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ARMIDA

DRAMMA

CON MUSICA

DI

VINCENZO RIGHINI

MAESTRO DI CAPELLA DI S. M. PRUSSIANA.

AGGIUSTATO PER IL CEMBALO.

ATTO I.

Armida

Singspiel in zwei Akten

in Musik gesetzt

von

Vincent Righini

Königl. Preuss. Kapellmeister.

Klavierauszug.

Erster Akt.

145 BS

Righini
Armida

A COPENHAGEN.

chez C. C. Pose, au Magazin de Musique
et d'Instruments.

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Singende Personen:

Armida.
Rinaldo.
Ubaldo.

Nymphen.
Frauen von Armida.
Genien, Höllen-Gottheiten und Furien.

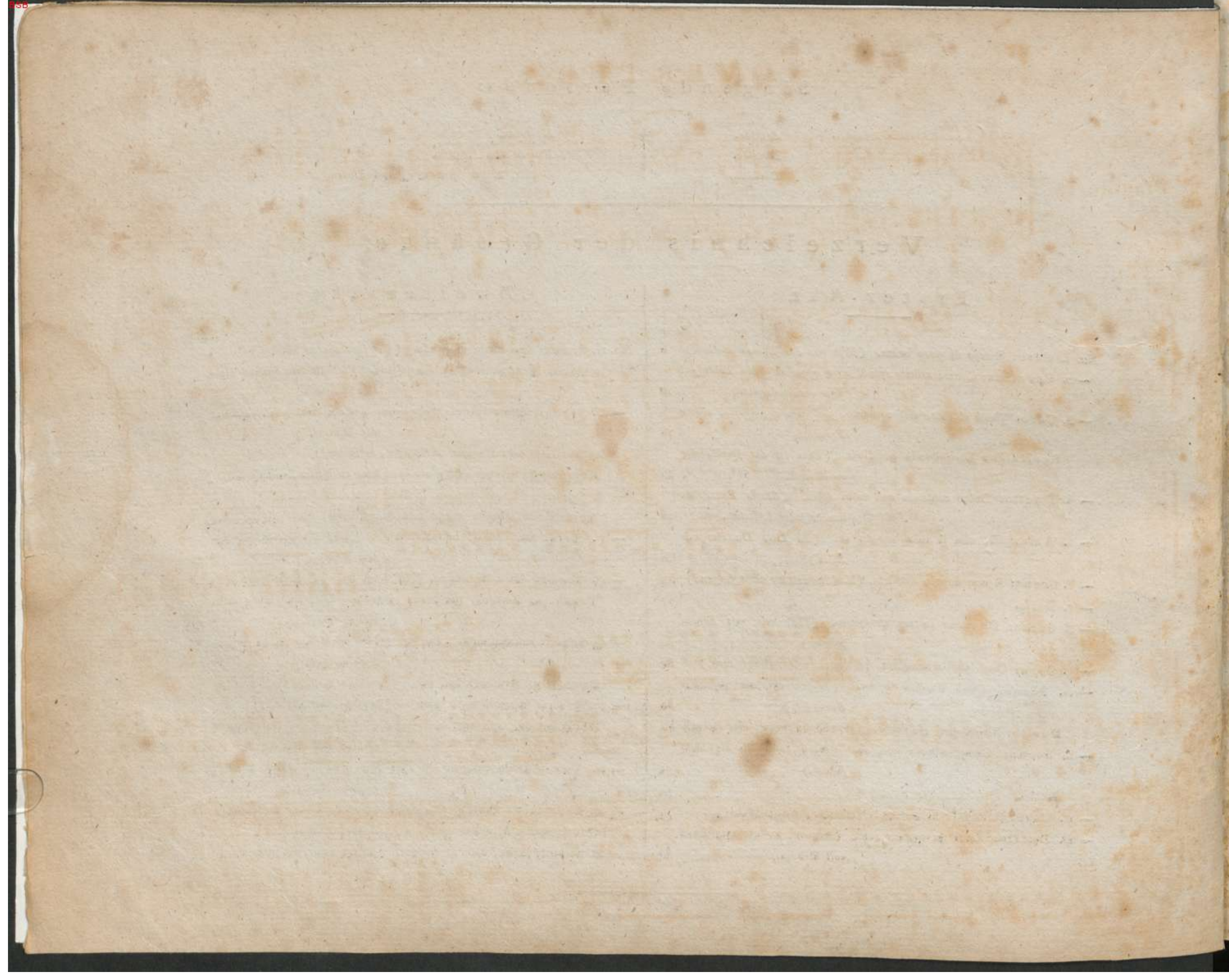
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OVERTURA.

Pianoforte.

Grave.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The tempo is marked 'Grave'. The key signature has one flat (B-flat). The score includes various dynamic markings such as *ff*, *f*, *p*, *fp*, *fz*, *cresc.*, *tr*, and *ff*. The first system begins with a *ff* dynamic. The second system features *fz* and *f* markings. The third system includes *fz*, *cresc.*, *f*, *p*, *tr*, *cresc.*, and *ff*. The fourth system is marked *ff* and *p*. The fifth system starts with *p* and ends with *p*. The notation includes a variety of note values, rests, and articulations like trills and slurs.

ARMIDA.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Dynamics include *f* and *p*.

Second system of musical notation, consisting of two staves. Dynamics include *p*, *fp*, and *f*.

Third system of musical notation, consisting of two staves. The lower staff features dense chordal textures. Dynamics include *fz*, *f*, and *p*.

Fourth system of musical notation, consisting of two staves. Dynamics include *fz* and *f*.

Fifth system of musical notation, consisting of two staves. The tempo marking *Allegro con spirito.* is present. Dynamics include *rf*, *pp*, and *p*.

Sixth system of musical notation, consisting of two staves. Dynamics include *f*, *p*, and *fr*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It features a complex texture with many sixteenth notes and chords. Dynamics include *f* (forte) and *fi* (fortissimo).

Second system of musical notation, continuing the piece. It includes a trill (*tr*) in the upper voice. The texture remains dense with many sixteenth notes.

Third system of musical notation, showing a continuation of the complex texture with many sixteenth notes and chords.

Fourth system of musical notation, featuring a dense texture of sixteenth notes and chords.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It features a complex texture with many sixteenth notes and chords. Dynamics include *fp* (fortissimo piano), *cresc.* (crescendo), and *f* (forte).

Sixth system of musical notation, continuing the piece. It includes a trill (*tr*) in the upper voice. The texture remains dense with many sixteenth notes.

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic is indicated in the middle of the system.

The second system continues the musical piece. The upper staff includes a trill (*tr*) ornament. Both staves show a shift to a forte (*f*) dynamic, with more active melodic and harmonic textures.

The third system is characterized by a variety of dynamic markings, including *f*, *fp*, *rf*, *f*, and *p*. The music features complex rhythmic patterns and dense chordal textures in both staves.

The fourth system includes trill (*tr*) ornaments and dynamic contrasts between *f* and *p*. The upper staff has a more melodic focus, while the lower staff maintains a steady accompaniment.

The fifth system shows dynamic shifts between *p* and *f*. The music continues with intricate melodic and harmonic developments in both staves.

The sixth system features dense chordal textures and rhythmic patterns in both staves, with dynamic markings of *f* and *p* indicating the intensity of the passages.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. A dynamic marking of *p* is present in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamic markings include *p*, *f*, and *fr*.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamic markings include *f* and *f p*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamic markings include *ff*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamic markings include *ff*.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests. Dynamic markings include *p* and *fp*.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents, marked with a forte dynamic (*f*). The lower staff continues the bass line with chords and rests, also marked with a forte dynamic (*f*).

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents, marked with a piano-piano dynamic (*pp*). The lower staff continues the bass line with chords and rests, also marked with a piano-piano dynamic (*pp*).

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and rests.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents, marked with forte (*f*) and piano (*p*) dynamics. The lower staff continues the bass line with chords and rests, marked with forte (*f*) and piano (*p*) dynamics.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents, marked with piano (*p*) and forte (*f*) dynamics. The lower staff continues the bass line with chords and rests, marked with piano (*p*) and forte (*f*) dynamics.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. Dynamic markings include *f*, *fp*, *rf*, *f*, *p*, *f*, *p*, *f*, and *p*.

Second system of musical notation, continuing the piece. It includes a trill (*tr*) in the treble clef. Dynamic markings include *f*, *p*, *f*, *p*, *rf*, and *p*.

Third system of musical notation, showing further development of the musical ideas. Dynamic markings include *f*, *p*, *f*, *p*, *rf*, and *p*.

Fourth system of musical notation, characterized by dense chordal textures in both hands. A dynamic marking of *f* is present at the beginning.

Fifth system of musical notation, continuing the dense chordal texture. Dynamic markings include *f* and *p*.

Sixth system of musical notation, concluding the page. It features a double bar line and fermatas over the final notes in both staves.

No. I. CORO.

Larghetto.

Pianoforte.

The first system of piano accompaniment consists of two staves. The treble staff begins with a piano (*p*) dynamic, followed by a *rf* (ritardando-forte) section, and then returns to *p*. The bass staff also starts with *p*, has a *rf* section, and returns to *p*. A *cresc.* (crescendo) marking appears in the middle of the system, leading to a *f* (forte) dynamic.

cresc.
CORO DI NINFE.
Chor der Nymphen.

