

Brenno. Atto III.

Brennus III^{ter} Ackt.

Scena I.

Erste Scene.

Ostilia e Fabio.

Hostilia und Fabius.

Flauto e
Oboe solo.

Clarineti
in B.

Fagotti.

Corni in Es.

Ostilia
e Fabio.

Bassi.

Musical score for the first system, including woodwinds and vocal parts. The woodwinds (Flute/Oboe, Clarinets, Bassoons, Horns) play a rhythmic accompaniment. The vocal parts (Ostilia/Fabius and Basses) enter with a melodic line. Dynamics include *ff* and *f*. The tempo is marked *Andante*.

Musical score for the second system. The woodwinds continue their accompaniment. The vocal parts have a more complex melodic line with dynamic markings *ff*, *p*, and *pp*.

E tu stel-so mi guidi a Brenno in braccio?
 Und du führtest mich selber in Bren-nus Arme?

Musical score for the third system. The woodwinds play a steady accompaniment. The vocal parts continue their dialogue with dynamic markings *f*, *p*, and *pp*.

Musical score for the fourth system. The woodwinds play a steady accompaniment. The vocal parts continue their dialogue with dynamic markings *ff* and *p*.

E una Ro-mana al no-do scender dovro d'un Rè?
 Wie! ei-ne Rö-me-rinn dem Kö-ni-ge vermählt?

Fabio.

Non tormen-
 O, quä-le

Musical score for the fifth system. The woodwinds play a steady accompaniment. The vocal parts continue their dialogue with dynamic markings *ff* and *p*.

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

Violini *ff*
 Viola *ff*

Ostilia.

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

ff

f *f tr*

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

fp *f*

p

Fab. *Ost.* *Fab.*

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

fp

Ost. *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-

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

Fab.

rà, re-si-ste-rà 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.

Un poco Adagio.

T. i: B

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, cosi bar-ba-ro pe-nar! cosi bar-ba-ro pe-
 nicht! wann o Götter wird sie en-den, diese schreckevol-le Pein diese schreckevol-le

T.i.B fp

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

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

trasto degli opposti affan - ni mie - i ne a parti - re nè a re - star - - - - -
 Kampfe meiner doppelt bit - tern Leiden, ob ich bleibe ob ich flieh! - - - - -

p *pp*
dim. *pp*
p

..... Ah la - sciarti oh Dio vor - re - i, ne ti pos - so oh Dio la - sciar. Quando
 Dich ver - lassen von dir zu scheiden, ach das Herz vermag es nicht. Wann o

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

2 Oboe.

ff
Fagotti.
Trombe in C
fp ff
fp fp fp ff
fp ff
ff

mai fi-nis-ce o De-i così bar-ba-ro pe-nar - ?
 Göt-ter, wird sie enden, diese schrekenvolle Pein - ? **Allegro.**

fp fp ff
T.i.B.

f f
p p f p f
p p p f
p p f

Mà 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.

p f f

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!

Mà 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.

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

unis.

ff. p

ff ff pf pf

p fp pf

p fp

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

p fp

f f pf f

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

f

f

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!

f

Moder.

f

f

f

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.

f

f

p

p

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, so

p

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 veriprich 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
abscheut 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-

Scena IV.
Cleante e Zelinda

Vierte Scene
Cleanthes und Selinda.

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

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

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 da me 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*

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*

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*

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 bezeigst. Ja

fp *f*

colla Voce *f p* *f p*

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

cresc. *f* *f*

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 -

giuro! Ingrato! Mancator! Ti - ran - no! (Che ardir!) Che ascolto! E il soffri?
 räter! Betrüger! o Ty - rann! Ver - füh - rer! (Wie frech!) Was hör ich? du leidest?

Fab. Ost. Cleante

E insulti an - co - ra? O - là Ferma! se vuoi l'accia - ro ec - co - lo! io stesso dis -
 zu schmähen wagst 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 ist mir, und nicht Strafe: ja er -

f p f p f p

f p f p f p

fp ff 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.

pp cresc. p cresc.

pp cresc.

p cresc.

p cresc.

p cresc.

Moderato.

p cresc.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes:

- Staff 1: Treble clef, starting with a forte (*f*) dynamic.
- Staff 2: Bass clef, starting with a forte (*f*) dynamic.
- Staff 3: Treble clef, starting with a forte (*f*) dynamic, marked *c. 8va*.
- Staff 4: Treble clef, starting with a forte (*f*) dynamic, marked *cresc.* and *ff*.
- Staff 5: Treble clef, starting with a forte (*f*) dynamic, marked *cresc.* and *ff*.
- Staff 6: Bass clef, starting with a forte (*f*) dynamic, marked *cresc.* and *ff*.
- Staff 7: Treble clef, starting with a forte (*f*) dynamic, marked *cresc.* and *ff*.
- Staff 8: Bass clef, starting with a forte (*f*) dynamic, marked *cresc.* and *ff*.

