

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 active melodic line. Dynamics range from *ff* to *pp*. The tempo remains *Andante*.

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. Dynamics include *f*, *p*, and *pp*.

Musical score for the fourth system. The woodwinds play a steady accompaniment. The vocal parts continue their dialogue. Dynamics include *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. Dynamics include *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

First system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment features chords and moving lines. Dynamics include *f* (forte) and *f^{tr}* (forte with trill).

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

Second system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature remains two flats. The vocal line continues with eighth notes. Dynamics include *fp* (fortissimo piano) and *f* (forte).

Third system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature remains two flats. The vocal line continues with eighth notes. Dynamics include *p* (piano).

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. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature remains two flats. The vocal line continues with eighth notes. Dynamics include *fp* (fortissimo piano). There are markings for *Fab.* (Fasola) and *Ost.* (Ostinato) above the vocal line.

Fifth system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature remains two flats. The vocal line continues with eighth notes. Dynamics include *fp* (fortissimo piano). There is a marking for *Ost.* (Ostinato) above the vocal line.

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. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature remains two flats. The vocal line continues with eighth notes. Dynamics include *fp* (fortissimo piano).

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

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "nar. Pein. T.i.B. A re- Hier zu". The piano accompaniment includes dynamic markings such as *f* and *dolce*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "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". The piano accompaniment includes dynamic markings such as *PF* and *f*.

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.*

ff

Fagotti.

Trombe in C

fp

ff

fp

fp

fp

fp

ff

ff

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

fp

ff

T.i.B.

f

f

f

f

p

f

p

f

p

f

p

p

f

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 pf

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

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

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 Schicksal noch nicht entschieden!

Moder.

f

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

Ostilia.

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*

3

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*

3

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

3

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-er! (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

f p f p f p

fp ff

fp ff

fp ff

nosco mi in-grato.... e poi e poi mi suena!
 kenne mich, Ver-räther dann laß, dann laß 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 multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *f*, *cresc.*, and *ff* are present. A *c. 8va* marking is visible on the second staff. The bottom staff of this system has a *3* time signature.

Musical score for the second system, including vocal lines and piano accompaniment with lyrics. The vocal line is marked *Zelinda*. The piano accompaniment features chords and melodic lines. Dynamic markings include *f* and *PF*. The lyrics are:

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

Fab. Wie

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. The lyrics are: "frail ti...mo...re la spe.me è l'a. mor, bald die Lie. be bald Hofnung bald Furcht." The score is written in a key with one flat and a 3/4 time signature.

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

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

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
 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 schwar - ze Ge - wöl - ke ja bald

Ah ch'io
 Ach ich

f
 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 (B-flat and E-flat).

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*.

The musical score consists of ten staves. The first two staves are for the vocal line, with lyrics written below. The remaining eight staves are for the piano accompaniment, featuring various rhythmic patterns and chordal textures. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are in Latin and German, with some words repeated and extended with 'Ah' and 'Ach'.

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 - - - - -

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 four staves are for a keyboard accompaniment, with 'ff' markings. The final two staves are for a basso continuo part, with 'V. S.' and 'ff T. i. B.' markings. The lyrics are in Italian and German, with German translations provided below the Italian. The piece features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

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.

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 German lyrics. 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.

----- 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

ff

ff

ff

ff

ff

ff

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

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

ff

The first system of the musical score consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in bass clef with a key signature of two flats (Bb, Eb). The third staff is in treble clef and begins with a double bar line and the word "unis." above it. The fourth, fifth, and sixth staves are in treble clef with a key signature of two flats. The seventh staff is in bass clef with a key signature of two flats. The system concludes with a double bar line.

Scena V.

Sulpicio inde Ostilia.

Fünfte Scene

Sulpicius nachher Hostilia.

Violini.

The Violini part begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/2 time signature. It starts with a forte (f) dynamic marking and contains several measures of music with various note values and rests.

Viola.

The Viola part begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/2 time signature. It includes dynamic markings of forte (f) and includes the instruction "c. B." (crescendo) in two places.

Voci.

The Voci part begins with a bass clef, a key signature of two flats (Bb, Eb), and a 3/2 time signature. The staff contains several measures of music, mostly consisting of rests.

Moderato e maestoso.

Bassi.

The Bassi part begins with a bass clef, a key signature of two flats (Bb, Eb), and a 3/2 time signature. It starts with a forte (f) dynamic marking and contains several measures of music with various note values and rests.

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*
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.* *c.B.*

preda alle fiamme o - - sti - - li!
 seht sie ein Raub der Flammen!

Ah più scanno non
 Al - le Rettung ist

ff.
 Tempo primo.

fp fp f fp

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 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.

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

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

c. V. I

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

Pf

dimin. P

c. i Violonc

Pf

V. S.

po - - i, u - - - drai po - - i il tuo no - - - me ad e chiag -
 künf - tig hörst 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 - miq - 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!