The second system features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "Spar-so di pu-re bri-ne al / Wie von des Thau-es Per-len beim". The piano accompaniment includes a *fp* (fortissimo-piano) dynamic marking.

The third system continues the vocal line and piano accompaniment. The lyrics are: "au-re ma-tu-ti-ne / er-sten Hauch des Mor-gens co-me ver mi-glio spun - ta sul primo al - bor, poi lan - gue e / won-nig die Ro-se glän - zet im friedlichen Thal, dann wel - ket und". The piano accompaniment includes dynamic markings *rf*, *p*, *f*, *p*, *mf*, *rf*, and *p*.

muo - re. Pas - sa per noi co - si il fior del - la bel - tà, e du - ra un bre - ve
 sin - ket: ach! so entwelkt auch uns die Blü - the süs - ser Jugend! Wie bald ent - flie - het

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *p*.

di, se nel - la fresca e - tà nol co - glie a - mo - re.
 sie, wenn nicht er - hört, be - lohnt ihr Lie - be bald win - ket.

(Ein Theil der Nymphen beginnt einen Tanz.)

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *f*, *p*, and *mf*. The system concludes with a double bar line and repeat signs.

The third system shows the piano accompaniment for the dance section. It features intricate sixteenth-note patterns in both hands, with dynamic markings of *f* and *p*. First and second endings are indicated by '1' and '2' above the notes.

The fourth system continues the piano accompaniment with similar sixteenth-note textures. It includes dynamic markings of *rf* and *p*, and is marked with first and second endings.

Pas-sa per noi co-
Ach! so ver - welkt auch

si il fior del - la bel - tà, e dura un bre - ve di, e du-ra un bre-ve di,
uns der Ju-gend Blü-the hin! Wie bald ent-flie - het sie, wie bald ent-flie-het sie,

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

se nel - la fres - ca e - tà nol co - glie a - mo - re, se nel - la fres - ca e - tà uol co - glie a - mo - re.
wenn nicht er - hört be - lohnt, ihr Liebe bald win - ket; wenn nicht er - hört be - lohnt, ihr Liebe bald win - ket.

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

(Der Tanz beginnt aufs neue.)

Allegretto.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music, primarily featuring eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some eighth-note movement.

The second system continues the piece with two staves. The upper staff shows more complex rhythmic patterns, including some sixteenth-note runs. The lower staff features a mix of chords and melodic lines, with some rests in the first two measures.

The third system of musical notation consists of two staves. The upper staff continues with eighth-note patterns and some dynamic markings. The lower staff has a more active bass line with eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff features a series of eighth-note runs. The lower staff continues with a steady accompaniment of chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some rests. The lower staff is dominated by a dense texture of chords, with some eighth-note movement.

The sixth system of musical notation consists of two staves. The upper staff continues with a melodic line. The lower staff features a complex accompaniment with many chords and some eighth-note patterns.

UBALDO.

Andante un poco lento.

è la spon - da; tut - to fas - ci no, ed in - can - to, tut - to
 sind ge - lan - det. — Al - les Blend - werk hier, al - les Zau - ber! Al - les

fas - ci - no, ed in - can - to; tut - to fas - ci - no,
 Blend - werk hier, al - les Zau - ber! Al - les Blend - werk hier,

p *f* *p*

tut - to fa - sci - no ed in - can - to. Som - mo Di - o! deh
 al - les Blend - werk hier, al - les Zau - ber! Mächt' - ge Gott - heit! er -

fp *fp*

tu se - con - da i miei vo - ti, e dam - mi il van - to, che a var - car tor - ni quel on - da in - cor -
 hör die Bit - te: dies Ge - sta - de lass un - ver - blen - det dei - nen Strei - ter bald ver - las - sen, schuldlos

fp *fp*

rot - to il tuo guerrier, in - cor - rot - to il tuo guer - rier, in - cor -
 keh - ren ihn zurück, schuld - los keh - ren ihn zu - rück, schuld - los

cresc. *fp* *f* *p*

rot - to il tuo guer - rier. Quest' e la
 fuh - ren ihn zu - ruck! Ha dies Ge-

f p fp

spon - da, tut - to fa - sci - no, ed in - can - to. Som -
 sta - de - Al - les Blendwerk hier, al - les Zau - ber! Macht' -

f p

mo - Di - o! Deh! tu se - con - da i miei vo - ti e dam - mi il
 ge Gott - heit! er - hör die Bit - te: dies Ge - sta - de lass un - ver -

van - to, che a var - car tor - ni quell' on - da in - cor - rot - to il tuo guer -
 blen - det dei - nen Strei - ter bald ver - las - sen, schuldlos keh - ren ihn zu -

rier, rück, che a var-car tor - ni quell' on - da in - cor - rot - to il tu - o guer-
 dei - nen Strei - ter bald ver - las - sen, schuld - los keh - ren ihn zu-

rier. rück! Som - mo Di - o! Tu se - con-da! In
 Mächt' - ge Gottheit! Hör' die Bit - te: Dei

cor - rot - to il tu - o guer - rier, in - cor -
 nen Strei - ter führ' ihn schuld - los zu - rück! Dei - nen

rot - to il tu - o guer - rier. Som - mo Di - o! deh! tu se -
 Strei - ter führ' schuld - los zu - rück! Mächt' - ge Gottheit! Er - hör die

con-da, tu se - con-da il tuo guer - rier!
 Bit - te: führ' ihm schuldlos, ja ihn zu - rück!

Segue Coro.

CORO DI NINFE.
 Chor der Nymphen.

Andante con moto.

Vie-ni al fon-te del con - ten-to, Vie-ni al fon-te del con - ten-to, for - tu - na-to pas - sa - gier! E per
 Komm zur Quel - le süs-ser Freuden, komm zur Quel - le süs-ser Freuden! Fremdling! na - he Deinem Glück! Bald ent-

du - to o - gui mo - men - to, che si per - de quel pia - cer; è Bald per du - to o - gni mo -
 flie - liet, un - ge - nos - sen, je - der süs - se Au - gen - blick! Bald ent - flie - liet, un - ge -

men - to, che si per - de quel pia - cer; è bald per - du - to o - gui mo - men - to, che si per - de quel pia -
 nos - sen, je - der süs - se Au - gen - blick. bald ent - flie - liet, un - ge - nos - sen, je - der süs - se Au - gen -

cer, che si per - de quel pia - cer. Ah! co - no - sco qual con - ten - to, si pro - mette al
 blick, je - der süs - se Au - gen - blick. Ha! ich ken - ne die - se Freuden, ken - ne dies ver -

UBALDO.

pas - sa - gger, da chi per - de o - gui mo - men - to di sua vi - ta in vil pia - cer,
 heiss - ne Glück: Hier, im Tau - mel nie - drer Lü - ste wiegt sich je - der Au - gen - blick,

di sua vi - ta in vil pia - cer, in vil pia - cer, in vil pia - cer.
 wiegt sich je - der Au - gen - blick, ja, wiegt sich je - der Au - gen - blick.

cresc.

(Es erfolgt Pantomime und Tanz, und die Nymphen suchen durch mehrere reizende Stellungen den Ubaldo anzulecken und zu verführen; er bleibt aber unbeweglich.)

Larghetto maestoso.

f *p* *fp*

cresc. *cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). The system concludes with a *cresc.* marking in both staves.

Andante con moto.

The second system begins with a treble staff starting with a forte (*f*) dynamic, followed by fortissimo (*ff*), and then piano (*p*). The bass staff also starts with *f* and *ff*, then *p*. The tempo is marked *Andante con moto*. The system ends with a *p* dynamic in the bass staff.

The third system continues the piece with a *cresc.* marking in the treble staff. The bass staff also features a *cresc.* marking. The music is characterized by dense chordal textures and moving lines.

The fourth system features a *cresc.* marking in the treble staff and a *fp* (fortissimo piano) dynamic in the bass staff. The music shows a transition in dynamics and texture.

The fifth system begins with a *fi* (forzando) dynamic in the treble staff, followed by piano (*p*). The bass staff also starts with *fi* and *p*. The system concludes with a *cresc.* marking in the treble staff and a forte (*f*) dynamic in the bass staff.

Coro. UNA NINFA.
Eine Nymphe.

Dell' a - mor è reg - gia que - sta, la de - li - zia de mor - ta - li;
Sich den Sitz der hol - den Lie - be: hier wohnt see - li - ges Ent - zük - ken.

nell' o - blio di tut - ti i ma - li qui si vie - ne a ri - po - sar; nell' o - bli - o di tut - ti ma - li
Von des her - ben Schick - sals Tük - ken ruht sich's hier - so won - ne - voll; von des her - ben Schicksals Tük - ken

qui si viene a ri - po - sar, qui si vie - ne a ri - po - sar, qui si viene a ri - po - sar.
ruht sich's hier so won - ne - voll, ruht sich's hier so won - ne - voll, ruht sich's hier so won - ne - voll.

UBALDO.

