

# Gagliarda a tre "La Chizola"

**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.

[#] [#]

9  
C. I  
C. II  
B.  
6

13  
C. I  
C. II  
B.

17  
C. I  
C. II  
B.  
[b] [b6] [#] [b]

## 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.