

Nº 5. Introduction. — Introduzione.

(Ein großer Saal des Capitols. Im Hintergrunde ein weites, offenes Portal, zu welchem von außen eine breite Treppe führt, und durch welches man eine weite Aussicht auf die höheren Punkte der Stadt Rom hat.)

(A large hall in the Capitol, at the back a portico accessible from without by a staircase. Beyond and in the distance the most elevated monuments of Rome.)

(Gran sala del Campidoglio. Nel fondo un gran portale aperto al quale messo capo un' ampia scala. Attraverso il portale si scorgono i più alti punti dell' città.)

Moderato con anima. ♩ = 88

Piccolo.

Flauti.

Oboi.

Clarinetti in A.

Corni vent. in E.

Corni ord. in E.

Fagotti.

Serpentin.

3 Tromboni.

Ophicleide.

Timpani in E.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

Moderato con anima. ♩ = 88

Picc.
Fl.
Ob.
Clar. a 2
Cor.
Fag.
Serp.
Tromb.
Oph.
Timp. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
Viol.
Viola
Vc.
B.

This page of a musical score, numbered 276, features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe, Clarinet in A (2), Cor Anglais, Bassoon, Serpent, Trombone, and Ophicleide. The brass section consists of Trumpets and Trombones. The strings include Violin, Viola, Violoncello, and Bass. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic and harmonic lines, while the brass instruments provide harmonic support and rhythmic patterns, such as the repeated triplet trills in the Trumpet part.

Picc.

Fl. 8 a.2,

Ob.

Clar. a.2

Cor. *pp*

Fag. *pp*

Serp. *pp*

Tromb.

Oph.

Timp. *tr* *tr* *tr* *tr* *tr*

Viol. *fpp*

Viole.

Vc. *pp*

B.

Ob.

Clar.

Cor.

Fag. a.2

Viol. pp > pp sf pp cresc.

Viole. sf cresc.

Vc. pp > pp sf pp cresc.

B. sf pp cresc.

Fl. a.2

Ob. mf cresc.

Clar.

Cor.

Fag. a.2

Serp.

Viol. f fpp f dim. > p

Viole. f fpp f dim. > p

Vc. sf > pp f dim. > p

B. f sf > pp f dim. > p

f dim.

Fl. *f dim.* *f dim.* *più p*

Ob. *f dim.* *f dim.* *p* *più p*

Clar. *f dim.* *f dim.* *p* *più p*

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

Fag. a 2 *f dim.* *f dim.* *p*

Serp. *f* *f*

Viol. *f dim.* *p* *f dim.* *pp*

Viole *f dim.* *p* *f dim.* *pp*

Vc. *f dim.* *p* *f dim.* *pp*

B. *f dim.* *p* *f dim.* *pp*

Fl.
Ob.
Cl.
Cor.
Fag.
Viol.
Viole
Vc.
B.

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

(Der Vorhang geht auf.)
(*Courtain.*)
(Salza il sipario.)

(Den Anfang des folgenden Gesanges der Friedensboten hört man wie aus den Straßen näher kommen; gegen die Mitte desselben treten die Friedensboten durch das große Portal in einem langsamen Zuge auf, sie sind festlich und antik in weißseidene Gewänder gekleidet und tragen silberne Stäbe.)

(*The chant of Messengers of peace is heard from without and gradually approaches, at length their procession enters through the portico.*)

Chor der Friedensboten.
Chorus of the Messeng of Peace.
Coro dei Messi di Pace.

(Si ode dall'esterno il canto dei Messi di pace. Sul finire del canto i Messi di pace entrano.)

Cl.
Sop. I.
Sop. II.
Sop. III.
Vc.
B.

Ihr Rö-mer, hört die Kun-de des hol-den Frie-dens an! — Auf

Wc hail with joy-ful dit-ties of peacethe wel-con' d reign; in

Can-tia-mo dol-ci can-ti di pace e li-ber-tà. — dai

Romas heil'gem Grun-de wallt freu - dig je - de Bahn! In düst're Fel-sen-
all our towns and ci - ties re - stor'd - is peace a - gain! Her in - fluence a -
 fon - da - men - ti san - ti e - sul - ti la cit - tà! nell' om - bre più pro -

schluchten dranggold'ner Son - ne Schein; in Mee - res si - chern Buch - ten
wail - ing for e - ver may re - main, war - clouds her face be wail - ing
 fon - de bril - li se - re - noil sol - e sul - le pla - cid' on - de

zieht froh die Se - gel ein! - Denn Frie - de ist ge - kom - men, der
hence - forth will rise - in vain! Sweet peace among us de - scend - ing, her
 spieg - hin le ma - viil vol - non v'è più duol nè guer - ra la

Freiheit Licht ge - won - nen, denn Frie - de ist ge - kom - men, der Freiheit Licht ge -
fruitful palms is tend - ing; Sweet peace among us de - scend - ing, her fruitful palms is -
 pa - ce è sul - la ter - ra; non v'è più duol nè guer - ra la pa - ce è sul - la

won - nen. Jauch - zet, ihr Tä - ler, froh - lockt, ihr Ber - ge!
tend - ing! Ro - mans, we meet - you hap - py we greet you,
 ter - ra; sul giu - bi - la - te! mon - ti e val - la - te!

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Timp.

Viol.

Viole

(Rienzi tritt auf mit Cecco, Baroncelli und den Senatoren.)

Jauchzet, ihr Berge, froh-lockt, ihr Tä - - - ler!

(Rienzi enters, followed by Cecco, Baroncelli and the Senators.)

peace un-be-gui-ling oncemore is smil - - - ing!

(Rienzi entra. Lo seguono i Senatori, fra i quali stanno Cecco e Baroncelli.)

sugiu-bi-la-te, montie val-la - - - te!

Vc.

B.

Picc.

Recitativo.

mf cresc.

Fl.

Ob.

Clar.

Cor.

Corni ord.
mutano in D.

Fag.

Serp.

Timp.

Viol.

Viole.

Rienzi.

Du Friedens-bo - te, sa - ge an, hast dei-ne Sen-dung du voll-
I beg thee speak now, youth-ful chief! Are we re-leas'd from ev'ry
O di - pa - ce mes-sag-gier mes-sag-gier di reden-

Vc.

B.

Recitativo.

Viol.

Viola

Ri.

bracht? Zogst du durch's gan-ze Rö-mer-land und bringest Frie-den du und Se-gen
fear? Hast thou then gone our country round, and ev'-ry where hast thou sweet peace then
 zion, va a can-tar be-ne-di-zion per le ca-se e pe-i-sen-

Vc.

B.

Andante quasi Allegretto.

I.II.

Fl.

III.

I. II in A.

Clar.

III in B.

Fag.

Chief Messenger.
 Un Messo di Pace. Ein Friedensbote.

Ri.

uns?
found?
 tier.

B.

Ich sah die Städte, sah das Land, ich zog ent-lang des
I've seen each vil-lage and each town, I've seen our hills, our
 Io già mi die-dia ra-min-gar e lun-go il mon-tee

Andante quasi Allegretto.

II.
Fl. I. III.
I. II.
Clar. III.
Fag.
Frb.

Mee - res Strand, so weit das Land der Rö - mer reicht, trug mich mein Fuß be -
 vales — and fields no - where the fiend of war doth from but bliss - ful peace our
 B. lun - goil mar; ed o - gnicolle à - gni sent - tier io va - li - cai con

I.
II.
III.
I. II.
Clar. III.
Fag.
Frb.

p dolce
p
p
p
p
p

schwingt und leicht, und Frieden fand ich ü ber all;
 coun - try shields. Yes, ev' - ry - where sweet peace doth reign,
 B. piè leggier ed o - gni vil - la u di va il suon,

I.
II.
III.
I.
II.
Clar.
III.
Fag. I.
Frb.

froh töntdes Ju - belsWi-der-hall;
may se for e'er withus re-main!
Vc. di mi-a- pla- ci- da can-zon,

frei treibt derHirt die
fer tilewith co-pious
vi- di er-rar lie-

II.
Fl. I.
III.
I.
II.
Clar.
III.
Fag. I.
Frb.

Her - de hin, reichprangtder Fel-derFrucht-ge-winn; der Bur-gen Wäl - le
fruits and flow'rs our coun-try smiles be-neath the skies, no more be - hind his
Vc. ti pa-stor fra le - selve in mez-zo i fior, e poi crol - lar sot

I.
Fl. II.
Fl. III.
I.
II.
Clar.
III.
Fag. I.
Frb.
Vc.
stürzen ein, denn frei will je - der Rö - mer sein; der Bur - gen Wäl - le,
dreaded tow'rs the hat - ed foe our law de - fies no more be - hind his
toil mar - tel la fie - ra cre - sta del ca - stel e poi crol - lar sot -

I.
II.
Fl. III.
Ob.
I.
II.
Clar.
III.
Cor.
Fag.
Frb.
Sop. I.
Sop. II.
Sop. III.
Vc.
stürzen ein, denn frei will je - der Rö - mer sein! So
dreaded tow'rs the hat - ed foe our law de - fies! Yes
toilmartel la fie - racresta del ca - stel lo. Io
Chor der Friedensboten. Sop. II. So weit das Land der Römerreichtrag
Chorus of the Messengers of Peace. Sop. III. Yes, peace we've found o'er all the land o'er
Coro dei Messi di Pace. Io già mi die - dia ramingar e

I. Fl. I
 II. Fl. II
 III. Fl. III
 Ob.
 I. Clar.
 II. Clar.
 vent. in E.
 Cor.
 Fag.
 Trb.
 Vc.

weit das Land der Rö - - merreich, tönt
 peace I've found o'er all the land, o'er
 già mi die - dia ra - - min gar e

uns der Fuß he - schwingt und leicht, und Frie - den fand ich ü - ber - all, froh

all su - preme doth jus - tice stand, yes, ev' - ry where sweet peace doth reign, may

lun - go il mon - te lun - go il ma - re o - gnicol - le o - gni sen - tie - ro

I.

II.

III.

Ob.

Clar. a 2

Cor.

Fag.

Fr. b.

Vc.

froh des Ju-bels Wi - derhall, tönt froh des
all supreme doth jus - tice stand, o'er all doth
 lun-go mon-tee lun-go il ma-re o - - - - - gni

tönt des Ju - bels Wi - der - hall, frei treib der Hirt die Her - de hin,
she for e'er with us re - main! fer - tile with co - pi - ous fruits and flow'r's

va - li - cai con piè leg - gier o - gni ter - rau di - va il suon.

I. *mf* *p*

II. *mf* *p*

III. *mf*

Ob. *mf* *p*

Clar. *mf* *p*

Cor. *mf* *p*

Fag. *mf* *p*

Frb. *mf* *p*

Vc. *mf* *p*

Ju - - bels Hall, der Burgen Wäl-le stürzen ein, denn frei will
 jus - - tice stand no more behind his dreaded towrs the foe our
 col - - le o - gni sen - tie - ro io va - li - cai con pie leg

reich prangt der Fel - der Frucht - ge - winn; der Burgen Wäl le stürzen ein, denn frei will je - der
 our countrys smiles be - neath the skies, no more behind his dreaded towrs the hated foe our
 di mi - a pla - ci - da can - zo - ne o - gni terra u - di - va il suon di mi - a pla - ci -

I. Fl. I. *p* *p molto cresc.*

II. Fl. II. *p* *p molto cresc.*

III. Fl. III. *p* *p molto cresc.*

Ob. *p* *p molto cresc.*

Clar. *p* *p molto cresc.*

Cor. *p* *p molto cresc.*

Fag. *p* *p molto cresc.*

Serp. *p* *p molto cresc.*

Tromb. *p* *p molto cresc.*

Oph. *m*

Timp. *m*

Viol. *p* *p molto cresc.*

Vcl. *p* *p molto cresc.*

Frb. *p* *p molto cresc.*

15 jeder sein, denn frei will je der Rö-mer sein.
law de-fies the hat - - - ed foe our law de-fies!

15 gie - ra va - - - li - cai conpie leg - gier.

15 Römer sein, denn frei will je - - - der, je - - - der Rö - mer sein.

15 *law de-fies the hat - ed hat - - - ed foe our law de-fies!*

15 da canzon, di mi - a pla - - - ci - da, canzon il gier.

(Freudig erregt auf die Kniee sinkend) Dir
 Riezzi. (Sinking on his knees, with great emotion) All
 (Commossa dalla gioia cade sulle ginocchia) E

Tenori

Senatoren mit Baroncelli und Cecco. Eh - re
 Bassi Praise to

Vc. Gio - ria a

Fl. *f*

Ob. *f*

Clar. a. 2. *f* *pp* *sempre*

Cor. *f* Cor. ord. mut in E.

Fag. *f* *pp* *sempre*

Serp. *f* *pp* *sempre*

Tromb. *f* *pp* *sempre*

Oph. *f* *pp* *sempre*

Timp. *f* *pp* *sempre*

Viol. *f* *p*

Viole *f* *p*

Ri. *f* *p*

Ten. I. *p*

Ten. II. *p*

Bassi *p*

Vc. *f* *p* *sempre*

B. *f* *p* *sempre*

Preis und dei - ner ho - hen Macht, durch dich, mein Gott, hab' ich's voll-bracht!
 praise to - Thee Al - migh - ty Lord, since Thy good help Thou didst af - ford!
 col tu-o brac-cio e - non - col mio che tal tri-on - fo av - ven-ne o Di-o!

dir! Dir al - les
 thee! Ri-en-zi,
 te! Grazie a

Clar.

pp

Fag.

pp

Trb.

pp

Oph.

*pp*Timp. *tr.**pp*Viol. *sempre molto p*Viola. *sempre molto p**sempre p*

Ri.

Dir Preis und dei-ner ho - hen Macht, durch dich, mein Gott, durch dich, mein
 Forrigh and Rome I've drawn my sword, all praise to Thee, Al-migh-ty
 E col - tu - o braccio non col mio che tal tri - on - fo av - ven - ne o

Sen.

Glück ver - dan - ken wir, dem größ - ten Rö - mer,

hail, thou migh - ty Lord, with or - der peace thou

te ren - dia - mo noi a teil più gran - de

Vc.

p

B.

p

Clar.

un poco rallent.

Fag.

Trb.

Oph.

Timp. *tr*

Viol.

Viole.

Ri.

Gott, hab'ich's voll-bracht, durch dich, durch dich, mein Gott, durch dich, mein Gott, hab'ich's voll-
 Lord, Al-migh-ty Lord! Thy help, Thy help Thoudidst af-ford, Thy help Thoudidst af-
 Dio e col tuo bra-cio e non e non col mio che tal tri-on-foavven-ne o
 Sen.

Eh-re dir, dem größ-ten Rö-mer Eh- - - re, Eh-re

hast restor'd, with or-der or-der, peace thou hast re-

de-glie-ro-i grazie a te ren-diam gra- - - zi-e a

Vc.

B.

un poco rallent.

a tempo

Fl. I. II.

Fl. III.

Ob.

Clar.

Cor. in E.

Fag.

Serp.

Trb.

Oph.

Timp.

Viol.

Viola

Ri.

bracht!
ford!
Dio
Sen.

Durch dich,
Al - migh -
o som -

mein
- - ty
- mo.

Gott,
Lord,
Dio

hab!
Al -
o

dir,
stor'd!

dem größ - -
with or - -

ten Rö - - mer,
- der, peace thou

te!

o il

piu gran - - de

a tempo

fp

p

Fl. I. II.

Fl. III.

Ob.

Clar.

Cor.

Fag.

Serp.

Trp. σ .

Oph.

Timp.

Viol.

Viole.

Ri.

ich's voll - - - bracht!
 migh - - ty Lord!
 som - - mo Dio!

Sen.

Eh - - re dir!

hast re - - - stor'd!

de - - glie - - - roi!

Vc. σ .

B.

fp

Fl. I. II.

Fl. III. *mf* Fl. III tacet

Ob.

Clar.

Cor. *mf*

Fag. *mf*

Serp.

Trb. *ff*

Oph. *ff*

Timp. *tr* Muta in E.A.

Viol. *ff* *mf*

Viole. *ff* *mf*

Ri.

Vc. *ff* *mf*

B. *ff* *mf*

Geht, Friedens-bo - ten, zie - het dem durch
 Be gone, dear mes - sen - gers, tell Rome that
 O voi di pace am - ba - scia tor' per

Cor.

Viol.

Viole.

Ri.

al - le Stra - ßen Ro - ma's hin, bringt je - dem Rö - mer eu - re
hap - py days a - gain have come, that peace doth reign thro' towns and
 tut - ti Roma in mil - le co - ri su! ri - can - ta - te la can -

Vc. e B.

Fl.

Ob.

Clar.

Cor.

Fag.

Viol.

Viole.

Ri.

Kun - de!
 cities!
 zo - ne.

(Die Friedensboten verlassen unter Anstimmung der Hymne langsam durch
 das Portal die Bühne. Der Gesang verhallt zum Schluß in den Straßen.)
 (The messengers repeat their chant and go off through the portico.)
 (I Messi di pace s'allontanano cantando ed escono dal gran portale.)

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

Chor der Friedensboten.
 Chorus of the Messengers of peace.
 Coro dei Messi di pace.

Ihr Rö - mer, hört die
 We hail with joy - ful
 Can - tia - mo dol - ci

Vc.

B.

pizz.

pizz. sempre p

sempre p

Fl.

Ob.

Clar.

Cor.

Fag.

Viol.

Viole.

Kun - - de des hol - - den Frie - - dens an! — Auf

dit - - ties of peace the wel - com'd reign, — in

can - - ti di pa - cee li - - ber - tà — dai

Vc.

B.

The image shows a page of a musical score for a symphony or opera. It features ten staves of instrumental music and one staff of vocal music with lyrics. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Violin (Viol.), Viola (Viole.), Violoncello (Vc.), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line includes lyrics in German, Italian, and English. The German lyrics are 'Kun - - de des hol - - den Frie - - dens an! — Auf', the Italian lyrics are 'dit - - ties of peace the wel - com'd reign, — in', and the English lyrics are 'can - - ti di pa - cee li - - ber - tà — dai'. The instrumental parts are written in treble and bass clefs with various musical notations including notes, rests, and dynamics.

Fl.

Ob.

Clar.

Cor.

Fag.

Viol.

Viole.

Vc.

B.

Ro - ma's heil - gem Grun - - de wallt freu - - - dig
 all our towns and cit - - ies re - stor'd is
 fon - da - men - ti san - - ti e - sul - - ti

Fl.

Ob.

Clar.

Cor.

Fag.

Viol.

Viole.

Cor.ord. poi in A.

più p

più p

più p

più p

più p

più p

je - - de Bahn! In dü - stre Fel - sen - schluch - - ten

peace a - gain! her in - flu - ence a - vail - - ing

la ci - tà! nell om - bre più pro - fon - - de

Vc.

B.

più p

Op.

Clar.

Cor. vent.

Fag.

Viol.

Viole.

drang gold-ner Son - ne Schein; in Mee-res si - chern
 for ev - er may re - main, warclouds her face be -
 bril - li se - re - noil sol e sul - le pla - cid'

Vc.

Ob.

Clar.

Cor. vent.

Viol.

Viole.

Buch. - - - ten zieht froh die Se - - gel ein! Demm
 wail - - - ing, henceforth will rise in vain! Sweet
 on - - - de spieg - hin le na - vill vol non

Vc.

(Rienzi ist in stummes Gebet versunken.)
(Rienzi has sunk into silent prayer.)

Chor.

Frie - de ist ge - kom - men, der Frei - heit Licht ge -
peacc 'mong us de - scend - - ing, her fruit - ful palms is
v'è più duol nè guer - - ra la pa - ce è sul - la

Vc.

Chor.

won - - nen, denn Frie - de ist ge - kom - men, der
tend - - ing, sweet peacc 'mong us de - scend - - ing, her
ter - - ra, non v'è più duol nè guer - - ra la

Timp.

(in der Ferne)
(Echoing from afar)
(Echeggiando nel lontano)

Frei - heit Licht ge - won - - nen! Jauch - zet, ihr
fruit - ful palms is tend - - ing! Ro - mans, we
pa - ce è sul - la ter - - ra. su! giu - - bi -

Chor.

Tä - - ler, froh - lockt, ihr Ber - ge! Jauch - zet, ihr
 meet - you, hap - py we greet you peace un - be -
 la - - te! mon - tie val - la - te! su! giu - bi -

Maestoso.

Timp. *tr*
p

Viol. *arco*
p marc. cresc.
tr

Violo. *arco*
p marc. cresc.
arco
p marc. cresc.

Chor. 2.
 Ber - ge, froh - lockt, ihr Tä - - - - ler!
 guil - ing, once more is smil - - - - ing!
 la - te! mon - tie val - la - - - - te!

Vc. *arco*
p marc. cresc.
tr

B. *arco*
p marc. cresc.
tr

Maestoso.

Recitativo.

Steffano, Colonna, Orsini und die Nobili.

(Alle in Friedensgewändern, treten auf und grüßen Rienzi mit stolzer Unterwürfigkeit.)

(Enter, and salute Rienzi with submission but proudly.)

(Entrano essi salutano Rienzi con fiera sommissione.)

Maestoso moderato. $\text{♩} = 88$.

Trombe ventile in E.
Ima sola

Trombe ventile in E.
Ima sola

Tromboni.

Ophicleide.

Timpani in E u. A.

Violini I.

Violini II.

Viole.

Celli.

Bassi.

Trb. vent. I.

Tromb.

Oph.

Timp.

Colonna.

B.

Ri - en - zi!
Ri - en - zi!
Ri - en - zi! sa-

Viol.

Viola.

Rienzi.

Heil euch! Was fehlt noch Rom zu sei-nem
Hail, all! Rome now re-joice on the great
 Pa-ce! la glo-ria sua già com-pie

Col.

nimm des Frie-dens Gruß!
wilt thy foes for-give?
 lu-tee pa--ce!

Vc.

B.

Viol.

Viola.

Ri.

Glük-ke, da sei-ne mächt'gen, stol-zen Fein-de jetzt zu-rück-ge-
tri-umph, see all thy chil-dren hence are great-ed c-qualrights and
 Ro-ma or chei po-ten-ti suoi ne-mi-ci stan-no cur-vial

Vc.

B.

Viol.
Viola.
Ri.
kehrt und Treu-e ihm geschworen!
pow'r, pro-tect-ed by their freedom!
suol e fe-del - tà giu-ran-do!

Colonna.
Ri-en - zi! ich be-wundre dich zwar
Ri-en - zi! you can take our word, thou
Ri-en-zi! nel tuosplen - do - - re me-

Vc. e B.

Viol.
Viola.
Col.
sucht' ich die-se Grö-ße nie in dir, doch sei's darum, ich will sie an - er - ken - nen.
then so great, so high, wilt be our friend, most no - ble heart, thou cle - men - cy dis - playest!
ra - vig - lia - to ti con - temploan - cor, Dio vuol co - si! il tuo po - ter ris - pet - to!

Vc. e B.

Viol.
Viola.
Rienzi.
Des Friedens, des Ge - set - - zes Größe nur, nicht
Now lis - ten! the sole wel - - fare of 'us all, no
La for - za del - là leg - geudir tu de - - i e

Vc. e B.

Viol.
Viola.
Ri.

p

mei-ne sollt ihr an-er-ken-nen; ver-geßt es nie, daß die-ser Preis es
vain pomp nor am-bi-tion fires me! Now this well mind, that ci-ti-zens, you
non la for-za mi-a non o-bli-ar che per tal cau-sa

Vc.
B.

p

Viol.
Viola.
Ri.

war, um den wir kämpften, daß die-se To-re sich euch öff-ne-ten, nur da ihr
all to be ad-mit-ted in-to the gates of Rome have pledg'd your faith here to sub-
sol noi lot-ta-va-mo e que-ste porte un di s'apriro a voi quant'oguiraste

Vc.
B.

Viol.
Viola.
Ri.

Treu' ihm schwurt, daß ihr ihm un-ter-tan sein sollt, wie der ge-ring-ste der Ple-be-er!
mit yourselves to all the laws that rule our home, both great and small being thus unit-ed!
fe--de da cit-ta-di-nied u-mi-li fra-tel-li dell' in-fi-mo ple-be-o!

Vc.
B.

Viol.

Viola.

Ri.

Vc.
B.

Die Mau-ern eu-er Schlös- ser saht ihr
Then lev-el to the ground those dreaded
 Le vos-tre tor-ri di ro-car ve-

Viol.

Viola.

Ri.

Vc.
B.

fal-len, durch die ihr Rom zum Räu-ber-la-ger machtet; weh' euch, wenn ihr drum Gröll noch
castles where foreign help too oft the law has challeng'd! Woe then to him who would con-
 des-te per cui fa-ces-te Roma a-sil di la-dri gua-il se ancor nu-dri-te

Viol.

Viola.

Ri.

Vc.
B.

nährt, wenn eu-er Herz der neu-e Tag noch nicht erwärmt; weh' euch beim kleinsten Ü-ber-
spire, and fos-ter'gainst his country dark and wild designs! Woe then to all who'd treason
 l'odio gual'seil co-re non a-pri-te al perdon! gua-il se ancor sie-te ri-

Viol.
Viola.
Ri.
tritt, denn ich vor al - len schütze das Ge - setz, ich, der Tri - bun!
hatch, the hand of justice quick on them shall fall, Tri - bune am I!
bel - li son del - la leg - ge guar - di - an su - premo so - noil Tri - bunno.
Vc.
B.

Moderato.

Viol.
Viola. arco
pizz.
(mit freundlicher Herablassung)
(with friendly familiarity)
(con amichevole familiarita)
Ri.
Ihr Herrn und Ed - len, ich er - war - teeuch zum
Now friends, be welcome, I in vite you all to
Ormiei sig - no - ri noi ci ri - vedre - mo a
pizz. arco
Vc. arco
B. arco
pizz.

Viol. *f marc.*
Viola. *f marc.*
Ri. *f marc.*
Fe - ste in die - sen Sä - len! (Er geht ab mit Cecco, Baroncelli und den Senatoren.)
take part in our re - joic - ing! (Rienzi joins the Senators leaving the Nobles by themselves.)
fe - sta in quel - lo sa - le. (Si allontana con Cecco, Baroncelli e i Senatori.)
Vc. *f marc.*
B. *f marc.*

No 6. Terzett und Chor.

Colonna, Orsini und die Nobili, später Adriano.

Moderato. ♩ = 126. Recit.

Piccolo.

Flauti.

Oboi.

Clarineti in C.

Corni ventile in E. *fp*

Corni ordin. in A. *fp*

Fagotti. *mf*

Serpent.

Trombe ventile in E.

3 Tromboni.

Ophicleide.

Timpani in A und E.

Violini I. *fp* *fpp*

Violini II. *fp* *fpp*

Viole. *fp* *fpp*

Adriano.

Orsini. *mf*

Colonna.

Nobili. *mf*

 Tenori.

 Bassi.

Violoncelli.

Bassi. *mf*

Orsini. *mf*

Co-lonna, hörtest du das freche Wort? Sind wir ver-
 Colonna, see now dares he us provoke, shall we en-
 Co-lonnaudisti le pa-ro-le sue? tal onta.

Moderato. ♩ = 126. Recit.

a tempo

Recit.

Cor. III. *fp*

Fag. *fp* a2.

Viol. *fp*

Viole. *fp*

Ors. *fp*

flucht, zu dul - den sol - che Schmach?
dure *histaunts* *be-side* *his* *joke*?
 noi pa - zi - en - tar dob - biam?

Colonna.

Ha, wie ich knirsche! Der Ple - be - jer, er, den ich zum
Ah, tis *outrageous!* *the* *ple - bei - an* *he!* *the* *upstart*
 Tremo di rab - bia! tanto ardiu plebeo al des - co

Vc.

B.

a tempo

Recit.

Cor. *fp* IV.

Fag. *fp*

Viol. *fp*

Viole. *fp*

Ors. *fp*

Col.

Was ist zu tun? Wir sind be -
O - bey *we* *must* *he's* *won* *the*
 Che far dobbiam? *siam* *vinti*, *oh*

Spott an mei - ner Ta - fel hielt!
knave *one* *day* *my* *fa - vour* *crav'd!*
 mio per bur - la il ten - ni un di.

Vc.

B.

a tempo

Recit.

Cor. *fp* *ff*
 FaG. *fp* *ff*
 Viol. *fp* *f*
 Viole. *fp* *f*
 Ors. *f*
 Vc. *mf* *f*
 B. *mf* *f*

siegt!
 day!
 cielt-

Und die - ser Pö - bel, den mit Fü - ßen wir ge -
 and these ple - bei - ans in all times but ab - ject
 E ques - ta ple - be un di da' no - stri pièschia - c.

Viol.
 Viole.
 Ors.
 B.

tre - ten, wie ver - wandel - te er sich! Die Mas - se ist be - waffnet, Mut und Be -
 co - wards, late 'fore us have bent so low! See now how bold they're ris - ing, yestern but
 ciata o come a un tratto si can - giò! or ve - di ac - corre in ar - mi al - za la

a tempo

Cor.