D'ogni vil la scuo - la è ques - ta, ma vir - tù gui - da immor -
Ha! das ist der Sitz der Lü - ste! Nur der Tu - gend süß Ent -

la - li, zü - cken, nell' o - blio di tut - ti i ma - li, sul - le palme a ri - po - sar; nell' o - blio di
 lässt uns von des Schicksals Tücken ru - hen froh und won - ne - voll; lässt uns von des

tut - ti i ma - li sul - le pal - me a ri - po - sar, sul - le pal - me a
 Schick - sals Tük - ken ru - hen froh und won - ne - voll, ru - hen froh und

ri - po - sar. won - ne - voll. *Coro.* Vie - ni al fon - te Komm zur Quel - le

UBAL. del con - ten - to, Vie - ni al fon - te del con - ten - to, for - tu - na - to pas - sa - gier! È per -
 süs - ser Freu - den, komm zur Quel - le süs - ser Freu - den! Fremd - ling! na - he Dei - nem Glück! Bald per -
 Ah! co - no - sco, qual con - ten - to si pro - mette al pas - sa - gier. Co - no - sco qual con - ten - to,
 Ha! ich ken - ne die - se Freu - den, ken - ne dies verheiss - ne - Glück! Ich ken - ne die - se Freu - den:

du - to o - gni mo - men - to, che si per - de quel pia - cer; è Bald per du - to o - gni mo -
 flie - het, un - ge - nos - sen, je - der süs - se Au - gen - blick! Bald ent - flie - het, un - ge -

da chi per - de, da chi per - de o - gni mo - men - to, da chi per - de o - gni mo -
 hier, im Tau - mel süs - ser Lü - ste, süs - ser Lü - ste, hier im Tau - mel süs - ser

men - to, che si per - de quel pia - cer; è bald per - du - to o - gni mo - men - to, che si per - de quel pia -
 nos - sen, je - der süs - se Au - gen - blick; bald ent - flie - het, un - ge - nos - sen, je - der süs - se Au - gen -

men - to, di sua vi - ta in vil pia - cer; da chi per - de o - gni mo - men - to di sua vi - ta in vil pia -
 Lü - ste wiegt sich je - der Au - gen - blick; hier, im Tau - mel süs - ser Lü - ste wiegt sich je - der Au - gen -

cer, che si per - de quel pia - cer.
 blick, je - der süs - se Au - gen - blick.

cer, di sua vi - ta in vil pia - cer.
 blick, wiegt sich je - der Au - gen - blick.

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

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

Segue

UBALDO.

Ec-co l'on-da in-si-dio-sa, o-ve col ri-so al-tri be-ve la morte.
 Dies ist der Quell, der so lockend den Kelch des To-des un-ter La-chen nur reichet.

Maestoso.

Andante.

Ec-co l'al-ber-go, ove in grem-bo al pia-ce-re, al gio-jo in-de-gno di bel-tà lusing-hie-ra il tuo gio-vi-ne E-ro-e pie-ga ia
 Dies ist die Wohnung, wo im Schoos-se der Lü-ste, von der Wol-lust trü-ge-rischem Zau-ber um-ne-belt, sich Dein junger Held be-thöret, ganz tief er-

fron-te. Scuo-ti, scuo-ti, gran
 nie-deri. Reiss ihn, reiss ihn, o

Allegro assai.

Di-o! dal cu-po son-no quell' alma in-cau-ta.
 Gottheit aus seinem tie-fen Schlaf, den Sorgen-lo-sen.

Al guardo suo di - sve - la l'or -ror de fal - li suo - i.
 Ent - hül - le seinem Bli - cke je - ne schauer - vol - le Blendung.

Dell' empia Ar -
 Zer - trümmre

The first system features a vocal line in 3/4 time with lyrics in Italian and German. The piano accompaniment consists of two staves, with dynamics ranging from piano (p) to forte (f). Trills are indicated above the vocal line and below the piano staves.

mi - da sian le fro - di scher - ni - te,
 bald Ar - mi - dens lo - se Zau - be - rei - en -

e tri - on - fi il tuo no - me
 und dann sie - ge Dein Na - me

in faccia a Di - te!
 im An - ge - sicht der Höl - le!

The second system continues the vocal and piano parts. The piano accompaniment features a prominent melodic line in the right hand, often marked with forte (f). Dynamics include piano (p) and forte (f).

No. 4. DUETTO. Andantino.

Pianoforte.

The piano solo section is in 3/4 time and consists of three systems. It begins with a piano (p) dynamic and includes various markings such as *rinf* (ritardando) and *f* (forte). The piece features a complex texture with many chords and melodic fragments in both hands.

ARMIDA e
RINALDO.

Dolce con - ten - to qui tut - to spi - ra, qui si so - spi - ra so - lo d'a - mor.
Süsses Ent - zük - ken haucht je - des Lüft - chen; aus Al - ler Blick - ken nur Lie - be lacht.

Dol - ce con - ten - to, qui si so - spi - ra so - lo d'a - mor. Dol - ce con - ten - to qui tut - to spi - ra,
Süs - ses Ent - zük - ken haucht je - des Lüft - chen, und Lie - be nur lacht. Süs - ses Ent - zük - ken haucht je - des Lüft - chen;

qui si so - spi - ra so - lo d'a - mor; qui si so - spi - ra so - lo d'a - mor.
aus Al - ler Blick - ken nur Lie - be lacht, aus Al - ler Blick - ken nur Lie - be lacht.

RINALDO.

Del rio d'ar - gen - to le pla - ci - de on - de
 Im Sil - ber - ba - che blinkt je - ci - de Wel - le

sù quel - le spon - de sen - to - no ar - dor, sù quel - le spon - de
 mit sanf - tem Mur - meln der Lie - be Macht. Im Sil - ber - ba - che

sen - to - no ar - dor, sù quel - le spon - de sen - to - no ar -
 blinkt je - de Wel - le mit sanf - tem Mur - meln der Lie - be

ARMIDA.

dor. Macht. O - gni mo - men - to
Hier trübt kein Wölk - chen

pp *cresc.* *f* *p*

è qui se - re - no: il cor nel se - no non hà ti - mor.
 uns hei - tre See - len: hier droht dem Her - zen kein Sturm der Nacht.

O - gni mo - men - to è qui se - re - no: il cor nel se - no non
 Hier trübt kein Wölk - chen uns hei - tre See - len; hier droht dem Her - zen kein

hà li - mor, il cor nel se - no non hà
 Sturm der Nacht; hier droht dem Her - zen kein Sturm

ti - mor. der Nacht.

Dol - ce con - Sus - ses Ent -

cresc. *f* *p*

ten - to qui tut - to spi - ra, qui si so - spi - ra so - lo d'a - mor. Qui si so - zük - ken haucht je - des Lüft - chen: aus Al - ler Blik - ken Lie - be nur lacht. Aus Al - ler

rinf *f* *p*

spi - ra, qui si so - spi - ra so - lo d'a - mor. Dol - ce con - ten - to qui tut - to spi - ra. Lo sò, lo Blik - ken, aus Al - ler Blik - ken Lie - be nur lacht. Süs - ses Ent - zük - ken haucht je - des Lüft - chen! Auch mir lacht

rinf *p*

sen - to, lo sà il mio cor. Lo sò, lo sen - to, lo sà il mio cor: lo sò, lo sen - to, Lie - be aus Dei - nen Blik - ken! Wohl glüht von Lie - be auch die - ses Herz; wohl glüht von Lie - be

p *f*

lo sà il mio cor; lo sò, lo sen - to, lo sà il mio cor.
 auch die - ses Herz. Wohl glüht von Lie - be auch die - ses Herz.

Andante. (Indem sich Beide niederlassen, winden Nymphen und Liebesgötter Blumenketten um sie herum, und suchen durch weichliche reizende Tänze den Rinaldo noch mehr in den ihn umge-

benden Zauber einzuwiegen.)

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamics include *p* at the beginning, *cresc.* in the middle, and *fp* towards the end.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *fz p* and *fp*.

Third system of musical notation. The treble clef staff features repeated melodic phrases. The bass clef staff continues the accompaniment. Dynamics include *fp* and *fz p*.

Fourth system of musical notation. The treble clef staff has melodic phrases. The bass clef staff continues the accompaniment. Dynamics include *fp*, *fz p*, and *f*.

Fifth system of musical notation. The treble clef staff has melodic phrases. The bass clef staff continues the accompaniment. Dynamics include *fp* and *f*.

Sixth system of musical notation. The treble clef staff has melodic phrases. The bass clef staff continues the accompaniment. Dynamics include *fp* and *f*.

No. 5.

Larghetto.

Pianoforte.

ARMIDA.

Sò, che il mio ben — tu se — i,
 Ja, Du, Du bist — mir Al — les:

sò, che il tuo ben son i — o, son i — o; sò, che il tuo ben — il tuo ben — son i — o. Ma
 Ich bin Dein zwei — tes Le — ben, Dein Le — ben, ich bin Dein zwei — tes, zwei — tes Le — ben. Und

pur doch lässt Furcht, und doch lässt Furcht mich be - ben, di von Dir de - re il mio

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

fp *fp* *fp* *fp*

ben; seyn, die Furcht lässt mich be - ben, von Dir de - re il mio ben; ge - trennt zu seyn; ma die

pur Furcht lässt mich to, oh Di be - - - o! ben.

Allegro.

cresc. *f* *f* *fi*

cresc. *f* *f* *fi*

Que - sto mio cor co - stan - te te - me, perchè t'à -
 Mich, treu dem Heis - ge - liebten, lässt hei - se Lie - be

fi *fi* *f* *p* *p*

fi *fi* *f* *p* *p*

do - - - ro.
za - - - gen.

