Biagio Marini

MADRIGALI ET SYMFONIE, OP. 2

Edited by Thomas D. Dunn

revised edition

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INTRODUCTION

Biography

Biagio Marini was born in Brescia on February 3, 1594—the name day of San Biagio—to parents Julia and Feliciano.[1] The latter was described as a "virtuoso di sonare" on the theorbo, and reportedly was active in Poland during the 1580s.[2] Biagio's uncle, Hiacinto Bondioli was also a composer;[3] a brother, Marino, was a Carmelite priest. The Marini family (or better, *casa*) was active in Brescian life as early as the middle of the fifteenth century.[4] The earliest known document concerning his musical activity is dated April 26, 1615 and is the official record of his hire as a *musico* at San Marco in Venice. Sometime during the period 1612–15 he married for the first of three times. Although the union was apparently short lived, it may have produced at least two children. [5]

Marini's first published collection of compositions, the *Affetti musicali*, was dedicated to the brothers Giovanni Maria (?–c.1632) and Tommaso Giunti (1582–1618), members of an illustrious family of printers. The dedication is dated January 28, 1617. [6] The titles of virtually all the pieces in the collection refer to socially prominent

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[1] The baptismal record is on p. 177 of the *Registro dei battesimi dal 1586 al 1597*, Brescia, Archivio parrocchiale di S. Afra in S. Eufemia. As was the custom at the time, the infant was given two names, Biagio and Picino, the latter most likely in honor of his grandfather. I am grateful to Enrico Gatti and Professor Marco Bizzarini for making it possible for me to see this document during a recent trip to Brescia. According to Ottavio Beretta, the record was discovered by Pierluigi Soverico. For a facsimile and discussion of the baptismal record, see Biagio Marini, *Per ogni sorte di strumento musicale, Opera XXII(1655)*, ed. Ottavio Beretta. *Monumenti musicali italiani*, vol. 19 (Milan: Suvini Zerboni, 1997), xvii–xviii.

[2] Brescia, Archivio di Stato, *Archivio Storico Civico, Processi di Nobilta e Cittadinanza*, reg. 311 (1643–1644), carte Marini. See Marco Bizzarini, 'Da Brescia a Varsavia: le musiche policorali di Pietro Lappi con dedica a Sigismondo III (1605), in *La musica policorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, eds. Aleksandra Patalas - Marina Toffetti, Edizione Fondazione Levi, Venezia 2012, pp. 199–213/ on p. 208.

[3] See Thomas Dunn,"Lo zio oscuro: the music of Giacinto Bondioli," *Barocco Padano 5* (A.M.I.S.: Como, 2008), 197–234.

[4] See Joanne M. Ferraro, *Family and Public Life in Brescia, 1580–1650* (Cambridge, 1993), 70–71. It should be noted that the Marini coat of arms as illustrated on p. 111 of A..A. Monti della Corte, *Le famiglie del patriziato bresciano* (Brescia, 1960) differs from the one that appears in a document from 1626 in which the composer was granted the title of "Cavalier" by his German employer. See Willene D. Clark, *The Vocal Music of Biagio Marini* (diss., Yale University, 1966), I, 41

[5]The name of Marini's first wife was Pace Bonelli. In a document, dated February 18, 1617, Marini granted power of attorney to a cleric in Bergamo to represent him in divorce proceedings. (Venice, Archivio di Stato, *Notarile Atti*, busta 777, fol. 66r-v. The document was discovered by Dr. Roark Miller.) That the proceedings were to take in the ecclesiastical domain of Bergamo, and not that of Venice, suggests that the marriage had occurred in that area as well. See Roark Miller, "Divorce, Dismissal, but No Disgrace: Biagio Marini's Career Revisited," *Recercare* 9 (1997), 14–15 The marriage record has not yet been found, nor has any information concerning Bonelli's family.

[6]Facsimile edition in volume 7 of the series *Archivium musicum collana di testi rari* (Florence, 1978). Modern edition edited by Franco Piperno in *Monumenti musicali italiani*, vol. 15 (Milan: 1990) (Hereafter cited as Piperno*)*. On page xiii of his introduction, Piperno suggests an interpretation of the date according to the Venetian calendar, which would make it January 28, 1618, modern style.

individuals or families in Venice and Brescia, a practice the composer would continue with the instrumental works in his Opera 2 and 3.[7]

By 1620 Marini was back in Brescia, working as *maestro di capella* at the church of Santa Eufemia and as music director of the *Accademia degli Erranti*. On January 30, 1621 he was hired as *musico e sonator di violino* at the Farnese court in Parma and remained there until early 1623. In the latter part of that year he moved to Germany to serve as *maestro de concerti* at the Wittelsbach court at Neuburg an die Donau under the *Pfalzgraf* Wolfgang Wilhelm. [8] He married Helena Hanin, a native of Swabia, on November 13, 1623; at least two children resulted from that union. On a document listing musicians employed at the Neuburg court in 1628, Marini's name is immediately followed by a "Julia Marini", cited as *dessen Tochter*, and further down, under *Capellknapen und Discantisten*", there appears the name "Manfredo Marini". [9] In 1628 these children would have been too old to have resulted from the Marini-Hanin marriage. Thus the probability is high that their mother was Pace Bonelli and that their father took them with him when he moved to Germany.[10] By the end of 1624, Marini's position had risen to that of *maestro di capella* at the Neuburg court. At times he travelled with his employer, at least once to Brussels (1624) and possibly to Düsseldorf, where Wolfgang Wilhelm also kept a residence. During this period he produced three collections of music that rank among the most imposing from the third decade of the seventeenth century: *Per le musiche di camera Concerti,* Opus 7, a collection of thirteen *concertato* madrigals dedicated September 1, 1624; *Sonate. Symphonie. canzoni, pass'emezzi, baletti, corenti, gagliarde, & retornelli,* Opus 8, a vast compendium of sixty-two instrumental works, dedicated in July, 1626 to Archduchess Isabella, Regent of the Netherlands; and the *Madrigaletti,* Opus 9, twenty-three pieces for one to four voices and continuo, dedicated

[7] Drawing upon a large number of sources, Piperno has tabulated a list of individuals and families that could be possible candidates for the dedications of the individual pieces of Opus 1. See Piperno, xiv–xv and *Tabella* 1. One particularly fascinating source is Francesco Donno di Manduria's poem *L'Allegro giorno Veneto*, which dates from 1620, and in its ninth and tenth *canti* describes a festive *ballo* and closing ceremony on the occasion of the annual Venetian *Sponsalizio del Mare*. Many of the eighty stanzas comprising these two *canti* are devoted to descriptions of women from prominent Venetian families, nine of whom bear names that can be associated with pieces from the *Affetti musicali*. A modern edition of the poem is in Ferdinando Donno di Manduria, *Opere*, edited by Gino Rizzo (Lecce, 1979).

[8] The most important sources of information concerning Marini's years at the Wittelsbach court are: Alfred Einstein, "Italienische Musiker am Hofe der Neuburger Wittelsbacher," *Sammelbände der Internationalen Musikgesellschaft* IX (1908), 336–424; Clark, I, 11–44; and Georg Brunner, *Biagio Marini (1597–1665) Die Revolution in der Instrumentalmusik* (Schrobenhausen, 1997), 94–130 and "Marini macht mobil: Neuestes zur Vita des Neuburger Hofkapellmeisters", Neuburger Kollektaneenblatt 1997, 156–195.

[9] Munich, Bayerisches Hauptstaatsarchiv, Grassegger-Sammlung 15081, fol. 25ff. This document was first noted by Dr. Brunner.

[10] In an undated letter to Wolfgang Wilhelm, Marini includes the phrase "che havendo condotto doi figlioli"-- "having brought [with me] two children". Munich, Bayerisches Hauptstaatsarchiv, Geheimes Hausarchiv Akt no. 2508, transcribed in Clark, I, 254–55. A letter dated February 24, 1624 to Wolfgang Wilhelm from some of his subordinates at the Neuburg court mentions Marini's "beede Khnaben, so er mit sich aus Welschland gebracht" and later "sein Welsche bueben." (transcription in Einstein, 349). Perhaps "Khnaben", and "bueben" may be translated as "children" rather than the more usual "boys".

on June 1, 1625 to Johann Friedrich, Duke of Wittenberg.[11] In the dedication to this last collection Marini calls it his "fifth book of madrigals".[12]

In December, 1628, however, Marini requested a leave of absence from his position, claiming that "l'aria di questo paese non mi conferischi più" (the atmosphere of this place no longer benefits me). Whether "l'aria" was simply weather—brutal winters perhaps—or was related to other issues, personal and/or political, can only be conjectured. For the period 1629–1640, the only information we have concerning him is that he may have had a position in Milan between September, 1631 and November, 1632,[13] and that he performed in Bergamo in April of 1632.[14] His third and final marriage must have occurred during this time as well, judging from the approximate ages of the children from this union as given in later documents.[15] The fates of Julia and Manfredo Marini, as well as that of Helena Hanin, are unknown. Had he taken them back to Italy they would have risked exposure to military violence and to the horrendous plague of 1630. Two children from his marriage with Helena survived: Giovanni Nicola and Madalena.

Ultimately, Marini returned to Wolfgang Wilhelm's service, working in Düsseldorf and Neuburg from around 1640 until early 1645. He was again in Milan in 1649, as *maestro di cappella* at Santa Maria della Scala.[16] He was also briefly employed again at San Marco in Venice, from the beginning of 1652 to early the following year, when he left without official leave,[17] perhaps because he was also concurrently working as *maestro di capella* of the *Accademia della Morte* in Ferrara, a position he left at the

[11] The publication year as given on each title page appears to have initially agreed with the corresponding dedication date when the the title pages were first set in type. But the years were later altered, at least in the surviving copies: to 1634 for Opus 7, to 1629 for Opus 8, and to 1635 in Opus 9. Whether the initial runs of the three prints were delayed or the surviving copies are reprints is presently unclear.

[12] A document in Stuttgart reportedly records a payment of 60 *Reichsthaler* to Marini in 1625. This may have been a subvention towards the publication of Opus 9. See Clark, I, 57. Based on Marini's statement that Opus 9 was his fifth book of madrigals, and that Opera 2 and 3 contain works termed *madrigali*, Opus 4 may have contained madrigals as well. If that is true, and if one can equate the term *concerto* with *madrigal* in Opus 7, then Opus 9 could indeed be the fifth book.

[13] Davide Daolmi: *Le Origini dell'opera a Milano* (1598–1649) (Turnhout: Brepols, 1998), 339.

[14] From a document discovered by Stephen Bonta, cited in: Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*. Third, Revised Edition (New York, 1975), 152.

[15] Marini's third wife was a Margarita Taeggia, *Nobile Milanese*. Three children resulted from this marriage. Miller has raised the interesting conjecture that Margarita may have been related to the Rognoni family, members of whom were prominent musicians. See Miller,16.

[16] Daolmi, 339. The title page of Marini's *Concerto terzo*, Opus 16 (Milan, 1649) also states that he held this position.

[17] Miller, 7–14.

end of September, 1653. [18] He was in Vicenza during 1655–6.[19] His last position for which we have documentation was *maestro di camera* for Bishop Cornaro in Padua.[20] Four *polizze d'estime* (census records and lists of real property), dated 1641, 1653, 1657, and 1660, are in the Biblioteca Queriniana in Brescia and contain information concerning the children of his second and third marriages, ancestors, descriptions of his Brescian property holdings, and, in the document from 1660, mention of his position in Padua.[21] Recent research suggests that his last years may have been marred by financial difficulties and problems with his son, Giovanni Nicola.[22] He died in Venice on November 17, 1663.[23]

With one exception, all of Marini's compositions that survive today are in printed form. At least seven collections may be lost; there are no Opera 4, 10–12, 14, 17 or 19. Seven of the surviving prints are incomplete, either missing individual pages or entire partbooks. The composer appears to have kept track of his publications quite carefully. His last surviving print, for example, *Per ogni sorte di stromento* (Venice, 1655) is not only listed as Opus 22, but also *Libro terzo*, most likely indicating that it was his third book of instrumental music. Similarly, the title page of his second collection of psalm settings, the *Vesperi per tutte le festivita dell'anno*, Opus 20, contains the qualifier *Libro secondo*. The title of his Opus 16 is *Concerto terzo*, i.e., his third book of vocal *concerti*.

Marini was a multifaceted musician whose career spanned almost half a century and surviving compositions reveal a steady development of skill and imagination. Even if his work did not attain the level of Monteverdi's, its "importance" definitely ranges far beyond mere relevance to the development of violin technique and certain genres of instrumental music. In fact his works involving voices outnumber his instrumental pieces in quantity. His virtuoso writing for voices, most notably that for the bass, deserves notice, especially in view of documents citing his occasional employment as a singer in that range.

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[18] In his entry on Marini, Robert Eitner states "1653 ist er Kapellmeister an der Accademia della Morte zu Ferrara und 1654 Kapellmeister an S.Maria della Scala zu Mailand (Titel)." Eitner must have confused the title pages of Opus 16 (see note 12) with the title page of Opus 20. The latter collection was published in 1654 but its title page does not connect the composer with Milan or any other post. Robert Eitner, *Biographisch-Bibliographisches Quellen – Lexikon* (repr. ed.,Graz, 1959), V, 333–334. Eleanor Selfridge-Field: 'Addenda to Some Baroque Biographies,' *Journal of the American Musicological Society* XXV (1972), 237, and Miller, 13 unfortunately repeat Eitner's error.

[19] The report of his election as *maestro di capella* is in the document Vicenza, Archivio capitolare del Duomo di Vicenza, Atti dei Nodari, Atti Capitolari, Seminario Vescovile. A transcription is in Brunner, *Biagio Marini*, 193–4.

[20] See Paolo Alberto Rismondo, "'Il genio natio contaminato da conversationi composte da inevitabile fatalità,' Biagio Marini a Brescia, Neuburg e Padova," *Recercare* XXVI/1–2 (2014), 57–87.

[21] The *polizza* of 1641is transcribed in Fabio Fano:'Nuovi documenti e appunti su Biagio Marini', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973),148–150. Portions of the *polizze* of 1653 and 1660 are transcribed in Paolo Guerrini, "Per la storia della musica a Brescia," *Note d'archivio* (1934), 16–17. In the *polizza* of 1660, Marini describes himself living in Padua as *maestro di camera* of Bishop Cornaro.

[22] See Risimondo, 77–84.

[23] The *atto di morte* was discovered by Dr. Lina Frizziero. Her transcription was published in Fano, 145–156. In addition to the sources cited in the references above, the following contain discussions of documents concerning Marini's life: Dora Iselin, *Biagio Marini: sein Leben und seine Instrumentalwerke* (Hildburghausen, 1930); Fabio Fano, 'Biagio Marini violinista in Italia e all'estero', *Chigiana* 22 (1965), 47–57.

The *Madrigali et symfonie*, Opus 2

The dedication of the *Madrigali et symfonie* is dated May 1, 1618. The date Marini's previous publication was dedicated is January 25, 1617. If we read that date according to the Venetian calendar, as Franco Piperno has suggested, then Opus 2 would have at least been dedicated, if not put up for sale, only a few months later. [24] But this would point to considerable changes in the composer's situation during that short period. Whereas Opus 1 was dedicated—the term used is *dedicata*—to two prominent Venetian *cittadini*, Opus 2 was *sagrata in protettione*, dedicated to the "protection" of one Giuseppe Tedoldo Catani.[25] Catani is described only as "postmaster to the King of Bohemia", presumably the newly-crowned Ferdinand II. On the title page of Opus 2 Marini claims to be a member of an Academy entitled *gli Agitati*, calling himself *l'Accademico risonante*; no mention of such membership appears in Opus 1. [26] Finally, the surviving partbooks from Opus 2 are markedly different than those that comprise Opus 1. With one exception they have only eight staves to a page, rather than the lavish thirteen of the previous publication.[27] They also contain perhaps an even greater number of inaccuracies and printer's errors, which, in turn, could have been at least partly caused by messy materials from which the printer had to work. One piece, for example, has different titles in different partbooks, while the pagination in the *Basso* partbook may have been slightly altered after some copies had already been printed.

Thus intriguing questions surround the *Madrigali et symfonie*: should it be regarded as a sibling to the *Affetti musicali* and part of Marini's debut as a composer? Or was it assembled in haste, its author, embroiled in a divorce, under pressure to display his wares to a wider geographic market than before, perhaps in search of employment away from San Marco and even beyond the Veneto?

Whereas Opus 1 has frequently been cited in writings on seventeenth century music, the *Madrigali et symfonie* has received less attention, perhaps because only three partbooks – *Canto primo, Canto secondo,* and *Basso* – survive out of what must have originally been four.[28] This is unfortunate because the first half of the collection contains the first examples of his vocal music, and among the twelve instrumental works which constitute the second half are pieces equally as imposing as any in the *Affetti musicali*. Although the continuo part for Opus 2 is missing, the *Basso* partbook contains enough information with which to plausibly reconstruct continuo parts for all but two of the instrumental pieces and for the five vocal works that contain a bass part. Even in the

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[24] Piperno, xiii.

[25] The spelling is clearly Catani, and not Caranj as given in Clark, I, 240, and copied in Brunner, *Biagio Marini*, 93.

[26] Nor has such an Academy yet been identified. An *Accademia degli Eccitati* existed in Brescia, however.

[27] The pages of Opus 1 are roughly 305 mm high by 210 mm wide; those of Opus 2 are 206 mm by 151 mm. The smaller format of Opus 2 could mean that there were fewer funds available to pay for the typesetting and printing.

[28] The collection would appear to be even more incomplete to users of the first edition of Claudio Sartori's *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence: Olschki, 1952). Sartori does not cite the Canto Secondo partbook at all, and gives only the prewar location of the *Basso* partbook. In addition, Sartori's list of contents is based on the defective *tavola* in the *Canto primo* partbook.

remaining works it is often fairly clear as to what the continuo parts may have been like, especially at cadences.[29]

The vocal pieces

A descriptive listing of these thirteen pieces may be found in Table 1 at the end of this document. They comprise a portfolio of works ranging from monody to a *concertato* madrigal for five voices and two violins. Among the texts are a sonnet by Marino, a stanza from Tasso's *Gerusalemme liberata, canzonette*, a *dialogo* between nymph and shepherd, and a piece in Venetian dialect. It is obvious that the composer wished to demonstrate his ability to produce works in a variety of styles and for a variety of occasions in his first entry into the thriving market for vocal music.[30]

As a whole, his level of achievement is variable. Many of the pieces are too brief to adequately deal with the content of their texts. There are instances of awkward part-writing and clumsy text underlay, even though the composer tries to demonstrate his knowledge of sophisticated devices, such as in the duet "Si non ti toglio un bacio" where the singers maintain a strict canon through a good deal of the piece. The strengths of this collection, however, lie in straightforward melodic charm and memorable turns of phrase.

Le carte in ch'io premier scrissi

The first piece in Opus 2 is a setting for tenor and continuo of a sonnet by Giovan Battista Marino, [31] and bears the heading *Voce sola. In Stile Recitativo.* Both Nigel Fortune and Willene Clark have regarded it as an example of a musical *lettera amorosa*, perhaps the first of the genre to have been published, predating as it does the appearance of Monteverdi's "Se i languidi miei squardi" by two years.[32] Yet it could be debated as to whether the text is truly epistolary. Marino entitles his sonnet "Madonna chiede versi di baci" (My lady asks for verses about kissing); the "letter" is simply a short poetic reply.[33] And in comparison with Monteverdi's expansive setting of nine unrhymed strophes, Marini's 43-bar setting is terse.[34] A better comparison might be made with Monteverdi's setting of the *ottava rima* "Io che armato sin hor", although the latter work was not published until 1632 (as part of the *Scherzi musicali*). Problems with text underlay in

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[29] Neither Clark, nor this writer in his dissertation on Marini's instrumental music (Yale University, 1969) had access to microfilms of the *Canto secondo* or *Basso* partbooks.

[30] Two excellent studies dealing with this market are by Roark Miller, "New Information on the Chronology of Venetian Monody: the 'Raccolte' of Remigio Romano," *Music & Letters*, lxxvii (1996), 22–33, and "Bartolomeo Barbarino and the Allure of Venice," *Studi musicali*, xxiii (1994), 263–298.

[31] The sonnet appears in Marino's *La lira…parte terza* (Venice, 1625), p. 46 with the title "Madonna chiede versi di baci." The text in Marini's setting differs slightly from Marino's. See "Texts and Translations" file.

[32] Clark, I, 58–59. Nigel Fortune, "Monteverdi and the *Seconda Prattica*", *The Monteverdi Companion* (London, 1968), 202

[33] This question has also been raised by Paolo Fabbri in his *Monteverdi*, trans. Tim Carter (Cambridge, 1994), 164.

[34] The third work in Opus 2, a setting of Marino's "Perché fuggi tra salci," may be directly compared with Monteverdi's setting of the same text, published a year later in his *Settimo libro di madrigali* (1619). It is possible that Marini knew Monteverdi's work; both composers set the opening line in a strikingly similar manner.

measure 15 of Marini's monody may reflect inexperience in setting texts: the stress on "lor" rather than the first syllable of the following word "baci" is clumsy. [35]

Chi quella bella bocca

The final vocal piece in Opus 2 is Marini's first surviving essay in the *concertato* madrigal style. Here he alternates tutti, duet, trio, and solo, the last accompanied by two violins. The text as set may be incomplete; its source is presently unknown. The music, shows a good deal of imagination: at the beginning of the work, for example, the initial phrase is tossed back and forth between groups of voices in irregular rhythmic units. In the latter part of the piece, the composer attempts a greater degree of harmonic adventurousness than in any of his other vocal works from this decade. In measures 33–34, during the line "fiorir i baci e germogliar il riso" (make kisses flower and a smile grow), the bass moves down a cycle of fifths from F-sharp to G, while at "fa tremolar due begli occhi il sole" (the sun makes two beautiful eyes tremble), the voices indulge in striking chromaticism such as an e′-flat – c′-sharp melodic interval in the alto, and a c″-sharp sung by the soprano against an f′ in the tenor. With its vocabulary of chords whose roots range up the circle of fifths from E-flat to B, this work inhabits the widest tonal area of any piece in the collection, and area spanned by the *durus, naturalis, mollis,* and B-flat hexachords.[36]

Nevertheless, the work represents, as do its companions, a "first attempt", although the endeavor does not necessarily deserve the epithet "student work". The leap from these efforts to the fully mature creations in his Opera 7 and 9 from the following decade, however, would be well-nigh astonishing were it not that his gradual progress can be charted through three intervening collections: the *Arie, Madrigali, et Corenti*, Opus 3 (1620); the *Scherzi e canzonette*, Opus 5 (1622), and *Le Lagrime d'Erminia*, Opus 6 (1623)[37].

The instrumental pieces

Although the title of Opus 2 only mentions *symfonie*, there are other types of instrumental pieces in the print as well, as may be seen in Table 2. Following the practice in Opus 1, titles of the pieces refer to names of individuals or families (perhaps *case* might be more exact). Interestingly enough, there are no names common to both publications. It is unknown whether such "dedications" involved small subventions from the individuals or families mentioned, or whether it was simply a networking ploy on the composer's part.

Six pieces in all involve the term *sinfonia*. Two, *La Cominciola* and *La Philippi*, have the hybrid title *Symfonia e Balletto* (or *Balletto e symfonia*, depending upon the partbook), and comprise a sequence of dances. Another is termed *Balletto sinfonia* and is a simple binary piece. A related term was used once in Opus 1: the second of the three *balletti* in that collection, *La Vendramina*, is called *Balletto ó symfonia*. Two canzonas and four other dance pieces round out the collection. One of the dances, the corrente *La*

[35] Similar problems occur in the second piece of Opus 2, a setting of Tasso's *Vezzosi augelli*.

[36] The sonata La Agguzona in Opus 1 also traverses an equally wide range of tonalities.

[37] A facsimile edition of Opus 3 is published in *Antiquae Musicae Italicae Monumenta Brixiensia* (Milan, 1970); of Opus 5 in *Archivium Musicum. La cantata barocca, 6* (Florence, 1980); and of Opus 6 in *Bibliotheca Musica Bononiensis*, IV, 8 (Bologna, 1971).

Roccha has an F-sharp key signature and is in the "key" of B major, utilizing A-sharps and E-sharps during its short unfolding.

La Rizza

To whom the title refers is not known for certain. A sonata entitled *La Rizza* appeared in Cesario Gussago's *Sonate a 4. 6. 8.* (Venice, 1608). As Gussago worked in Brescia it is possible that the name is Brescian. Another candidate could be Giovanni Battista Riccio, an organist and violinist associated with the Scuola di San Giovanni Evangelista in Venice.

This is one of Marini's four early essays in the genre. Of the two in the *Affetti musicali*, the first, *La Bemba*, is an "echo piece", more involved with acoustic effect than sophisticated musical thought. The structure of *La Marina* is a little more involved – basically AABA'A – and the piece has considerable charm. *La Rizza*, however, is the most ambitious. A structural outline is as follows:

Measures	Opening and closing chord		Tempo indication
1–11	a – D	Exposition	
12–22	Bb–G	Contrasting material	*tardo*
23–30	d –d	Variant of opening idea	
31–40	d –	Duets	*tardo*
41–47	d –	Stretto repeat of opening idea	
48–70	– d	Duets. Return of opening idea	
71–119	Bb–d	Triple meter section	
120–128	d – D	Final iteration of opening idea	

The music in 31–70 is almost seamless, continually moving ahead without any full cadential stops. A major attraction of the piece is how the opening idea returns after or during contrasting material, sometimes obtrusively, sometimes not. The underlying frame of the idea: A – D – F – C-sharp is an easy one to use in imitative writing; Marini uses a transposed version: D – G – B-flat – F-sharp in the sonata *La Foscarina* in Opus 1. The tonal world of the piece - the only one of the instrumental works in Opus 2 to have the *mollis* flat signature – moves around the one- and two-flat hexachords; the opposite, say, of the corrente *La Roccha*.

The other canzona in Opus 2, *La Bombarda*, is a more modest work of forty measures scored for two treble instruments and continuo. Its simple two-part imitative writing could mark it as an early effort. Conversely, in the ten canzonas that appeared about a decade later in Opus 8 Marini would demonstrate a fully mature command of the genre.

La Cominciola

The *symfonia e balletto La Cominciola* clearly comprises a choreographic sequence. Its structure is as follows:

Number of measures	Time signature	Possible function
|: 15 :| : 8 :|	C	Sinfonia (or Balletto 1)
12	3/2	Tripla
17	C	Balletto proper (or Balletto 2)
10	3/1	Corrente
11	C	Reprise of Sinfonia (or Balletto 1)

No *balletto* in the *Affetti musicali* is this extensive. The phrase syntax is somewhat more regular here than in, say, *Il Zontino*, which opens the earlier print. Here the phrases generally proceed along two- or four-measure groupings. Nor is the piece particularly adventurous tonally, although the c-sharp in the bass in the second measure adds piquancy. The second *symfonia e balletto* in Opus 2, *La Philippi*, has a similar structure.

La Grilla and *La Malipiera*

These two sinfonias, along with the third, *La Finetta*, are lengthier and more complex than the almost any of the twelve *sinfonie* in the *Affetti musicali*. They could in fact could just as well be termed trio sonatas, and clearly point towards the sonatas of Marini's Opus 8, especially numbers ten through twelve, rather than to the *sinfonie* in that later collection, which are short and either unisectional or binary in form.

La Grilla has the following five-part structure:

Measures	Time signature	Opening and closing chord	Performance indications
1–33	C	D – D	
34–50	C	B – D	*affetti*
51–55	3/2	G – C	
56–66	C	C – G	
66–78	C	a – G	

The fleeting five-measure phrase in triple meter is a typical Marinian conceit. Ironically it is in Opus 2 that the term *affetti* is first used to indicate a specific performance device, rather than in the *Affetti musicali*. The term appears in measure 34 at the beginning of a section in slower tempo which features suspensions and unusual choral progressions in predominantly long note values. [38] It is possible that the term indicated performance techniques involving a slow, bowed tremolo, or perhaps the *lireggiare affetuoso*, a practical illustration of which is given by Francesco Rognoni in the second part of his treatise, *Selva de varii passaggi* published in 1620, two years after Marini's first use of the term.[39] The term involves a bowing technique in which two or more notes

[38] The two trio sonatas *La Foscarina* and *La Agguzona* in Opus 1 both contain a section of this type.

[39] Facsimile edition in *Bibliotheca Musica Bononiensis*, II, 153 (Forni, 1983). The description and examples of *affetti* are on pp. 4–5 of the *Parte Seconda*.

(not necessarily on the same pitch) are played on the same bowstroke yet individually articulated. The title *La Grilla* may refer to Giovanni Battista Grillo, organist at the Scuola di San Rocco and, for two years, San Marco.

The structure of *La Malipiera* is similar:

Measures	Opening and closing chord	Solo instrument	Performance instruction
1–11	a – C		
12–33	C – a		*tardo*
34–46	D – G	Violin	
47–50	G – G		
50–58	C – e	Trombone	
59–77	C – A		*tardo*

The first *tardo* instruction actually covers measures 26–33, an *affetuoso*-like passage governed by a descending chromatic continuo line. The florid, showy *passaggi* heard in the solo sinfonias *La Orlandina* and *La Gardana* of Opus 1 are exploited again in the section for solo violin; measures 44–45 are notable for the first appearance of double stopping in Marini's music. The dedication may have been to a prominent Venetian family of that name.[40]

Only six instrumental pieces would be included in Marini's next publication, the *Arie Madrigali et Correnti*, Opus 3, which would appear two years later. All involve dance styles, including the final work, the *Romanesca per violino solo*. It would not be until the latter part of the next decade that his next surviving - and largest - contribution to instrumental genres would appear. [41]

Acknowledgements

The editor wishes to extend his warmest thanks to the WLSCM Librarian, Alexander Silbiger, and to the two anonymous reviewers for their detailed review of this project; their suggestions and comments were invaluable. Thanks are also due to Paul Beier, Mariagrazia Carlone, and Dr. Martin Morell, all of whom gave valuable advice concerning the texts and translations of the two vocal pieces from Opus 2.