Fag.

Viol.

Viole.

Ors.

geist' rung in je - dem der Ple - be - jer!
slaves, this day call themselves "the People!"
 fron - te, nè più teme il ple - be - o!

Colonna.

Der Pö - bel, pah! Ri -
"The Peo - ple!" bah! Ri -
 La ple - be? oi - bò! Ri -

Vc.

B.

Recit.

Cor.

Fag.

Viol.

Viole.

Col.

en - zi ist's, der ihn zu Rit - ternmacht, nimm ihm Ri - en - zi, und er
en - zi 'tis who now dic - tates the law! let us des - troy him and to
 en - zi egliè che al suo splen - dor l'at - tra - - e sia tol - to Rien - zi es - sa

Vc.

B.

Fag.

a2. maestoso. ♩ = 88.

Trb. vent. *pp*

Timp. *pp*

Viol. *pizz.* *arco trem.* *pp*

Viole. *pizz.* *arco trem.* *pp*

(Die Nobili schließen einen engen Kreis um Orsini. Colonna. Adriano tritt ungesehen auf, beobachtet die Gruppe und mischt sich unbemerkt unter sie.) So wä-redenn auf ihn al-
 (The Nobles gather round Orsini and Colonna. Adriano unnoticed mixes amongst them.) Yes, 'tis of him we must get
 Col. (I Nobili si stringono intorno a Colonna e ad Orsini. E su Rienzi su lui
 Adriano sarà entrato e si sarà unito
 ist, was er war! senz'esser visto al gruppo dei Nobili.
 pow'r we'll return!
 vil tor-ne-rà.

Vc. *pizz.* *arco trem.* *pp*

B. *pp* *arco trem.* *pp*

Cor. ord.

Fag. *pp*

Trb. II. *pp*

Timp.

Viol. *p*

Viole. *p*

Ors. *p*

lein der Streich zu füh-ren, der uns frommt?
 rid. but by what means, say, to suc-ceed?
 sol che il pu-gna-le col-pi-rà?

Vc. *p*

B. *p*

Ors. *p*

Colonna.
 Er ist der
 He is the
 Del-la

Cor.
Trb. III. vent.
Timp.
Viol.
Viola.
Ors.

Doch für Ge-
Yet with this
Ma per ten-

Col.
Vc.
B.

Gö - tze die - ses Volks, das er durch Trug verzau - bert hält.
id - ol of this mob, him we must hum - ble to the dust!
plebe egli e figliuo - lo china a lui la ple - be sta.

Clar.
Cor. vent.
Fag.
Trb. vent.
Timp.
Viol.
Viola.
Ors.

walt und off-ne Tat sind wir zu schwachyermö - gen nichts.
crowd we cannot cope, our o - pen ac - tion they'd de - feat!
far l'o - pra fa - ta - le noi siam po chie fiacchi ancor.

Was bleibt uns ü-brig?
Then let him perish!
E ciò che monta? in

Vc.
B.

Clar.
Cor. ang.
Trb. vent.
Timp.
Viol.
Viola
Col.
Vc.
B.

Tö - tet ihn in mit - ten die - ser Nar - ren-brüt, hin ist die Pracht und uns der
strike him down a - midst his crew this ve - ry hour, Ri - en - zi dead the mob we'll
 que - ste sa - le s'al - ziun brac - cio fe - ri - tor, è qui la festa e la ven -

Clar.
Cor. ang.
Fag.
Timp.
Viol.
Viola
Orsini?
Col.
Vc.
B.

Ha! du sprichst wahr! Und die - sen Stoß, wer führt ihn sich - rer wohl als
 Ah! *Thouspeak'st true! lets strike the blow, his fin - al hour has come, I*
 Ah! par - liil ver! a me as - pet - ta fa - reil col - poadal - tri

Preis.
crush!
 det - ta.

Cor. *p.*

Fag. *p.*

Trb. I. vent.

Trömb.

Timp. *p.*

Viol. *ppstacc.*

Viole. *ppstacc.*

Ors. *ppstacc.*

Vc. *ppstacc.*

B. *ppstacc.*

ich? Heut' ist das Fest in die-sen Sä-len, schlie-ßen sich um mich, ich fehle nie
 swear! Yes, here and soon while they're re-joic-ing, Ill' do the deed, and he shall fall!
 no. Io qui nell' or-gia ma-le-det-ta il pu-gnal sguai-ne-rò!

Cor.

Viol.

Viole.

Colonna.

Vc.

B.

Vier-hundert Lan-zen, de-nen er die Stadt verschloß, bring'ich herein,
 Four hundred soldiers from abroad I have se-cur'd, they are at hand,
 Quat-tro cen-to arma-ti ero-icheil Tri-bun di-scac-ciò

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb. I. II. vent.

Tromb.

Oph.

Timp.

Viol.

Viol.

p

p

sf Adriano.

Adriano (tritt hervor und steht vor Orsini und Colonna). Ha,
 Adriano (steps forward between Orsini and Colonna). Ah,
 Adriano (si fa manifesto e va da Orsini e Colonna). Mal-
 Orsini.

Sosei's!
 'Tiswell!
 E sia!

Col. *p*

be-se-tzeschnell das Ca-pi-tol,
 they will the Ca - pi-tol invest,
 Io questa not - te gui-dero,

und Rom ge-hört von neu - em uns.
 and Rome ere long to us shall yield!
 ah! su! co-raggio! è Roma a noi!

Die Nobli.

(wild auffahrend) Sosei's!
 (moving anxiously) 'Tiswell!
 (aggirandosi tumultuosamente) *ff*

Vc.

E sia!

p

p

ff

ff

Viol. *fp*

Viola. *fp*

Adr. *fp*

Meu-chel-mör-der! Sprecht, was habt ihr vor? Was brü-tet ihr?
murd'roustraitors! say, what did I hear! what fiendish plot!
 va-gi mo-stri! ciel! quale è in voi tra-ma cru-del?

Ors.

Vc. *mf*

B. *mf*

Co-lonna, sprich sind wir ver-
 Co-lonna, say, are we dis-
 Tradi-ti siam, tro mio fu-

Fl.

Ob.

Clar.

Cor.

Fag.

Trb. I. II.

vent.

Viol. *pmarc.*

Vcllo. *pmarc.*

Ors. *fp*

p

p cresc. f

ra-ten? (Colonna mißt Adriano mit scharfem Blick.)
 cover'd? (Colonna casting a severe glance on Adriano.)
 ro-re? (Colonna guarda Adriano con severo cipiglio.)

Colonna.

Wer bist du? Sag, bist du mein Sohn? Ha!
 What artthou? Say, art thou my son? ah!
 A-driano? di' chi se-i tu? ah!

Vc. *mf*

B.

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.
Viole.
Col.
Vc.
B.
Fag.
Viol.
Viole.
Adr.

sp *f* *p* *f* *Adriano.* *pstacc.* *pstacc.*

Des rit - ter - li - chen Va - ters Sohn, der
Thou no - ble Lord, thou sol - dier brave, who
Io fi - glio son d'un ca - va - lie - ro

o - der bist du mein Ver - rä - ter?
or art thou thy sire's be - trayer?
sei mio figlio o untra - di - to - re?

sp *f* *pstacc.* *pstacc.*

Eh - re bis in's Al - ter lieb - - te, der fremd war je - - der Bu - ben - tat, Or -
gave to me a name il - lus - trious, wouldst now with such - a shame - ful crime de -
che o - no - ra - ca la vir - tü, e che de' rei - ne - mi - co fie - ro

Ob.

I.

Clar.
Cor. vent.
Fag.
Viol.
Viole.
Adr.

si - ni's Feind und sei - ner Rotte.
file thy fame, disgrace thy honour?
ead Or - sin av - ver - so fü...

Orsini.

Ver - rä - ter, frecher Kna - be
Mis - led thou, nay, un - na - t'ral
O te - me - ra - rio gar - zon -

Vc.

Vc.
B.

Ob.

Cor. vent.
Fag. a 2.
Viol.
Viole.
Ors.

du!
child?
cel!

Colonna.

Lehrt solches Wort dich der Tri - bun?
Ay, by the Tri - bune he's be - guil'd?
Chi t'ap - pre - se un tal ser - mon?

Weh' dir, er -
Trai - tor! thy
Oh! chi ver

Vc.

Vc.
B.

Ob.
Clar.
Chr.
Fag.
Viol. *cresc.*
Viole. *cresc.*
cresc.

Adriano

Bist du noch
Doch . pas-sion
Il fu -

Col.

ken - ne ich fürwahr, wie ich sie ah-ne, dei - ne Schmach!
 words now clea - ly show a heart per - vert - ed, mind cor rupt!
 me ti fea ru - bel - lo chi ti spin sea per - di - zion!

Vc.

B. *cresc.*
p cresc.

Clar.

Cor.
Fag.
Viol.
Viole.
Adr.

im - - - mer blind, mein Va - ter?
 blind thee not, my fa - ther?
 ror mio pa - - - dre ac - cie - ga!

Vc.

B. *mf*
mf

Ha,
No
Or -

Cor.
Trb. vent.
Fag. a2
Viol.
Viole.
Col.

sp *fdim.* *p*

schweig'! Du bist in sei-nen Händen, und zum Ver-rä-ter am eig'-nen Va-ter be-
 more! I know what spell doth bind thee, how the false Tribune both vain and cunning, his
 ror! ad o - pra co - si bie - ca o tra - di - tor del ge - ni - to - re fuil Tri -

B.
Vc.

sp *fdim.* *p*

Fl. a2.
Ob.
Clar.
Cor.
Fag.
Trb. vent.
Timp.
Viol.
Viole.
Col.

pp *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

nutzt dich der Tri - bun. Fluch ihm, er-schie-nen sei sein letz - ter
 hope hath laid on thee! But know, too late! this day he meets his
 Vc. bun che ti spro - nò. Or - ror ma l'ul - tim' o - ra a lui suo -

B.
Vc.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Allegro agitato. $\text{♩} = 80$.

Fl. *f*

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Trb. vent.

Timp.

Viol. *f*

Viola *f*

Adriano.

♩ *f*

O Gott, so hört'ich wirklich recht!
Great Heav'n, avert this fearful hour!
O Dio! che sen-too mio ter-ror!

Ihr brütet finstern
My sire, disown this
Or voi trama te a-

Col.

Tag!
fate!
nò!

Vc. *f*

B. *f*

Allegro agitato. $\text{♩} = 80$.

Ob:
fp *p* *fp*

Clar.
fp *p* *fp*

Cor.
fp *p* *fp*

Fag.
fp *p* *fp*

Viol.
fp *p* *fp*

Viola
fp *p* *fp*

Adr.
 Meuchelmord? Laßt euch beschwören, o beschimpft nicht so die Namen, schon ge-
 shame-ful plot, hear my en treaty, and preserve e'er pure and spotless a great
 tro- ce idea! e nuo- vain- fa- mia nuovo or- ro - re co- pri- rà di di- so-

Vc.
fp *p* *fp*

B.
fp *p* *fp*

Fl. *a 2*

Ob. *a 2*

Clar.

Cor. *p* *f*

Fag. *p* *f*

Viol. *p* *fp* *f* *fp*

Viole *p* *fp* *f* *fp*

Adr.

nug be-fleckt durch Raub-tat und Ge-walt!
 name which now with blood thou wouldst e'en stain!
 no - re vo - stra fa-maal mon - do rea!

Orsini. *a 2*

Hört den Treu-
 Hear the young
 Oh! rin - ne -

Vc. *p* *fp* *fp*

B. *p* *fp* *fp*

Fl. *a2* *f* *fp*

Ob. *a2* *f* *fp*

Clar. *f* *fp*

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

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

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

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

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

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

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

lo - sen! Wie, Co - lon-na, du züchtigst deinen Kna - ben nicht?
 re - bel! Why, Co - lon-na, hast patience with this dar - ing youth?
 ga - to! Tu ve - gliardo non pu - ni - sci quel co - dar - do?

Fag. *p* *sf* *p* *sf* *p* *sf*

Serp. *p* *sf* *p* *sf* *p* *sf*

Tromb. *pp* *p* *p*

Viol. *p* *sf* *p* *sf* *p* *sf*

Viole *p* *sf* *p* *sf* *p* *sf*

Colonna (hart an Adriano) (addressing Adriano severely) (volgendosi duramente verso Adriano).

So wis - se: heut',
 Now hark ye! Here
 Or m'o - di! Qui,

Vc. *p* *sf* *p* *sf* *p* *sf*

B. *p* *sf* *p* *sf* *p* *sf*

Fag. *sf* *mf* *f* *mf* *f*

Serp. *sf* *mf* *f* *mf* *f*

Tromb. *sf* *mf* *f* *mf* *f*

Viol. *sf* *mf* *f* *mf* *f*

Viole *sf* *mf* *f* *mf* *f*

Col. *sf* *mf* *f* *mf* *f*

in die-sen Sä - len stirbt der Tri - bun von unsrer
 with-in this pa - lace the Tri-bune lies and in our
 nell' empla fe - sta il Tri - bun suc-ci - de -

Vc. *sf* *mf* *f* *mf* *f*

B. *sf* *mf* *f* *mf* *f*

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Clar. *f* *ff* *f*

Cor. *f* *ff* *f*

Fag. *f* *ff* *f*

Serp. *f* *ff* *f*

Tromb. *f* *ff* *f*

Timp. *f* *ff* *f*

Viol. *f* *ff* *f*

Viola *f* *ff* *f*

Col. *f* *ff* *f*

Hand!
pow'r!
rà!

Duweißt's, Verworf'ner! Geh' denn hin, ver-ra-teihm mich;
Go thou, denounce me, if thou wilt, haste then, me betray,
Tu ne tra-ti-sci! co-ri va, e por-ta a Rienzi

Vc. *f* *ff* *f*

B. *f* *ff* *f*

Fl. #1
 Fl. #2
 Clar.
 Cor.
 Fas.
 Serp.
 Tromb.
 Ophi.
 Timp.
 Viol.
 Viola
 Adriano.
 Col.
 Nobili.
 Bassi.
 Vc.
 B.

a 2
 cresc.
 p
 cresc.
 p
 cresc.
 p
 cresc.
 p
 cresc.
 p
 cresc.
 p
 cresc.
 p
 cresc.
 p
 cresc.

I.
 II.
 III.

Entsetzlich! Ha, mein Schreckenslos! O hör' der
 Ohspareme! ah, in pit-y spare! My Lord, re -
 Or-ro-re! ah! mio Dio pie-tà! As-col - ta il

Orsini.
 So sei's, geschwo-ren
 E-nough, e-nough, thy
 E sia, fis-ca - to,

deinen Vater!
 me, thy father!
 la mia testa!

Tenori.
 So sei's, so sei's,
 E-nough, e-nough,
 E sia, e sia,

Nobili.
 So sei's, _____
 E-nough, _____
 E sia, _____

Bassi.
 E _____

p
 cresc.
 p
 cresc.

Più agitato. $\text{♩} = 92$

Fl. *f* *p*

Ob. *f* *p*

Clar. *f* *p*

Cor. *cresc.* *p*

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

Serp. *f* *p*

Trömb. *f* *p*

Ophi. *f* *p*

Timp. *f* *p*

Viol. *f* *p*

Viole *f* *p*

Adr. *f* *p*



10 Eh - re, hör' der Eh - re Hoch-gebot! Hör' - dei - nes Soh - nes, dei - nes
nounce, my Lord, re-nounce this impious choice! stay, — and of hon-our, and of
 gri-do ascol - ta il gri - doed il sospir! del tuo san - gue del tuo san - gue

Ors.

ist ihm Tod, ist ihm der Tod! Für un - sreSchmach, für un - sreSchmach
words are vain, thy words are vain, the Tri - bune here, the Tri - bune here
 Col. sia fis - sa - toil suo de - stin! noi dob - biam l'on - ta dob - biam l'on -

— geschworen ist ihm Tod, ja Tod! Für un - sreSchmach, für un - sreSchmach
thy words, thy words are vain, are vain, the Tri - bune here, the Tri - bune here
 Nob. fis - sa - toil suo de - sti - no sia, noi dob - biam l'on - ta dob - biam l'on - ta

ge - schworen ist ihm Tod! Für un - sre
e - nought, thy words are vain, the Tri - bune
 fis - sa - toil suo de - stin! noi dob - biam

Vc. *f* *p*

B. *f* *p*



Fl. *p*

Ob. *p*

Clar. *p*

Cor. *f*

Fag. *p*

Serp. *p*

Tromb. *p*

Ophi. *p*

Timp. *f*

Viol. *p*

Viole *p*

Adr. *f*

Ors. *f*

Col. *f*

Nob. *f*

Vc. *f*

B. *f*

I. Solo

Soh - nes Jam-mer an! Sieh mich in mei - ner To - des -
 hon - our - our hear the voice!
 dell' o - no - re!

sei's jetzt ge-tan! In diesen Hal - len blutig-rot soll en-den des Ple-
 by us be slain!
 ta ven - di - car!

jetzt ge - tan! Flieh meinen Fluch, der dich be -
 us be slain!
 Nob. ven - di - car!

Schmach sei's jetzt ge-tan! In die-sen Hal - len blu - tig -
 here by us be slain!
 l'on - ta ven - di - car!

Clar. I.

Cor.

Fag.

Viol.

Viole

Adr.

not, Ver - zweif - lung faßt mich Ärm - sten

Ors.

be - jers Bahn, blu - tig - rot soll en - den

Col.

droht, flieh meinen Fluch, der dich bedroht, den Va - ter -

Nob.

rot, ja blu - tig - rot soll en - den des Ple -

Vc.

B.

Fl. *I. solo* *p*

Ob. *I solo* *p*

Clar. I. *p*

Cor. *f* *p*

Fag. *p*

Trb. vent. *p*

Tromb. *f* *p*

Ophi. *f* *p*

Timp. *f* *p*

Viol. *f* *p*

Viol. *f* *p*

Adr. *f* *p*

an! O hör' der Eh - re Hoch - ge

Ors. *f* *p*

des Ple - be - jers Bahn, in diesen Hal - len blutigrot soll en - den des Ple -

Col. *f* *p*

mör - der trifft er an, flieh meinen Fluch, den Va - termörder

Nob. *f* *p*

bejers, des Ple - be - jers Bahn, in die - sen Hal - len blu - tig -

Vc. *f* *p*

B. *f* *p*

Detailed description: This is a page of a musical score, page 335. It contains staves for various instruments and vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet I (Clar. I.), Cor Anglais (Cor.), Bassoon (Fag.), Trumpet (Trb. vent.), Trombone (Tromb.), Ophicleide (Ophi.), Timpani (Timp.), Violin (Viol.), Viola (Viol.), Ad libitum (Adr.), Organ (Ors.), Cello (Col.), Double Bass (Vc.), and Bass (B.). The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *I. solo*. The vocal parts (Adr., Ors., Col., Nob.) have lyrics in German. The music is written in a key with one flat (B-flat) and a common time signature. The page number 335 is in the top right corner.

Fl. I.

Ob. I.

Clar.

Cor.

Fag.

Tromb.

Timp.

Viol.

Viola

Adr.

Ors.

Col.

Nob.

Vc.

B.

bot, hör' dei-nes Soh - nes Jam - mer

be - jers Bahn, blu - tig - rot soll en - den sei-ne

trifft er an,flieh meinen Fluch, derdich bedroht,den Va-termördertrifft er

rot, ja blu-tig - rot soll en - den sei-ne

Fl. *mf*

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *a2* *f*

Serp. *f*

Trb. vent. *f*

Tromb. *f*

Viol. *f*

Viole *f*

Adr. *f*

an! Sieh mich in mei-ner To - desnot, Ver-zweiflung faßt mich Arm-sten an, sieh

Ors. *f*

Bahn, so sei's, so sei's, ge-schwo - ren ist ihm Tod, ge-schwo -

Col. *f*

an! So sei's, so sei's, ge-schwo - ren ist ihm Tod, ge-schwo -

Nob. *f*

Bahn! So sei's! So sei's, ge-schwo - ren ist ihm Tod, ge-schwo -

Vc. *f*

B. *f*

Fl. *a2* *p* *cresc.*

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

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

Cor. *a2* *p* *f* *p* *cresc.*

Fag. *a2* *p* *f* *p* *cresc.*

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

Trb. vent. *p* *f* *p* *cresc.*

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

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

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

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

mich in mei - ner To - des-not, Ver - zweiflung faßt mich an, Verzweiflung

Ors. 2. *p* *f* *p* *cresc.*

- ren ist ihm Tod, ja Tod, ja

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

- ren ist ihm Tod, ja Tod, ja

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

- ren ist ihm Tod, ja Tod, ja

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

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

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb. vent.

Tromb.

Ophi *cresc.*

Timp.

Viol.

Viola

Adr.

faßt mich an, Ver-zweif - lung faßt mich an, — Verzweiflung faßt mich

Ors.

Tod, ge - schwö - ren ist ihm Tod, — so sei's, ge-schwö-ren

Col.

Tod, ge - schwö - ren ist ihm Tod, — so sei's, ge-schwö-ren

Nob.

Tod, ge - schwö - ren ist ihm Tod, — so sei's, ge-schwö-ren

geschworen ist ihm

Vc.

B.

Fl. *b \flat*

Ob. *b \flat*

Clar. *b \flat*

Cor. *b \flat*

Fag. *b \flat*

Serp. *fp*

Trb. *vent.*

Tromb.

Ophi.

Timp.

Viol. *trem.*

Viola *fp trem.*

Adr. *p*

Ors. *p*

Col. *b \flat*

Nob.

Vc. *f*

B. *f*

Ärm - sten an! O bleib, mein Vater, hör' mich

ist ihm Tod! Komm fort! Hör' ihn nicht!

ist ihm Tod! Ver-gens, Bu-be!

ist ihm Tod! Komm fort! Hör' ihn nicht!

Tod! Ge - schwo - ren ist ihm Tod! Flie - ßen soll sein Blut! Ge-

Fl. *a 2*

Ob.

Clar.

Cor.

Fag. a 2

Viol. Viole

Adr.

an! Sieh — meine Angst, er - hör' — mein Flehn,

Ors.

Folg' uns! Hör'ihn nicht! Komm fort!

Col.

Ich bin fest! Ver - ge - bens, Bube! Ich bin.

Nob.

Folg' uns! Hör'ihn nicht! Komm

schworen ist ihm Tod. Flie - ßensoll sein Blut! Ge - schworen ist ihm

Vc.

B.

Detailed description: This is a page of a musical score, page 341. It contains staves for various instruments and vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag. a 2), Violin (Viol.), Viola (Viole), Adagio (Adr.), Oboe Solo (Ors.), Cello (Col.), Trombone (Nob.), Violoncello (Vc.), and Bass (B.). The score includes musical notation with notes, rests, and dynamic markings. There are also lyrics in German for several parts, including a vocal line starting with 'an! Sieh — meine Angst, er - hör' — mein Flehn,' and other parts with lyrics like 'Folg' uns!', 'Hör'ihn nicht!', 'Komm fort!', 'Ich bin fest!', 'Ver - ge - bens, Bube!', 'Ich bin.', 'Folg' uns!', 'Hör'ihn nicht!', 'Komm', 'schworen ist ihm Tod.', 'Flie - ßensoll sein Blut!', and 'Ge - schworen ist ihm'.

Fl. *cresc.* *molto cresc.*

Ob. *cresc.* *molto cresc.*

Clar. *cresc.* *molto cresc.*

Cor. *cresc.* *molto cresc.*

Fag. *cresc.* *molto cresc.*

Serp. *cresc.* *molto cresc.*

Tromb. *molto cresc.*

Timp. *cresc.*

Viol. *cresc.* *molto cresc.*

Viola *cresc.* *molto cresc.*

Adr. *cresc.* *molto cresc.*

Ors. *cresc.* *molto cresc.*

Col. *cresc.* *molto cresc.*

Nob. *cresc.* *molto cresc.*

Vc. *cresc.* *molto cresc.*

B. *cresc.* *molto cresc.*

sei gnädig, ach! Er-barm' dich mein! Sieh meine Angst! O

Wir sind nicht si-cher hier; auf, fol-ge uns! So

fest! Ver-rä-ter bist du, nicht mein Sohn! So

fort! Folg' uns! Hör' ihn nicht! Hör' ihn nicht an! So

Tod! Fließen soll sein Blut, sein Blut!

Fl. a.2
 Hob. a.2
 Clar. a.2
 Cor. ff
 Fag.
 Serp. ff
 Trb. ff
 Tromb.
 Ophl. ff
 Timp.
 Viol. ff
 Violen
 Adr.
 Ors.
 Col.
 Nob.
 Vc.
 B. ff

Hör' - der Eh - re Hoch - ge - bot, hör' - dei - nes Sch - nes
 sei's, ge - schwo - ren ist ihm Tod! Für un - sre Schmach
 sei's, ge - schwo - ren ist ihm Tod! Für un - sre Schmach
 sei's, ge - schwo - ren ist ihm Tod! Für un - sre Schmach

stringendo

Fl. *a2*

Ob. *a2*

Clar. *a2*

Cor.

Fag.

Serp.

Trb. vent.

Tromb.

Opf.

Time.

Viol.

Viole

Adr. *fp*

Ors. *p*

Col. *p*

Nob.

Vc. *p*

B. *p*

Jam- - mer an! Mein Va-ter, hö-re mich; sei gnädig,

sei's jetzt ge - tan! So sei's, ge - schworen ist

sei's jetzt ge - tan! So sei's, ge - schwo - ren ist ihm Tod, für un - sre

sei's jetzt ge - tan!

So sei's, ge - schwo - ren ist ihm Tod, für un - sre

Fl. a 2 mf cresc.

Ob. a 2 cresc.

Clar. a 2 cresc.

Cor. cresc.

Fag. mf cresc.

Timp. tr

Viol. cresc.

Viole cresc.

Adr. cresc.

hör'mich an! O mein Va-ter, sieh mich in meiner

Ors. cresc.

ihm der Tod, in die-sen Hal-len blu - tig - rot soll en - den,

Col. cresc.

Schmach sei's jetzt ge - tan. Flich mei-nen Fluch, der dich be - droht, den Va - ter

Nob. cresc.

So sei's, in die-sen Hal-len blu - tig - rot soll en - den

cresc.

Schmach sei's jetzt ge - tan, in die-sen Hal-len blu - tig - rot soll en - den

Vc. cresc.

B. cresc.

Picc.

Fl. Picc.

Ob. a2

Clar. a2

Chr.

Fag.

Serp.

Trb. vent.

Tromb.

Ophi.

Timp.

Viol.

Viola

Adr.

Ors.

Col.

Nob.

Vc.

B.

To-des-not, Ver-zweif-lung faßt mich Arm-

des Ple-be-jers Bahn, ja blu-tig-rot, ja blutig-rot

mörder trifft er an, den Va-ter-mörder trifft er an,

des Ple-be-jers Bahn, ja blu-tig-rot, ja blutig-rot

Fl.

Ob.

Clar.

Cor.

Fag. a2

Serp.

Trb. vent.

Tromb.

Ophi.

Timp.

Viol.

Viole

Adr.

- - - - - sten, faßt mich Arm-sten an! Ver - zweiflung faßt mich

— soll en - den des Ple-be - jers Bahn, soll en - den sei - ne

— den Va - ter - mör - dertrifft er an, flich mei - nen Fluch, der dich be -

— soll en - den des Ple-be - jers Bahn, soll en - den sei - ne

— soll en - den des Ple-be - jers Bahn, ja blu-tigrot soll en - den sei - ne

Vc. u. B.

Picc.

Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb. vent.
Tromb.
Ophi.
Timp.
Viol.
Viola
Adr.

an, Ver - zweif - lung faßt mich an, faßt mich an, sie faßt mich

Ors.

Bahn, soll en - den sei - ne Bahn, bald soll en - den des Ple-

Col.

droht, den Va - ter - mör - der trifft er an, er trifft dich an, ja, er

Nob.

Bahn, soll en - den sei - ne Bahn, ja bald soll en - den

Bahn, ja blu - tig - rotsoll en - den sei - ne Bahn, ja bald soll en - den

Vc.u.B.

Picc.
Fl.
Ob.
Clar.
Cor. a2
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Viol.
Viole
Adr.

Ärm-sten an!

Ors.
be - jers Bahn!

(Colonna stößt Adriano von sich. Alle außer Adriano ent-
fernen sich unter drohenden Geberden.)
(Colonna repels Adriano, the others retire with threatening
gestures.)

Col.
trifft dich an!

(Colonna respinge furiosamente Adriano. Tutti meno Adri-
ano si allontanano con gesti minace.)

Nob.
sei - he Bahn!

Vc.
B.

Picc. *v*

Fl. *a2*

Ob. *v*

Clar. *a2* Clar. mut. in B.