Che sem-pre un al - ma a - man - - - te por - ta il ti - mor nel sen; che
Dies Herz kann al - les tra - - - gen, doch nicht der Tren - nung Pein; dies

sem - pre un al - ma a - man
Herz kann al - les tra

- - - - te, por - ta il ti - mor nel sen, che sem-pre un al - ma a - man - te, - -
- - - gen, doch nicht der Tren - nung Pein. Dies Herz kann al - les tra - gen, - doch

por - ta il ti - mor nel sen. Que - sto mio cor co - stan - te
 nicht der Tren - nung Pein. Dies Herz kann al - les tra - gen,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'por - ta il ti - mor nel sen.' and 'nicht der Tren - nung Pein.' followed by 'Que - sto mio cor co - stan - te' and 'Dies Herz kann al - les tra - gen,'. The piano accompaniment consists of two staves, with dynamic markings such as *p*, *f*, and *fi* indicating the intensity of the playing.

por - ta il ti - mor nel sen.
 doch nicht der Tren - nung Pein.

The second system continues the musical score. The vocal line has the lyrics 'por - ta il ti - mor nel sen.' and 'doch nicht der Tren - nung Pein.'. The piano accompaniment continues with similar dynamic markings and musical notation.

The third system of the musical score shows the piano accompaniment continuing. It features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

Che sempre un' al - ma a - man - te por - tai il ti - mor nel sen;
 Dies Herz kann al - les tra - gen, nur nicht der Tren - nung Pein;

The fourth system concludes the page with the vocal line and piano accompaniment. The lyrics are 'Che sempre un' al - ma a - man - te por - tai il ti - mor nel sen;' and 'Dies Herz kann al - les tra - gen, nur nicht der Tren - nung Pein;'. The piano accompaniment ends with a final chord and dynamic markings *fi* and *p*.

quest' al - ma - man - te por - ta, por - ta il ti - mor, por - ta il ti - mor
 dies' Herz kann al - les tra - - - - - gen, doch nicht, doch nicht der Tren - - - - -

f *p* *cresc.*

nel - - - - - nung sen. Pein.

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

Sò, che il mio ben tu se - i, sò, che il tuo ben son
 Ja, Du, Du bist mir al - les, ich bin Dein zwei - tes

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

i - o, sò, - - - - - che il tuo ben - - - - - son i - o. Ma pur, ma pur pa - ven - to, oh Di - - -
 Le - ben, ich - - - - - bin Dein zwei - tes Le - ben. Und doch lässt Furcht mich be - ben, mich be - - -

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

o! di per - de-re il mio ben, ma pur pa-ven - to, oh Di - o! di per - de - re il mio
 ben, von Dir ge-trennt zu seyn — Doch lässt die Furcht mich be-ben, von Dir ge - trennt zu

f *f* *f* *f* *f* *p* *CRISC.*

ben.
seyn.

f *f* *fi* *fi* *fi* *f*

Que - stomio cor co - stan - te te - me, per - ché t'a - do - ra; che sem - pre unal - ma a - man - te por - ta il ti - mor nel
 Mich, treu dem Heiss - ge - lieb - ten, lässt heis - se Lie - be za - gen. Dies Herz kann al - les tra - gen, doch nicht der Tren - nung

p *p*

sen, che sem - pre unal - ma a - man
 Pein; dies Herz kann al - les tra

te por - ta il ti - mor,
gen, kann al - les tra - gen,

por doch - - ta il ti - mor nel sen.
nicht der Tren nung Pein. Que - sto mio cor co -
Dies Herz kann al - les

stan - te tra - gen, por - ta il ti - mor nel sen
doch nicht der Tren - nung Pein

por doch - - ta, por - ta il ti - mor, il ti -
nicht, nein nicht der Tren - nung Pein, nicht der

mor nel sen. Ma pur pa - ven - to, oh Di - o! di
 Tren - nung Pein. Ja Furcht lässt ach! mich be - ben, von

per - de - re il mio ben, ma pur pa - ven - to, oh Di - o! di
 Dir ge - trennt zu seyn, ja Furcht lässt ganz - mich be - ben, von

per - de - re il mio ben.
 Dir einst ge - trennt zu seyn!

No. 6. RECIT.

RINALDO.

Maestoso.

Pianoforte.

E non deg-gio se-guir-la!
 Und ich soll ihr nicht folgen?

Ah senza Ar-
 Ach! ohn' Ar-

mi - da son se - co - li gli - stanti.
mi - den ist Ein Au - gen - blick mir Hölle!

p *Andantino.*

Ah! che mi gio - va il ri - deu - te sog - giorno?
Um - sonst lacht mir mit al - len Reitzen die - se Gegend —

fz *fz* *p*

E do - ve or so - no tan - te va - ri - e bel - lez - ze, on - de l'a - dor - na la
Wo sind die tausend - fachen Freuden, die Na - tur, so holdt, so üp - pig meinen

prodi - ga na - tu - ra agli occhi miei?
Augen im Zauberglanz hinge - mahlet?

p *p*

Ah! che vi-ci-noa le-i tut-to è lie-to e gio-con-do; ri-de il ciel, ri-de il
 Ach! wie er-hei-tert Al-les sich in ih-rer Nä-he, lacht dann Him-mel und

mon-do. Ma co-pre un fos-co ve-lo, se s'al-lontana Ar-mi-da, e ter-ra, e cie-lo; e di-ver-ri-a per me, da lei di-viso,
 Er-de! Doch hüllt sich in schwarzem Schlei-er, wo nicht Ar-mi-da thro-net, bald Er-de und Him-mel. Mir wä-ren selbst, ach! ge-trennt von der Theuern,

fp *p Lento.* *p*

ARIA.

un de-ser-to d'or-ror i-stes-so E-li-sol
 ei-ne Wü-ste voll Grauen E-li-si-ums Ge-fil-de!

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

Andante maestoso.

Lu-ce in-fau-sta il di-ri-schia-ra,
 Schwarz und dü-ster trübt sich der Mor-gen,

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

se il mi-o sol non veg-gio a la-to; se non splen-de l'a-stro-a-ma-to, te - tra
 leuch-tet mir nicht die-se, die - se Son-ne. Strahlt mir nicht der Stern der Won-ne, dann um -

not - te, te - tra not - te ad-om-bra il ciel. Lu - ce in -
 wölkt mich, dann um - wölkt - mich dü - stre Nacht. Schwarz und

fau - sta il di ri - schia - ra, di ri -
 du - ster trübt sich der Mor - gen, sich der

schia - - - - - ra, se il - mio sol non veg-gi-o a la - to;
 Mor - - - - - gen, leuch - - tet mir nicht die - se Son - ne.

se — non splen - de l'a-stro a - ma - to, te — tra — not - te ad -
 Strahlt — mir nicht der Stern der Won-ne, dann um — wölkt mich, um -

om - bra il ciel, te - tra not - te ad - om — — — — — bra, ad - om —
 wöl - ket mich du — stre Nacht, dann um - wölkt — — — — — mich du — stre Nacht, mich —

rf p f p

— bra il ciel.
 du — — — stre Nacht.

Larghetto. Tor - na, o ca - ra! al tuo — fe - de - le, che a po -
 Komm, Theure! komm in Arm der Lie - he! Dein Treuer

sp

sar — con lu - i t'at - ten - da; su - gli a - man - ti u - ni - li sten - da son -
 harrt — mit ban - gem Seh - nen! Dann schieucht des Kum - mers heis - se Thrä - nen Mor -

no pla - ci - do, son - no pla - ci - do il suo vel.
 pheus Zau - ber - Macht, Mor - pheus hol - de Zau - ber - Macht.

Tor - na, o ca - ra, che a - pro - var — con lu - i t'at - ten - da;
 Komm, komm, o Theu - re! Dein Treu - er harrt — mit ban - gem, ban - gem Seh - nen;

sugl' a - man - ti u - ni - li sten - da son - no pla - ci - do il su - o
 dann schieucht des Kum - mers heis - se Thrä - nen Mor - pheus hol - de Zau - ber -

vel, son - no pla - ci - do il su - o vel, son - no pla - ci - do il suo vel.
 Macht, Mor - pheus hol - de Zau - ber-Macht, Mor - pheus hol - de Zau - ber-Macht.

E - so - pi - ti in dol - ce cal - ma, tra i - fal - la - ci so - gnian - cor . . .
 Ein - ge - wie - get in süs - sem Schlummer, gau - keln Träu - me um uns her;

rf *p*

Pur - go - drà con - ten - ta l'al - ma . . . nuo - vi do - ni dell' a -
 uns um - strahlt ein neu - Ent - zük - ken in der Freu - den Wol - lust

mor. Pur - go - drà con - ten - ta l'al - ma . . . nuo - vi
 Meer. Uns um - strahlt ein neu - Ent - zük - ken in der

do - ni dell' A - mor, nuo - vi do - ni dell' A - mor, nuo - vi do - ni
 Freu - den Wol - lust Meer, in der Freu - den Wol - lust Meer, in der Freu -

(s'addormenta.)
(er schläft ein.)

ni dell' A - mor.
 den Wol - lust Meer.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music, including eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef with the same key signature, featuring a steady accompaniment of eighth notes.

