

GINEVRA DI SCOZIA.

CORO.

/: Quale orror. / che in fausto di. / :/
Del Sig: Giov: Simone Mayr.

Tenore I^{mo}

Tenore II^{do}

Bassi.

Maestoso.

The musical score is arranged in five staves. The top three staves are for vocal parts: Tenore I^{mo}, Tenore II^{do}, and Bassi. Each vocal staff begins with a treble clef and a common time signature (C). The vocal lines are mostly whole notes with some rests. The lyrics 'Quale orror -' are written below the vocal staves. The bottom two staves are for piano accompaniment. The upper piano staff uses a treble clef and common time, while the lower piano staff uses a bass clef and common time. The piano part includes dynamic markings such as *mf*, *p*, *f*, and *st* (staccato). The tempo marking 'Maestoso.' is placed to the left of the piano staves.

-ror ! che in fausto di ! chi mai non pian - ge - rà !... Ah ! do - vrà pe - rir co - si, sen - za pie -

ror !

-ror ! che in fausto di ! chi mai non pian - ge - rà !... Ah ! do - vrà pe - rir co - si, sen - za pie -

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '-ror ! che in fausto di ! chi mai non pian - ge - rà !... Ah ! do - vrà pe - rir co - si, sen - za pie -'. The music is in a major key with a 7/8 time signature. Dynamics include piano (p), forte (f), and piano (p). The piano part features a rhythmic pattern of eighth notes and chords.

-tà !... qual' orror ! ah ! pe - rir do - vrà co - si, sen - za pie - tà .

-tà !... qual' orror ! ah ! pe - rir do - vrà co - si, sen - za pie - tà .

-tà !... qual' orror ! ah ! pe - rir do - vrà co - si, sen - za pie - tà .

Detailed description: This system contains the second two systems of the musical score. The lyrics continue: '-tà !... qual' orror ! ah ! pe - rir do - vrà co - si, sen - za pie - tà .'. The vocal staves show the continuation of the vocal lines. The piano accompaniment continues with similar rhythmic patterns. Dynamics include mezzo-forte (mf), forte (f), piano (p), and pianissimo (pp). The system concludes with a double bar line.

GINEVRA DI SCOZIA

ARIA.

∴ Se sapesse chi m'accende etc. ∴

Del Sig: Giovanni Simone Mayr.

ARIODANTE

Allegro

Non pé-ri - rá ! /: co-me soffrir po - tre - i , ch'ella per me pe-

Lento

f *f* *p*

-rif-se ! ∴ Non si tardi, si voli: tutto il sangue a ver-sar per le-i pronto son' io.

f *f* *f* *f*

Allo

∴ per lei che tan - to a - do - ro che tan - to a - do - ro ch'è l' - dol

colla parte

p *sfp*

Ariodante

Moderato

mi - o. :/

Se fa - peste chi m'ac - cende tan - to ar - do - re, tan - to af - fet - to!

fe - ve - des - te in ques - to pet - to vi saprei de - star pie - ta vi fa -

pp fp

- prei ah vi sa - pre - i de - star pie - ta.

Questo

Ariodante

co re..... Ah l'a - mor

Thenori

Do - nor s'ac - cen - da. la gloria as -

Choro Bassi

Do - nor s'ac - cen - da. la gloria as - colta la gloria as -

Dynamic markings: f, p, mp, Cres

ah si - ah va - da - si u - na vol - ta, tan - te pe - ne tan - ti af -

-scolta, la gloria as - - col - ta.

-scolta, la gloria as - - col - ta.

Dynamic markings: f, sfp

fanni, tan-ti af-fan-ni a ter-mi-nar, tan-ti af-fan-ni a ter-mi-nar.
 Per te rieda un'altra
 Per te rieda un'altra

a mezza voce

sfp sf mf

volta questo Regno a res-pi-rar, si rieda un'altra volta un'altra volta, questo Regno a res-pi-rar, a
 volta questo Regno a res-pi-rar, si rieda un'altra volta, questo Regno a res-pi-rar, a

p sfp mf p

re — spi — rar, a re — spi — rar.

re — spi — rar a re — spi — rar.

sfo *p*

sf *p*

Andantino grazioso

Men — tre fra l'ar — mi,

Andantino grazioso

6



sa - ro a pu-gnar: vo - i sa - gri car - mi fa - te ec cheg - giar.

