

Act IV. — Atto IV.  
 N° 11. Introduction, Terzett und Chor.  
 Introduzione, Terzetto e Coro.

Un poco sostenuto. ♩ = 96

Piccolo.   
 Flauti.   
 Oboi.   
 Clarinetti in A.   
 Corni ventile in E.   
 Corni ordin. in E.   
 Fagotti.   
 Serpent.   
 Trombe ventile in E.   
 Tromboni.   
 Ophicleide.   
 Timpani in Cis e Gis.   
 Violini I.   
 Violini II.   
 Viole.   
 Adriano.   
 Baroncelli.   
 Cecco.   
 Tenori I. II.   
 Bassi I. II.   
 Violoncelli.   
 Bassi.

Musical score for Act IV, Atto IV, N° 11. Introduction, Terzett und Chor. The score is for a full orchestra and vocal soloists. The tempo is "Un poco sostenuto" with a metronome marking of ♩ = 96. The key signature is three sharps (F#, C#, G#). The score includes parts for Piccolo, Flauti, Oboi, Clarinetti in A, Corni ventile in E, Corni ordin. in E, Fagotti, Serpent, Trombe ventile in E, Tromboni, Ophicleide, Timpani in Cis e Gis, Violini I, Violini II, Viole, Adriano, Baroncelli, Cecco, Tenori I. II, Bassi I. II, Violoncelli, and Bassi. The score shows a full orchestral introduction with various instruments playing sustained notes and rhythmic patterns. The bassoon part has a melodic line starting in the fifth measure. The timpani part has a rhythmic pattern of eighth notes. The violin and viola parts have sustained notes. The vocal soloists (Adriano, Baroncelli, Cecco, Tenori I. II, Bassi I. II, Violoncelli, Bassi) have sustained notes. The score ends with a "pizz." (pizzicato) marking for the cello and bass parts.

Un poco sostenuto. ♩ = 96

Fag. a2  
Serp.  
Timp. *p* *tr*  
Viol.  
Viole  
Vc.  
B.

Cor. vent. a2  
Fag. a2  
Serp.  
Trb.  
Tromb.  
Timp. *tr*  
Viol.  
Viole  
Vc. arco  
B. arco

*a2*

Cor. *p*

Fag. *p*

Trb. *p* *pp*

Tromb. *p*

Timp. *p* *pp*

Viol. *p*

Viole *p* *pp* *div.*

Vc. *p* *pp*

B. *p* *pp*

(Der Vorhang geht auf. Platz vor dem Lateran, dessen Pforten sich rechts an der Seite befinden. Nacht. Baroncelli mit einer Anzahl von Bürgern, alle verhüllt.)  
 (The square of S. John Lateran. At back the front and portals of the church face the audience, it is night, Baroncelli and Citizens wrapped in cloaks meet together.)  
 (Salza il sipario. Piazza del Laterano. Il portale della Chiesa è nel fondo. Notte. Baroncelli s'incontra con altri borghesi avvolti nei loro mantelli.)

Cor:  
Fag.  
Trb..  
Tromb.  
Timp.  
Viol.  
Viola  
Vc.  
B.

*pp*  
*pp*  
*pp*

*tr*  
*tr*

*p*  
*p*

Detailed description: This system of musical notation includes staves for Cor (Cornet), Fag. (Bassoon), Trb. (Trumpet), Tromb. (Trombone), Timp. (Timpani), Viol. (Violin), Viola, Vc. (Violoncello), and B. (Bass). The woodwinds and strings play melodic lines, while the timpani provides rhythmic support with trills. Dynamics include *pp* (pianissimo) and *p* (piano).

Cor:  
Fag.  
Viol.  
Viola  
Baroncelli.  
Vc.  
B.

*p*  
*p*

*p*

Wer war's, der euch hie-her be-  
A las, our woes are not yet  
Chi è quell'uom che qui pas-

Detailed description: This system continues the orchestral accompaniment and introduces the vocal line for Baroncelli. The woodwinds and strings continue their melodic and harmonic roles. The vocal line is in Italian and includes the lyrics: "Wer war's, der euch hie-her be- / A las, our woes are not yet / Chi è quell'uom che qui pas-". Dynamics include *p* (piano).

Cor. *pp*

Fag. *pp*

Timp. *p*

Viol. *pizz.*

Violo *pizz.*

Violo *mf* *p*

Bar.

schied?  
*past!*  
so?

Tenori. *p*

Chor  
Er war verhüllt. unkenntlich uns.  
*The laurels reap'd are fading fast!*

Bassi. *p*

Ni-un fra noi lo rav-vi-so.

Wißt ihr, daß  
*Be-ware my*  
Og-gi il

Ye. *p*

B *pizz.*



Cor. *p*  
 Fag. *p*  
 Trb. *pp*  
 Tromb. *p*  
 Viol. *pp*  
 Violo *pp*  
 Vc. *pp*  
 B. *p*

Cecco (kommt, begleitet von Bürgern)

Euch treff ich hier?  
 Hark, comrades hark!  
 E come vo - i?

zürnt der neu-e Kai - ser Rom?  
 Tribune plots a-gainst us all!  
 vuol il nuovo im-pe - ra - tor?

Cor. *p*  
 Fag. *p*  
 Trb. *pp*  
 Tromb. *pp*  
 Viol. *pp*  
 Viole *pp*  
 Bar. *pp*  
 Cec. *pp*  
 Ve. *pp*  
 B. *pp*

Cec. co auch?  
 What dost mean?  
 Già tu sai?

Kennst du dieschlim-me  
 speak then! why comrade  
 del - la pa - tria

So seid auch ihr hieher beschieden?  
 O'er us impends a new dis-as-ter!  
 su que-sto suo - losiete an-co-ra!





Ob.

Clar.

Cor.

Fag.

Viol.

Viola

Cec:

Vc.

B.

wir dem. Ü-bermut, mit dem Ri-en-zi Deutschlands  
 en - zi trust doth bring! him our al-lies are dis - a -  
 bun mi - sfatto e gli è, ai Teu-to- ni - ci al - le

Ob. *f marc.*

Clar. *f marc.*

Cor. a2 *f marc.*

Fag. *f marc.*

Tromb. *mf f marc.*

Viol. *mf p*

Viola *mf p*

Bar. *mf p*

Cec. *mf p*

Vc. *mf p*

B. *mf p*

Wir werden's bü - Sen!  
 Our last re - li - ance  
 E no-stro il dan - no!

Für-stendie rö - mi-sche Kai - ser-wahl be - stritt.  
 vow-ing, as on - ly the phan - tom of a king!  
 a - ti e - i vo - le - va imporre un rè.

Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viola

Bar.

Chor.

Vc.

B.

Mit dem Pabst ver-steht der neu-e Kaiser sich.  
*e'en the Pon - tiff, now with Cae-sar is al - lied!*  
 col-la Chie - sa u - na trama certo or - di.

Wer bleibt dann  
*News of a*  
 E qua - le

Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viola

Cec.

Vi.

B.

Wißt noch      was mir nicht recht ge-  
*There's worse!*      *the Car-di-nal I'm*  
 Nul - lo      ma ciò che più mi

noch zu un - srem Schutz?  
*larm you here un - fold!*  
 re - sta scam - po a noi?

