 1.*, and *c.i. Violonc.*. Dynamics include *p* and *cresc.*

Fa-rò tremar-ti anco-ra,
 Ich se-he dich noch zittern,

Fourth system of musical notation, including piano accompaniment and violin/viola parts. Dynamics include *p* and *cresc.*. A label *c.i. Violonc.* is present.

Musical score for the first system. It features a vocal line with lyrics in Italian and German, and piano accompaniment for the right and left hands. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *fp*, *cresc.*, and *p*. A *c.i. Clar.* part is also indicated.

e s'an_co vien ch'io mora Roma nel pro__prio se_no un Fa_bio sol non
 und sollt' ich auch erblasen Rom hat in fei__ner Mit_te nicht Ei_nen Fa_bius

Musical score for the second system, continuing the vocal and piano parts. Dynamics include *ff*.

hà . Roma nel pro__prio se_no un Fa_bio sol non hà .
 nur . Rom hat in fei__ner Mit_te nicht E_inen Fa__bius nur .

Fa-rò tremar-ti anco-ra, fa-rò tre-mar-ti anco-ra, e s'anco avien ch'io mo-ra,
 Ich fe-he dich noch zittern, ich fe-he dich noch zittern, und sollt' ich auch er-blaffen,

p *pp* *dim.* *pp*

p *dim.* *pp*

c.V.1.
c.B.

Ro-ma nel pro--prio fe--no un Fa-bio sol non ha. Bar--ba--rò!
 Rom hat in fei--nen Mauern nicht Ei-nen Fa--bius nur. Grau--fa--mer!

f *p* *f* *p* *f*

f.p. *p* *f*

f *p* *f* *p* *f*

f *p* *f*

c.B.

f *p* *f* *p* *f*

bar_ba_ro! in_va no at ten di da Ro ma
 Grau_fa_mer! ver_geb lich wahnst du in Rom

fp *fp* *fp*

p *f* *p*

p *f* *p* *p*

u_na vil_tà da Ro ma u_na vil_tà!
 den Sklavenfinn in Rom den Sklavenfinn!

cr. *fp* *ff*

cresc. *fp* *ff*

p *f* *ff*

cresc. *fp* *f* *ff*

cresc. *f* *p* *f* *ff*

Scena VII.

Brenno, Cleante ed il Popolo ,
poi Sulpicio .

Siebente Scene .

Brennus, Cleanthes und Volk ,
hernach Sulpicius .

Corni
in D .

Violini .

Viola .

Voci .

Bassi .

E ben, lo sde_gno più non so trat_te_ner!
Wohlan, ich bänd'ge meinen Zorn länger nicht!

Il Campi_
Das Ca-pi_

ff *All.o. e furioso.*

do-glio con raddoppiate for-ze fà che s'as-salga ! Ein tan-to in tri-
 to-lium sei mit erneuter Kraft noch einmal bestürmet ! Es sehn im Tri-

on-fo mi veg-ga tut-ta Roma pas-sar . Ven-gan de' no-stri fra que-sta
 umphe fogleich mich al-le Römer ein-zieh'n . # Alle die Unfern in diesen

mu-ra le co-lo-nie in-te-re a ce-lebrar fe-sti-ve la mia vit-to-ria ! E
 Mauern, die schaarenweiß' mir folgten sollen meine Siege hier festlich feiern ! Es

soffra la ... scor-no il Roman fa-sto; e se non chiede al vinci-tor pie-tade,
 dulce die Schmach des Römers Hochmuth; und säumt er noch den Sieger anzu-flehen,

ff *ff*

c.V.1.
c.B.

il ferro il fo-co vò che abatta consumi Ro-ma
 soll Eisen soll Feuer niederstürzen verzehren Rom selbst

il Se-nato, i tu-te-la-ri Numi! Ubbi-di-to sa-rai; quanto impo-
 Sena-toren, und alle ih-re Götter! Willig eil ich o Herr, deinn Be-

f *f*

Cleante.

ff *c. V. I.*
c. B.
 nesti vo-lo a ese guir. Vendi-che-ran le stragi, i tor-
 fehle schnell zu vollzieh'n. Es rächen tausend Martern, tausend

ff ff

ff
 ff
 Sulpicio.
 menti le morti, e mil-le aperti petti i nostri tor-ti!
 Quaalen und Tode, im Busen unsrer Feinde jeden Frevel!

ff
 Moderato.

p
 p
 Che agli sdegni pri-va-ti Brenno il fre-no sciogliesse, al-lor ch'io vengo patti a propor di
 Dafs perfön-li-cher Rache, Brennus wild sich er-gäbe, wenn wir die will'gen Hände zum Frieden

p

pa-ce io non cre-de-i! Nun-cio io di Ro-ma, a
bieten, das dacht' ich nimmer! Rom's Gefandter kam ich, und

ff *p* *ff* *p* *ff* *p*

le-i deggio tor-nar. Ti re-sta al-tro da dirmi, o la ri-spo-sta è
kehre fo nun zu-rük. Bleibt dir nichts anders zu sagen, foll dies für Ant-wort

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

questa!
gel-ten!

f

Clarineti
in A

Corni in D

Trombe
in D.

Violini.

Viola.

Brenno.

Bassi.

ff

ff

ff

ff

ff

ff

ff

ff

Di-rai, di-rai, di-rai, che di
Ich sag', ich sag', ich sag', al-ler

Allegro e maestoso.

c. 8va

cresc. pf p cresc.

cresc. pf p cresc.

pa -- ce parlar più non voglio, che so-lo mi pia-ce domar quell'or-go-glio .
Frie - de fei fern nun ver-bannet, dies Ei - ne verlang ich, zu stürzen den Hochmuth .

cresc. pf p cresc.

unis.

ff

V. 1

c. B.

ff

ff

P fP f

P fP

Che chie--do vendetta, che
 Ich for--dre nur Rache, ich

P fP fP fP

ff

P fP f

P f

P f

P fP

P f

P f

tor-na a pu-gnar
 keh-re zur Schlacht

fP fP fP

fP

fP



Musical score system 1, featuring six staves. The top three staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The first two staves contain whole notes. The third staff has dynamics *p* and *f*. The fourth staff has dynamics *f* and *p*. The fifth staff has dynamics *f* and *p*. The sixth staff has dynamics *f* and *fp*.



Musical score system 2, featuring six staves. The top three staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The first two staves contain whole notes. The third staff has dynamics *fp* and *f*. The fourth staff has dynamics *fp* and *ff*. The fifth staff has dynamics *fp* and *ff*. The sixth staff has dynamics *f* and *ff*.

ff *unis.*

p *ff*

c. B. *we. B.*

Che chie -- do ven - detta!
Ich for -- dre nur Rache!

p *ff*

p *f* *f*

c.v.1

che tor -- na a pu - gnar, che so -- lo mi pia - ce do - mar quel or -
ich keh -- re zur Schlacht. Das Ei - ne ver - lang'ich zu stür - zen den

p *f* *f*

unis.

f

f *c. 8va*

f

c. V. 1.

c. B.

c. B.

goglio che torna a pu-gnar, che torna a pu-gnar, che
 Hochmuth ich kehre zur Schlacht, ich kehre zur Schlacht, ich

f

p fp

cresc. fp

p fp

c. V. 1.

cresc. fp

chie-do ven-det-ta che tor-na a pu-gnar - - - - - a pugnar
 for-dre nur Ra-che ich keh-re zur Schlacht - - - - - zur Schlacht

fp fp

cresc. fp

p *cresc.* *f*
unis.

fp *fp* *fp* *cresc.* *f*

fp *fp*

fp *fp* *fp* *fp* *cresc.* *fp* *fp* *f*

ff
unis.
unis.

f
ff

w c. B.

a pu-gnar.
zur Schlacht.

ff

The first system of the musical score consists of five staves. The top two staves are in treble clef, the third is in treble clef with a key signature of two sharps (F# and C#), and the bottom two are in bass clef. The time signature is 3/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *rf* (ritardando fortissimo). Trills are indicated by 'tr' above certain notes.

The second system of the musical score consists of five staves. The top two staves are in treble clef, the third is in treble clef with a key signature of two sharps, and the bottom two are in bass clef. The time signature is 3/4. The music includes various rhythmic patterns and rests. Dynamic markings include *rf* (ritardando fortissimo), *p* (piano), and *fp* (fortissimo piano). Trills are indicated by 'tr' above certain notes.