COLO



sf p



Di-o che pre - sle - di al - la vit - to - ria: tu mi con -

COLO



- ce - di, va - lo - re, e glo - ri - a, m'as - sis - ti, e gui - dami, a tri - on -

Coro

- far a tri - on - far.

Ji ciel tin - vi - ta a tri - on - far.

Coro

Ji ciel tin - vi - ta a tri - on - far.

sfp

ma s'è re-a!

Che più rar . . .

Che più rar . . .

Tempo lmo

mf P sf mf P mf P mf P

ce-do! la ve-

-res-ti il tem-po vo-la

-res-ti il tem-po vo-la

mf P sf mf P sf mf P sf mf P sf

- dro ... oh Di-o ! oh
 t'af - fret-tá ! t'af - fret - ta !
 t'af - fret-tá ! t'af - fret - ta !
 sf p sf sf sf f
 mf p mf p mf sf p f
 Di-o ! Chi mai pro-vo del
 piú lento. dol sf tr tr

This musical score is for a voice and piano piece. It features a vocal line with lyrics and a piano accompaniment. The score includes various dynamic markings such as *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *piú lento.* (faster), *dol* (dolce), and *tr* (trills). The piano part has a complex texture with many chords and melodic lines. The vocal line has a dramatic, expressive quality.

mi - o, un de - sti - no piú cru - de - le . m'ha tra - dito un in - fe -

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "mi - o, un de - sti - no piú cru - de - le . m'ha tra - dito un in - fe -". There are some markings above the notes, including a '5' and a '3'.

de - le e fo - cordar la oh Dio, non só . Ah! si' va - da!

Ma per - che t'ar - res - ti? il tem - po

Ma per - che t'ar - res - ti? il tem - po

Tempo lmo sf. sf. sf. sf. sf.

200

This system contains the next two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The lyrics are: "de - le e fo - cordar la oh Dio, non só . Ah! si' va - da!". Below the piano accompaniment, there are dynamic markings: "mf", "sf", "sf", "sf", "sf", "sf". At the bottom of the system, it says "Tempo lmo" and "200".

tan - ti af - fan - ni tan - te pe - ne tan - ti af - fan - ni a ter - mi - nar.

tan - te

vo - la

per te rie - da un al - tra

vo - la

per te rie - da un al - tra

p

fp

fp

fp

fp

fp

fp

pe - ne, e tan - ti af - fan - ni

vol - ta, que - sto Regno a res - pi - rar.

ah, per te rie - da que - sto

vol - ta, que - sto Regno a res - pi - rar.

ah, per te rie - da que - sto

ni a ter mi nar. *mf* Ah tan te

Re gno . . . si que sto Re gno a re spi rar, ah rieda un'altra vol ta, un'altra

Re gno . . . si que sto Re gno a re spi rar, ah rieda un'altra

pe ne a ni ar, ah tan ti af fan ni a ter mi

vol ta, que sto Re gno a res pi rar, ah rieda un'altra vol ta, un'al tra vol ta, que sto Re gno a res pi

vol ta, que sto Re gno a res pi rar, ah rieda un'altra vol ta, que sto Re gno a res pi

sfp *mf* *mp* *sfp* *sfp* *mf*

COLO

- nar, a ter mi nar, a ter mi nar, a ter mi nar, a ter mi
 - rar, a re spi rar a re spi rar, a re spi rar, a re spi

- rar, a re spi rar a re spi rar, a re spi rar a re spi

6 6 6 6 6 6 6 6

8va

Detailed description: This system contains the first two systems of a musical score. It features five staves: two vocal staves at the top with lyrics, a piano accompaniment staff with chords, a solo vocal staff with a melodic line and slurs, and a piano accompaniment staff with chords. The lyrics are 'nar, a ter mi nar, a ter mi nar, a ter mi nar, a ter mi' and '- rar, a re spi rar a re spi rar, a re spi rar, a re spi'. The solo staff includes slurs and the number '6' under several notes. The piano accompaniment includes a '8va' marking.

COLO

- nar.
 - rar.
 - rar.

Detailed description: This system contains the second two systems of the musical score. It features five staves: two vocal staves with lyrics, a piano accompaniment staff with chords, a solo vocal staff with a melodic line, and a piano accompaniment staff with chords. The lyrics are '- nar.', '- rar.', and '- rar.'. The solo staff continues the melodic line from the previous system.

GINEVRA DI SCOZIA.

ARIA.

/: Come frenare il pianto & :/

Del Sig: Giuseppe Weigl.

POLINESSO

Recitativo.