Cor. *v* I. solo *mf*

Fag. *v*

Serp. *v* solo *mf*

Trb. vent. *v* *mf*

Trömb. *a3* *v* *ff*

Ophi. *v* *ff*

Timp. *v* poi in C G *ff*

Viol. *v* *ff* *mf*

Viole *v* *ff* *mf*

Vc. *v* *ff* *mf*

B. *v* *ff* *mf*

Ob. Un poco sostenuto. ♩ = 66.

Clar.

Cor. Mut. in F.

Fag.

Serp. *p*

Tromb. *p*

Timp. *tr*
pp

Viol.

Viola *p*

Adriano.

Ich
My
Mio

Vc. *p*

B. *p*

Un poco sostenuto. ♩ = 66.

Recit. Allegro.

Viol. *f*

Viole *f*

Adr. *f*

will denn ein Ver-rä-ter sein! I - re - nens Bruder, Ri -
 fa - ther, then shall I be tray? I - re - ne's brother Ri -
 pa - dre io tra - di - rò! ma Rien - zi vi - va! Ri -

Vc. *f*

B. *f*

Recit. Allegro.

Allegro agitato. $\text{♩} = 92$.

Clar. *p* *cresc.* *f* in F

Cor. *f*

Fag. *p* *cresc.* *ff* *bd.*

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

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

Adr. *f* (Er will abgehen, plötzlich schaudert er aber zurück)

en - zi, le - be!
 en - zi safe be!
 en - zi vi - va!

Vc. *f*

B. *f*

f *p* *cresc.* *f*

Allegro agitato. $\text{♩} = 92$.

Fl. *a2*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *a2*

Serp. *ff*

Tromb. *ff*

Viol. *ff*

Viola *ff*

Adr.

Vc. *ff*

B. *ff*

Ver-rä-ter, ha, was willst du tun? Mein Vater,

Fl. E bB

Ob. *fp* *fp*

Clar. *f* *fp* *fp*

Cor. *f* *fp* *fp*

Fag. *f* *fp* *fp*

Serp. *f* *fp* *fp*

Tromb. *f* *fp* *fp*

Timp. *f* *f* *f*

Viol. *f* *fp* *fp*

Viole *f* *fp* *fp*

(in Verzweiflung) *fp* *fp*

Adr. *f* *f* *fp* *fp*

nim-mermehr! Ihr Heil' - gen, schützt

Vc. *f* *f* *fp* *fp*

B. *f* *f* *fp* *fp*

Fl.

a 2 b Ω

Ob.

Clar.

Cor.

Fag.

Serp.

Tromb.

Ophi.

Viol.

Adr.

(geht ab)

— vor Wahn-sinn mich!

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpente) and brass section (Trombone, Ophicleide) are positioned at the top. The string section (Violin, Cello, Double Bass) is at the bottom. The vocal line for Admetus (Adr.) is placed above the strings. The score features a variety of musical notations, including rests, notes, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The overall texture is dense and dramatic, characteristic of a Romantic-era symphony.

Fl. *b₂. a 2*

Ob.

Clar.

Cor. *a 2*

Fag.

Serp.

Tromb.

Ophi.

Viol.

Corni ord. mut. in C.

ff

Nº 7. Finale.

Allegro maestoso. ♩ = 96.

- Piccolo.
- Flauti.
- Oboi.
- Clarineti.
- Corni ventile in F.
- Corni ord. in C.
- Fagotti.
- Serpent.
- Trombe ventile in F.
- Trombe ord. in C.
- Tromboni.
- Ophicleide.
- Timpani in C.u.G.
- Triangolo.
- Tamburo milit.
- Tamb. rulante.
- Gran Tambe Piatti.
- Violini.
- Viole.
- Irene. Adriano.
- Rienzi Baroncelli.
- Cecco del Vecchio.
- Orsini. Colonna.
- Nobili (Tenori.)
- (Bassi.)
- Soprani I.II.
- Tenori. Bassi.
- Violoncelli.
- Bassi.

Chordes Volkcs.
Chor of the people.
Coro di popolo.

Clarineti mutano in C

Cor vent.

Gran Tamb. e Piatti

pizz.

Allegro maestoso. ♩ = 96.

Fag. *p*

Serp.

Ophi.

Timp. *3* *3*

Gr. T e P. *pp*

Viol. *p*

This system contains the first four measures of the score. The woodwinds (Fag. and Serp.) and strings (Viol.) enter in measure 3. The Timp. part features two triplet markings. The score is written for a full orchestra with woodwinds, percussion, and strings.

Fag. *p*

Serp. *p*

Ophi. *p*

Timp. *3* *3*

Gr. T e P. *pp*

Viol. *p*

This system contains the next four measures (measures 5-8). The woodwinds and strings continue their parts. The Timp. part has another triplet. The score concludes with a double bar line at the end of measure 8.

Cor.
p

Fag.
p

Serp.
p

Tromb.
p

Ophi.
p

Timp.
p

Gr. T. e P.
pp

Viol.
p

arco
p

Detailed description: This page of a musical score features ten staves. The top staff is for the Cor (Cornet) in G major, marked *p*. The second staff is for the Fag. (Bassoon) in G major, marked *p*. The third staff is for the Serp. (Serpent) in G major, marked *p*. The fourth staff is for the Tromb. (Trumpet) in G major, marked *p*. The fifth staff is for the Ophi. (Ophicleide) in G major, marked *p*. The sixth staff is for the Timp. (Timpani) in G major, marked *p*. The seventh staff is for the Gr. T. e P. (Grand Timpani and Percussion) in G major, marked *pp*. The eighth staff is for the Viol. (Violin) in G major, marked *p*. The ninth staff is for the Viola in G major, marked *p*. The tenth staff is for the arco (Cello and Double Bass) in G major, marked *p*. The score is in 3/4 time and consists of five measures.

Ob.

Clar. in C *p cresc.*

Cor. *p cresc.*

Cor. *cresc.*

Fag. *a2* *cresc.*

Serp. *cresc.*

Trb. ord. III. *p*

Tromb. *p*

Timp.

Trgl. *p*

Gr. T. e P. *p*

Viol. *cresc.*

Viol. *cresc.*

Viola *cresc.*

Cello *pizz.* *cresc.*

Double Bass *pizz.* *cresc.*

Ob.

Clar.

Cor.

Fag.

Serp.

I. 3 3

Trb.

III. *p*

Tromb.

cresc.

Ophi.

cresc.

Tregl.

Gr. T. e P.

Viol.

Fl. *cresc.* *tr.*

Ob. *cresc.* *tr.*

Clar. *cresc.* *tr.*

Cor. *cresc.*

Fag. a. 2 *cresc.*

Serp. *cresc.*

Trb. III. *cresc.* I. 3 3 *cresc.*

Tromb. *cresc.*

Timp.

Trgl. *cresc.*

Gr. T. e P. *cresc.*

Viol. *cresc.* *tr.*

cresc.

cresc.

cresc.

cresc.

Fl.

tr a 2

più cresc.

Ob

tr
più cresc.

Clar.

tr
più f

Cor.

cresc.

Fag.

cresc.

Serp.

più f

più f

I. 3

Trb.

cresc.

Tromb.

cresc.

Ophi.

cresc.

Timp.

cresc.

Trgl.

cresc.

cresc.

Viol.

tr
più cresc.

tr

più cresc.

tr

più cresc.

arco

arco
più cresc.

arco

più cresc.

Picc.

Fl. *a 2*

Ob.

Clar. *tr.*

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Detailed description: This page contains the musical score for measures 366 and 367 for the woodwind and string sections. The instruments listed are Flute (second), Oboe, Clarinet (trill), Cor Anglais, Bassoon, Serpente, Trumpet, Trombone, Ophicleide, and Timpani. The score is written in a common time signature with a key signature of one sharp (F#). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *tr.* (trill). The woodwinds play melodic lines with trills, while the strings provide a rhythmic accompaniment.

Trgl.

Gr. T. e P.

Viol.

Sopr. I.

Sopr. II.

Tenor

Bass

Chor des Volkes.
Chor of the people.
Coro di popolo.

Er - schal - let, Fei - er - klän - ge!
Now sons of this great na - tion,
O can - ti - ci fe - sto - si

Stimmt Ju - bel -
hymns of loud
in - ni di

Detailed description: This page contains the musical score for measures 366 and 367 for the vocal soloists and choir. The instruments listed are Trombone (Trgl.), Grand Timpani (Gr. T. e P.), Violin, Soprano I, Soprano II, Tenor, and Bass. The vocal parts include lyrics in German, English, and Italian. The lyrics are: "Er - schal - let, Fei - er - klän - ge! Stimmt Ju - bel - hymns of loud in - ni di". The choir parts are labeled "Chor des Volkes.", "Chor of the people.", and "Coro di popolo.". The score is written in a common time signature with a key signature of one sharp (F#). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *tr.* (trill). The vocal parts are written in a soprano, tenor, and bass clef, while the instrumental parts are written in their respective clefs.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

lie - der an. Ihn eh - ren die Ge - sän - ge, der Frei - heit uns ge - wann. Er -
 praise raise we; sing - ing in ce - le - bra - tion for peace and li - ber - ty! Now
 li - ber - ta! tuo - na - te glo - ri - o - si sull' i - la - re cit - ta. O

lie - der an. Ihn eh - ren die Ge - sän - ge, der Frei - heit uns ge - wann. Er -
 praise raise we; sing - ing in ce - le - bra - tion for peace and li - ber - ty! Now
 li - ber - ta! tuo - na - te glo - ri - o - si sull' i - la - re cit - ta. O

Picc.

Fl. a2

Ob.

Clar.

Cor.

Fag.

Serp.

Trb. a2

Tromb.

Ophi.

Timp.

Trgl.

Gr.T. e P.

Viol.

schal - - let, Fei - er-klän-ge! Stimmt Ju - bel - lie - der an. Ihn eh - ren
 sons of this great na - tion, hymns of loud praise raise we, sing - ing in
 can - ti fe - sto - si in - ni di li - ber - tà! tuo - na - te

schal - - let, Fei - er-klän-ge! Stimmt Ju - bel - lie - der an. Ihn eh - ren
 sons of this great na - tion, hymns of loud praise raise we, sing - ing in
 can - ti fe - sto - si in - ni di li - ber - tà! tuo - na - te

Picc. *tr.*

Fl. *tr.*

Ob. *tr.*

Clar. *tr.*

Cor.

Fag.

Serp.

Trb. *a. 2.*

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

die Ge-sän-ge, der Frei-heit uns ge-wann! Erschal-let Fei-er-klänge! Stimmt Ju-bel-lie-der
 ce-le-bration for peace and li-ber-ty, now sons of this great na-tion hymns of loud praise raise
 glo-ri-o-si tuo-na-te! can-ti-ci! o can-ti-ci fe-sto-si! sull' i-la-re cit-

die Ge-sän-ge, der Frei-heit uns ge-wann! Erschal-let Fei-er-
 ce-le-bration for peace and li-ber-ty, Now sons of this great
 glo-ri-o-si tuo-na-te! can-ti-ci! o can-ti-ci fe-

Picc.

Fl.

Ob.

Clar.

Cor.

Fag. a 2

Serp.

Trb.

Tromb. a 3

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

an, stimmt an! Ihn eh - ren die Ge - sän - ge, der Frei - heit uns ge - wann. Er - schallt, er -

we raise, we, and sing in ce - le - bra - tion for peace and li - ber - ty, now sons, now

ta! or - sù! tuo - na - te glo - ri - o - si in - ni di li - ber - ta or - sù! o

klänge! Stimmt Ju - bel - lie - der an, stimmt an! Ihn eh - ren die Ge - sän - ge, der Freiheit uns ge -

na - tion hymns of loud praise raise we, and sing, sing we in ce - le - bra - tion for peace and li - ber -

sto - si sull' i - la - re cit - ta! or - sù! tuo - na - te glo - ri - o - si can - zon di li - ber -

Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.

Trgl.
Gr. T. e P.
Viol.

Schallt, ihr Fei - er - klän - ge! Stimmt Ju - bel - lie - der an! Ihn eh - ren die Ge - sän - ge, der
 can - ti - ci fe - sto - si! hymns of loud praise raise we, sing - ing in ce - le - bra - tion for
 tuo - na - te glo - ri - o - si, sull'

warm. Erschallt, ihr Klän - ge! Stimmt Ju - bel - lie - der an! Ihn eh - ren die Ge - sän - ge, der
 ty, in ce - le - bra - tion, hymns of loud praise raise we, sing - ing in ce - le - bra - tion for
 ta, or - su fe - sto - si! in - ni di li - bertà! tuo - na - te glo - ri - o - si, sull'

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

Frei-heit uns ge-wann, ihm eh-ren die Ge-sän-ge, der Frei-heit uns ge-
 peace and li-ber-ty and sing in ce-le-bra-tion for peace and li-ber-
 i-la-re cit-tä. Tuo-na-te glo-ri-o-si sull' i-la-re cit-

Frei-heit uns ge-wann, ihm eh-ren die Ge-sän-ge, der Frei-heit uns ge-
 peace and li-ber-ty and sing in ce-le-bra-tion for peace and li-ber-
 i-la-re cit-tä. Tuo-na-te glo-ri-o-si sull' i-la-re cit-

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

wann. Tönt laut ihr Freu - den - klän - ge! Stimmt Ju - bel - lie - der
 ty, now sons of this great na - tion hymns of loud praise raise
 tä. O can - ti - ci fe - sto - si! in - ni di li - ber.

wann. Tönt laut ihr Freu - den - klän - ge! Stimmt Ju - bel - lie - der
 ty, now sons of this great na - tion hymns of loud praise raise
 tä. O can - ti - ci fe - sto - si! in - ni di li - ber.

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb. a2
Tromb.
Ophi.
Timp.

Musical score for woodwinds and percussion. The instruments listed are Piccolo, Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpent, Trumpet in A2, Trombone, and Timpani. The score includes various musical notations such as trills (tr), accents (acc), and dynamics (p, f, piuf).

Trgl.
Gr. T. e P.
Viol.

an! Ihn eh - ren die Ge - sän - ge, der Frei - heit uns, der Frei - heit, uns
 we, and sing in ce - le - bra - tion for peace and li - ber - ty, yes, for
 tà! tuo - na - te glo - ri - o - si, sull' i - la - re cit - ta - de tuo -

an! Ihn eh - ren die Ge - sän - ge, der Frei - heit uns, der Frei - heit, uns
 we, and sing in ce - le - bra - tion for peace and li - ber - ty, yes, for
 tà! tuo - na - te glo - ri - o - si, sull' i - la - re cit - ta - de tuo -

Musical score for strings and vocal parts. The instruments listed are Triangle, Grand Triangles and Cymbals, and Violin. The score includes lyrics in Italian, German, and English. Dynamics include *piuf* and *f*.

Picc. v
Fl.
Ob.
Clar.
Cor. 6
Fag.
Serp.
Trb. 6
Tromb. 6
Ophi. 6
Timp. 6

Trgl. 6
Gr. T. e P.
Viol.

Frei - heit ge - wann. peace and li - ber - ty, na - te or - su.	Ihn eh - ren die Ge - sän - ge, der and sing in ce - le - bra - tion for O can - ti - ci fe - sto - si can -	
--	--	--

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

Frei-heit, der Frei-heit uns ge-wann, der Frei-heit uns ge-wann.
 peace, yes, for peace and li-ber-ty, for peace and li-ber-ty.
 zo-ni can-zon di li-ber-ta can-zon di li-ber-ta.

Frei-heit, der Frei-heit uns ge-wann, der Frei-heit uns ge-wann.
 peace, yes, for peace and li-ber-ty, for peace and li-ber-ty.
 zo-ni can-zon di li-ber-ta can-zon di li-ber-ta.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag. a2

Serp.

Trb.

Tromb.

Ophi. (Rienzi tritt auf, mit ihm Irene, Baroncelli und Cecco del Vecchio.)

Timp.

Trgl. (Rienzi advances with Irene, Baroncelli and Cecco del Vecchio)

Gr. T. e P.

(Rienzi entra con Irene, Baroncelli e Cecco del Vecchio.)

Viol.

This musical score page contains the following elements:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag. a2), and Serpentine (Serp.).
- Brass:** Trumpet (Trb.), Trombone (Tromb.), and Ophicleide (Ophi.).
- Strings:** Violins (Viol.), Viola, Violoncello (Cello), and Contrabass (Gr. T. e P.).
- Percussion:** Timpani (Timp.).
- Vocal Soloists:** Ophicleide (Ophi.) with lyrics in Italian: "(Rienzi tritt auf, mit ihm Irene, Baroncelli und Cecco del Vecchio.)".
- Other:** Triangles (Trgl.) with lyrics: "(Rienzi advances with Irene, Baroncelli and Cecco del Vecchio)".

The score includes various musical notations such as dynamics (ff, f), articulation (accents), and complex rhythmic patterns including triplets and septuplets. The key signature is one flat (B-flat), and the time signature is 3/4.

Musical score for woodwinds, strings, and brass instruments. The score is organized into two systems. The first system includes Picc., Fl. (a2), Ob., Clar., Cor., Fag., Serp., Tromb., Ophi., and Trgl. The second system includes Viol., Violo., Vc., and B. Dynamics include *ff*, *p dolce*, and *p*. The text "(Allgemeine Begrüßungen.)" is written below the woodwind section.

Picc.

Fl. a2

Ob.

Clar.

Cor.

Fag.

Serp.

Tromb.

Ophi.

Trgl.

(Allgemeine Begrüßungen.)

Viol.

Violo.

Vc.

B.

ff

p dolce

p

p dolce

Ob. I.

Clar. I.

p dolce

Cor.

Fag.

Trb. I. II. vent.

pp

Timp.

pp

Trgl.

Viol.

Viole.

Rienzi.

Seid mir ge -
With joy to —
O sal - ve a

Vc.

B.

Ob. I.

Clar. I.

Cor.

Fag.

Serp.

Trb. I. II. vent.

Timp.

Trgl.

Viol.

Viole.

Ri.

Vc.

B.

p

più p

più p

più p

più p

più p

grüßt, ihr Rö - mer all! Ha, welch ein Anblick beut sich mir
all *I* *wel-come say* *Oh sight most splendid!* *most hap-py*
 te po - - pol la-tin! sul tu - o ca-po il ciel s'a -

Viol.

Viola.

Ri.

dar, ver-eint, geschmückt zum Frie - dens-fest! Der
day! *Kind heav'n* *has grant* *ed my* *re-quest!* *For*
 pri; ri-splen - da il sol sul tuo de-stin

Vc.

B.

Ob.

Clar.

Cor.

Fag.

Viol.

Viola.

Ri.

Frie - - - de hoch! Lang' blü - he
such *a* *gift* *let* *heav'n* *be*
 fi - - - no ai più re - - - mo - - ti

Vc.

B.

Picc.

Fl. *a2*

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viola.

Ri.

Rom!
 blest!
 di!

Sopr. I.

Der Frie - - - de hoch!
 For such a gift
 La pa - - - ce a noi!

Sopr. II.

Chor.
 Ten.

Der Frie - - - de hoch!
 For such a gift
 La pa - - - ce a noi!

Bassl.

Vc.

B.

Fl.

Ob.

Clar.

Cor. vent. muta in E.

Cor. ord. muta in A.

Fag.

Serp.

Trb. vent. muta in E.

Trb. ord. muta in E.

Tromb.

Ophi.

Timp.

Timp. muta in E u. H.

Viol.

Viola.

Barocelli. *da.*

Sopr. I.

Sopr. II.

Ten.

Bassi.

Vc.

B.

Es na - - hen die Ge - sand - tensich, die
 Our friends send their am - bas - sadors to
 A te offrendo eccelsio - no - ri

Lang' bli - - he Rom!
 kind heav'n be blest!
 la pa - - ce a noi!

Lang' bli - - he Rom!
 kind heav'n be blest!
 la pa - - ce a noi!

Picc.

Fl.

Ob.

Clar.

Fag.

Serp.

Tromb.

Ophi.

Viol.

Viole.

Bar.

Nah und Fern dir zu - ge - sandt.
 Rome, and thee their homage give!
 mo - von qui gli am - bas - cia - tor'!

Vc.

B.

Piu maestoso. ♩ = 108.

Picc.

Fl. *ff*

Ob. *ff*

Clar. *ff*

in E.

Cor. *ff*

in A.

Fag. *ff*

Serp. *ff*

in E.

Trb. *ff*

in E.

Tromb. *ff*

Ophi. *ff*

Timp. E.H. *ff*

Trgl. *ff*

Gr. T. e P. *ff*

(Die Gesandten Mailands, der lombardischen Städte, Neapels, Ungarns, Böhmens und Baierns treten einzeln, ein jeder mit glänzendem Gefolge von Herolden, auf, werden durch Baroncelli Rienzi vorgestellt u. überreichen ein Schreiben.)

(The ambassadors from Lombardy, Naples, Bohemia, Bavaria and Hungary advance with a pompous retinue of heralds and present their credentials to Rienzi.)

(Gli Ambasciatori Lombardi, Neapolitani, Boemi, Bavaresi ed Ungari s'inoltrano con pomposo accompagnamento di Araldi e porgono scritti a Rienzi.)

Viol. *ff*

Viola. *ff*

(Bem. Sämtliche Gesandten können auch nur durch Statisten repräsentiert werden.)

Vc. *ff*

B. *ff*

Piu maestoso. ♩ = 108.

Picc.

This page contains a full orchestral score for measures 1 through 4. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1 (Piccolo) and Part 2 (a2).
- Oboe (Ob.):** Part 1 and Part 2 (a2).
- Clarinet (Clar.):** Part 1 and Part 2 (a2).
- Cor Anglais (Cor.):** Part 1 and Part 2 (a2).
- Bassoon (Fag.):** Part 1 and Part 2 (a2).
- Serpent (Serp.):** Part 1 and Part 2 (a2).
- Trumpet (Trb.):** Part 1 and Part 2 (a2).
- Trombone (Tromb.):** Part 1 and Part 2 (a2).
- Ophicleide (Ophi.):** Part 1 and Part 2 (a2).
- Timpani (Timp.):** Part 1 and Part 2 (a2).
- Trigon (Trgl.):** Part 1 and Part 2 (a2).
- Grand Triangle (Gr. T. & P.):** Part 1 and Part 2 (a2).
- Violin (Viol.):** Part 1 and Part 2 (a2).
- Viola (Viole.):** Part 1 and Part 2 (a2).
- Violoncello (Vc.):** Part 1 and Part 2 (a2).
- Bass (B.):** Part 1 and Part 2 (a2).

Dynamic markings include *ff*, *p*, *mf*, and *f*. Performance instructions for the strings include *pizz.* (pizzicato) and *arco* (arco).

This page of musical notation consists of 15 staves, organized into three systems of five staves each. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, with *p* (piano) appearing frequently, and *mf* (mezzo-forte) and *f* (forte) also present. The word *dolce* is used to indicate a soft, sweet quality in several measures. Articulation is marked with *pizz.* (pizzicato) and *arco* (arco). The notation is dense, with many notes beamed together, and includes some slurs and accents. The page number 399 is located in the top right corner.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

Viole

Vc.

B.

(Von hier an kann bis zum Zeichen $\bar{3}$ gesprungen werden, und es gilt für diesen Fall der Auftakt in der Partie des Rienzi.)

Vi -

Fl. F a^2

Ob. *mf ben marcato*

Clar. *mf ben marcato*

Cor. *mf ben marcato*

Fag. a^2 *mf ben marcato*

Serp. *mf ben marcato*

Trb. *mf*

Tromb. *mf*

Ophi. *mf*

Timp. *mf*

Trgl. *mf*

Gr. T. e P. *mf*

Viol. *mf*

Viole. *mf*

Vc. (Rienzi. Im I Or) *mf*

B. *mf*

F *mf*

Vi -

Picc.

Fl. a 2

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

Viole.

Vc.

B.

This page of musical score, numbered 403, contains a complex arrangement of staves. The top system features a piano part with treble and bass clefs, and an orchestral part with woodwind and string staves. The piano part includes dynamic markings such as *f* and *ff*, and is characterized by intricate rhythmic patterns and articulation. The orchestral part includes woodwind and string staves with various musical notations, including notes, rests, and articulation marks. The score is divided into measures by vertical bar lines, and there are several measures with repeat signs. The overall layout is dense and detailed, typical of a professional musical manuscript.

Ob.
p dolce

Clar.
p dolce

Cor. vent.
p dolce

Fag.
p

Trb. vent.
p

Trgl.
p

Viol.
p

Viole.
p

Vc.
p dolce

B.
p

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

Viole.

Vc.

B

Picc.

Fl. *ff* *a.2*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff* *a.2*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Ophi. *ff*

Timp. *ff*

Trgl. *ff*

Gr. T. e P. *ff*

Viol. *ff*

Viole. *ff*

Vc. *ff*

B. *ff*

Rienzi.

Im
I
Or

-de

Fl. *p*

Ob. *f* *p*

Clar. *f* *p*

Cor. *f* *p*

Fag. *f* *p*

Serp. *f* *p*

Trb. ord. *f* Trb. ord. muta in F. *p*

Timp. *f* muta in C. G. *p*

Viol. *f* pizz. *p* arco *p*

Viole. *f* pizz. *p* arco *p*

Ri. *f*

Vc. *f* pizz. *p* arco *p*

B. *f* pizz. *p* arco *p*

Na - - men Rom's seid mir ge-grüßt! Nie en-de Neid den
 greet you all, all welcome be! u - ni-ted here by
 Ro - ma a voi. tri - bu-ta a-mor! sper-da il ciel lin -

Un poco più mosso. $\text{♩} = 80$.

Recit.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Cor. *mf*

Fag. *mf*

Viol. *mf*

Viole. *mf*

Cor. *a 2*

Fag. *a 2*

Viol. *trem.*

Viole. *p*

(in wachsender Begeisterung)
 (with animation)
 (con ardente foga)

Ri.

schö - - nen Bund!
friend - ship dear!
 vi - - dia ria!

Ja, Gott, der Wunder schuf durch
Yes, heav'n in me by spe - cial
 Si, Dio, fe - conda inal - za e -

Vc. *mf*

B. *mf*

Un poco più mosso. $\text{♩} = 80$.

Recit.

Fl.

Ob.

Clar.

Cor.

Fag.

Trb. vent. in E.

Viol.

Viole.

Ri.

Vc.

mich, verlangt nicht jetzt schon still zu stehn.
grace the country's des - ti - ny did place!
 ter - na que - sta pia pa - ce fra - terna!

So wißt, nicht Rom al - lein sei frei,
'tis heav'n's high will that Rome be free,
 e re - dentae franca si - a

Fl. *pp*

Ob. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

Trb. Vent. *pp*

Viol. *pp* *cresc.*

Viole. *pp* *cresc.*

Ri. *cresc.*

Vc.

nein, ganz I - ta-lien sei frei! Heil dem i - tal'schen Bun - de!
 that all I - tal-ians hence be but one great mighty na - tion.
 tut-ta un di l'I-ta-lia mia! questaterra del Si - gno - re!

Picc.

Fl. *ff* a. 2

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Serp. *ff*

Trb. in F. *ff*

ord.

Tromb. *ff*

Ophi. *ff*

Timp. in C. G. *ff*

ff

Viol. *ff*

Viola. *ff*

ff

Allgemeiner Chor.

Sopr. I.

Sopr. II. Heil dem i - tal' - schen Bun - - - de!

Tenori.

Bassl. Yes, one great migh - - ty na - - - tion!

Que - - sta ter - - ra del Sig - nor!

Vc. *ff*

B. *ff*

ff

Picc.

Fl.

Ob.

Clar.

Cor. a2

Fag. a2

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol. trem. mf trem. pp

Viole. mf pp

Ri. mf marcato

Vc.

B.

Trb. ord. mut in C.

Und wei-ter noch treibt Gott mich an!
 Our so-lemn promise wëll fulfil,
 E quest'è il voler di Di - o

Ob.
 Clar.
 Cor. Cor. ord. muta in C.
 Fag.
 Trb. vent. Trb. vent. muta in F.
 Tromb.
 Viol. *f* *pp* *f* *pp*
 Viole. *f* *pp* *f* *pp*
 Ri.
 Vc.

Im Na-mendieses Volks von Rom undkraft der mir verliehnenMacht lad ich die
since heav'n to day hath shown its will, that we may reap new laurels still! Lets hence re-
 di-te a no-me dei Romani e del su-premouffi-cio mio, di-te ai

f *fpp*

Cor. ord. in C.
 Fag.
 Viol.
 Viole.
 Ri.
 Vc.

FürstenDeutschlands vor, be-vor ein Kai-ser sei ge-wählt, sein Recht den
vive our glo-rious past her bonds, her chains has Rome thrown down, the an-cient
 Princi-pi Ger-mani che co-ro-na e scettro e tro-no e mo-

fpp *ff* *fp*

Fl.

Ob.

Cor.

Fag. a 2

Trb. vent.

Tromb.