Di -- rai che il te -- so -- ro a lei non domando, che più di quell' o -- ro pe --
 Und all ihre Schätze, ich kann sie verachten, denn mehr als ihr Gold wiegt dies

The third system of the musical score consists of five staves. The top two staves are in treble clef, the third is in treble clef with a key signature of two sharps, and the bottom two are in bass clef. The time signature is 3/4. The music includes various rhythmic patterns and rests. Dynamic markings include *rf* (ritardando fortissimo), *p* (piano), and *fp* (fortissimo piano).

f *PF* *f* *FP*
f #w.c.V.1
PF *p*
p *f* *FP*

sante è il mio bran - - - - do. Che Roma su-perba im-pa-ri a tremar,
 ei-serne Schwerdt - - - - mir. Ihr trozenden Römer, er-be-bet vor mir,

pp *pp*
pp

che Roma su-per-ba, che Roma su-perba, im-pa - - - - ra a tre-mar
 ihr trozenden Römer, ihr trozenden Römer, er-be - - - - bet vor mir

ff c.8

ff c.V.1.

ff

ff

Di-rai, di-rai, di-
Ich sag' ich sag' ich

f c.8va

p cresc. pf p cresc.

p cresc. pf cresc.

p cresc. pf p cresc.

rai, che di pa--ce parlar più non voglio, che so-lo mi pia-ce do-mar quell' or-
sag al-ler Frie--de sei fern nun ver-bannet, dies Ei-ne verlang ich, zu stürzen den

p cresc. pf p cresc.

unis.

c. 8^{va}

f ff p f p

c. B.

goglio, .
Hochmuth,

che chie-do ven-
ich for-dre nur

f ff p p

f FP f P f P

det-ta, che tor-na a pugnar
Rache, ich keh-re zur Schlacht

f P f FP f P

ff

c.V.1.

a pu-gnar. — — — — —
zur Schlacht. — — — — —

f

unis.

ff

ff *c. 8^{va}* unis.

c. 8^{va}

ff

p

ff

Che chie — — — — —
Ich for — — — — —

ff

unis.
 f
 f unis.
 c.1. Cl.
 f p f
 f
 c.VI.
 c.B.
 P
 do ven_detta ! che tor - no a pu_gnar . Che solo mi
 dre nur Rache ! ich keh - re zur Schlacht. Dies Ei - ne ge -

P f P f

c 8^{va}
 c.1. C
 ff
 ff
 c.B.
 ff
 pia - ce domar quel or - go - glio che torno a pu - gnar che tor - no a pu -
 fällt mir den Hochmuth zu stürzen, ich keh - re zur Schlacht ich keh - re zur

ff

gnar che chiedo vendet - ta che torno a pagnar che chie - do ven - det - - -
 Schlacht ich fordre nur Ra - che ich kehre zur Schlacht, ich for - dre nur Ra - - -

p *f*

ta che tor... no a pu - gnar a pu - gnar a pu - gnar - - -
 che ich keh... re zur Schlacht, ich keh... re zur Schlacht - - -

Pf *cresc.*

Pf *cresc.*

cresc.

cresc.

cresc.

cresc.

bo

c.i.V.V.

unis.

ff

c.i.C.

ff

c.V.1.

c.B.

a pu - gnar .
 - - - - - zur Schiacht .

ff

ff

Vivace.

Trombe.
in D.
sul Teatro.
auf dem Theat.

Timpani
in D ed A.

Oboe e
Flauti.

Clarineti
in A.

Corni
in D.

Violini.

Viola.

Bassi.

ff

ff

ff

ff

ff

Tutt' i Fagotti col Basso.

Vivace ff

c. i. Ob.



ff

Musical score system 1, featuring a piano introduction with a forte (ff) dynamic marking. The system includes a grand staff (treble and bass clefs) and five individual staves for woodwinds (flutes, oboes, and bassoons). The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature.



Flauti soli.

p

p. pizzic.

p. pizzic.

Musical score system 2, featuring a flute solo section. The dynamic marking is piano (p). The section includes a grand staff and five individual staves for woodwinds. The music continues in the same key and time signature as the first system.



Musical score system 1, consisting of ten staves. The top two staves are grand staves (treble and bass clefs). The next two staves are treble clefs. The fifth staff is a bass clef. The sixth staff is a treble clef. The seventh staff is a bass clef. The eighth staff is a treble clef. The ninth staff is a bass clef. The tenth staff is a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Musical score system 2, consisting of ten staves. The top two staves are grand staves (treble and bass clefs). The next two staves are treble clefs. The fifth staff is a bass clef. The sixth staff is a treble clef. The seventh staff is a bass clef. The eighth staff is a treble clef. The ninth staff is a bass clef. The tenth staff is a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Specific annotations include "Ob. e Fl." above the third staff, "f" below the third staff, and "e. i. Ob." below the fourth staff.



Musical score system 1, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *ff*. The system includes a woodwind part labeled *c. i. Ob.* and a bass line with *ff* markings.



Musical score system 2, continuing the complex rhythmic patterns. It includes a woodwind part labeled *c. V. 1.* and a bass line with *ff* markings.

This system contains seven staves of music. The top two staves are for strings, with the upper staff in treble clef and the lower in bass clef. The third staff is for the first oboe, marked 'c.i. Ob.' and starting with a dynamic of *ff*. The fourth staff is for the first violin, marked 'c.v.1.' and starting with a dynamic of *p*. The fifth and sixth staves are for woodwinds and brass, and the seventh staff is for the bass line. The music is in a key with one sharp (F#) and a 4/4 time signature.

This system continues the music from the first system, also consisting of seven staves. The first oboe part (c.i. Ob.) is marked with *ff*. The first violin part (c.v.1.) is also marked with *ff*. The bass line at the bottom of the system is marked with *ff*. The music continues in the same key and time signature as the first system.

The first system of the musical score consists of eight staves. From top to bottom, they are: a grand staff (treble and bass clefs), a staff for Oboe (labeled *c.i.Ob.*), a staff for Clarinet (labeled *c.8Va.*), a staff for Horn (labeled *c.VI.*), a staff for Violin (labeled *c.VI.*), a staff for Viola (labeled *c.VI.*), a staff for Bass (labeled *c.VI.*), and a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Marcia.

Oboe e Flauti.

Clarineti in A.

Corni e Trombe in E.

Fagotti

Violini.

Viola.

Bassi.

The second system of the musical score, titled "Marcia.", consists of seven staves. From top to bottom, they are: a staff for Oboe and Flute (labeled *ff*), a staff for Clarinet in A (labeled *c.i.Ob.*), a staff for Horn and Trumpet in E (labeled *ff*), a staff for Bassoon (labeled *ff*), a staff for Violin (labeled *ff*), a staff for Viola (labeled *c.V.1.*), and a staff for Bass (labeled *c.B.*). The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



unis.

c. 8va

ff

ff

ff

ff

ff

ff

This system contains seven staves of music. The top staff is marked 'unis.'. The second staff has a woodwind part with the instruction 'c. 8va'. The third and fourth staves are marked with '1' and '2' and 'c. 8va'. The fifth, sixth, and seventh staves are marked with 'ff'.



unis.

c. 8va

c. V. 1.

c. B.

This system contains seven staves of music. The top staff is marked 'unis.'. The second staff has a woodwind part with the instruction 'c. 8va'. The third staff has a woodwind part with the instruction 'c. V. 1.'. The fourth staff has a woodwind part with the instruction 'c. B.'. The fifth, sixth, and seventh staves contain other musical parts.

Ob. 1 solo. *rf.*

Corni soli. *p*

Fag. 1 solo. *p* *rf.* *p*

ff *p. pizzic.*

p. pizzic.

Vivace.

rf.

f

Tutt' i Fag. *f* *rf.*

f. coll'arco. *rf.*

f. coll'arco

f. coll'arco.



Musical score system 1, featuring seven staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff contains a complex melodic line with many beamed notes. The second staff has a melodic line with some rests. The third staff has a melodic line with rests. The fourth staff has a melodic line with rests. The fifth staff has a melodic line with rests. The sixth staff has a melodic line with rests. The seventh staff has a melodic line with rests. Dynamics include *rf* (ritardando forte) and *Fag. 1 solo* (Flute 1 solo). A *p* (piano) dynamic is also present.



Musical score system 2, featuring seven staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff contains a complex melodic line with many beamed notes. The second staff has a melodic line with rests. The third staff has a melodic line with rests. The fourth staff has a melodic line with rests. The fifth staff has a melodic line with rests. The sixth staff has a melodic line with rests. The seventh staff has a melodic line with rests. Dynamics include *f* (forte).

Flauti soli,

unis.

c. B.

p

ff

Vc. VI

ff

ff

Oboe solo.

P. e pizzic.

P. e pizzic.

P. e pizzic.

This system contains seven staves of music. The top staff is for Oboe solo, starting with a melodic line. The second staff is for Violin I, the third for Violin II, and the fourth for Viola. The fifth staff is for Violoncello, and the sixth for Contrabasso. The bottom staff is for Double Bass. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first system ends with a double bar line.

rf

rf

rf

rf

f

Tutti Fag.

f. coll'arco.

f

f. coll'arco.