Pian-ge-te, si, ge-mete, fi-di d'un'iste Ré, mesti Vas-salli:

Andante.

Giorno di pianto, e di terrore è questo: /: ma di gioja, di gioja per me. / Quale fu -

-nesto spet-ta-co-lo d'or-ror, qual-scena a-ma-ra, al cuor d'un-ge-ni-tor, mai si pre-pa-ra. Re-co-lo ...

Adagio

fá pie-tá . . . feco é la Rea . . . gemo sul lor de-sti-no. / Di mia ven-det-ta il col-mo, é già vi-

p *fp* *p*

Allegro.

-cino / Pol-lesso che vuol Dover cru-de-le, mi guida a piedi tuoi sconso-la-to mio Ré. Dell'aspra lege, l'in-vio-

f *fp* *p*

f *8va* *p*

labil ri-gor, Sire, t'é no-to. S'affretta al fine il giorno, e vuol Lurcanio da me, che delle leggi sono l'ese-cu-tore, al suo fatto la Re-a . . .

p *p*

d'esse il ri-go-re . . . Per so-ver-chio do-lo-re io vengo meno / Si ven-dica il fel-lone. / Geme il mio cor, ma Prin-ci-

Ré. *Ginevra.* *Pollesso.*

p *p* *p*

Cin.

peffa... Taci! e tu dici d'amarmi al mio destino, m'abbandonico-si. vieni tu stesso, a condurmi all'in-famia, a ingiusta

f *f* *f*

Polin.

morte? il com-mo-ve così, ... VII, la mia sorte Ah non sai!.. quanto mi costa... ma il mio grado, il dover sacro...

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

Re.

Polin.

Vanne: quando giunga l'is-tante.. pronta farà la figlia. Ob-be-disco Si-gnore: al comun pianto,

f *p* *f* *p*

vedi lo, unisco il mio: la tua fo-la-gu-ra, che di-viene pur mia, mi stringe il core, m'empie di duol, d'or-

p *p* *p* *p*

ro-re. Ah! se va - lef - se, Si-re! tutto il mio sangue, per ve - der ti conten-to, io'l ver-se

f **All^o**

-rei. Se mo-rissi per te, se moris-si per te lieto sa - re-i.

f

Polineso

Andante.

Co - me frenare il pian - to

fp

co - me frenare il pian - to, a tan-to tuo do - lo-re? a tan-to tuo do - lo - re?

fp

Mi - se - ro Ge - ni - to - re. Quanto mi fai pie - tà. Quan - to mi fai pie -

fp fp

- ta Quanto mi fai pie - tà. Co - me frenate il pian - to, a tan - to suo do -

Cres

- lo - re. Mi - se - ro Geni - to - re. mi - se - ro Ge - ni - to - re! quan - to quan - to mi fai pie -

Coro

fp f p

- ta, quan - to quan - to: mi fai pie - ta. Chemichiedere, chemichiedere, oh Di - o. A - mi - ci! a
 Dunque nel campo scendi ... la figlia sua di - fendi.
 Dunque
 mi - ci, nol possio - sei tu guerrier. Polin. Ré. Polin. Ré. Polin. e tu tre - mi Jo
 tre mo? io tremo?

Musical score with vocal lines and piano accompaniment. The score includes dynamic markings such as *f*, *fp*, *p*, and *ff*. It also features performance instructions like *Allo* and *Polin.* (Prolongation). The piano part includes complex chordal textures and arpeggiated figures.

No - non te - mo di Ci - men - to pe - ri - gli, non pa - ven - to, no pe -

f *pp*

This system contains the first two staves of music. The vocal line is on a soprano staff with a treble clef and a common time signature. The piano accompaniment is on a grand staff with a treble and bass clef. The piano part features a rhythmic pattern of eighth notes with a '7' marking above them, suggesting a specific fingering or articulation. Dynamics include a forte (*f*) marking and a pianissimo (*pp*) marking.

ri - gli non pa - ven - to: per te, per voi nel cam - po, per voi nel cam - po,

f *pp*

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern. Dynamics include a forte (*f*) marking and a pianissimo (*pp*) marking.

Tu mi vedresti in - tre - pi - do, Tu mi vedres - ti in - tre - pi - do, la mor - te ad in - con - trar - - - la

mf

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a more sparse texture with longer note values. Dynamics include a mezzo-forte (*mf*) marking.

mor - te ad in - con - trar - - - la mor - te ad in - con - trar .

eres - cen - do - - - *f* *p*

f *p*

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The piano accompaniment features a final chord with a 'b' marking below it. Dynamics include a forte (*f*) marking and a piano (*p*) marking.