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* *p*

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 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. 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.

f

coll'arco

coll'arco

coll'arco

all 8^{va}

ff

ff

ff

sar!
hin!

f

Violoncelli soli

T. i. B.

p *ff* *p*

w c. V. 1.

w c. B.

ff *ff* *p*

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

pf *pf* *f* *pf*

v. s. *p*

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

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 Gott-heit folgt!
 E se san-gue ancor... chiede... te,
 Soll noch Blut der Süh...ne flief-sen,

pizzic. cresc. p cresc. pizzic.

coll'arco
ff
coll'arco
ff
pizzic.
coll'arco
ff
ff
ff
ff
Deh! vi piac - cia il mio ver - sar, Deh! - vi piac - cia il mio - ver - - - sar
ach - so nehmt das mei - ne hin, ach - so nehmt das mei - - - ne hin.
ff
Allegro.

ff
p
ff
p
ff
ff
ff
ff
ff
ff
Strin - ge -
Ja es
p

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 in treble clef and contains a triplet of eighth notes. The seventh staff is in bass clef. The system concludes with a double bar line.

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 dynamic markings 'ff' and 'f'. The sixth staff is in treble clef and contains a triplet of eighth notes. 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" and "dem Schickfal dar. Ja ich stell mich dem". The system concludes with a double bar line.

Musical score for the first system, consisting of seven staves. The top three staves are in treble clef with a key signature of two flats and a 3/4 time signature. The bottom four staves are in bass clef with the same key signature and time signature. 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 three staves are in treble clef with a key signature of two flats and a 3/4 time signature. The bottom four staves are in bass clef with the same key signature and time signature. 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 one flat (B-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 some sixteenth-note passages. 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 second system of the musical score also consists 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 some sixteenth-note passages. 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 (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*, *rallentando*, *tr*, *ff*, and *adagio*. The fourth staff is a treble clef with a key signature of two flats, containing *rallent.*, *ff*, and *tr*. 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, ending with a dynamic marking of *f*.

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.

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 tumulto - -
Doch welches Lermen - -

Ostilia.

Arri-va fret-to-lo-so Cle-an-te! E
Es eilet schnell herbei auch Cle-antes! Und

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.

Fagotti.

Corni in D.

Violini.

Viola.

Voci.

Bassi.

All.^o.

f

f

f

f

f

f

f

f

se-no! O-là! Celsin le straggi, s'estin-guano le
ferne! Wohlan! Endet die Kämpfe, die Flamme sei ge

Allegro. *f*

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

f

f

f

f

f

f

f

f

f

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 consists of two staves in D major, both marked *ff*. The Timpani part is on a single staff in D major, also marked *ff*. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes.

Flauti e Oboe

Musical notation for Flauti e Oboe. The staff is in D major, marked *ff*, and contains a melodic line with eighth and sixteenth notes.

Clarineti in A

Musical notation for Clarineti in A. The staff is in A major, marked *ff*, and contains a melodic line with eighth and sixteenth notes.

Fagotti.

Musical notation for Fagotti. The staff is in D major, marked *ff*, and contains a melodic line with eighth and sixteenth notes.

Corni e
Trombe in D.

Musical notation for Corni e Trombe in D. The staff is in D major, marked *ff*, and contains a melodic line with eighth and sixteenth notes.

Timpani
in D ed A.

Musical notation for Timpani in D and A. The staff is in D major, marked *ff*, and contains a rhythmic pattern of eighth notes.

Violini

Musical notation for Violini. The staff is in D major, marked *ff*, and contains a melodic line with eighth and sixteenth notes.

Viola.

Musical notation for Viola. The staff is in D major, marked *ff*, and contains a melodic line with eighth and sixteenth notes.

Soprano I.

Musical notation for Soprano I. The staff is in D major, marked *ff*, and contains the lyrics: "Og-gi a te, gran Rè de' Galli tut - - ta / Heu-te dankt, o gros-ser König, Rom, dir".

Soprano II.

Musical notation for Soprano II. The staff is in D major, marked *ff*, and contains the lyrics: "Og-gi a / Heu-te".

Tenore.

Musical notation for Tenore. The staff is in D major, marked *ff*, and contains the lyrics: "Og-gi a / Heu-te".

Bassi.

Musical notation for Bassi. The staff is in D major, marked *ff*, and contains the lyrics: "Og-gi a te, gran Rè de' Galli tut - - ta / Heu-te dankt, o gros-ser König, Rom, dir".

Bassi.

Musical notation for Bassi. The staff is in D major, marked *ff*, and contains the lyrics: "Og-gi a te, gran Rè de' Galli tut - - ta / Heu-te dankt, o gros-ser König, Rom, dir". Below the staff, the tempo marking "Vivace." is written.

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

The musical score consists of 14 staves. The top two staves feature a complex rhythmic pattern of sixteenth notes. The third staff is a bass line. The next four staves (4-7) are vocal parts with lyrics in French and German. The eighth staff is a treble clef part with a 'c.v.1' marking. The ninth and tenth staves are bass clef parts. The eleventh and twelfth staves are vocal parts with lyrics. The thirteenth and fourteenth staves are bass clef parts.

unis.

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 - wä - ret feyn, von Zeus von

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

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

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.