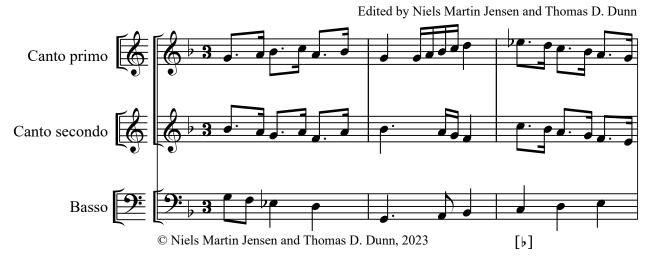
Gagliarda a tre "La Chizola"

Biagio Marini







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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.

Perhaps dedicated to Giovanni Ghizzolo (c.1580–c.1625) who was born in Brescia and worked in Novara and Milan. A version for voice and continuo opens the print and was dedicated "Al illustrissimo Signor Francesco Da Mula who was a member of an illustrious Venetian family.

There are no barlines other than one at the end of meas. 1 and what appear to be a few handwritten ones in the Canto Secondo part. Perhaps the most interesting aspect of the piece is the independence of this Canto secondo, apparently written for the instrumental version.

CRITICAL NOTES

Source, p. 26

M. 1, C. I: *Tirinto* refers to the first word of the first vocal piece of Op. 3, *Tirinto mio* for solo voice and b.c., of which this *gagliarda*, as mentioned above, is a three-part arrangement for instruments.

M. 8, B, n.1: Contemporary theorists call for a major triad at all important cadences.

M. 9, C.II: Performers may wish to play the first four notes as alternating dotted eighths and sixteenths.

M.20, n.1: Contemporary theorists call for a major triad at all important cadences.