Dunque speme a lei non res - ta, e pe - rir co - si do -

Coro

Coro

- vrá ? .. pe - rir co - si do - vrá.

Leg - ge bar - ba - ra, e fu - ne - - sta! oh do - ver di cru - del - tá! Oh do -

Coro

verdi crudel - tá, di crudel - tá.

Coro

Al - lon - ta - - na il fier mo - men - to, gius - to

Princi_pel_sa ... Si_re ... A -

Cie_lo per pie_tà. giusto cie_lo per pie_tà.

COLO

This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics: "Princi_pel_sa ... Si_re ... A -". The second staff is another vocal line with lyrics: "Cie_lo per pie_tà. giusto cie_lo per pie_tà.". Below these are two staves for piano accompaniment, with dynamic markings such as *f*, *p*, and *fp*. A "COLO" marking is present on the left side of the second staff.

mi-ci ... In quel bar_ba-ro mo-men-to, ...

COLO

This system contains the next two systems of the musical score. The top staff is a vocal line with lyrics: "mi-ci ... In quel bar_ba-ro mo-men-to, ...". Below it are two staves for piano accompaniment, featuring dynamic markings such as *sf*. A "COLO" marking is present on the left side of the second staff.

Il
Ji mio cor non reg - ge - ra . // Al - la fin sa - ro con - ten - to , la - su -

Coro

sf sf

perba o - mai ca - dra , la su - per - ba o - mai ca - dra . //

Coro

Dunque speme a lei non

f f

Le — ge bar — ba — ra e fu — nes — ta . oh do — ver di cru — del — tá .

res — ta , e pe — rir , co — si do — vrá .

Coro

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamic markings like *fp* and *sf*.

Si — re Prin — ci — pessa . A — mi — ci . Oh , Di — o In quel bar — baro mo —

Coro

Piano accompaniment for the second system, including treble and bass staves with musical notation and dynamic markings like *sf*.

mento, . . .

Jl

mio cor non reg - ge - ra.

Al - la fin sa - ro con - ten - to, la su -

Coro

sf

sf

sf

per ba o - mai

ca - dra . :/

La su - per - ba

Al - lon - ta - na il fier mo - men - to, gius - to

Coro

sf

sf

O - mai ca - drá, al - la fin sa - ró con - ten - to la su - per - ba o - mai ca - drá

la su -

cie - lo per pie - tà!

Coro

per - ba o - mai ca - drá

la su

Gi - us - to cie - lo per pie - tà! gi - us - to cie - lo giusto cie - lo gi - us - to

Coro

p

per - ba o - mai - ca - dra' la su - per - ba o - mai - ca -
 cie - lo per pie - ta' giu - sto cie - lo giusto cie - lo giusto cie - lo per pie -

Coro

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment, with dynamics markings 'p' and 'f'.

dra', al - la fin sa - ro' con - ten - to, la su - per - ba o - mai - ca - dra', o,
 - ta'. Al - lontan a il fi - or mo - men - to, giusto cie - lo per pie - ta' Ah

Coro

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment, with dynamics markings 'p'.

mal ca — dra, o — mal ca — dra; si ca —
 per pie — tá; Ah per pie — tá; per pie —

Coro

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent sixteenth-note figure in the right hand and a simpler bass line in the left hand.

dra; si ca — dra.
 — tá, per pie — tá.

Coro

This system contains the next two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the sixteenth-note figure in the right hand, ending with a fermata.

GINEVRA DI SCOZIA.

QUINTETTO

/: Jo la difendo & . :/

Del Sig: Giov: Simone Mayr .

GINEVRA.

ARIODANTE.

POLINESSO.

LURCANIO.

RE.

Larghetto.
Sostenuto

The musical score consists of five vocal staves and two piano accompaniment staves. The vocal parts are for Ginevra, Ariodante, Polinesso, Lurcanio, and Re. Each vocal part begins with a fermata on a whole note, followed by the lyrics 'Ah!'. Ariodante's part includes the lyrics 'Jo la difendo. In campo, in'. The piano accompaniment starts with a forte (f) dynamic and includes various textures, including chords and arpeggiated figures. The tempo and mood are indicated as 'Larghetto' and 'Sostenuto'.