Thomas D. Dunn
Revised Edition, August 2015

[40] An Amedea Malipiera is mentioned in Canto 10 of Donno's *L'Allegro giorno veneto*. See note 5 above.

[41] Ironically, no "dance suite" of the sort seen in *La Cominciola*, appears in that collection (Opus 8), although individual pieces can be strung together in such a manner. The next examples of a true "dance suite" to appear in Marini's surviving music occur in the *Concerto terzo* published in 1649.

TEXTS AND TRANSLATIONS

Le carte in ch'io primier scrissi (Giambattista Marino)

Le carte, in ch'io primier scrissi e mostrai
L'arte di ben baciar, Lilla mi chiedi.
Ma di tanti, che loro io già ne diedi,
Tu crudel pur un solo a me non dai.

Deh, perché quei che'n lor baci stampai,
Stampar nel volto tuo non mi concedi?
E quel piacer che tu con gli occhi vedi,
Con la bocca sentire a me non fai?

Saprai qual sia maggior de duo diletti
S'io di questi o di quei sia miglior fabro,
E quai più dolci sien, gustati o letti.

Io volentier con porpora e cinabro
Cangio un vil don, se tu cangiar prometti
Baci per carmi e con un libro un labro.

You ask me, Lilla, for the pages on which I once wrote about the art of kissing well,
But of all those I have already given, you, cruel one, have not given me even one.
Ah, why of those I have already printed you do not allow me to print one on you face.
And that pleasure which you see with the eyes you do not make me feel with the mouth.

You shall know which is the greater of two delights and if I am the better maker of this one or the other, and which are sweeter: kisses tasted or read about. I will willingly change a base gift for purple and vermilion if you promise to exchange kisses for songs and a lip for a book.

NOTE: In Marino's text the third word of the final line is "versi" (verses). Perhaps appropriately Marini has changed it to "carmi" (songs). "Sien" in line 11 is in both Marino's text and Marini's setting and is likely an old spelling for "sian[o]".

Chi quella bella bocca (author unknown)

Chi quella bella bocca
Rimira e non languisse
Degno è ben che pietoso
Altri sospiri d'un Anima
Sì freda il duro sasso.
O bei labra vermigli,
Radici umide e dolci
Di teneri corali,
Radici sovra cui
Sul meriggio d'Amor vedro sovente
Fiorir i baci e germogliar il riso.
Quel amoroso riso
Che, fiorito e crescente
Tra suoi beati e spiritosi fiori,
Fa tremolar di due begli occhi il sole.

The person who sees that lovely mouth and does not languish is piteous and [worthy of ?] sighs of a soul as cold as hard stone. Oh lovely, ruby lips: sweet, moist roots of tender coral, roots upon which I often see kisses flourish and a smile blossom at the midday of love. That amorous smile which, blossoming and growing among its blessed flowers, causes the sun to tremble on account of two lovely eyes.

NOTE: The text in Marini's setting may be incomplete: the line "altri sospiri d'un Anima" does not scan like the others. Perhaps some words are missing.

CRITICAL REPORT

Editorial Procedures

Original note values have been retained. Regular barring has been introduced; barring is almost entirely absent in the source. In all but the continuo parts editorial additions of accidentals are placed above the notes they affect. Unless cancelled, accidentals hold for the entire measure.

The continuo parts cited below as "reconstructed by the editor" are not to be considered definitive but are provided to give a sense of what the pieces may have been like in complete form. Performers are invited to emend and alter the reconstructed parts. Figuring in the reconstructed continuo parts has been deliberately left sparse, although not as spare as in those continuo parts that survive from the composer's early prints. Sharp and flat signs indicate raised and lowered thirds respectively; in accordance with modern usage, however, the natural sign is used in place of the original sharp figure to indicate a raised B. The 3 in the figure 4 3 is to be read as #3.

Sources

Canto primo (C.I) - Bologna, Civico Museo Bibliografico Musicale (*I*-Bc) AA.236
Canto secondo (C.II) - London, British Library (*GB*-Lbl) Shelf no. C.123.e.
Basso (B.) - Copy 1: Krakow, Jagellonian Library (*PL*-Kj**)** (from the collection of the former Preussische Staatsbibliothek, Berlin) Mus. Ant. Pract. M 275; Copy 2: Library of the University of California at Berkeley (*US*-Bem) (incomplete, 4 pages only) M1490.M285 op2.P MUSI CASE X

Critical Notes

1. *Le carte in ch'io premier scrissi*

C.I, p. 1. The part bears the heading: A Voce sola In Stile Recitativo TENORE .
Original clef: C4
Continuo part reconstructed by editor.

M. 15, text underlay follows the source, with "lor" stressed.
Mm. 34-42, the meter changes do not appear in the source, but were introduced as an aid to the performer; no tempo change is implied.
M. 40, note 4 is e' in source.

Mm. 42-43, unless the singer's melisma in the source is read as a slightly unmeasured example of *sprezzatura*, it is one *semicroma* (sixteenth note) too short to fill two measures in 4/4 time. Note 14 of measure 41 is a *croma* (eighth note) in the source. It could be lengthened to a dotted *croma*. The editor, however, has opted for an alternate solution, and has added note 4 of measure 40, lengthened note 5 of the same measure from the original *semicroma* to a *croma*, and has done the reverse to note 14 of measure 41. Performers will undoubtedly wish to make their own adjustments, or perhaps none at all.

13. *Chi quella bella bocca*

Canto primo: C.I , p. 14. The part bears the heading: *A 5 Si averte quando che trovarete la chiave di G Sol re ut lasciate sonar un Violino & dopo entrarete quando vi trovarete la nuova chiave de C sol fa ut* (stop when you come to the G2 clef and let a violin play; enter again when you find the new C1 clef). Original clef: C1 (G2 for measures 14-30).
Canto secondo: C. II, p. 10. The part bears the same heading as the Canto I part.
Original clef: C1 (G2 for measure 14-30).
Alto: C. II, p. 11. Original clef: C3.
Tenore: C. I, p. 15. The part bears the heading: A 5 *Questa Parte Canta con i Violini*. (this part sings with the violins). Original clef: C4
Basso: B., p. 6. Original clef: F4.
Continuo part reconstructed by editor.
As indicated above, the two violin parts in mm. 14-30 are printed in the Canto I and II parts; during those measures the singers performing Canto I and Canto II are silent.

M. 7, Alto, Tenore, Basso, last two notes are *cromas*. Changed by editor to dotted eighth and sixteenth to coincide with Canto I and II.
Mm. 12-13, Alto, text is "lacio" in source.
M.23, Canto I (Violin 1), last note, # to left of note. This may be a misprint, referring instead to note 2 of M. 24.
M. 31, Canto II last note is a croma.
M. 32, Canto II, note 1 is a croma.
M. 36, Canto I, note 3 added by editor.
M. 39, Canto II, notes 7-8 are c"" and b"-flat in source.
M. 55, Canto I, note 3 is c".

14. *La Rizza*

Violino: C. I, pp. 16-17 Original clef: G2
Cornetto: C. II, p. 12 Original clef: G2
Trombone, C. II, pp. 14-15 (page number on page 14 is misprinted as 13)
Original clef: C4
Fagotto: B., pp. 8-9 (Krakow copy), pp. 10-11 (**US**-BEm copy) Original clef: F4
Continuo part reconstructed by editor.
M. 21, Trombone, # to left of note 4 in source.

M.38, Trombone, note 2 is printed f but appears to have been changed to an e in source. note 6 is semiminim.
M. 43, Trombone, last six notes all cromas.
M. 78, Violino, p indication. Trombone, note 2 is e in source.
M. 80, Violino, p indication.
M. 96, Cornetto, note is semibreve.
M. 117, Fagotto, note 1 is B-flat.
Mm. 115-119, Violino, extra two measures rest in source.
M. 123, Cornetto, last note is croma.
Mm. 126-127, Trombone, note is semibreve.

15. *La Cominciola*

Source headings: C. I and II: *La Cominciola Ballo e Simfonia A 3*
B.: *La Cominciola A 3 Symfonia o Balletto*

Canto primo: C. I, p. 18 Original clef: G2
Canto secondo: (C. II), pp. 18-19 (printer's error, should be pp. 16-17; the following two pages are also numbered as 18 and 19). Original clef: G2
Basso: B., page number appears to be a 7, but the piece is listed in the *tavola* of the Krakow copy as appearing on p. 9, p. 9 (Berkeley copy).
Continuo part reconstructed by editor.

M. 15, measure added by editor. There is no first ending in the source.
M. 16, minim rest in all parts added by editor to conform with m. 1.
M. 26, measure added by editor.
M. 56, rests added by editor.
M. 62, C. I, note 8 has #, C. II, notes 6 and 10 have # .

20. *La Malipiera*

Canto: C.I, pp. 24-25 Original clef: G2. Although no instrument is specified for this piece in the source, double stops in mm. 44-45 call for performance on the violin.
Trombone: B., pp. 12-13 Original clef: F4
Continuo part reconstructed by editor.

M. 31, Trombone, note 3, the actual note is missing in the source. There is a sharp sign immediately followed by a flat and then a c'.
M. 37, Canto, notes 9-10 are semicromas.
M. 42, Canto, note 13 is a" in source.
M. 43, Canto, proportional sign 3 appears in front of notes 1 and 7.
M. 45, Canto, g' in notes 8-9 is a semiminim in source.
M. 55, Trombone, note 3 is d.

21. *La Grilla*

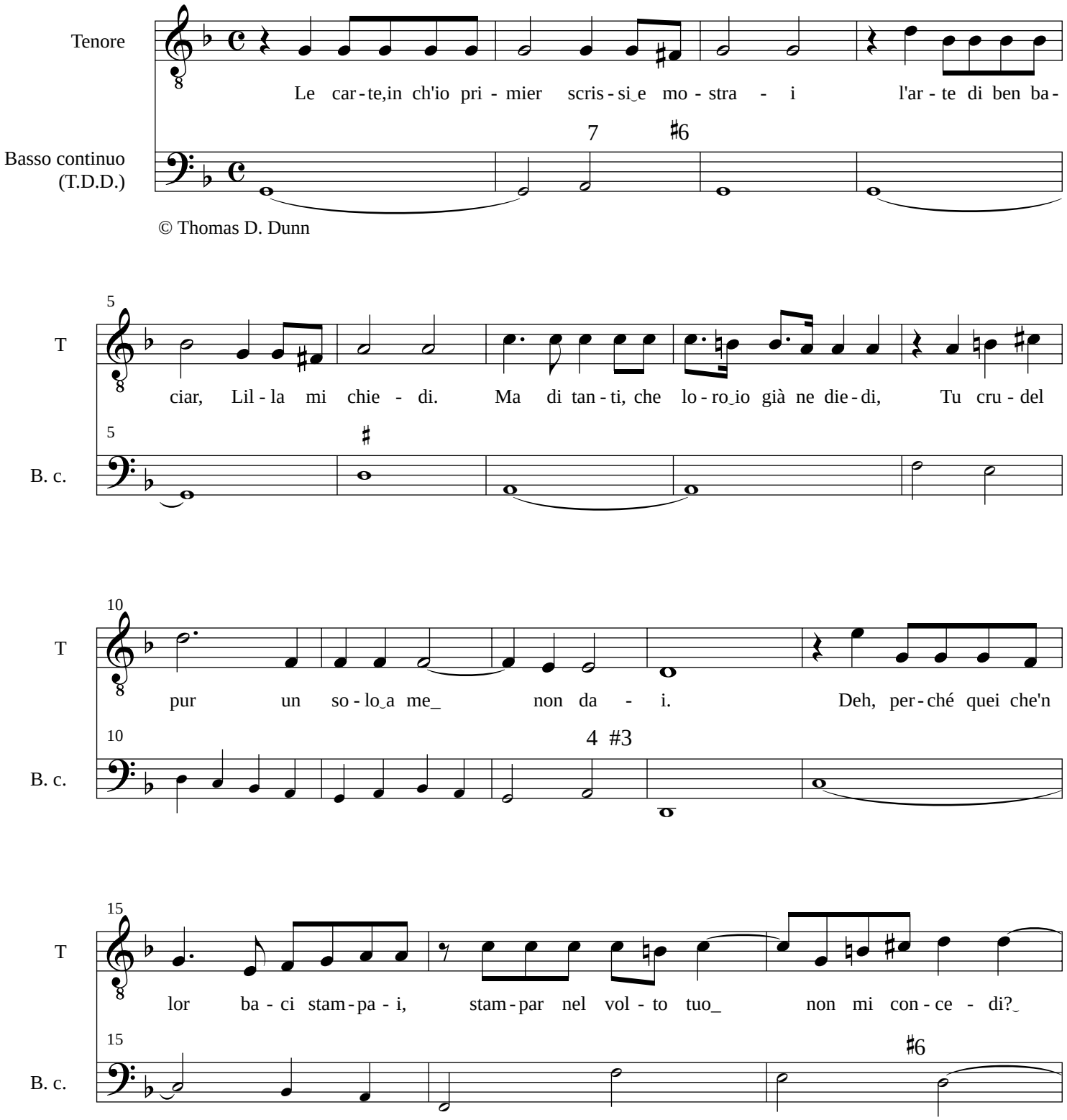
Canto: C. I, pp. 26-27, the latter page misnumbered as 28 Original clef: G2
Basso: B., pp. 14-15, the latter page misnumbered as 18. Original clef: F4
Continuo part reconstructed by editor.

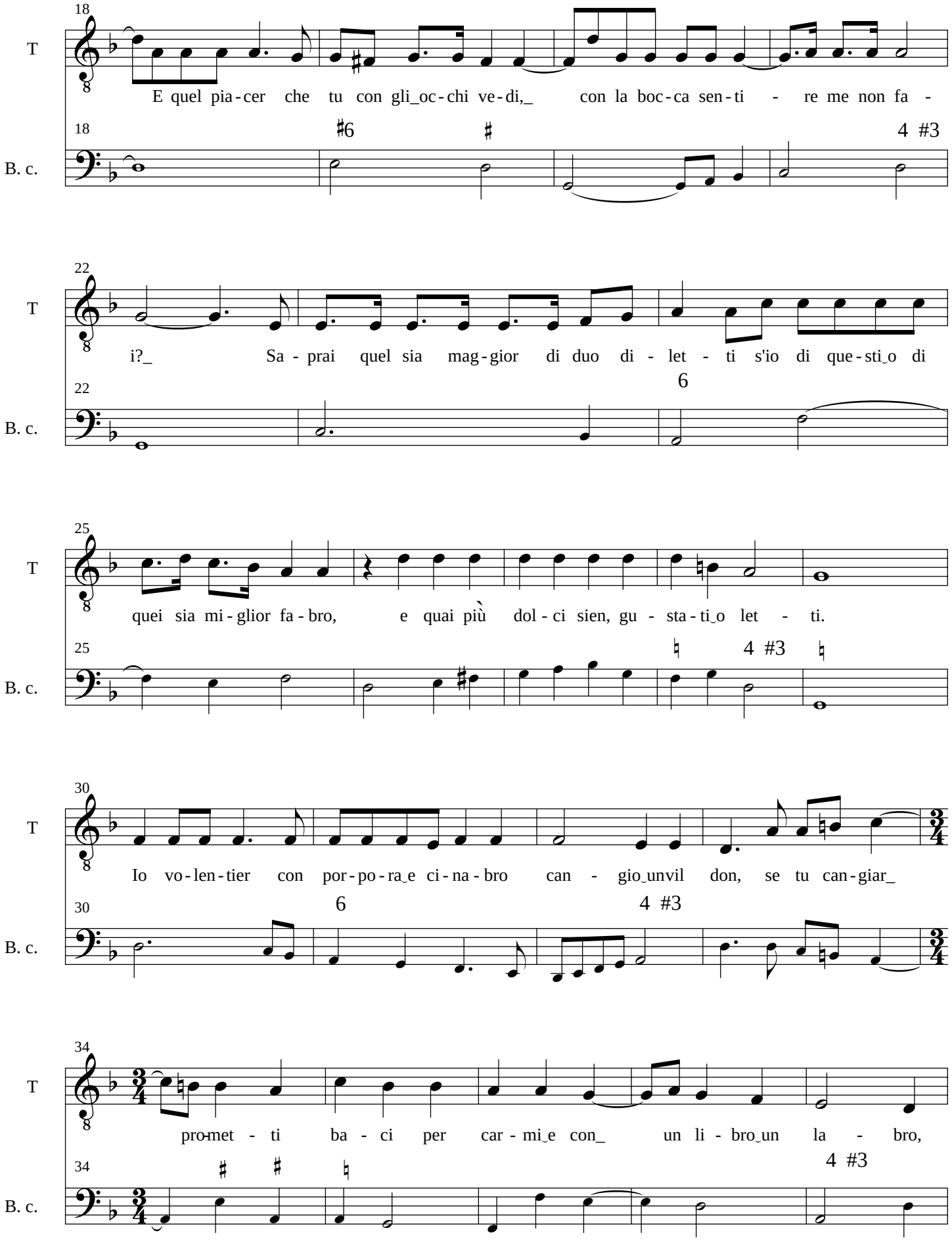
M. 63, Basso, note 2 has flat.
M. 67, Basso, note 1 has cautionary natural.
M. 68, Basso, last note is minim.

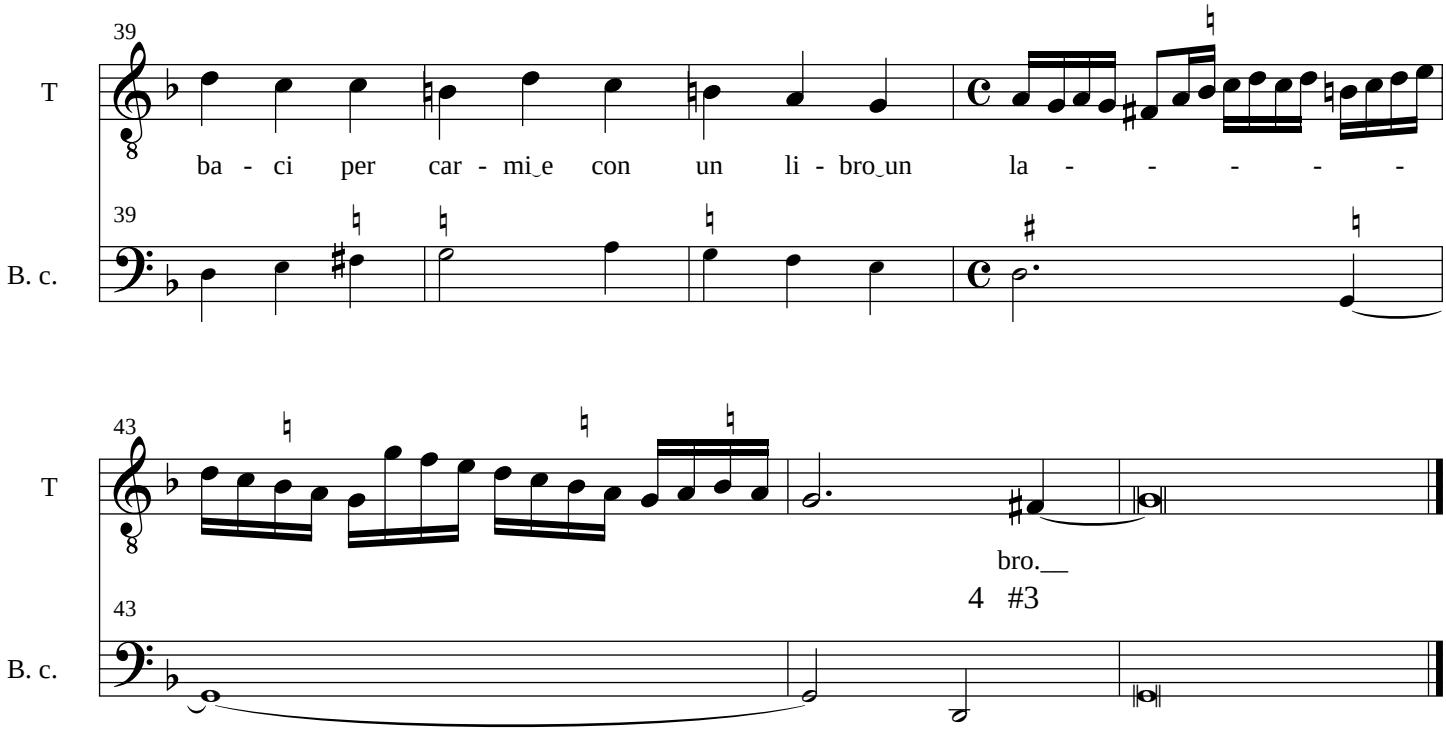
Le carte in ch'io primier scrissi

Biagio Marini
Op. 2, # 1

Voce Sola. In Stile Recitativo

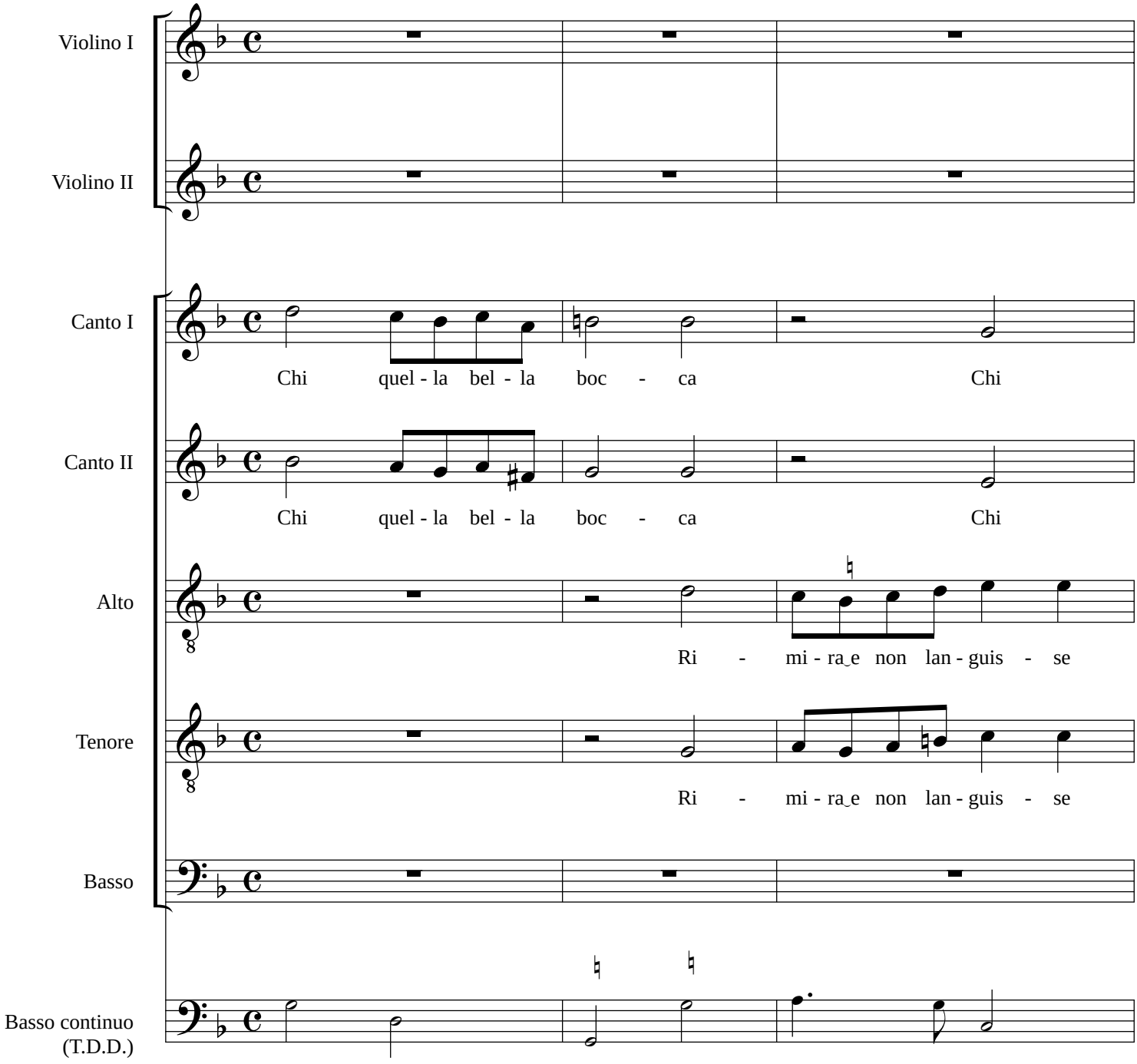



18
T
E quel pia-cer che tu con gli_oc-chi ve-di,_ con la boc-ca sen-ti - re me non fa -
18
B. c.
♯6 ♯ 4 #3
22
T
i?_ Sa - prai quel sia mag-gior di duo di - let - ti s'io di que-sti_o di
22
B. c.
6
25
T
quei sia mi-glior fa-bro, e quai più dol-ci sien, gu - sta-ti_o let - ti.
25
B. c.
♮ 4 #3 ♮
30
T
Io vo-len-tier con por-po-ra_e ci-na-bro can - gio_unvil don, se tu can-giar_
30
B. c.
6 4 #3
34
T
pro-met - ti ba - ci per car-mi_e con_ un li-bro_un la - bro,
34
B. c.
♯ ♯ ♮ 4 #3