Viol.

Viole.

Ri.

Vc.

in F

in F

pp

pp

fp

f

ff

fp

ff

fp

pp

f

pp

f

pp

ff

fp

ff

fp

Römern dar-zu - tun, mit dem er Kö-nig Roms sich nennt; auch Rom er-
 queen resumes her crown, her reign tri-umphant e'er will last! Now Romans,
 narchie du-chie re va-ne vo-cial mon-do son se non

Ob.

Clar.

Cor. vent.

Fag. a 2

Serp.

Tromb.

Ophi.

Tamb. rul.

Viol.

Viole.

Ri.

Vc.

B.

p cresc.

p cresc.

fp

p cresc.

p cresc.

p cresc.

pp

p cresc.

p cresc.

fp

p cresc.

wäh - le ihn so - fort; denn Rom sei frei und bli - he lang'!
make your festive home, sur pass in splendour an - cient Rome.
 giu - ran sa - cra fe ai Ro - ma - ni al cie - lo a me!

fp

p cresc.

p cresc.

Picc. *f*

Fl. *f*

Ob. *f*

Clar. *più f*

Cor. *mf cresc.* *più f*

Fag. *mf cresc.* *più f*

Serp. *più f*

Trb. *cresc.* *più f* in C

Tromb. *più f*

Ophi. *più f*

Timp. *più f*

Tamb. *cresc.* *f*

Viol. *più f*

Viole. *più f*

Vc. *più f*

B. *più f*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

(Außerordentliche Sensation; betroffene Bewegung der Gesandten Böhmens und Baierns.)
(general sensation and excitement.)
(sensazione generale. Gli ambasciatori si turbano.)

Picc.

Fl. Picc. *a 2* *dim.* *dim.* *p*

Ob. *dim.* *dim.* *p*

Clar. *dim.* *dim.* *p*

Cor. *dim.* *dim.* *p*

Fag. *dim.* *dim.* *p*

Serp. *dim.* *dim.* *p*

Trp. *dim.* *dim.* *p*

Tromb. *dim.* *dim.* *p*

Ophi. *dim.* *p* *p*

Timp. *dim.* *p* *p*

Tamb. rul. *dim.* *dim.* *p*

Viol. *dim.* *dim.* *p*

Vcllo *dim.* *dim.* *p*

Orsini (heimlich zu Colonna).
(aside to Colonna)
(piano a Colonna)

Der Ü-ber-mütge! ist er toll?
 This slavish mob, see, he's o'er-come!
 Traco-tan-te e pazzo e-gliè.

Colonna (heimlich zu Orsini).
(aside to Orsini)
(piano a Orsini)

Ha, fast erspart er dir den
 I'd crush that Tribune wild to
 Io lo vor-rei chiacciar co

Vc. *dim.* *dim.* *p*

B. *dim.* *dim.* *p*

Fl. *a 2*

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Tromb. *f*

Ophi.

Timp.

Tamb.rul.

Viol. *f*

Viole. *f*

Rienzi.

Col.	Herold, Nowthen Or-sù!	begin-nen mag let us commence la fe-sta a noi	das Fest! the feast! ci dà!
------	------------------------------	---	-----------------------------------

Stoß!
dust!
Vc. piè!

B. *f*

Moderato. ♩ = 84.

Fl. I. *pp*

Ob. I. *pp*

Clar. *pp*

Fag. *pp*

Viol. *pp legato*

Viole. *pizz. p*

Adriano (unbemerkt und heimlich zu Rienzi).
(aside to Rienzi)
(occultamente ad Rienzi)

(Vorbereitung zur Pantomime.)	Ri- enzi, sei auf dei-ner Hut!
(The Pantomime is in course of preparation.)	Ri- enzi, murd'ers seek thy life!
(si sta preparando la Pantomima.)	Ri- enzi, in guardia stà!

Rienzi.
 Droht mir Ver-
 What dost thou
 Qual mi-

Vc. *pizz. p*

B. *pizz. p*

Moderato. ♩ = 84.

Fl. I.

Ob. I.

Clar.

Fag.

Viol.

Viole.

Adr.

Ri.

Vc.

B.

Schütz dich! Nichts weiter!
Pri-thoe dis-semble!

Ti guarda ad tento!

Nur mei-ne Ah-nung
 Go, now I leave thee!

No, è un presa gio.

rat?
 say?
 ster?

Verrat? Von wem als die-sen Ed-len?
Why now! who then would here betray me?

E che? m'aspetta un tra di mento?

pizz.

sempre pizz.

Fl. I.

Ob. I.

Clar. I.

Viol.

Viole.

Ri.

Vc.

B. *sempre pizz.*

pizz.

(Er entfernt Baroncelli)

Fürch-te nichts! Ein Panzerhemd deckt die-se Brust.
Have no fear! their dark de-signs wont yet be rife!

Non te-mer! Ri - en - zi an-cor non dee ca - der.

Fl.

Ob. *tr*

Clar.

Cor.

Fag. *tr*

Viol. *arco*

Viola *arco*

Vc. *arco*

B. *arco*

p

f

sf

a2

mit einem heimlichen Auftrage.)

Ballet.

A. Introduction.

A. Introduzione.

Maestoso. ♩ = 92.

Piccolo.

Flauti.

Oboi.

Clarinetti in C.

Corni ventile in F.

Corni ordin. in C.

Fagotti.

Serpent.

Trombe ventile in F.

Trombe ordin. in C.

Tromboni.

Ophicleide.

Timpani in F. C.

Triangolo.

Tamburo milit.

Gran Tamburo e Piatti.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

Maestoso. ♩ = 92.

The musical score is written for a full orchestra. The woodwinds (Piccolo, Flauti, Oboi, Clarinetti, Fagotti, and Serpent) and brasses (Corni, Trombe, Tromboni, Ophicleide) play a complex, rhythmic pattern of eighth and sixteenth notes, often marked with fortissimo (ff) and accents. The strings (Violini I, Violini II, Viole, Violoncelli, and Bassi) provide a steady accompaniment. The percussion (Timpani, Triangolo, Tamburo milit., and Gran Tamburo e Piatti) adds rhythmic texture. The score is in 3/4 time and begins with a 'Maestoso' tempo marking.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viole

Vc.

B.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viole

Vc.

B.

This page of musical notation, numbered 425, contains a complex arrangement for piano. It features 14 staves of music, organized into two systems of seven staves each. The notation is dense, with frequent use of triplets and sixteenth-note runs, particularly in the right-hand parts. Dynamic markings such as *ff* (fortissimo) and *a2* are present, along with various articulation marks like slurs and accents. The piece is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom right corner of the page shows the time signature changing to 3/4.

B. Waffentanz.
B. Pyrrhic Dance. B. Danza pirrica.

Allegro vivace. ♩ = 152

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Clan. (Clarinet)
- Fag. (Bassoon)
- Serp. (Serpente)
- Trb. (Trumpet)
- Tromb. (Trombone)
- Ophi. (Ophicleide)
- Timp. (Timpani)
- Viol. (Violin)
- Viole (Viola)
- Vc. (Violoncello)
- B. (Bass)

The score is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 152. The dynamics are generally marked with a forte (f) dynamic. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

Allegro vivace. ♩ = 152

Picc.

Fl.

Ob.

Clar.

Fag.

Serp.

Trb. a2

Tromb.

Ophi.

Timp.

Viol.

Viole

Vc.

B.

Picc.

Fl.

Ob.

Clar.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viole

Vc.

B.

This page contains a musical score for a full orchestra. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Serpente, Trumpet, Trombone, Ophicleide, Timpani, Violin, Viola, Violoncello, and Bass. The score is written in a single system with 13 staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Piccolo part is in the upper register, while the Bass part is in the lower register. The strings play a steady, rhythmic accompaniment.

This page of musical notation, numbered 429, features two systems of staves. The first system contains five staves: four treble clefs and one bass clef. The second system contains six staves: two treble clefs and four bass clefs. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' (forte) and 'a2' (second ending). The piece concludes with a double bar line and repeat signs.

Picc.

Fl. a.2

Ob. a.2

Clar.

Fag.

Serp.

Trp. a.2

Tromb.

Ophi.

Timp.

Viol.

Viole

Vc.

B.

This page of musical notation, numbered 431, is a complex score for piano. It is organized into several systems, each containing multiple staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The score is written in a key signature of one flat (B-flat) and uses both treble and bass clefs. The notation includes various musical symbols, such as slurs, accents, and dynamic markings like "a2". The piece appears to be a multi-movement work, with different sections indicated by changes in clef and key signature. The overall style is that of a classical piano composition, possibly from the late 19th or early 20th century.

Fl.

Ob.

Clar.

Fag.

Serp.

Trb.

Tromb.

Timp.

Viol.

Viola

Vc.eB.

tr

p

f

This page of a musical score features twelve staves for various instruments. The instruments listed are Piccolo (Picc.), Flute I (Fl. I.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Serpente (Serp.), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Ophi.), Timpani (Timp.), Violin (Viol.), Viola (Viole), and Violoncello/Double Bass (Vc. e B.). The score is written in a common time signature with a key signature of one flat. It includes dynamic markings such as *p* (piano) and *f* (forte), as well as trills (*tr.*) and accents (*>*). The Piccolo, Flute I, Oboe, and Clarinet parts have melodic lines with trills and accents. The Bassoon part consists of sustained notes. The Serpente, Trumpet, Trombone, Ophicleide, and Timpani parts are mostly silent. The Violin and Viola parts play rhythmic patterns, and the Vc. e B. part provides a bass line. The page number 433 is located in the top right corner.

Fl. *tr*

Ob. *tr*

Clar. *tr*

Fag. *tr*

Serp. *tr*

Timp. *tr*

Viol. *tr*

Viole *tr*

Vc. e B. *tr*

This musical system covers measures 434 to 440. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Serpentine (Serp.), Timpani (Timp.), Violin (Viol.), Viola (Viole), and Violoncello/Double Bass (Vc. e B.). The woodwinds and strings are marked with trills (tr) and dynamic markings such as *p* (piano) and *f* (forte). The percussion part features a steady rhythmic pattern with trills.

Picc.

Fl. I. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Trb. *p*

Viol. *p*

Viole *p*

Vc. e B. *p*

This musical system covers measures 441 to 447. It includes staves for Piccolo (Picc.), Flute I (Fl. I.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Trumpet (Trb.), Violin (Viol.), Viola (Viole), and Violoncello/Double Bass (Vc. e B.). The woodwinds and strings are marked with dynamic markings such as *p* (piano). The Piccolo part has a melodic line with trills.

This musical score page features twelve staves for various instruments. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, starting with a forte (*f*) dynamic.
- Fl. a2.** (Flute): Treble clef, starting with a forte (*f*) dynamic.
- Ob.** (Oboe): Treble clef, starting with a forte (*f*) dynamic.
- Clar.** (Clarinet): Treble clef, starting with a forte (*f*) dynamic.
- Fag. a2.** (Bassoon): Bass clef, starting with a forte (*f*) dynamic.
- Serp.** (Serpente): Bass clef, starting with a forte (*f*) dynamic.
- Trb. a2.** (Trumpet): Treble clef, starting with a forte (*f*) dynamic.
- Tromb.** (Trombone): Bass clef, starting with a forte (*f*) dynamic.
- Ophi.** (Ophicleide): Bass clef, starting with a forte (*f*) dynamic.
- Viol.** (Violin): Treble clef, starting with a forte (*f*) dynamic.
- Viola**: Bass clef, starting with a forte (*f*) dynamic.
- Vc. e B.** (Cello and Double Bass): Bass clef, starting with a forte (*f*) dynamic.

The score includes various musical notations such as slurs, trills (*tr*), and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4.

Picc.

Fl. *f* *a2*

Ob. *f* *a2*

Clar. *f* *a2*

Cor. *f* *a2*

Fag. *f*

Serp. *f*

Trb. ord. mut in D *f*

Tromb. *f*

Ophi. *f*

Viol. *f*

Viole *f*

Vc. e B *f*

Picc.

Fl. *f*

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Serp. *f*

Tr. vent. *f*

Trombe *f*

Ophi. *f*

Timp. *f*

Viol. *f*

Viole *f*

V.c.e. *f*
B.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpent) and string section (Violins, Violas, Violoncello/Bass) play a melodic line with some triplets. The brass section (Trumpets, Trombones) and Timpans provide harmonic support. Dynamics include *f*, *ff*, and *p*. The score is in a key with one flat and a 2/4 time signature.

Picc.
cresc.

Ob.
cresc.

Clar.
cresc.

Cor.
cresc.

Fag.
cresc.

Serp.
cresc.

Trb. vent.
p

Tromb.
cresc.

Timp.

Viol.
ff

Viola
ff

Vc. e B.
ff

Detailed description: This is a page of a musical score for a symphony orchestra, page 438. The score is arranged in a standard orchestral layout. The top section contains woodwinds: Piccolo (Picc.), Oboe (Ob.), Clarinet (Clar.), Cor (Cor.), Bassoon (Fag.), and Serpente (Serp.). The middle section contains brass: Trumpet (Trb. vent.), Trombone (Tromb.), and Timpani (Timp.). The bottom section contains strings: Violin (Viol.), Viola (Viola), and Violoncello/Bass (Vc. e B.). The woodwinds and strings are marked with a *cresc.* (crescendo) dynamic. The Trombone part has a *p* (piano) dynamic marking. The Violin, Viola, and Vc. e B. parts are marked with *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the lower strings and timpani. The key signature has one flat, and the time signature is 4/4. The page is numbered 438 in the top left corner.

The musical score is arranged in two systems of seven staves each. The first system includes six treble clef staves and one bass clef staff. The second system includes six treble clef staves and one bass clef staff. The notation is as follows:

- Staff 1 (Treble):** Starts with a piano (*p*) dynamic and a *cresc.* marking. It features a melodic line with eighth and sixteenth notes.
- Staff 2 (Treble):** Similar to Staff 1, with a piano (*p*) dynamic and a *cresc.* marking.
- Staff 3 (Treble):** Similar to Staff 1, with a piano (*p*) dynamic and a *cresc.* marking.
- Staff 4 (Treble):** Similar to Staff 1, with a piano (*p*) dynamic and a *cresc.* marking.
- Staff 5 (Treble):** Similar to Staff 1, with a piano (*p*) dynamic and a *cresc.* marking.
- Staff 6 (Treble):** Similar to Staff 1, with a piano (*p*) dynamic and a *cresc.* marking.
- Staff 7 (Bass):** Similar to Staff 1, with a piano (*p*) dynamic and a *cresc.* marking.
- Staff 8 (Treble):** Features a piano (*p*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes.
- Staff 9 (Treble):** Features a piano (*p*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes.
- Staff 10 (Treble):** Features a piano (*p*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes.
- Staff 11 (Bass):** Features a fortissimo (*ff*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes and triplets.
- Staff 12 (Treble):** Features a fortissimo (*ff*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes and triplets.
- Staff 13 (Treble):** Features a fortissimo (*ff*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes and triplets.
- Staff 14 (Bass):** Features a fortissimo (*ff*) dynamic and a *cresc.* marking. It has a melodic line with eighth notes and triplets.

This musical score page features 14 staves for various instruments. The Piccolo, Flute, Oboe, Clarinet, and Cor parts begin with a *p* dynamic and a *cresc.* marking. The Bassoon and Serpente parts also start with *p* and *cresc.*. The Trombone and Ophicleide parts begin with *p*. The Timpani part starts with *ff* and includes triplet markings. The Violin, Viola, and Violoncello/Double Bass parts all begin with *ff* and include triplet markings. The score is divided into two systems, with the first system ending at the first measure of the second system. Dynamics and performance instructions like *cresc.* and *ff* are clearly marked throughout the score.

This musical score is for a multi-instrument ensemble, likely a symphony or concert band. It consists of 14 staves. The top two staves are for woodwinds (flutes and oboes), with the first staff marked 'I.' and 'a2'. The next two staves are for strings (violins and violas), with the first staff marked 'cresc.'. The following two staves are for strings (cellos and double basses), with the first staff marked 'cresc.'. The next two staves are for brass (trumpets and trombones), with the first staff marked 'cresc.'. The final two staves are for percussion (snare drum and cymbals), with the first staff marked 'cresc.'. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with 'cresc.' (crescendo) and 'a2' (second ending) throughout.

Picc.

Fl. a2

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.vent.

Tromb.

Ophi.

Timp.

Viol.

Viola

Vc. e B.

ff

tr

a2

This page of musical notation, numbered 443, contains a complex arrangement of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with a forte dynamic (*ff*) throughout. Several staves feature a second ending or repeat sign (*a2*). The notation is dense, with many chords and melodic lines. The bottom of the page shows a double bar line and the *ff* marking, indicating the end of the section.

Picc.

Fl. #2

Ob.

Clar.

Cor. a2

Fag.

Serp.

Trb. v. a2

Tromb.

Ophi.

Timp.

Viol.

Viola

Vc. e B.

This page of musical notation, numbered 445, features a complex arrangement of staves. The score is organized into two main systems, each containing 11 staves. The first system includes five treble clefs (top two), two bass clefs, and four grand staves (treble and bass clefs). The second system follows a similar layout. The music is written in 3/4 time and is characterized by a variety of textures, including chords, arpeggios, and triplets. Dynamics are marked with *ff* (fortissimo) throughout. The notation includes various clefs, time signatures, and dynamic markings.

Picc.

Fl.

Ob.

Clar.

Cor. a2

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viole

Vc.

B.

poi in D.

poi in D. A.

This page of a musical score, numbered 446, features a full orchestral arrangement. The instruments are listed on the left side of the page: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor. a2), Bassoon (Fag.), Serpente (Serp.), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Ophi.), Timpani (Timp.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Bass (B.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Piccolo part begins with a series of eighth notes. The Flute, Oboe, Clarinet, and Cor Anglais parts play a similar melodic line. The Bassoon part has a more complex rhythmic pattern. The Serpente part plays a steady eighth-note accompaniment. The Trumpet and Trombone parts play a series of chords. The Ophicleide part plays a steady eighth-note accompaniment. The Timpani part plays a series of eighth notes. The Violin and Viola parts play a series of eighth notes. The Violoncello and Bass parts play a series of eighth notes. The score is divided into measures by vertical bar lines. The page ends with a double bar line and a repeat sign.

C. Gladiatoren Kampf.

C. Combat of Roman Gladiators and Cavaliers.
C. Lotta fra antiche Romani e Cavalieri.

Maestoso. $\text{♩} = 120.$

Trombe vent. in F

Trombe ord. in D.

Viol.

Viole

Vc. e B.

pizz.

pp pizz.

p pizz.

pp pizz.

Allegro vivace. $\text{♩} = 152.$

Ob.

Clar.

in F

Cor. in D

Fag.

Trb.

Tromb.

arco

Viol. *p cresc.*

arco

Viole *p cresc.*

arco

Vc. e B. arco

p cresc.

f

ff con forza

ff con forza

ff con forza

ff con forza

Ob.
Clar.
Cor.
Fag.
Trb.
Tromb.
Viol. *ff*
Viole. *ff*
Vc. e B. *ff*

This musical score page, numbered 448, features a woodwind section and a string section. The woodwind section includes Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Trumpet (Trb.), and Trombone (Tromb.). The string section includes Violin (Viol.), Viola (Viole.), and Violoncello/Double Bass (Vc. e B.). The woodwinds play a melodic line with dynamic markings of *f* and *ff*. The strings play a rhythmic accompaniment of eighth-note triplets, marked *ff*. The score is written in a key with one flat and a 3/4 time signature.

The musical score is presented in two systems. The first system contains eight staves. The top four staves are for the piano, with the right hand on the top two and the left hand on the bottom two. The piano part consists of chords with accents and slurs, marked with a forte (*f*) dynamic. The bottom four staves are for the strings, with the first two in treble clef and the last two in bass clef. The string part features a triplet pattern in the lower registers, marked with a forte (*ff*) dynamic. The second system continues the piano part and introduces a more active string part with triplets and a forte (*ff*) dynamic marking.

Ob. *f sempre*

Clar. *f sempre*

Cor. *f sempre*

Fag. *f sempre*

Trb. *f sempre*

Tromb. *f sempre*

Viol.

Viole

Vc.eB. *3*

This page of musical notation, numbered 451, contains two systems of music. The first system is a six-staff arrangement. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are in treble clef. The second system is a four-staff arrangement with two treble clefs on top and two bass clefs on the bottom. The notation is dense, featuring numerous accidentals (sharps and naturals) and dynamic markings (accents). The bottom two staves of the second system clearly show triplet patterns in both hands.

Picc.

Fl. $\text{a}2$

Ob.

Clar.

Cor. vent. mutano in D

Cor.

Fag. a 2

Serp.

Trombe vent. mutano in D

Trb.

Tromb.

Ophi.

Timp. in D. A.

Tamb.

Gr. T e P.

Viol.

Pizz.

Fl.

Ob.

Clar.

Cor ord.

Fag.

Serp.

Trb. ord.

Tromb.

Ophi.

Timp.

Tamb.

Gr. T. e P.

Viol.

Picc.

Fl.

Ob.

Clar.

in D
Cor.

Fag.

Serp.

in D
Trb.

Tromb.

Ophi.

Timp.

Tamb.

Gr. T. e P.

Viol.

Cello/Double Bass

Picc.

Fl. a 2

Op.

Clar.

Cor.

Fag

Serp

Trb.

Tromb.

Ophi.

Timp.

Tamb.

Gr. T. e P.

Viol.

This page contains a musical score for a variety of instruments. The instruments listed are Piccolo (Picc.), Flute (Fl. a 2), Oboe (Op.), Clarinet (Clar.), Horn (Cor.), Bassoon (Fag), Serpentine (Serp), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Ophi.), Timpani (Timp.), Tambourine (Tamb.), Grand Timpani (Gr. T. e P.), and Violin (Viol.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of 15 staves, with some instruments grouped together in brackets. The notation includes various rhythmic values, rests, and dynamic markings. The page number 456 is located at the top left.

D. Auftritt der Jungfrauen.

D. Entrance of the Maidens. D. Intrada degli vergini.

Picc. Moderato e grazioso. ♩ = 72.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. a 2:** Flute, part 2, with trills and dynamic markings *tr.*, *pp*, and *ppp*.
- Ob.:** Oboe, with dynamic markings *pp* and *ppp*.
- Clar. a 2:** Clarinet, part 2, with trills and dynamic markings *tr.*, *pp*, and *ppp*.
- Cor.:** Horn, with dynamic markings *pp* and *ppp*.
- Fag.:** Bassoon, with dynamic markings *pp* and *ppp*.
- Serp.:** Serpente, with dynamic markings *pp* and *ppp*.
- Trb.:** Trombone, with dynamic markings *ppp*.
- Tromb.:** Trombone, with dynamic markings *ppp*.
- Ophi.:** Ophicleide, with dynamic markings *ppp*.
- Timp.:** Timpans, with dynamic markings *ppp*.
- Tamb.:** Tambores, with dynamic markings *ppp*.
- Gr. T. e P.:** Grand Timpani and Percussion, with dynamic markings *ppp*.
- Viol.:** Violins, with dynamic markings *ppdol.* and *dim.*.
- Cel. u. Kb.:** Cellos and Double Basses, with dynamic markings *ppdol.* and *pp*.

Moderato e grazioso. ♩ = 72.

This page of a musical score, numbered 458, contains ten staves of music. The instruments and their parts are as follows:

- Fl. a 2:** Flute in A2, starting with a trill (tr#) and playing a melodic line with dynamics *pp dol.* and *p*.
- Ob.:** Oboe, playing a melodic line with dynamics *pp dol.* and *p*.
- Clar.:** Clarinet, playing a melodic line with dynamics *pp dol.* and *p*.
- Cor.:** Horn, playing a melodic line with dynamics *pp* and *p*.
- Fag.:** Bassoon, playing a melodic line with dynamics *pp* and *p*.
- Trb. v. I.:** Trumpet in B-flat, playing a melodic line with dynamics *pp dol.* and *pp*.
- Tromb.:** Trombone, playing a melodic line with dynamics *ppp*.
- Tamb.:** Snare drum, playing a rhythmic pattern with dynamics *ppp*.
- Viol.:** Violin, playing a melodic line with dynamics *pp*.
- Violoncello:** Cello, playing a melodic line with dynamics *pp*.
- Bass:** Double bass, playing a melodic line with dynamics *pp dol.* and *pp*.

The score includes various musical notations such as trills (tr#), slurs, and dynamic markings (*pp dol.*, *ppp*, *p*, *pp*) to guide the performers.

Fl.

Ob.

Clar.

Cor.

Fag.

Trb. v. i.

Viol.

p

p

p

p

p

p

p

p dol.

p dol.

p

p dol.

p

Detailed description of the musical score: The page contains a full orchestral score for a section of a symphony. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Trumpets) are playing a melodic line with accents and dynamics like *p* and *p dol.* The string section (Violins and Cellos/Double Basses) provides a harmonic accompaniment. The score is written in G major and 3/4 time. The woodwinds and brass have a melodic line with accents and dynamics like *p* and *p dol.* The strings provide a harmonic accompaniment.

a 2
tr

Fl.
Ob.
Clar.
Cor.
Fag.
Tamb.
Viol.
Cello/Double Bass

p
p
p
p
p
tr
ppp
p
pp
tr
pp
p
p
p
p

a 2
tr

tr
pp
tr
pp
tr
p
p
p

p
p

Detailed description: This is a page of a musical score for a symphony orchestra, page 460. The score is arranged in a system with ten staves. From top to bottom, the staves are for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Horns (Cor.), Bassoon (Fag.), Tambourine (Tamb.), Violin (Viol.), Cello/Double Bass (Cello/Double Bass), and another Cello/Double Bass part. The music is in 2/4 time and G major. The first three measures show the woodwinds and strings playing a rhythmic pattern. The fourth measure is marked with a piano (*p*) dynamic and features a crescendo hairpin. The fifth measure continues with the piano dynamic. The sixth measure is marked with a piano (*p*) dynamic and includes a trill (*tr*) in the Flute part. The seventh measure is marked with a piano (*p*) dynamic and includes a trill (*tr*) in the Flute part. The eighth measure is marked with a piano (*p*) dynamic and includes a trill (*tr*) in the Flute part. The ninth measure is marked with a piano (*p*) dynamic and includes a trill (*tr*) in the Flute part. The tenth measure is marked with a piano (*p*) dynamic and includes a trill (*tr*) in the Flute part. The score includes various musical notations such as notes, rests, slurs, and dynamics.

This musical score page includes the following parts and markings:

- Fl.** a 2
- Ob.**
- Clar.**
- Cor.**
- Fag.**
- Trb. v.**
- Tamb.** (with *tr.* and *ppp* markings)
- Viol.** (Violins I and II)
- Viol.** (Violas)
- Viol.** (Violons)
- Viol.** (Vcllo)
- Viol.** (Violone)

Performance markings include *p* (piano), *a 2* (second ending), *tr.* (trill), *p dol.* (piano *dolcissimo*), *ppp* (pianissimo), *pizz.* (pizzicato), and *tr.* (trill).

a 2
p
p
pp tr
tr
pp tr
tr
p
p
p
arco
p
arco
p
arco
p
arco
p

un poco ritard.

a tempo

The musical score is arranged in 13 staves, with the first two staves grouped by a brace on the left. The instruments are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Cor. (Horn), Fag. (Bassoon), Trb. ord. (Trumpet), Tromb. (Trombone), Trgl. (Trigon), Viol. (Violin), and a Cello/Double Bass staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a tempo of 'a tempo' and a dynamic of *p*. At the 4th measure, the tempo changes to 'un poco ritard.' and dynamics include *dim.* and *pp*. At the 8th measure, the tempo returns to 'a tempo' and dynamics include *sempre p* and *pp*. The score concludes with a final 'un poco ritard.' and 'a tempo' marking.

un poco ritard. a tempo

Ob.

Clar.

Cor. vent. mut. in F.

Cor. ord. mut. in C.

Fag.

Tromb. vent. mut. in F.

Trb. ord.

Tromb.

Trgl.

Viol.

p

pp

p

pp

p

pp

p

pp

pp

pp

E. Festlicher Tanz.

E. Dance of the Apotheosis.

E. Danza d'Apoteosi.

Allegro moderato. ♩ = 108.

The musical score is arranged in two systems. The first system includes the following instruments from top to bottom: Picc., Fl., Ob., Clar., Cor. vent. in F., Cor. ord. in C., Fag., Serp., Trb. vent. in F., Trb. ord. in C., Tromb., Ophi., Timp., Trgl., Tamb., and Gr. Te P. The second system includes Viol. and a double bass line. The score is written in 2/4 time with a tempo of Allegro moderato (♩ = 108). It features various dynamic markings such as *f*, *ff*, and *a2*. The music is characterized by rhythmic patterns and melodic lines across the different instrumental parts.

Allegro moderato. ♩ = 108.