This system continues the musical score with seven staves. The top staff features a melodic line with a trill (tr) and dynamic markings of *rf* (ritardando forte). The second staff has dynamic markings of *rf* and *f*. The third staff has dynamic markings of *rf* and *f*. The fourth staff has dynamic markings of *f* and *f. coll'arco.* (forte with bow). The fifth staff has dynamic markings of *f* and *f. coll'arco.* The sixth staff has dynamic markings of *f* and *f. coll'arco.* The seventh staff has dynamic markings of *f* and *f. coll'arco.* The system concludes with a double bar line.



Musical score system 1, consisting of seven staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a key signature change to two sharps (F#, C#) at the end. The second staff is a treble clef. The third staff is a treble clef with dynamic markings 'rf' and 'tr'. The fourth staff is a bass clef with dynamic markings 'rf' and 'tr'. The fifth staff is a treble clef with dynamic markings 'rf'. The sixth staff is a bass clef with a 3/4 time signature. The seventh staff is a bass clef.



Musical score system 2, consisting of seven staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a key signature change to two sharps (F#, C#) at the end. The second staff is a treble clef with dynamic markings 'p' and 'Fag. 1 solo'. The third staff is a bass clef with dynamic markings 'p'. The fourth, fifth, sixth, and seventh staves are treble and bass clefs respectively, with a key signature change to three sharps (F#, C#, G#) at the beginning.

uris.

f Tutt' i Fag.

f *ff*

f *ff*

This section of the score features a complex texture. The top staves show a woodwind ensemble with flutes and oboes playing sustained chords. The middle staves are dominated by a dense, rhythmic pattern of sixteenth notes in the strings, with dynamic markings of *f* and *ff*. The bottom staves show a bass line with a similar rhythmic pattern. The key signature is three sharps (F#, C#, G#).

Flauti.

Oboe. *ff*

ff

ff c. 8va

ff c. V. 1.

ff

This section continues the woodwind and string parts. The flute and oboe parts are marked *ff* and feature sustained chords. The string parts continue with the rhythmic pattern from the previous section, with dynamic markings of *ff*. The key signature remains three sharps. The bottom staves include a section marked *ff* c. V. 1.

Woodwind and string staves for the first system. The staves are:

- 1. Flute (Fl.)
- 2. Clarinet in E-flat (Cl. in E-flat)
- 3. Violin I (V. I.)
- 4. Violin II (V. II.)
- 5. Bassoon (B.)
- 6. Clarinet in B-flat (Cl. in B-flat)
- 7. Bassoon (B.)
- 8. Bassoon (B.)

The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff has a dynamic marking of *mf*.

Woodwind and string staves for the second system. The staves are:

- 1. Oboe (Ob.)
- 2. Clarinet in E-flat (Cl. in E-flat)
- 3. Bassoon (B.)
- 4. Bassoon (B.)
- 5. Bassoon (B.)
- 6. Bassoon (B.)
- 7. Bassoon (B.)
- 8. Bassoon (B.)
- 9. Bassoon (B.)
- 10. Bassoon (B.)

The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*.



Vivace. 1

Corni
in E.

Violini.

Viola.

Basso.

First system of musical notation. It includes four staves: Corni in E (top), Violini, Viola, and Basso (bottom). The time signature is 3/8. Dynamics include *p*, *f*, and *pizzic.* (pizzicato).

Second system of musical notation. It continues the four staves from the first system. Dynamics include *f*, *ff*, and *p*. There are markings for *o. V. 1.* and *c. B.* (cembalo/basso continuo).

Third system of musical notation. It continues the four staves. Dynamics include *p*, *f*, and *coll'arco* (arco). There is a marking for *c. B.* (cembalo/basso continuo).



sol. p f p pf

p. pizzic. coll'arco

This system contains five staves of music. The top staff is marked 'sol.' and 'p'. The second staff has 'f', 'p', 'rf', and 'pf' markings. The third staff has 'p' markings. The fourth staff is marked 'p. pizzic.' and 'coll'arco'. The bottom staff has 'f' and 'coll'arco' markings.



pf f f pf f

This system contains five staves of music. The top staff has 'pf' and 'f' markings. The second staff has 'f' markings. The third staff has 'pf' and 'f' markings. The fourth staff has 'f' markings. The bottom staff has 'f' markings.



ff ff ff

This system contains five staves of music. The top staff has 'ff' markings. The second staff has 'ff' markings. The third staff has 'ff' markings. The fourth staff has 'ff' markings. The bottom staff has 'ff' markings.

Flauti e Oboe.

Clarineti in A.

Corni in E

Violini.

Viola.

Basso.

ff

ff

ff

ff

ff

ff

Moder. e marcato.

ff

ff

ff

ff

ff

ff



Musical score system 1, consisting of seven staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature is one sharp (F#). The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a treble clef and a sharp sign, with dynamic markings p and <math>$$. The fifth staff has a treble clef and a sharp sign, with dynamic markings pf. The sixth staff has a bass clef and a sharp sign. The seventh staff has a bass clef and a sharp sign.



Musical score system 2, consisting of seven staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature is one sharp (F#). The first staff has a treble clef and a sharp sign, with dynamic markings f and ff. The second staff has a treble clef and a sharp sign, with dynamic markings ff. The third staff has a treble clef and a sharp sign, with dynamic markings ff. The fourth staff has a treble clef and a sharp sign, with dynamic markings ff. The fifth staff has a treble clef and a sharp sign, with dynamic markings ff and ff. The sixth staff has a bass clef and a sharp sign, with dynamic markings ff and ff. The seventh staff has a bass clef and a sharp sign, with dynamic markings ff and ff. The tempo marking "Allegro." is at the bottom. The text "c.V.1." is written above the fifth staff.



Musical score system 1, consisting of seven staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains the marking *c.V.1.*. The sixth staff is in 3/4 time signature with a key signature of three sharps (F#, C#, G#). The seventh staff is in bass clef with a key signature of three sharps (F#, C#, G#).



Musical score system 2, consisting of seven staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains the marking *c.i.V.V.*. The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff is in treble clef with a key signature of three sharps (F#, C#, G#). The sixth staff is in 3/4 time signature with a key signature of three sharps (F#, C#, G#) and contains the marking *c.B.*. The seventh staff is in bass clef with a key signature of three sharps (F#, C#, G#).



Musical score system 1, featuring seven staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a common time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of three sharps. The fourth staff is a treble clef with a key signature of three sharps and contains a dense, fast-moving melodic line. The fifth staff is a treble clef with a key signature of three sharps and contains a melodic line with the marking *w c. V. 1.*. The sixth staff is a bass clef with a key signature of three sharps and contains a melodic line with the marking *w c. B.*. The seventh staff is a bass clef with a key signature of three sharps.



Musical score system 2, featuring seven staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a key signature of three sharps and contains a melodic line with the marking *w c. i. VV.*. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of three sharps. The fourth staff is a treble clef with a key signature of three sharps and contains a dense, fast-moving melodic line with a *p* dynamic marking. The fifth staff is a treble clef with a key signature of three sharps and contains a melodic line with a *p* dynamic marking. The sixth staff is a bass clef with a key signature of three sharps and contains a melodic line with a *p* dynamic marking. The seventh staff is a bass clef with a key signature of three sharps and contains a melodic line with a *p* dynamic marking.

Viol. 1.

Viol. 2.

3 *w.c.B.*

This system contains three staves. The top two staves are for Violin 1 and Violin 2, both in treble clef. They play a complex, rhythmic melody consisting of eighth and sixteenth notes, often in pairs. The third staff, labeled '3 w.c.B.', is a bass clef staff that appears to be mostly empty or contains very faint notes.

This system contains three staves, identical in notation to the first system. It shows the continuation of the violin parts and the 'w.c.B.' part.

Fl. e Ob.

cresc. ff

cresc. ff

cresc. f

cresc. ff

f

f

c. B.

cresc. ff.

This system contains six staves. The top two staves are for Flute and Oboe, both in treble clef. The bottom four staves are for other instruments, including a bass clef staff. The notation includes various dynamics such as 'cresc. ff', 'cresc. f', and 'f'. There are also some markings like 'c. i. V.V.', 'c. B.', and 'cresc. ff.' scattered throughout the system.



Musical score system 1, featuring seven staves. The top staff is marked *c. i. VV.* and the fifth staff is marked *c. V. 1.*. The bottom staff is marked *c. B.*. The system contains complex melodic and harmonic passages with various rhythmic values and articulations.



