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Cajo Mario. Excerpts - Don Mus.Ms. 195

Bianchi, Francesco

[S.l.], 1784 (1784c)

Violine I

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Figlia Corraggio

Violino Primo



BLB

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Violino Primo.

Deccia.

Spiritoso

Figlia coraggio

io stesso al passo estremo spettator di tua morte ispi-

rar ti sapro che affano il mio

Corraggio o Figlia

io ti precedo ad. dio.

Padre mi lasci mi abbandoni co-si! Deh soffri almeno ch'io prima in questa

Largo

mano il bacio estremo

Segue:



Largo

Nunni qual duol qual gelo mi ricerca le - vene staccandomi da lei

p *p.* *p.*

misero, oh quale fier tu -

multo d'affetti mi circondano il Sen

come in un punto

gloria do - vere a - more Strazian d'un Padre, Strazian d'un Padre

Volti Arrie:

è Dun Romano il Core

The musical score consists of ten staves. The top staff is a vocal line in G major, 4/4 time, with a treble clef and a key signature of one flat. The lyrics "è Dun Romano il Core" are written below the first few notes. The piano accompaniment begins on the second staff, marked *p* and *crs.* (crescendo). The score includes various dynamic markings such as *p*, *mf*, *f*, *ff*, and *crs.* throughout. There are also performance markings like *rit.* (ritardando) and *Al:* (Allegro). The piece concludes with a *V. f.* (Vivace) marking on the final staff.

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 'fig.' annotation. The fourth staff has a 'p' marking. The fifth staff has a 'ppres' annotation. The eighth staff has an 'or' annotation. The music features a mix of melodic lines and dense chordal textures.



A handwritten musical score on eight staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of complex rhythmic patterns, including sixteenth and thirty-second notes. There are several slurs and accents throughout the piece. The bottom four staves are empty, suggesting the end of the page or a section.

The image shows a page of aged, yellowish paper with ten sets of blank musical staves. Each set consists of five horizontal lines. The paper has some minor stains and foxing, particularly in the middle and lower sections. There is no musical notation or text on the page.