39
T
ba - ci per car - mi_e con un li - bro_un la - - - - -
39
B. c.
43
T
bro.__
4 #3
43
B. c.

Chi quella bella bocca

Biagio Marini
Opus 2, # 13



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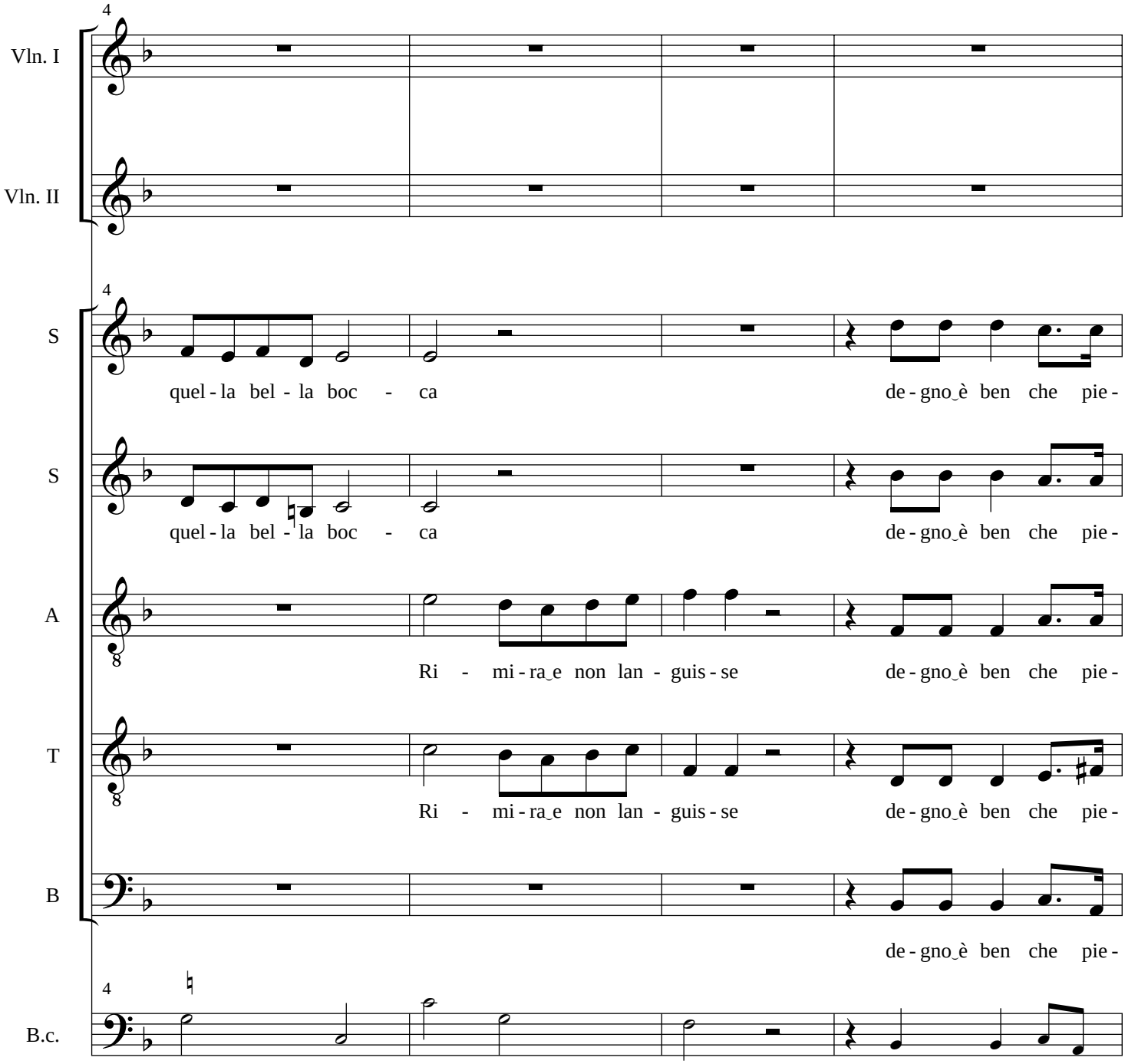
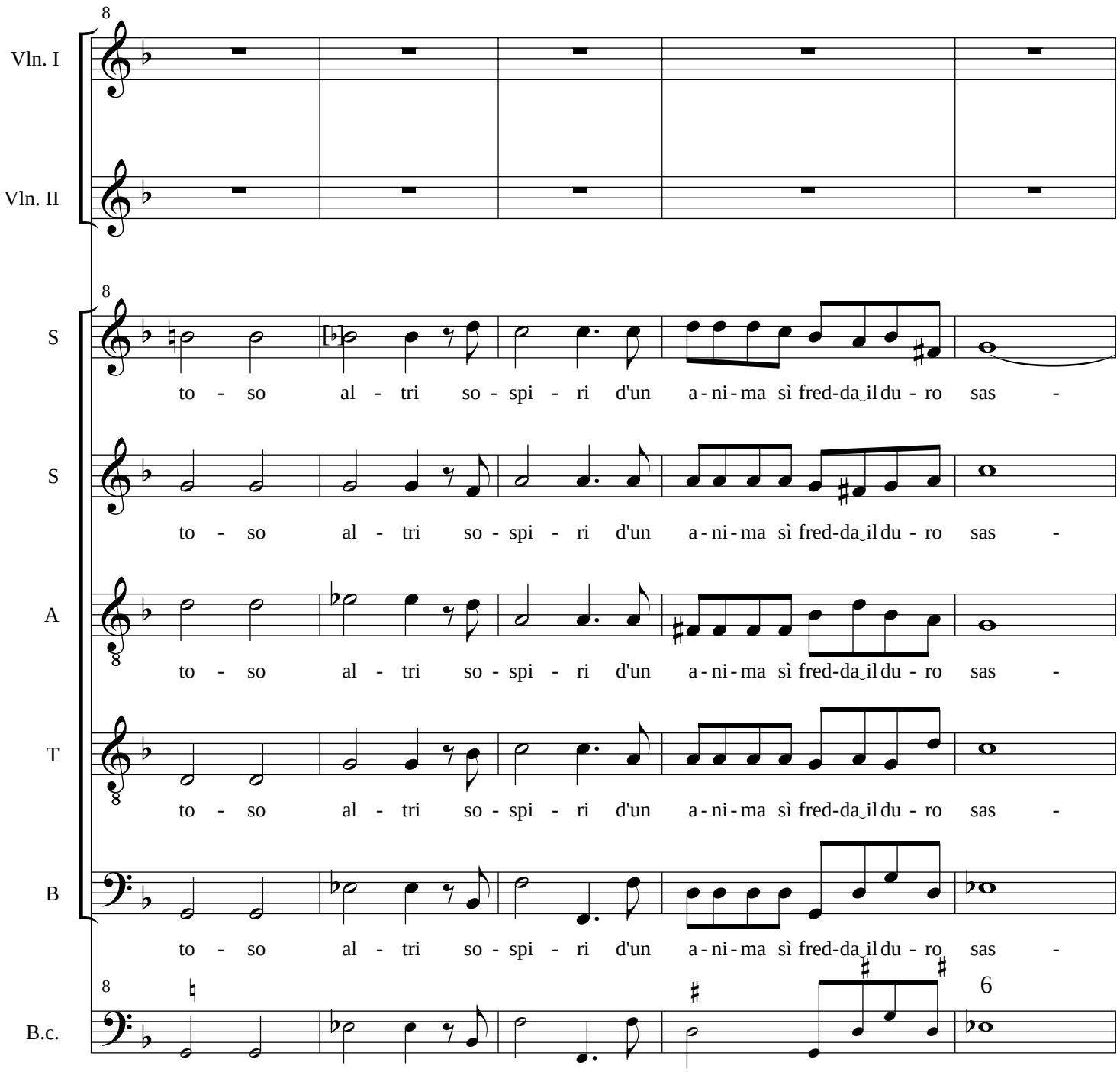
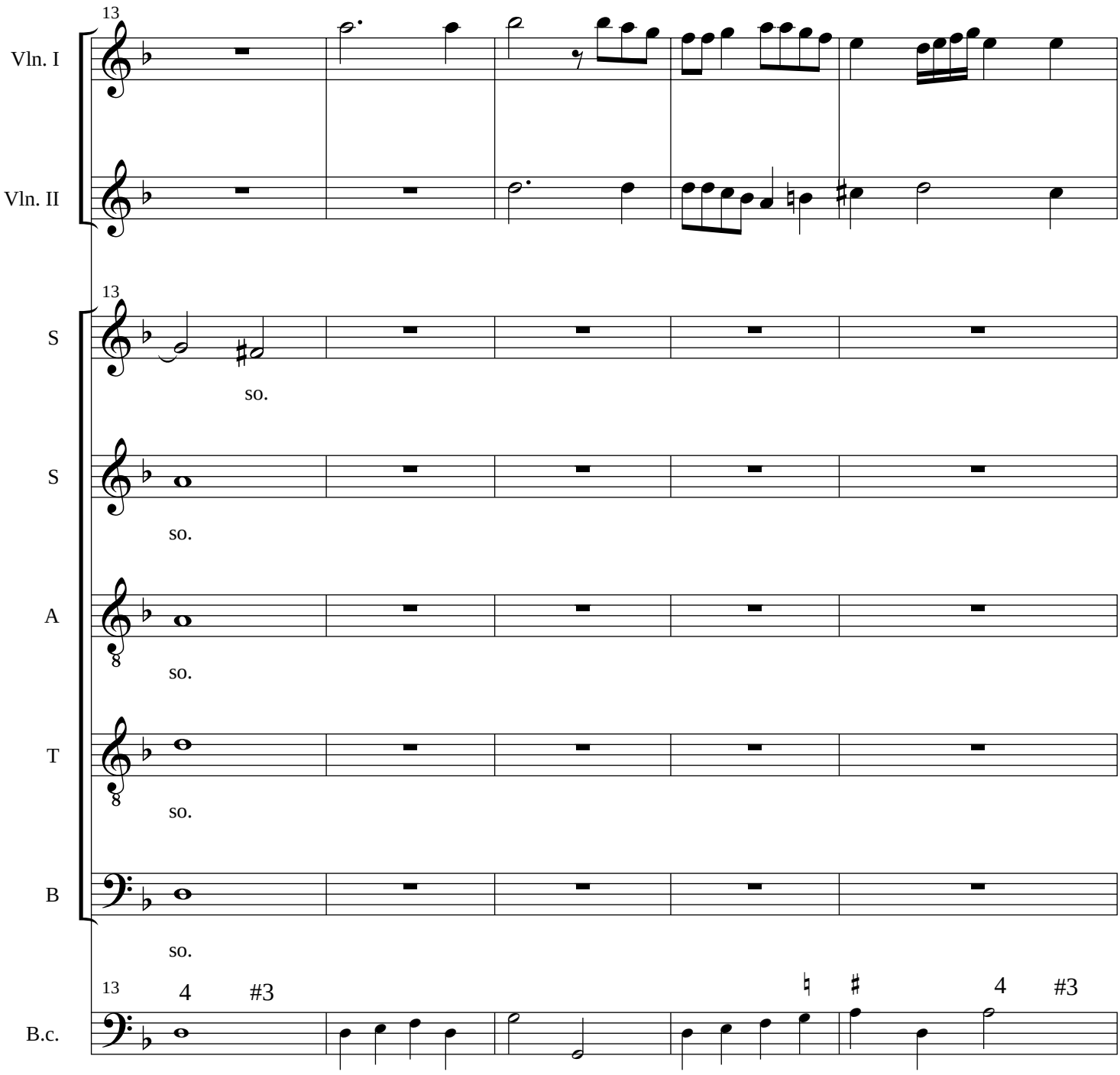
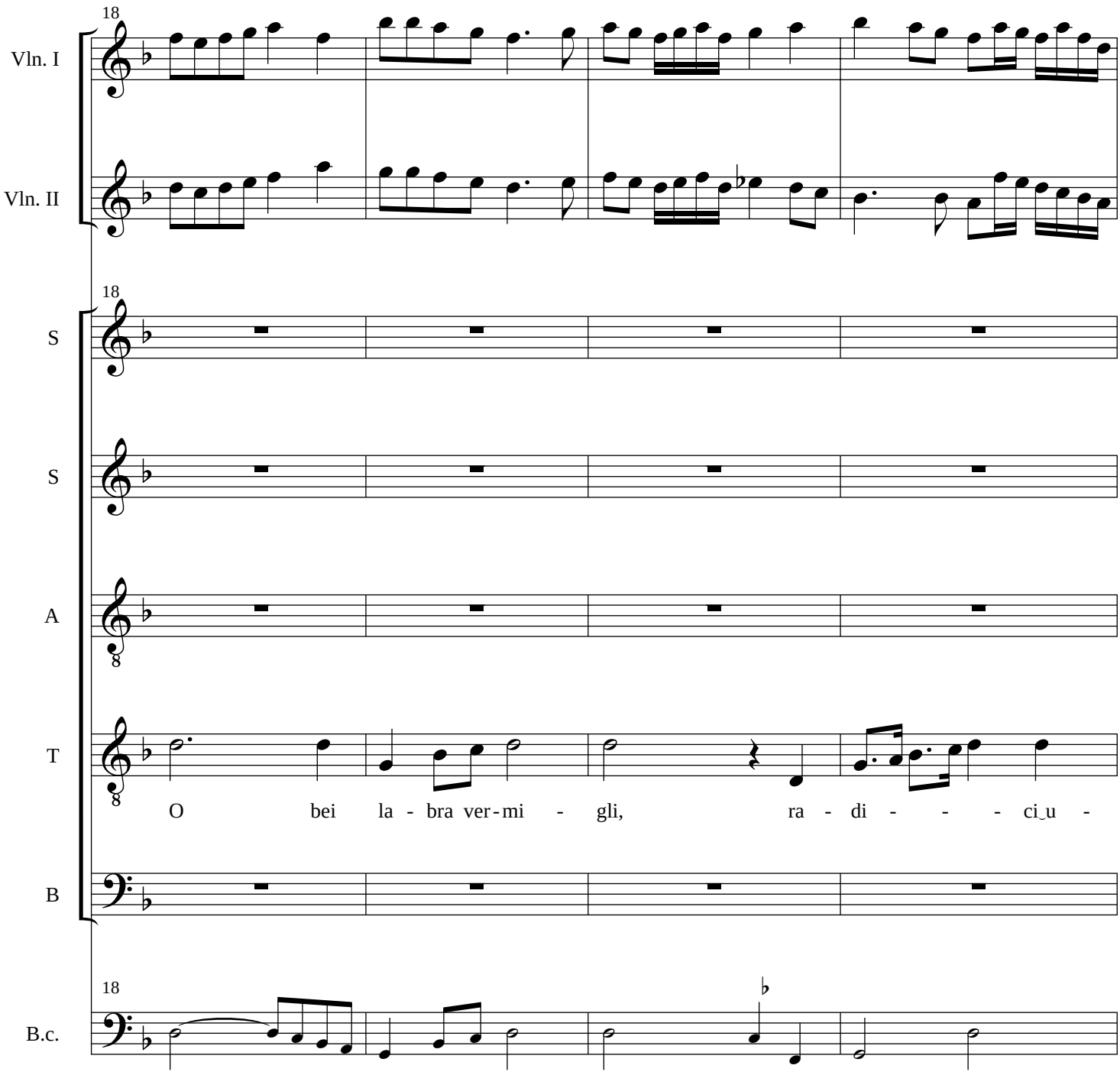
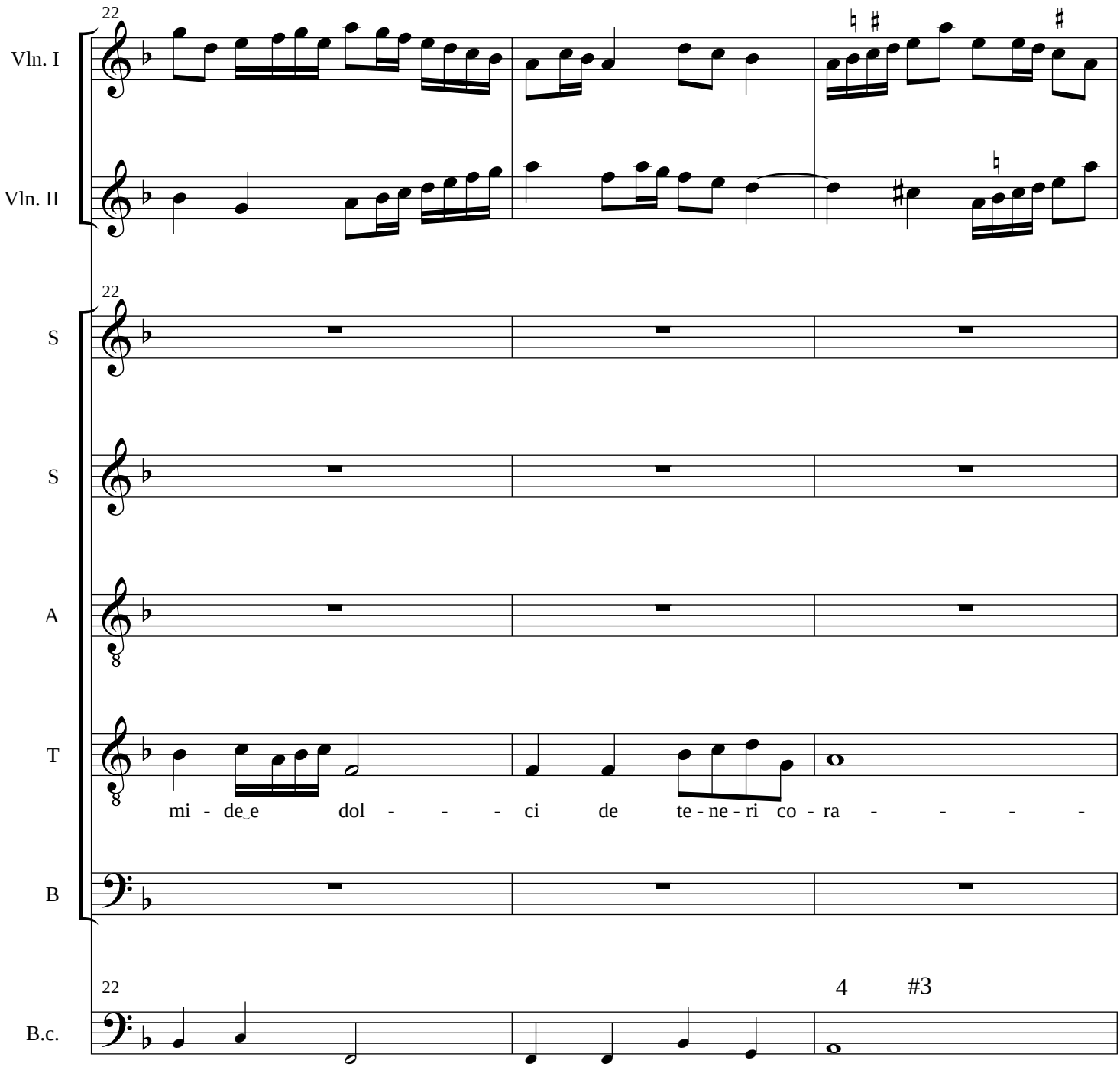
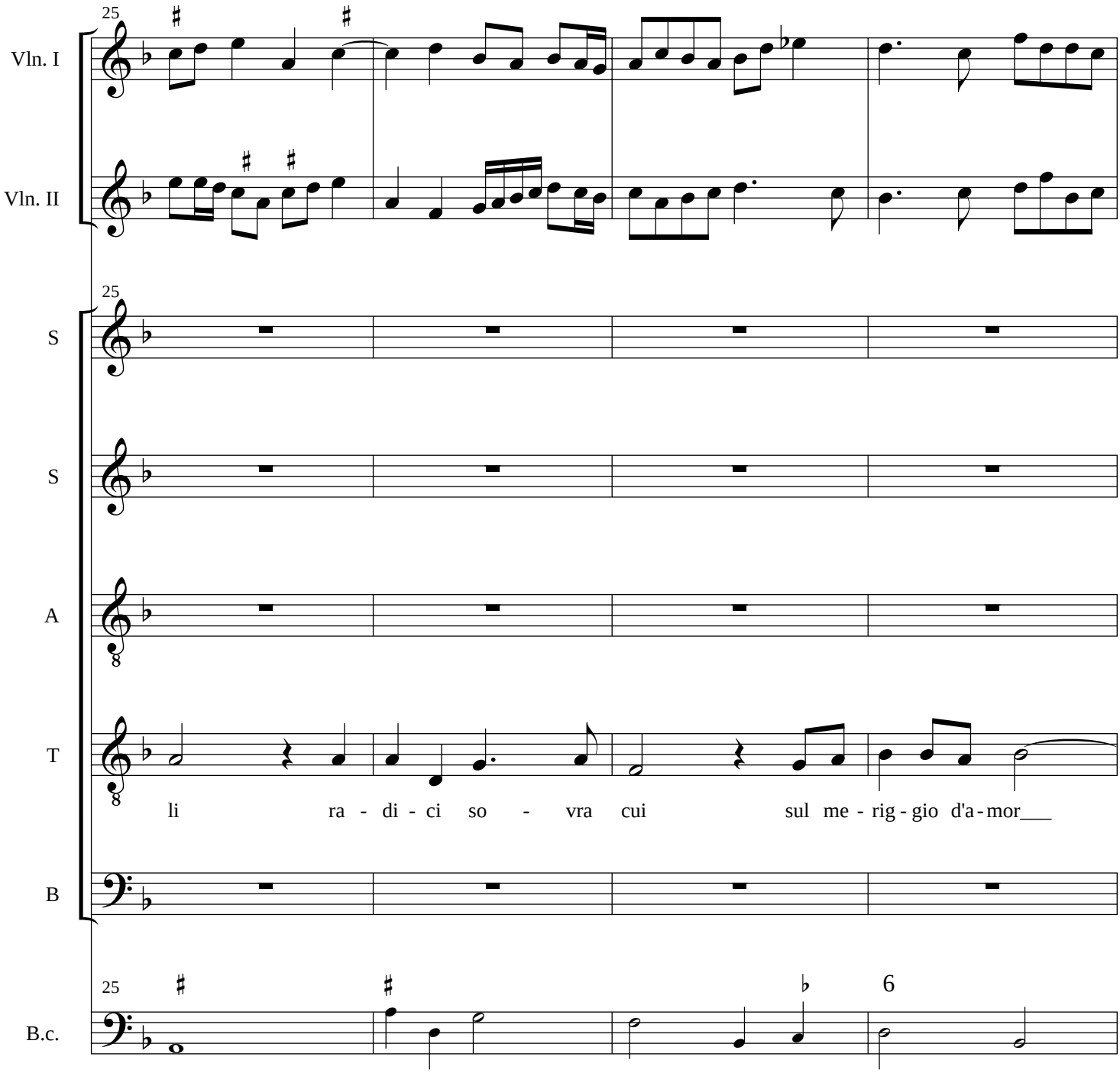

Vln. I
Vln. II
S
quel - la bel - la boc - ca de - gno è ben che pie -
S
quel - la bel - la boc - ca de - gno è ben che pie -
A
Ri - mi - ra e non lan - guis - se de - gno è ben che pie -
T
Ri - mi - ra e non lan - guis - se de - gno è ben che pie -
B
de - gno è ben che pie -
B.c.

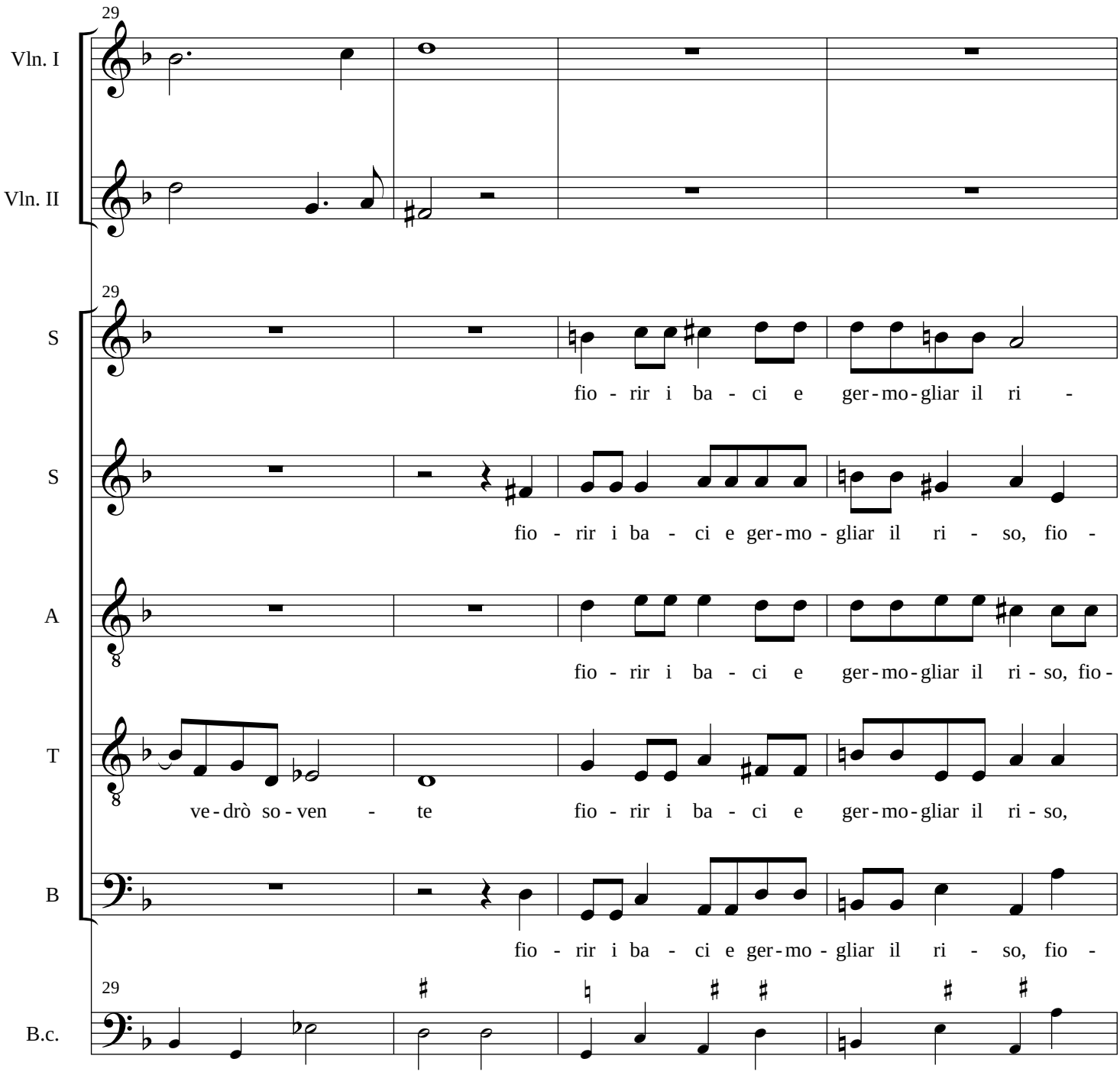

Vln. I
Vln. II
S
S
A
T
B
B.c.
to - so al - tri so - spi - ri d'un a - ni - ma sì fred-da_il du - ro sas -
6

