

## Corente a tre "La Avogadrina"

**Biagio Marini**

Edited by Niels Martin Jensen and Thomas D. Dunn

Canto primo

Canto secondo

Basso

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C. I

C. II

B.

[♭]

C. I

C. II

B.

11

1.

2.

C. I

16

C. II

B.

[b6] [#] [b] [#]

1.  
2.

Musical score for measures 22-25:

- C. I**: Treble clef, key signature of one flat. Measures 22-25 show a continuous eighth-note pattern.
- C. II**: Treble clef, key signature of one flat. Measures 22-25 show a continuous eighth-note pattern.
- B.**: Bass clef, key signature of one flat. Measures 22-25 show a continuous eighth-note pattern.

Measure numbers 22, 23, 24, 25 are indicated below the staff.

27

C. I

C. II

B.

[#]

[#]

32

C. I.

C. II.

B.

[b]

This musical score shows three staves (C. I., C. II., and B.) for a piece in common time. The key signature is one flat. Measure 32 begins with a quarter note in C. I., followed by eighth notes in C. II. and B. The music continues with eighth-note patterns in all voices, ending with a half note in C. I. and a dotted half note in C. II. A bracket under the bass line is labeled with the symbol [b]. The vocal parts are written in soprano, alto, and bass clefs respectively.

37

C. I.

C. II.

B.

[b 5]

This musical score shows three staves (C. I., C. II., and B.) for a piece in common time. The key signature changes to five flats. Measure 37 begins with a half note in C. I., followed by eighth notes in C. II. and B. The music continues with eighth-note patterns in all voices, ending with a half note in C. I. and a dotted half note in C. II. A bracket under the bass line is labeled with the symbol [b 5]. The vocal parts are written in soprano, alto, and bass clefs respectively.

42

C. I.

C. II.

B.

[b 6]      [♯]      [♯]

1.            2.

This musical score shows three staves (C. I., C. II., and B.) for a piece in common time. The key signature changes to six flats. Measure 42 begins with a quarter note in C. I., followed by eighth notes in C. II. and B. The music continues with eighth-note patterns in all voices, ending with a half note in C. I. and a dotted half note in C. II. The vocal parts are written in soprano, alto, and bass clefs respectively. The score includes endings 1. and 2. after the first two measures.

## EDITORIAL REPORT

### Source

*Arie, Madrigali, et Corenti A 1.2.3. Di Biagio Marini Maestro di Capella in Santa Eufemia, & Capo della Musica de gli Signori Accademici Erranti in Brescia. OPERA Terza, Gardano Venice (1620).*

1 book in score

Museo internazionale e biblioteca della musica di Bologna, Bologna (*I-Bc*). Facsimile A.M.I.S. Milan, 1970.

### Editorial Remarks

A *corente* probably named for the Avogadro family in Brescia.

No barring except at the beginning and framing meas. 29 in C. I part.

## CRITICAL NOTES

Source, p. 24

Mm. 21 and 45, Contemporary theorists call for a major triad at all important cadences.

M. 45, all parts. note 2 of second ending has no dot. It could be played either as a dotted quarter, or, if leading into another work with a quarter-note pickup, as a half note as written.