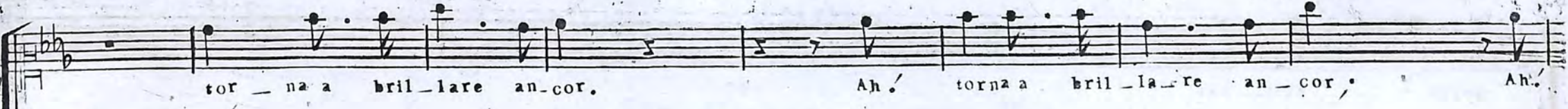
Ah che di spe - me un lampo,

campo, scenda l'ac - cu - sa - tor. Ah che nel sen mi palpi - ta,

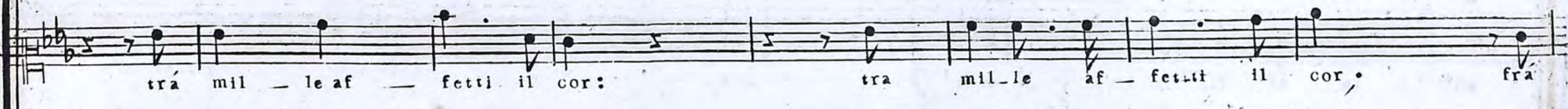
Tar - da la mia ven - det - ta, s'ac - cres - ce il

Tar - da la mia ven - det - ta, s'ac - cres - ce il

Fi - glia dal ciel pro - tect - ta,



tor - na a bril - lare an - cor. Ah! torna a bril - la - re an - cor, Ah!



trá mil - le af - fetti il cor: tra mil - le af - fetti il cor, fra



mio fu - ror, ah. tar - da la mia ven - det - ta s'ac - cres - ce il mio fu - ror, s'ac=



mio fu - ror, s'ac - cres - ce il mio fu - ror, s'ac=



vien l'in - no - cenza o - gnor, vien l'in - no - cenza o - gnor, vien




torna a bril - lar an - - - cor.

mil - le af - fet - - - ti il cor.

cres - ce il mio fu - - - ror.

cres - ce il mio fu - - - ror.

l'in - - - no - cen - - - za o - - - gnor.

l'in - - - no - cen - - - za o - - - gnor.

l'in - - - no - cen - - - za o - - - gnor.

GINEVRA DI SCOZIA.

DUETTO.

/: Per pietà ! Deh ! non lasciarmi: etz :/

Del Sig: Giovanni Simone Mayr.

GINEVRA.

chedici tu ?

ARIODANTE

In-grata !

/: Cielo ! che dif-si ! Ah quasi mi tradisce il trasporto

Recitativo.

f p sf p f

f p sf p sf p f

Guerrier, ch'hai tu ?

co -

essa m'incanta, né só co-me piú lei mi sforza a prestar fé, che agl'occhi miei. /

p f p sf p mp sf p

p f# p sf p mp sf p

Lanto, perché frate ra-gio-ni ? e quali sguardi vibri dalla vi-siera ? perché manioso tanto così t'ag-gi-ri ? perché celar mi

Musical notation for the first system, including vocal line and piano accompaniment. Dynamics include p and sf.

vnoi, fin quei fos-pi-ri ? parla ! las-ciarsi ? . . . non più, mi lascia . . . fi . . . non sai, quantola tua pre-senza, e a me fu-

Musical notation for the second system, including vocal line and piano accompaniment. Dynamics include sf and f.

Come ? che dici ? . . . Ohime . . . / senti : t'arresta. a Tempo. / Qual larva lussin-ghiera . . . ah se dall'

Musical notation for the third system, including vocal line and piano accompaniment. Dynamics include f and Cresc. Includes the instruction 'a Tempo.' and a 20/3 time signature.

om-bre tor-nas-se-ro gli e-stin-ti... quelle fma-nie... que' detti... // Oh mio Guer-

afrettando

rie-ro! mise-ro for-se se-i, co-me son' io? per-ché? ... Spie-ga-ti...
 lo fon... non fai... ad-di-o...

Ginevra Per pie-tà! deh non la-sciar-mi: calma oh Di-o la pe-na mi-a.

Ariodante

Allegro

Sco — pri a me quel vol — to in pri — a ,

sco — pri a me quel vol — to in pri — a , e poi

van — ne a tri — on — far

e poi van — — ne a tri — — on — far.