Ob.  
Clar.  
Cor.  
Fag.  
Tromb.  
Viol.  
Viola  
Cec.

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

fällt: der Cardi - nal — ist ab - gereist.  
told has by the Pon - tiff been recall'd?  
pe - sa è Ra - i - mon - do che par - ti.

Was sagst du? auch der Car - di - nal?  
What sayst thou? he has been recall'd?  
O cie - lo? ciel! parti il Le - gato?

Vc.  
B.

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

Viol. *p.*

Viola *p.*

Bar.  
 Wohl weiß ich, daß bei sei- ner Flucht Co-lon-na an den Pabst sich  
 Co-lon-na cre he went to fight has promis'd to re-store the  
 Co-lon-na, a - vea giu-ra - to pro - te-zion fe - de - lee

Vc.

B.

Viol. *f* *p.*

Viola *f* *p.*

Bar.  
 wan-dte, und ihm versprach der Kir.che Schutz durch sei-ne Macht zu über-  
 Pon-tiff! The Pontiff hence absolv'd him quite, and gave his cause full appro-  
 for te all' al-tar pon-ti-fi - ca - le se alui lie - ta cra la

Chor.  
 Sprich lau-ter!  
 Proceed, pray!  
 O cie-lo!

Vc. *f* *p.*

B. *f* *p.*

Ob. *p cresc.*

Clar. *p cresc.*

Cor. *p cresc.*

Fag. *p cresc.*

Timp. *p cresc.*

Viol. *p cresc.*

Viole *p cresc.*

Bar. *p cresc.*

Cec. *p cresc.*

Vc. *p cresc.*

B. *p cresc.*

nehmen-  
bation!  
sor-te.

Dies das Ge-ring-ste! Doch was sagt  
I have no no-tion! but some dank  
Ma fu piu fie-ra! e piu fa-

Und was sagt nun der Papst zu seinem Tod?  
What then bethought the Pontiff at his death?  
Ma in bat-ta-glia e-gli ebbe morte.



Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viole.

Bar.

Vc.

B.

Chor.  
Chorus.  
Coro.

ihr zum To-de eu-rer Brü-der?  
plot beneath I'm sure is hate-ning!  
tal la strage dei fra - tel - li.

Ent - setz - - - lich  
Speak then, speak,  
Mas - sa - - - cro

Ob.  
Clar.  
Cor.  
Fag.  
Trb.  
Viol.  
Viole.

Baroncelli.

Glaubt ihr, Ri - en - zi's Mil - de war's, die zu der  
 Yes, friends, Ri - en - zi. I now guess, why for a  
 E voi cre - de - te in - genua e pia nel Tri -

blu - ti - ger Ver - lust!  
 and un - tie the knot!  
 o mas - sa - - cro!

Vc.  
B.

Fl.

Ob.

Clar.

Cor. *fp*

Fag. *fp*

Trb.

Tromb.

Timp.

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

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

Bar. *ad lib.*

Gna - de ihn be-wog?  
 par - don he did press!  
 bu - no ognivir.tu?

Klar. \_\_\_\_\_ se-heich es war Verrä-te-  
 vile \_\_\_\_\_ treason lay beneath his pi-ty  
 Il. \_\_\_\_\_ Tribu-no il Tribu - no ei tra-

Vc. *f* *p* *f*

B. *f* *p* *f*

Fl.  
Ob.  
Clar. *p cresc.*  
Cor.  
Fag. *p cresc.*  
Serp. *p cresc.*  
Trb. *p cresc.*  
Tromb. *p cresc.*  
Ophi. *p cresc.*  
Timp. *p tr cresc.*  
Viol. *p cresc.*  
Viola. *p cresc.*  
Bar. *p cresc.*

rei!  
*feign'd!*  
dia! *cresc.*

Ver.  
The  
Egli ipa

Chor. Ver-rä-te-rei? Wo-mit be-weisen? Wo-mit beweisen?  
 Chorus. What now you say laks con-fir-mation!  
 Coro. Ei ci tra-dia! che par-li tu? ei ci tra-di-va?

Vc. *p cresc.*  
B. *p cresc.*

a tempo

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Viol.

Viole.

Bar.

bindungsuchter mit den No-bi-li, ihr wißt, I-re-neliebt Co-lonna's Sohn.  
 truth of what I say this clear-ly proves: Co-lon-na's son his sis-ter fond-ly loves!  
 tri-ziastutamentea-des-ca, la so-rel-la di Rienzi a-mò A-drian.

Vc.

B.

a tempo

Recit.

Viol. *p* *fp*

Viole. *p* *fp*

Bar. *p* *fp*

Vc. u. B. *fp*

Nun, um den Preis dieser Begnadigung hofft er zum Bunde Colonna zu be-  
 Hence you can see how his unselfish heart aimed at the pride of a noble con-  
 demned man.

Ob. *a tempo*

Clar. *cresc.* *p cresc.*

Cor. *cresc.* *p cresc.*

Fag. *cresc.* *p cresc.*

Serp. *cresc.* *p cresc.*

Trb.

Tromb.

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

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

Bar. *p cresc.* *p cresc.*

we-gen.  
 nec-tion!  
 ma-no.

Chor. Und da-rum ström-te un-ser Blut? Und da-rum was but to oh guai a  
 Chorus. Then all the blood that Rome has spilt  
 Coro. Ed al-la mor-te il po-pol va?

Vc. u. B. *p* *cresc.* *p* *cresc.*

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viola.

Vc.

B.

ström - te un-ser Blut?      Weh'      ihm!

serve this Tribune's guilt?      Trea - - - son!

lui sedici il ver?      gua - - - i!      Weh'      trea - - -

gua - - -

A musical score page for orchestra and vocal soloist. The page is numbered 972 at the top left. The score is written in the key of A major (three sharps) and 2/4 time. It features a full orchestral ensemble including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Serpente (Serp.), Trumpet (Trb.), Trombone (Tromb.), Ophicleide (Ophi.), Timpani (Timp.), Violin (Viol.), Viola (Viola), Violoncello (Vc.), and Double Bass (B.). The vocal soloist part is written in the bass clef. The score is divided into three measures. The first measure contains the vocal entry. The second and third measures feature a complex orchestral texture with various instruments playing rhythmic patterns and chords. Dynamics markings include *p* (piano) and *cresc.* (crescendo). The vocal line includes the following lyrics:

ihn,  
son!  
i!

wenn dassich wahr erweist! Stell' uns Zeu- gen  
Yet of his crime what proofs can you fur- nish?  
un te- stimonio a noi! Baron- cel- li!

Ba- ron- cel- li!  
what thou say- est,  
Ba- ron- cel- li!

The score concludes with a final measure where the vocal line ends and the orchestra continues with a *p cresc.* dynamic.



Picc.

Fl. #2  
 Ob. *mf cresc.*  
 Clar. #2  
 Cor. #2  
 Fag. #2  
 Serp.  
 Trb. *mf cresc.*  
 Tromb. *mf cresc.*  
 Ophi. *f dim.*  
 Timp.  
 Viol.  
 Viole.