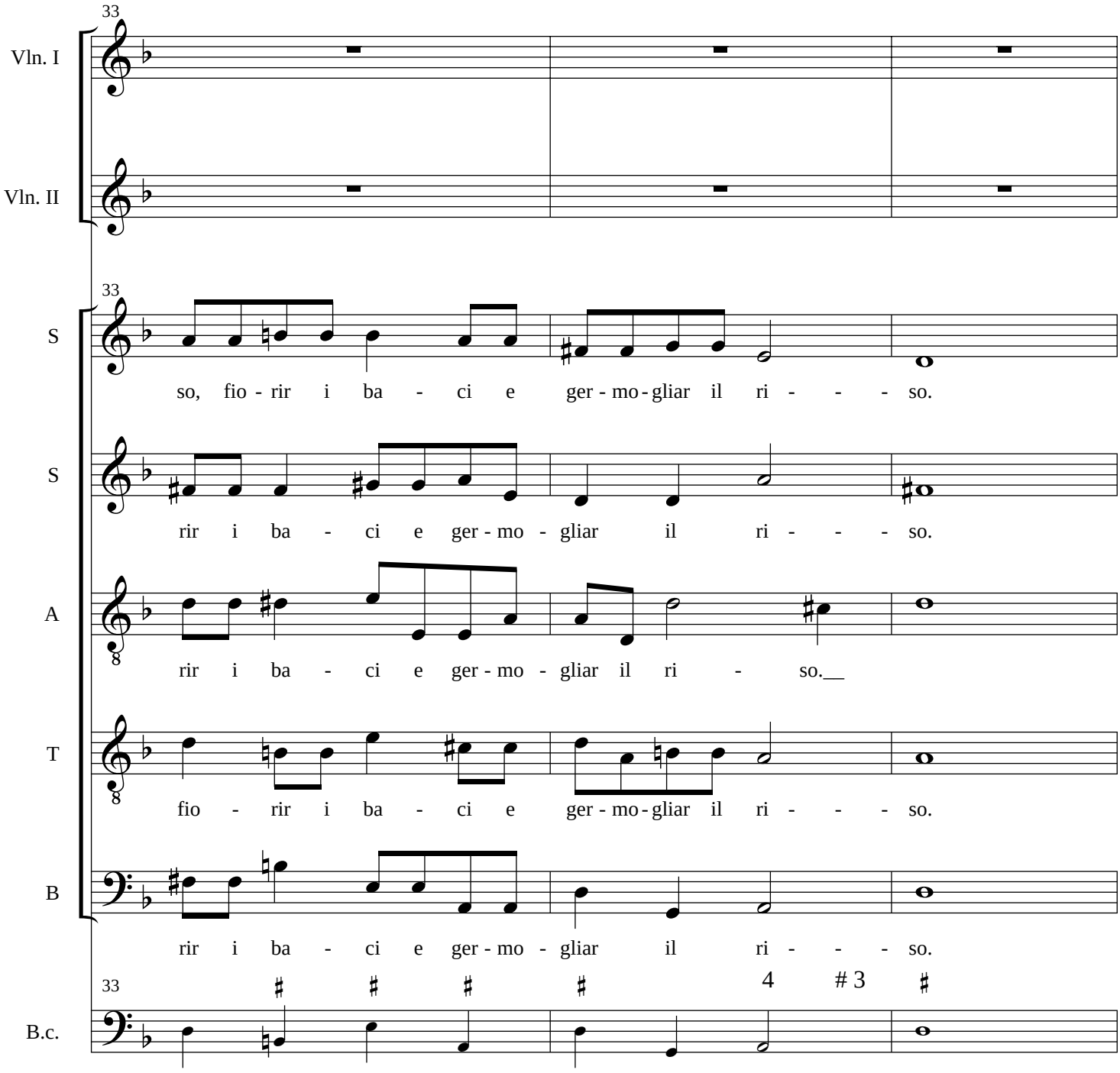

13
Vln. I
Vln. II
13
S
so.
S
so.
A
so.
T
so.
B
so.
13
4
#3
4
#3
B.c.

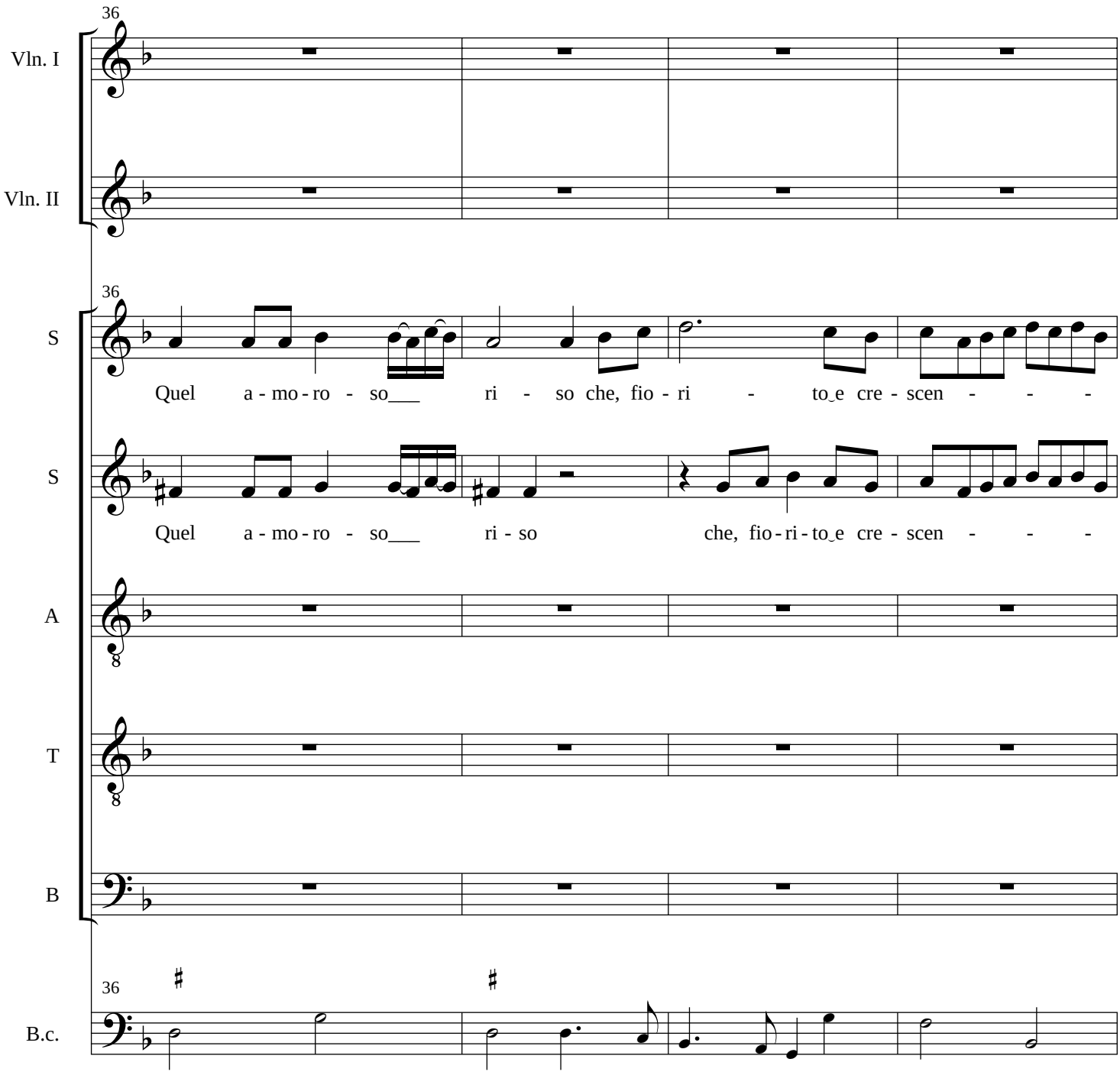

18
Vln. I
Vln. II
18
S
S
A
T
O bei la - bra ver - mi - gli, ra - di - - - ci_u -
B
18
B.c.

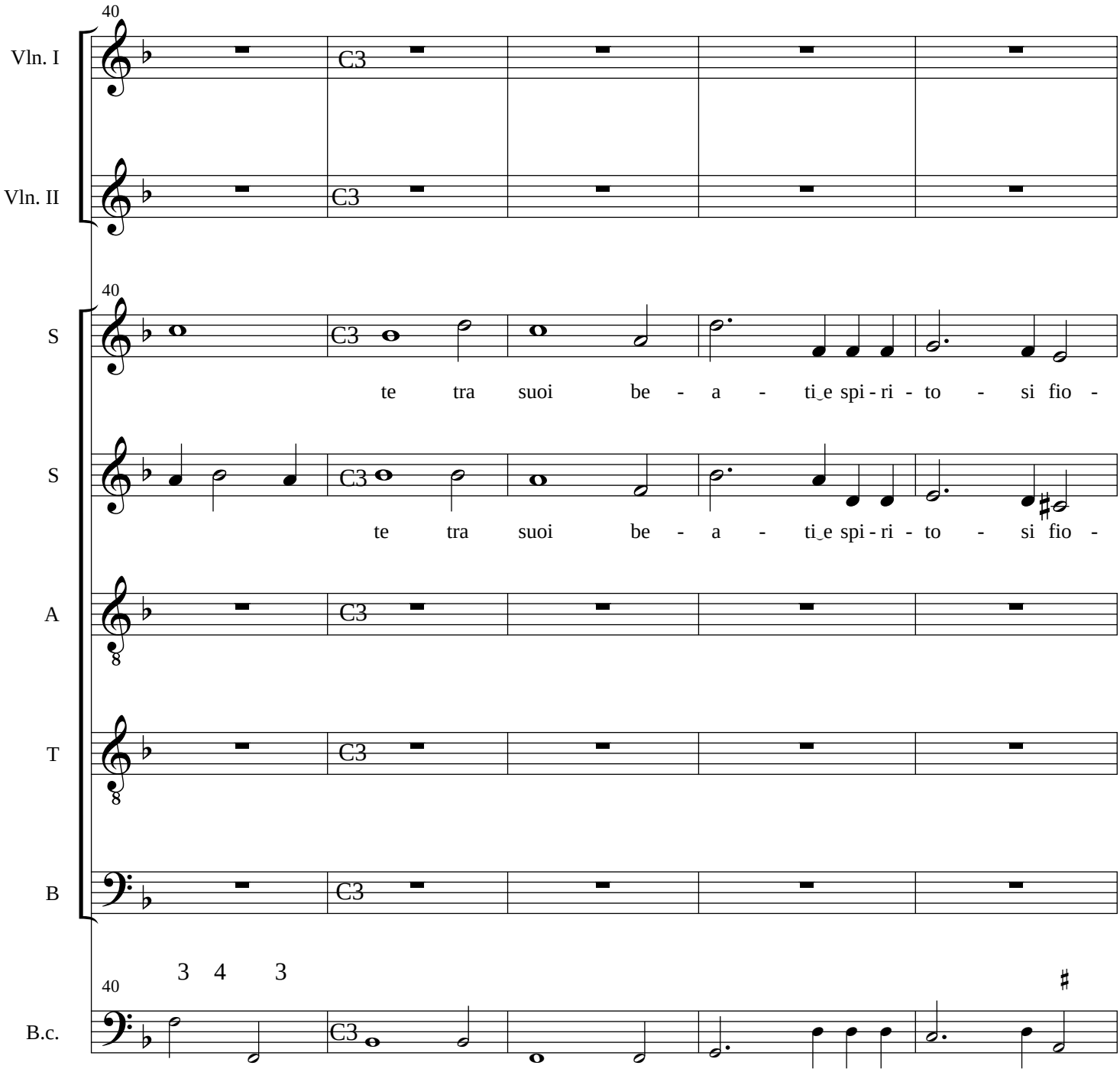

22
Vln. I
Vln. II
S
S
A
T
B
B.c.
mi - de_e dol - - - ci de te - ne - ri co - ra - - - -
4 #3

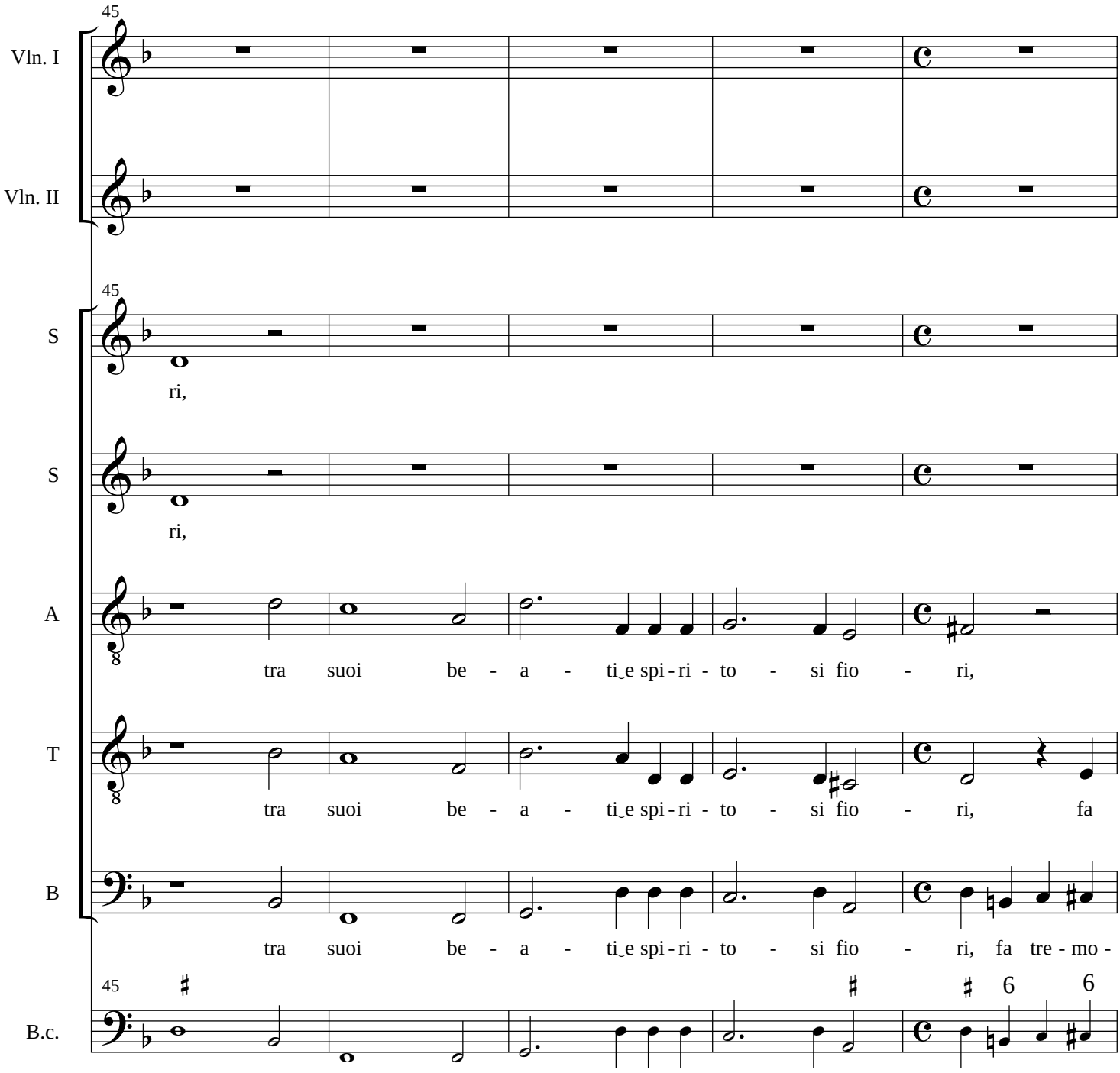

25
Vln. I
Vln. II
25
S
S
A
T
li ra - di - ci so - vra cui sul me - rig - gio d'a - mor___
B
25
6
B.c.

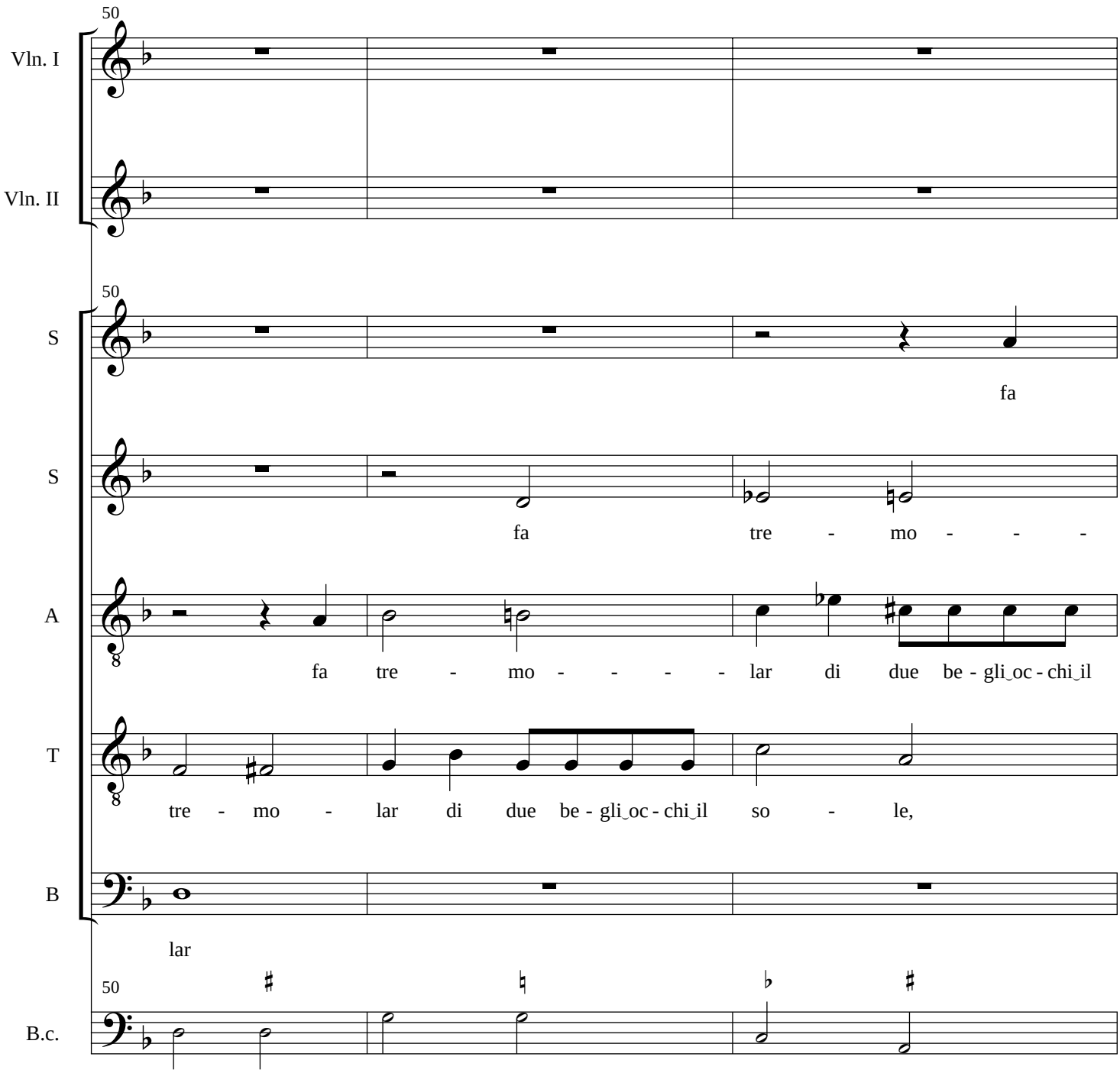

29
Vln. I
Vln. II
29
S
fio - rir i ba - ci e ger - mo - gliar il ri -
S
fio - rir i ba - ci e ger - mo - gliar il ri - so, fio -
A
fio - rir i ba - ci e ger - mo - gliar il ri - so, fio -
T
ve - drò so - ven - te
fio - rir i ba - ci e ger - mo - gliar il ri - so,
B
fio - rir i ba - ci e ger - mo - gliar il ri - so, fio -
29
B.c.

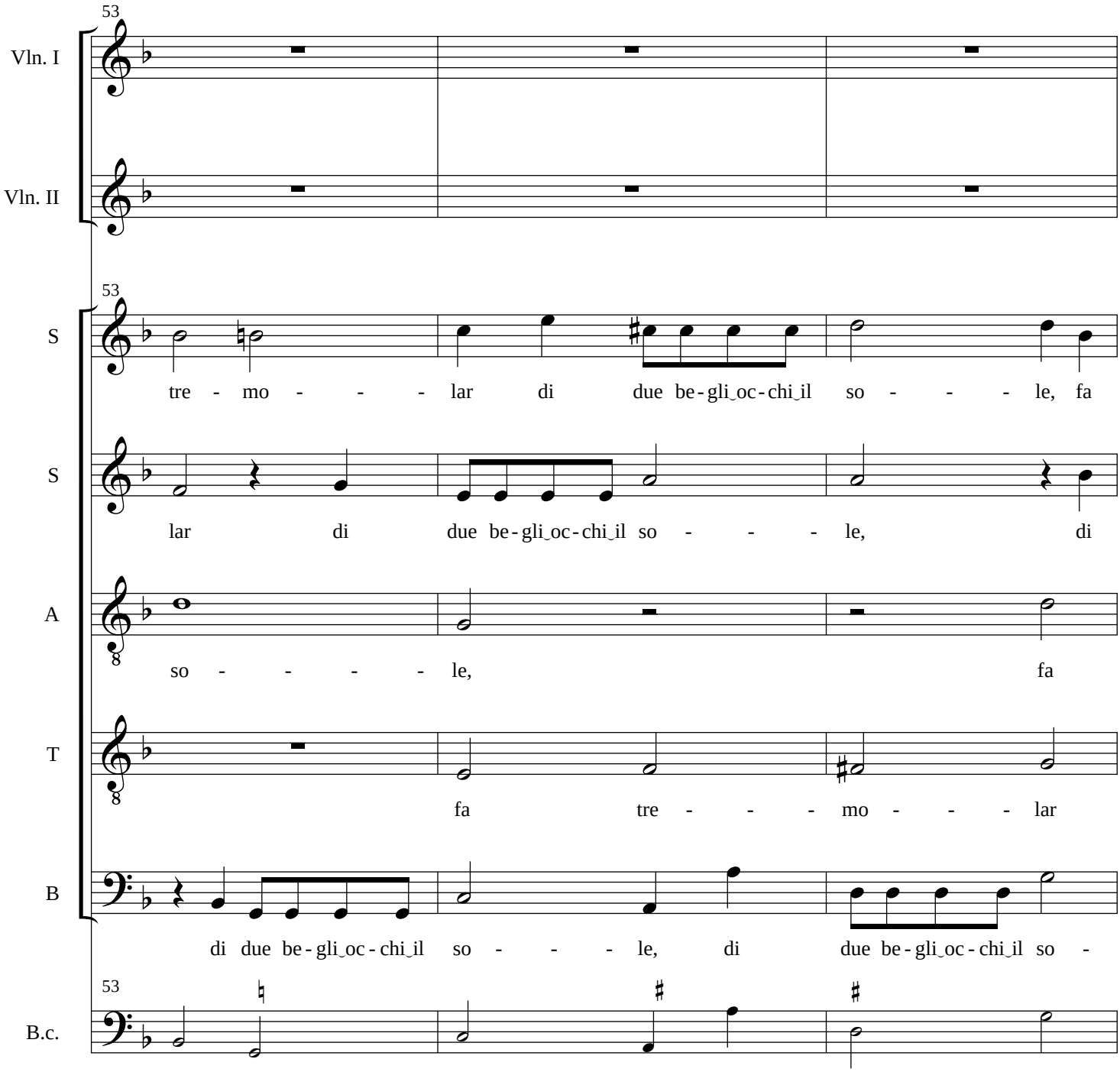

33
Vln. I
Vln. II
33
S
so, fio - rir i ba - ci e ger - mo - gliar il ri - - - so.
S
rir i ba - ci e ger - mo - gliar il ri - - - so.
A
rir i ba - ci e ger - mo - gliar il ri - so.__
T
fio - rir i ba - ci e ger - mo - gliar il ri - - - so.
B
rir i ba - ci e ger - mo - gliar il ri - - - so.
33
4
3
B.c.

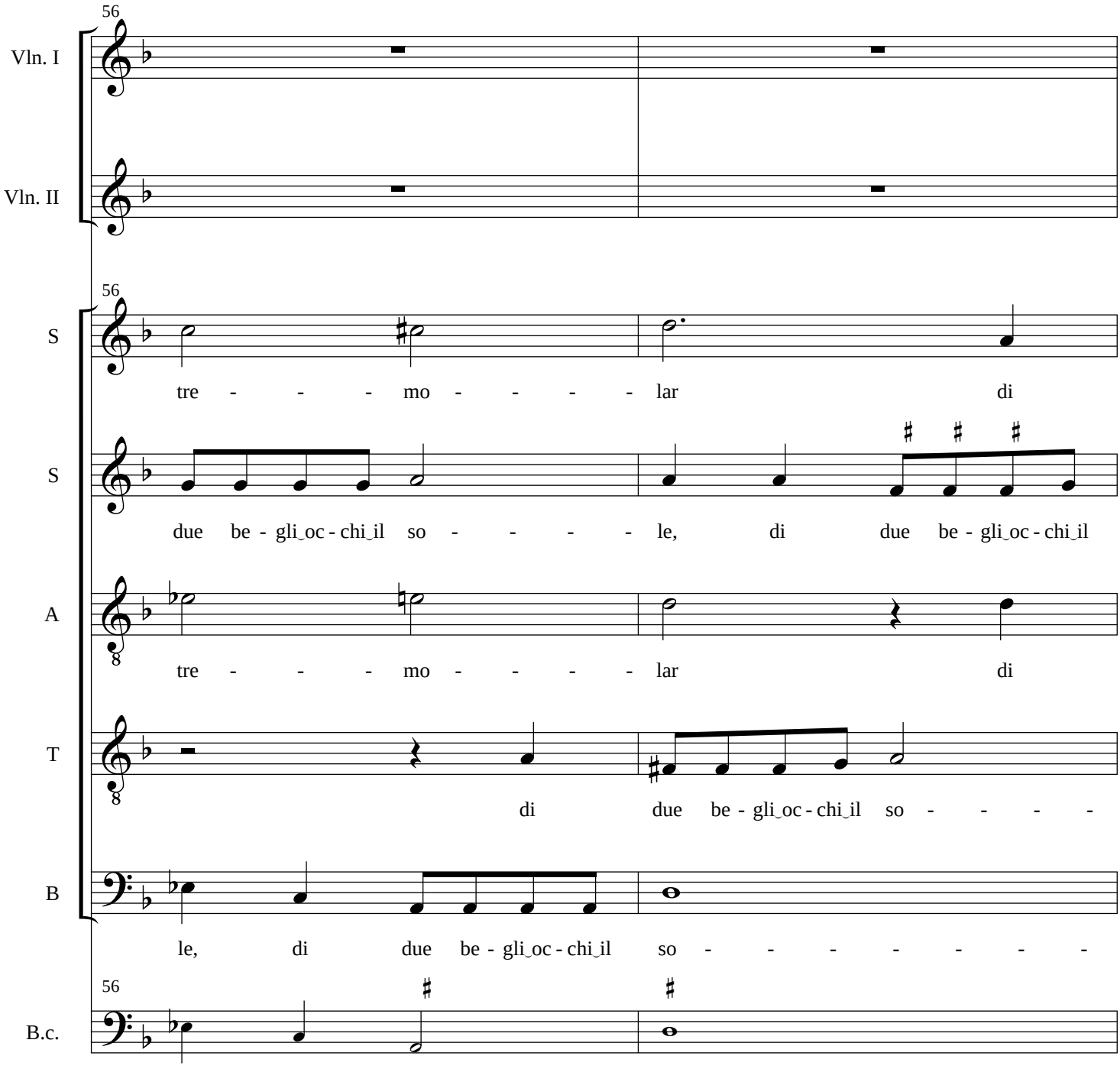

36
Vln. I
Vln. II
36
S
Quel a - mo - ro - so___ ri - so che, fio - ri - to_e cre - scen - - -
S
Quel a - mo - ro - so___ ri - so che, fio - ri - to_e cre - scen - - -
A
T
B
36
B.c.

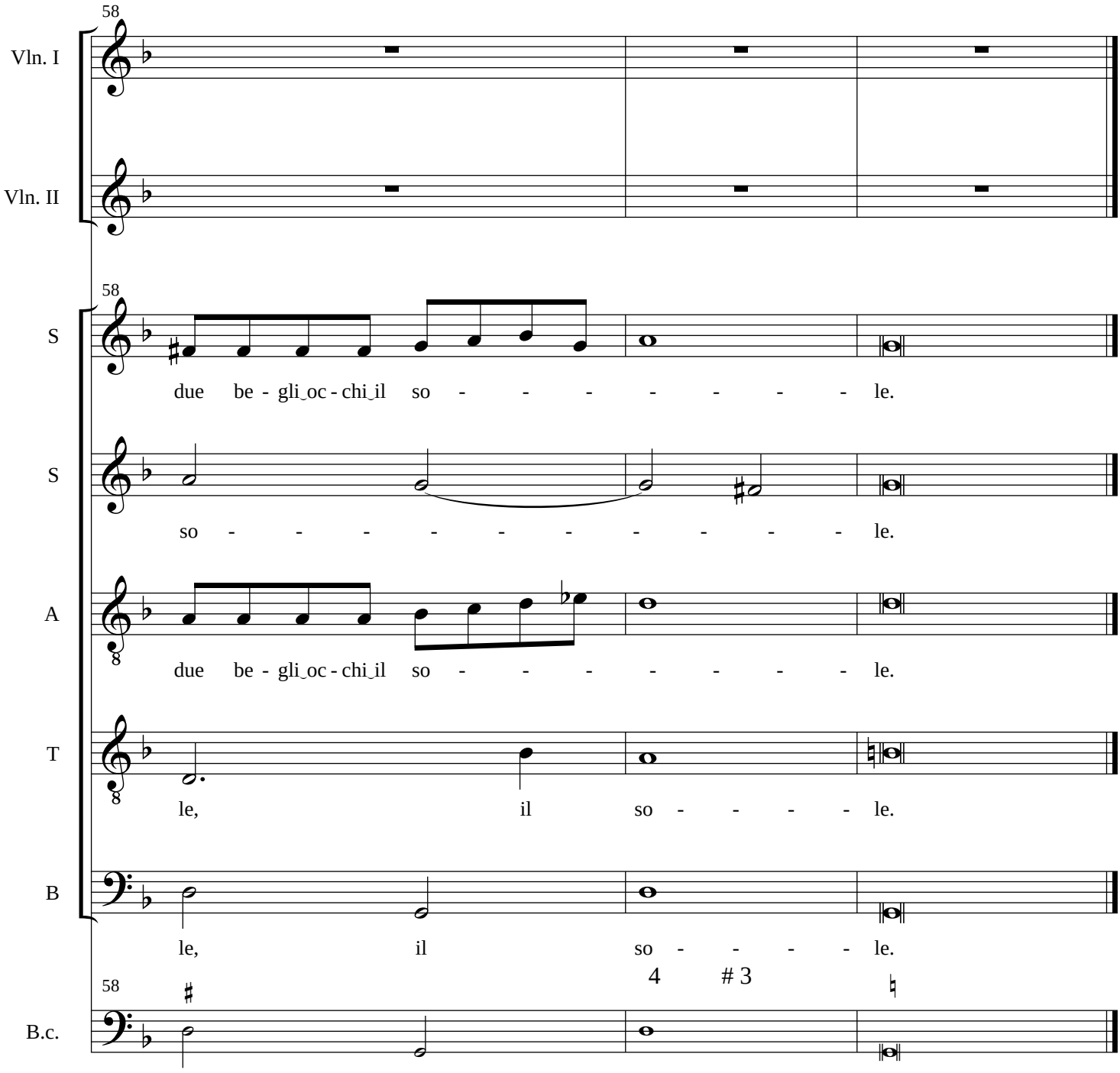

40
Vln. I
Vln. II
S
te tra suoi be - a - ti_e spi - ri - to - si fio -
S
te tra suoi be - a - ti_e spi - ri - to - si fio -
A
T
B
3 4 3
B.c.


45
Vln. I
Vln. II
45
S
ri,
S
ri,
A
tra suoi be - a - ti_e spi - ri - to - si fio - ri,
T
tra suoi be - a - ti_e spi - ri - to - si fio - ri, fa
B
tra suoi be - a - ti_e spi - ri - to - si fio - ri, fa tre - mo -
45
B.c.
6
6


50
Vln. I
Vln. II
50
S
fa
S
fa tre - mo - - -
A
fa tre - mo - - - - lar di due be - gli_oc - chi_il
T
tre - mo - lar di due be - gli_oc - chi_il so - le,
B
lar
50
B.c.

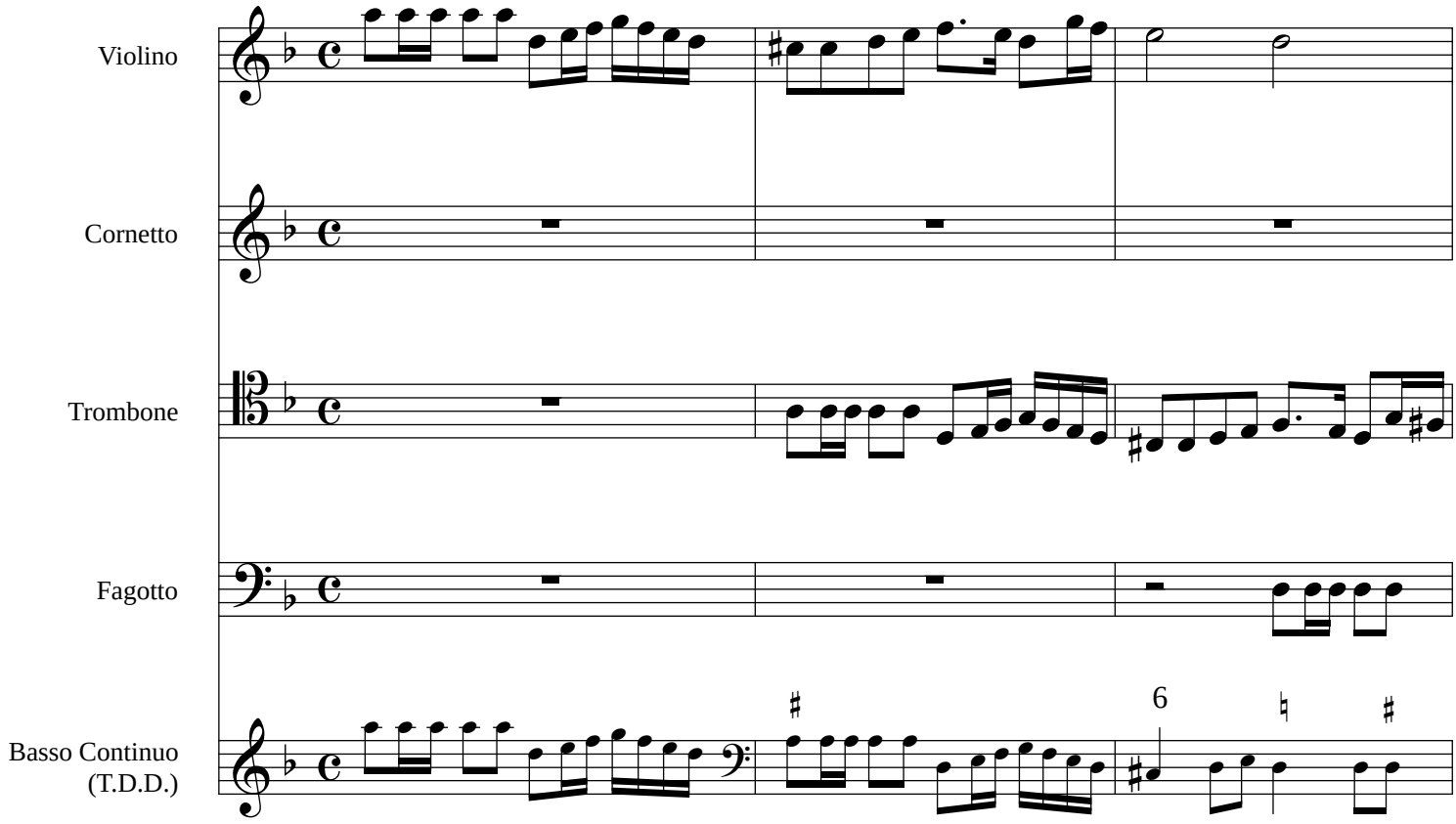

53
Vln. I
Vln. II
53
S
tre - mo - - - lar di due be - gli_oc - chi_il so - - - le, fa
S
lar di due be - gli_oc - chi_il so - - - le, di
A
so - - - - le, fa
T
fa tre - - - mo - - - lar
B
di due be - gli_oc - chi_il so - - - le, di due be - gli_oc - chi_il so -
53
B.c.