Musical score system 2, featuring seven staves. The second staff is marked *c. i. VV.* and the third staff is marked *c. 8Va*. The fourth staff includes dynamic markings *ff* and *p*. The fifth staff is marked *ff*. The bottom staff is marked *ff* and *p*. This system continues the musical development with dynamic contrasts and complex textures.



Musical score system 1, consisting of seven staves. The key signature is three sharps (F#, C#, G#). The first staff begins with a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a treble clef and a key signature of three sharps. The sixth staff has a bass clef and a key signature of three sharps. The seventh staff has a bass clef and a key signature of three sharps. Dynamics include *f*, *cresc.*, and *ff*. Performance markings include *tr* and *c.i.V.V.*



Musical score system 2, consisting of seven staves. The key signature is three sharps (F#, C#, G#). The first staff begins with a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a treble clef and a key signature of three sharps. The sixth staff has a bass clef and a key signature of three sharps. The seventh staff has a bass clef and a key signature of three sharps. Performance markings include *tr* and *c.i.W.*



Scena I.

Ostilia e Fabio.

Erste Scene.

Hostilia und Fabius.

Flauto e
Oboe solo.

Clarinetti
in B.

Fagotti.

Corni in Es.

Ostilia
e Fabio.

Bassi.

Andante.

E tu stesso mi guidi a Brenno in braccio?
Und du führtest mich selber in Brennus Arme!

E una Romana al no- do scender dovrà d'un Re?
Wie ei- ne Rö- me- rinn dem Kö- ni- ge vermählt!

Non tormen-
O, quä- le

tar-mi, a-do-ra-to mio ben! Già in questo istante in-comincio a mo-rir.
 nicht das tief verwunde-te Herz! Ach schon empfind ich wie der Tod sich mir naht.

Ma son Ro-ma-no: se questa so-la spe-me la pa-tria per salvarci resta an-
 Doch ich bin Römer. bleibt diese einz'ge Hoffnung zur Rettung unsers Vaterlandes

Violin *ff*
 Viola *ff*

cora, si di-fen-da la patria, e poi si mo-ra. Il mio coraggioso sento ri-de-
 übrig sei das Vaterland ge-rettet, dann will ich sterben. Ich fühle muthig sich das Herz im

Ostia.

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *tr*.

starsi a que' detti a cerbo me-no sa-rà il mio duol pen-san-do che l'o-dio - so
 Bu-sen mir heben, ja minder bit ter wird mir der Schmerz ge-denk ich, das ver-hafs-te

Second system of musical notation, including piano and violin parts. Dynamic markings include *fp* and *f*.

Third system of musical notation, including piano and violin parts. Dynamic marking includes *p*.

no-do è tuo comando. Ad-di-o! Dove! Mia vita se-pa-rar-ci con
 Bündnis, ist dein Be-gehren. Leb wohl! Wohin! Geliebte ach wir müs-sen uns

Fourth system of musical notation, including piano and violin parts.

Fifth system of musical notation, including piano and violin parts. Dynamic marking includes *fp*.

vien! Ah se re-si-sta a compi-re di gloria sì barba-ro do-ve-re il co-re af-
 trennen! Ach ob dies Herze auch vermag zu erfüllen die grauenvollen Pflichten, nein, ver-

Sixth system of musical notation, including piano and violin parts. Dynamic marking includes *fp*.

flit-to, dir-ti non sò. Sen-to che al sol pensie-ro mi tre-ma in sen. Resi-ste.
heissen kann ichs dir nicht. Schon vor dem bloßen Gedanken erbeht mein Herz. Du folgst der

Fab.

ra, re-si-ste-ra lo spe-ro!
Pflicht, du folgst der Pflicht, ich hoff' es!

f

Clarinetta
sola in B.

Fagotto
solo.

Corni
in Es.

Violini.

Viola.

Fabio.

Bassi.

p. Violoncelli soli.

T. i. B

Un poco Adagio.

Ah la-sciarti oh Dio vor-re-i, ne ti pos-so oh Dio la-
 Dich ver-lassen, von dir zu scheiden. ach dies Herz vermag es

P. v. s.

sciar; quando mai fi-nis-ce o De-i, così bar-ba-ro pe-nar! così bar-baro pe-
 nicht! wann o Götter wird fie-en-den, diese schreckenvol-le Pein diese schreckenvol-le

T. i. B. fp

The first system of the musical score consists of seven staves. The top two staves are for the vocal line, with the word "dolce" written above the notes. The middle three staves are for the piano accompaniment, featuring intricate rhythmic patterns and dynamic markings such as "f" and "p". The bottom two staves are for the basso continuo, with dynamic markings "nar." and "Pein." written below the notes.

nar. Pein. T. i B. A re. Hier zu

The second system of the musical score continues the vocal and instrumental parts. It features seven staves. The vocal line is on the top two staves, with dynamic markings "Pf" and "f" written below the notes. The piano accompaniment is on the middle three staves, also with dynamic markings "Pf" and "f". The basso continuo is on the bottom two staves, with dynamic markings "Pf" and "f" written below the notes.

star m'al letta Amo-re, a partir mi sfor-za Ono-re, e non ba-sto nel con-
 wei-len lukt die Lie-be, zu entfliehn treibt mich die Eh-re, keine Lindrung in dem

Pf f

trasto degli opposti affanni miei ne a partire nè a restare
 Kämpfe meiner doppelt bittern Leiden, ob ich bleibe ob ich Flieh!

p *pp*
dim. *pp*
p

Ah lasciarti oh Dio vor-re-ì, ne ti posso oh Dio la-sciar. Quando
 Dich verlassen von dir zu scheiden, ach das Herz vermag es nicht. Wann o

pp *pp*
 P.v.s. T.i.B.

2 Oboe.

mai fi-nis-ce o De-i co-si bar-ba-ro pe-nar-!
 Göt-ter, wird sie enden, diese schreckenvolle Pein-! **Allegro.**

Ma lo sò ch'io son Ro-mano tac-cia ogni al-tro affet-to in-sa-no.
 Doch ich fühl' ich bin ein Römer, je-de an-dre Nei-gung schweige.

Parto, ad-di-o vo del mio core di me stesso a tri-on-far
 Auf denn! sey glücklich ja ich besiege selbst die Liebe, mich ruft ja Rom

Par-to, ad-di-o par-to ad-
 Auf denn, sey glücklich auf denn, sey

V.S.
 p

di...o!
glücklich!

Ma lo sò ch'io son Ro-mano,
Ja ich fühl' ich bin ein' Römer,

tac-cia ogni altro af-
je...de an...dre

ff. T. i. B. p ff p fp

fet-to in sa-no, par-to, ad-di-o vò del mio core, di me ltes...so a
Nei-gung schweige, auf denn sey glücklich ja ich be-siege selbst die Lie-be mich

fp f unis. fp f

ff

ff

Pf

ff

Pf

P fp

P fp

P fp

tri... on-far, a tri-on-far a tri-on-far...
ruft ja Rom mich ruft ja Rom mich ruft ja Rom...

P fp

f

Pf

f

f

Pf

f

fp

fp

cresc. fp

fp

Pf

f

fp

fp

cresc. fp

fp

Pf

f

a tri... on... far a tri-on... far a
mich ruft ja Rom mich ruft ja Rom mich

P

fp

rf

P

fp

Pf

f



ff

tri... on... far.
ruft ja Rom!

ff Scena II.

Ostilia indi Brenno.

Zweite Scene

Hostilia nachher Brennus.



Violini. f p

Viola. f p

Voci. f Ost. p

Bassi. f. Violonc. soli. P. T.i.B.

L'istesso tempo.

Mise - ra me! che du - ro passo è que - sto
Ach Unglücksel'ge zu welchem harten Schritte



f fp

f fp

f fp

f fp

f fp

f

a cui ri...dotto io son! ma non consen-te amor! ma Ro-ma chie-de....
zwingt dich das Schickfal nun! nie willigt ein das Herz! doch Rom verlangt es

ah nel fa-tal pe-ri-glio, gloria, a-mor, fe-del-tà, Numi con-si-glio!
 ach in der Schreckenstunde, Eh-re und Ruhm, Lieb'und Treu, Götter ach stärkt mich!

Moder.

Brenno..

E ben! de-cisa an-co-ra non è nel cor d'O-sti-lia la sor-te mi-a!
 Wohlan! ist denn im Herzen Hostiliens mein Schickfal noch nicht entschieden!

Moder.

Ostilia.