*f* *p* *più p*  
*f dim.* *p* *p* *più p*  
 muta in E

Adriano (war verhüllt unter die Bürger getreten und schreitet jetzt hervor.)  
 (wrapped in a cloak, steps forward.)

(inv. luppato in un mantella.)

Ich bin ein Zeuge, er sprach  
 I can at - test it! he speaks  
 A vo - i m'offro te - sti -

Auf, stell' uns Zeu - - gen!  
 who now can wit - - ness?  
 un te - sti - mo - - nio!

Vc.  
 B.

Viol. *p* *f*

Viole. *p* *f*

Adr. *p* *f* (Adriano enthüllt sich)

wahr. true! mon! Cecco. (uncovering himself) (scoprendosi) Co-lon-na's Sohn. Co-lon-na! ach darf ich ihn Co-lon-na's son! Co-lon-na! ah, shade u-na Co-lon-na son. Co-lon-na! o au-gusto.

Und wer bist du? And who art thou? E chi sei tu?

Und wer bist du? And who art thou? E chi sei tu?

Vc. u. B. *p* *f*

Cor. *pp*

Fag. *pp*

Trb. *pp*

Tromb. *ppp*

Timp. in E. *ppp*

Viol. *p* *pp*

Viole. *p*

Adr. *pp*

nen - nen, veng'd yet! no - me, der aus dem Grab mir flu - chend droht? Oh say where fore thou haunt'st me still! tu mi sei ma - le - di - zion!

Vc. *p*

B. *pp*

Cor. ord.

Timp. *pp* *tr* *tr*

Viol. *pp* *pp* *pp*

Viole. *pp*

(starr vor sich hinsehend)  
 Adr. (*aside, trembling*) (*fra sè rabbrivendo*)

Vc. Laß dich ver-söh-nen, blut'-ger Schat-ten! Wend' ab von  
*Fa-ther, my oath with death is pligh-ted!* Turn, turn from  
 Spet-tro fier dall' ir-te chio-me! non ne-

B. *pp* *pp*

Cor. ord.

Trb. *pp*

Tromb. *pppp*

Timp. *tr* *tr* *pppp*

Viol. *pp* *p* *pp*

Viole. *pp* *pp* *pp*

Adr.

Vc. mir den dü-stren Blick! Nicht e-her  
*me that dire-ful eye!* If to a  
 gar-mii tuo per-don! Il mi-o

B. *pp* *pp* *pp*

Trb. II.

Tromb.

Timp.

Viol.

Viola.

Adr.

Vc.

B.

*ppp*

*ppp*

*ppp*

*ppp*

soll die - ser Arm er - mat - ten, bis er ge - rä - - chet,  
 venge thee I'm now in - vi - ted, with thy aw'd bid - - ding,  
 bran - do è sgua - i - na - to è sgua - i - na - - to

Fag.

Trb. II.

Tromb.

Timp.

Viol.

Viola.

Adr.

Vc.

B.

*p*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pp*

bis er ge - rä - chet dein Ge - schick!  
 with thy aw'd bid - ding I'll com - ply!  
 è sgua - i - na - to fin che tu sii vendica - - tor.

Allegro.  $\text{♩} = 88$

Fl. *f*

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Trb. II. *f*

Tromb. *f*

Timp. *f* mut. in Cis. Gis.

Viol. *f*

Viola. *f*

Adr. (wie schnell erwachend)

*(turning quickly to  
the Citizens.)*  
*(egli si rivolge ai  
borghesi rapidamente.)*

Ihr Männer, ja,  
 Yes, Ro-mans, yes!  
 O gen-ti sì!

ich  
 I  
 Io  
 bin Co-lon-na's  
 am Co-lon-na's  
 so-no A-dri-

Vc. *f*

B. *f*

Allegro.  $\text{♩} = 88$

Recit.

Cor. *mf*

Fag. *mf*

Viol. *mf* *f dim.* *trem.*

Violo. *mf* *f dim.* *trem.*

Adr. (er tritt unter die Bürger) *mf* *f dim.* *p*

Sohn, Hö - ret mich! Un - wür - dig sei - ner  
 son! Mark my words! Are there in Rome no  
 an! Il Tri - bun! Il Tribuno ha da ca -

Ve.

B. *mf* *f*

a tempo

Cor.

Tromb.

Viol. *f*

Violo. *f*

Adr. *f*

Macht ist der Tri - bun, der euch ver - riet.  
 hearts, are there no swords to crush our yoke?  
 der ei vio - lò il suo po - ter;

Ve.

B. *f*

Ob. Recit. a tempo

Clar. *f*

Cor. *f*

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

Serp. *f*

Trb. *f* I. *p*

Tromb. *p*

Ophi. *f*

Viol. *trem.* *sf*

Viola. *fp* *trem.* *p* *f* *sf* *f* *sf*

*fp* *p* *f* *sf* *f* *sf*

Adagio

Ihr Römer, seid auf eu-erer Hut! Der Kai-ser droht, die Kir-che  
 against us rise with threat'ning scourge the Ger-man Sire, al-so the  
 Ro-ma-ni si! ar-miam la man! già stà su voi l'Im-pe-ra-

Vc.

B.

Recit. *f* a tempo *sf* *f* *sf*

Ob.  
Clar.  
Cor.  
Fag.  
Serp.  
Trb.  
Tromb.  
Ophi.  
Timp. in Cis Gis

Musical score for woodwinds and percussion. The instruments listed are Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Serpentine (Serp.), Trumpet (Trb.), Trombone (Tromb.), and Ophicleide (Ophi.). The snare drum (Timp.) is marked 'in Cis Gis'. Dynamics include *p*, *cresc.*, *f*, and *fp*.

Viol. *p cresc.*  
Viola. *p cresc.*  
Adr. *p cresc.*

zurnt.  
Church!  
tor.

Baroncelli.

Ha, der Ver - rä - ter! Er, dem wir dien - ten, der sei-nem  
Then are our fears now no more un-found - ed, yes by the  
Ri - en-zio tru - ce vil tra-di - to - re so - vra la

Cecco.

Ha, der Ver - rä - ter! Er, dem wir dien - ten, der sei-nem  
Then are our fears now no more un-found - ed, yes by the  
Ri - en-zio tru - ce vil tra-di - to - re so - vra la

Chor.  
Chorus.  
Coro.

Ha, der Ver - rä - ter! Er, dem wir dien - ten, der sei-nem  
Then are our fears now no more un-found - ed, yes by the  
Ri - en-zio tru - ce vil tra-di - to - re so - vra la

Musical score for strings and vocal soloists. It includes Violins (Viol.), Viola (Viola.), Admetus (Adr.), Baroncelli, Cecco, and the Chorus (Chor., Chorus., Coro.). Dynamics include *p cresc.*, *f*, and *fp*. There are sixteenth-note passages with a '6' marking.

Vc.  
B.

Musical score for Viola (Vc.) and Bass (B.). Dynamics include *p cresc.*, *f*, *fp*, *p*, and *cresc.*. There are sixteenth-note passages with a '6' marking.



Ob.

Clar.

Cor.

Fag.

Serp.

Tromb.

Ophi.

Timp.

Viol.

Viola.

Bar.

Cec.

Vc.