56
Vln. I
Vln. II
56
S
tre - - - mo - - - - lar di
S
due be - gli_oc - chi_il so - - - - le, di due be - gli_oc - chi_il
A
tre - - - mo - - - - lar di
T
di due be - gli_oc - chi_il so - - - -
B
le, di due be - gli_oc - chi_il so - - - - - - -
56
B.c.


58
Vln. I
Vln. II
58
S
due be - gli_oc - chi_il so - - - - - - - le.
S
so - - - - - - - - - le.
A
due be - gli_oc - chi_il so - - - - - - - le.
T
le, il so - - - - le.
B
le, il so - - - - le.
4 # 3
58
B.c.

La Rizza
Canzone a 4

Biagio Marini
Opus 2, # 14



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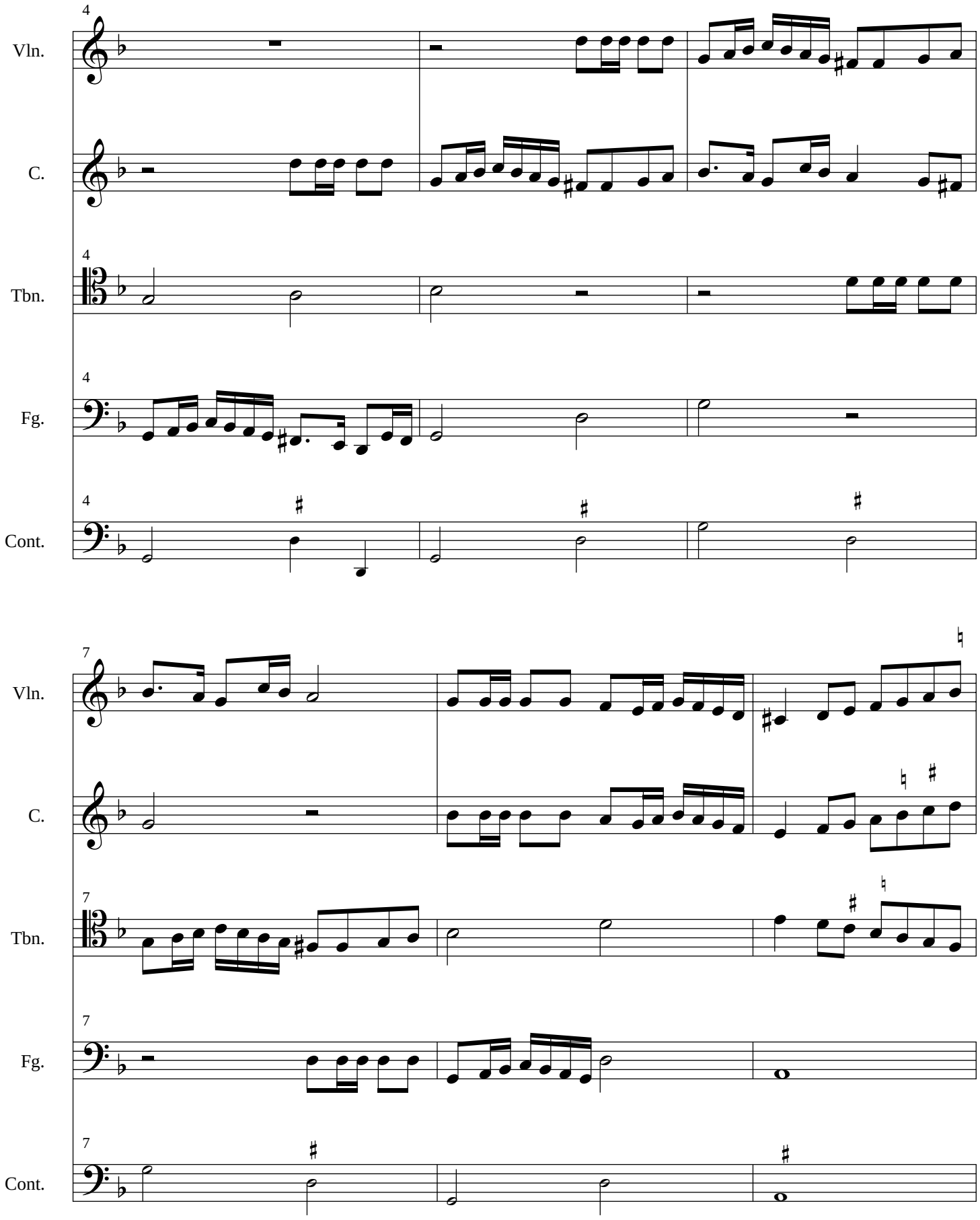
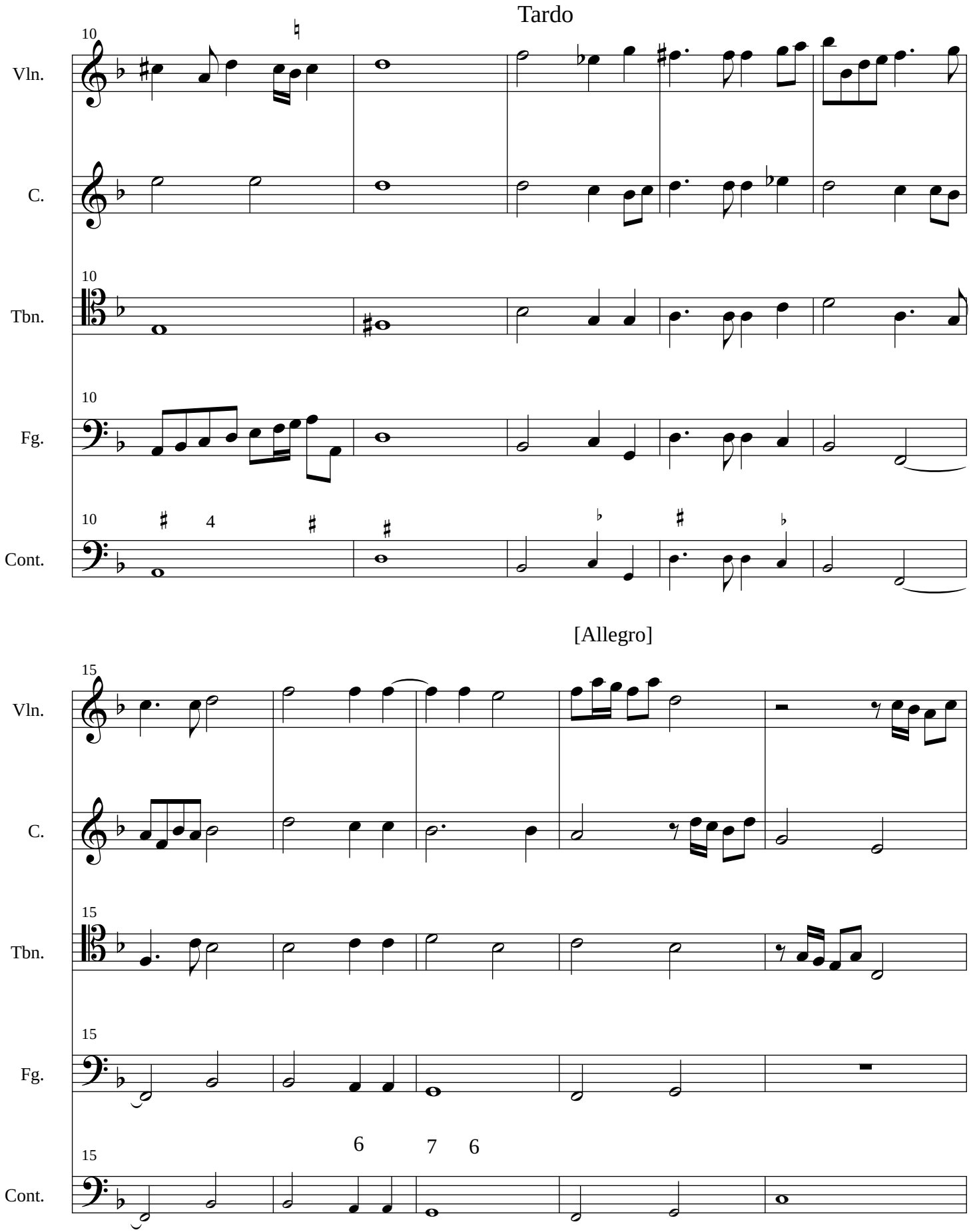
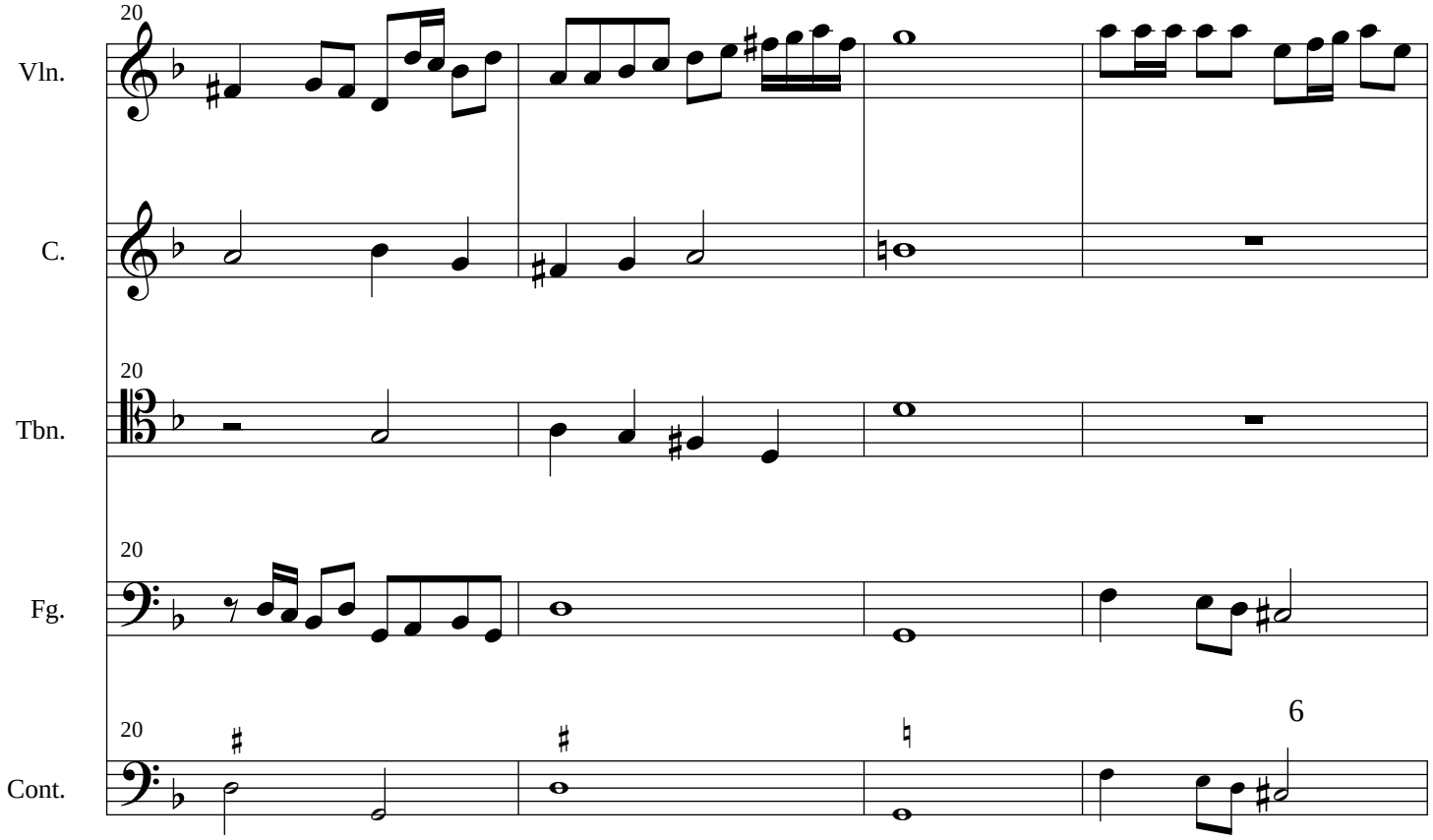
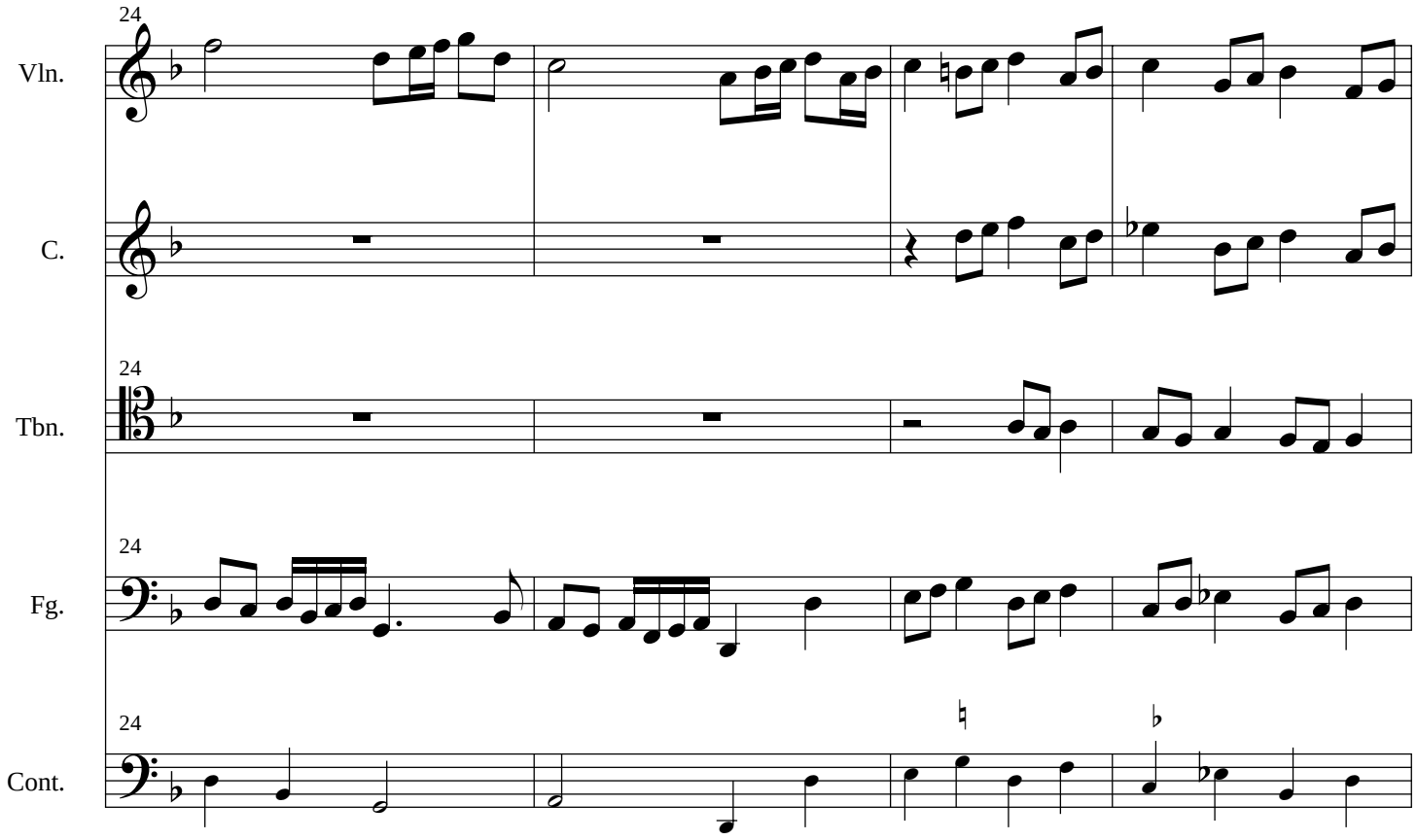
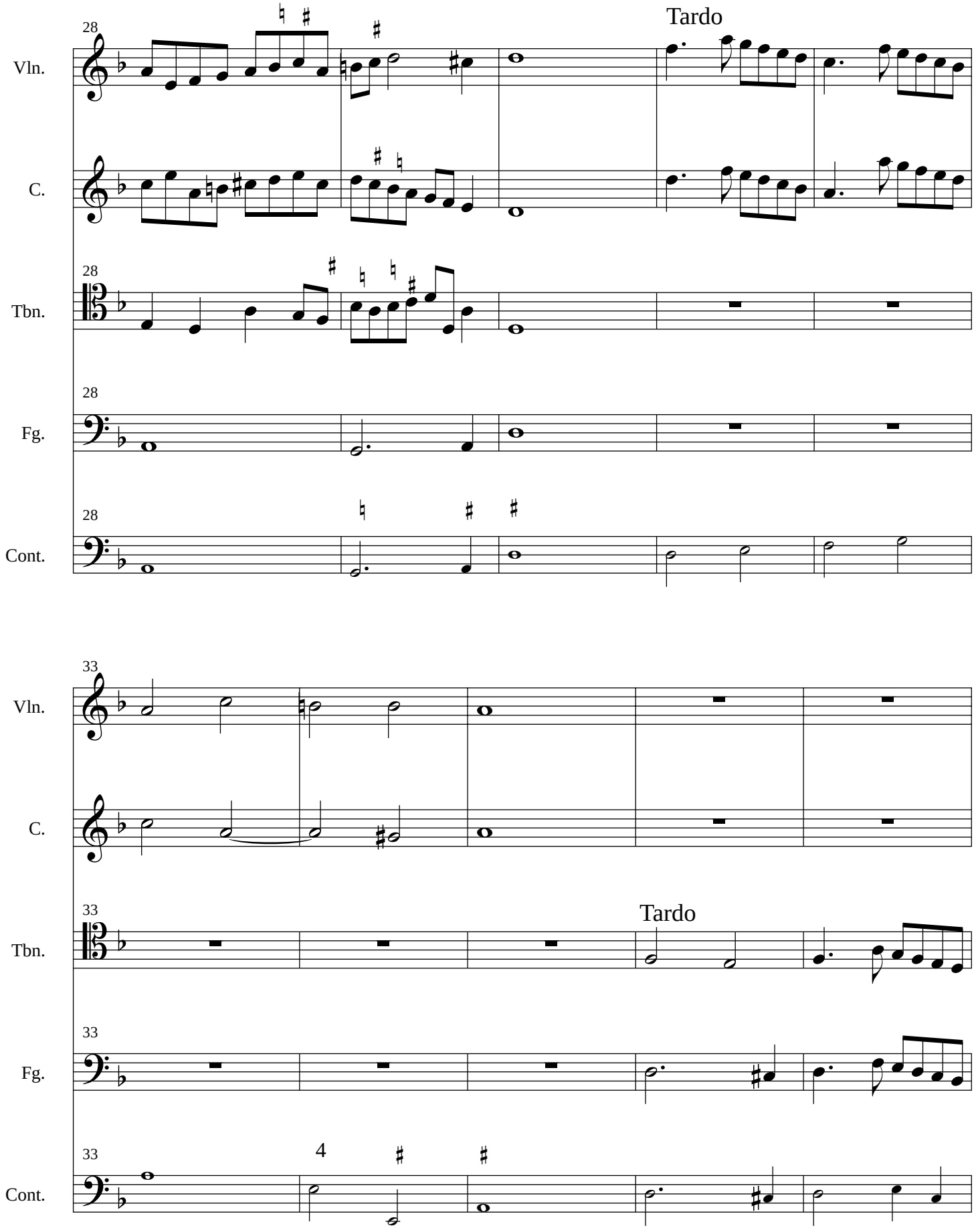