Musical score for the second system, including vocal lines and piano accompaniment. The score includes:

- Staff 1: Treble clef, empty.
- Staff 2: Bass clef, empty.
- Staff 3: Treble clef, empty.
- Staff 4: Treble clef, piano accompaniment, starting with a forte (*f*) dynamic, marked *Pf*.
- Staff 5: Treble clef, piano accompaniment, starting with a forte (*f*) dynamic, marked *Pf*.
- Staff 6: Bass clef, piano accompaniment, starting with a forte (*f*) dynamic, marked *Pf*.
- Staff 7: Bass clef, vocal line for Zelinda, starting with a forte (*f*) dynamic, marked *Pf*.
- Staff 8: Bass clef, piano accompaniment, starting with a forte (*f*) dynamic, marked *Pf*.

Zelinda
 Guardami in vol-to, e po-i sue-nami pur se vuo-i bar-ba-ro, in-gan-na
 Sieh mir ins Antlitz, Ver-räther! dann tödte mich ich schweige, Graufamer, was säumst du

Violini

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

p

Cleante

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

Ost.

Ah dagli a-
 Ach das die

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

Fab.

Ah dagli a-
 Ach das die

V. S.

PF

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

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

de - - - - - vail cor. *f* Zel. *p* *f* *p* Ost. *f*
 ban - - - - - ge Herz. *f* Lin - di - gno non ri - sponde ! (Du - bi - ta
 Ver - rä - ther du verstummest ! (Un - ruhvoll !

non s'at - ten - de - - vail cor. (Du - bi - ta
 fafst kaum das ban - - ge Herz. (Un - ruhvoll !
 Brenno

M'oc -
 Der

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

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.
 M'a cal - ma l'af -
 Be - ruh' - ge den

p *f* *p* *rf* *f* *p*

unis.
p

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.

p

V. S.

c. Viola
 Violino 1
 Violino 2
 cresc. f
 cresc. f
 tor - no .
 wie - der .
 Fab.
 Ri - tor - - - no a spe - rar .
 Die Hofnung kehrt zu - rük .
 P.T.i.B. cresc. f
 ff
 c. V. I.
 c. V. I.
 c. V. V.
 c. 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
 Wie
 Fab.

Si
 Wie
 Cl.

Br. p

Si con... fonde l'oppresso pen- siero fra il ti... more la speme 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.

The musical score consists of ten staves. The top two staves are for the piano accompaniment, featuring complex chordal textures and melodic lines. The middle two staves are for the voice, with lyrics in Italian and German. The bottom four staves are for the piano accompaniment, including a bass line and a treble line. Dynamics such as *cresc.*, *f*, *ff*, and *unis.* are indicated throughout the score.

cresc. *f* *ff* *unis.* *f* *ff* *cresc.* *f* *ff* *cresc.* *f* *ff* *cresc.* *f* *ff* *cresc.* *f* *ff* *cresc.* *f* *ff*

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

frail
bald

frail
bald

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

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

V. S.

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in bass and treble clefs, respectively. The fourth and fifth staves are piano accompaniment in treble clefs. The sixth staff is piano accompaniment in bass clef. Dynamics include *f* and *ff*. The key signature has two flats, and the time signature is 3/4.

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.

The second system of the musical score consists of two staves. The top staff is piano accompaniment in bass clef. The bottom staff is piano accompaniment in treble clef. Dynamics include *f* and *ff*.

T.i.B.

First system of musical notation, featuring treble and bass staves. Dynamic markings include *f* and *ff*.

Second system of musical notation, featuring treble and bass staves.

Third system of musical notation, featuring treble and bass staves. Dynamic markings include *ff*.

Fourth system of musical notation, including a treble staff with the instruction *c.V.1.*

Fifth system of musical notation, including a bass staff with the instruction *c.VV.*

Sixth system of musical notation, including a bass staff.

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

Seventh system of musical notation, including a bass staff.

Ah
 Ach

Eighth system of musical notation, including a bass staff.

Ah
 Ach

Ninth system of musical notation, including a bass staff.

Ah
 Ach

Tenth system of musical notation, including a bass staff.

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

Eleventh system of musical notation, including a bass staff. Dynamic markings include *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.