B.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Ehr - geiz preis - gab un - ser Blut,  
 Tri - bune, friends, betray'd are we!  
 ple - bea glo - ria egli sa - li,

in das Ver - der - ben stürz - te er  
 but we'll o'er - throw soon his treach'rous  
 e poi git - tol - la nel di - so -

Ehr - geiz preis - gab un - ser Blut,  
 Tri - bune, friends, betray'd are we!  
 ple - bea glo - ria egli sa - li,

in das Ver - der - ben stürz - te er  
 but we'll o'er - throw soon his treach'rous  
 e poi git - tol - la nel di - so -

Ehr - geiz preis - gab un - ser Blut,  
 Tri - bune, friends, betray'd are we!  
 ple - bea glo - ria egli sa - li,

in das Ver - der - ben stürz - te er  
 but we'll o'er - throw soon his treach'rous  
 e poi git - tol - la nel di - so -

*cresc.*

*cresc.*

Picc.

Fl.

Ob.

Cl. *b*

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

poi in A.

Viol.

Viola.

Adriano.

Bar.

Ja, Ra - che ihm! Ich sei es  
 Re - venge on him! his reck'ning  
 Si! mor - te si! il mio pu-

uns! Ha, Ra-che ihm!  
 scheme! Re - venge on him!  
 nor! ah! spen-to sia!

Cec.

uns! Ha, Ra-che ihm!  
 scheme! Re - venge on him!  
 nor! ah! spen-to sia!

uns! Ha, Ra-che ihm!  
 scheme! Re - venge on him!  
 nor! ah! spen-to sia!

Vc.

Picc.  
 Fl.  
 Ob.  
 Clar.  
 Cor. a 2.  
 Fag.  
 Serp.  
 Trb.  
 Tromb.  
 Timp.  
 Viol.  
 Viole.  
 Adr.  
 Bar.  
 Cec.  
 Vc. u. B.

selbst, der sie voll-zieht!  
 day I swear is nigh!  
 Bar. gnal il col-pi - ra!

Ha, Ra - che ihm! Der Frev - ler büß' es mit  
 Re - venge on him! yes, he shall die, he shall  
 E la sua in - fa - mia scon - te - rà scoute -

Ha, Ra - che ihm! Der Frev - ler büß' es mit  
 Re - venge on him! yes, he shall die, he shall  
 E la sua in - fa - mia scon - te - rà scoute -

Ha, Ra - che ihm! Der Frev - ler büß' es mit  
 Re - venge on him! yes, he shall die, he shall  
 E la sua in - fa - mia scon - te - rà scoute -

Picc.

Fl. a 2  
 Oboe  
 Clar.  
 Cor.  
 Fag.  
 Serp.  
 Trb. I. in E  
 Trb. II. muta in F  
 Tromb.  
 Ophi.  
 Timp. in A  
 Viol.  
 Viole.  
 Bar.

Cec.  
 Tod!  
 die!  
 ra.

Tod!  
 die!  
 ra.

(Der Tag bricht an.)  
 (Day light is breaking.)

Doch seht, die Nacht  
 My friends, be - hold,  
 Or già il ciel

Tod!  
 die!  
 ra.

Vc. u. B. trem. p

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viole.

Cec.

— istschongewichen.	Sagt,	brechenwir in
— the day is dawning.	Say,	in full light shall
— si fa•men bruno!	Sù!	e - vo chia - mo

Vc.

B.

Cor. vent. muta in F.  
 Cor. ord. muta in F.  
 Fag.  
 Serp.  
 Trb.  
 Tromb.  
 Ophi.  
 Timp. in C F  
 Viol.  
 Violo. *fp*  
 Baroncelli.  
 Cec.  
 Vc.  
 B.

*a. 2.*  
*mf*  
*mf*  
*mf*

Durch Fe - stes-plomp sucht derTri-  
 With feasts and pag - eants he con-  
 Col - le fe - steilfierTri-

of - fe - ner Em - pö - rung los?  
 we accomplish our re - venge?  
 e - vochiam l'an - ti - co ar - dir!

Ob.

Clar. in B.

Fag. a 2

Viol.

Viole.

Bar.

Vc.

B.

*p*

bun — zu ü - ber - täu - ben un - sre Not, ein. fei - er - lich Te.  
*trives* — the *people's* con - science to de - lude. For a thanks giving  
 bu - - - - - no tenta il po - lo as - so - pir. Og - gi un cor.

Ob.

Clar.

Fag.

Viol.

Viole.

Adriano.

Bar.

Vc.

B.

So mach's zum  
 Then strike him  
 E quell' o -

de - um soll heut dan - ken für den blut - gen Sieg.  
 sol - emn the false Tri - bune here will bend his way!  
 teo pon - ti - fi - cal in - neg - gia all' nom sle - al.

Picc.

Fl.

Ob.

Clar.

Fag.

Tromb.

Ophi.

Timp.

in C. F.

tr

Viol.

Viole.

Adr.

Fest, und straft ihm heut!

down this ve ry day!

Bar.

san - nasia a - na - te -

- ma!

Baroncelli.

Cec.

Cecco.

Ten. I.

Chor. Chorus. Coro.

Ten. II.

Bass

Vc.

B.

Vor al - ler Au - gensei's ge -  
Yes, strike him down this ve - ry  
sia questo a lui l'estre - mo

Vor al - ler Au - gensei's ge -  
Yes, strike him down this ve - ry  
sia questo a lui l'estre - mo

Vor al - ler Au - gensei's ge -

Yes, strike him down this ve - ry

sia questo a lui l'estre - mo



Picc.

Fl.

Ob.

Clar.

in F.

Cor. in F. a 2.

Fag. a 2.

Serp.

Trb. in F.

Tromb.

Ophi.

Timp.

Viol. *f* *fp*

Viole. *f* *fp*

Bar. *f* *fp*

Cec.

tan!  
day!  
di!

tan!  
day!  
di!

tan!  
day!

di!

Vc.u.B. *f* *fp*

Seht, welch ein  
Who thither  
Ciel ve-di

(Als die Verschwornen sich zum Abgange wenden, treffen sie auf Raimondo, der begleitet von Priestern und Mönchen sich in einem lautlosen Zuge über den Platz in die Kirche begibt.)  
(Raimondo accompanied with a cortage of Priests and Monks crosses the square and enters the Church. At his appearance the conspirators are hushed and gaze at him.)

(Tutti si rivolgono verso l'ingresso della Chiesa. Passa un corteo alla testa del quale sta Raimondo accompagnato da preti e monaci. Il corteo si dirige silenciosamente verso la Chiesa.)



Ob. a 2.

Clar.

Cor. a 2.

Fag. a 2

Trb.

Tromb.

Viol.

Viola.

Cello.

Chor. Car - - di - nal!  
 Chorus. Car - - di - nal!  
 Coro. Car - - di - nal!

Vc.

B.

*pp*

*pp*

Ha, wie? Er ist zurück-gekehrt?  
 How now! Wherefore the Le-gate here?  
 E che? Raimon-do! em-pie-tà!

Ob. a2

Clar.

Cor. a2

Fag. a2

Trb.

Tromb.

Viol.

Viole.

Bar.

Vc.

B.