4
Vln.
C.
4
Tbn.
4
Fg.
4
Cont.
7
Vln.
C.
7
Tbn.
7
Fg.
7
Cont.

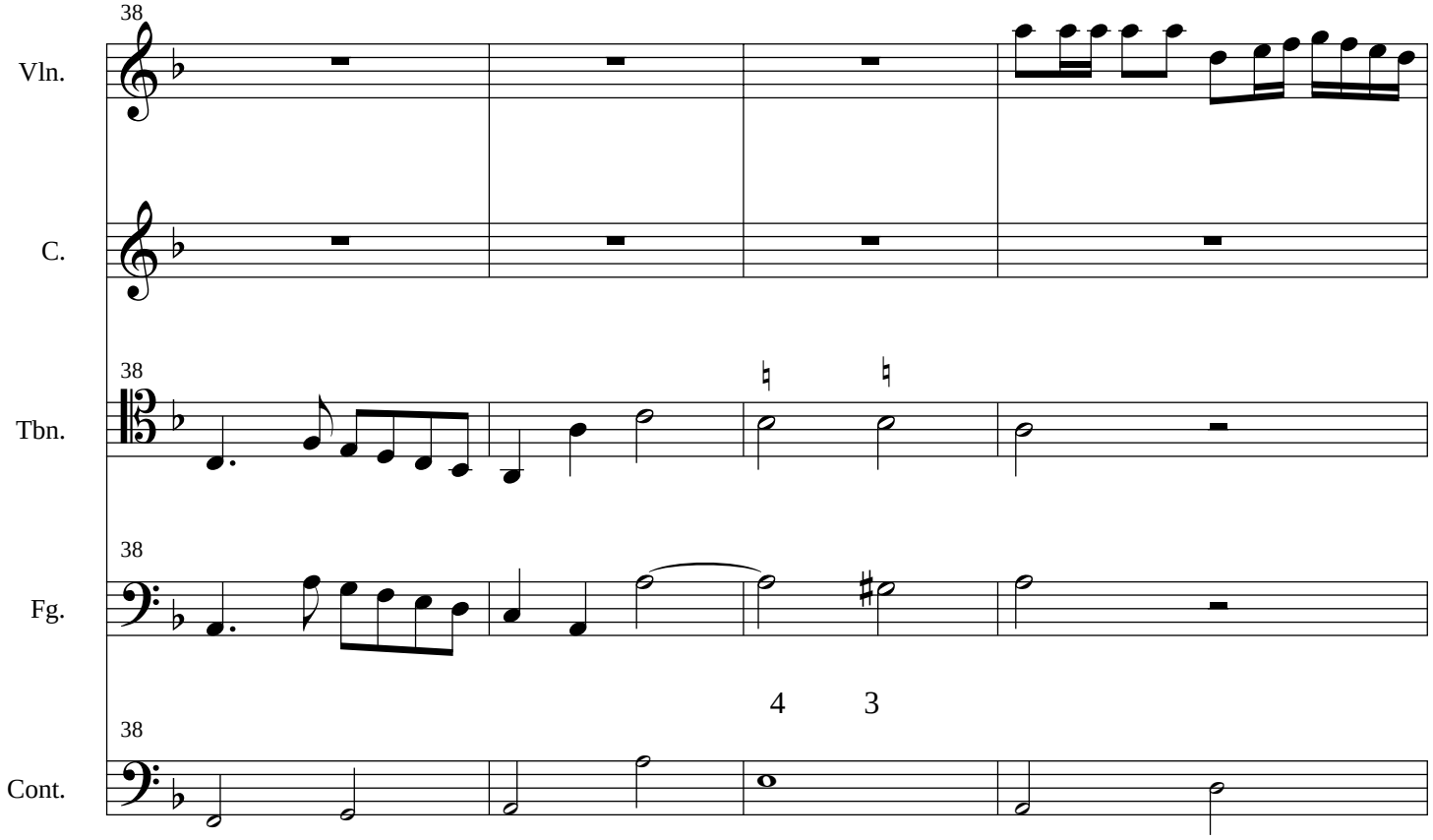

Tardo
10
Vln.
C.
Tbn.
Fg.
Cont.
4
[Allegro]
15
6
7
6

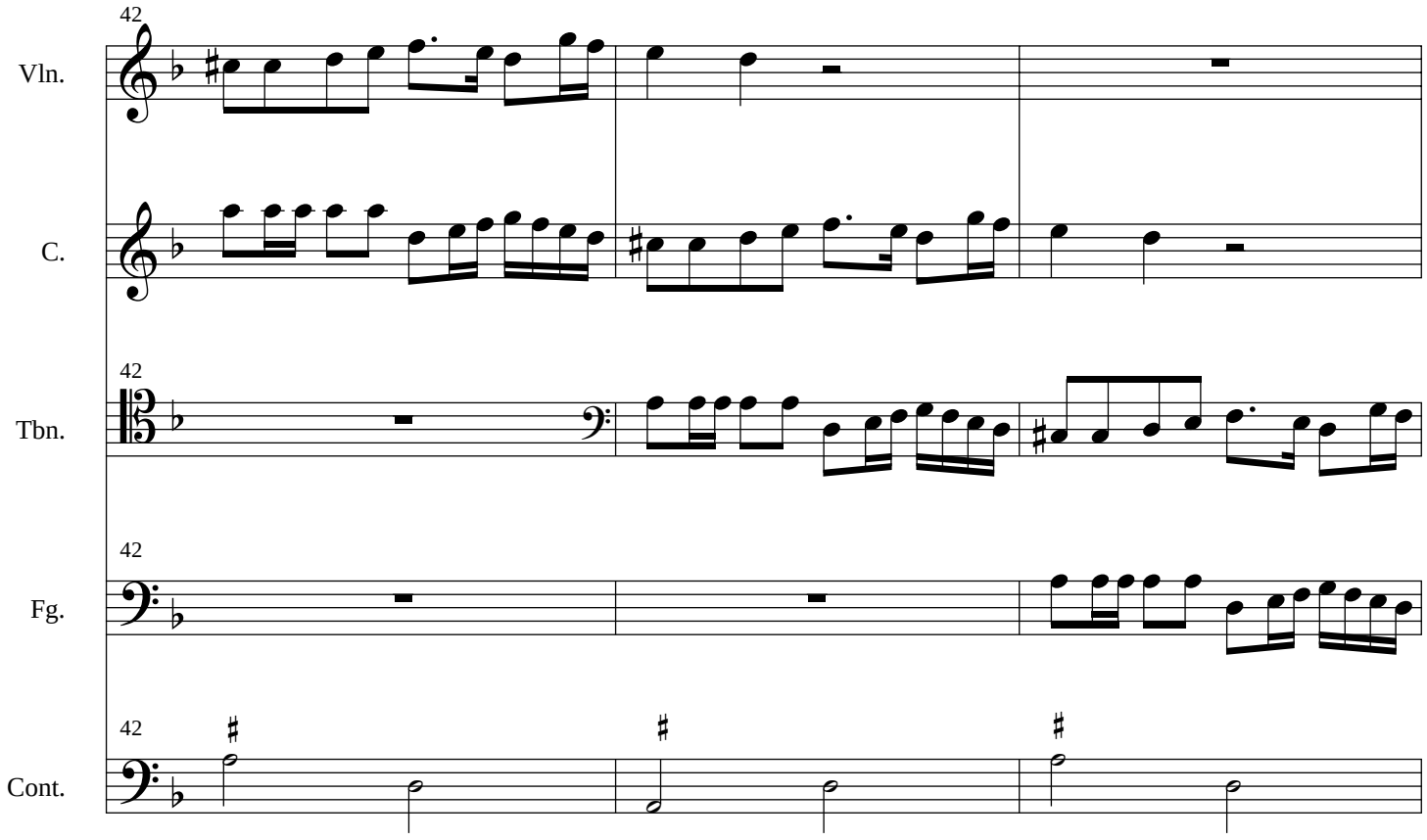

20
Vln.
C.
20
Tbn.
20
Fg.
20
Cont.
6

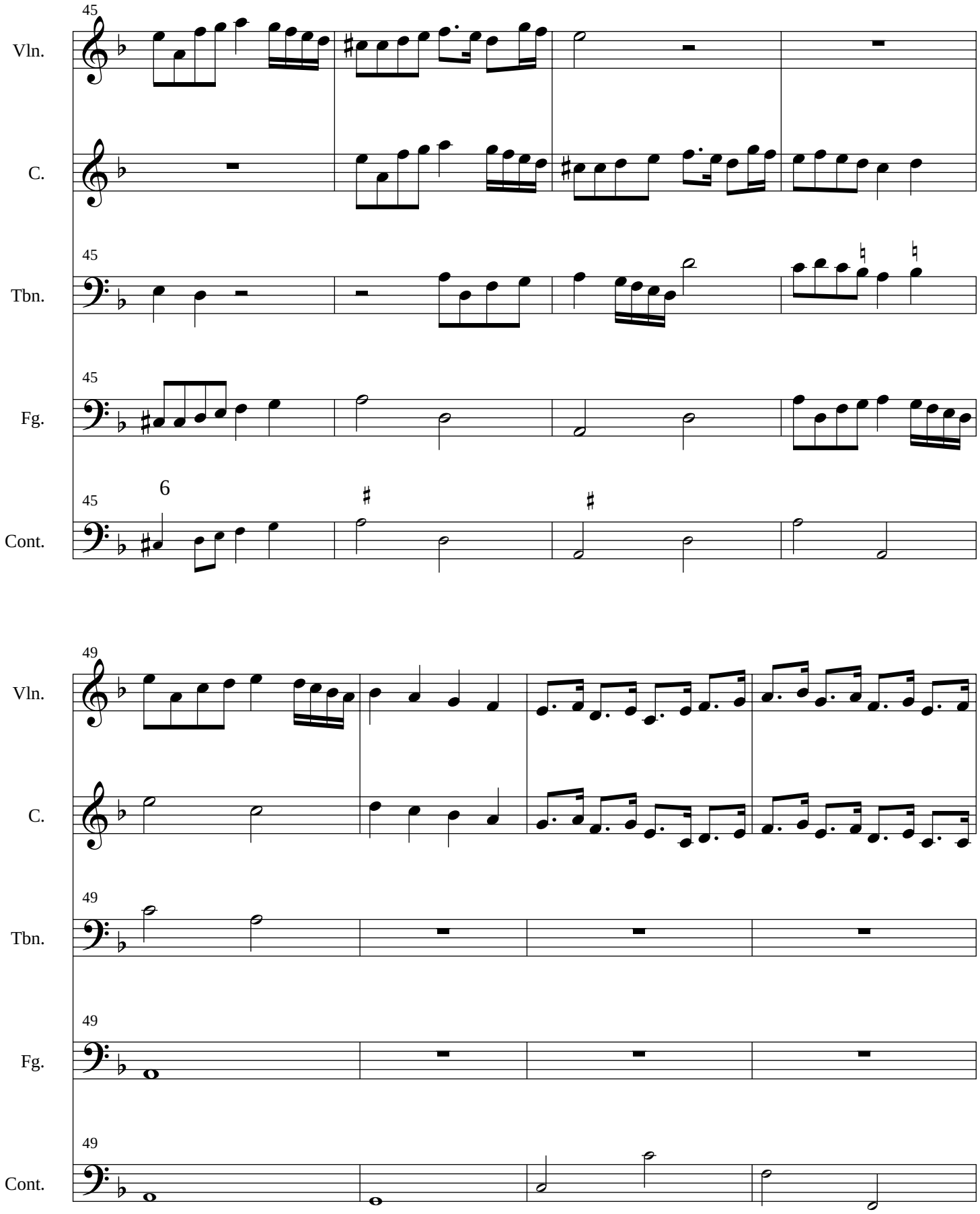

24
Vln.
C.
24
Tbn.
24
Fg.
24
Cont.

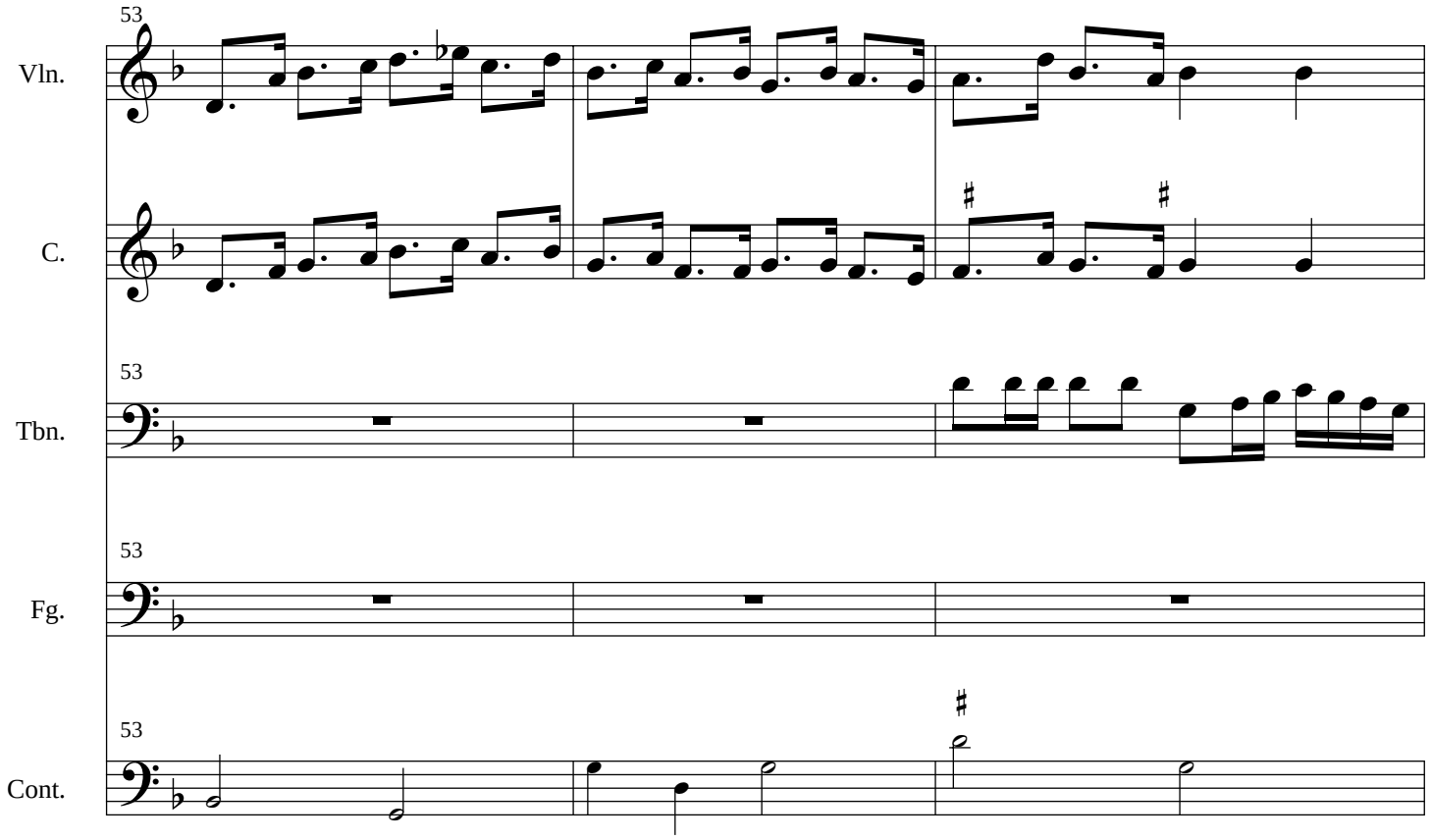

28
Tardo
Vln.
C.
28
Tbn.
28
Fg.
28
Cont.
33
Vln.
C.
33
Tardo
Tbn.
33
Fg.
33
4
Cont.

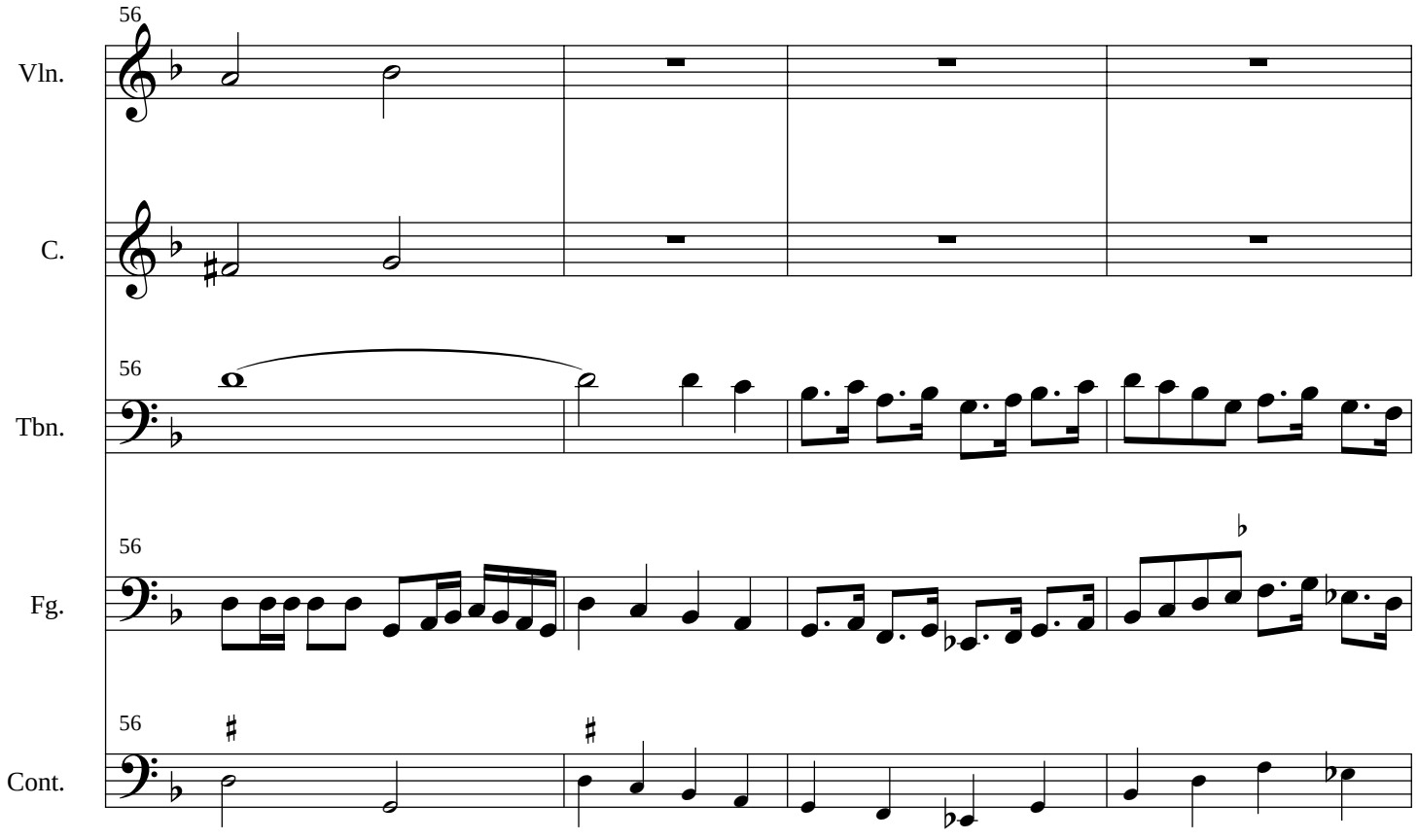
[Allegro]