This page of musical notation consists of 16 staves, organized into two systems of eight staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The music is written in a key signature with one sharp (F#) and a 2/4 time signature. The first system (staves 1-8) features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The second system (staves 9-16) continues the piece, with the lower staves showing a more active rhythmic pattern, possibly a piano accompaniment or a specific instrumental part. The notation is dense and detailed, typical of a classical or romantic era score.

Picc.

Fl. *a 2*

Ob.

Clar.

Cor.

Fag.

Serp. *f*

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Tamb.

Gr. T. e P.

Viol. *f*

This page of a musical score, numbered 468, contains the following instruments and parts:

- Picc. (Piccolo)
- Fl. *a 2* (Flute, second player)
- Ob. (Oboe)
- Clar. (Clarinet)
- Cor. (Cor Anglais)
- Fag. (Bassoon)
- Serp. *f* (Serpent)
- Trb. (Trumpet)
- Tromb. (Trombone)
- Ophi. (Ophicleide)
- Timp. (Timpani)
- Trgl. (Triangle)
- Tamb. (Tambourine)
- Gr. T. e P. (Grand Tom and Small Tom)
- Viol. *f* (Violin)

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and sustained chords. Dynamic markings such as *f* (forte) and *tr.* (trill) are present throughout the score. The layout includes a large brace on the left side grouping the woodwind and brass sections, and another brace grouping the string section at the bottom.

This page of musical score, numbered 469, is a complex arrangement for a large ensemble. It consists of 18 staves, with the top four staves grouped by a brace on the left. The notation is dense and includes various musical symbols such as slurs, accents, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominent throughout the score, indicating a very loud volume. The marking *a.2* appears in several measures, likely referring to a second ending or a specific articulation. The score is divided into four measures, with a vertical bar line separating the first and second measures. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The overall style is characteristic of a detailed orchestral or chamber music score.

Picc.

Fl. a 2

Ob.

Clar.

Cor.

Fag.

Serp

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Tamb.

Gr. T. & P.

Viol.

ff

sf

a 2

V

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb. ord.

Tromb.

Ophi.

Timp.

Trgl.

Tamb.

Gr. T. e P.

Viol.

p

pp

f

Fl.
Ob.
Clar.
Cor.
Fag.
Trb. ord.
Timp.
Trgl.
Viol.
Cello/Double Bass

p
p
p
p
p
p
pp
p
p
p

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

This page of a musical score, numbered 472, features ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Trumpet (Trb. ord.), Timpani (Timp.), Trombone (Trgl.), Violin (Viol.), and Cello/Double Bass. The score is divided into three measures. The first measure shows rhythmic patterns for most instruments, with the Flute, Oboe, Clarinet, Cor, Bassoon, and Trumpet playing a series of eighth notes. The Oboe, Clarinet, Cor, Bassoon, and Trumpet parts include a dynamic marking of *p* (piano). The Trombone part has a dynamic marking of *pp* (pianissimo). The Violin part features a complex, fast-moving melodic line. The second measure continues these patterns, with the Flute, Oboe, Clarinet, Cor, Bassoon, and Trumpet parts including a dynamic marking of *p*. The Violin part continues its complex melodic line. The third measure shows the instruments playing sustained notes or chords, with dynamic markings of *p* for the Flute, Oboe, Clarinet, Cor, Bassoon, and Trumpet, and *pp* for the Trombone. The Violin part continues its complex melodic line. The score is written in a key signature of one sharp (F#) and a time signature of 7/8.

Ob.
Clar.
Cor.
Fag.
Trb. ord.
Trgl.
Viol.
Cello
Bass

This musical score page features ten staves. The top five staves are for woodwinds: Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), and Trumpet in D (Trb. ord.). The sixth staff is for Trigon (Trgl.). The seventh staff is for Violin (Viol.). The eighth and ninth staves are for Cello and Bass. The tenth staff is for another Bass. The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the Trigon plays a more complex rhythmic pattern. The Violin part is a fast, intricate melodic line. The Cello and Bass parts provide a steady harmonic foundation.

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.
I. Solo
Trb.
Tamb.
Viol.
Viol.
Viol.
Viol.

p
p
p
p
p
p
p
pp
pizz.
arco
p
pizz.
arco
p
pizz.
arco
p
pizz.
arco
p
pizz.
arco
p

Detailed description: This is a page of a musical score for a symphony orchestra, numbered 474. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Horn, and Bassoon. The brass section includes Trumpet (I. Solo) and Trombone. The percussion section includes Tambourine. The string section includes Violins and Violas. The score is divided into three measures. The first measure shows the woodwinds and brass playing a rhythmic pattern. The second measure shows the woodwinds and brass playing a similar pattern, with the strings playing a steady rhythm. The third measure shows the woodwinds and brass playing a similar pattern, with the strings playing a steady rhythm. The dynamic markings are *p* (piano) and *pp* (pianissimo). The performance instructions are *pizz.* (pizzicato) and *arco* (arco). The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This musical score page, numbered 475, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), and Serpente (Serp.). The brass section consists of Trumpet (Trb.), Trombone (Tromb.), and Tambourine (Tamb.). The string section includes Violins (Viol.) and Violas (Viola), with parts for both first and second violins. The score is divided into three measures. The first measure shows the Piccolo, Flute, Oboe, Clarinet, and Cor parts with a piano (*p*) dynamic. The second measure features the Bassoon, Serpente, and Trombone parts, also marked *p*. The third measure includes the Piccolo, Flute, Oboe, Clarinet, Cor, Bassoon, Serpente, Trumpet, Trombone, and Tambourine parts, all marked *p*. The Violin parts are marked with *pizz.* (pizzicato) and *arco* (arco) dynamics, with a *p* dynamic indicated for the *arco* sections.

This page of musical score, numbered 477, contains 16 staves of music. The notation is complex, featuring a variety of clefs (treble and bass), dynamic markings such as *ff* (fortissimo) and *a 2* (second ending), and numerous musical symbols including notes, rests, and trills. The score is organized into four measures across the page. The first measure includes a *ff* marking and a *a 2* instruction. The second measure also features a *ff* marking and a *a 2* instruction. The third measure contains a *ff* marking and a *a 2* instruction. The fourth measure is characterized by a series of trills, indicated by the *tr* symbol above the notes. The overall style is that of a classical or romantic era musical score.

Picc.

$\text{♩} = \text{♩}$

Fl. a 2

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Tamb.

Gr. T e P.

Viol.

Trombe ord. mut. in D

a 2

$\text{♩} = \text{♩}$

Fl. *f* *p*

Ob. *f* *p* *f* *sv*

Clar. *f* *p* *f* *sv*

Cor. *f* *p* *f* *sv*

Fag. *f* *p* *f* *sv*

Serp. *f* *p* *f* *sv*

Tromb. *f* *p* *f* *sv*

Tamb. *p* *tr* *p* *sv*

Viol. *f* *p* *f* *sv*

f *p* *f* *sv*

un poco più animato

Fl. *p*

Ob. *p*

Clar. *p*

Cor. *p*

Fag. *p*

Viol. *p*

pizz.

Ob.

Clar.

Cor.

Fag.

Viol.

Picc. *tr* *tr*

Fl. *pp*

Ob. *pp*

Clar.

Cor.

Fag.

Trb. ord. in D *pp*

Viol. *pp*

pp

pp

pp

pp

Picc. *tr* *pp* *tr*

Fl.

Ob.

Trb. ord.

Viol.

Fl.

Ob.

Clar.

Cor.

Fag.

Trb. ord. Trombe ord. mut. in C.

Viol.

p dolce
arco

p dolce
arco

p
arco

p

I.
Fl. 1. *p* *tr* *accel.* *a tempo*

Ob. *p* *f*

Clar. *p* *f*

Cor. *p* *f*

Fag. *p* *f*

Tromb. *mf* *f*

Viol. *p* *tr* *p* *f*

Viola *p* *f*

Vc. *p* *f*

B. *f*

accel. *a tempo*

Fl. a 2

Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viole

Vc.

B.

f

♩ = ♩

Picc.

Fl. *f* *tr.* *a2* *ff* *f* *tr.* *ff*

Ob. *f* *tr.* *ff* *f* *tr.* *ff*

Clar. *f* *tr.* *ff* *f* *tr.* *ff*

Cor. *f* *tr.* *ff* *f* *tr.* *ff*

Fag. *f* *tr.* *ff* *f* *tr.* *ff*

Serp. *f* *tr.* *ff* *f* *tr.* *ff*

Trb. vent. in F *f* *tr.* *ff* *f* *tr.* *ff*

Trb. ord. *f* *tr.* *ff* *f* *tr.* *ff*

Tromb. *f* *tr.* *ff* *f* *tr.* *ff*

Oph. *f* *tr.* *ff* *f* *tr.* *ff*

Timp. *f* *tr.* *ff* *f* *tr.* *ff*

Trgl. *f* *tr.* *ff* *f* *tr.* *ff*

Tamb. mil. *f* *tr.* *ff* *f* *tr.* *ff*

Gr. T. e F. *f* *tr.* *ff* *f* *tr.* *ff*

Viol. *f* *tr.* *ff* *f* *tr.* *ff*

Viole. *f* *tr.* *ff* *f* *tr.* *ff*

Vc. *ff* *f* *tr.* *ff* *f* *tr.* *ff*

B. *ff* *f* *tr.* *ff* *f* *tr.* *ff*

♩ = ♩

Fl. *p*

Ob. *p*

Clar. *p*

Cor. *p*

Fag. *p*

Serp. *p*

Trb. ord. *p*

Timp. *p*

Trgl. *tr*
pp

Viol. *p*

Viola *p*

Vc. *p*

B. *p*

The musical score is arranged in a system of staves. The top section includes woodwinds (Flute, Oboe, Clarinet, Cor, Bassoon, Serpent) and brass (Trumpet, Trombone). The bottom section includes strings (Violin, Viola, Violoncello, Bass) and percussion (Timpani, Trgl.). The score is written in a common time signature and features a variety of rhythmic patterns and dynamics. The woodwinds and strings play sustained chords and melodic lines, while the brass and percussion provide rhythmic support. The Trgl. part includes trills and tremolos. The overall texture is dense and orchestral.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb. ord.

Tromb.

Oph.

Timp.

Trgl.

Tamb.

Gr. T. e P.

Viol.

Vicla

Vc.

B.

The image shows a page of a musical score for a symphony orchestra, numbered 490. The score is arranged in a standard orchestral layout with staves for various instruments. At the top left, the instrument 'Picc.' (Piccolo) is indicated. Below it are staves for 'Fl.' (Flute), 'Ob.' (Oboe), 'Clar.' (Clarinet), 'Cor.' (Cor Anglais), 'Fag.' (Bassoon), and 'Serp.' (Serpent). The next section includes 'Trb. ord.' (Trumpet), 'Tromb.' (Trombone), 'Oph.' (Ophicleide), 'Timp.' (Timpani), 'Trgl.' (Triangle), 'Tamb.' (Tambourine), and 'Gr. T. e P.' (Grand Timpani). The bottom section features 'Viol.' (Violin), 'Vicla' (Viola), 'Vc.' (Violoncello), and 'B.' (Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'tr' (trill). The page is divided into three measures by vertical bar lines.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.ord.

Tromb.

Oph.

Timp.

Trgl.

Tamb.

Gr. T. e P.

Viol.

Viole

Vc.

B.

tr.

p

pp

Ob.

Clar.

Cor.

Fag.

Trb. ord.

Trgl.

Viol.

Viole

Vc.

B.

This page of a musical score, numbered 492, contains ten staves of music for various instruments. The instruments listed are Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Trumpet in D (Trb. ord.), Trombone (Trgl.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Double Bass (B.). The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Violin part is particularly active, with a complex melodic line. The other instruments provide harmonic support and rhythmic accompaniment.

This page contains a musical score for measures 1, 2, and 3. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a rhythmic pattern of eighth notes.
- Fl.**: Flute, playing a rhythmic pattern of eighth notes.
- Ob.**: Oboe, playing a rhythmic pattern of eighth notes.
- Clar.**: Clarinet, playing a rhythmic pattern of eighth notes.
- Cor.**: Cor Anglais, playing a rhythmic pattern of eighth notes.
- Fag.**: Bassoon, playing a rhythmic pattern of eighth notes.
- Serp.**: Serpente, playing a rhythmic pattern of eighth notes.
- Trb.**: Trumpet, playing a rhythmic pattern of eighth notes.
- Tromb.**: Trombone, playing a rhythmic pattern of eighth notes.
- Tamb.**: Tambourine, playing a rhythmic pattern of eighth notes.
- Viol.**: Violin, playing a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato).
- Viole**: Viola, playing a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato).
- Vc.**: Violoncello, playing a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato).
- B.**: Bass, playing a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato).

Measure 1: The Piccolo, Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpente, Trumpet, Trombone, and Tambourine all play a rhythmic pattern of eighth notes. The Violin, Viola, Violoncello, and Bass play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato).

Measure 2: The Piccolo, Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpente, Trumpet, Trombone, and Tambourine all play a rhythmic pattern of eighth notes. The Violin, Viola, Violoncello, and Bass play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato). The Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpente, and Trombone have long notes with a *p* dynamic marking.

Measure 3: The Piccolo, Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpente, Trumpet, Trombone, and Tambourine all play a rhythmic pattern of eighth notes. The Violin, Viola, Violoncello, and Bass play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato). The Flute, Oboe, Clarinet, Cor Anglais, Bassoon, Serpente, and Trombone have long notes with a *p* dynamic marking.

Picc.

Fl. *a2*

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Oph.

Timp.

Trgl.

Tamb.

Gr. T. e P.

Viol. *arco*

Viole *arco*

Vc. *arco*

B. *arco*

Picc. *ff*

Fl. a2 *ff* a2

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Oph. *ff*

Timp. *ff*

Trgl. *ff*

Tamb. *ff*

Gr. T e P. *ff*

Viol. *ff*

Vcllo *ff*

Vc. *ff*

B. *ff*

tr

Picc.

Fl. a2

Ob.

Clar.

Fag.

Serp.

Trb. I-II.

III.

Oph.

Viol.

Viole

Vc.

B.

ff

a2

ff

ff

ff

ff

Picc.

Fl. *ff* a2

Ob. *ff*

Clar. *ff*

Fag. *ff*

Serp.

Tromb. I, II. *ff*

Oph. III. *ff*

Viol. *ff*

Viole *ff*

Vc. *ff*

B. *ff*

This musical score page, numbered 499, features a full orchestral arrangement. The instruments listed are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Serpente (Serp.), Trombone (Tromb.), Ophicleide (Oph.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Bass (B.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The Piccolo part is marked with a forte (*ff*) dynamic and includes a first ending bracket. The Flute part is marked with a forte (*ff*) dynamic and includes a second ending bracket. The Oboe, Clarinet, Bassoon, and Trombone parts are marked with a forte (*ff*) dynamic. The Serpente part is marked with a forte (*ff*) dynamic. The Ophicleide part is marked with a forte (*ff*) dynamic. The Violin, Viola, Violoncello, and Bass parts are marked with a forte (*ff*) dynamic. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

Picc.

Fl.

Ob.

Clar.

Fag. *a2*
ff

Serp.
ff

Tromb.
ff

Oph.
ff

Viol.

Viole
ff

Vc.
ff

B.
ff

Detailed description: This is a page of a musical score for a symphony orchestra, page 500. The score is arranged in a vertical stack of staves. The instruments listed from top to bottom are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Serpentine (Serp.), Trombone (Tromb.), Ophicleide (Oph.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Double Bass (B.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is marked with a forte dynamic (*ff*) in several places. The Piccolo part features a melodic line with eighth and sixteenth notes. The Flute, Oboe, and Clarinet parts play chords. The Bassoon part has a melodic line with eighth notes and a dynamic marking of *a2* and *ff*. The Serpentine part has a melodic line with eighth notes and a dynamic marking of *ff*. The Trombone and Ophicleide parts play chords with eighth notes and a dynamic marking of *ff*. The Violin and Viola parts play chords with eighth notes and a dynamic marking of *ff*. The Violoncello and Double Bass parts play chords with eighth notes and a dynamic marking of *ff*. The score is written in a standard musical notation style with various articulations and dynamics.

Picc.

Fl. *a2*

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Oph.

Timp.

Trgl.

Tamb.

Gr. T e P.

Viol.

Viole

Vc.

B.

Picc. *tr tr tr*

Fl. a2 *tr tr tr*

Ob. *tr tr tr*

Clar. *tr tr tr*

Cor. Cor. ord. mut. in E.

Fag.

Serp.

Trb. *tr*

Tromb.

Oph.

Timp. Mut. in C. G.

Trgl.

Tamb. *tr tr tr*

Gr. T. e P.

Viol. *tr tr tr*

Viola

Vc.

B.

Clar. I.

Trb. vent.

Viol.

Viole

Vc.

B.

Picc.

Fl.

Ob.

Clar.

Fag.

Trb. vent.

Viol.

Viole

Vc.

B.

p

tr

marc.

Clar. *f*

Cor. in E *p cresc.* *f* Cor. vent. mut. in F
Cor. ord. mut. in C

Fag. *p cresc.* *f*

Trb. vent.

Viol.

Viola

Vc.

B.

1.

Fl.

Ob. *p*

Clar. *a2*

Fag. *a2*

Tromb.

Trgl.

Viola

Viol. *p*

Vc.

B.

Fl.
Ob.
Clar.
Fag.
Trb. vent.
Tromb.
Trgl.
Viol.
Viole
Vc.
B.

a2
tr
p
p
p
p

Detailed description: This is a page of a musical score for a symphony orchestra. It contains ten staves, each labeled with an instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Trumpet (Trb. vent.), Trombone (Tromb.), Trumpet (Trgl.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Bass (B.). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into four measures. The first measure shows the beginning of the piece with various instruments playing. The second measure continues the orchestration. The third measure features a prominent trumpet solo marked with a trill (tr) and a piano (p) dynamic. The fourth measure concludes the section with sustained dynamics across all instruments.

Clar.
Trb. vent.
Viol.
Viole
Vc.
B.

I.
p
tr

Detailed description: This is a second page of a musical score, continuing from the previous page. It contains six staves labeled: Clarinet (Clar.), Trumpet (Trb. vent.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Bass (B.). The music is in the same key signature and time signature as the first page. The first measure shows the Clarinet and Trumpet playing. The second measure features a first clarinet solo marked with a first ending (I.) and a piano (p) dynamic. The third measure continues the solo with a trill (tr) and a piano (p) dynamic. The fourth measure concludes the section with sustained dynamics across all instruments.

Più stretto. ♩ = 138

Fl.

Ob.

Clar.

Fag.

Serp.

Tromb. vent. mut in F

Tromb.

Timp. in C.G. *tr*
p

Viol. *f* *p* *stacc.*

Viole *f* *p* *stacc.*

Vc. *f* *p* *stacc.*

B. *f* *p* *stacc.*

Ob. *p* *tr*

Clar. *p* *tr*

Cor. vent. in F *p* *tr*

Cor. ord. in C *p* *tr*

Fag. *p* *tr*

Timp. *p* *tr*

Viol. *p* *tr*

Viole *p* *tr*

Vc. *p*

B. *p*

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

III Solo

Timp.

Viol.

Viole trem.

Vc.

B.

p

tr

trem.

Fl.

Ob. *cresc.*

Clar. *cresc.*

Cor. *cresc.*

Fag. *cresc.*

Serp. *cresc.*

Trb. ord. *p cresc.*

Tromb. *p cresc.*

Oph. *cresc.*

Timp. *cresc.* *tr* *p cresc.* *tr*

Trgl. *p cresc.*

Viol. *cresc.*

Viole *cresc.*

Vc. *cresc.*

B. *cresc.*

Picc.
cresc.

Fl. a2
cresc.

Ob.
cresc.

Clar.
cresc.

Cor.
cresc.

Fag.
cresc.

Serp.
cresc.

Trb. ord.
cresc.

Tromb.
cresc.

Oph.
cresc.

Timp.
cresc.

Trgl.
cresc.

Tamb.
p cresc.

Viol.
cresc.

Vicle
cresc.

Vc.
cresc.

B.
cresc.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.

This page of a musical score, numbered 512, contains the following instruments and parts:

- Picc.** Piccolo flute, marked *più cresc.*
- Fl.** Flute, marked *più cresc.*
- Ob.** Oboe, marked *più cresc.*
- Clar.** Clarinet, marked *più cresc.*
- Cor.** Horn, marked *più cresc.*
- Fag.** Bassoon, marked *più cresc.*
- Serp.** Serpent, marked *più cresc.*
- Tin F.** Trumpet in F, marked *più cresc.*
- Tib.** Trombone, marked *più cresc.*
- Tromb.** Trombone, marked *più cresc.*
- Oph.** Ophicleide, marked *più cresc.*
- Timp.** Timpani, marked *più cresc.* with trills (*tr*)
- Trgl.** Triangle, marked *più cresc.* with trills (*tr*)
- Tamb.** Tambourine, marked *più cresc.* with trills (*tr*)
- Gr. T. e P.** Grand Timpani and Percussion, marked *più cresc.* with a *p* dynamic marking
- Viol.** Violin, marked *più cresc.*
- Viole.** Viola, marked *più cresc.*
- Vc.** Violoncello, marked *più cresc.*
- B.** Bass, marked *più cresc.*

The score is written in a major key with a 2/4 time signature. The dynamic marking *più cresc.* (more crescendo) is repeated for every instrument part. The Piccolo flute part includes a trill (*tr*) at the end of the first measure. The Percussion parts (Timp., Trgl., Tamb.) feature trills (*tr*) throughout the piece. The Grand Timpani and Percussion part starts with a *p* (piano) dynamic marking.

Picc. *rit.*
Fl. *piu f*
Ob. *piu f*
Clar. *piu f*
Cor. *piu f*
Fag. *piu f*
Serp. *piu f*
Trb. *piu f*
Tromb. *piu f*
H. *piu f*
Oph. *piu f*
Timp. *tr*
Tgl. *tr*
Tamb. *tr*
Gr. T. e P. *piu f*
Viol. *piu f*
Viole *piu f*
Vc. *piu f*
B. *piu f*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cor. *ff*

Fag. *ff*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Oph. *ff*

Timp. *ff*

Trgl. *ff*

Tamb. *ff*

Gr. T. o P. *ff*

Viol. *ff*

Viole *ff*

Vc. *ff*

B. *ff*

Picc.

Fl. *a2* *p* *cresc.* *ff*

Ob. *p* *cresc.* *ff*

Clar. *p* *cresc.* *ff*

Cor. *p* *cresc.* *ff*

Fag. *p* *cresc.* *ff*

Serp. *p* *cresc.* *ff*

Trb. *mf* *ff*

Tromb. I.u.II. III. *ff*

Oph. *ff*

Timp. *tr* *ff*

Trgl. *p* *cresc.* *tr* *tr* *tr* *ff*

Tamb. *p* *cresc.* *tr* *tr* *f*

Gr.T.c.P. *p* *cresc.* *f*

Viol. *p* *cresc.* *ff*

Viole *p* *cresc.* *ff*

Vc. *p* *cresc.* *ff*

B. *p* *cresc.* *ff*

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Hr.
Oph.
Timp.
Trgl.
Tam.
Gr. T. e P.
Viol.
Viola
Vc.
B.

ff *3.2*

This page of musical score, numbered 517, is arranged in four systems, each containing four staves. The top staff is for Violin I, the second for Violin II, the third for Viola, and the bottom for Cello/Double Bass. The music is in G major and 4/4 time. The first system begins with a series of sixteenth-note runs in the Violin I and II parts, marked with accents (v). The second system features a forte (ff) section with a 2-measure rest (a 2) and a 3-measure rest (a 3). The third system includes trills (tr) and further dynamic markings. The fourth system continues the piece with various articulations and dynamics.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Oph. *ff*

Timp. *ff*

Triang. *ff*

Tamb. *ff*

Gr. T. e B. *ff*

Viol. *ff*

Vle. *ff*

Vc. *ff*

B. *ff*

ff

This page of musical score, numbered 519, is a complex arrangement for a large ensemble. It features 18 staves, organized into several systems. The top four staves are for woodwinds, with dynamic markings of *pp* and *ff*. The next four staves are for strings, with dynamic markings of *ff*. The middle section consists of six staves for a keyboard instrument, with dynamic markings of *ff* and *ff*. The bottom section includes staves for a brass instrument (trumpets), with dynamic markings of *ff* and *ff*, and staves for a percussion instrument (traps), with dynamic markings of *ff* and *ff*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is characterized by a dense texture with many notes and rests. The page is divided into three measures, with the first measure containing the most complex notation. The second measure is a continuation of the first, and the third measure shows a change in dynamics and instrumentation. The overall style is that of a classical or romantic era orchestral score.

Picc. *tr* *tr*

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Oph.

Timp.

Triang.

Tamb.

Gr. T. e B.

Viol.

Viole

Vc.

B.

ff

Detailed description of the musical score: This is a page of a musical score, numbered 520. It contains 18 staves of music for various instruments. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Serpentine (Serp.), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Oph.), Timpani (Timp.), Triangle (Triang.), Tambourine (Tamb.), Grand Trombone (Gr. T. e B.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Bass (B.). The score is written in a common time signature. The Piccolo part has trills (tr) in the first two measures. The Flute, Oboe, Clarinet, and Cor parts have melodic lines with some trills. The Bassoon and Serpentine parts have a steady rhythmic pattern. The Trumpet, Trombone, Ophicleide, and Timpani parts have a strong, rhythmic accompaniment. The Triangle and Tambourine parts have a steady rhythmic pattern. The Grand Trombone, Violin, Viola, Violoncello, and Bass parts have a steady rhythmic accompaniment. The dynamic marking 'ff' (fortissimo) is used throughout the score, indicating a loud volume. The key signature has one sharp (F#).

This page of musical notation is for a large ensemble, likely a symphony or orchestra. It consists of 18 staves, with some grouped by brackets. The notation includes various rhythmic patterns, dynamic markings, and articulation symbols.

Dynamic Markings: The primary dynamic marking is *ff* (fortissimo), appearing frequently throughout the score. There are also markings for *tr* (trill) and *tr* (trill) in the lower staves.

Articulation: The notation includes various articulation symbols, such as accents and slurs, indicating the phrasing and emphasis of the notes.

Instrumentation: The staves represent different instruments, including strings, woodwinds, and brass. The notation is dense, with many notes and rests, indicating a complex and active musical texture.

Structure: The page is divided into measures, with a clear beginning and end. The notation is arranged in a standard musical format, with the treble clef on the top and the bass clef on the bottom.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Oph.

Timp.

Triang. *fff*

Tamb.

Gr. Te B.

Viol.

Viole

Vc.

B.

Detailed description: This is a page of a musical score, page 522. It contains 18 staves of music for various instruments. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Serpentine (Serp.), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Oph.), Timpani (Timp.), Triangle (Triang.), Tambourine (Tamb.), Grand Tympani Bass (Gr. Te B.), Violin (Viol.), Viola (Viole), Violoncello (Vc.), and Bass (B.). The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Triangle part includes a dynamic marking of *fff* (fortissimo). The Piccolo part has a treble clef and a sharp key signature. The Flute, Oboe, Clarinet, and Cor parts have treble clefs and a natural key signature. The Bassoon, Serpentine, Trombone, Ophicleide, and Grand Tympani Bass parts have bass clefs and a natural key signature. The Violin, Viola, Violoncello, and Bass parts have their respective clefs and a natural key signature. The score is arranged in a standard orchestral layout with woodwinds and strings on the left and percussion on the right.

Listesso tempo.

Flauti.

Oboi.

Clarineti in C.

Corni ventile in F.

Corni ordinar in C.

Fagotti.

Tromboni.

Violini I.

Violini II.

Viole.

Soprani.

Tenori.

Bassi.

Violoncelli.

Bassi.

Chor des Volkes.
Chorus of the people.
Coro di popolo.

(Orsini hat sich während des Schlusses der Tänze immer dichter an Rienzi gedrängt und führt jetzt einen Dolchstoß nach dessen Brust. Adriano der ihn stets beobachtet hat, fährt dazwischen, ohne jedoch den Stoß zurückhalten zu können. Die Säle sind plötzlich durch Rienzi's Trabanten besetzt und die Nobili in einem Moment überwältigt.)

(Orsini towards the end of the Pantomime has gradually approached Rienzi, he draws a dagger and stabs Rienzi. Adriano who was at a distance rushes up but is too late to prevent the blow. Rienzi's guards rush forward and surround the Nobles.)

(Orsini durante la fine della Pantomima si è sempre più avvicinato a Rienzi; ora vibra un colpo di pugnale nel petto de Tribuno. Adriano che avrà osservato lungamente le mosse di Orsini, va per fermare il colpo ma troppo tardi. I Trabanti di Rienzi ingombrano la salo ed arrestano i Nobili.)

Listesso tempo. *fp* *cresc.*

Fl. *mf cresc.*

Ob. *mf cresc.*

Clar.

Cor. a 2

Fag. a 2

Tromb. *mf cresc.*

Viol.