*p*

*pp*

*pp*

Und das Te - de - um hält er selbst?  
*The so-lemn rite he will con-duct!*  
 Sì; egli il sal - mo intuone-rà!



Ob.

Clar.

Cor. *a 2*

Fag.

Trb. *a 2.* II.

Tromb.

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

*sempre più p*

Viol.

Viole.

Cec.

— ver - mö - gen wir, die Kir - che schützt all - mäch - tig  
 — our plans are vain! ah! See Heav'n still doth him pro -  
 — te son nostr'al - - me è on - ni - pos - sen - te la

Vc. *pp*

B. *pp*



Picc.

Fl.

Ob.

Clar.

Cor. *p*

Fag. *p*

Trb. *p*

Tromb.

Ophi.

Timp. *tr*  
*p*

Viol. *p*

Viola. *p*

Adr.

Zorn?  
now?  
rar?

Sei's  
Then  
sì,

an den Stu - fen des Al-tars,  
e'en be-fore the ho - ly shrine  
sui gra-di - ni dell' al - tar,

Vc. *p*

B. *p*



Un poco maestoso. ♩ = 96.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Viol.

Viole.

*pp ben ten. e legato*

*pp ben ten. e legato*

*pp ben ten. e legato*

*pp ben ten. e legato*

*pp ben ten.*

*pp*

*pp ben ten. e legato*

Adr. *ad lib.*

(Er stellt sich unter die Tür der Lateran-  
Wrapped in his mantle he hides behind a  
egli si pone in agguato avvolto nel suo

ver-fal-len ist er mei-nem  
I'll take his life! the task be  
mor-rä mor-rä pel braccio

Arm!  
mine!  
mio.

Cecco.

Es naht der Zug,  
The Tri-bune comes,  
Il cor-teo

Vc.

B.

Un poco maestoso. ♩ = 96.

Fl.

Ob.

Clar.

Cor.

Fag. a2

Serp.

Trb.

Viol.

Viole.

*pp*

-kirche.)  
*pillar of the Church.)*  
 mantello dietro le porte della Chiesa.)

Cecco.

schließt euch an mich!  
*be rea - dy all!*  
 s'ap - pres - sa già

Erwarten still wir,  
*Un-cautious traitor,*  
 ci appo - stia - mo

wie sichs fügt!  
*here thoult fall!*  
 tut - ti quà!

Vc.

B.

# Nº 12. Finale.

999

Un poco maestoso. ♩ = 92.

Flauti  
Piccolo. Flauti. *p ben ten.*

Oboi. *p ben ten.*

Clarineti in B. *p ben ten.*

Corni vent. in F. *p ben ten.*

Corni ordin. in F. *p ben ten.*

Fagotti. *p ben ten.*

Serpent. *p ben ten.*

Trombe vent. in F. *p*

Trombe ordin. in C. *p*

3 Tromboni. *p ben ten.*

Ophicleide. *p ben ten.*

Timpani in F. C.  
Tamtam.

Organo. (auf der Bühne)

Violini I. II.

Viole.

Irene.  
Adriano.

Rienzi.

Cardinal.

Chor der Mönche. (im Innern der Kirche)

Chor des Volkes und der Verschworenen.

Violoncelli.  
Bassi.

(Die Verschwornen ziehen sich an den Eingang der Kirche hin, so daß die ganze runde Treppe von ihnen besetzt wird. Ein festlicher Zug betritt in feierlicher Haltung (The conspirators place themselves at the entrance of the Church so that the entire threshold is occupied by them. The festive Cortège enters on the scene, pro- (I congiurati si appostano all'ingresso della chiesa per modo che tutto il pianerottolo è occupato d'essi. Un festoso cortèo entra in scena e si rivolge versu



This page of a musical score contains the following parts and staves from top to bottom:

- Fl. a2 *tr*
- Ob. *tr*
- Clar. *tr*
- Cor.
- Fag.
- Serp.
- Trb. vent.
- Tromb.
- Ophi.
- Timp.
- Viol. *tr*
- Violo
- Vc.
- B.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *tr* (trills) and *v* (accents). The staves are arranged in a standard orchestral layout, with woodwinds and strings on the left and brass and percussion on the right.



Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Viol.

Viole.

Vc.

B.

*cresc.*

*f*

*p*

*arco*

This page of a musical score, numbered 1004, contains the following instruments and parts:

- Fl.** (Flute): Part 1, marked *p*.
- Ob.** (Oboe): Part 1, marked *p*.
- Clar.** (Clarinet): Part 1, marked *p*.
- Cor. a2** (Cor Anglais): Part 2, marked *p*.
- Fag.** (Bassoon): Part 1, marked *p*.
- Serp.** (Serpent): Part 1, marked *p*.
- Trb.** (Trumpet): Part 1, marked *p*.
- Tromb.** (Trombone): Part 1, marked *pp*.
- Timp.** (Timpani): Part 1, marked *p*.
- Viol.** (Violin): Part 1, marked *p*.
- Viole.** (Viola): Part 1, marked *p*.
- Vc.** (Violoncello): Part 1, marked *p*.
- B.** (Bass): Part 1, marked *p*.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It features a variety of musical notations, including slurs, accents, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The woodwind and string parts are highly detailed, with many notes and rests. The percussion parts are more sparse, focusing on rhythmic patterns.







Fl. *a 2* *tr*

Ob. *f f f dim. p*

Clar. *f f f dim. p*

Cor. *f f f dim. p*

Fag. *f f f dim. p*

Serp. *f dim. p*

Trb. *f f f dim. p*

Tromb. *f f f dim. p*

Ophi. *f f f dim. p*

Timp. *f f f dim. p*

Viol. *f f f dim. p*

Viola. *f f f dim. p*

Vc. *f f f dim. p*

B. *f f f dim. p*







Picc.

a2 Fl.

Ob.

Clar.

Cor:

Fag.

Serp.

Trb.

Trmb.

Ophi.

Timp. in C.G.

Viol.

Viole.

Vc.

B.

mutano in C

tr

f

Stellung den Eintritt streitig zu machen scheinen.)

Rienzi. (die Verschwornen ernst an-  
(Regarding severely the Con-  
(fissando severamente i con-

Recit.

Viol. *ff*

Viole. *ff*

*f* (unter dea Verschwornen, in seinen Mantel gehüllt)  
Adriano. (*wrapped in his cloak, amongst the Conspirators.*)  
(avvolto in un mantello fra i congiurati.)

blickend.)  
-spirators.)  
giurati.) Rienzi.

Ihr nichtbeim Feste? Achtet ihr so gering denSieg, nicht Dankes wert?  
*Say, what's your meaning? Why such strange, such de-ject-ed mien? why not ex-ult?*  
Voi qui appo - sta-ti? per-chè mai? nonnel tem - pio ad a-do-rer?

Vc. *ff*

B. *ff*

*ff*

a tempo

Ob. *pp*

Clar. *pp*

Fag. *pp*

Timp. *pp*

Viol. *pp*

Viole. *pp*

Adr. *pp*

Gott! I - re - ne an sei - ner Sei - te! Ihn schütz tein En - gel! Wie voll -  
*fate! Be - side him I - re - ne standeth! and like an an - gel she now*  
ciel! d'I - re - ne i dol - ci ra - i già mi di - sarman dall' ac -

Vc. *pp*

B. *pp*

*pp*



## Recit. trem.

Viol. *p* *mf* trem.