The second system continues the musical piece. It features similar rhythmic patterns in both staves, with the upper staff showing more complex melodic lines and the lower staff providing a consistent harmonic and rhythmic foundation.

The third system includes first and second endings. The upper staff has a first ending marked with a '1' and a second ending marked with a '2'. The first ending leads to a repeat sign, and the second ending leads to a different section of the music. The lower staff continues with its accompaniment.

The fourth system shows a continuation of the melodic and accompaniment lines. The upper staff features a series of eighth notes with slurs, while the lower staff maintains a consistent eighth-note accompaniment.

The fifth system contains various note values and rests. The upper staff has several measures with slurs and accents, and the lower staff continues with its accompaniment, showing some rests and dynamic markings.

The sixth system concludes the page. The upper staff ends with a final note and a fermata, while the lower staff continues with its accompaniment until the end of the piece.

Larghetto.

(Liebesgötter treten auf, und führen eine Menge junger Schäfer und reizender Schäferinnen herbei. Von jenen umringt ein Theil den schlafenden Rinaldo, 47.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music begins with a *dolce.* marking. Dynamics include *rf* (ritardando forte) and *p* (piano). There are first and second endings marked with '1' and '2' at the end of the system.

schmückt und umwindet ihn mit Blumenketten; ein anderer Theil setzt Körbchen mit frischen Früchten neben ihm hin, noch andre brennen sehr köstliches Räucherwerk auf kleinen goldenen Räucherschalen

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with various dynamics including *f* (forte) and *p* (piano).

an, indessen die Schäfer und Schäferinnen verschiedene Gruppen, die zugleich mit jenen Handlungen in Beziehung stehen, bilden. Am Ende beginnen beide einen lieblichen Tanz um Rinaldo, der immerfort

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music begins with a *Allegretto.* marking. Dynamics include *f p* (forte piano) and *fp* (forzando piano). There are first and second endings marked with '1' and '2' at the beginning of the system.

im tiefsten Schlaf versunken ist.)

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with various dynamics including *f* (forte) and *p* (piano).

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with various dynamics including *f* (forte) and *p* (piano).

This page of handwritten musical notation contains seven systems of music, each consisting of a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *Allegro moderato.* in the second system. Dynamic markings include *f* (forte), *p* (piano), and *dolce.* (dolce). The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes with a *dolce.* marking in the final system.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with two sharps (F# and C#). It features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *f* (forte) with accents.

Second system of musical notation, consisting of two staves. It continues the piece with similar note values and dynamics. A *dolce.* (dolce) marking is present in the right hand, and a *p* (piano) dynamic is marked in the left hand.

Third system of musical notation, consisting of two staves. The bass line features longer note values, possibly half notes or whole notes, while the treble line continues with more active patterns.

Fourth system of musical notation, consisting of two staves. This system is characterized by dense chordal textures and a *f* (forte) dynamic marking.

Andante Lento.

Fifth system of musical notation, consisting of two staves. The tempo is marked *Andante Lento.* Dynamics include *p* (piano) and *fi* (fortissimo).

Sixth system of musical notation, consisting of two staves. Dynamics include *p* (piano) and *fi* (fortissimo).

This page contains six systems of handwritten musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a single key signature with a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *cresc.*, *f*, *p*, *fi*, and *pp*. The first system features a *cresc.* marking and dynamic changes to *f* and *p*. The second system continues with similar dynamics. The third system includes a trill (*tr*) in the right hand. The fourth system has multiple *fi* markings in both hands, followed by *f* and *p*. The fifth system also shows *f* and *p* dynamics. The sixth system concludes with *pp* markings in both hands. The paper shows signs of age, with some staining and wear.

Allegro assai.

(Ubaldo erscheint im Hintergrunde, und eine Menge Ungeheuer stellen sich ihm entgegen, wo denn sogleich die Liebesgötter, Schäfer und

Pianoforte.

Schäferinnen erschrocken davon fliehen. Ubaldo bahnt sich mit seinem Schwerdt und Schild einen Weg, und die Ungeheuer verschwinden. Er tritt nun in den Saal hervor.)

p

UBALDO. Sostenuto.

Oh co - me in un mo - men - to dell' in can - ta - ta
 Ha! wie mit Ei - nem Blick - ke bald Zau - ber - Nacht und

mo - le tut - to l'orror spa - ri! Qual nu - bein fac - cia al ven - to,
 Schrek - ken kraft - los zu - rük - ke fliehn! So schwin - den graue Ne - bel,

qual fos - ca nebbia suo - le ai cal - - - di ra - i, ai cal - di rai del
 den Strahl der Sonne flie - hend, bald, bald, - - - bald in ihr Nichts da - hin, bald in ihr Nichts da -

di. Qual nu - be al - ven - to, qual fos - ca neb - bia, qual fos - ca neb - bia suo - le ai cal -
 hin. So schwin - den Ne - bel, den Strahl der Son - ne, den Strahl der Son - ne flie - hend, bald, bald - -

di - ra - i, ai cal - di rai del di, ai cal - di rai del di, ai cal - di rai del
 da - hin, bald in ihr Nichts da - hin, bald in ihr Nichts da - hin, bald in ihr Nichts da -

mf *p*

di.
hin!

sempre piano.

RECIT.

Qui del gio - vin Ri - nal - do è la dol - ce pri - gion.
 Und hier liegt nun Ri - nal - do in der Lie - be süs - sen Ketten? —

Andante.

p

Ec - co - lo! Oh stel - le!
 Ha! er ist's! Beim Him - mel!

Ec - co - lo in grem - bo ai fio - ri, che pla - ci - do ri - po - sa!
 Sieh den Weichling, un - ter Blu - men in sanf - ten Schlaf ge - wie - get!

Risoluto.

Allegro vivace.

f *f*

Ah scon-si-glia-to! Che le-tar-go fu-nè-sto! Or-ri-do ab-bis-so gli si spa-lanca al pie-de, e men-tre in-
 Ha! Un-be-sonn'-ner! Du schläfst hier den Schlaf des To-des! Schauer-voll er-öff-net sich dort der Höl-le Rachen: in ih-rer

tor-no ve-glia-no al-la sua pre-da mil-le mo-stri d'a-ver-no in va-rie for-me. Sul-la spon-da fa-tal ri-po-sa, e
 Mit-te lau-ern Un-ge-heu-er in tau-sen-den Ge-stal-ten und har-ren dort ih-rer Beu-te. Und er schlaft hier am Abgrund so ru-hig, *süss*

dorme? — Si scuo-ta al fine: al guar-do suo ri-splen-da que-sto lu-ci-do specchio, al di cui
 träumend? — Nun dann—Er er-wache! Ihm soll der Schild mit sei-nen ho-hen Strah-len jetzt leuchten: vor sei-nem

lam-po non reg-ge om-bra d'in-ganno; i mol-li fre-gi del-la sua schia-vi-tù veg-ga;
 Glan-ze muss je-des Blend-werk fallen. Ja sei-ne Ket-ten soll er, der Sklav, voll Schaam er-blik-ken.

(Er nimmt die Decke vom Schild, und rüttelt den Rinaldo auf.)

il suo sta-to pen-ti-mento, ros-sor, di-spetto, ed i-ra gli svegli in sen.
 Er en-pfin-de tie-fe Reue; und Schaam, Ver-achtung und Wuth glühn in sei-nem Busen.

Sor-gi, Ri-nal-do! e mi-ra!
 Auf! auf, Ri-nal-do! Auf und sie-he!

RINALDO.

Mi-se-ro! chi mi scuo-te? E qua-lein que-sto bre-ve son-no af-fan-
 Wehe mir! Ha! wer ruft mich? Ha! wel-che Bil-der quä-len mich, die-sen

no-so tur-ba-no i-de-e fu-ne-ste il mio ri-
 kur-zen un-ruh-vol-len Schlummer zu brechen — rau-ben mir die

(Es erscheint ein Chor von Genien, als Gefolge der Tugend, die verschiedene Insignien des Kriegs, Helm, Panzer, Schwert, auch eine Palme tragen, und sie dem Rinaldo überreichen.)

si vulti subito.

No. 9.

RINALDO.

CORO
SOPR. E ALTO.

TEN. E BASSO.

Pianoforte.

Andante.

poso?
Ruhe?

Que' lac-cia sco-glie-re, deh! pen-sa, o mi-se-ro!
hier süs-ser Skla-ve-rei! deh! pen-sa, o mi-se-ro!