Questo vol — to non ve — drai ,

Se non cado al suol' e — stinto , fe non

cado al suol' e - stin - to; di pal - lor mor - tal di - pinso, ti fa -
 po

- ra d'or -ror ge - rar, ti fa - ra, ti fa - ra d'or -ror - ge -
 fp fp fp fp sf p

e co - si di vin - cer spero
 - lar. Pugne - ro per te da for - te . . .
 dol sf mf p
 mf p

e co - si mi toglia morte ? Tu la di -

vince solo, chi di fen - de la ra - gion

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

fendi .

ah . che di - ci ? . . . i - o ! . . . no ah pa - ven - ta .

sf

Non pa - ven - ta l'in - no - cen - za, questa cor non sa tre - mar.

: come vanta l'in - no - cen - za cosa

p *p*

Guarda mi al me no . . . tu vince-ra-i!

deggioohDi-o pen-sar? deh taci . . . nol so.

Larghetto.

Larghetto. Che pal - pi - ti a - tro - ci, nel Se - no - mi

Larghetto. Che pal - pi - ti a - tro - ci, nel Se - no - mi

sen-to. Che fma - nie, fe-ro-ci! qual nuo - vo tor-men-to! mio

sen-to. Che fma - nie fe-ro-ci! qual nuo - vo qual nuo - vo tor-men-to! mio

fp

po - ve - ro co - re, fei na - to a pe - nar, mio po - ve - ro co - re fei na - to sei

p

na - to a pe - nar, ah sei na - to sei na - to a pe - nar.

na - to a pe - nar, sei na - to sei na - to a pe - nar.

p

Tempo I^{mo}

ferma!

fenti...

And. si va - da... nol debbo. che,

f

p

ti svela in va-no, . . . chi se-i
vui pa-venta io fo-no ch

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ti svela in va-no, . . . chi se-i". The middle staff is another vocal line with lyrics: "vui pa-venta io fo-no ch". The bottom staff is a piano accompaniment line with dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

vogl' - io
tre-ma io vuo-i ei - ne -vra

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "vogl' - io". The middle staff is another vocal line with lyrics: "tre-ma io vuo-i ei - ne -vra". The bottom staff is a piano accompaniment line with dynamic markings: *f*, *p*. The piano accompaniment continues with a similar rhythmic pattern to the first system.

sappi - sappi sappi

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "sappi - sappi sappi". The middle staff is another vocal line. The bottom staff is a piano accompaniment line with dynamic markings: *f*, *f*. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

Qual suono ! . . .

Senti . . . t'ares-ta . . . oh Di-o!

Ec-co la trom-ba, . . . ad-dio . . . va-do, . . . a pu-gnar, a mo-

Cresc. a poco a poco

Mi man-ca l'ani-ma mi man-ca l'ani-ma che bar-ba-ro mo-

rir mi
sfP P

rir . T'ar-res-ta . ferma . ah

rir . Va-do, . . . ad-di-o . . . La tromba mi chiama is vado a mo-

mf mf

che bar — ba — ro mar — tir, che bar — ba — ro mar — tir, che

rir . . . che bar — ba — ro

sfp *sfp* *sfp*

bar — ba — ro mar — tir, che bar — ba — ro mar — tir.

bar — ba — ro mar — tir.

Cres *f* *f*

GINEVRA DI SCOZIA

Coro.

/: Che giorno di spaventa & :/

Del Sig: Giov: Simone Mayr.

Tenore
I^{mo}

Tenore
II^{do}

Basso

Larghetto

The musical score consists of five staves. The top three staves are for the vocal parts: Tenore I^{mo}, Tenore II^{do}, and Basso. Each vocal staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notes are simple, mostly whole and half notes. The bottom two staves are for the piano accompaniment. The upper staff uses a treble clef and the lower staff uses a bass clef, both with a common time signature (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, including dynamic markings of *pp* and *fp*.

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a minor key, indicated by two flats in the key signature. The vocal line begins with a melodic phrase, followed by a more active accompaniment with chords and moving lines.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics are written below the vocal line: "Che gior-no di spa-vento! che is-tan-te di ter-". The piano accompaniment includes dynamic markings such as *sfp* (sforzando piano) and *sf* (sforzando), indicating moments of increased intensity. The system concludes with a final chord and a fermata over the vocal line.

-ror !

Ah ! vi -

-ror !

Ah ! vi -

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines have lyrics '-ror !' and 'Ah ! vi -'. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

- ci - no al gran ci - men - to , tre - - mar ... tre - mar mi sen - to il cor .