Si-gnor... (morir mi sen-to) se Roma un'al-tra vol-ta - perte in pa-ce ri-posa, sa-
 O Herr!... (das Leben schwindet) kann Rom den bald'gen Frieden, ohne mich nicht erlangen, fo

Scena III.
Fab.

rò... (di ca-si al-fin) sa-rò tua spo-sa. Non promet-terlo, O-sti-lia; in-no-ri-nimm... (o schwere Pflicht) so nimm die Rechte. Nein versprich es nicht, Hostilia! Es sei ver-

dis-ci di Brenno il nome, e-gli pie-tà non sente e si pasce di sangue. Estin-ti ab-scheut der Name Brennus! Er der kein Mitleid fühlet, der im Blute sich badet. Sie liegen

tut-ti co-la nel Foro i Se-na-to-ri stanno, non v'è più che sperar. Ah bar-baro! oh ti-todt da, die Senatoren, meuchlerisch er-mordet, alle Hoffnung ist hin! O Graufamer! o Ti-

Ostilia.

Scena IV.
Cleante e Zelinda

Vierte Scene
Cleanthes und Selinda.

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Brenno. Sc. IV. Cleante. Brenno. Zel.

ranno! (che ascol-to mai!) Ec-co il guerrier Ger-ma-no, t'a-vanza! E a
ranne! was muß ich hören! Sieh hier den fremden Krieger! Tritt näher! Und

f *fP* *f* *fP* *f* *fP*

Brenno.

che mi chiama Brenno di-nanzi a lui! Saper de si-o per-chè in favor de'Galli l'armi in campo vol-
warum ruft mich Brennus hier vor sich her? Zu wissen wünsch'ich warum du für die Gallier die Waffen er-

ge-sti, ed in-at-te-so, non richiesto dame col tuo va-lo-re d'a-ge-vo-lar tenta-sti a me le im-
griffest und nun so unerwartet ganz ungerufen dich bestrebest mit deinem Muth die Thaten mir zu

fp *f*

fp *f*

Zelinda. *Brenno.*

prese. Tan-to da me la fe-de mia ri-chiese. La fe-de tua? ma Osti-lia già mia
rau-ben. Solches von mir die Treue selbst verlangte. Die Treue, wie? O - sti-lia, mei-ne

fp *f*

f *f* *p*

f *f* *p*

Zel.

preda fa-vo-risti al-la fu-ga, on-de lunge da me vol-ges-se il pie-de! Tanto chiese da
Beute, halfst du ja mir entfliehen, dafs sie ferne von mir die Schritte wandte! Ja auch dieses von

f *f* *p*

pp *pp*

pp *pp*

Ost. *Fab.*

me l'i-stef-so fe-de (Jo non l'in-ten-do.) (A-sconde qualche ar-ca-no in que'
mir die Treue heifchte. (Nein, ich begreif's nicht.) (Es bir-get die-se Red' ein Ge-

pp

fp *f*

fp *f*

Brenno. Zel.

det - ti:) Ag - gra - ve il fal - lo se di pentir - ti in vece a me l'o - stenti in faccia. E
heimnis.) Die Schuld wird gröfser, wenn jetzt anstatt der Reue, du mir nur Stolz bezeigt. Ja

fp *f*

colla Voce *f p* *f p*

colla Voce. *f p* *f p*

ver; mio pento - ma sai di che? d'a - ver po - tu - to io stesso mai giovarti con l'armi. Do -
wohl bereu'ich, doch weisst du was? das jemals ich ge - wollt mit Waffen dir so zu dienen. Zu

colla Voce *f p* *f p*

cresc. *f* *f*

cresc. *f* *f*

vevo a vendi - carmi (ahi, che tardi il co - nosco!) vol - gere il brando mio so - lo a tuo danno, Sper -
meiner Rache sollt'ich (o! das er mich erkannte!) führen die Waffen nur dich zu verderben, Ver -

cresc. *f* *f*

giuro! Ingrato! Mancator! Ti-ran-no! (Che ardir!) Che ascolto! E il soffri!
 räther! Betrüger! o Ty-ram! Ver-füh-er! (Wie frech!) Was hör ich? du leideft!

Fab. Ost. Cleante

E insulti an-co-ra! O-là Ferma! se vuoi l'accia-ro ec-co-lo! io stesso dis-
 zu schmähen wagft du! herbei! Warte! willst du die Waffen, nimm sie hin! Ich selber ent-

Brenno Zel.

armo il fianco mio; se la mia morte brami, crudel, premio mi fia, e non pe-na: ri-co-
 wafne willig mich; Weihst du dem Tode, Graufamer mich, Wohlthat ifts mir, und nicht Strafe: ja er-

fp ff

nosco-mi in-grato.... e poi e poi mi suena!
 kenne mich, Ver-räther dann lafs, dann lafs mich sterben!

fp ff

QUINTETTO

Clarineti
in B.

Fagotti.

Corni in Es.

Violini.

Viola.

Voci.

Bassi.

p cresc.

pp cresc.

p cresc.

p cresc.

p cresc.

Moderato.

p cresc.

Musical score for the first system, featuring piano and bass staves. The score includes dynamic markings such as *f*, *cresc.*, and *ff*. Specific performance instructions include *c. 8va* and *c. B.*. The music is written in a key signature of one flat and a common time signature.

Musical score for the second system, including vocal lines for Zelinda and piano accompaniment. The lyrics are provided in both Italian and German. Dynamic markings include *f* and *Pf*.

Zelinda
 Guardami in volto, e poi fuciami pur se vuoi barba-ro, in-gan-na
 Sieh mir ins Antlitz, Ver-räther! dann tödte mich ich schweige, Graufamer, was säumst du

tor in-gan-na-tor.
 noch! was säumst du noch!

Brenno.
 Ze-lin-da! o Di-o! l'a-man-te mi tre-ma il cor nel pet-to mi
 Se-linda! ihr Göt-ter! die Ge-lieb-te, das Herz bebt mir im Bu-sen, das

Violini

p

Cleante
 O come in un i-stante tutto cangio d'aspet-to!
 O wie in dieser Stunde, alles so plötzlich ändert!

Ost.
 Ah dagli a-
 Ach das die

tre-ma il cor nel pet-to!
 Herz bebt mir im Bu-sen!

Ah dagli a-
 Ach das die

PF

PF

PF

PF

V. S.

mi - ci De - i que - sto soc - cor - so in le - i non s'at - ten - de - vai l cor non s'at - ten -
 hol - den Göt - ter uns fol - che Hül - fe fandten fafst kaum das ban - ge Herz fafst kaum das

mi - ci De - i que - sto soccor - so in le - i non s'at - tende - vai l cor
 hol - den Götter uns folche Hül - fe fandten fafst kaum das ban - ge Herz

de - - - - - vai l cor. *f* Zel. *p* L'in - di - gno non ri - sponde ! *f* Post. *f*
 ban - - - - - ge Herz. *f* Ver - rä - ther du verstummest ! *f* (Du - bi - ta
 non s'at - ten - de - - vai l cor. *f* (Un - ruhvoll !
 fafst kaum das ban - - ge Herz. *f* (Un - ruhvoll !
 Brenno *f*

T.i.B
f *p* *f* *p* *f*

M'oc -
 Der

si con - fon - da!) In - gra - to! Ti - ranno!
 wie be - trof - fen) Ver - füh - rer! Ver - rä - ther!

si con - fon - da!)
 wie be - trof - fen)

cu - pa lo stu - por!
 Schre - ken macht mich stumm.

Cleante.
 Ma cal - ma l'af -
 Be - ruh' - ge den

unis.

Ost.

A vi - - - ver ri -
 Zum Le - ben kehr'ich

Brenno.
 fan - no! nè pos - so par - lar nè pos - so par - lar .
 Kummer! ich fin - de kein Wort, ich fin - de kein Wort.

tor - no.
wie - der.

Fab.

Ri - tor - - - no a spe - rar.
Die Hofnung kehrt zu - rük.

P.T.i.B. cresc. f

ff c.B.

ff c.V.I.

c.i.V.V.

c.i.V.V.

All. di molto.
ff

Ost. p

Si con - fonde l'oppressa pensiero fra il ti - more la spe - me è l'a - mor!
Wie be - stürmet die za - gende Seele, bald die Liebe bald Hofnung bald Furcht!

Zel.

Si

Fab. Wie

Si

Wie

Cl.

Br. p

Si con - fonde l'oppresso pen - siero fra il ti - more la spe - me è l'a - mor! si con -
Wie be - stürmet die za - gende Seele, bald die Liebe bald Hofnung bald Furcht! Wie be -

p

V.S.

si con-fon-de l'op-pref-so pen-sie-ro fra il ti... mo... re la speme e l'a... mor
 wie be-stürmet die za-gende See-le bald die Lie-be bald Hofnung bald Furcht

Si con... fon-de
 Wie be... stürmet

Si
 Wie

fon-de l'opprefso l'op-pref-so pensie-ro fra il ti... mo... re la speme e l'a-mor.
 stür-met, die za-gende, za-gende See-le bald die Lie-be bald Hofnung bald Furcht.