The musical score consists of ten staves. The first two staves are for the vocal line, with lyrics written below. The next two staves are for a keyboard accompaniment, with a *ff* dynamic marking. The remaining six staves are for a second keyboard part, with a *ff* dynamic marking. The lyrics are: "ch'io te-mo al- ich fürchte bald." and "ch'io ich". The score includes various musical notations such as clefs, time signatures, and dynamics.

ch'io te-mo al- ich fürchte bald.

ch'io ich

Ah- ch'io te-mo al- ich fürchte, ich fürchte bald.

V. S.

ff T. i. B.

Handwritten musical score on aged paper, page 267. The score consists of approximately 14 staves. The top staves contain instrumental parts with various note values and rests. The lower staves contain vocal parts with lyrics in German. The lyrics are: "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". The music is written in a historical style with a key signature of two flats and a 3/4 time signature. There are some markings like "|| 3" and "|| 3" on the staves, possibly indicating repeat signs or specific measures.

..... 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

This section contains a complex musical score with seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a bass line with a bass clef and a key signature of two flats (Bb). The third staff is a vocal line with a treble clef, a key signature of two flats (Bb), and the instruction "unis." above it. The fourth, fifth, and sixth staves are instrumental parts for strings, with various clefs and key signatures. The seventh staff is a bass line with a bass clef and a key signature of two flats (Bb).

Scena V.

Sulpicio inde Ostilia.

Fünfte Scene

Sulpicius nachher Hostilia.

Violini.

Violini. *f*

Viola.

f *♩ c.V.1.* *♩ c.B.* *♩ c.B.*

Voci.

Moderato e maestoso.

Bassi.

f

fp fp f f p

fp fp f 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 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 fp

in a - ju - to di Roma non resta altro a sperar. Va prega, piangi, offri ti spo - sa a
 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.

Adagio.

p

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

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

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

riglio, pur lo 'sfor-za a la-gri-mar pur lo sforza a la-gri-mar, pur lo
 Unglück mit Gewalt die Klag' ent-reifst, mit Ge-walt die Klag' ent-reifst, mit Ge-

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

Allegro.

cresc. *f*

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

pf f p

ar un al - - - - ma gran - de per la
 selbst 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*

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*

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

P
p
P.T.i B.

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

cresc.
pf
p

ar -
 bannt - - - - -

w.c.B.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a 3/8 time signature and a key signature of two sharps (F# and C#). The vocal line has lyrics: "or comin - - - cia ad o - - - bli - ar - - - ad o - - - bli - - - aus dem Her - - zen nun - - - verbannt - - - sei nun ver - - -". A dynamic marking of *p* is present above the vocal line.

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a 3/8 time signature and a key signature of two sharps. The vocal line has lyrics: "ar - - - ad o - - - bli - - - ar! - - - bannt - - - sei nun ver - - - bannt!". Dynamic markings of *pf* and *f* are present. A rehearsal mark *mc.V.1* is visible in the piano part.

Musical score for the third system, consisting of piano accompaniment. It features a 3/8 time signature and a key signature of two sharps. The system concludes with a double bar line.

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!

Ah voi serba-te chi a voi so-miglia, oh De-i!
Götter beschützt, den der so schön euch nachahmt!

f. e ten. *Largo.* *f* *p* *f* *p* *f* *f* *f* *f*

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 sazio 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 schweres O-pfer! o Vaterland!

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

pf
Pf. 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 - so nehmt das meine hin, ach - so nehmt das mei - - - ne

pizzic.

coll'arco

coll'arco

coll'arco

all 8^{va}

ff

ff

ff

sar!
hin!

f

p *ff* *p* *w c.V.1.* *w c.B.* *ff* *ff* *p*

Nel-la bar-ba-ramia sorte
In dem schreckenvollen Schickfal

Violoncelli soli

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

PF *PF* *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

v.s. *p* *PF*

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 chi si ben-vi
 Heili-ge Mächte! schützt den Ge-liebten, der so schön der

PF PF

sa i-mi-tar E se san-gue ancor... chiede... te,
 Gott-heit folgt! Soll noch Blut der Süh...ne fließ-sen,

pizzic. cresc. p cresc. pizzic.

rò l'o-dio - so no-do, so - la speme al gran pe - riglio so - - la spe - - me al
 sei der Bund geschlossen, Rom vom Un - tergang 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 - con - trar, vò il mio fa - to ad
 oh - - ne Bei - stand 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 with a key signature of two flats. The third staff is a three-part treble clef. The fourth and fifth staves are in bass clef, with the fifth staff containing several trills marked 'tr'. The sixth staff is a three-part treble clef with trills. The seventh staff is in bass clef. The music is written in a style characteristic of 18th-century manuscript notation.