Ent-reiss, o Jüng-ling! Dich deh! pen-sa!
Andante. der Skla-ve-rei! hier süs-ser Skla-ve-rei!

p *fp* *fp* *fp* *fp* *fp* *fp*

Tor-na a com-bat-te-re, tor-na al va-lor! Fior, li-ni,

Nur Ruf der Eh-re sei Dein Hei-lig-thum! Schmuck, Pur-pur,

por-po-re las-cia, las-cia, las-cia, las-cia, e ti pre-pa-ra, quell'ar-mi-a
Lass ihn, den eit-len Tand! Sieh dort der

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

und Blu-menkranz — lass sie, lass sie, lass sie! las-ciae ti pre-pa-ra,
Lass ihn, den eit-len Tand!

f

Soprano.

cin - ge - re, che t'of - fre o - nor;
 Waf - fen Glanz: da winkt Dir Ruhm;
 quell' ar - mi, quell' ar - mi a
 sieh dort, sieh dort der
 cin - ge - re, che t'of - fre o - nor,
 Waf - fen Glanz: da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,

Alto.

cin - ge - re, che t'of - fre o - nor,
 Waf - fen Glanz: da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,

Tenore e Basso.

quell' ar - mi a cin - ge - re, che t'of - fre o - nor,
 Sieh dort der Waf - fen Glanz: da winkt Dir Ruhm;
 quell' ar - mi a
 sieh dort der
 cin - ge - re, che t'of - fre o - nor,
 Waf - fen Glanz: da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,

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

nor. Lascia e ti pre - pa - ra,
 Ruhm. Lass hier den ei - teln Tand!
 quell' ar - mi a cin - ge - re, che t'of - fre o - nor,
 Sieh dort der Waf - fen Glanz: da winkt Dir Ruhm;
 quell' ar - mi quell' ar - mi a
 sieh dort, sieh dort der

nor. Lascia e ti pre - pa - ra,
 Ruhm. Lass hier den ei - teln Tand!
 quell' ar - mi a cin - ge - re, che t'of - fre o - nor,
 Sieh dort der Waf - fen Glanz: da winkt Dir Ruhm,
 che t'of - fre o - nor,
 da winkt Dir Ruhm,

nor. Lascia e ti pre - pa - ra,
 Ruhm. Lass hier den ei - teln Tand!
 quell' ar - mi a cin - ge - re, che t'of - fre o - nor,
 Sieh dort der Waf - fen Glanz: da winkt Dir Ruhm;
 quell' ar - mi a
 sieh dort der

f p *f p*

ein-ge-re, che t'of-fre o-nor, che t'of-fre o-nor. Torna a com-bat-te-re, torna al va-lor.
 Waf-fenGlanz: da winkt Dir Ruhm, da winkt Dir Ruhm. Der Ruf der Eh-re sey Dein Heilig-thum!

che t'of-fre o-nor, che t'of-fre o-nor, Torna a com-bat-te-re, torna al va-lor.
 da winkt Dir Ruhm, da winkt Dir Ruhm. Der Ruf der Eh-re sey Dein Heilig-thum!

ein-ge-re, che t'of-fre o-nor, che t'of-fre o-nor. Torna a com-bat-te-re, torna al va-lor.
 Waf-fen Glanz: da winkt Dir Ruhm, da winkt Dir Ruhm. Der Ruf der Eh-re sey Dein Heilig-thum.

fi ff p f

No. 10. RECIT.

RINALDO.

Qual in-so-li-to or-ror! Quai nuo-vi sen-si m'a-gi-tan l'al-ma!
 Welch ein nie-ge-fühl-ter Schau-der! Welch frem-des Be-ben äng-siet die See-le?

f ff

(Er erblickt den Schild.)

Pianoforte.

E qua-le mi fe-ris-ce lo sguardo im pro-vi-so ful-gor!
 Ha! welch ein Strahl, so blendend, ver-wun-det plötz-lich mir die-ses Au-ge?

L'ar-me lu-cen-te, chi re-cò?
 Glän-zen-de Waf-fe! wer bringt Dich?

f p

co-me? — quando? e in essa . . . oh Di-o! quan-to da me di-ver-so. Mi ri-co-nosco ap-
 Wie? von wannen? und mit die-ser — O Gottheit! Wie ganz so an-ders hier? Ha! kaum kenn' ich mich

pe-na. A questo se-gno ay-vi-lir-mi po-te-i, trasformar-mi co-si! Soc-cor-so, o De-i! Son tra-di-ta; pie-
 wie-der! Ha! so im Taumel konnt' ich ganz mich er-nie-dern, so verläug-nen mich selbst? Ach! Hil-fe, ihr Götter! Bin ver-lohren — Er-

ARMIDA.
 ta! Mi trema il co-re. Ohi-me! Che di-ci ma-i? Qual ter-ro-re, mia vi-ta, tre-mar ti fa?
 barmen! Das Herz er-zit-tert! Weh mir! Wie? welche Wor-te? Wel-ches Schrecken, Ge-lieb-te, reisst dich so hin?

ARMIDA. RIN. ARM. RIN. ARM.
 L'affan-no m' opprime. Ah! tremo anch'i-o, sen-za sa-per, per-chè. Dub-bio ti-ran-no! Ma spie-ga-ti. Non
 Der Schmerz tödtet mich. Ha! selbst auch ich er-zit-tre — Doch war-um? Mar-tern-de Zweifel! Er-klä-re Dich! Ich kann

RIN. ARM. RIN.

sò. Ma par-la. Oh Di-o! I - do-lo ama-to! ces - sa di tor - men - tar - mi; l'a - mor
 nicht — O re - del Ach Götter! Theu - re Ge - lieb - te! Lass die - se bit - tern Quaalen. Mei - ne

mi - o ti dif - fen - de, da ogni oltrag - gio si - cu - ra e - gli ti ren - de.
 Lie - be soll Dich schützen, Je - dem Schicksal kannst Du trotzen in mei - nen Ar - men.

DUETTO.
 RINALDO.
 ARMIDA.

Larghetto.

Pianoforte.

Fre - na, fre - na quel rio ti - mo - re.
 Zäh - me, zäh - me die Angst, dies Be - ben,

re - na i me - sti ra - i. Fre - na quel ti - mo - re, se - re - na i me - sti ra - i.
 hei - tre die - se Bli - cke. Zäh - me die - ses Be - ben, er - hei - tre die - se Bli - cke!

I - do - lo mio! ve - dra - i, se il cor - t'a - do - re - rà. I - do - lo mio! ve -
 Ha! Du mein zweites Le - ben! die gött - lich dies Herz ver - ehrt. Ha! Du mein zweites

f *p* *cresc.* *f* *cresc.* *f* *p* *cresc.* *fp* *rinf*

dra - i, se il cor t'a - do - re - rà, se il cor t'a do - re - rà. Ta - ci, che acce - sci all' al - ma il suo mortal do -
 Le - ben, die gött - lich dies Herz ver - ehrt, die gött - lich dies Herz ver - ehrt. Still - le! Du mehrst die Schmer - zen: sie na - gen an dem

p *rinf* *fp* *fp*

lo - re; del cie - lo il fier ri - go - re sfug - gir non si po - trà; nò, il fier ri - go - re sfug - gir non si po -
 Herzen. Des Him - mels Rach' ent - flie - hen, wird nim - mer uns ge - währ; wird nim - mer uns ge -

f *p*

tra, — sfug - gir non si po - trà. Oh Di - o! mio ben! Che
 währ, — wird nim - mer uns ge - währ. Ge lieb - te! o hö - re! Dies

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

pe - na! Sen - ti! Oh Dio, che af - fan - no! oh Di - o! Oh Dio, che pe - na! mio ben, che af -
 Lei - den — fühlst Du? — ha Gott! wie schrecklich ist dies Lei - den! Ha Gott! wie schrecklich ist die - ses

Oh Di - o! Sen - ti! Mio ben! Oh Dio! che af -
 Ge - lieb - te! Hö - re! Ge - lieb - te! Wie schreck - lich dies

fanno! Ab - bia il de - stin ti - ranno, ab - bia di noi pie - tà; ab - bia il de - stin ti - ran - no,
 Leiden! Leiden! Habt Mit - leid, gu - te Göt - ter! Hört un - srer Lie - be Flehn! Mit - leid, gu - te Göt - ter!

ab - bia di noi pie - tà! Ab - bia il destin ti - ranno, ab - bia di noi pie - tà! Ab - bia il de - stin ti -
 hört un - srer Lie - be Flehn! Habt Mit - leid, gu - te Götter! hört un - srer Lie - be Flehn! Ha! Mit - leid, gu - te

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

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

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

con più moto.

ran-no, ab-bia di noi pie - tà. di noi, di noi pie - tà, di noi, di noi pie - tà!
 Göt-ter! Hört un-srer Lie-be Flehn! hört un-srer Lie-be Flehn! hört un-srer Lie-be Flehn!

ran-no, ab-bia di noi pie - tà, di noi pie - tà, di noi pie - tà!
 Göt-ter! Hört un-srer Lie-be Flehn! der Lie-be Flehn! der Lie-be Flehn!

f *con più moto.*
p

Pro - teg - ge - te, o Dei ele - men - ti! un A -
 Schützt die Lie - be, o güt'-gen Göt - ter! sie, so

Pro - teg - ge - te, o Dei ele - men - ti!
 Schützt die Lie - be, o güt'-gen Göt - ter!

mor co - sì co - stan - te; e ri - tro - vi in quel sem - bian - te, in quel sem - bian - te la sua
 treu, so rein, und zärt - lich: und aus die - sen Blik - ken ströh - me, aus die - sen Blik - ken sanf - te

un A - mor co - sì co - stan - te; e ri - tro - vi in quel sem - bian - te
 sie, so treu, so rein und zärt - lich: und aus die - sen Blik - ken ströh - me

f *p*
f

pa - ce in que - sto cor, la sua pa - ce in que - sto cor, la sua pa - ce, ce,
 Ruh in die - ses Herz, sanf - te Ruh in die - ses Herz, sanf - te Ruh, sanf - te

la sua pa - ce in que - sto cor, la sua pa - ce in que - sto cor, la sua pa - ce, ce,
 sanf - te Ruh in die - ses Herz, sanf - te Ruh in die - ses Herz, sanf - te Ruh, sanf - te