- ci - no al gran ci - men - to , tre - - mar ... tre - mar mi sen - to il cor .

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves and two piano accompaniment staves. The vocal lines have lyrics '- ci - no al gran ci - men - to , tre - - mar ... tre - mar mi sen - to il cor .' and '- ci - no al gran ci - men - to , tre - - mar ... tre - mar mi sen - to il cor .'. The piano accompaniment continues with the same instrumental parts as the first system.

GINEVRA DI SCOZIA

FINALE SECONDO.

/: Apri mia vita i lumi etc .:/

Del Sig: Giuseppe Weigl.

GINEVRA

ARIODANTE

Allegro.

Apri mia vi - ta i lumi, ri - torna a res - pi - rar, ri -

p *sf*

Come .²... tu vi - vi . . . oh Nu - mi . . .

- torna a res - pi - rar.

fp *fp* *fp* *fp* *fp*

Ah! te - mo di fo - gnar, ah! te - mo di fo - gnar. Sei tu? ...

mio ben! ... fon'

Sei tu? ...

io ... fon' io ... fon' io.

Ah! che più dolce i - stan - te, nó - non si può tro - var. Sei

Ah! che più dolce i - stan - te, nó - non si può tro - var. Mio ben!

cu ... Ah ah ah che piú dol - ce i -
 fon lo Ah

This system contains the first two staves of music. The vocal line (top staff) features a melodic line with lyrics 'cu ... Ah ah ah che piú dol - ce i -' and 'fon lo Ah'. The piano accompaniment (bottom two staves) consists of a treble and bass clef with various chords and melodic fragments. Dynamics include *f*.

-stan - te non si puó tro - var, nó piú dol - ce i - stan - te non si puó tro -
 tro -

This system contains the second two staves of music. The vocal line continues with lyrics '-stan - te non si puó tro - var, nó piú dol - ce i - stan - te non si puó tro -' and 'tro -'. The piano accompaniment features more complex textures with dynamics *fp*, *Cres*, and *p*.

-var. POLINNESSO Si - re,
 me che mai sa - ra, di me che mai, che mai sa - ra.

This system contains the final two staves of music. The vocal line begins with '-var. POLINNESSO Si - re,' and continues with 'me che mai sa - ra, di me che mai, che mai sa - ra.'. The piano accompaniment includes dynamic markings *fp*, *sf*, *f*, and *sfp*. The section concludes with the instruction 'ARIODANTE.'.

per Po - li - nes - so, chie - do per - don pie - tá, chie - do per - don, ... pie -

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in a minor key, indicated by a single flat (B-flat). The vocal line begins with a half note 'per' followed by a quarter note 'Po', a quarter note 'li', a quarter note 'nes', and a quarter note 'so'. This is followed by a quarter rest, then a quarter note 'chie', a quarter note 'do', a quarter note 'per', a quarter note 'don', a quarter note 'pie', and a quarter note 'ta'. After a quarter rest, it continues with a quarter note 'chie', a quarter note 'do', a quarter note 'per', a quarter note 'don', followed by an ellipsis and a quarter note 'pie'.

- tá,
RE.
Pie - tá chiedi tu stef - so. Pie - tá chiedi tu stef - so eb -

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The vocal line begins with a quarter note 'Pie', a quarter note 'ta', a quarter rest, a quarter note 'chiedi', a quarter note 'tu', a quarter note 'stef', and a quarter note 'so'. This is followed by a quarter rest, then a quarter note 'Pie', a quarter note 'ta', a quarter rest, a quarter note 'chiedi', a quarter note 'tu', a quarter note 'stef', a quarter note 'so', followed by an ellipsis and a quarter note 'eb'.

POLINESO
1 - ben . . . per - dono a - vrá. Ah . . . tu confon - di a - def - so la mia per - ver - si

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The vocal line begins with a quarter note '1', a quarter note 'ben', followed by an ellipsis, a quarter note 'per', a quarter note 'dono', a quarter note 'a', a quarter note 'vrá', followed by a quarter rest, a quarter note 'Ah', followed by an ellipsis, a quarter note 'tu', a quarter note 'confon', a quarter note 'di', a quarter note 'a', a quarter note 'def', a quarter note 'so', a quarter note 'la', a quarter note 'mia', followed by a quarter rest, a quarter note 'per', a quarter note 'ver', and a quarter note 'si'.