The second system of the musical score consists of seven staves. The top two staves are in treble clef. The third staff is a three-part treble clef. The fourth and fifth staves are in bass clef, with the fifth staff containing trills and dynamic markings 'ff' and 'f'. The sixth staff is a three-part treble clef with trills. The seventh staff is in bass clef. Below the staves, there are two lines of lyrics:

ad in contrar vò il mio fa-to ad
 dem Schickfal dar. Ja ich stell mich dem

 The music continues with various clefs and dynamic markings throughout the system.

Musical score for the first system, consisting of seven staves. The top two staves are treble clefs, the third is a 3/8 time signature, and the bottom four are bass clefs. Dynamics include *p* (piano) and *f* (forte).

in - con - trar ad
 Schickfal dar dem

Musical score for the second system, consisting of seven staves. The top two staves are treble clefs, the third is a 3/8 time signature, and the bottom four are bass clefs. Dynamics include *ff* (fortissimo).

in - con - trar .
 Schickfal dar .



The first system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of two flats. The third staff is in alto clef with a 3/4 time signature and a key signature of two flats. The fourth staff is in bass clef, 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 and a 3/4 time signature. The sixth staff is in alto clef with a 3/4 time signature and a key signature of two flats. The seventh staff is in bass clef with a key signature of two flats.



The second system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of two flats. The third staff is in alto clef with a 3/4 time signature and a key signature of two flats. The fourth staff is in bass clef, 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 and a 3/4 time signature. The sixth staff is in alto clef with a 3/4 time signature and a key signature of two flats. The seventh staff is in bass clef with a key signature of two flats.

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 (B-flat and E-flat). The third staff is a bass clef with a 3/4 time signature and a key signature of two flats. It contains the following markings: *all 8va*, *tr*, *rallentando*, *ff*, and *tr*. The fourth staff is a treble clef with a key signature of two flats, containing *rallent.*, *ff*, and *adagio*. The fifth staff is a bass clef with a 3/4 time signature and a key signature of two flats. The sixth and seventh staves are treble clefs with a key signature of two flats. The system concludes with a dynamic marking of *f* and a fermata over a note.

The second system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of two flats, starting with a dynamic marking of *ff*. The second staff is a treble clef with a key signature of two flats, containing the marking *c.V.1*. The third staff is a bass clef with a 3/4 time signature and a key signature of two flats, containing *c.B.*. The fourth staff is a bass clef with a key signature of two flats, containing *ff* and *c.B.*. The fifth staff is a treble clef with a key signature of two flats, containing *ff* and *all 8va*. The sixth staff is a bass clef with a 3/4 time signature and a key signature of two flats. The seventh staff is a bass clef with a key signature of two flats, containing *ff* and a *b* (flat) marking. The system concludes with a dynamic marking of *f* and a fermata over a note.

Scena Ultima.

Sulpicio e Fabio combattendo coi Galli. Poi Brenno, Ostilia, Zelinda e Cleante.

Lezte Scene.

Sulpicius und Fabius mit den Galliern fechtend. Nachher Brennus, Hostilia, Zelinda und Cleantes.

Violini

Viola.

Voci.

Bassi.

All.^o. assai.

Brenno.

Ma quel tumul. to. -

Doch welches Lermen. -

Ostilia.

Arri-va fret. to. lo. so Cle-an.te!

Es eilet schnell herbei auch Cle-antes!

dimin.

dimin.

dimin. Cleante

E

Und

dimin.

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 erfochtnen Lorbeern. Nimm deinen Lorbeer hin,

barba-ro e mori. (L'uccide egli cade la spade.) Crudelif-si-mo fa-to! O-
 E-lender, und falle. (Er sticht ihn u.läfst das Schwerdt fallen.) Unerbittliches Schickal! Wohl-

ff All.^o assai.

Brenno. Fab.

Ah questo e troppo o mai. Fabio s'e-spone 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'aman - te e a te si do - - na.
 mag. Hostilia... Lässt fürs Vater - land den Geliebten sich dir zu o - pfern.

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 deutſchen U - fern mir folgte, will mich ver - laſen, und

sen - za dir - mi ingra - to? Zel. Ze - linda del tuo fa - to cu - ra sol pren - de. Ed
 ſchilt mich nicht un - dankbar? Se - linde fieht nur einzig dein ei - gen Schickſal. 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

Flauti e Oboi. *All.^o*

Fagotti. *f*

Corni in D. *f*

Violini. *f*

Viola. *f*

Voci.

