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Cajo Mario. Excerpts - Don Mus.Ms. 195

Bianchi, Francesco

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

Violine II

urn:nbn:de:bsz:31-73251

Ms. Nr. 195

Violino Secondo

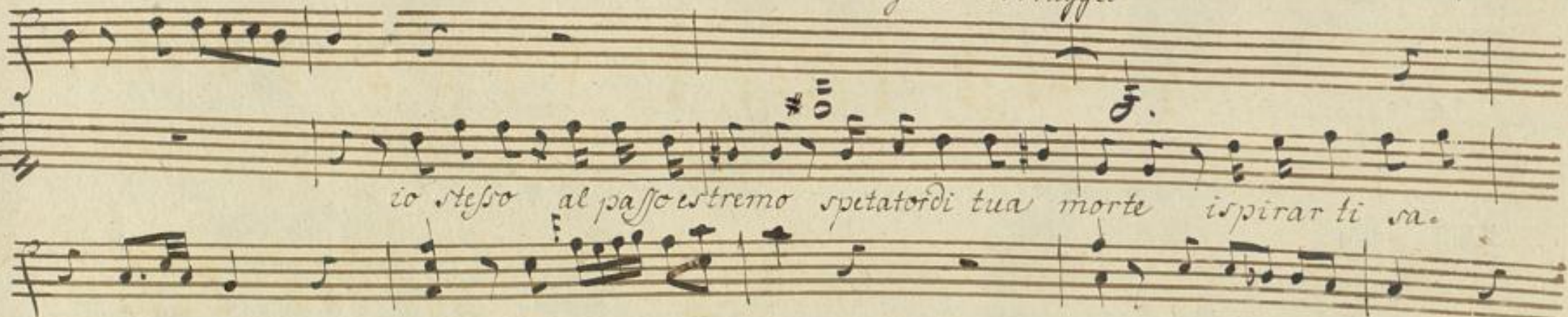


Spiritoso

Violino Secondo

Recc: 

Figlia coraggio



io steso al passo estremo spettator di tua morte ispirar ti sa.

pro 

ch'afano il mio

coraggio oh figlia

io ti pre-

-cedo 

io ti pre-cedo, Ad-dio

Padre mi

Largo



lasci m'abbandoni cosi

deh offri almeno

ch'imprima in questa mano



il bacio estremo

Segue

Largo

p.

Ohimi qual duol, qual gelo mi ricerca le vene staccandomi da lei

p.

misero oh quale fier tumulto d'af-

V. B.

fetti mi circondano il Sen come in un punto



gloria do- vere A- more strazian d'un padre strazian d'un
 padre é d'un Romano il core
 Largo

Segue Largo.

Handwritten musical notation including notes, rests, and dynamic markings such as p, pf, and crs.

Allo:

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

V. B.



A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) appears on the second, sixth, and eighth staves; 'f' (forte) appears on the sixth staff; and 'sf' (sforzando) appears on the seventh staff. The notation is dense and fills most of the page, with some empty space at the bottom.



Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and a fermata. The bottom staff begins with a bass clef and contains similar notation, including a fermata. The handwriting is in dark ink on aged paper.

Ten empty musical staves on aged paper, arranged vertically. Each staff consists of five horizontal lines.