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

pa - ce, la sua pa - ce in questo cor; la sua pa - ce, la sua pa - ce,
 Ruh in die - ses Herz, Herz, in die - ses Herz, sanf - te Ruh' in die - ses Herz,

pa - ce, la sua pa - ce in questo cor; la sua pa - ce, la sua pa - ce,
 Ruh in die - ses Herz, Herz, in die - ses Herz, sanf - te Ruh' in die - ses Herz,

fr *fp* *rinf* *p* *f* *p*

ce in que - sto cor.

in die - ses Herz.

rinf *f* *f*

Pro-teg - ge - te, o Dei cle - men - ti! un a - mor co-sì co - stan - te,
 Schützt die Lie - be, o güt' - ge Göt - ter! sie so treu, so rein und zärt - lich,

Pro - teg - ge - te, o Dei cle - men - ti! un a - mor
 Schützt die Lie - be, o güt' - gen Göt - ter! sie, so treu,

rinf
rinf
p
p

co - sì co - stan - te: e ri - tro - vi in quel sem - bian - te la sua pa -
 so treu und zärt - lich: und bald ströh - me aus die - sen Blick - ken sanf - te Ruh'

co - sì co - stan - te: e ri - tro - vi in quel sem - bian - te
 so rein und zärt - lich: Und bald ströh - me aus die - sen Blick - ken

fp
fp

ce in que - sto cor, la sua pa - ce, la sua pa - ce in
 in die - ses Herz, in die - ses Herz, sanf - te Ru - he in

la sua pa - ce in que - sto cor, la sua pa - ce, la sua pa - ce in
 sanf - te Ruh' in die - ses Herz, in die - ses Herz, sanf - te Ru - he in

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

que - sto cor, la sua pa - ce in que - sto co - re,
 die - ses Herz, sanf - te Ruh' in die - ses Herz,

fp fp f p fp

la sua pa - ce in que - sto cor.
 sanf - te Ruh' in die - ses Herz.

Allegro con spirito.

p p

Non eb - bi mai di que - sto i -
 Doch drückt mit schwe - ren La - sten, an

fp fp cresc. fp fp

stan - te più fu - ne - sto, non eb - bi mai di que - sto i - stan - te più fu - ne - sto, più
 die - sem Tag der Quaalen, doch drückt mit schwe - ren La - sten, an die - sem Tag der Quaa - len, mich

bar - ba - ro, più bar - ba - ro do - lor, più bar - ba - ro do - lor, più ba - ba - ro do - lor.
 ahn - dend, mich, mich ahn - dend dü - strer Schmerz, mich ahn - dend dü - strer Schmerz, mich ahn - dend dü - strer Schmerz.

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

Fre - na quel rio ti - mo - re, se - re - na i me - sti
 Záh - me die - ses Be - ben; er - hei - tre die - se

fp *p*

Ta - ci, che ac - cre - sci al al - ma il suo mor - tal do -
 Stil - le! Du mehrst die Schmerzen: sie na - gen an dem

ra - i.
 Blicke.

f *p* *rinf* *p* *rinf* *p*

f *fp* *fp*

lo - re; del ciel il fier ri - go - re sfug - gir non si po - trà;
 Her - zen. Des Himmels Rach' - ent - flie - hen, wird nie, nie uns ge - währt;

Oh Di - o! Oh Dio! mio ben! mio ben, che pe - na! Sen - ti, oh Di - o! che duol, che af -
 Ge - lieb - te! Ge - lieb - te, hö - re! Ach sieh dies Lei - den! Hö - re, Ge - lieb - te! Wie schrecklich,

il fier ri - go - re sfug - gir non si po - trà. Ab - bia il de - stin
 der Rach' ent - flie - hen, wird nie uns ge - währt. Habt Mit - leid, gu - te

fan - no! oh Di - o! Ab - bia il de - stin ti - ran - no,
 schrecklich dies Lei - den! Habt Mit - leid, gu - te Göt - ter!

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

ran - no, ab - bia di noi pie - tà. Non eb - bi mai di que - sto i - stan - te più fu - ne - sto più
 Göt - ter! Hört un - srer Lie - be Flehn! - Wie drückt mit schwe - ren La - sten, an die - sem Tag der Quaa - len, mich

ab - bia di noi pie - tà, di noi pie - tà. Non eb - bi mai di que - sto i - stan - te più fu - ne - sto più
 Hört un - srer Lie - be Flehn, der Lie - be Flehn! - Wie drückt mit schwe - ren La - sten, an die - sem Tag der Quaa - len, mich

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

bar - ba - ro do - lor, - - - - - piü bar - - - - - ba - ro do - lor. Non eb - bi mai di que - sto i -

ahn - dend dü - srer Schmerz, mich ahn - - - - - dend dü - srer Schmerz! Wie drückt mit schwe - ren La - sten, an

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

stan - te più fu - ne - sto piü bar - ba - ro do - lor, piü bar - ba - ro do - lor,

die - sem Tag der Quaa - len mich ahn - dend dü - srer Schmerz, mich ahn - dend dü - srer Schmerz,

f fp fp *fp fp* *fp*

più bar - ba - ro do - lor, più bar - ba - ro do - lor, più
 mich ahn - dend dü - strer Schmerz, mich ahn - dend dü - strer Schmerz, mich

fp *cresc.*

bar - ba - ro do - lor, più bar - ba - ro do -
 ahn - dend dü - strer Schmerz, mich ahn - dend dü - strer

f *tr*

lor.
 Schmerz!

RINALDO.

RECIT.

Pianoforte.

Com-pren-der-la non sò.
Noch kann ich sie nicht fassen.

Chi mai le in-spi-ra que-sto nuo-vo ter-ror?
Wer hauch-te die-ses neu-e Schrek-ken ihr ein?

Il ciel pie-to-so m'arma per sua di-
Mich waff-nen sie, die Göt-ter, ihr zum

fe-sa:
Schutze:

e sul suo ca-po il ciel, se-cre-do a le-i, ful-mi-na e
und ü-ber dies theu-re Haupt — soll ich ihr glau-ben? — schleudern sie die

tuo-na?
Bliz-ze? —

Di per-der-mi pa-ven-ta, e m'ab-ban-do-na!
Ihr bangt mich zu ver-liehren, und kann mich ver-las-sen?

Seg. Ballo.

Andantino grazioso. (Sobald Rinaldo den Schild abgelegt hat, erscheint auf einmal eine Menge Nymphen, welche auf's neue durch schmeichelnde üppige Stellungen Rinaldo's

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides a rhythmic accompaniment with chords and single notes. The system concludes with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.

Standhaftigkeit zu erschüttern suchen, welche ihn bei Ergreifung des Schildes belebt hatte. Sie beginnen mehrere Tänze um den Rinaldo her, und bieten dabei alles auf, um ihn zu gewinnen.)

The second system continues the musical piece. It features two staves in the same 3/4 time signature. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment. Dynamics include fortissimo piano (*fp*) and fortissimo (*f*). The system ends with a crescendo (*cresc.*).

The third system continues the musical piece. It features two staves in the same 3/4 time signature. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment. Dynamics include fortissimo piano (*fp*) and fortissimo (*f*). The system ends with a crescendo (*cresc.*).

The fourth system continues the musical piece. It features two staves in the same 3/4 time signature. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment. Dynamics include fortissimo (*f*) and fortissimo piano (*fp*). The system ends with a fortissimo piano (*fp*) dynamic.

Allegro maestoso.

The first system of the new section consists of two staves. The upper staff is in treble clef with a common time signature (C), and the lower staff is in bass clef with a common time signature (C). The music begins with a fortissimo (*f*) dynamic. The upper staff features a melodic line with slurs and ornaments, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the musical piece. It features two staves in the same common time signature. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a rhythmic accompaniment. The system ends with a fortissimo (*f*) dynamic.

Maestoso.

The musical score consists of six systems of grand staff notation (treble and bass clefs). The piece is in 3/4 time and D major. The dynamics and markings are as follows:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a series of sixteenth-note chords. The left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic is marked in the right hand towards the end of the system.
- System 2:** Continues the texture. A crescendo (*cresc.*) is marked in the right hand, leading to a forte (*f*) dynamic.
- System 3:** Features a piano (*p*) dynamic in the right hand, followed by a forte (*f*) dynamic. The left hand has a consistent eighth-note accompaniment.
- System 4:** Shows a dynamic contrast between piano (*p*) and forte (*f*) in both hands.
- System 5:** Continues with alternating piano (*p*) and forte (*f*) dynamics. The left hand has a steady eighth-note accompaniment.
- System 6:** Ends with a crescendo (*cresc.*) and a forte (*f*) dynamic in both hands.

Allegretto.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The time signature is 6/8. The piece is marked *Allegretto*. Dynamics include *f* (forte) and *p* (piano). The notation features a variety of textures, including chords, arpeggios, and melodic lines with slurs and accents. The first system begins with a *f* dynamic in the treble and a *f* dynamic in the bass, followed by a *p* dynamic in the treble. The second system continues with similar textures. The third system features a *f* dynamic in the treble and a *f* dynamic in the bass. The fourth system begins with a *f* dynamic in the treble and a *p* dynamic in the bass. The fifth system features a *f* dynamic in the treble and a *f* dynamic in the bass. The sixth system begins with a *f* dynamic in the treble and a *f* dynamic in the bass. The seventh system features a *p* dynamic in the treble and a *p* dynamic in the bass.