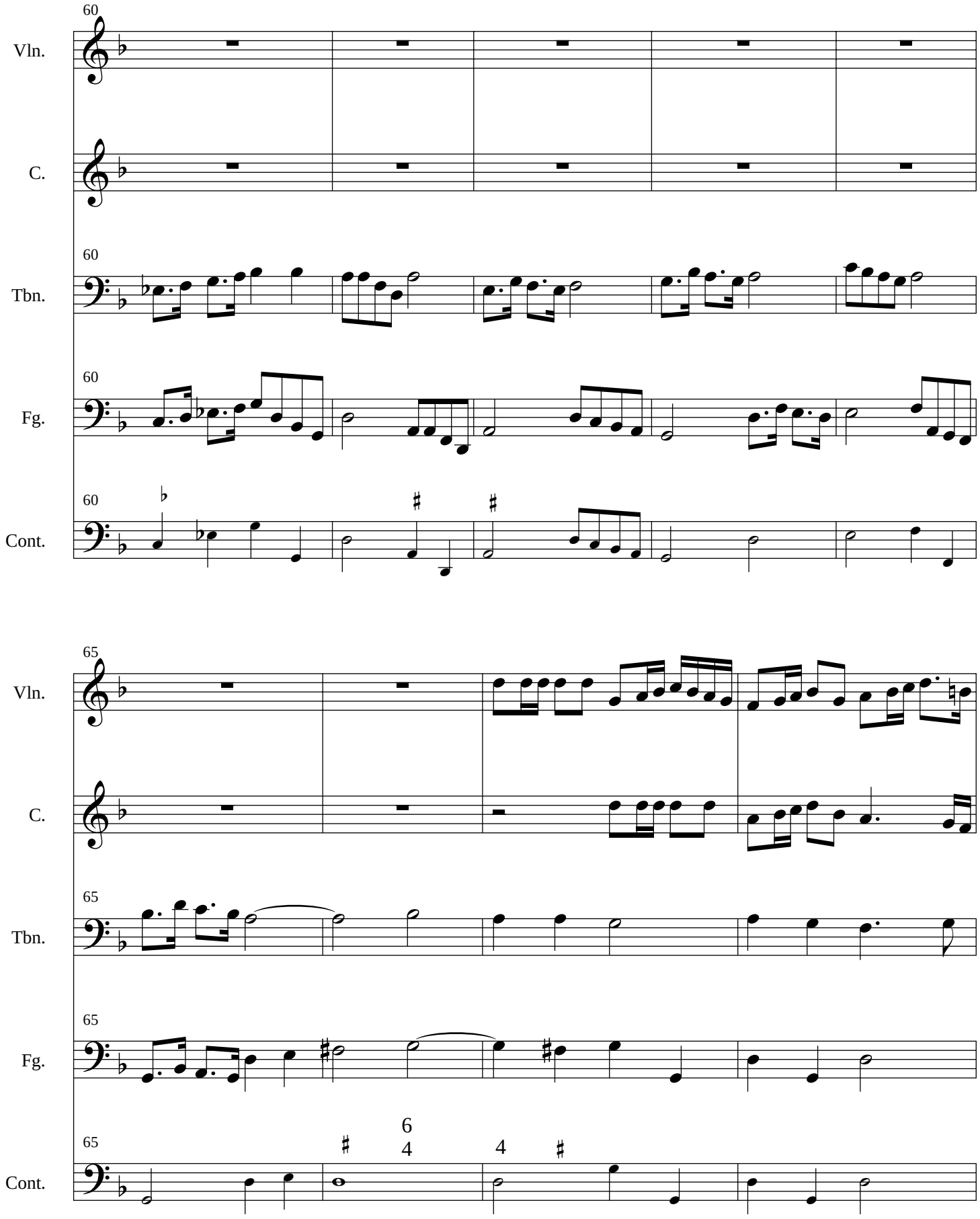


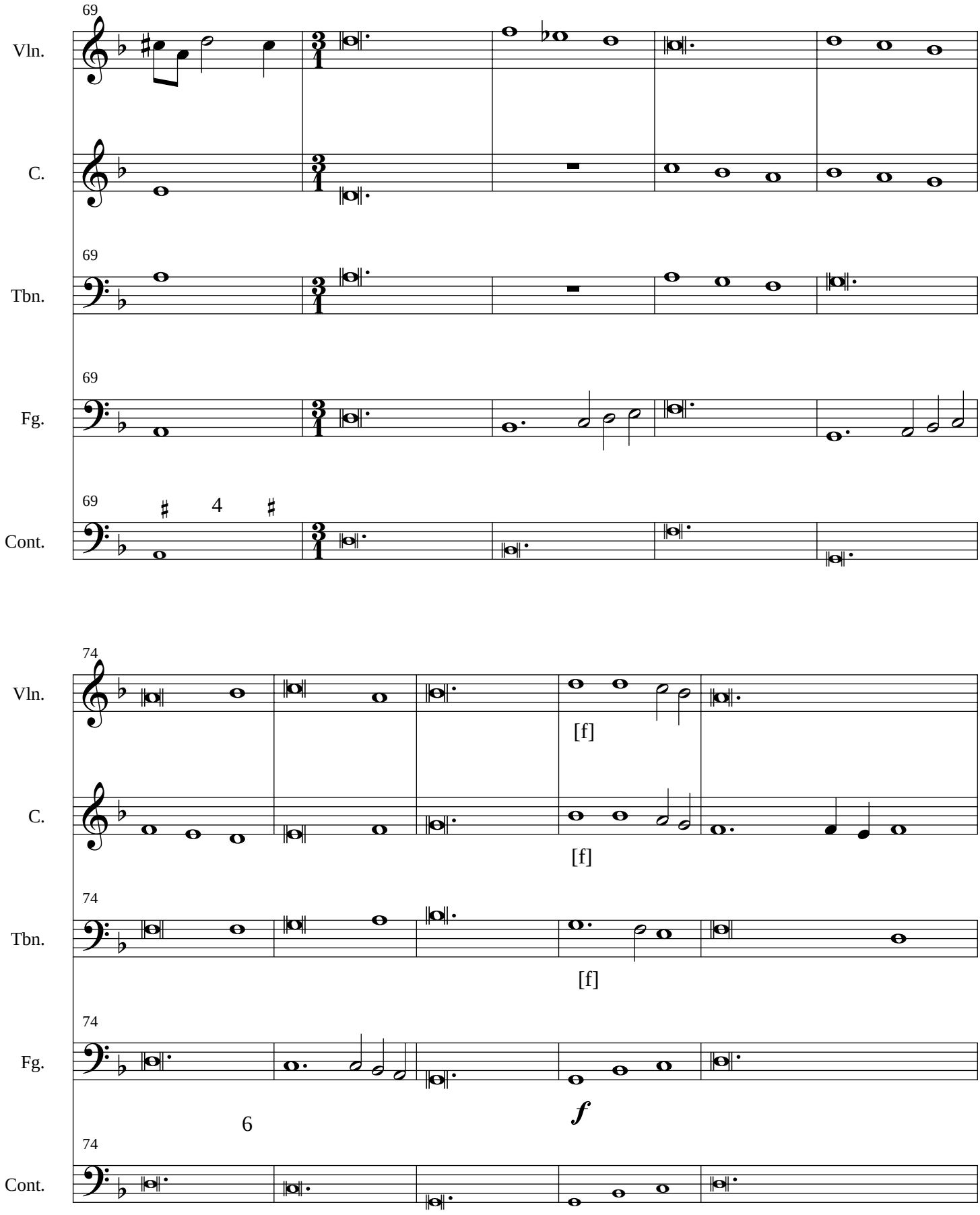


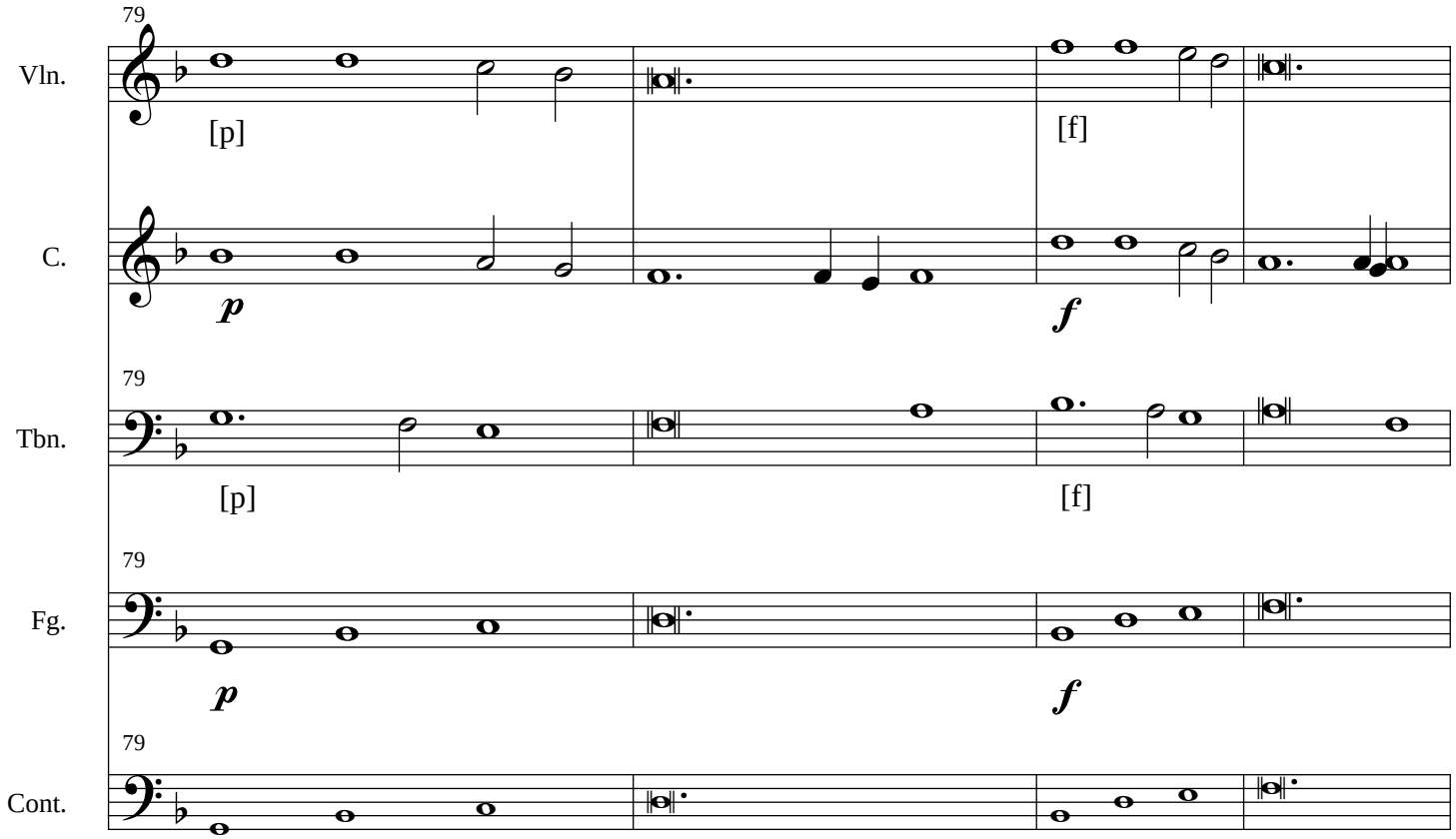

45
Vln.
C.
45
Tbn.
45
Fg.
6
45
Cont.
49
Vln.
C.
49
Tbn.
49
Fg.
49
Cont.

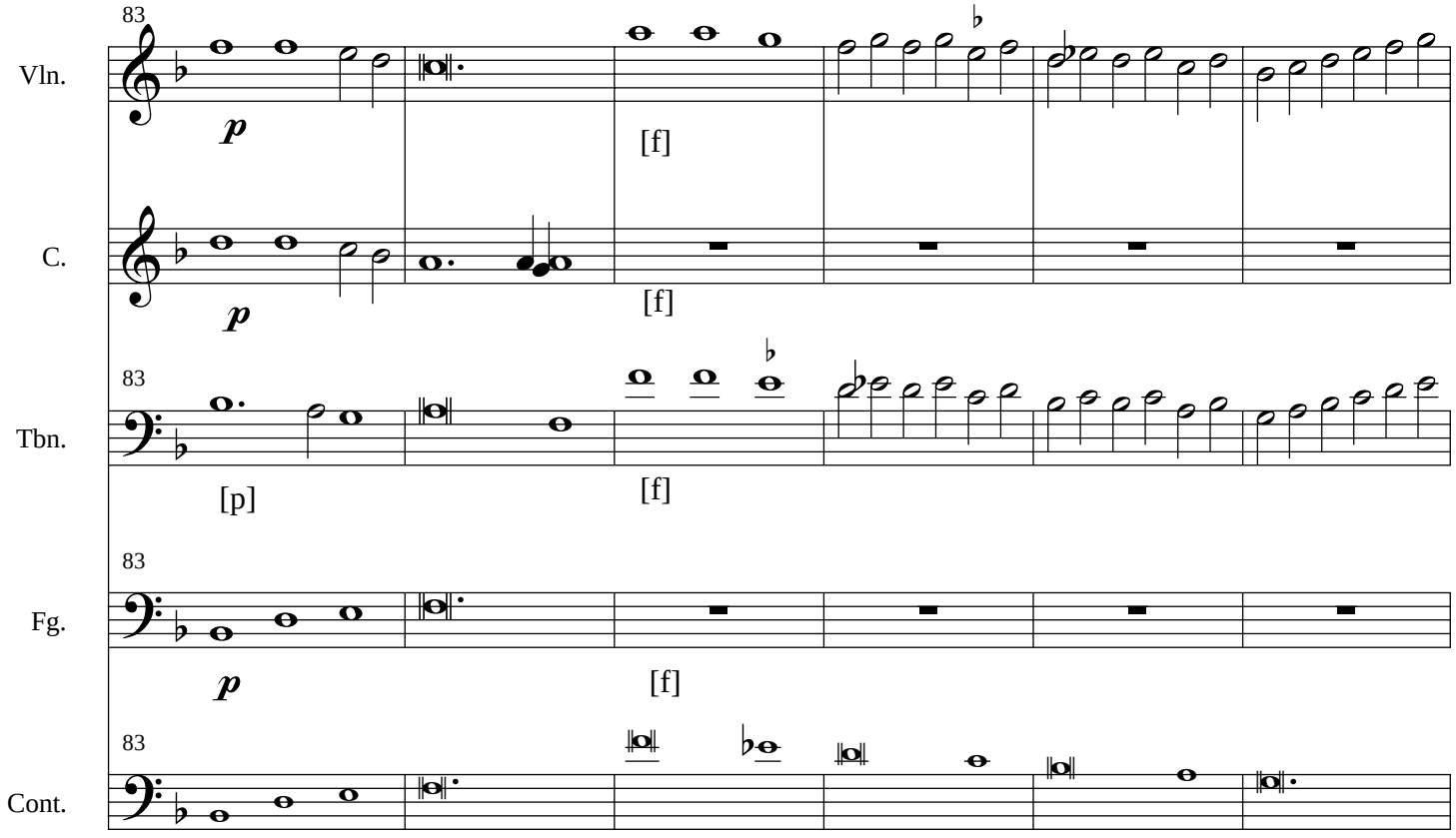

53
Vln.
C.
53
Tbn.
53
Fg.
53
Cont.

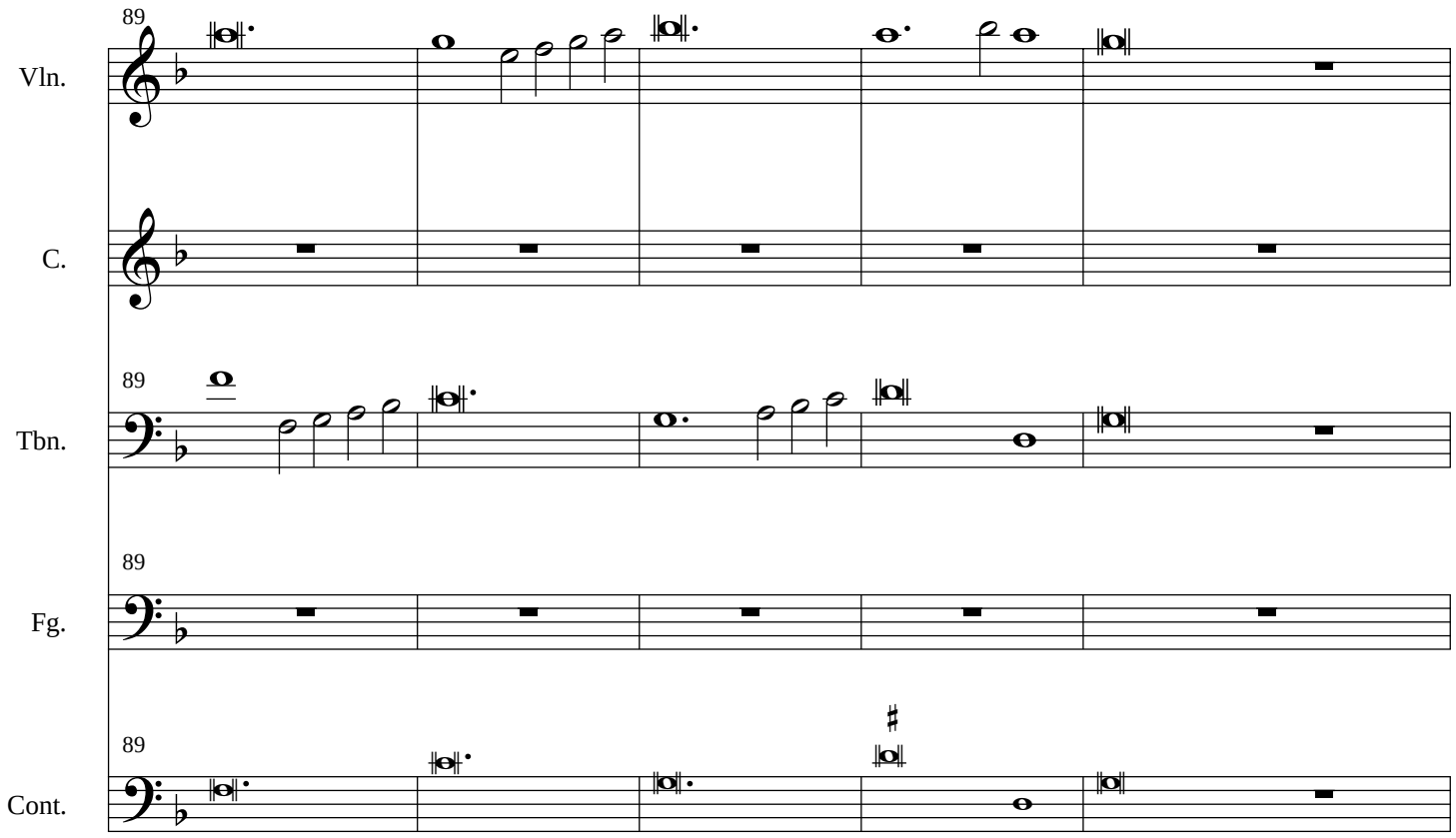

56
Vln.
C.
56
Tbn.
56
Fg.
56
Cont.

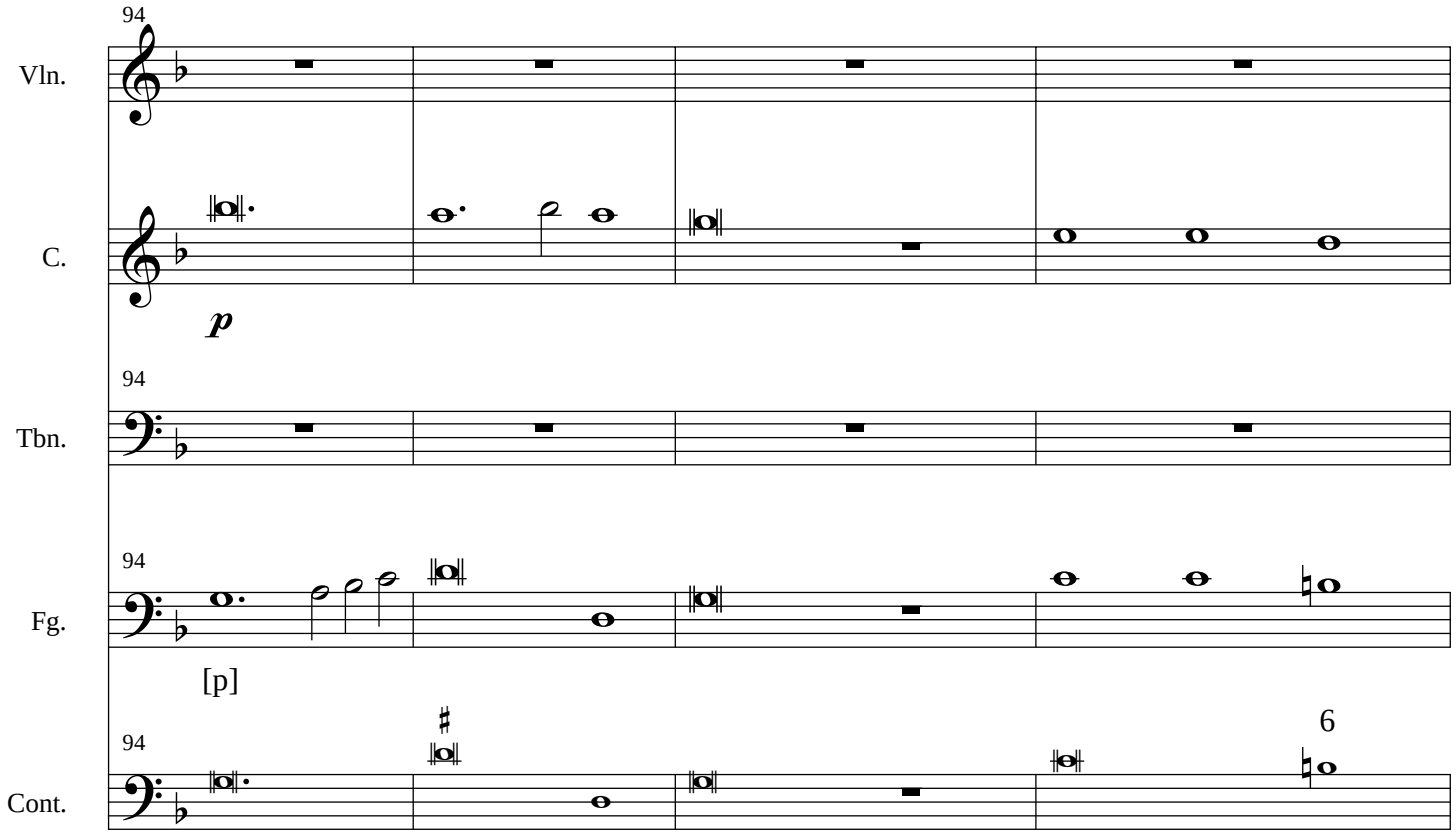

60
Vln.
C.
Tbn.
Fg.
Cont.
65
Vln.
C.
Tbn.
Fg.
Cont.
6
4
4

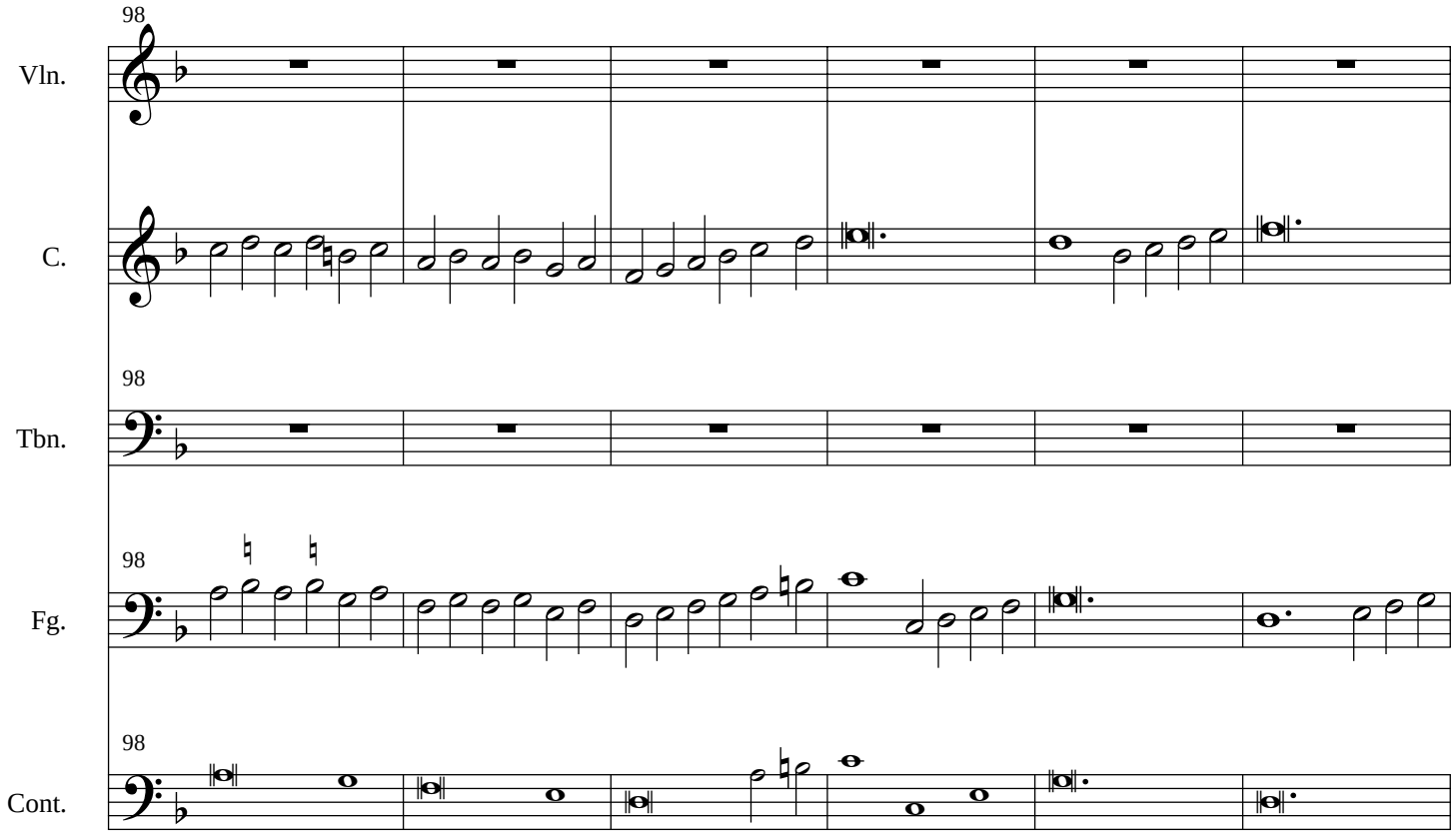

69
Vln.
C.
69
Tbn.
69
Fg.
69
Cont.
74
Vln.
[f]
C.
[f]
74
Tbn.
[f]
74
Fg.
6
f
74
Cont.

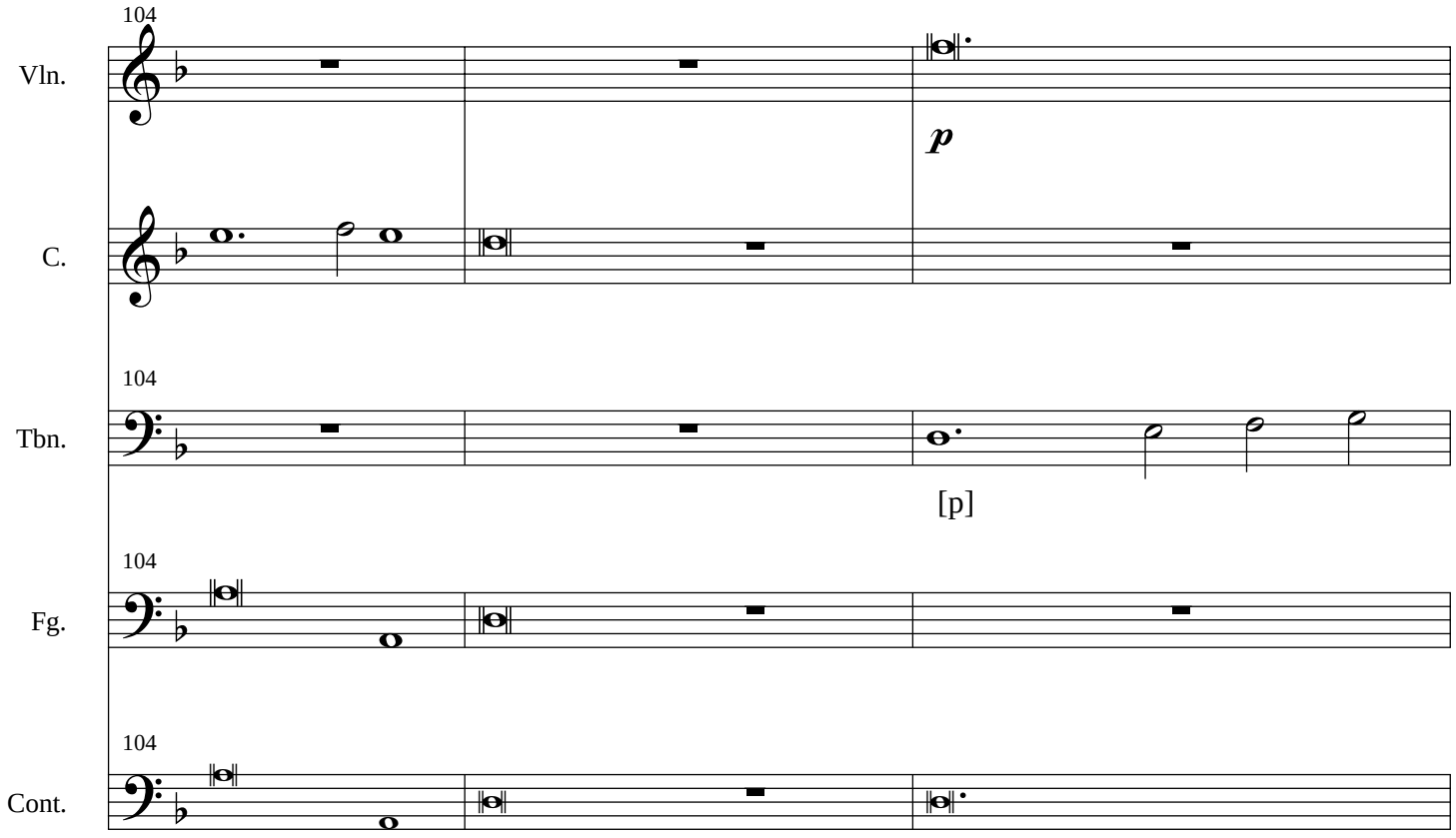

79
Vln.
[p]
[f]
C.
p
f
79
Tbn.
[p]
[f]
79
Fg.
p
f
79
Cont.

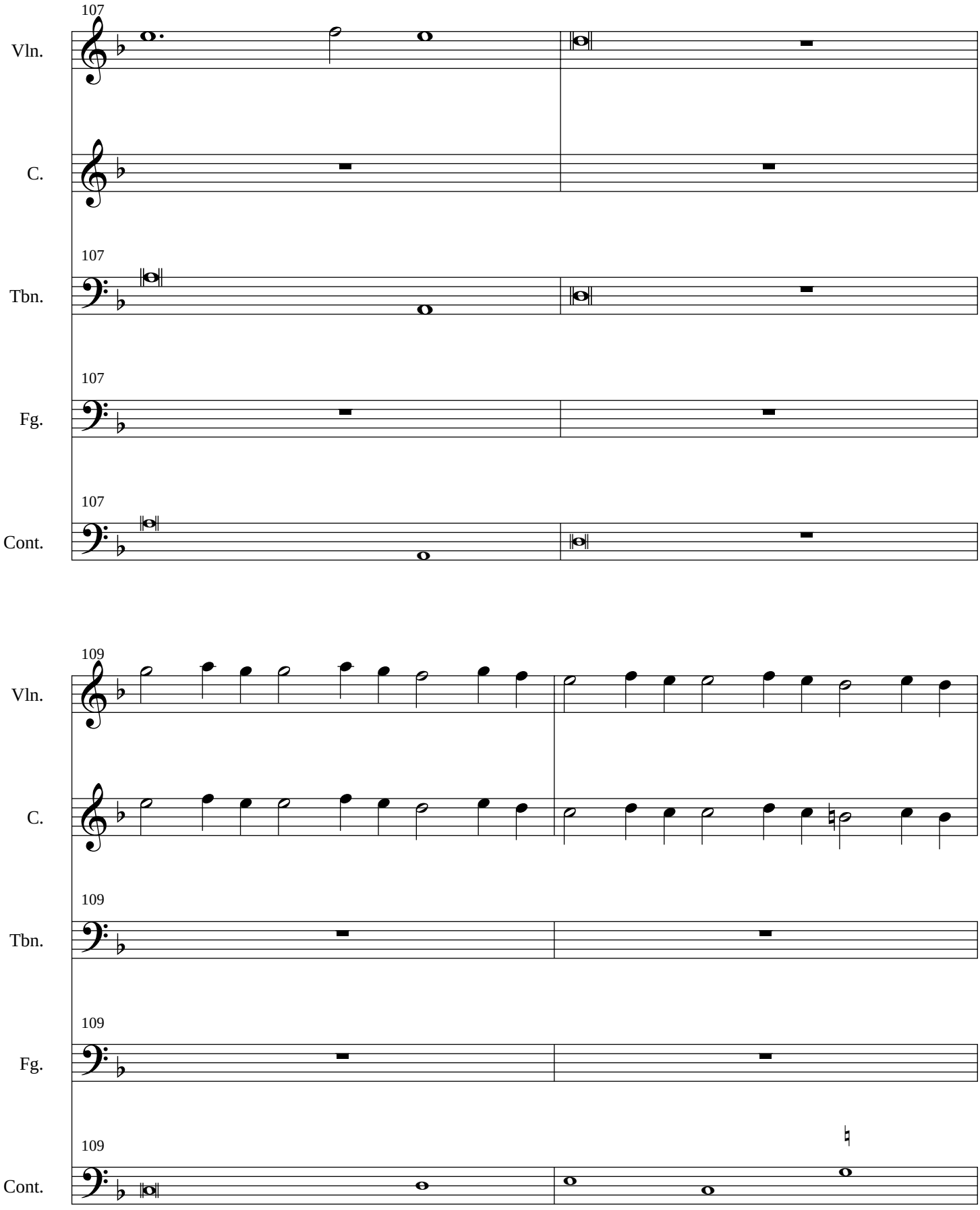

83
Vln.
p
[f]
C.
p
[f]
83
Tbn.
[p]
[f]
83
Fg.
p
[f]
83
Cont.

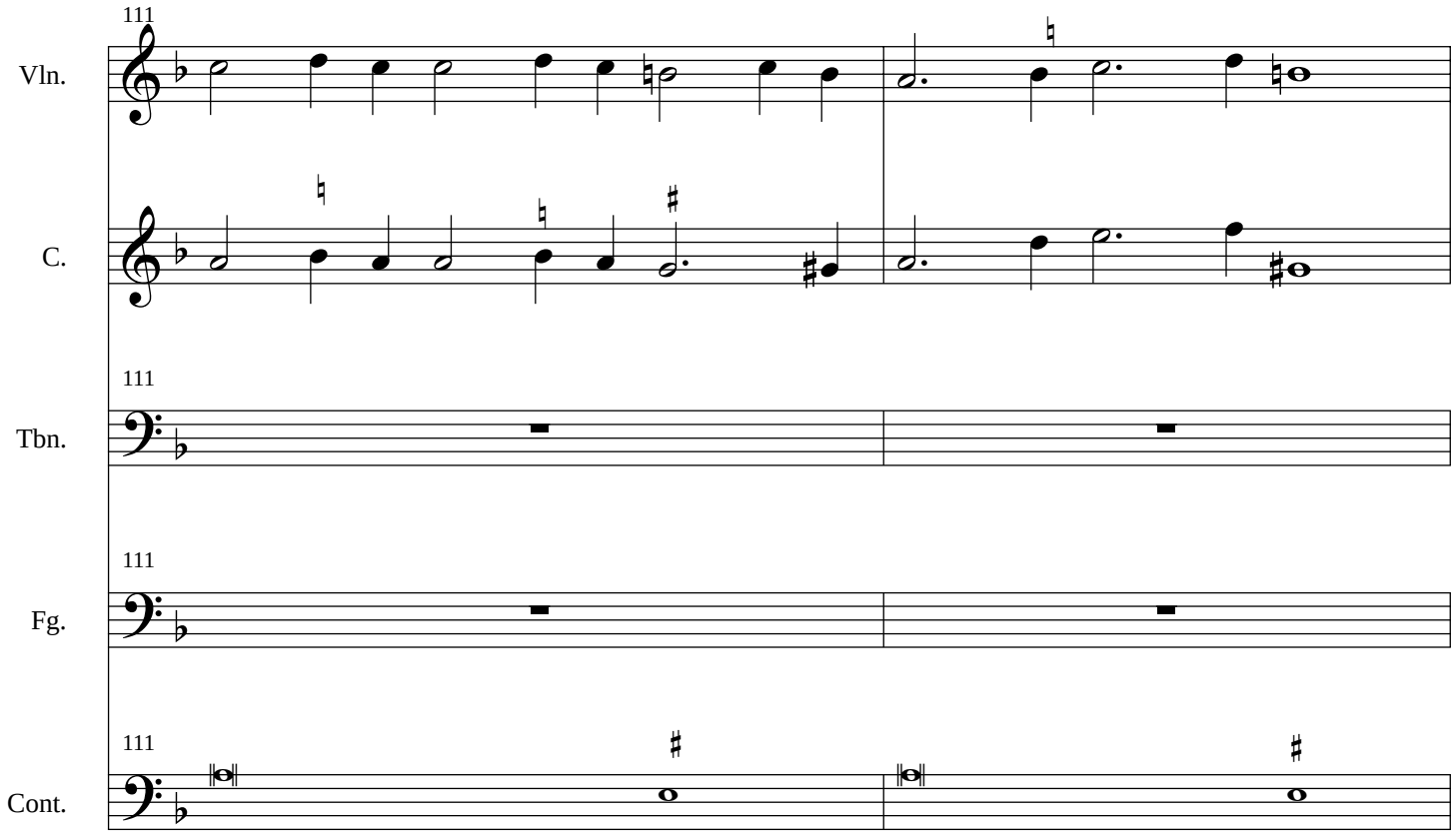

89
Vln.
C.
89
Tbn.
89
Fg.
89
Cont.

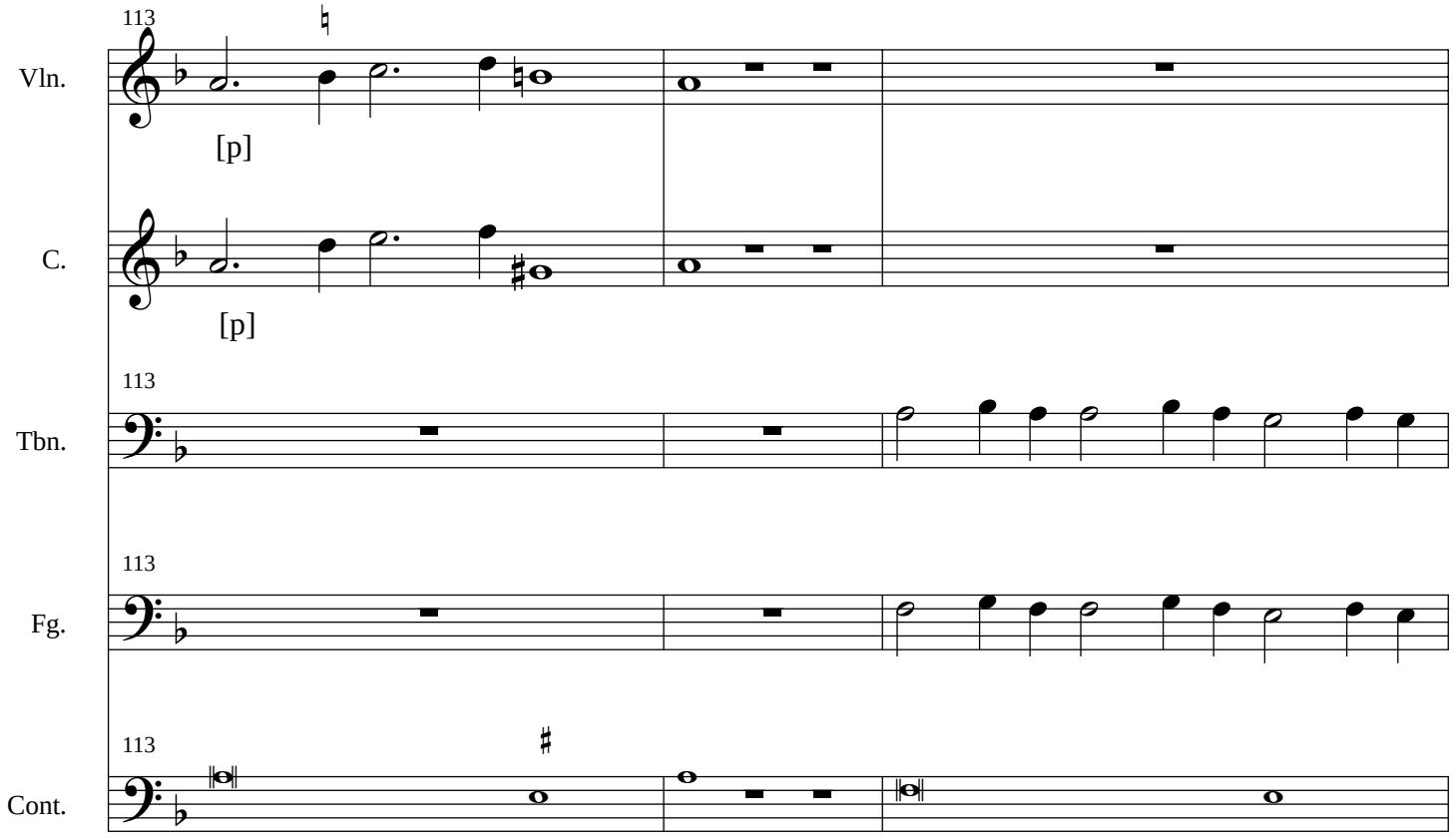

94
Vln.
C.
p
94
Tbn.
94
Fg.
[p]
94
6
Cont.