Bassi. *Allegro. f*

se-no! O-là! Celsin le straggi, s'estin-guano le
ferne! Wohlan! Endet die Kämpfe, die Flamme sei 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 seyn ge-lö-set; und Rom ver-leih'ich den

pa-cc e li - ber - ta - de, a Fabio io rendo la sua di - letta O - sti - lia; e di Ze -
 Frieden und die Freiheit, an Fabi - us geb' ich die zärtliche 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 Gröfser! 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 dieser.

Coro

Coro.

auf dem Theater.
sul Teatro.
Trombe
in D.
Timpani
in D ed A.

Musical notation for Trombe (Trumpets) and Timpani. The Trombe part is in D major, and the Timpani part is in D and A. Both parts are marked *ff* (fortissimo).

Flauti e Oboe

Musical notation for Flauti e Oboe. The part is in D major and marked *ff*.

Clarineti in A

Musical notation for Clarineti in A. The part is in A major and marked *ff*.

Fagotti.

Musical notation for Fagotti. The part is in D major and marked *ff*.

Corni e
Trombe in D.

Musical notation for Corni e Trombe in D. The part is in D major and marked *ff*.

Timpani
in D ed A.

Musical notation for Timpani in D and A.

Violini

Musical notation for Violini. The part is in D major and marked *ff*.

Viola.

Musical notation for Viola. The part is in D major and marked *ff*.

Soprano I.

Musical notation for Soprano I with lyrics: *Og-gia te, gran Rè de' Galli tut - - ta*
Heu-te dankt, o gros-ser König, Rom, dir

Soprano II.

Musical notation for Soprano II with lyrics: *Og-gia*
Heu-te

Tenore.

Musical notation for Tenore with lyrics: *Og-gia*
Heu-te

Bassi.

Musical notation for Bassi with lyrics: *Og-gia te, gran Rè de' Galli tut - - ta*
Heu-te dankt, o gros-ser König, Rom, dir

Bassi.

Musical notation for Bassi. The part is in D major and marked *ff*.
Vivace.

Musical score for a choral piece, page 305. The score includes multiple staves for voices and instruments. The lyrics are:

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

The score features various musical notations including treble and bass clefs, time signatures, and dynamic markings like 'ff'.

tuoi
 Reichen

tuo
 Reichen

nuovo po-po-lo d'E-ro-i
 wird ein neues Volk von Helden

fausto il Ciel con . . ce . . de . .
 dir von Zeus ge . . wä . . ret

The musical score consists of 14 staves. The top two staves are for vocal parts, with the word "unis." written above the second staff. The next four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom six staves are for a vocal choir, with lyrics in French and German. The lyrics are: "rà con - ce - de - rà con - ce - de - rà il Ciel il feyn, ge - wä - ret feyn, ge - wä - ret feyn, von Zeus von". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

rà con - ce - de - rà con - ce - de - rà il Ciel il
 feyn, ge - wä - ret feyn, ge - wä - ret feyn, von Zeus von

rà, con - ce - de - rà, con - ce - de - rà, il Ciel il
 feyn, ge - wä - ret feyn, ge - wä - ret feyn, von Zeus von

Musical score for a piece, likely a cantata or oratorio, featuring vocal and instrumental parts. The score is written in a key with two sharps (D major) and a 3/4 time signature. The music is divided into several systems, each containing multiple staves. The top system shows a complex piano introduction with rapid sixteenth-note passages. The middle systems feature vocal entries with lyrics in French and German. The bottom system shows the continuation of the vocal and piano parts.

The lyrics are:

ciel con-ce-de-rà.
 Zeus ge-wäh-ret feyn.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of three staves: two treble clefs and one bass clef. The second system has two treble clefs and one bass clef. The third system has two treble clefs and one bass clef. The fourth system has two treble clefs and one bass clef. The fifth system has two treble clefs and one bass clef. The sixth system has two treble clefs and one bass clef. The seventh system has two treble clefs and one bass clef. The eighth system has two treble clefs and one bass clef. The ninth system has two treble clefs and one bass clef. The tenth system has two treble clefs and one bass clef. The eleventh system has two treble clefs and one bass clef. The twelfth system has two treble clefs and one bass clef. The thirteenth system has two treble clefs and one bass clef. The fourteenth system has two treble clefs and one bass clef. The fifteenth system has two treble clefs and one bass clef. The sixteenth system has two treble clefs and one bass clef. The seventeenth system has two treble clefs and one bass clef. The eighteenth system has two treble clefs and one bass clef. The nineteenth system has two treble clefs and one bass clef. The twentieth system has two treble clefs and one bass clef. The score concludes with the word "FINE." written in a simple, hand-drawn font.

FINE.