7 Ti.B.

Musical notation for the first system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

Musical notation for the second system, including treble and bass staves with dynamics like "f" and "ff".

Musical notation for the third system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

Musical notation for the fourth system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

Musical notation for the fifth system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

Musical notation for the sixth system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

frail ti... mo... re la spe-me è l'a. mor,
 bald die Lie - be bald Hofnung bald Furcht.

Musical notation for the seventh system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

fra il
 bald

Musical notation for the eighth system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

fra il
 bald

Musical notation for the ninth system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

Musical notation for the tenth system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

frail ti... mo... re la spe-me è l'a. mor.
 bald die Lie - be bald Hofnung bald Furcht.

Musical notation for the eleventh system, including treble and bass staves with dynamics like "cresc.", "f", and "ff".

cresc. f ff

Ah ch'io te - mo, che il nem - bo si ne - - ro por - te in se - no altri ful - mi ni an -
 Ach, ich fürchte, das schwarze Ge - wöl - ke, ja bald bricht neuer Sturm auf uns
 Ah ch'io te - - mo che il nembo si
 Ach ich fürch - te das schwarze Ge -
 Ah ch'io te - - mo che il nem - bo si ne - - ro por - te in
 Ach ich fürch - te das schwarze Ge - wöl - ke ja bald
 Ah ch'io
 Ach ich

cor, al - tri ful - mi - ni an - cor, al - tri ful - mi - ni an - cor.
 ein, neuer Sturm auf uns ein, bald bricht neu - er Sturm uns ein.

ne - ro por - te in se - - - - no al - tri ful - mi - ni an - cor.
 wöl - ke, ja bald bricht, bald bricht neu - er Sturm uns ein.

se no altri ful - mi - ni ancor, al - tri ful - mi - ni an - cor.
 bricht neuer Sturm auf uns ein, bald bricht neu - er Sturm uns ein.

te - mo al - tri al - - - - - tri ful - mi - ni an - cor.
 fürchte ja bald bricht, bald bricht neu - er Sturm uns ein.

Ah ch'io te - - - - mo al - tri ful - mi - ni an - cor.
 Ach ich fürcht' bald bricht neu - er Sturm uns ein.

T. i. B.

f **ff** **ff**

ff **ff**

qu c.V.i.

qu c.V.V.

Ah ch'io te - mo, ah ch'io te - mo al - tri ful - mini, al - tri
 Ach ich fürchte, ach ich fürchte bald bricht neuer Sturm, bald bricht

Ah
 Ach

Ah
 Ach

Ah
 Ach

Ah ch'io te - mo, ah ch'io te - mo al - tri ful - mini, al - tri
 Ach ich fürchte, ach ich fürchte bald bricht neuer Sturm, bald bricht

ff **ff**

fulmi - ni an - cor al - tri ful - mi - ni an - cor. Ah
 neuer Sturm uns ein, bald bricht neu - er Sturm uns ein. Ach

an - cor . Ah
 uns ein . Ach

an - cor. Ah
 uns ein. Ach

an - cor . Ah
 uns ein . Ach

fulmi - ni an - cor al - tri ful - mi - ni an - cor
 neuer Sturm uns ein bald bricht neuer Sturm uns ein .

ff

ff

ff

ff

3

3

3

3

ch'io te-mo ch'io te - mo al - - - - -

ich fürchte ich fürch - te bald - - - - -

ch'io te-mo ch'io

ich fürchte ich

ch'io te-mo ch'io

ich fürchte ich

ch'io te-mo ch'io

ich fürchte ich

Ah - - - - - ch'io te-mo ch'io te - mo al - - - - -

Ach - - - - - ich fürchte, ich fürch - te - bald - - - - -

V. s.

ff T. i. B.

..... tri ful - mi - ni an - - cor, al - - tri fulmi - ni ancor, al - tri
 bricht neu - er Sturm uns ein, bald bricht neuer Sturm uns ein, bald bricht

..... tri ful - mi - ni an - - cor, al - - tri fulmi - ni an - cor, al - tri
 bricht neu - er Sturm uns ein, bald bricht neuer Sturm uns ein, bald bricht

The musical score consists of several staves. The top two staves are piano accompaniment, with the first staff in treble clef and the second in bass clef. Both are marked with a forte dynamic (*ff*). The middle section contains two vocal staves, each with a treble clef and a 3/4 time signature. The lyrics are written below the first vocal staff. The bottom two staves are piano accompaniment, with the first staff in treble clef and the second in bass clef. The bottom staff is also marked with a forte dynamic (*ff*).

ff

ff

ff

ff

ff

fulmi - ni an - cor.
neuer Sturm uns ein .

fulmi - ni an - cor.
neuer Sturm uns ein .

ff

This section contains a complex musical score with eight staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The third staff is a vocal line marked "unis." (unison). The bottom three staves are for a string trio (Violoncello, Bass, and another Violoncello). The music is in a key with one flat and a 3/2 time signature.

Scena V.

Sulpicio inde Ostilia.

Fünfte Scene

Sulpicius nachher Hostilia.

This section contains a musical score for four parts: Violini (Violins), Viola, Voci (Voices), and Bassi (Basses). The Violini part is marked with a forte (f) dynamic. The Viola part includes markings for "c. V. 1." and "c. B." (Cello/Bass). The Voci part is marked with a forte (f) dynamic. The Bassi part is also marked with a forte (f) dynamic. The tempo is indicated as "Moderato e maestoso." The music is in a key with one flat and a 3/2 time signature.

c.V.1.
 # c.B.
 Sulpicio
 Vin - ce - sti vincesti avver - si Numi! Ec - covi al -
 Ihr sieget, ihr sieget feindliche Mächte! da se - het

p f p f p
 fi - ne quella su - perba Roma, al di cui no - me ge - lò l'Etiope adusto, ar - se lo Sci - ta
 endlich, da seht die stolze Roma, vor deren Namen E - thiopier erstarrten, Scythen entbrannten,

ff # c.V.1.
 ff # c.B. b c.B.
 preda alle fiamme o - - sti - - li!
 seht sie ein Raub der Flammen!
 Ah più scarno non
 Al - le Rettung ist
 ff.
 Tempo primo.

fp fp fp

Ost.

v'e! sol nel-la fu...ga re-sta l'e-streme speme. Ah Sulpi-cio, soc-corso, ven-hin! Nur in der Flucht bleibt schimpfliche Hoffnung ü-brig. Ach Sulpicius, zu Hülfe! zur

fp f fp

fp fp fp

detta fe-del-tà! Ro-ma sog-giace ad in-cendio vo-ra-ce, e Fa-bio, oh Di-o, Rache, eil her-bei! Rom wird ver-zehret von fressenden Flammen, und Fabius, ihr Göt-ter

fp fp fp

pf pf

Sulpic.

se-co si perde! O-sti-lia, ah vâ; t'affretta, corri, cer-ca di Bren-no, ach er er-lieget! Ho-stilia! ach geh, ach ei-le ei-le, forsche nach Brennus,

pf

fp fp

in a - ju - to di Roma non resta altro a sperar. Va prega, piangi, offri ti spo - sa -
 dennes bleibt keine Hülfe, aufser dieser für Rom. Geh bit - te, flehe, biete dich selbst ihm

fp

f p f p f

lui, disar - ma il suo fu - ro - re, scorda gli affet - ti tuo - i vinci il tuo co - re!
 dar, die Wuth in ihm entwaffne, denke nicht mehr der Liebe, al - les be - fie - ge!

f p f

Corni
in E.

Violini.

Viola.

Sulpicio.

Bassi.

C C C C C

Adagio.

Non è ver che sia vil - ta - de u - mil pian - to a
 Nein, o nie kann fie er - niedern, diese Thrän' im

p

no-bil ci-glio, quan-do il publi-co pe-ri-glio pur lo sfor-za a la-gri-mar. Non è
 hohen Au-ge, wenn des Vater-landes Unglück, mit Ge-walt die Klag' ent-rei-st. Nein, o

fp
 ver che sia vil-ta-de u-mil pian-to a no-bil ci-glio quan-do il pu-bli-co pe-
 nie kann sie er-niedern diese Thrän' im hohen Auge, wenn des Va-terlan-des

ri-glio, pur lo sfor-za a la-gri-mar pur lo sfor-za a la-gri-mar, pur lo
 Unglück mit Ge-walt die Klag' ent-rei-st, mit Ge-walt die Klag' ent-rei-st, mit Ge-

sfor - za a la - gri - mar, a la - - - - gri - mar .
 walt die Klag' ent - reißt, die Klag' - - - - entreißt.

Allegro.