Viole. *p* *mf* trem.

Adr. *p* *f* *mf*

end' ich's?  
shields him!  
cia - ro!

Rienzi.

Wie? o - der ist der Mut da - hin, da ihr die  
Friends, cast a - way your dulness deep! Should you your  
Voi voi ve - de - stein mezzo! lai i fra -

Vc. *p* *f* *mf*

B. *f* *mf*

## a tempo

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

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

Ri. *fp*

Brüder fal - len saht?  
comrades lost e'er weep?  
telli a - go - niz - zar?

Sind da - für je - - nenicht ver -  
Their no - ble blood be like dew  
Ma an - che quei - - furstesi al

Vc. *fp* *p* *f* *p* *3*

B. *fp* *f* *p* *3*

Viol. *mf*  $\rightarrow$  *p* *cresc.*

Viole. *mf*  $\rightarrow$  *p* *cresc.*

Ri. *mf*  $\rightarrow$  *p* *cresc.*

Vc. *mf*  $\rightarrow$  *p* *p* *p cresc.*

B. *mf*  $\rightarrow$  *p* *p* *p cresc.*

nichtet, die sonst, als ihrnoch friedlich wa - ret, euch Vä - - ter,  
 fruit-ful, that e'en life givesto sad - ed flow - ers! Be-hold ye  
 suo-lo che d'in-famia ci co-pri - ro, e già il

Viol. *f*  $\rightarrow$  *p* *cresc.*

Viole. *f*  $\rightarrow$  *p* *cresc.*

Ri. *f*  $\rightarrow$  *p*

Vc. *f*  $\rightarrow$  *p*

B. *f*  $\rightarrow$  *p*

Söh - - - ne kalt er-schlu - - gen und eu-re Wei - - - ber schän-de-ten?  
 ris - - - ing great and glo - - rious the sons of Rome to life oncemore!  
 fu - - ne-bre len - zuo - - lo ricoprei rei - - - che ci tra-dir.

Ob.

Clar. *mf*

Cor. in C *mf*

Fag. *mf*

Viol. *mf*

Viole. *mf*

Ri.

Ve.

B. *mf*

O, für wie weit ge - ring - re Not weih't einst der Rö - mer sich dem  
 How ma - ny Ro - mans in the strife for bar - renglo - ry gave their  
 Io già per voi sfi - dar l'or -ror del - la mor - - te e of - fer - si of - fer - si il

Cor. *mf*

Fag. *mf*

Viol. *p*

Viole. *p*

Ri. *p*

Ve.

B. *p*

Tod! Doch ihr schlugt euch für Ehr und  
 life! While in re - ward for our past  
 cuor! e ier an - cor giu - ra - - stea

Cor. *fp*  
 Fag. *fp*  
 Viol. *cresc. fp*  
 Violen. *cresc. fp*  
 Vc. *fp*  
 B. *p cresc. fp*

Ruhm, für eu-rer Frei - - - - - heit, für eu-rer  
 pains, truchonour, free - - - - - dom, truchonour,  
 me som-mis-sio - - - - - ne a-more e

Ob.  
 Clar.  
 Cor.  
 Fag.  
 Tromb.  
 Viol. *trem.*  
 Violen. *p*

(Die Verschworenen sind wie geschlagen; sie drücken durch Geberden ihre Beschämung und Verwirrung aus.)  
 (The Conspirators moved by those words express humility and shame.)

Vc. *p trem.*  
 B. *p*

Frei-heit Hei-lig-tum! (I congiurati rimangono scossi ed esprimono con  
 free-dom Rome now gains! umili atteggiamenti la loro vergogna.) Ihr habt ge-  
 fe! a-mo-ree fe! Re-joice with  
 Si tri-on-

Viol. *f*

Viola. *f*

Ri.

siegt; o laßt mich nim - mer glau - ben, daß ihr den Sieg, der Ruhm euch gab, ver -  
*me!* *all sad-ness now* be end - ing, be-fore our Lord in wor - shippure be  
*fol!* sul vo-stro crin - io po - si l'aureo-la del - la glo - ria; Ro-

Vc.

B. *f*

Ob. Più lento. ♩ = 66.

Clar. *p*

Cor. *p*

Fag. *p*

Tromb. *p*

Viol. *cresc.* *p*

Viola. *f* *p*

Ri. *f* *p*

wünscht! baut fest auf mich, den Tri - bu - nen,  
*bend - ing!* *Heav'n now our triumph por - tend - ing,*  
*ma - ni!* Dun-que in pät-to d'a - mo - re,

Vc.

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

Cor. *p*<sup>f</sup>

Fag. *p*<sup>f</sup>

Viol. *p*

Viole. *p*

Ri. *p*

Vc. *p*

B. *p*

hal - tet ge - treu an mei - ner Sei - te! Gott, der bis hie - her mich führ - te,  
*in this great day on us is smil - ing!* Heav'n which the just ne'er confound - eth,  
 or, vi stringe - te tut - ti quà - si, Dio in cui pongo il mio ri - po - so,

Cor. *p*

Fag. *p*

Viol. *p*

Viole. *p*

Ri. *p*

Vc. *p*

B. *p*

Gott steht mir bei, verläßt mich nie. Oh, baut fest auf mich und haltet mir zur  
*aye is with us, let's grate - - ful - be* Yes, Heav'n in this day on us, on us is  
 Dio con me, Dio con me sempre sa - rà. A me vi stringe - te tutti tut - ti

Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viole.

Ri.

Vc.

B.

Sei - te! Gott, der bis hie - her mich führ - te, Gott steht mir bei, er ver -  
 smil - ing, Heav'n which the just ne'er confound - eth, ay is with us, let us  
 qua! si Dio in cui pon-go il mio ri - po - so, Dio con - me con me





Ob. *p cresc.*

Clar. *p cresc.*

Cor. *p cresc.*

Fag. *p cresc.*

Tromb. *p cresc.*

Viol. *p cresc.*

Viole. *p cresc.*

Ri.

bei, verläßt mich nie, Gott, der bis hie - her mich geführt, Gott steht mir bei, er ver-  
 us, let's grateful be! Heav'n which the just nev - er confounds, aye is with us, let's be  
 me sempre sa - ra; Dio in cui pon-goil mio ri - po - so Dio con me sa -

Vc. *p cresc.*

B. *p cresc.*

Allegro. ♩ = 144.

Ob.

Clar.

Cor.

Fag.

Serp.

Tromb.

Timp.

Viol.

Viole.

Ri.

Vc.

B.

läßt, er ver-läßt mich nie. (Die Verschworenen teilen sich ehrfurchtsvoll unter dem Rufe:)  
 grateful, let's grate-ful be! (The Conspirators waving their hats, make room for Rienzi who  
 rà, con me sa-rà. ascendi the steps of the Church.)

(I congiurati, agitando i cappelli fanno ala a Rienzi che si dirige verso la chiesa.)

Vc.

B.

p

mf Allegro. ♩ = 144.

cresc.

Picc.