First system of musical notation, consisting of a treble staff and a bass staff. The music features a variety of rhythmic values including eighth and sixteenth notes, often beamed together. Dynamics include *f* and *p*.

Second system of musical notation, consisting of a treble staff and a bass staff. It includes dynamic markings such as *p* and *cresc.* (crescendo).

Third system of musical notation, consisting of a treble staff and a bass staff. It includes dynamic markings such as *f* and *cresc.*

Fourth system of musical notation, consisting of a treble staff and a bass staff. It includes dynamic markings such as *f*, *p*, *fp*, and *cresc.*

Fifth system of musical notation, consisting of a treble staff and a bass staff. It includes dynamic markings such as *cresc.* and *f*.

Larghetto Cantabile.

Sixth system of musical notation, consisting of a treble staff and a bass staff. It begins with the tempo marking *Larghetto Cantabile.* and includes dynamic markings such as *rf* and *p*. The time signature is 3/4.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a tempo change to *Allegretto*. The music is marked with dynamic instructions such as *fi p*, *f*, and *fp*.

Fifth system of musical notation, continuing the *Allegretto* section with dynamic markings like *p* and *f*.

Sixth system of musical notation, concluding the page with a tempo change to *lento*. The music becomes more spacious and features dynamic markings such as *f* and *p*.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *f*, *p*, and *sf*.

Andante un poco lento.

Second system of musical notation, continuing the piece with a tempo change to *Andante un poco lento.* It features a 3/4 time signature and includes trills (*tr*) and dynamic markings like *p* and *f*.

Minore.

Third system of musical notation, showing a key signature change to a more minor key. The music continues with complex textures and dynamic markings like *sf*.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. A dynamic marking of *f* (forte) is present in the lower staff towards the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues. Dynamic markings of *f* and *p* (piano) are visible in both staves.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues. Trills are indicated by 'tr' above notes in the upper staff. Dynamic markings of *f* and *p* are present.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various rhythmic patterns and slurs.

fi *p* *fi* *p*

Andante sostenuto.

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

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

attacca subito il Coro.

No. 12. CORO D' ANELLE. (Armidens Frauen erscheinen und suchen durch Trauern und Thränen den Rinaldo zu rühren.)

SOPRANO I.

SOPRANO II.

Andante sostenuto.

Pianoforte.

p

mi-da! ahi mi-se-ra! Ar-mi-da! Ar-mi-da! A qual fin

mi-da! Un-glück-li-che! Ahi mi-se-ra! Un-glück-li-che! Ha! Welch ein

Soprano I.
 la - scia, la - scia, la - scia, lascia e ti pre-pa-ra, quell' ar-mi a cin-ge - re, che t'offre o-

Soprano II.
 lass sie — lass sie — lass sie! — Lass ihn, den ei-teln Tand! Dort ruft der Waffen Glanz zur Eh - re

Tenore e Basso.
 la - scia, la - scia, la - scia, lass sie — lass sie — lass sie! — lascia e ti pre-pa - ra, Lass ihn den ei - teln Tand! quell' ar - mi a Dort ruft der

nor, Dich! quell' ar-mi. quell' ar - mi a cin - ge - re, che t'offre o-nor, che t'of - fre o - nor. Lascia e ti pre-pa-ra, Lass ihn, den ei-teln Tand!

nor, Dich, che t'of-fre o - nor, che t'of - fre o - nor, che t'of - fre o - nor. Lascia e ti pre-pa-ra, Lass ihn, den ei-teln Tand!

cin-ge - re, che t'offre o-nor, quell' ar-mi a cin-ge - re, che t'offre o-nor, che t'of - fre o - nor. Lascia e ti Lass ihn, den Waffen Glanz zur Eh-re Dich, dort ruft der Waffen Glanz zur Eh-re Dich, zur Eh - re Dich.

quell' ar-mi a cin-ge-re, che t'of-fre o-nor,
Dort ruft der Waf-fen Glanz zur Eh-re Dich,

quell' ar-mi, quell' ar - mi a cin-ge-re, che t'offre o-nor, che
dort ruft, dort ruft der Waff en Glanz zur Eh-re Dich, zur

quell' ar-mi a cin-ge-re, che t'of-fre o-nor,
Dort ruft der Waf-fen Glanz zur Eh-re Dich,

che t'of-fre o-nor, che t'of-fre o-nor, che
zur Eh-re Dich, zur Eh-re Dich, zur

pre-pa-ra, ei-tehn Tand!
quell' ar-mi a cin-ge-re, che t'offre o-nor,
Dort ruft der Waf-fen Glanz zur Eh-re Dich,

quell' ar-mi a cin-ge-re, che t'offre o-nor, che
dort ruft der Waff en Glanz zur Eh-re Dich, zur

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

t'of-fre o-nor. Torna a com-bat-te-re, torna al va-lor!

Eh-re Dich! Nur Muth und Ta-pferkeit be-see-le Dich!

t'of-fre o-nor. Torna a com-bat-te-re, torna al va-lor!
Eh-re Dich! Nur Muth und Ta-pferkeit be-see-le Dich!

p *f* *p* *f*

No. 13. DUETTO. *Andante lento.*

RINALDO E
UBALDO.

UBALDO.

Par-ti da que-sto
Komm! Lass dies Land voll

Pianoforte.

so-lo! Grauen! Se-gui-mi, se - - - gui-mi, son tua gui-da. Fol-ge mir, fol - - - ge dem treu - en Füh-rer! Il co - re a me con- Ganz must - Du mir ver-

fi - da, il co - re a me con - fi - da, pa - go con me sa - rà; il trau-en, je, ganz must Du mir ver - trau - en, gross wird Dein Lohn dann seyn. Ganz

co - re a me con - fi - da, pa - go con me sa - rà; pa - go con me sa - rà, si, pa - go con must - Du mir ver - trau - en, gross wird Dein Lohn dann seyn, gross wird Dein Lohn dann seyn, gross wird Dein

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

rinf *p*

rinf *p*

rf *rf* *p*

rf *rf* *p*

cresc. *f* *p* *fp*

cresc. *f* *p* *fp*

RINALDO.

me sa - rà. lo tre - mo al sol pen - sie - ro del - la mia fiam - ma in -
 Lohn dann seyn. So treu - los mich ihr ent - zie - hen - schon der Ge - dan - ke er -

fi - da; vor - rei par - ti - re, è ve - ro, vor - rei par - ti - re, è
 schüttert Wohl möcht' ich hier ent - flie - hen, wohl möcht' ich hier ent -

ve - ro, ma il cor par - tir non sa, ma il cor par - tir non sa, ma il cor par - tir non
 flie - hen, doch stimmt das Herz nicht ein, doch stimmt das Herz nicht ein, doch stimmt das Herz nicht

UBAL. sa. ein. Vor - re - i par - tir, è ve - ro, ma il
 Wohl möcht' ich von hier ent - fliehen, doch

Par - ti! Sie - gui - mi, il co - re a me con - fi - da, pa - go con me sa - rà.
 Fol - ge! Fol - ge mir! Ganz must Du mir ver - trauch, gross - wird Dein Lohn dann seyn.

cor par - tir non sa; vor - rei par - tir, è ve - ro, ma il cor par - tir non sa, ma il cor par - tir non sa.
 stimmt das Herz nicht ein. Wohl mögt' ich hier ent - flie - hen, doch stimmt das Herz nicht ein, doch stimmt das Herz nicht ein.

fp *cresc.* *fp*

Allegro vivace.

Ah — del - le sue ca - te - ne l'al -

Allegro vivace.

Bald — wird, der Fes - seln spot - tend, Sieg

f *fp* *f* *fp*

- ma tri - on - fe - rà, l'al - ma tri - on - fe - rà.
 — uns die Pal - men streun, Sieg uns die Pal - men streun. Par - ti!
 Fol - ge,

p *f* *fp* *fp*

Vor - rei par - tir, è ve - ro,
 Wohl mögt' ich hier ent - flie - hen,

Se-gui-mi, il co - rea me con - fi - da!
 fol-ge mir! Ganz musst Du mir ver - trau - en.

fp fp fp fp fp

mà il cor par - tir non sà;
 doch stimmt das Herz nicht ein;
 vor - rei par - tir, è vero, mà il cor par - tir non
 wohl mögt' ich hier ent - fliehen, doch stimmt das Herz nicht

cresc. f p

sà. Ah del - le sue ca - te - ne, ah! del - le sue ca - te - ne l'al - ma,

ein. Bald wird, der Fes - seln spot - tend, bald wird, der Fes - seln spot - tend, Sieg uns,

fp fp mf p

l'al - ma tri - on - fe - rà, l'al - ma tri - on - fe - rà, l'al - ma tri - on - fe - rà, si

Sieg uns die Pal - men streun, Sieg uns die Pal - men streun, Sieg uns die Pal - men streun, ja

p *f*

p *f*

l'al - ma tri - on - fe - rà.

Sieg uns die Pal - men streun.

p *f*

p *f*

Fine dell' Atto primo.

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