Viole

Sopr.

Ten.

Bass.

Vc.

B.

Ri - en - zi! Auf, schützt den Tribun!

Ri - en - zi! Ah Heav'n be thy shield!

Ri - en - zi! Rien - - - zi all' assassin!

Picc.

ff

Fl.

Ob.

Clar.

Cor. a 2

Fag. *ff*

Trb.vent. *ff*

Trb.vent. muta in Es.

Tromb. *ff*

Oph. *ff*

Timp. *ff*

poi in C.F.

Viol. *ff*

Viole *ff*

trem.

trem.

sp trem.

sp trem.

sp trem.

sp trem.

Rienzi (zu den Nobili)
(to the Nobles)
(ai Nobili)

Ri.

Ihr staunt? Begreift nicht das Miß-
In vain yourrage on me's
Qua-le stupor?ecco il divin pro-

Vc.

B. *ff*

p marc.

p marc.

ff

Corni vent. muta in Es.

Ccr. a 2 *p*

Fag. *p*

Tromb.

Viol. *trem.*

Viola *trem.*

Ri.

Vc.

B.

Corni ord. muta in Es.

colla parte

colla parte

colla parte

(Er entblößt das Gewand auf sei-
(He opens his coat and shows a
(strappa la sua veste dal petto e

lin - gen der wohl - berech - net schö - nen Tat? So seht denn, wie ich mich be -
ven - ted, the mor - tal blow has miss'd its aim! Be - hold here, see, his deadly
di - gio o vi - li sve - le - ro? Con - tro il bracci di Ca -

f *p*

Presto.

Viol.

Viola

Vc.

B.

va *lc* *va* *lc*

cresc.

cresc.

f *più f*

ner Brust, die mit einem hellen Panzer bedeckt ist.)
breastplate underneath.)
Ri. mostra sotto un corsetto di ferro.)

wahrt vor eu - rer Lie - be!
blow, I have pre - ven - ted!
i - no ciò mi sal - va!

f *più f*

Un poco maestoso ♩ = 126.

Ob.

Clar.

Fag. a 2

Serp.

Tromb.

Timp. *tr*

Viol.

Viola

Ri.

Vc.

B.

ff

ff

ff

ff

ff

ff

ff

sempre f

Meu - chelmord! Ergalt nicht mir, nein, ergalt Rom,
 Mur - de-rers! *your guilty schemes, and angry spite*
 Quel — pu-gnal! no, sul mio cuor fe-rir non può

Un poco maestoso ♩ = 126.

Viol.
Viola
Ri.
Vc.
B.

e - kel - te dies ho - he Fest, das Rom's Er - steh - ung fei - er - te. Viel ed - ler ist ein
when in you we full con - fide, base crimes are hatch'd by treachery! this solemn day, this
 gor di queste sa - le do - vea Roma's inneggio che avibrar colpo mor -

Ob.
Clar.
Fag.
Serp.
Tromb.
Timp.
Viol.
Viola
Ri.
Vc.
B.

a 2

Meuchelmord an dem, der Ro - ma neu er - schuf! Zu End', ihr
day of joy, with thought impure you would al - loy! Break off the
 tale con - tra me una man s'ar - mò! Oressi il

Ob.

Clar.

Fag.

Serp.

Tromb.

Oph.

Viol.

Violo

Ri.

Vc.

B.

mut in B

Rö-mer, sind die Fe-ste, und das Ge-richt be-gin-ne!
feast, all mirth be end-ed, be now the right de-fended!
 gau-dio e la le-ti-zia la tuaspada a me o giu-sti-zia!

Maestoso ♩ = 96.

in Es

p>

Cor. II *p*>

Fag. a 2 *p*

Serp. *p*

Tromb. III *pp*

Oph. *p*

Viol. *p*

Viole *p*>

Vc. *p*

B. *p*

in Es I

(Erschüttert und schweigend entfernt sich das Volk; nur Rienzi, die Senatoren, Cecco, Baroncelli und sämtliche Nobili, von den Trabanten bewacht, bleiben zurück.)

(The guests retire silently, Rienzi, the Senators, Cecco, Baroncelli, and the Nobles surrounded by the guards only remain.)

(Il popolo si allontana in cupo silenzio; Rienzi, i Senatori, Cecco, Baroncelli e i Nobili custoditi da Trabanti restano in scena.)

Maestoso ♩ = 96.

Clar. in B p

II Solo

Cor. III. p

Fag. a 2

Serp.

Trb.vent. in Es. I p

Tromb.

Oph.

Viol. p

Viole p marc.

Ri.

Vc.

B.

Ihr saht, Sig-no-ri, das Ver-bre-chen, vor eu-ren Au-genward's ver-
My - lords, what proof gainst them is wanted, their guilty pro-jects are now
 O signori il fier de-lit-to or fu com-messo innanzi a

Clar.

Cor. III.

Fag. a 2

Viol.

Viole

Ri.

übt.
seen!
voi. Baroncelli.

Ve.

Noch mehr! Co-lon-na's Lan-zen-volk durchbrach das Tor und
 My-lords, our stubborn foes dark plots will ne'er re-press, for
 Vha di più! Co-lonnaei suo-i as-sal-tar gli spaldi e

p marc.

Clar.

Cor. III.

Fag. a 2

Serp.

Viol.

Viole

Bar.

such-te jetzt, in Eil' das Ca-pi-tol zu neh-men, das du in Vor-sicht schon be-
 e-ven now by them the Ca-pi-tol's in vested, the pow'r they'd seize by sud-den
 Ve. po-i mi - nac-iar fie-ro con-flit-to al di - fe-so Cam-pi-

B.

p

Fl. *a2*

Ob. *a2* *f* *p*

Clar. *f* *p*

Cor. III. *f* *p*

Fag. *f* *p*

Serp. *f* *p*

Trb.vent. *a2*

Tromb. *f* *p*

Viol. *f* *p*

Viole. *f* *p*

Ri. *f* *p*

Bar. *f* *p*

setzt.
stress!
doglio.

Colonna.

Wer leugnet? Zeig' dei-nen
No, nev-er! e'en if my
Nes-su-no? su! ne uc-

Vc. *f* *p*

B. *f* *p*

II

Cor. *pp*

Fag. *pp*

Timp. *pp*

Viol. *pp*

Viole *pp*

Col. *pp*

Vc. Mut, nimm uns das Haupt, auch dei - ne Stun - de ist nicht
 head had here to fall! but ty - rant, trem - ble, thou shalt
 ci - di u - no ad u - no lo - ra tu - a sta perscoe-

B. *pp*

pp

Cor. ord. *a 2*

Trb. I solo *sf*

Tromb. III *pp*

Timp. *pp*

Viol. *cresc.*

Viole *f*

Rienzi (erschüttert) (scuotendosi) (Er ermannt sich schnell.)
 (moved aside)

Col. Was willst du, düstre Mahnung, mir? (recomposes himself quickly)
 Oh Heavn, this prophe - cy a - vert! (vicomponendosi rapidamente)
 O vil pro - fe - ta di sven - tu - re!

Vc. fern!
 die!
 car!

B. *f*

a 2

Fl. *f*

Ob. *f*

Clar. *f*

Cor. *fp* III. *p*

Fag. *f* *p*

Serp. *f*

Trb. vent. *f* I solo *fp*

Tromb. *f* *fp*

Timp. *f* muta in D.A.

Viol. *fp* *p*

Viola *fp*

Ri. *f* *fp*

So rich-tet sie nach dem Ge-setz!
 To death then all! they're foes of Rome!
 La leg-ge or ha da par-lar!

Cecco.

Und das Ge-setz spricht:
 Bethen the scaf-fold
 E la leg-ge

Vc. *f*

B. *f*

Cor. III. *p* *piu* *pp* *pp* poi in D

Fag. *a2* *p* *piu p* *pp* *pp*

Trb. I. *p* *piu p* *pp*

Viol. *p* *piu p* *pp*

Viole *p* *piu p* *pp*

Ri. *p* *pp*

Nun denn, be - rei - tet sie zum Tod!
 Die Senatoren und Cecco. To death, now haste, no mer - cy show!
 Eb - ben sien trat - ti al - la scu - re!

Tod durch's Beil!
 their just end!
 di - ce mor - te!

Cor. vent.

Cor. vent. *a2*

Fag. *a2* *mf* *piu p*

Serp. *mf* *p* *piu p*

Trb. vent. *mf* *I solo* *p* *piu p*

Tromb. *p* *piu p*

Oph. *mf* *p* *piu p*

Glocke in Des(auf dem Theater) *p* *piu p*

Viol. *p* *piu p*

Viole *mf* *p* *piu p*

(Die Nobili werden von den Senatoren und Trabanten in den hinteren Saal geföhrt, vor welchem ein roter Vorhang herabgelassen wird. Man hört das dumpfe Geläute der Capitol Glocke.)
 (The Nobles surrounded by the Senators and guards are removed to a hall at the back, a curtain falls and hides them from view, the bell of the Capitol is heard tolling.)

(I Nobili vengono condotti in fondo della sala dai Trabanti e dai Senatori; una drapperia rossa scende sul capo dei Nobili. Odesi il cupo rintocco della campana del Campidoglio.)

Vc. *mf* *p* *piu p*

B. *mf* *p* *piu p*

Cor. vent. poi in F

Fag. *a 2*

Serp.

Trb. vent. 1.

Tromb.

Oph.

Glocke

Viol.

Viole

Vc. solo

B.

Ob.

Clar.

Fag. *mf*

Tromb. *mf*

Viol. *p* *cresc.* *f* *piu p*

Viole *p* *cresc.* *f* *piu p*

Rienzi (allein) (aside) (da se)

Vc. *p* *cresc.* *f* *piu p*

B. *p* *cresc.* *f* *piu p*

Mein ar-mer Bruder, nicht durch mich, durch Roma selbst wirst du ge-rächt!
 In blood so quickly steep my hands! but justice now their blood demands!
 O mio fra tel-lo la tua sor-te or Ro-ma vuol ven-di-car!

Fl. *pp*
 Ob. *p cresc.*
 Clar. *p cresc.*
 Clar. in F. *p cresc.*
 Cor. *p cresc.*
 Cor. in D.
 Fag. *p cresc.*
 Bassoon *p cresc.*
 Viol. *p*
 Violen. *p*

(Adriano und Irene stürzen herein.)
 (Adriano and Irene enter hastily.)
 (entrano precipitosi Adriano e Irene.)

Adriano
 Den Heil'gen Dank! Er ist allein. Ri-en - zi, Ri-
 Be now my task to soothe his ire! Ri-en - zi, Ri-
 Oh! gra-zie al ciel! solo ci qui sta. Ri-en - zi, Ri-

Vc. B.

Clar. I.
 Cor. *a 2*
 Fag. I.
 Viol.
 Violen.

Irene.
 Sein Va - ter, sein Va - ter,
 His fa - ther, his fa - ther,
 Il pa - dre, il pa - dre,

Adr.
 en - zi! gib mir mei-nen Va - ter!
 en - zi! mer-cy for my fa - ther!
 Vc. B. en - zi mi ri-do-nail pa - dre!

Ob. *a 2*

Clar. I. *mf marc.* *a 2*

Cor. *mf marc.*

Fag. I. *mf marc.* *a 2*

Tromb. *mf marc.*

Viol. *sf*

Viole *sf*

Ir. *sf*

sprich, was ist sein Loos?
what will be his lot?

Adr. *rendi al suo fi - gliuol!*

Ri. *Ha, Ah, Ah!*

Des Hoch-ver-rä-ters Loos, der Tod!
His doom none can re-peal, 'tis death!
 Già scritto è il suo de - stin mor-rà!

Vc. *sf*

B. *sf*

Ob. I. *p*

Clar. *p*

Cor. *p*

Fag. I. *p*

Viol. *p*

Viola *p*

Adr. *p*

Vc. no, giammai *p*

B. *p*

nim-mermehr! Be-denk, Tribun, ich warn-te dich, ver-riet den Va-ter;
sayst thou death? Forbear, I pray, him I've betrayd, oh grief, what hor-ror!
 Ve. no, giammai mi stroggo in duo - lo fui del pa - dre tra - di - to - re

Clar. *p*

Fag. *p*

Tromb. *p*

Viol. *mf p*

Viola *mf p*

Adr. *mf p*

Ri. *mf p*

Vc. *mf p*

B. *mf p*

machst du zu sei-nem Mör-der mich?
My fa-ther's blood shall flow through me!
 ah tu non far-mi an-che assas-si-no?

Be - den -
 Re - mem -
 Mor - rà

mf

Clar.

Cor.

Fag.

Tromb.

Viol.

Viole

Adr.

Ri.

ke, daß du Rö - mer bist und nicht des Hoch - ver - rät - ers Sohn!
ber, thou a Ro - man art, of Rome and freedom thou a son!

si scritto e il suo de - sti - no è va - no il pianto e il suppli - car!

Willst du die
 Then Nature's
 E fin le

mf p *sf* *mf p* *mf p* *p*

Clar.

Cor. ord.

Fag.

Viol.

Viole

Adr.

Ban - de der Na - tur auf - op - fern dei - ner Frei - heit Prunk, o Fluch dann ihr, Fluch
fee - ling gently nurs'd, con - dem - ned is by Ro - man laws, so, Tri - bune, you no
 vo - ci di na - tu - ra vuoi nel cuo - re sof - fo - car? oh, sia su te, ma -

mf *mf* *mf* *mf*

Ob.

Clar.

Fag.

Viol.

Viole

Adr.

dir, Tri - bun!
pi - - ty show!
Ri. le - - di - zion!

Be - tör - ter, ward nicht die Na - tur, ja,
Oh heed - less! Heav'n and earth con - demn who -
O stol - to! for - ri - da con - giu - ra

Vc.

B.

Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viole

Ri.

Gott selbst fre - ventlich ver - letzt?
er his coun - try doth be - tray!
tan - to desta in te pas - sion?

Mein - eid und Mord!
Na - ture must bow,
si, l'as - sas - sin!

Vc.

B.

Ob.
 Clar.
 Cor.
 Fag.
 Trb.vent.
 Viol.
 Viole
 Adr.
 Ri.
 Vc.
 B.

sp
sp
sp
sp
sp
tr
pp
tr
pp
tr
pp
tr
pp
pp
pp
f
f
f

solo
pp

ad lib.
 (mit Bedeutung)
 (passionately)
 (con passione)

Ha, wag' es, blut'-ger Freiheitsknecht! Gib mir ver-
 O monst-er, blood be freedom's slave? Trem-ble, if
 Oh! em - pio lo - dio ti di-vo-ra si ven - di-

Co-lon-na stirbt!
 when du-ty bids!
 Co-lon-na muo-ra!

Timp. *tr* *p dim.* *pp*

Viol. *fp* *p*

Viole *fp* *strem.* *pp*

Ri. (Man hört aus dem verhängten Saale den dumpfen Gesang der Mönche, welche die Nobili zum Tode vor-

sel-ger! Wo - ran mahst du mich? (In the hall at the back the chant of the Monks is
 si - lent! and for him now pray! heard, assisting at the preparations for the death
 stol - to! Io - dio ti di - vo - - ra. (Dal fondo della sala si ode il canto funebre dei
 Die Mönche (hinter der Scene). monaci.)

Vc. B. *The Monks.* I Monaci. Mi - se - reat do - - mi - num - ve -

Ob.

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

Cor. *p cresc.* *f*

Fag. *p* *cresc.* *più cresc.* *f*

Timp. *tr* *p* *tr* *cresc.* *tr* *f*

Viol. *p* *cresc.*

Viole *p* *cresc.*

(zu Rienzi außer sich)
 (to Rienzi, in despair)
 (a Rienzi desolatamente)

Adr.

bereiten.) Entsetzlich! Wel - che dumpfe Tö - ne! Errege Mordlust nicht in
 of the Nobles.) Oh hor -ror! what dread tones I hear now! Relent, oh pray, see my de -
 Mönche O cie - lo! qual tre - men - do suo - no m'empie tut - to di ter -

storum pecca - to - - rum!

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

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

Fl. I. *p*

Ob. I. *p*

Clar. I. *p*

Cor. *p*

Fag. *p*

Timp. *tr* *p*

Viol. *p*

Viole *p*

Irene

O, blick zu Gott, sei gnü - dig, Bruder, und scho - ne, o scho - ne seines
 Thou canst thy foes from death de - li - ver, hear, bro - ther, hear, brother hear my
 Adr. Oh pen - sa a Dio ed al per - do - no e sal - va, e sal - va il vecchio

mir!
 spair!
 ror!

Vc. *p*

B. *p*

Fl. I.

Ob. I.

Clar. I.

Cor.

Fag.

Tromb.

Timp.

Viol.

Viola

Ir.

Va - - ters Haupt! (Vom großen Portal hört man das Volk.)
 fer - - vent pray'r! (The shouts of the people are heard from outside.)
 Ri - ge - - ni - tar! (Dal fondo del Portale si ode il grido del popolo.)

Sopr. I. II.

Hört die-sen Ruf,
 Hark, 'tis too late,
 Tal gri - do è

Chor des Volkes (von außen) Tod ——— der Ver-rä - terbrut!
 Chorus of the people. Death ——— to the trai-tors all!
 Coro di popolo. Mor - - te al tra - di-tor!

Ten.

Bass.

Vc.

B.

Ob. *p*

Glar. *p*

Cor. *p*

Fag. *p*

Tromb. *pp*

Viol. *p*

Viola. *p*

Ri.

er spricht zu mir! Ach, mei - ne Gna - de wird zum Ver -
 hearst thou those sounds, jus - tice a - waits now, waits now her
 scrit - to in ciel. Or la pie - ta - de sa - ria de -

Vc.

B.

Fl. *a2*

Ob. *a2* *f sempre*

Clar. *f*

Cor. *cresc.*

Fag. *cresc.*

Trb. vent. *cresc.*

Tromb.

Timp.

Viol. *cresc.* *ff*

Viola *cresc.* *ff*

Vcllo *cresc.* *ff*

Irene. *ff*

(Irene und Adriano beschwören
Rienzi auf den Knien)
(kneeling before Rienzi)

Adriano. *ff*

(gettandosi ai piedi di Rienzi)

Ri.

bre-chen!
vic-tim!
lit-to!

Chor. *f* Tod den Ver-rä-tern!
Death to the traitors!

Vc. Mor-te ai pa-tri-zi!

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

cresc. *ff*

in F.

Zu dei-nen Fü-ßen	fle-hen wir:	sei
Par-don im-plore we	at thy feet,	oh
Ti pre-ghia-mo	pro-nial suol	ti

Zu dei-nen Fü-ßen	fle-hen wir:	sei
Par-don im-plore we	at thy feet,	oh
Ti pre-ghia-mo	pro-nial suol	ti

bre-chen!
vic-tim!
lit-to!

Chor. *f* Tod den Ver-rä-tern!
Death to the traitors!

Vc. Mor-te ai pa-tri-zi!

un poco riten.

Fl. *a* 2

Ob. *a* 2

Cla. *a* 2

Cor. *ff*

Fag. *ff*

Trb. *ff*

Tromb.

Timp.

Viol. *ff*

Viola. *ff*

Ir. *ff*

Vc. *ff*

B. *ff*

Cor. ord. mut. in C.

mut. in F. C.

f *ten.*

f *ff* *ff* *ff*

gnä-dig, sei gnä-dig, ret-te sei-nen Va-ter!
 Tri-bune, oh Tri-bune, par-don his poor fa-ther!
 scuo-ta, ti scuo-ta, il no-stra duo-lo!

Adr.

gnä-dig, sei gnä-dig, ret-te mei-nen Va-ter!
 Tri-bune, oh Tri-bune, par-don my poor fa-ther!
 Ri. scuo-ta, ti scuo-ta, il no-stra duo-lo!

Wohl-an! Ver-
 A-rise! Well
 Or-ben! u-

un poco riten. *ff*

a tempo

Cor. vent. in F.

Cor. ord. in C.

Fag.

Trb. vent. in F.

Tromb.

Timp.

Viol.

Viole.

(Auf Rienzi's Zeichen hebt sich der Vorhang. Man sieht die Nobili in Todesangst beten, vor jedem steht ein Mönch. Der Ruf des Volkes schallt von außen durch das große Portal her. Die Nobili werden in den Vordergrund geführt.)

(At a signal of Rienzi the Curtain which screened the hall at the back opens and discovers the Nobles awaiting their death, each of them assisted by a Monk. The guests and people come forward through the portico, the Nobles are brought forward by the guards.)

(A un cenno di Rienzi vien sollevata la cortina rosa. Si scorgono i Nobili oranti fra le angoscie della morte coi Monaci. Essi vengono condotti nello sfondo: la maggior parte del palco scenico è occupato dal popolo il qual s'è fatto strada attraverso le guardie del portale.)

Ri.

nehmt denn Ri - en-zi's Ent-schluß!
then not in vain you en-treat!
di - te i det - ti miei!

Chor des Volkes.

Sopr.

Ten.

Bassi.

Tod den
Death to
Mor - - te al

Vc.

B. mf

a tempo

Ob.

Clar.

Cor. vent. in F.

Cor. ord. in C.

Fag.

Serp.

Trb. vent. F.

Trb. ord. in C.

Tromb.

Timp.

Tamb. milit.

Viol.

Viole.

Sopr.

Ten.

Bassi.

Vc.

B.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

pp cresc.

p cresc.

cresc.

p cresc.

(Die Masse des Volkes bricht durch das Portal herein.)

No - bi - li!

Tod den Ver - rä - tERN!

Rome's old foes!

death to the trai - tors!

No - bi - li

mor - te ai re - i!

p cresc.

p cresc.

fp

Ob.
Clar.
Cor. vent. in F.
Cor. ord. in C.
Fag.
Serp.
Trb. ord. in C.
Tromb.
Timp. tr.
Tamb. milit.
Viol.
Viole.
Sopr.
Ten.
Bassi.
Vc.
B.

sempre cresc.
sempre cresc.
cresc.
cresc.
sempre cresc.
sempre cresc.
cresc.
p cresc.
tr
tr
tr
tr
sempre cresc.
sempre cresc.
sempre cresc.
Tod!
death!
mor - - te!
Tod!
death!
mor - - te!
sempre cresc.
sempre cresc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb. ord.

Tromb.

Timp. *sempre cresc.*

Tamb. milit.

Viol. 12

Viole.

Sopr.

Ten. Tod! Tod tref - fe sie!

Bassi. death! death to them all!

Vc.

B.

mor - - te mor - - te ai rei!

Detailed description of the musical score: This page contains a full orchestral score for page 555. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Serpente (Serp.), Trumpet (Trb. ord.), Trombone (Tromb.), Timpani (Timp.), Military Drum (Tamb. milit.), Violins (Viol. 12), Viola (Viole.), Soprano (Sopr.), Tenor (Ten.), Basses (Bassi.), Violoncello (Vc.), and Bass (B.). The vocal parts include lyrics in Italian: 'Tod! Tod tref - fe sie!' for the Tenor and 'death! death to them all!' for the Basses. The bottom of the page features the lyrics 'mor - - te mor - - te ai rei!'. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like 'cresc.' and 'sempre cresc.'. The key signature has one flat, and the time signature is 2/2.

Picc.
Fl.
Op.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Tamb. milit.
Viol.
Viola.
Sopr.
Ten.
Bassi.
Vc.
B.

Sopr. *ff*
 Tod tref-fe die Ver-rä-ter! Tod tref-fe sie! Die Ver-rä-ter ster-
 Death to the traitors hat-ed! death to them all! to the trai-tors hat-
 Mor-te ai tra-di-to-ri mor-te morte ai tra-di-to-

Ten. *ff*
 Tod tref-fe die Ver-rä-ter! Tod, Tod tref-fe sie! Die Ver-rä-ter ster-
 Death to the traitors hat-ed! death! death to them all! to the trai-tors hat-
 Mor-te ai tra-di-to-ri si! mor-te! morte ai tra-di-to-

Bassi. *ff*
 Tod tref-fe die Ver-rä-ter! Tod tref-fe sie! Tod tref-fe sie! Die Ver-rä-ter ster-
 Death to the traitors hat-ed! death to them all! death to them all! to the trai-tors hat-
 Mor-te ai tra-di-to-ri mor-te, mor-te! morte ai tra-di-to-

Più feroce. $\text{♩} = 104.$

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Viol.
Violo.

Rienzi. *cresc.*

Hö - - - ret
Ro - - - mans,
Gen - - - tio -

Sopr.
Ten.
Bassi.
Vc.
B.

ben! Sie ster-ben! Sie ster-ben!
ed! all hat-ed! all hat-ed!

ri, ai vi-li ai vi-li!

ben! Die Ver-rä-ter, sie ster-ben! Sie ster-ben!
ed to the trai-tors all hat-ed! all hat-ed!

ri, morte ai rei, morte ai re-i ai vi-li!

Ob. *f*

Clar. *f* *p*

Cor. *f* *p*

Fag. *f* *p*

Serp. *f*

Viol. *f* *p* 6

Viola. *f* *fp* *p* 6

Ri.

mich!
hear!
là!

Ver - schwo - ren hat - ten sich die
'Tis true, with murd' - rous hand these
or - ren - da trama or - di - - ta

Vc. *f* *mf* *p*

B. *f* *mf* *p*

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viola.

Ri.

No - bi-li zum Mord an mir.
 No - bles tried my life to take!
 ven - ne con - tro la mia vi - ta.

Sopr.

Ten.

Bassi.

Vc.

B.

Sie ster - - ben

Then death to

A - mor - - te i

Picr. *ff*

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Ophi. *ff*

Timp. *ff*

Viol. *ff*

Viola. *ff*

Ri. *ff*

Sopr. *ff*

Ten. *ff*

Bassi. *ff*

Vc. *ff*

B. *ff*

ad lib.

Hört, Rö-mer, mich!
No, Romans, no!
Cit - ta - di - ni

Be -
be
reve.

drum! Sie ster-ben drum!

them, and death to all!

rei, a mor-tei rei!

Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Tromb.
Ophi.
Timp.
Viol.
Viole.
Ri.

gna-digt sei-en sie durcheuch!
 gen'rous, par-don them! yes all!
 ca-te la lor sor-te. Gra-zia!
 Cecco.

Tri-bun, du ra-sest!
 Thou'rt mad, o Tri-bune!
 Tri-bun, va-neg-gi!

Sopr.

Ten.

Bassi.

Vc.

B.

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Viol.
Viola.
Sopr.
Ten.
Bassi.
Vc.
B.

Sopr. Lyrics:
 Tod tref-fe die Ver - rä-ter! Tod tref-fe sie! Die Ver - rä-ter ster -
 death to the traitors hat-ed! death to them all! to the trai-tors hat -
 a mortei tra-di - to-ri! mor-te a-lor! morteai tra-di - to-

Ten. Lyrics:
 Tod tref-fe die Ver - rä-ter! Tod, Tod tref-fe sie! Die Ver - rä-ter ster -
 death to the traitors hat-ed! death! death! death to them all! to the trai-tors hat -
 a mortei tra-di - to-ri! si! mor-te a-lor! morteai tra-di - to-

Bassi. Lyrics:
 Tod tref-fe die Ver - rä-ter! Tod tref-fe sie! Tod tref-fe sie! Die Ver - rä-ter ster -
 death to the traitors hat-ed! death to them all! death to them all! to the trai-tors hat -
 a mortei tra-di - to-ri! mor-te a-lor! mor-te a-lor! morteai tra-di - to-

Picc.
 Fl.
 Ob.
 Clar.
 Cor.
 Fag.
 Serp.
 Trb.
 Tromb.
 Ophi.
 Timp.
 Viol.
 Viole.
 Ricci.

Muß	ich	euch	um
Let	us	not	this
E	de-	-	vo

Sopr.
 Ten. ben! Sie sterben! Sie sterben!
 Bassi. ed! all hat-ed, all hat-ed!
 Vc. ri a mor-te! a morte!
 B.

Clar.

Cor.

Fag. *pp*

Viol.

Viole.

Ri.

Gna - - de flehn für mei - - ne Mör - - der? Wohl.
 day en - - gloom with deeds - - of ven - - geance! but
 io pre - - gar per gli as - - sas - si - - ni? eb -

Vc.

B.

Clar.

Cor.

Fag.

Viol.

Viole.

Ri.

an! So fleh ich euch denn an: wenn ihr mich liebt, be-
 hear! for your great coun - try's sake on them I pray now
 ben! suppli - can - do er - - go le ma-ni Gra-zia a lor tal

Vc.

B.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

Timp.

Viol.

Viole.

Ri.

Baroncelli.

Vc.

B.

gna-digt sie!
pi-ty take!
 prie-go le-vo!

Ihr Rö - mer!
 List, Ro - mans!
 Ro - ma - ni!

Er ra-set, hört ihn nicht an!
What says he? Hear him no more!
 Che sen-to! demente e-gliè!

Clar. *p*

Cor. *p*

Fag. *p*

Viol. *p*

Viole. *p*

Ri.