Fl.

Ob. *f* — *ff*

Clar. *f* *piu f* *ff*

Cor. *f* *piu f* *ff*

Fag. *f* *piu f* *ff*

Serp. *f* *piu f* *ff*

Trb. *ff*

Tromb. *ff*

Ophi. *ff*

Timp. *ff*

Viol. *f* *piu f* *ff*

Viola. *f* *piu f* *ff*

*f* *piu f* *ff*

Adriano. *f*

(Chor der Vershworenen.)

Ten. I. (Coro)

Ten. II. Lang le - be der Tri - bun!

Bassi. Long may the Tribune live!

Vc. Ev - vi - vail gran Tri - bun!

B. *f* *piu f* *ff*

*f* *piu f* *ff*

(für sich) Ha, fei - ge  
 (aside) Ah sla - ves  
 (ad se) Ah vi - li

*p*

*p*

*p*

Ob.  
Clar.  
Cor. *sp*  
Serp. *sp*  
Trb. vent.  
Tromb.  
Ophi.  
Timp.  
Viol. *sp*  
Viole *sp*  
*mf* *cresc.*

Adr.

Slaven! Sollich al lein, soll vor I - re - nen selbst?  
 verted! I'm left a - lone! be then the task my own!  
 chia-vi! solo io fa - rò da - vanti I - re - ne il colpo!

(Rienzi und der Zug lassen sich an, die Treppe der Kirche zu besteigen; Adriano tut einen zweifelhaften Griff nach dem Dolche; dahört man aus dem Innern des Lateranden Ge-  
 (Rienzi with the Cortage is ascending the steps of the Church. Adriano is in the act of drawing his dagger when from within a gloomy Chant is heard.  
 (Rienzi col corteggio sta per salire la gradinata, Adriano fa un movimento per afferrare il pugnale; allorchè s'ode dall' interno un tetro canto.

Vc.

B.  
*mf* *cresc.*

un poco ritard.

Grave. ♩ = 80.

Fl.

Ob.

Clar. *cresc.*

*cresc.*

Cor. *cresc.* in F.

Fag. *cresc.*

Serp.

*cresc.*

Trb.

Tromb. *cresc.*

Ophi. *cresc.*

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

*cresc.* ppp (Im Innern der Kirche)

Organo.

Viol.

Viole.

Bassi I.

Bassi II. Va! vae ti-bi ma-le-dic-to! Jam te jus-tus en-se

Vo.

B.

sang der Mönche; betroffen hält  
 Rienzi mit dem Zuge plötzlich an.)  
 Rienzi and the Cortège are struck  
 with awe, and stop suddenly.)  
 Il corteggio e Rienzi colti da sgom-  
 mento si arrestano repentinamente.)

Chor der Priester und Mönche im Lateran.  
 Chorus of the Priests and Monks in the Lateran.  
 Coro di Preti e Monaci nel Lateran.

un poco rit. Grave. ♩ = 80.

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

Organo.

Viole.

Ri.

Wie schau - er - lich! Welch ein Te - de - um!  
 Great Heav'n! what sounds! Is it a vi - sion?  
 O qua leor - ror! ma - le - di - zio - ne!

Bassi I.

Bassi II. *stricto* vin - dex ma - net an - ge - lus.

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

Organo.

Viol. *pp*

Viole. *pp*

Bassi I.

Bassi II. Vae, spem nul - lamma - le - dic - tus fo - ve - at, Ge - hen - nae rictus

Allgemeiner Chor. Coro di Preti e Monaci.  
 Sopr. General Chorus.

Ten. Uns faßt ein Grau - en! Wel - che Tö - ne!

Bassi. They hurl up - on him ma - le - dic - tion!

Vc. Lo at - ter - ri - sce l'a - tro suo - no!

*pp*



ritard.  $\text{ritard.}$  Tempo I.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb. *mf cresc.*

Oph

Timp.

Viol.

Viole.

der Treppe zu in Bewegung setzt.)  
(Church.)

Vc.

B.

*f* *p ben tenuto* *p*

$\text{ritard.}$  *p* Tempo I.



Grave. ♩ = 80.

Fl. a 2

Ob.

Clar.

Cor. p

Fag. p

Serp.

Trb. p vent.

Tromb.

Ophi.

Timp.

Viol. p

Viole p

Raimondo u. die Priester.

(Als Rienzi auf der Hälfte der Treppe angekommen ist, erscheint am großen Portale Raimondo umgeben von Priestern.)

(When Rienzi has arrived at the tres hold the portals are thrown open with noise, Raimondo appears surrounded with Monks.)

(Quando Rienzi è giunto sul pianerottolo appare ae Portale Raimondo circondato da Preti.)

Vc.

B.

Zu-  
Stand  
Va

Grave. ♩ = 80.

Ob. *ffp*

Clar. *ffp*

Cor. vent. *ffp*

Fag. *ffp*

Serp. *ffp*

Trb. vent. *ffp*

Tromb. *ffp*

Ophi. *ffp*

Viol. *ffp*

Viola *ffp*

Raim. u. Chor. *ffp*

Raim. Pr. *ffp*

Vc. *ffp*

B. *ffp*

rück! Dem Rei-nen nur er-schließt die Kir - che sich!  
 back! stand back, in - sane, nor taint this sa - cred fane!  
 via! dal sa - cro tet - to sa - cri - le - go re - iet - to!



Picc. *ff*

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Ophi. *ff*

Timp. *ff*

*ff*

Viol. *ff*

Viola *ff*

Raim. Chor *ff*

*ff*

treu!  
curst!  
ciel!

(Alles flieht entsetzt von der Bühne.)  
(All flee in terror from Rienzi.)  
(Tutti fuggono spaventati da Rienzi.)

Allgemeiner Chor.

Sopr. *ff*

General Chorus. Flie - het ihn, er ist ver - flucht!

Ten. *ff*

Coro Generale. Ah let's fly, he is ac - curst!

Bassi *ff*

Oh! fug-giam dal ma - le - det - to!

Vc. B. *ff*

Picc.

Fl.

Ob.

Clar.

Cor. *ff*

Serp. *ff*

Trb. *ff*

Tromb. *ff*

Ophi. *ff*

Timp. *ff*

*ff* *p dim.* *ppp* *ppp*

(Auf den Schlag des Tamtam werden die Kirchentüren krachend zugeworfen.)

Tamtam

Org. *ff*

Viol. *ff*

Viole *ff*

(Raimondo und die Priester haben sich sogleich in die Kirche zurückgezogen. Die Kirchenportalen sind schnell geschlossen worden; an ihnen angehtet erblickt man die Bannbulle. Rienzi ist betäubt bis in die Mitte der Scene zurückgewichen, wo er indumpfes Brüten versunken stehen bleibt. Irene ist an seiner Seite hingesenken: Die ganze Bühne ist schnell leer geworden, nur Adriano, der seinen Platz nicht verlassen, steht an der Kirchtür.)

(Raimondo and the Priests shut violently the portals in Rienzi's face, and affix the Bull of excommunication. Rienzi retires backward and remains absorbed and troubled. Irene is prostrate at his side: All fly from them. Long pause, after which is heard within the church the last strains of the Chant.)