Se o - - - - bli - - - -
 Kann sich

pf f p

ar un al - - - - ma gran - de per la
 felbft die grof - - - - se See - le für das

pa - - - tria ogn' al - - - - tro og - get - to il tuo fa - sto
 Va - - - - ter - land ver - ges - sen fei dein Stolz auch

ed il tuo af - fet - to or com - min - - - cia ad
 und dei - - - - ne Lie - be aus dem Her - - - - zen

o - - - - bli - ar il tuo fa - sto ed
 nun ver - bannt fei dein Stolz auch und

il tuo affet-to or commin - - - cia ad o - - - bli - - -
 dei - - ne Lie-be aus dem Her - - - zen nun ver - - -

cresc. *Pf* *P*

ar, il tuo fa-sto ed il tuo affet-to.
 bannt, fei dein Stolz auch und dei - - - ne Lie-be.

p

or commin - - - cia ad o - - - bli - - - ar - - - ad
 aus dem Her - - - zen nun ver - - - bannt - - - - - fei

cresc. *Pf* *P*

o - - bli - ar - - - - ad o - - bli - ar .
 . nun ver - bannt - - - - - sei nun ver - bannt .

f

f

f

cc. V. I

E frai no - - mi de - - - gli Ero - - i u - - drai
 Und den Na - - men grof - - ser Hel - den hörft du

pf

dimin. p

cc. Violonc

pf

V. S.

po - - i, u - - - drai po - - i . il tuo no - - me ad e chiag -
 künf - tig hörft du künf - tig dei - - - nem Na - - - men bei - - - - ge -

giar. Il tuo fa - sto ed il tuo af -
 felt. Sei dein Stolz auch und dei - - - - ne

P.T.i B.

fet - to or co - min - cia ad o - - - bli -
 Lie - be aus dem Her - zen nun ver -

ar
 bannt

or comin - - - - - cia ad o - - - - - bli - ar - - - - - ad o - - - - - bli -
 aus dem Her - - - - - zen nun - - - - - verbannt - - - - - sei nun ver - - - - -

ar - - - - - ad o - - - - - bli - - - - - ar!
 bannt - - - - - sei nun ver - - - - - bannt!
 pf f

Scena VI.

Sechste Scene.

Ostilia sola.

Hostilia allein.

Corni
in Es.

Violini.

Viola.

Ostilia.

Basso.

Oh Dio! spe-rar po-tes-si che si placasse alme-no l'av-ver-so
O Gott! könnt ich nur hoffen durch dieses bittere O-pfer den Zorn der

ciel col sa-cri-fi-cio mi-o! ma Fabio in tanto, oh Di-o! tremo del suo pe-
Götter gänzlich zu er-weichen! doch Fabius leidet, ihr Göt-ter! seiner Ge-fahr er-

ri-glio! beb ich! **Largo.** Ah voi serba-te chi a voi so-miglia, oh De-i!
Götter beschützt, den der so schön euch nachahmt!

e san-gue e pianto più non si ver-si e sia de' barba-ri ne-
 und Blut und Thränen laßt nicht mehr fließen! der Feinde wilde Tiger

mi-ci sa-zio il fu-ror e la fe-ro-cia do-ma o Fa-bio! o a-
 wuth sei endlich ge-zähmt, der Durst nach Blut ge-stillet! o Fabius! o

more, o sa-cri-fi-cio! o Ro-ma!
 Liebe, o schwe-res O-pfer! o Vaterland!

Violini.

Viola.

Violoncello
solo.

Fagotto
solo.

Corni soli
in Es.

Ostia.

Musical score for the first system of instruments. It consists of seven staves. The top staff is for Violini, marked with *ten.* and *ff*. The second staff is for Viola, marked with *ten.*, *ten.*, and *ff*. The third staff is for Violoncello solo, marked with *ten.* and *ff*. The fourth staff is for Fagotto solo, marked with *ten.* and *ff*. The fifth staff is for Corni soli in Es, marked with *ff*. The sixth staff is for Ostia, marked with *ff*. The seventh staff is for Bassi, marked with *ten.* and *f*. The tempo is *Adagio e Largo.* and the performance instruction is *P.V.s.*

Musical score for the second system of instruments. It consists of seven staves. The top staff is for Violini, marked with *ff*. The second staff is for Viola, marked with *ff*. The third staff is for Violoncello solo, marked with *ff*. The fourth staff is for Fagotto solo, marked with *ff*. The fifth staff is for Corni soli in Es, marked with *ff*. The sixth staff is for Ostia, marked with *ff*. The seventh staff is for Bassi, marked with *ff*. The tempo is *Adagio e Largo.* and the performance instruction is *P.V.s.*

Violonc. S.

ff
T. i B.

De-i di Ro-ma! Ah pro-te-ge-te! chi si
Heili-ge Mächte! schützt den Ge-liebten! der fo

Pf
Pf
P.F.T.i.B.

ben vi sà i-mi-tar! E se san-gue an-cor... chie
schön der Got-heit folgt! Soll noch Blut der Süh.... ne

pizzic.
pizzic.
cresc.
p. cresc.
pizzic.

de . . te deh! vi piac - cia il mio ver - sar, deh! vi piac - cia il mio . . ver -
 flief - sen ach - fo nehmt das meine hin, ach - fo nehmt das mei . . . ne

pizzic.

coll'arco

coll'arco

coll'arco

all 8^{va}

ff

ff

ff

ff

sar!
 hin!

f

Violini I. *p* *ff* *p*

Violini II. *p*

Violoncelli. *p*

Contrabbassi. *p*

Nel-la bar-ba-ramia sorte
In dem schreckenvollen Schickal

Violoncelli soli

Violoncelli. *p* *f* *p*

Contrabbassi. *p*

Violini I. *Pf*

Violini II. *Pf*

Violoncelli. *Pf*

Contrabbassi. *Pf*

Violini I. *f*

Violini II. *f*

Violoncelli. *f*

Contrabbassi. *f*

sa - ra dol - ce a me la morte se voi Roma di - fen - de - te
will ich gern dem Tod mich weihen, wenn ihr Götter, Rom be - schützet

Violini I. *Pf*

Violini II. *Pf*

Violoncelli. *Pf*

Contrabbassi. *Pf*

V.S.
p

se il mio ben poss' io sal - var sa - - - ra dol - ce a me - - - la.
 ich den Theuern retten kann ich - - will ger - ne dem Tod mich

mor - te se il mio ben poss' io - - - sal - var, mio ben sal - var - - -
 wei - hen, wenn ich ihn nur ret - - - ten kann, ihn ret - ten kann - - -

De-i di Ro-ma! Ah pro-te-ge-te di si ben-vi
 Hei-li-ge Mächte! schützt den Ge-liebten, der so schön der

sa i-mi-tar E se san-gue ancor -- chiede -- te,
 Gott-heit folgt! Soll noch Blut der Süh-...ne flief-sen,

rò l'o - dio - so no - do, so - la spe - me al gran pe - riglio so - - la spe - - me al
 fei der Bund geschlo - sen, Rom vom Un - ter - gang ge - rettet Rom vom Un - - ter -

gran pe - ri - glio . Sen - - za scor - ta
 gang ge - rettet . Oh - - ne Füh - rer

P. v. s.

nè . . con-si-glia vò il mio fa-to ad in-cen-trar, vò il mio fa-to ad
 oh . . ne Beistand stell' ich mich dem Schik-fal dar, stell' ich mich dem

in . . con . . trar . .
 Schik . . fal dar . .

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle staves contain piano accompaniment with various trills (tr) and melodic lines. The vocal line is on the bottom staff, starting with a dotted line.

The second system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle staves contain piano accompaniment with dynamic markings: *ff* (fortissimo) and *f* (forte). The vocal line is on the bottom staff, with lyrics in German and Italian. The lyrics are: "ad in contrar vò il mio fa-to ad dem Schickfal dar. Ja ich stell mich dem".

ad in contrar vò il mio fa-to ad
dem Schickfal dar. Ja ich stell mich dem

p *f*

in . con . trar ad
Schickfal dar dem

p *f*

Detailed description: This system contains the first six staves of a musical score. The top two staves are in treble clef with a key signature of two flats and a 3/4 time signature. They feature piano (*p*) and forte (*f*) dynamics. The third staff is in bass clef with a 3/4 time signature. The fourth and fifth staves are in alto clef with a 3/4 time signature. The sixth staff is in bass clef with a 3/4 time signature. A vocal line is indicated by a dashed line with the lyrics 'in . con . trar ad' and 'Schickfal dar dem'.

ff *ff* *ff* *ff*

in . con . trar .
Schickfal dar

ff

Detailed description: This system contains the second six staves of the musical score. The top two staves are in treble clef with a key signature of two flats and a 3/4 time signature. They feature fortissimo (*ff*) dynamics. The third staff is in bass clef with a 3/4 time signature. The fourth and fifth staves are in alto clef with a 3/4 time signature. The sixth staff is in bass clef with a 3/4 time signature. A vocal line is indicated by a dashed line with the lyrics 'in . con . trar .' and 'Schickfal dar'.