Vie ni vie ni, e sia questo am-plef so un peg-no d'amis-sa, un

-ta.

fp *fp*

peg-no d'a-mis-ta.

Coro Oh di bonta-de ec-cel-so Oh ge-ne-ro-si

Oh

f

Coro -ta. Oh Ge-ne-ro-si-ta. Oh Ge-ne-ro-si-ta.

Ginevra.

Ariodante.

Polineso.

Andante.

Dopo il fre-men-te nem-bo, ter-ri-bi-le spie-

-ta-to. ri-tor-na il ciel pla-ca-to, se-re-no a scinti-lar-se

Dopo il fremen-te nem-bo, ter-ri - bi - le espie-ta - to: ri - tor - na il ciel pla -
 - re - no a scin-til - lar. Ter - ri - bi - lo ter-ri - bi - le espie - ta - to: ri - tornail ciel pla -

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the piano part. There are some dynamic markings like 'f' and 'p'.

- ca - to, se - re - no a scin-til - lar. se - re - no a scin-til - lar. Ter -
 - ca - to, se - reno a scin-til - lar, se - reno a scin-til - lar. Dopo il fre-men-te

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The piano accompaniment includes some more complex rhythmic patterns and dynamic markings like 'p'.

nem-bo, ter-ri - bi-le e spie - ta - to: ri - tor - na il ciel pla - ca - to, se - re - no a scin - til -

- ri - bi - le, ter - ri - bi - le e spie - ta - to: ri - torna il ciel pla - ca - to, se - re - no a scin - til -

nem - bo, ter - ri - bi - le e spie - ta - to: ri - torna il ciel pla - ca - to, se - re - no a scin - til -

- lar - se - re - no a scin - til - lar. ri - torna il ciel pla -

- lar - se - re - no a scin - til - lar, ri - torna il ciel pla - ca - to, ri -

- lar - se - re - no a scin - til - lar.

p *f*

- ca - to, ri - tornail ciel pla - ca - to, se - reno a scintil - lar. se - re - no a scin - til -

- tor - na il ciel, il ciel pla - ca - to, se - reno a scintil - lar. se - re - no a scin - til -

ri - tornailcielplacatoil ciel pla - ca - to, se - reno a scintil - lar. fe - re - no a scintil -

- lar. fe - re - no a scintil - lar, se - re - no a scin - til

- lar. fe - re - no a scintil - lar,

- lar se - re - no a scintil - lar,

lar, , se - re - no a scin - - - til - - - lar, a scin - til - - lar, a scin - til - - lar .

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents, and several chords marked *fp* (fortissimo piano).

Coro di tutti

The second system consists of five staves. The top three staves are vocal lines. The bottom two staves are piano accompaniment. A double bar line is present, with the instruction "Coro di tutti" written vertically. The piano part begins with a *f* (forte) dynamic and features a melodic line with slurs and a rhythmic accompaniment.

Coro

Lie-ti, e fe-li-ci e

Lie-ti, e fe-li-ci e

p sf p sf f f

p sf p sf f

Coro

-ven-ti, Porti ogni nuo-va Au-ro-ra; e fran-ci-ri-da o-gno-ra, la

-ven-ti, Porti ogni nuo-va Au-ro-ra; e fran-ci-ri-da o-gno-ra, la

p sf p sf

p sf p sf

gloja, ed il pia - cer. Lie - tie fe - li - ci e - venti, por - ti o - gni nuo - va Au -

Coro

gloja, ed il pia - cer. Lie - tie fe - li - ci e - venti, por - ti o - gni nuo - va Au -

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a forte (f) dynamic and a bass clef with a forte (f) dynamic. The melody is in a major key with a key signature of one sharp (F#).

- ro - ra, e fra noi ri - da o - gno - - ra la gloja, ed il pia - cer, ed il pia -

Coro

- ro - ra, e fra noi ri - da o - gno - - ra la gloja, ed il pia - cer, ed il pia -

The second system of music continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef. The vocal line includes lyrics and musical notation with various ornaments and phrasing.

Coro

- cer e fra no-i, ri-da o-gno-ra, la

- cer e fra no-i, ri-da o-gno-ra, la

gio-ja, ed il pia-cer, la gioja ed il pia-cer, la gioja, ed il pia-

gio-ja, ed il pia-cer, la gioja ed il pia-cer, la gioja, ed il pia-

Coro

cer, ed il pia — cer, ed il pia — cer, ed il pia — cer, ed il pia —

Coro

- cer, ed il pia — cer.

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