Chor der Mönche della scomunica. Rienzi si ritira in mezza la scena e rimane assorto e confurbato: Irene gli si prostra accanto. Tutto il palco scenico in un attimo resta vuoto. Il canto di Bassi 1 maledizione cessa.)

Bassi 1

Bassi 2

Vc. B.

Vae! vae ti-bi ma-le-dic-to! Jam te jus-tus en-se

Timp. tr tr tr tr tr tr

Org.

Bassi 1

Bassi 2

Vc.

B.

(Adriano geht wankenden Schrittes auf Irene  
 (Adriano who had remained near the Church  
 (Adriano chi era rimasto vicino alla chiesa si

stricto vin-dex ma - net an-ge-lus!

Più molto. ♩ = 120.

Timp. tr tr tr tr tr

Org.

Viol.

Viole

Vc.

B.

zu und beugt sich, leise flüsternd, zu ihr hinab.)  
 now approaches Irene.)  
 avvicina ad Irene.)

Adriano.

I - re - ne, komm, flich die - sen Ort! Zu mir! Ich  
 I - re - ne! come, let's haste a - way! ah me! that  
 I - re - ne! vien da qui lon-tan! dehvien! col

pp. sempre pp

*Timp. tr*

*tr*

*tr*

*tr*

Viol.

Viola

Irene. (langsam wieder zu sich kommend.)  
 (slowly recovering)

Adr. bin dein A - dri - a - no.  
 sound like thun-der crashes!

mi - se - ro A - dri - a - no.

*B.*

Du hier? Was willst du?  
 Thou here? What seek'st thou,  
 O ciel! che par - li!

*Ob.*

*pp poco cresc.*

*I.*

*Clar.*

*pp poco cresc.*

*Cor.*

*pp*

*Fag.*

*pp*

*IV.*

*Timp. tr*

*tr*

*tr*

*pp tr poco cresc.*

*poco cresc.*

*Viol.*

*poco cresc.*

*Viola*

*poco cresc.*

*Ir.*

*poco cresc.*

Was ge-schah?  
 Leave me, pray!

Adr. qui tu se? Adriano  
 der Bo - den brennt zu dei-nen Fü-ßen; auf, ei - le,  
 The wrath of Heav'n, as light'ning fla-shes! Oh fly with  
 Ar - de il suol sotto i miei pie-di! fug-gi ah

*B.*

*poco cresc.*

*poco cresc.*

Ob. *più cresc.*

Clar. *più cresc.*

Cor. *più cresc.*

Fag. *più cresc.*

Timp. *tr* *più cresc.*

Viol. *più cresc.*

Viola *più cresc.*

Tr. *più cresc.*

Adr. *più cresc.*

Vc. *più cresc.*

B. *più cresc.*

Mein Bru-der!  
 My bro-ther,  
 Con Rien-zi,

flich! Dein Freund bin ich; sieh her, ich bin's dein Ge-liebter.  
 me! dont hes i-tate, now come! oh come with thy lov-er!  
 vien! so-no Pa-man-te! sus-sul-tail cor tre-man-te!



Ob.

Clar.

Clar.

Fag.

Timp.

Viol.

Viole

Ir.

Sag' wo ist mein Bruder?  
say, shall I for-sake him?  
qui io fer-ma-a-spet-to!

Adr.

Der ist ver-flucht und aus-ge-  
He is ac-curst by Heav'nly  
Ah! tuo fra-tel e ma-le-

Vc.

B.

Ob. *fp* *fp* *cresc.*

Clar. *fp* *fp* *cresc.*

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

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

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

Viola *fp* *fp* *cresc.*

Adr. *fp* *fp* *cresc.*

Vc. *cresc.*

B. *cresc.*

sto - ßen vom Hei - le des Him - mels und der Er - den; ver flucht ist mit ihm, wer ihm zur  
 pow - er! ac - curst he by Heav - en and by Earth too! his doom has been seal'd, for him no  
 det - to! ma - le det - to da gliuo - mi - ni e da Di - o lo ab - ban - do - na al fa - to

Ob.

Clar.

Cor.

Fag.

Tromb.

Viol.

Viole

Irene

Adr.

Vc.

B.

Mein Bru - der! Ha, hin -  
*My bro ther!* Ah a -  
 Fratel - lo! ah! fra -

Sei-te! Drum ret-te dich, flich sei-ne Nä - he!  
*rescue! I thec entreat to fly his pre-sence!*  
 ri-o e fuggil tet-to del ru-bel-lo!

*cresc.*

*più cresc.*

*più cresc.*

Ob. *più cresc.*

Clar. *più cresc.*

Cor. *più cresc.*

Fag. *più cresc.*

Tromb. *cresc.*

Viol. *più cresc.*

Viole *più cresc.*

Ir. *ad lib.*

Ve.

B.

(Rienzi gewahrend)

weg, Un-sel' - ger!  
 way, pray leave me!  
 tel - lo mi - o!

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

Ri - en - zi! O mein  
 Ri - en - zi! Oh my  
 Ri en zi! sul mio

## Allegro molto.

Ob. *f*

Clar. *f*

Cor. *f*

Fag. *f*

Tromb. *f*

Viol. *f*

Viola *f*

Ir.  
 (Sie wirft sich an Rienzi's Brust.)  
 (Rushes into Rienzi's arms.)  
 (si getta al petto di Rienzi.)

Adriano  
 Bru-der! (wütend)  
 bro-ther! (angrily.)  
 pet-to! (con collera) (Er stürzt ab.)  
 (runs away.)  
 (Fugge.)

Wan - sin - ni - ge! Ver-dirb mit ihm!  
 Thou'rt lost for e'er! Ah woe to thee!  
 O - de men - te o mio do-lor!

Vc. *f*

B. *f*

Allegro molto.

Fl.

Ob.

Clar.

Cor.

Fag.

Trb.

Tromb.

Viol.

Viola

Vc.

B.

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.* *p*

(Rienzi erwacht aus seiner Betäubung; er fühlt Irene an seiner Brust, richtet sie auf und blickt ihr gerührt in die Augen.)  
 (Rienzi deeply moved claps Irene in arms.)  
 (Rienzi scosso, sente Irene al suo petto, la abbraccia commosso e la guarda.)

Picc. colla parte. Lento.

Allegro

1043

Rienzi (Sie verweilen in einer langen Umarmung.)  
 (They remain absorbed in each other's embrace.)  
 I-re-ne, du? Noch giebt's ein Rom! (Rimangono uniti in un lungo  
 I re ne, thou? Thou'rt Rome for me! amplesso.)  
 I-re-ne, tu? ho u-na patria an-cor!

colla parte. Lento.

Allegroff

1044 Grave.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Organo.

Viol.

Viole

Chor der Mönche im Lateran.  
Chorus of the Monks.

Coro di Manaci nel Lateran. Vae! Vae ti - bi ma - le - dic - to! Jam te

No.B.

Grave.



Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Serp.

Trb.

Tromb.

Ophi.

Timp.

Org.

Viol.

Viole

Vc. B.

jus-tus en-se stricto vin-dex ma-net an-ge-lus!

Ende des IV. Actes.  
End of fourth act.  
Fine dell' Atto IV. to