Musical score system 1, consisting of seven staves. The top two staves are in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat, featuring a complex melodic line with many sixteenth notes and slurs. The fifth staff is in treble clef with a key signature of one flat, containing rhythmic patterns and chords. The sixth staff is in alto clef with a key signature of one flat. The seventh staff is in bass clef with a key signature of one flat.



Musical score system 2, consisting of seven staves. The top two staves are in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat, featuring a complex melodic line with many sixteenth notes and slurs. The fifth staff is in treble clef with a key signature of one flat, containing rhythmic patterns and chords. The sixth staff is in alto clef with a key signature of one flat. The seventh staff is in bass clef with a key signature of one flat.

The first system of the musical score consists of seven staves. The top two staves are treble clefs with a key signature of two flats and a common time signature. The third staff is a bass clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature, containing the most complex notation with trills, slurs, and dynamic markings. The fifth staff is a treble clef with a 3/4 time signature. The sixth and seventh staves are bass clefs with a 3/4 time signature. Performance instructions include *all 8va*, *rallentando*, *adagio*, *rallent.*, *tr*, *ff*, and *f*.

The second system of the musical score consists of seven staves. The top two staves are treble clefs with a key signature of two flats and a common time signature. The third staff is a bass clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The fifth staff is a treble clef with a 3/4 time signature. The sixth and seventh staves are bass clefs with a 3/4 time signature. Performance instructions include *ff*, *c.V.1*, *c.B.*, *ail 8va*, and *tr*.

Scena Ultima.

Lezte Scene.

Sulpicio e Fabio combattendo coi Galli. Poi Brenno, Ostilia, Zelinda e Cleante.

Sulpicius und Fabius mit den Galliern fechtend. Nachher Brennus, Hostilia, Zelinda und Cleantes.

Violini

Viola.

Voci.

Bassi.

All.^o. assai.

Brenno.

Ma quel tumulto...

Doch welches Lermen...

Ostilia.

Arri-va fret-to-lo-so Cle-an-te!

Es eilet schnell herbei auch Cle-antes!

Fa - bio so lo dun - que fuggir vi fa. Co - dardi! Ah voi per - de - te in un mo -
 Fabius schlägt al - lein euch so in die Flucht! Gefährten! Ach ihr verliert in die - fer

mento tut - to l'o - nor de' già su - da - ti al - lo - ri. Prendi l'al - lo - ro tuo
 Stunde al - le den Ruhm der schon erfochtenen Lorbeern. Nimm deinen Lorbeer hin,

barba - ro e mori. (L'uccide egli cade la spade.) Crudeli - si - mo fa - to! O -
 E - lender, und falle. (Er sticht ihn u. läßt das Schwerdt fallen.) Unerbittliches Schickal! Wohl-

ff All^o. assai.

la di Fabio ri-spetti la vita! Ah Fa-bio! ah senti! O Ciel! Sul-
 an! man schone das Leben des Fabius! Ach Fabius! ach höre! O Gott, Sul-

pi-cio! A-mi-co! tu prigio-nier. Tut-to e perduto. Ah Brenno, se pur
 picus, gefangen, einzi-ger Freund! Al-les verloren. Ach Brennus, wenn du

sen-ti pie-tà della mia sorte conce-di-mi, ti prego, al-men la mor-te.
 Mitleid mit meinem Schickal fühlest, vergönne mir, ich bitte, sogleich zu sterben.

Brenno. Fab.

Ah questo e troppo o mai. Fabio s'e. spono fra le fiamme vora . . . ci . . . In di . fe . sa di
 O das ist all . zu . viel. Fabius stürzt willig in verzehrende Flammen . . . um nur Rom noch zu

Brenno. Sulp.

Roma. A me ri . chie . de mor . te Sulpi . cio. Che alla patria su . a sopra vi . . ver non
 retten. Von mir verlangt den Tod nur Sul . picius . Der das Vaterland zu ü . berleben nicht ver.

Br. Ost.

vuol. O . stilia . . . Scor . da per la pa . tria l'a man . te e a te si do . . na .
 mag. Hostilia . . . Lässt fürs Vater . land den Geliebten sich dir zu o . pfern

Brenno p

E Ze-linda mi sie-gue da' Teu-to: ni - ci li - di e m'a-ban - do - na, e
 Und Se - linde die von den deutchen U - fern mir folgte, will mich ver - lasen, und

Zel. Br.

sen - za dir - mi ingra - to? Ze - linda del tuo fa - to cu - ra sol pren - de. Ed
 schilt mich nicht un - dankbar? Se - linde sieht nur einzig dein ei - gen Schickal. Und

i - o, io sol fra tanti E-ro - i de - bol sa - re - i? No, che nol
 Brennus um - ringt von solchen Helden könnte noch schwach seyn? Nein, das sei

All.^o.

Flauti e Oboi.

Fagotti.

Corni in D.

Violini.

Viola.

Voci.

Bassi.

Allegro. *f*

se-no! O-là! Cesin le straggi, s'estin-guano le
ferne! Wohlan! Endet die Kämpfe, die Flamme fei-ge

fiamme; In lacci avvol-to piu non re-sti il Tri-bu-no; io ren-do a Roma e
lö-schet; Die niedern Ketten des Tribuns feyn ge-lö-set; und Rom ver-leih' ich den

pa.ce e li - ber - ta - de, a Fabio io rendo la sua di - letta O - st - lia; e di Ze -
 Frieden und die Freiheit, an Fabi - us geb' ich die carliche Ge - liebte, zu dir Se -

lin - da rendo agli affet - ti il cor . O grande! o E - ro - e! Non
 linde . kehret in Lieb dies Herz . O Grofser! o Erhabner! Nichts

Zel. e Sulp. Ost. e Fab. Br.

più: re state, ami - ci; an - diam mia sposa, al - tro a compir non re - sta.
 mehr! ihr bleibet Freunde; wir gehn, Ge - liebte, al - les ist nun er - füllet.

Fab. Ost.
 Questo e trion - fo! Ec - celsa glo - ria e questa.
 Eh - re dem Helden! Der Siege schönster ist diefer.

Coro

Coro.

auf dem Theater.
sul Teatro.
Trombe
in D.
Timpani
in D ed A.

Flauti e Oboe

Clarineti in A

Fagotti.

Corni e
Trombe in D.

Timpani
in D ed A.

Violini

Viola.

Soprano I.

Og-gia te, gran Rè de' Galli tut - - ta
Heu-te dankt, o grof-fer König, Rom, dir

Soprano II.

Og-gia
Heu-te

Tenore.

Og-gia
Heu-te

Bafsi.

Og-gia te, gran Rè de' Galli tut - - ta
Heu-te dankt, o grof-fer König, Rom, dir

Bafsi.

ff
Vivace.

o.i.V.V.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Ea fu-tu-ri reg-ni
Und in deinen künftgen

E a fu-tu-ri reg-ni
Und in deinen künftgen

E a fu-tu-ri reg-ni tuo-i
Und in deinen künftgen Rei-chen

ff

tuoi
 Reichen

tuo - vo po - po - lo d'E - ro - i fausto il Ciel con - ce - de - -
 wird ein neues Volk von Helden dir von Zeus ge - wäh - ret

tuoi
 Reichen

nuovo po - po - lo d'E - ro - i fausto il Ciel - - - con - ce - de - -
 wird ein neues Volk von Helden dir von Zeus - - - ge - wäh - ret

unis.

The musical score consists of multiple staves. The top two staves feature a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. Below these are several staves for the vocal line, including a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal staves. The bottom two staves provide a bass line accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like 'c.v.1'.

ra con - ce - de - - ra con - - ce - de - - ra il Ciel il
 feyn, ge - wä - ret feyn, ge - - wä - ret feyn, von Zeus von

ra, con - ce - de - ra, con - ce - de - ra, il Ciel il
 feyn, ge - wä - ret feyn, ge - wah - ret feyn, von Zeus von

No. i. VV.

ciel con-ce-de-rà.
 Zeus ge-wäh-ret feyn.

ciel con-ce-de-rà.
 Zeus ge-wäh-ret feyn.

A musical score for a piece, likely a piano or organ work, consisting of 15 staves. The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The first three staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The remaining staves provide harmonic accompaniment, including a bass line and several inner voices. The piece concludes with the word "FINE." printed on the right side of the page.

FINE.