Vc. *p*

B. *p*

Ich mach't euch groß und frei, den Frie - den, o er - hal - tet ihn! Ver -
Our li - ber - ty to save, our coun - try, streams of blood have flow'd! No
 io vi fran - cai dal giogo, ed u - no, u - no sol fa - vor vi

rit.

Viol.

Viole.

Ri.

Vc.

B.

mei - det Blut, seid gnä - dig, fle - he ich, ich, der Tri -
more of blood, now par - don, 'tis my will I'm Tri - bune
 chie - do! Ro - ma - ni, gra - zia a voi chie - de il Tri -

rit.

Meno mosso. ♩ = 80.

Ob. *p* *cresc.* *sf dim.*

Clar. *p* *cresc.* *sf dim.*

Cor. *p* *cresc.* *sf dim.*

Fag. *p* *cresc.* *sf dim.*

Tromb. *p* *cresc.* *sf dim.*

Timp. *tr* *p* *cresc.* *sf dim.*

Viol. *p* *cresc.* *sf dim.*

Viole. *p* *cresc.* *sf dim.*

Ri. *p* *cresc.* *sf dim.*

bun!
here!
bun!

Chor. *p* *cresc.* *sf.* *sf.* *dim.*

Sopr. *p* *cresc.* *sf.* *sf.* *dim.*

Ten. *p* *cresc.* *sf.* *sf.* *dim.*

Bassi. *p* *cresc.* *sf.* *sf.* *dim.*

Dich, un-tern Ret-ter, un-tern Be-frei-er, be-droh-te Tod von ih-rer

Why, Tribune, ans-wer, their life thou'rt sparing when 'tis well known they'd take thine

Rien-zi il no-stro li-be-ra-to-re vo-lea-no spen-toi tra-di-

Vc. *p* *cresc.* *sf dim.*

B. *p* *cresc.* *sf dim.*

Meno mosso. ♩ = 80.

Ob.

Clar. *p*

p

Cor. *p*

p

Fag. *p*

p

Timp. *p*

p

mutano in D.G.

Viol. *pp dolce*

p

Viole. *p*

p

Ri. *p*

p

Be - gna - digt sie, und laßt von neu-em sie das Ge - setz be - schwö - ren;
 All I for-give on the con-di-tion theyswearto law sub-mis - sion!
 Or per la Cro-ce dell' al-ta-re giu - ri - no fe - dee o - no - re;

Sopr.

Hand!

Ten.

own!

Bassi. *p*

tor!

Vc. *pp dolce*

p

B. *p*

p

Clar.

Cor.

Fag.

Trb.vent.

Tromb.

Ophi.

Viol.

Viole.

Ri.

Vc.

B.

nie kön-nen je sie's wieder brechen!
And to their word their honour sta-ke!
 no non sa-pran men-ti-re an-co-ra!

Ihr No-bi-li, könnt ihr dies
This so-lemnoath say will you
 o No-bi-li, vole-te voi giu-

Cor. I. II. Cor. vent. mutano in G.

Fag.

Tromb.

Ophi.

Timp. in D. G.

Viol. II. *pp*

Viole. *p*

Ri. *p*

schwö-ren?
now take?
ra - re?

Cecco.

Die Nobili (zerknirscht)
(humiliated)
(con avvillimento) Orsini.

Du wirst's be - reu'n!
That soon they'll break!
O mio stü - por!

Wir schwö-ren!
We swear it!
Colonna. Giu - ria - mo!

Vc. *p*

Ob. *p* *pp*

Clar. in A

Cor. in G. I. II. *p*

Fag. *pp*

Viol. I. *pp*

Viole. *pp*

Ri. *pp*

O laßt der Gna-de Him-mels-licht noch ein-mal drin-gen in das
Kind Heav'n in mer-cy doth for-give, like dew on earth may it des-
U - na - spiro ar - den-te e pi - o lo - ro pe-ne-tri nel

Vc. *pp*

B. *pp*

Ob. *p*

Clar.

Cor. I. II. *p*

Fag. *p*

Viol. *p*

Viole. *p*

Ri. *p*

Vc. *p*

B. *p*

Herz! cend! sen!

Wer euch, be-gna-digt, Treu verspricht, fñhlt auch der Reu-e
 Swear that in faith you'll not de-cleve, the past for-get, I—
 Que-sto-giuro of-fer-to a Di-o sia per es-si e

p *pp* *pp* *pp* *pp* *pp* *pp* *pp*

poco più moto

Cor. *fp*

Fag. *mf* *trem.* *mf*

Viol. *cresc.* *fp* *fp* *p* *cresc.*

Viole. *cresc.* *fp* *trem.* *fp* *p* *cresc.*

Ri. *cresc.* *fp* *fp* *p* *cresc.*

Vc. *cresc.* *fp* *p* *cresc.*

B. *cresc.* *fp* *p* *cresc.*

bit-tern Schmerz. Doch drei-fach We-he tref-fe sie,
 am your friend! Yet breed-ing treach'-rous plots a-gain,
 pe-nae fren! Ma guai se ancor per de-men-za rea

cresc. *fp* *p* *cresc.*

Cor. vent. G.

Cor. ord. C.

Fag.

Tromb.

Ophi.

Viol. *fp* *p* *cresc.* *fp* *più f*

Viole. *fp* *p* *cresc.* *fp* *più f*

Ri.

ver-let-zen sie auch die - sen Eid! Don Frev-lern dann verzei-het nie, ver -
 should you with guilt your ho - nour stain, may you all then de-tes-ted be and
 si vio - le - rà la fe - del - tà! no più non spo-ri-no cle - men - - za,

Vc. *f* *p* *p* *cresc.* *f* *più f* *f*

B. *f* *p* *p* *cresc.* *f* *più f* *f*

Ob. ritard. a tempo

Clar. *p*

Cor. vent. G. *p*

Cor. ord. G. *p* *ben tenuto*

Fag. *p* *ben tenuto*

Tromb. *ff*

Ophi. *ff*

Timp. *ff*

Viol. *ff* *p dolce* *p dolce pizz.*

Viole. *ff* *p dolce* *p pizz.*

Irene.

Wie Son - ne schön durch Wol - ken bricht, löst
Oh - pray their wrongs re - call you not, Our
Co-meap-par nel suo ful - go - re fra le

Adriano.

Wie Son - ne schön durch Wol - ken bricht, löst
Oh pray their wrongs re - call you not, Our
Ap - par nel suo ful - go - re fra le

Ri. *ff ritard.*

flucht sei'n sie in E-wig-keit!
curs'd by Heav'n - e - ter - nal - ly!
più non spe-ri - no pie - ta!

Vc. *ff* *p* *p*

B. *ff* *p* *p*

ritard. a tempo

Ob. *p dolce*

Clar.

Cor. *p*

Fag. *p cresc. dim.*

Timp. *p*

Viol. *arco p pizz.*

Viole. *arco pizz.*

Ir.

die - se Gna - de je - den Schmerz, ja, sei - ner Mil - de
stor - my past now be for - got, once more dis - play your
 sciol - te nu - bi il sol nel - la pi - e - na

Adr.

die - se Gna - de je - den Schmerz, ja, sei - ner Mil - de
stor - my past now be for - got, once more dis - play your
 sciol - te nu - bi il sol nel - la pi - e - na

Ri.

O laßt der Gna - de Himmels - licht noch ein - mal
Romans, their wrongs re - call you not our stor - my
 U - no - spiro ar - dente e pio ad es - si

Bar.

Unzeit' - ge Gna - de, die er übt! Be - reu'n wird er
Your foes be - ware, re - lent you not! for once set free
 In - sa - na tan - to co - me pia! in sa - na e pia

Cecco.

Unzeit' - ge Gna - de, die er übt! Be - reu'n wird er
Your foes be - ware, re - lent you not! for once set free
 In - sa - na tan - to co - me pia! in sa - na e pia

Ors.

Ha, stol - ze Gna - de, die er übt! die er
Our pride a ba - ted, yield we
 Ah! l'em - pia grazia. il per -

Col.

Ha, stol - ze Gna - de, die er übt!
Our pride a - ba - ted, yield we not!
 L'empia grazia il vil per - don

Vc. *p*

B.

Ob.
Clar.
Cor.
Fag.
Viol.
Viole.
Ir.
Adr.
Ri.
Bar.
Cec.
Ors.
Col.
Vc.
B.

Him - mels - licht dringt seg - nend in ihr
gen' - rous heart, and gra - cious par - don
del mio cor vie - ne la gio - ja e

Him - mels - licht dringt seg - nend in ihr
gen' - rous heart, and gra - cious par - don
del mio cor vie - ne la gio - ja e

drin - gen in das Herz, noch ein - mal drin - gen
past be now for - got, dis - play with me a
pe - ne - tri nel sen ad es - sy po - ne -

er der Straf' Er - laß, be - reu'n wird
free a - gain they'll plot, for once set
en - zi la pié - ta o quel - la

der Straf' Er - laß, be - reu'n wird er der
a - gain they'll plot! for once set free a -
in - sa - nae pia è di Ri - en - zi

übt! Er - nie - drigung und
not! be soon effac'd this
don! or ci co - pri d'on -

Er - nie - drigung und Straf - er - laß!
be soon effac'd this shame ful blot!
or ci co - pri d'on - ta fa - tal

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.vent.

Tromb.

Ophi.

Timp.

Viol.

Viole.

Ir.

reu - - ig Herz!
 now - - im - part!
 fug - - ge il duol,

Ja, die - - ser Mil - de
 once more dis - - play your
 o co - - me ap - - par nel

Adr.

Ri.

Bar. tri

Cec.

Ors.

Col.

Chor.

Vc.

B.

reu - - ig Herz!
 now - - im - part!
 fug - - ge il duol,

in das Herz!
 gen - - rous heart,
 nel sen!

er der Straf' Er - laß!
 free a - gain they'll plot!
 schiat - - ta infa - mee ria

Straf' Er - laß!
 gain they'll plot,
 la pie - ta

Straf' - er - laß!
 shame - ful blot!
 ta fa - tal

Ha, stol - ze Gna - de, die er übt!
 Our pride a - ba - ted, yield we not,
 si l'em pia graziaeil vil per - don

Ha, stol - ze Gna - de, die er übt!
 Our pride a - ba - ted, yield we not,
 si l'em pia graziaeil vil per - don

Ja, die - ser Mil - de Him - mels - licht
 once more dis - - play your gen' - rous heart,
 e come ap - - par nel suo ful - gor

Wer die - sen Stol - zen je ver -
 their pride a - ba - ted, still false
 nu - o - va tra ma pen - sa

Wer die - sen Stol - zen je ver -
 their pride a - ba - ted, still false
 nu - o - va schiatta pen - sa

Er - nied - ri - gung und Straf - er - laß!
 be soon effac'd this shame - ful blot!
 or ci co - pri d'on - ta fa - tal!

Er - nied - ri - gung und Straf - er - laß!
 be soon effac'd this shame - ful blot!
 or ci co - pri d'on - ta fa - tal!

Die With
 e

In dei - ne Hän - de, o Tri - - bun,
 Say now their doom, de - - cree their fate,
 Stan - - no i rei nel - - la tua man

Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb. vent.
Tromb.
Ophi.
Timp.
Viol.
Violc.
Ir.

Him - - - - - mels-licht
gen - - - - - 'rous heart
su - - - - - o - - - - - ful-gor

dringt seg - nend in ihr reu - ig Herz,
and gra - cious par - don now im - part!
fra le sci - ol - te nubi il sol

sie dringt
and gracious
già nel-la

Adr.
Ri.
Bar. giu.
Cec.
Ors.
Col.
Chor.
Vc.
B.

dringt segnend in ihr reu - ig Herz.
and gracious par - don now im - part!
fra le sci - ol - te nu - bi il sol

Ja, die-ser Gna - de
once more dis - play your
già nel-la pie - na

gna - - - - - digt, Treu' ver - spricht,
par - - - - - don now im part!
Bar. giu - - - - - roof fer - to a Dio

fühlt auch der Reu - e bit - tern
Ro - - mans, their wrongs re - call you
si - - a per es - - si pe - na e

gibt, erweckt auf's neu - e
heart, from trea - son nev - er
già è tento in - sa - na

ih - ren Haß; wer ih-nen
will de - part! from treason
quan - to pia di Rienzi

gibt, erweckt auf's neu - e
heart, from trea - son nev - er
già è tento in - sa - na

ih - ren Haß; wer ih-nen
will de - part! from treason
quan - to pia di Rienzi

Die Schmach der Ed - le nie ver - gibt;
With sub - born mind and fearless heart,
e - gli ci dà la vita in don

die Schmach der Ed - le nie ver - gibt!
to fight our cause ere long we'll start!
ma il suodono è a lui mor - tal!

Bis in den Tod,
to fight our cause,
e - gli ci dà

Schmach der Ed - le nie ver - gibt;
stub - born mind and fearless heart,
gli ci dà la vita in don

die Schmach der Ed - le nie ver - gibt!
to fight our cause ere long we'll start!
ma il suodono è a lui mor - tal!

Bis in den Tod,
to fight our cause,
e - gli ci dà

sei der Ver - bre - cher Loos ver - - traut;
du darfst nach dei - nem

thy ver - - dict give with - - out de - - bate,
sen - tence de - clare with -

or tu de - ci - di il lor de - - stin!
tu se - i l'ar - bi -

Fl. #1
Ob.
Clar.
Cor.
Fag.
Serp.
Trb. vent.
Tromb. pp
Ophi.
Timp.
Viol.
Viola.
Ir.

seg - nend in ihr reu - ig Herz.
par - don, yes, pray now im - part!
pie - na del mio cuor

Wie
Oh
e

Son - ne
pray
come il

Adr.
Him - mels - licht
gen' - rous heart!
del mio cor

dringt seg - nend in ihr reu - ig Herz.
and gra - ctious par - don now im - part!
già nel - la pie - na del mio cuor

Wie Son - ne
Oh pray their
e come il me il

Ri.
Schmerz, fühlt auch der Reu - e bit - tern Schmerz.
not fren our stor - my spi - ro ar - den - te e pio O laßt der
si pray their u - no

Bar.
je ver - gibt, er - weckt auf's neu - e ih - ren Haß.
ne'er de - part! from trea - son nev - er will de - part!
la pie - tà or quel - la schiat - tainfamee ria Un - zeit'ge
Your foes be - è tanto in -

Cec.
je ver - gibt, er - weckt auf's neu - e ih - ren Haß.
ne'er de - part! from trea - son nev - er will de - part!
la pie - tà or quel - la schiat - tainfamee ria Un - zeit'ge
Your foes be - è tanto in -

Ors.
bis in den Tod trifft dich sein Haß, bis in den Tod!
to fight our cause ere long we'll start! to fight our cause!
la vi - tain don ma il suo dono è a lui mor - tal! Bis in den Tod
to fight our cause e - gli ci dà

Col.
bis in den Tod trifft dich sein Haß, bis in den Tod!
to fight our cause ere long we'll start! to fight our cause!
la vi - ta in don ma il suo don ea lui mor - tal! Bis in den Tod
to fight our cause e - gli ci dà

Die Nobili.
Ha, stol - ze Gnade,
No, yield we never!
La vita in do - no

Chor.
Wil - len tun, da fest auf dich der Rö - mer baut!
out ap - peal, Rome will thy judg - ment sign and seal!
so - vran tu sei il giu - di - ce di - vin.

Vc. tro
B.

Fl. Ob. Clar. Cor. Fag. a 2 Serp. Trb. (vent. Tromb. Ophi. Timp. Viol. Ir.

schön - durch Wol - ken bricht,
 wrongs re - call you not,
 sol il sol nel suo splen - dor,

Adr. Ri. Bar. Cec. Ors. Col. Nob. Volk

schön - durch Wol - ken bricht,
 wrongs re - call you not,
 sol il sol nel suo splen - dor,

Gna - de Him - mels - licht
 wrongs re - call - den - te e pio

Gna - de un - zeit'ge Gna - de, die er übt! Be - reu'n wird
 ware pray, your foes be ware pray, par don not, for once set
 sa - na e tanto in - sa - na sa - na co - me pia, in sa - na e

Gna - de un - zeit'ge Gna - de, die er übt! Be - reu'n wird
 ware pray, your foes be ware pray, par don not, for once set
 sa - na e tanto in - sa - na sa - na co - me pia, in sa - na e

trifft dich sein Haß, die Schmach der Ed - le nie ver - gibt Er - nie drigung und Strafer - laß!
 ere long well start, to fight for our cause soon well start! to fight for our cause soon well start!

trifft dich sein Haß, die Schmach der Ed - le nie ver - gibt die Schmach nieder Ed - le ver -
 ere long well start, to fight for our cause soon well start! to fight for our cause soon well
 la - vi - ta in do - no ci da la - vi - ta in do - no ci da la - vi - ta in do - no ci

die er übt! die Schmach nieder Ed - le ver - gibt, nieder Ed - le ver - gibt;
 ei ci da, eff - fact soon shall be this dark blot, yes, effact this dark blot!

niedrigung und Strafer - laß! Die Schmach der Ed - le nie ver - gibt, die Schmach nieder Ed - le ver -
 dued by ill fate yield we not, to fight for our cause soon well start! to fight for our cause soon well
 vi ta in do - no ci da ma il do - no mortal gli sa - ra la - vi ta in do - no ci

In dei - ne Hän - de o Tri - bun,
 Give now the sen - tence! fix their fate!

Stan - no i re - i in tua man

Fl. *dim.*

Ob. *dim.*

Clar. *dim.*

Cor. *dim.*

Fag. *dim.*

Serp. *dim.*

Trb. vent. *dim.*

Tromb. *dim.*

Ophi. *dim.*

Timp. *dim.*

Viol. *dim.*

Vcllo *dim.*

Ir. *dim.*

Schmerz!
got
cor.

Adr.

Ri. *dim.*

Herz!
got
Bar. sen

laß!
plot!
Cec. ta

laß! bereu'n wird er der Straf? Er- laß!
plot! for once set free a - gain they'll plot
ta or quel - la schiatta in - fa - me e ria.

Schmach!
cause!
ra
Col.

Schmach!
cause!
ra

gibt!
blot!
Nob. ra

Schmach!
blot!
Volk ra *dim.*

dich der Rö-mer baut,
judg - ment sign and seal,
stin il - lor de - stin.

Schmerz!
got
cor.

Doch drei - fach
They will, then
e que - sto

Wer die - sen Stolzen je
Their pride a - bat - ed, still
e di Ri - en - zi la

Wer die - sen Stolzen je
Their pride a - bat - ed, still
nu - o - va

Bis in den Tod trifft dich sein Haß der
To fight our cause ere long we'll start, we'll
la vita in do - no ei ci da ma il

Bis in den Tod trifft dich sein Haß der
To fight our cause ere long we'll start, we'll
la vita in do - no ei ci da ma il

Bis in den Tod trifft dich sein Haß der
To fight our cause ere long we'll start,
la vita in don e - gli ci da

Ed - le nie ver -
fight with fear - less
don mortal sa -

Ed - le nie ver -
fight with fear - less
don mortal sa -

yes
il
fest auf
sign and
lor de -

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Serp. *p*

Trb. vent. *p*

Tromb. 1.2. *p*

Ophi. 3. *p*

Viol. *p*

Ir. *p*

Adr. *p*

Ri. *p*

Wie Son - ne schön
Oh par - don grant!
 nel mi - o cor

Wie Son - ne schön
Oh par - don grant!
 nel mi - o cor

die - sen Eid!
praise and bless!
 fer - to a Dio

Den Frey - lern
They will, then
 e pe - nae

dann verzei - het nie, den Frey lern dann ver -
free from dire dis - tress, your no - ble gift e'er
 fren a lor sa - ra si sa - ra ad es - si

Bar. *dim.* *p*

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

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

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

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

Volk *p*

erweckt auf's neu - e ih - ren Haß.
from trea - son ne'er will they de - part!
 or quel - la schiatta in - fa - me e ria

der weckt auf's neu - e ih - ren
from trea - son ne'er will they de -
 or quel - la schiatta in - fa - me e

gibt, heart, der Ed - le nie ver -
heart, già Bis in den Tod trifft dich sein Haß, der Ed - le nie ver -
 ra ma il suo don a long we'll start, we'll fight with fear - less

gibt, heart, der Ed - le nie ver -
heart, ra Bis in den Tod trifft ere long we'll start, we'll fight with fear - less

gibt, heart, der Ed - le nie ver -
heart, ra Bis in den Tod trifft dich sein Haß, der Ed - le nie ver -
 ra ma il suo don a long we'll start, we'll fight with fear - less

fest auf dich der
sign and seal! lor de - stin il
 dich seal! der Rö - mer
 stin il lor now their
 de -

Fl. *p* *ritard.* *a tempo*

Ob.

Clar. *p*

Cor.

Fag. *p*

Serp. *p*

Trb. vent.

Tromb.

Ophi.

Timp. *pp*

Viol. *p*

Ir. *p*

Adr. *p*

durch Wol - ken bricht,
 oh par don grant!
 fug - ge il duol,

durch Wol - ken bricht,
 oh par don grant!
 fug - ge il duol,

Ri. *p*

Bar. *p*

Cec.

Org. *p*

Col. *p*

Nob. *p*

Rö - mer baut!
 cree their fate
 lor de - stin

baut!
 doom!
 stin

zei - het nie ver - flucht sei - en sie in E - wig - keit!
 praise and bless! your most no - ble gift e'er praise and bless!

pe - nae fren, ad es - si pe - na pe - na e fren

Den Frevlern dann
 your no - ble gift
 e pe - nae fren

der weckt auf's neu'
 ungrateful e'er
 or - di - sce gia

der weckt auf's neu'
 ungrateful e'er
 or - di - sce gia

gibt!
 heart!
 ra!

Bis in den Tod trifft dich sein Haß,
 Sub - du'd to - day still yield we not
 si sa - ra il don per lui mor - tal

gibt!
 heart!
 ra!

Bis in den Tod trifft dich sein Haß,
 Sub - du'd to - day still yield we not
 si sa - ra il don per lui mor - tal

bis in den
 To fight our
 la vi - ta in

ritard. *a tempo*

Cor. *cresc.*
 Fag. a 2 *cresc.*
 Serp. *cresc.*
 Trb. *cresc.*
 Tromb. *cresc.*
 Ophi. *cresc.*
 Timp. *cresc.*
 Viol. *cresc.*
 Ri. *cresc.*

ver ze i het nie,
 e'er praise and bless,
 si sa - ra a - lor

den Frevlern dann
 your no - ble gift
 e pe - nae fren

ver - ze i - het nie,
 e'er praise and bless!
 e pe - nae fren

Bar. *cresc.*
 nur ih ren Haß,
 they'll nev - er bless,
 or - di - sce gia

erweckt auf's neu'
 but bring us all
 la schiat - ta ria

nur ih - ren Haß,
 to new dis - tress,
 tra - ma mor - tal

Cec. *cresc.*
 nur ih ren Haß,
 they'll nev - er bless,
 or - di - sce gia

erweckt auf's neu'
 but bring us all
 la schiat - ta ria

nur ih - ren Haß,
 to new dis - tress,
 tra - ma mor - tal

Ors. *cresc.*
 bis soon in den Tod
 sa - ra be ef - fac'd
 sa - ra il don

trifft dich sein
 this shame - ful
 per lui mor -

Col. *cresc.*
 bis soon in den Tod
 sa - ra be ef - fac'd
 sa - ra il don

trifft dich sein
 this shame - ful
 per lui mor -

Nob. *cresc.*
 Tod cause don
 ere long we'll
 e - gli ci

Haß start da
 ere long we'll
 per lui mor -

bis cause in den Tod
 sa - ra yes, to fight
 sa - ra il don

trifft ere long
 per lui sein
 we'll mor -

Volk

cresc.
 Ja,
 de -
 e

Fl.

Ob.

Clar.

Cor.

Fag.

Timp.

Viol.

Ir.

Adr.

Ri.

Bar.

Cec.

pp

pp

pp

pizz.

pizz.

pizz.

pizz.

marc.

marc.

pizz.

pizz.

Wol-ken bricht, löst die-se Gna-de je-den Schmerz.
call you not, our stor-my-past be now for-got!
 del mio cor si vien la gio-jae fugge il duol,

Wol-ken bricht, löst die-se Gna-de je-den Schmerz.
call you not, our stor-my-past be now for-got!
 del mio cor si vien la gio-jae fugge il duol,

Him-melslicht noch einmal dringen in das Herz.
call you not, our stor-my-past be now for-got!
 pe-nae fren per es-si pe-na pe-nae fren.

wer diesen Stol-zen je verzeiht, weckt ih-ren
From treason ne'er will they depart, no, ne'er de-
 Si nuova tramaordi-sce gia or-di-sce

wer diesen Stol-zen je verzeiht, weckt ih-ren
From treason ne'er will they depart, no, ne'er de-
 Si nuova tramaordi-sce gia or-di-sce

Du darfst nach dei-nem Wil-

Rome will thy judg-ment sign

tu sei il giu-di-ce

Fl. *molto ritard.*

Op. *f dim. p*

Clar. *molto ritard. f dim. p*

Cor. *f dim. p*

Fag. *f dim. p*

Serp. *molto ritard. f dim. p*

Trb. vent. *f dim. p*

Tromb. *f dim. p*

Ophi. *f dim. p*

Timp. *molto ritard. f dim. p*

Viol. *molto ritard. f dim. p*

Vcllo *molto ritard. f dim. p*

Ir. *molto ritard. f dim. p*

in ihr reu - ig Herz!
 play your gen' - rous heart!
 gio - ja fug go il duol!

Adr. *molto ritard. f dim.*

Ri. *molto ritard. f dim.*

Bar. *molto ritard. f dim.*

Cec. *cresc. e ritard. f dim.*

Ors. *molto ritard.*

Col. *molto ritard.*

Tod trifft dich sein Haß.
 cause ere long we'll start!
 don per lui mor tal!

Ro - mer baut
 sign and seal!
 ce di - vin!

molto ritard. f dim. p

molto ritard. f dim. p

a tempo

Fl. *pp*

Ob. *pp*

Clar. *pp*

Clar mutano in C

Cor. *pp*

Cor vent. mutano in F

Fag. *pp*

Serp. *pp*

Trb. vent. *pp*

Tromb. *pp*

Ophi. *pp*

Timp. *pp*

Viol. *pp*

Ri. *pp*

pp *f* *f* *f*

Euch Ed-len, die-ses Volk verzeiht, seid
 The people's wrath behold appeas'd! You're
 O Pa - tri-zii! po-pol mio. a

Allegro molto vivace $\text{♩} = 88$

Fl. *a 2*

Ob.

Clar. *in C*

Cor ord.

Fag.

Serp.

Trb. vent.

Tromb.

Ophi.

Timp. *Timpani mutano in C G.*

Viol.

Ri.

frei, die be - sten Bürger Roms!
free, from death you're all re - -leas'd!
voi per-donna il fal-lo rio!

Allegro molto vivace $\text{♩} = 88$

Fl. a 2

Ob.

Clar.

in F

Cor.

Fag. a 2

Viol.

Irene

Ri - en - - zi, dir sei Preis, dein Na - me hoch-geehrt; dich schmük-
 Ri - en - - zi, hail to thee, hence blood no more be shed! but peace
 Su - bli - - me guider-don o Rienza te sa-rà la gio

Adriano (Rienzi zu Füßen fallend)

Ri - en - - zi, dir sei Preis, dein Na - me hoch-geehrt; dich schmük-
 Ri - en - - zi, hail to thee, hence blood no more be shed! but peace
 Su - bli - - me guider-don o Rienza te sa-rà la gio

p

Picc.

Fl.
Ob.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Trgl.
Gr. T. e P.

Viol.
Viola

Ir.
Adr.

Welt, dein Na - me nie vergeht, du ho - her Friedens - held,
sped, *in peace* *u - ni - ted we on freedom's path will tread,*
 fal del - la tua gloria il suon e - terno e - chieggie - ra

Chor des Volkes.
 Chor of the people.
 Coro di popolo.

Ri - en - zi, dir sei Preis, dein Na - me.
 Ri - en - zi, hail to thee, hence blood no
 Su - bli - me guider - don o Rienzia

Ri - en - zi, dir sei Preis, dein Na - me
 Ri - en - zi, hail to thee, hence blood no
 Su - bli - me gui - der - don o Rienzia

Figc.

Fl. a2
Ob. a2
Clar. a2
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Trgl.
Gr. T. e P.

Viol.
Ir.
Adr.

ho-her Held!
yes, we'll tread!
e cheggie - ra

So lang als Ro - ma
Thy name im - mor - tal
su - bli - me gui - der -

Baroncelli

Cecco

Bald
Our
Di

hoch - ge - ehrt!
more be - shed!
te sa - ra

dich schmük - ke
But peace and
la gio - ia

Lor - beer - reis,
li - ber - ty
del per - don

ge - seg - net sei
their in - flu - ence
ch'e pre - mio al - la

sei dein Herd!
will spread! thy
pie - ta su - bli - me gui - der -

hoch - ge - ehrt!
more be - shed!
te sa - ra

dich schmücke
But peace and
la gio - ia

Lor - beer - reis,
li - ber - ty
del per - don

ge - seg - net sei
their in - flu - ence
ch'e pre - mio al - la

sei dein Herd!
will spread! thy
pie - ta su - bli - me gui - der -

stacc.
p cresc.

cresc.

cresc.

Fl. a 2
Ob. a 2
Clar. a 2
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Viol.

Detailed description: This block contains the instrumental score for the woodwind and string sections. It includes parts for Flute (Fl. a 2), Oboe (Ob. a 2), Clarinet (Clar. a 2), Cor Anglais (Cor.), Bassoon (Fag.), Serpentine (Serp.), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Ophi.), and Timpani (Timp.). The Violin (Viol.) part is also included. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

Ir.
steht, an's En - de al - ler Welt, dein Na - me nie ver - geht, du ho - her Frie - dens -
be since last - ing bliss thou'st sped, in peace u - ni - ted we on freedom's path will
don o Rien - zia te sa - ra la gio - ia del per - don che e premio alla pie -

Adr.
steht, an's En - de al - ler Welt, dein Na - me nie ver - geht, du ho - her Frie - dens -
don since o Rien - zia te sa - ra la gio - ia del per - don che e premio alla pie -

Bar.
schwört Ver - rat auf's neu' die stol - ze Rö - mer - brut, wer baut auf ih - re Treu? Uns
friends they ne'er will be, in vain the oath was said, once more to arms they'll flee, to
nuo - vo san - gue e duol si dee Ro - ma co - prir di nuo - vo san - gue e duol si

Cee.
schwört Ver - rat auf's neu' die stol - ze Rö - mer - brut, wer baut auf ih - re Treu? Uns
friends they ne'er will be, in vain the oath was said, once more to arms they'll flee, to
nuo - vo san - gue e duol si

En - de al - ler Welt,
last - ing bliss thou'st sped
Rien - zia te sa - ra

steht, an's En - de al - ler Welt, dein Na - me nie ver - geht, du ho - her Frie - dens -
be since, last - ing bliss thou'st sped in peace u - ni - ted we on freedom's path will
don o Rien - zia te sa - ra la gio - ia del per - don che e premio alla pie -

Detailed description: This block contains the vocal score for the opera. It includes parts for the Irishman (Ir.), Adversary (Adr.), Baron (Bar.), and Cee. The lyrics are provided in both German and English. The German lyrics are: "steht, an's En - de al - ler Welt, dein Na - me nie ver - geht, du ho - her Frie - dens - be since last - ing bliss thou'st sped, in peace u - ni - ted we on freedom's path will don o Rien - zia te sa - ra la gio - ia del per - don che e premio alla pie -". The English lyrics are: "stands, since, last - ing bliss thou'st sped, in peace u - ni - ted we on freedom's path will". The score includes musical notation for each voice part, including notes, rests, and dynamic markings.

Picc.

Fl. a 2
Ob. a 2
Clar. a 2
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Timp.
Trgl.
Gr. Te P.
Viol.
Viola

Ir.
held! tread! Dein Na- me, dein Na- me nie ver- geht, du ho-
tä a thy name now, thy name im-mor-tal be since last-
a se- co-lo-im-mor- tal se- co-lo-im-mor- tal si del-

Adr.
held! tread! Dein Na- me, dein Na- me nie ver- geht, du ho-
tä a thy name now, thy name im-mor-tal be since last-
a se- co-lo-im-mor- tal se- co-lo-im-mor- tal si del-

Bar.
frommt al- lein ihr Blut! Wer baut auf ih- re Treu? Uns frommt al- lein ihr
war and trea- son bred, once more to arms they'll flee, to war and trea- son
dee si dee si dee Ro- ma co- pri- re- spi- ra un sol fra

Cec.
frommt al- lein ihr Blut! Wer baut auf ih- re Treu? Uns frommt al- lein ihr
dee si dee si dee Ro- ma co- pri- re- spi- ra un sol fra

Orsini.
Ha die-ser Gna- de Schmach er- drückt mein stol- zes Herz! Es rä- che bald ein
Woe ty-rant, woe to thee, more blood can yet be shed! By fate un- con- quer'd
D'ob- bro-brioe di ros- sor la fron- te si co- pri- tor- ni deh tor- ni an-

Colonna.
Ha die-ser Gna- de Schmach er- drückt mein stol- zes Herz! Es rä- che bald ein
Woe ty-rant, woe to thee, more blood can yet be shed! By fate un- con- quer'd
D'ob- bro-brioe di ros- sor la fron- te si co- pri- tor- ni deh tor- ni an-

held! So lang als Ro-ma steht, an's En- de al- ler Welt, dein Na- me nie ver-
tread! Thy name im-mor-tal be since last-ing bliss thou'st sped, in peace u- ni- ted
tä a se- co-lo-im-mor- tal com' in- no tri- on- fal del- la tua glo- ria il

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. T. e P.

Viol.

Viole.

Ir.

Adr.

Bar.

Cec.

Ors.

Col.

Die Nobili.
The Nobles.
I Nobili.

Volk.

vc.

B.

her, du ho-her Frie-dens held, dein Na-me, dein Na-me
ing, since last-ing peace thou'st sped! thy name now, thy name
la tua glo-ria il suon ah! name name ter-no e-ter-no e-

her, du ho-her Frie-dens held, dein Na-me nie, dein Na-me nie ver-geht, dein Na-me
ing, since last-ing peace thou'st sped! im-mor-tal be, im-mor-tal be thy name, thy name
la tua glo-ria il suon e-cheg-gie-ra e-cheg-gie-ra e-ter-no e-ter-no e-

Blut! Wer baut auf ih-re Treu? Uns frommt al-lein ihr Blut, uns frommt al-lein ihr Blut, al-
bred! once more to arms they'll flee, to war and trea-son bred! to war and trea-son bred, to
quel che ci tra-dir ah si fin-chè re spi-ra u-no sol un sol fra quei che

Blut! Wer baut auf ih-re Treu? Uns frommt al-lein ihr Blut, uns frommt al-lein ihr Blut, al-
bred! once more to arms they'll flee, to war and trea-son bred! to war and trea-son bred, to
quel che ci tra-dir ah si fin-chè re spi-ra u-no sol un sol fra quei che

Tag der Schande blut-gen Schmerz, es rä-che bald, es rä-che bald ein Tag der Schan-de
we, new ter-ror soon will spread, un-con-quer'd we, un-con-quer'd we, new ter-ror soon de
cor del-la ven-det-ta il di d'ob-bro-brio e di ros-sor la fron-te si co-pri-ah

Tag der Schan-de blut-gen Schmerz, es rä-che bald, es rä-che bald ein Tag der Schan-de
we, new ter-ror soon will spread, un-con-quer'd we, un-con-quer'd we, new ter-ror soon de
cor del-la ven-det-ta il di d'ob-bro-brio e di ros-sor la fron-te si co-pri-ah

Ha, es rä-che bald, es rä-che bald ein Tag der Schan-de
Ah, un-con-quer'd we, un-con-quer'd we, new ter-ror soon de
Ah! d'ob-bro-brio e di ros-sor la fron-te si co-pri d'ob-

geht, du ho-her Frie-dens held, dein Na-me nie, dein Na-me nie ver-geht, du ho-her
we, on free-dom's path will tread, im-mor-tal be, im-mor-tal be thy name, thy name im-
suon e-ter-no e-cheg-gie-ra e-cheg-gie-ra e-cheg-gie-ra e-cheg-gie-ra e-

Picc. *mf*
 Fl. *mf*
 Ob. *mf*
 Clar. *mf*
 Cor. a 2 *mf*
 Fag. *mf*
 Serp. *mf*
 Trb. *mf*
 Tromb. *mf*
 Oph. *mf*
 Timp. *mf*
 Tr. *mf*
 Gr. T. P. *mf*
 Viol. *mf*
 Viol. *mf*
 Ir. *mf*

nie ver-geht! So lang' als Ro-ma steht, an's En-de al-ler Welt, dein
 mor-tal be! thy name im-mor-tal be since last-ing bliss thou'st sped! since
 cheg-gie-rä a se-co-loim-mor-tal com' in-no tri-on-fal del-

Adr. *mf*
 Bar. *mf*
 Cec. *mf*
 Ors. *mf*
 Col. *mf*
 Nob. *mf*
 Volk. *mf*
 Vc. *mf*
 B. *mf*

nie ver-geht! So lang' als Ro-ma steht, an's En-de al-ler Welt, dein
 mor-tal be! thy name im-mor-tal be since last-ing bliss thou'st sped! since
 cheg-gie-rä a se-co-loim-mor-tal com' in-no tri-on-fal del-

lein ihr Blut! Bald schwört Ver-rat, Ver-rat auf's neu' die
 trea-son bred! Friends ne'er they'll be! Ne'er friends they'll be! in
 ci tra-dir un sol frá quei che ci tra-dir fra

lein ihr Blut! Bald schwört Ver-rat, Ver-rat auf's neu' die
 trea-son bred! Friends ne'er they'll be! Ne'er friends they'll be! in
 ci tra-dir un sol frá quei che ci tra-dir fra

'Schmerz! Ha, es rä-che bald ein Tag der Schan-de blut'-gen Schmerz; ja, es rä-che bald ein
 spread! Yes, by fate un-conquer'd we, new ter-ror soon will spread! Yes, by fate un-conquer'd
 si tor-ni dehtor-nian-cor del-la ven-det-ta il di tor-ni dehtor-nian-

'Schmerz! Ha, es rä-che bald ein Tag der Schan-de blut'-gen Schmerz; ja, es rä-che bald ein
 spread! Yes, by fate un-conquer'd we, new ter-ror soon will spread! Yes, by fate un-conquer'd
 si tor-ni dehtor-nian-cor del-la ven-det-ta il di tor-ni dehtor-nian-

blut'-gen Schmerz! Ha, die-se Schmach er-drückt das Herz, das
 soon will spread! Ah, ah! tyrant, woe, yes, woe to thee! blood
 bro-bri-o ah! tor-nian-cor ah tor-nian-cor ah

Frie-dens-held! Dir sei Preis! Dir sei Preis!
 mor-tal be! Hail to thee! Hail to thee,
 cheg-gie-rä glo-ria a te! glo-ria a te!

Picc.

Ob.
Clar.
Cor.
Fag.
Serp.
Trb.
Tromb.
Ophi.
Trgl.
Viol.
Viola.
Ir.

piu cresc.
cresc.
piu cresc.
piu cresc.
piu cresc.
piu cresc.
piu cresc.
piu cresc.
piu cresc.
piu cresc.

Friedens-held, dein Na - me nie ver-geht, dein Na - me nie ver-geht, dein Na - me nie ver-
 path will tread, In peace u - nit-ed we, on free - dom's path will tread! thy name im - mor - tal
 la tua glo-ria il suo - no e - ter-no e-cheg-gie - rà e - ter no e - cheg - gie - rà e - ter-no e - cheg - gie -

Adr.
Bar.
Cec.
Ors.
Col.
Nob.
Volk.
Vc.
B.

Friedens-held, dein Na - me nie ver-geht, dein Na - me nie ver-geht, dein Na - me nie ver-
 path will tread, In peace u - nit-ed we, on free - dom's path will tread! thy name im - mor - tal
 la tua glo-ria il suo - no e - ter-no e-cheg-gie - rà e - ter-no e - cheg - gie - rà e - ter-no e - cheg - gie -

Blut, al - lein ihr Blut! Wer baut auf ih - re Treu? Uns frommt al - lein ihr
 bred, to trea - son bred! Once more to arms they'll flee, to war and trea - son
 dir che ci tra - dir fin - ché re - spi - ra un sol fra quei che ci tra -

Schmerz, es rä-che bald ein Tag der Schan-de blut'-gen Schmerz, es rä - che bald ein Tag der
 spread, by fate un-conquer'd we new ter - ror soon will spread, by fate un - con - quer'd we new
 di tor - ni deh tor-ni an - cor del - la ven-det-tail di d'ob - bro-brio e di ros - sor la

Ha, die-se Schmach er - drückt das Herz! Es rä-che bald ein Tag der Schan-de blut'-gen
 Ah, tyrant, woe, yes woe to thee! by fate un-conquer'd we new ter - ror soon will
 ah tor-ni an - cor ah tor - ni an - cor del - la ven-det-tail di d'ob - bro-brio e di ros -

hoch - ge - ehrt! Dich schmük - ke Lor - beer - reis, ge - seg - net sei dein
 mor - tal bel in peace u - nit - ed we, on free - dom's path will
 cheg - gie - rà e - cheg - gie - rà e - ter - no e - ter - no e - cheg - gie -

Picc.
 Fl. I. *ff* a 2
 Ob. *ff* a 2
 Clar. *ff* a 2
 Cor. *ff*
 Fag. *ff*
 Serp. *ff*
 Trb. *ff*
 Tromb. *ff*
 Ophi. *ff*
 Timp. *ff*
 Trcl. *ff*
 Gr. Tr. P. *ff*
 Viol. *ff*
 Violen. *ff*

Ir.
 geht, du ho her Frie dens-held! Dir sei
 be since last ing bliss thou'st sped! hail to
 ra e ter no e cheg gie ra e cheg-gie-

Adr.
 geht, du ho her Frie dens-held! Dir sei
 be since last ing bliss thou'st sped! hail to
 Bar. ra e ter no e cheg gie ra e cheg-gie-

Cec.
 Blut uns frommt al lein ihr Blut! Wer baut auf ih - re
 bred! to war and trea son bred! Once more to arms they'll
 dir un sol fra quel li un sol! di nuo - vo san - gue e

Ors.
 Blut uns frommt al lein ihr Blut! Wer baut auf ih - re
 bred! to war and trea son bred! Once more to arms they'll
 dir un sol fra quel li un sol! di nuo - vo san - gue e

Col.
 Schan - de blut' gen Schmerz! Ha, die - ser Gna - de Schmach er - drückt mein stol - zes Herz! Es
 ter - - - - - soon will spread! Woe, ty - - rant, woe to thee! more blood can yet be shed! by
 fron - - - - - te si co - pri! ah, tör - - ni ah tor - ni an - cor del - la ven - det - ta il

Nob. fron.
 Schan - de blut' gen Schmerz! Ha, die - ser Gna - de Schmach er - drückt mein stol - zes Herz! Es
 ter - - - - - soon will spread! Woe, ty - - rant, woe to thee! more blood can yet be shed! by
 fron - - - - - te si co - pri! ah, tör - - ni ah tor - ni an - cor del - la ven - det - ta il

Schmerz, der Schan - de blut' gen Schmerz! Ha, die - ser Gna - de Schmach er - drückt das stol - ze Herz! Es
spread, new ter - - - - - soon will spread! Ah, ty - - rant, woe to thee, more blood can yet be shed! by
sor la fron - te si co - pri! ah, tör - - ni tor - ni an - cor del - la ven - det - ta il di ah!

Volk.
 Herd, ge - seg - - net sei dein Herd! Ri - en - zi, dir sei Preis, dein Na - me hoch - ge - ehrt!
 tread, on free - dom's path will tread! Ri - en - zi hail to thee, thy name im - mor - tal be!

Vc. ra e - - - - - ter - no e - cheg - gie - ra del - la tua glo - ria il suon e - ter - no e - cheg - gie - ra
B.

Picc. *ff*
 Fl. a 2
 Ob. a 2
 Clar. a 2
 Cor. *ff*
 Fag. *ff*
 Serp.
 Trb. *ff*
 Tromb. *ff*
 Ophi.
 Timp. *ff*
 Trcl.
 Gr. Tr. & P.
 Viol. *ff*
 Violen. *ff*
 Ir. *ff*

Preis, thee, rät!
 du ho - - - her Frie - dens - held!
 on free - - - dom's path we'll tread!
 e - ter - - - no e - cheg - gie - rä

Adr.
 Preis, thee, rät!
 du ho - - - her Frie - dens - held!
 on free - - - dom's path we'll tread!
 e - ter - - - no e - cheg - gie - rä

Bar. ra!
 Treu? flee! duol
 Uns frommt al - lein ihr Blut!
 to war and trea - son bred!
 si dee Ro - ma co - - - prir
 Wer baut auf Once more to fin - chère -

Cec.
 Treu? flee! duol
 Uns frommt al - lein ihr Blut!
 to war and trea - son bred!
 si dee Ro - ma co - - - prir
 Wer baut auf Once more to fin - chère -

Ors.
 rä - che bald ein Tag, ja, bald ein Tag der Schan - de blut - gen Schmerz! Es rä - che bald, ja,
 fate un - con - quer'd we, new ter - ror, yes, new ter - ror soon will spread! un - con - quer'd we, woe,
 di del - la ven - det - ta il di del - la ven - det - ta il di ah tor - ni an - cor an -

Col.
 rä - che bald ein Tag, ja, bald ein Tag der Schan - de blut - gen Schmerz! Es rä - che bald, ja,
 fate un - con - quer'd we, new ter - ror, yes, new ter - ror soon will spread! un - con - quer'd we, woe,
 di del - la ven - det - ta il di del - la ven - det - ta il di ah tor - ni an - cor an -

Nob. di
 rä - che bald, es rä - che bald ein Tag der Schan - de blut - gen Schmerz! Es rä - che
 fate un - con - quer'd we, new ter - ror, yes, new ter - ror soon will spread! new ter - ror
 tor - ni tor - ni an - cor del - la ven - det - ta il di si tor - ni an - cor ah tor - ni an -

Volk.
 Dich schmük - ke Lor - beer - reis, ge - seg - - - net sei dein Herd!
 in peace u - nit - ed we, on free - - - dom's path will tread!
 del la tua glo - ria il suo - no e - ter - - - no e - cheg - gie - rä!

Vc.
 B.

Presto. $\text{♩} = 160.$

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Tymp.

Trgl.

Gr. Tr. P.

Viol.

Viola

Ir.

Preis sei dir, ho - - her Held!
 Hail to thee, hail to thee!
 e - - - cheg-gie - ra pos - - sen-te il suon

Adr.

Preis sei dir, ho - - her Held!
 Hail to thee, hail to thee!
 si il suon si il suon

Bar.

ih - - re Treu? Uns frommt al - lein ihr Blut! Uns frommt al - lein,
 arms they'll flee! to war and trea - - son bred! once more to war,
 spi - - - ra un sol fra quei che ci tra - dir di nuo - vo duol

Cec.

ih - - re Treu? Uns frommt al - lein ihr Blut! Uns frommt al - lein,
 arms they'll flee! to war and trea - - son bred! once more to war,
 spi - - - ra un sol fra quei che ci tra - dir di nuo - vo duol

Ors.

bald ein Tag den blut-gen Schmerz, der Schan - - de Schmerz! Es ra-che bald, es ra-che
 ty - - rant, ty-rant woe to thee! ah woe to thee! Un-con-querd we, new ter-ror
 cor il di del-la ven-det - - ta il di il di deh!tor-ni an-cor deh! tor-ni an-

Col.

bald ein Tag den blut-gen Schmerz, der Schan - - de Schmerz! Es ra-che bald, es ra-che
 ty - - rant, ty-rant woe to thee! ah woe to thee! Un-con-querd we, new ter-ror
 cor il di del-la ven-det - - ta il di il di deh!tor-ni an-cor deh! tor-ni an-

Nob.

bald ein Tag den blut-gen Schmerz, der Schan-de blut' - - gen Schmerz! Es ra - che bald,
 soon we'll spread! di del-la ven-det - - ta il di we'll spread! Un-con-querd we,
 cor il di del-la ven-det - - ta il di deh!tor-ni an-cor deh! tor-ni an-

Volk.

Preis sei dir, ho - - her Held!
 Hail to thee! hail to thee!
 e - - - cheg-gie - ra pos - - sen-teil suon

Preis sei dir, ho - - her Held! Ri - en - zi,
 Hail to thee! hail to thee! Ri - en - zi,
 si il suon si il suon del-la tuo

Vc.

B.

Picc.

Fl. a2
Ob. a2
Clar. a2
Cor. a2
Fag. a2
Serp.
Trb.
Tromb.
Ophi.
Timp.
Trgl.
Gr. Tri P.
Viol.
Viola.
Ir.

Dein Na - me nie ver - geht,
thy name in - mor - tal be -
pos - sen - te e - cheg - gie - ra

Adr.
Bar.
Cec.
Ors.
Col.
Nob. cor.
Volk.
Vc.
B.

Dein Na - me nie ver - geht,
thy name in - mor - tal be -
pos - sen - te e - cheg - gie - ra

uns frommt al - lein, al - lein ihr Blut! Uns
once more to war, and trea - son bred! once
Ro ma il dee si dee co - prir fin -

al - lein ihr Blut, al - lein ihr Blut! Uns
once more to war, and trea - son bred! once
Ro ma il dee si dee co - prir fin -

bald ein Tag den Schmerz, der Schan - de
soon, yes, il soon di will spread! new ter - ror - de
cor il di di deh! tor - ni an -

bald ein Tag der Schan - de Schmerz,
soon, yes, il soon di will di spread!
Nob. cor il di di will di spread!
es rä - che bald ein Tag
new ter - ror soon we'll Tag
deh! tor - ni an - cor di spread!

Ri - en - zi, dir sei Preis, Preis,
Ri - en - zi hail! hail! hail!
e - cheg - gie - ra il suon

dir sei Preis, ja dir sei Preis,
hail to thee, yes, hail! hail! hail!
glo - ria e - cheg - gie - ra il suon

Picc.

Fl. a 2

Ob. a 2

Clar. a 2

Cor.

Fag. a 2

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. To P.

Viol.

Viola

Ir.

du ho - her Held, dein
 since last - ing bliss, since
 e - cheg - gie - ra e -

Adr.

nie ver - geht, du ho - her Held, dein
 mor - tal, be! since last - ing bliss, since
 cheg - gie - ra e - cheg - gie - ra e -

Bar.

frommt al - lein, ihr Blut, ja, al - lein, uns
 more to war, to war, yes, to war! to fra
 che re - spi - ra un so - lo un sol

Cec.

frommt al - lein, al - lein, uns
 more to war, war! to fra
 che un sol un sol

Ors.

blut' - gen Schmerz, den Schmerz, der
 soon we'll spread! an - cor yes, woe! yes,
 cor an - cor ah!

Col.

Schan - de Schmerz, den Schmerz, den
 soon we'll spread! an - cor yes, woe! yes,
 cor an - cor ah!

Nob.

den Schmerz, den Schmerz, der
 yes, spread! an - cor yes, spread! new
 an - cor ah!

Volk.

ja, Preis! Dein Na - me nie ver
 yes, hail! im - mor - tal be thy
 il suon e - ter - no e - ter - noil

Vc.

B.

Picc.
Fl.
Ob.
Clar.
Cor. a2
Fag. a2
Serp.
Trb.
Tromb.
Ophi.
Timp.
Trel.
Gr. Tr. P.
Viol.
Viola.
Ir.

Na - last - ter - me - ing - no e - nie - bliss - cheg - gie - ihou'st - ra - ver - geht, - sped, - ah - last - ah! e -

Adr.
Bar.
Cec.
Ors.
Col.
Nob.
Volk.
Vc.

Na - last - ter - me - ing - no e - nie - bliss - cheg - gie - ihou'st - ra - ver - geht, - sped, - ah - last - ah! e - du - since - ho - last - e - ter - no e - cheg - gie -

frommt - al - lein - ihr - Blut, - al - lein - ihr - Blut, -
war - che ci - tra - dir - and - trea - dir - son - che - bred! - tra - dir - son - fra - quei -
quei - uns frommt - al - lein - ihr - Blut, - al - lein - ihr - Blut, -
war, - to - che - and - trea - dir - son - che - bred! - tra - war - and - trea - son - Blut, -
quei - ci - tra - dir - un - sol - fra - quei -

Schan - de - blut - gen - Schmerz, - den - blut - gen - Schmerz, -
woe - ni - tor - ni - an - cor - del - la - ven - det - ta - il - di - del - la - ven - det - ta - del - la -

blut - gen - Schmerz, - der - Schan - de - Schmerz, - der - Schan - de - blut - gen - Schmerz, -
woe - ni - an - cor - del - la - ven - det - ta - il - di - del - la - ven - det - ta - del - la -

Schan - de - blut - gen - Schmerz, - der - Schan - de - blut - gen - Schmerz, -
ter - ni - tor - ni - an - cor - del - la - ven - det - ta - il - di - del - la - ven - det - ta - del - la -

blut - gen - Schmerz, - der - Schan - de - Schmerz, - der - Schan - de - blut - gen - Schmerz, -
ter - ni - an - cor, - del - la - ven - det - ta - il - di - del - la - ven - det - ta - del - la -

geht, - du - ho - her - her - held, - du -
name, - on - ah - free - dom's - her - her - tread! - on -
suon - ah - si - e - ter - no e - ter - no e -

geht, - du - ho - her - her - held, - du -
name, - on - ah - free - dom's - her - her - tread! - on -
suon - ah - si - e - ter - no e - ter - no e -

geht, - du - ho - her - her - Fri - dens - held, - du -
name, - on - ah - free - dom's - ter - no e - path - cheg - gie - ra - e -

Picc.

Fl.

Ob. a2

Clar. a2

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. Te P.

Viol.

Viola.

Ir.

her Frie - dens - held, du ho - her Frie - dens - held, du ho - her Held, ho - her
 - ing bliss thou'st sped! thy name im - mor - tal be, thy name im - mor - tal, im -
 cheg - gie - rà e - ter - no e - cheg - gie - rà e - cheg - gie - rà ah!

Adr.

Bar.

Cec.

Ors.

Col.

Nob.

Volk.

Vc.

B.

her Frie - dens - held, du ho - her Frie - dens - held, du ho - her Held, ho - her
 - ing bliss thou'st sped! thy name im - mor - tal be, thy name im - mor - tal, im -
 cheg - gie - rà e - ter - no e - cheg - gie - rà e - cheg - gie - rà ah!

uns frommt al - lein ihr Blut, uns frommt al - lein ihr Blut, uns frommt al - lein, ja, al -
 to war and trea - son bred! to war and trea - son bred! to war and trea - son, and
 che ci tra - dir un sol fra quei che tra - dir fra quei fra quel - li che

der Schan - de blut - gen Schmerz, der Schan - de blut - gen Schmerz, der Schan - de Schmerz, die - ser
 new ter - ror soon we'll spread, new ter - ror soon we'll spread, un - con - quer'd we soon will
 ven - det - ta il di il di ah! tor - nian - cor del - la ven - det - ta del - la ven -

der Schan - de blut - gen Schmerz, der Schan - de blut - gen Schmerz, der Schan - de Schmerz, die - ser
 new ter - ror soon we'll spread, new ter - ror soon we'll spread, un - con - quer'd we soon will
 ven - det - ta il di il di ah! tor - nian - cor del - la ven - det - ta del - la ven -

ho - her Frie - dens - held, du ho - her Frie - dens - held, du ho - her Held, ho - her
 free - dom's path we'll tread! on free - dom's path we'll tread, on free - dom's path, free - dom's
 cheg - gie - rà e - ter - no e - cheg - gie - rà e - cheg - gie - rà e - ter - no e - ter - no e -

ho - her Frie - dens - held, du ho - her Frie - dens - held, du ho - her Held, ho - her
 free - dom's path we'll tread! on free - dom's path we'll tread, on free - dom's path, free - dom's
 cheg - gie - rà e - ter - no e - cheg - gie - rà e - cheg - gie - rà e - ter - no e -

Tempo I.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Trgl.

Gr. Tr. P.

Viol.

Viola

Ir.

15 Frie - dens - held!
mor - tal - be!
cheg - gie - ra!

Adr.

15 Frie - dens - held!
mor - tal - be!
cheg - gie - ra!

Bar.

lein - ihr Blut!
trea - son bred!
ci - tra - dir!

Cec.

lein - ihr Blut!
trea - son bred!
ci - tra - dir!

Ors.

Schan - de Schmerz!
ter - ror spread!
det - ta il di!

Col.

Schan - de Schmerz!
ter - ror spread!
det - ta il di!

Nob.

Schan - de Schmerz!
ter - ror spread!
det - ta il di!

Volk.

15 Frie - dens - held!
path - we'll tread!
cheg - gie - ra!

Vc.

B.

Tempo I.

Picc. *v*

Fl. *a2 v*

Ob. *a2 v*

Clara *a2 v*

Cor. *a2 v*

Fag. *v*

Serp. *v*

Trb. *a2 v*

Tromb. *v*

Ophi. *v*

Timp. *tr*

Trg. *v*

Gr. Te P. *v*

Viol. *v*

Viola. *v*

Vc. *v*

B. *v*

ff

Ende des zweiten Actes.
End of second act.
Fine dell' Atto secondo.