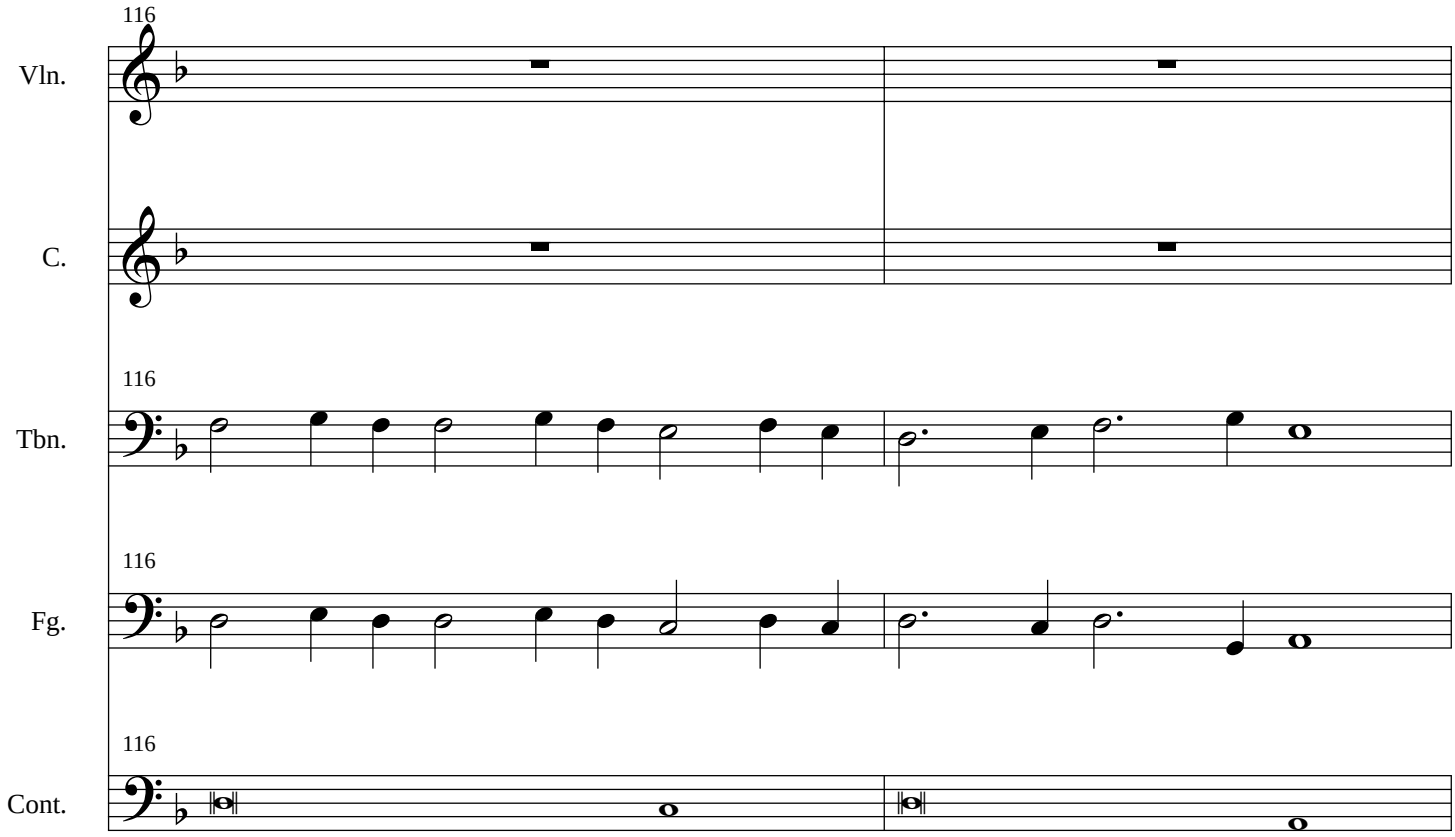

98
Vln.
C.
98
Tbn.
98
Fg.
98
Cont.

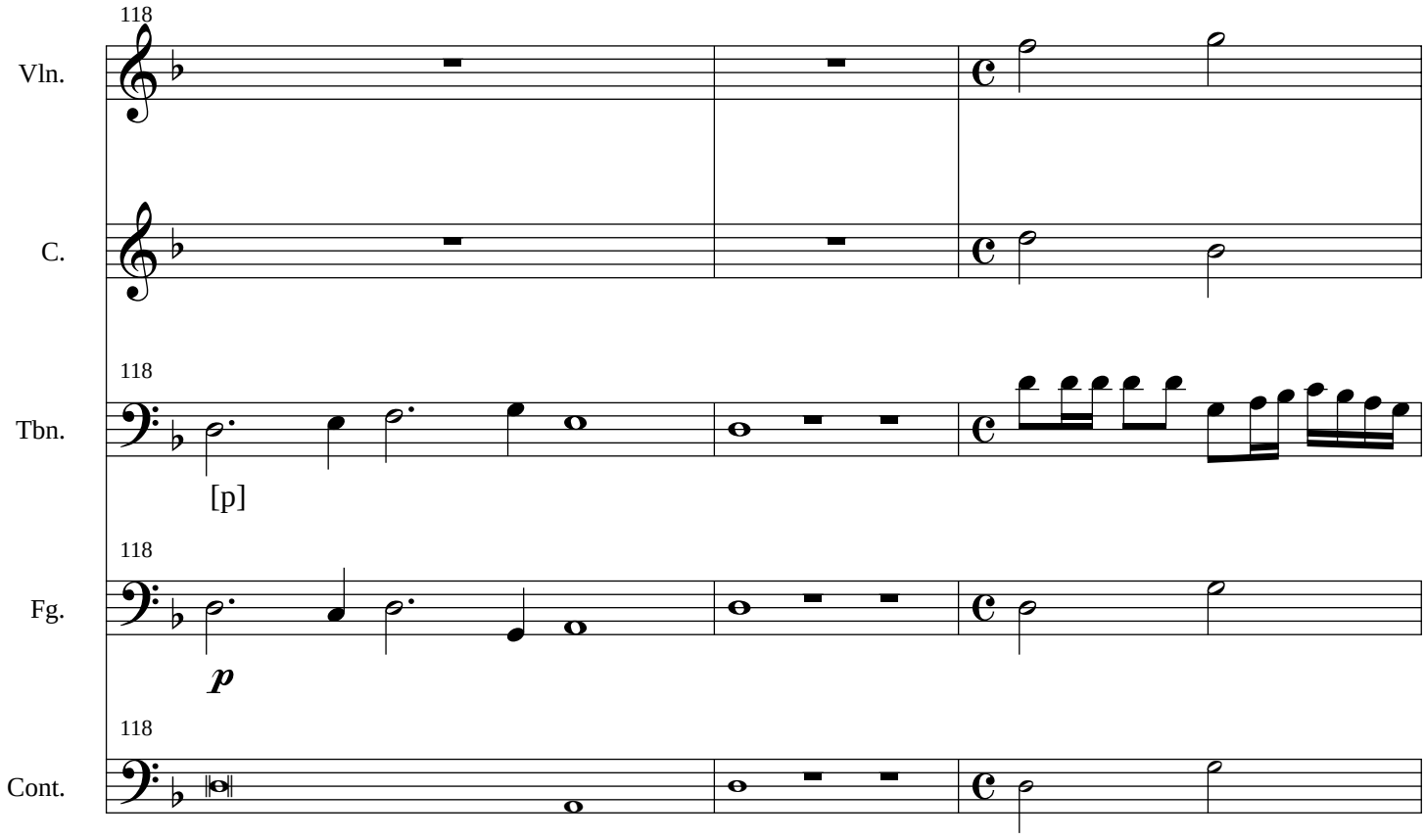

104
Vln.
p
C.
104
Tbn.
[p]
104
Fg.
104
Cont.

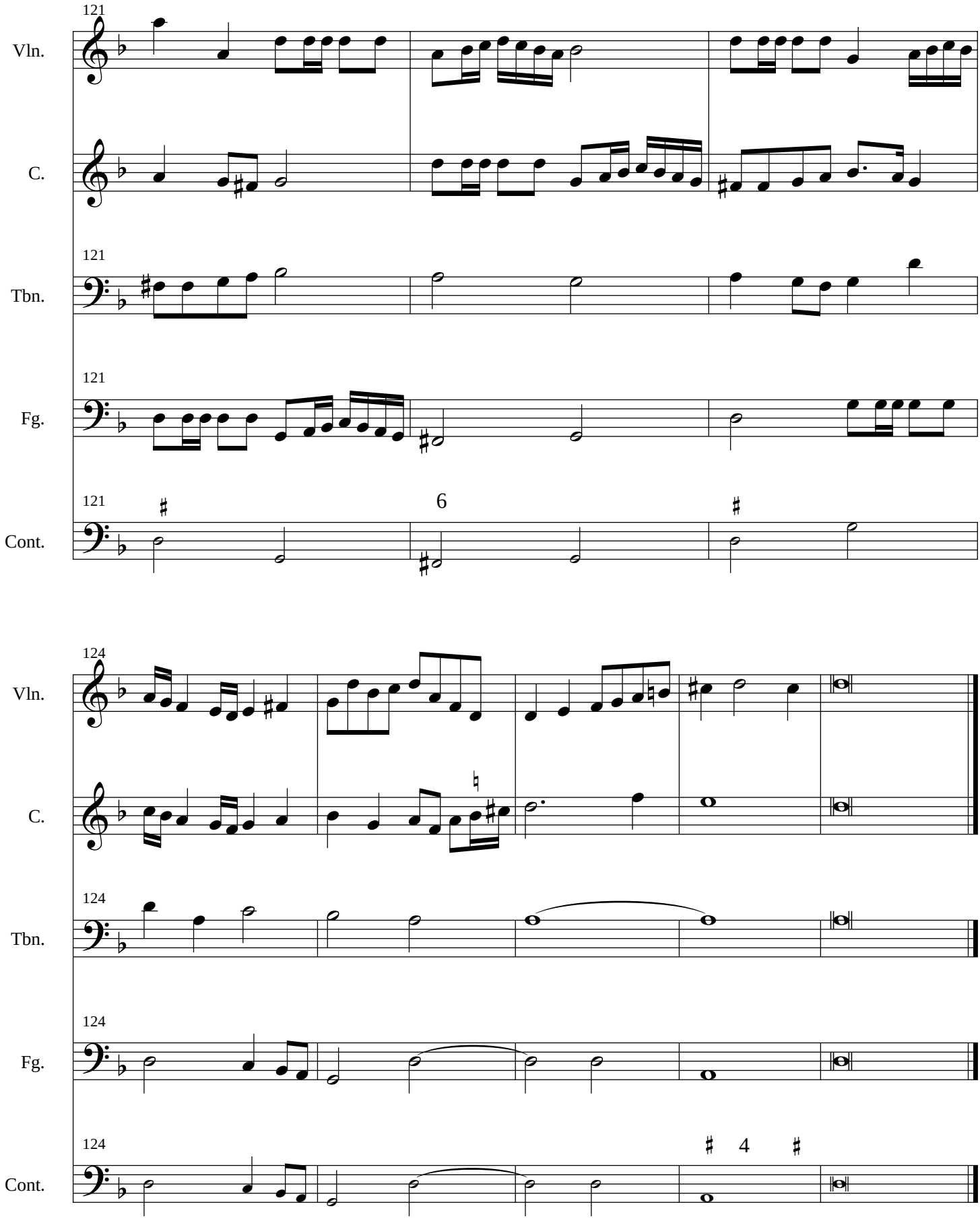

107
Vln.
C.
107
Tbn.
107
Fg.
107
Cont.
109
Vln.
C.
109
Tbn.
109
Fg.
109
Cont.


111
Vln.
C.
111
Tbn.
111
Fg.
111
Cont.


113
Vln.
[p]
C.
[p]
113
Tbn.
113
Fg.
113
Cont.


116
Vln.
C.
116
Tbn.
116
Fg.
116
Cont.


118
Vln.
C.
118
Tbn.
[p]
118
Fg.
p
118
Cont.

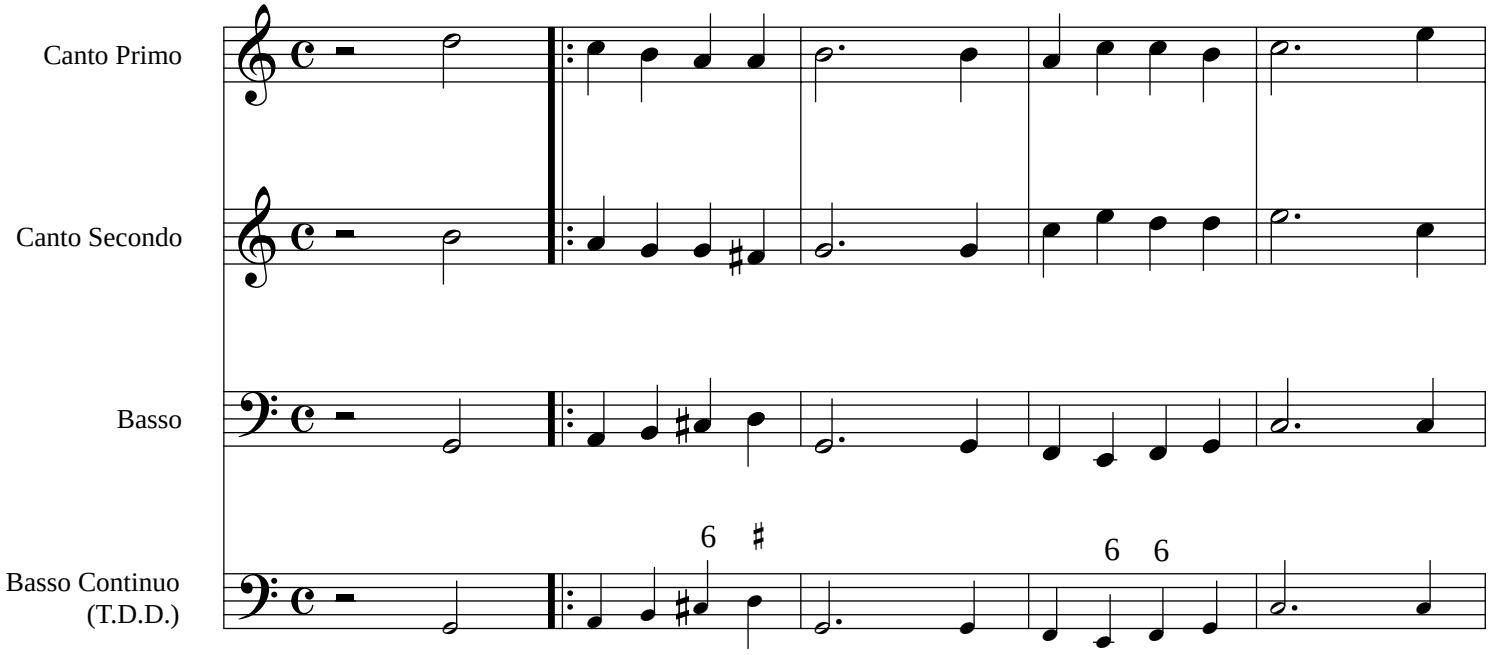

121
Vln.
C.
121
Tbn.
121
Fg.
121
6
Cont.
124
Vln.
C.
124
Tbn.
124
Fg.
124
4
Cont.

La Cominciola

Sinfonia e Balletto a 3

Biagio Marini
Opus 2, # 15

Tardo



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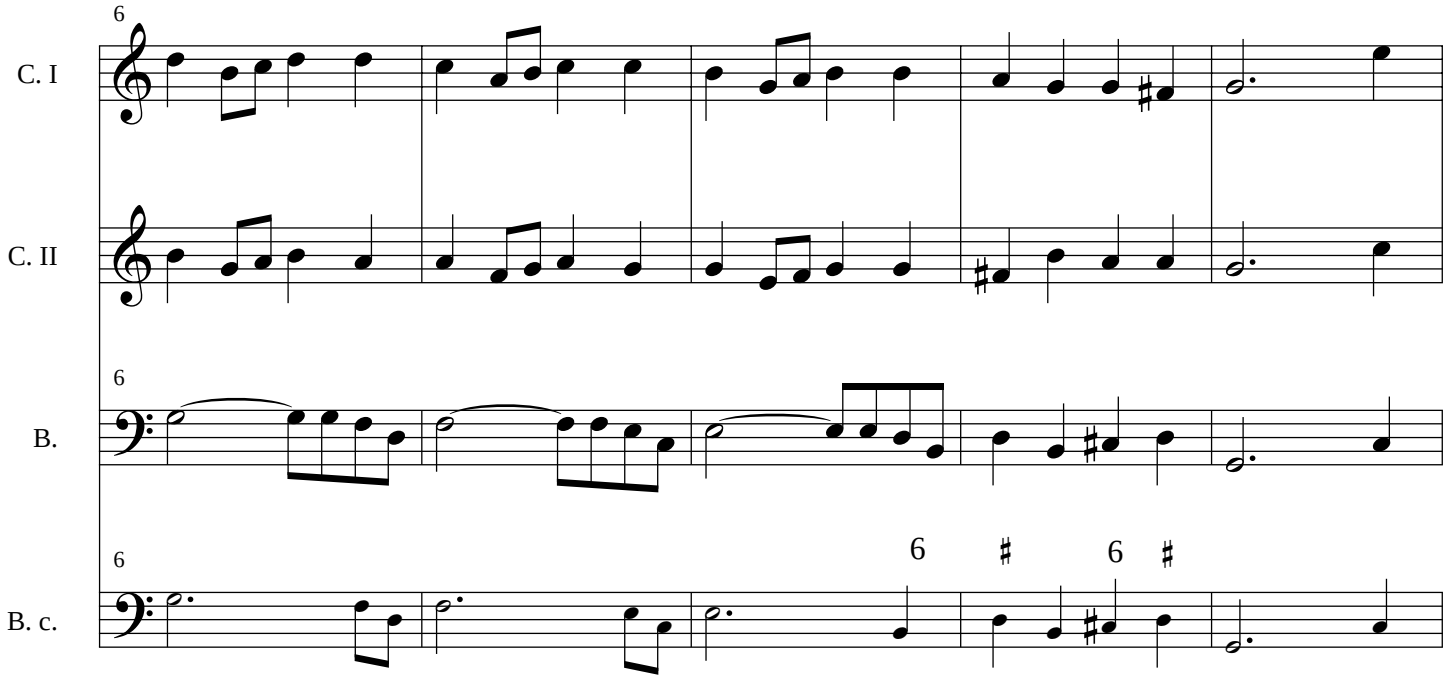
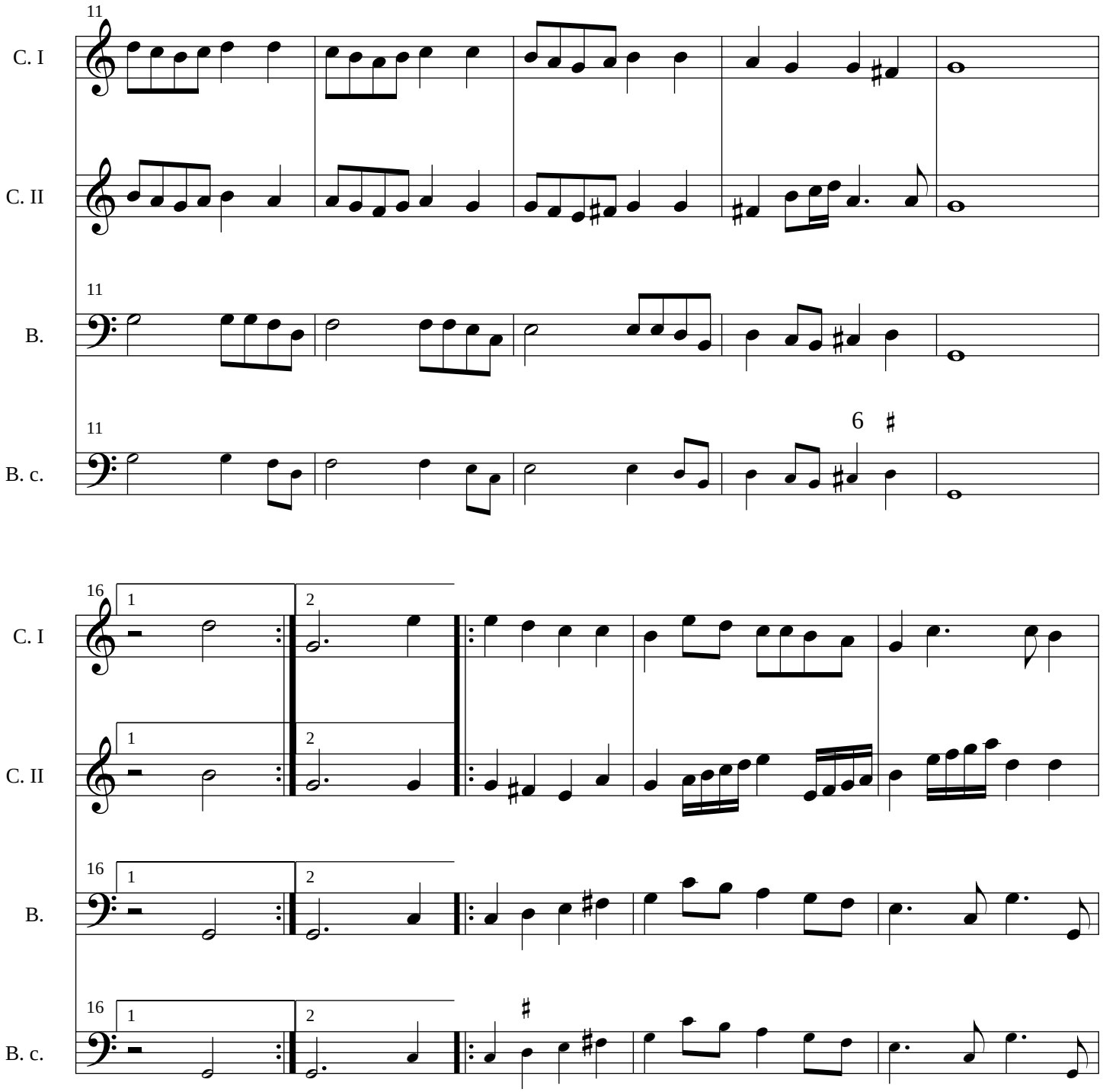
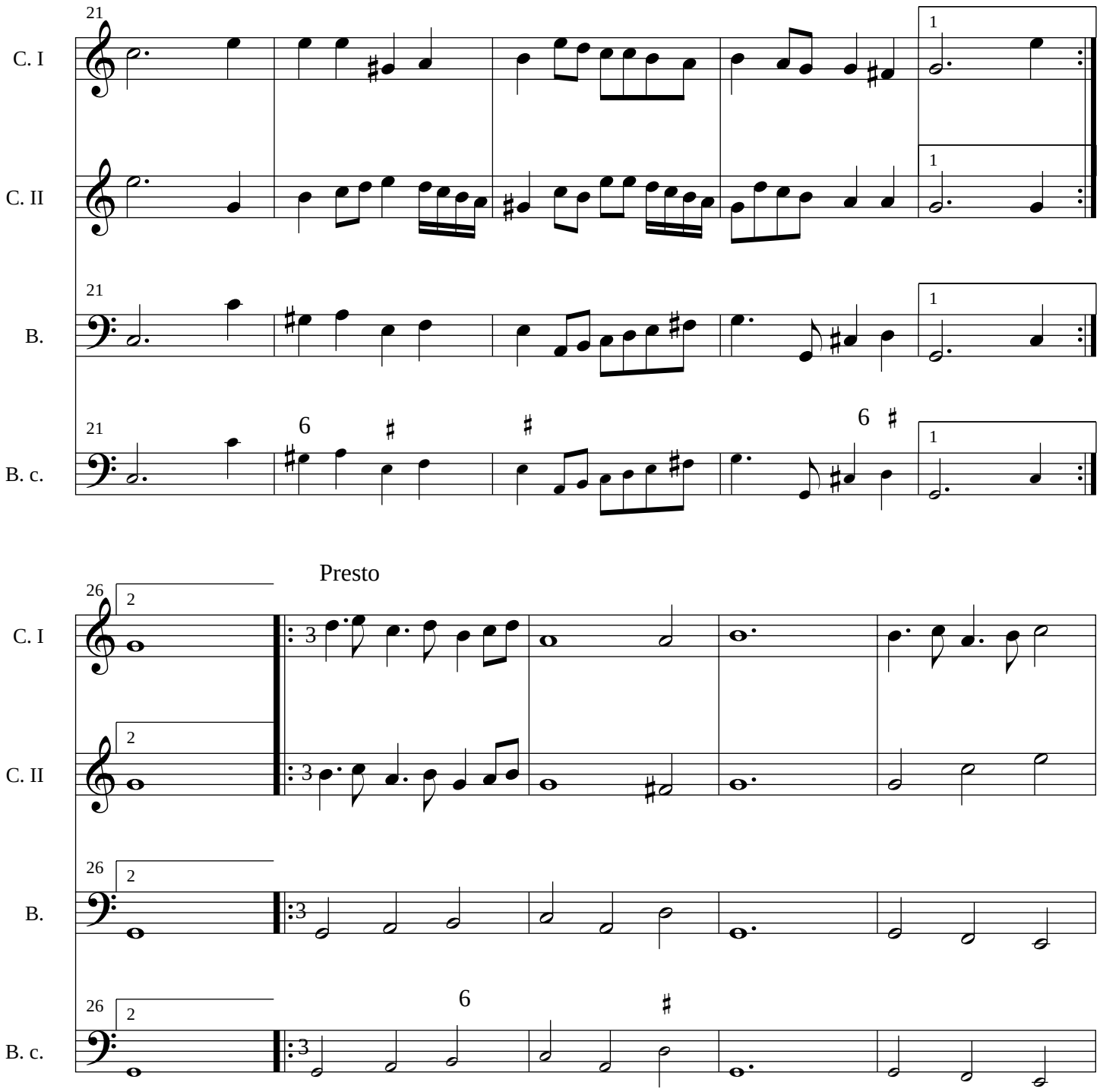
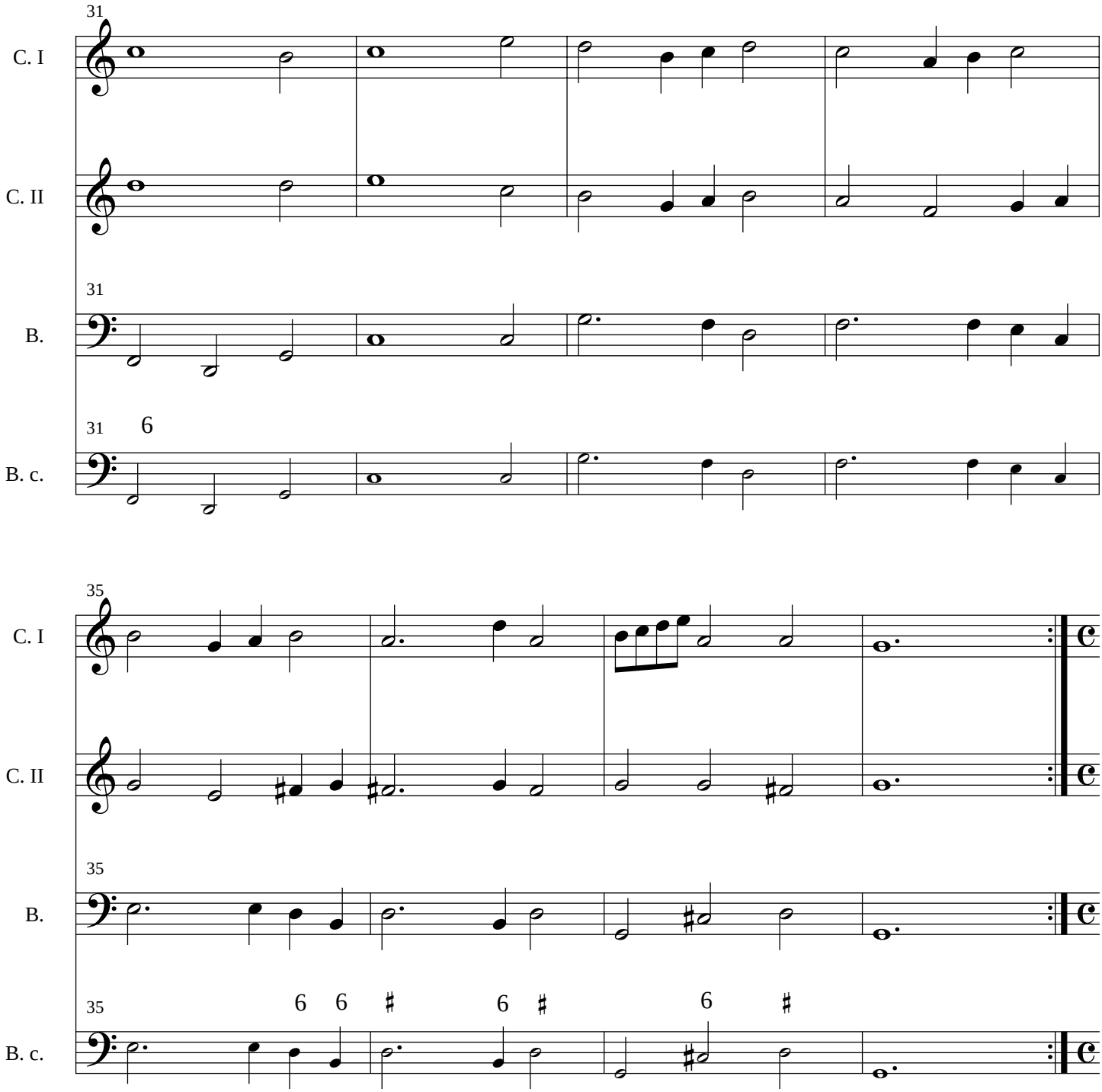
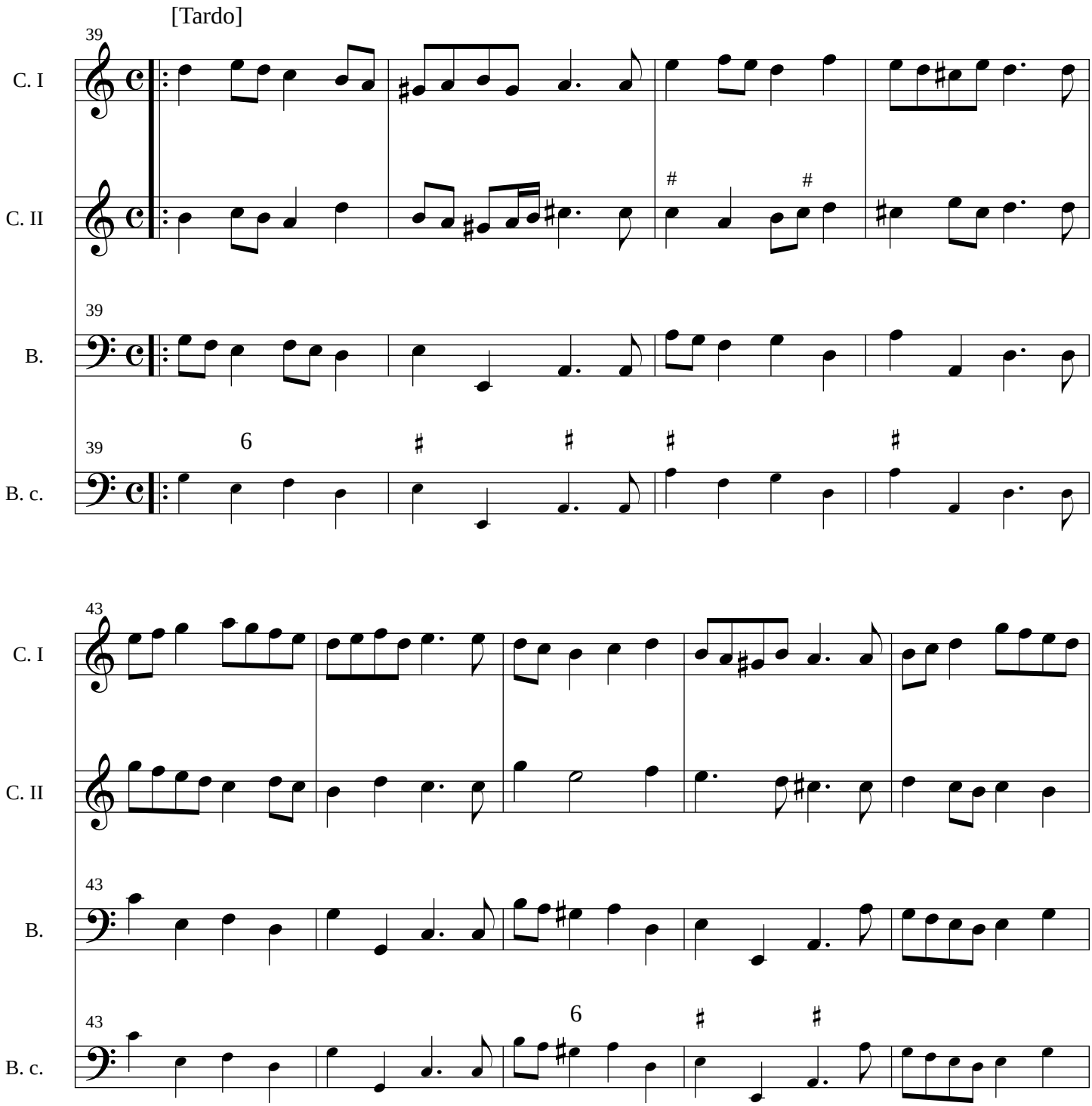
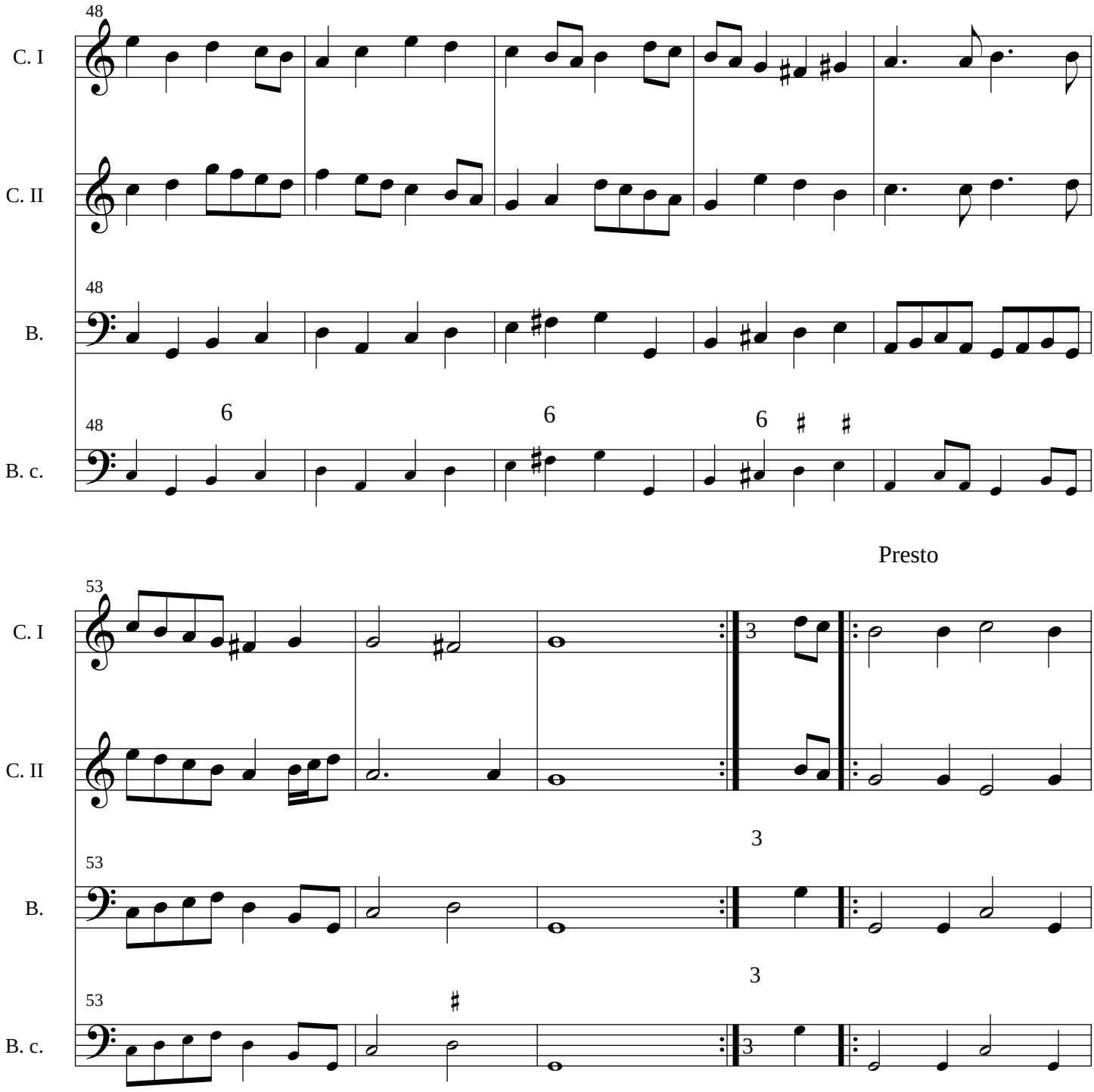


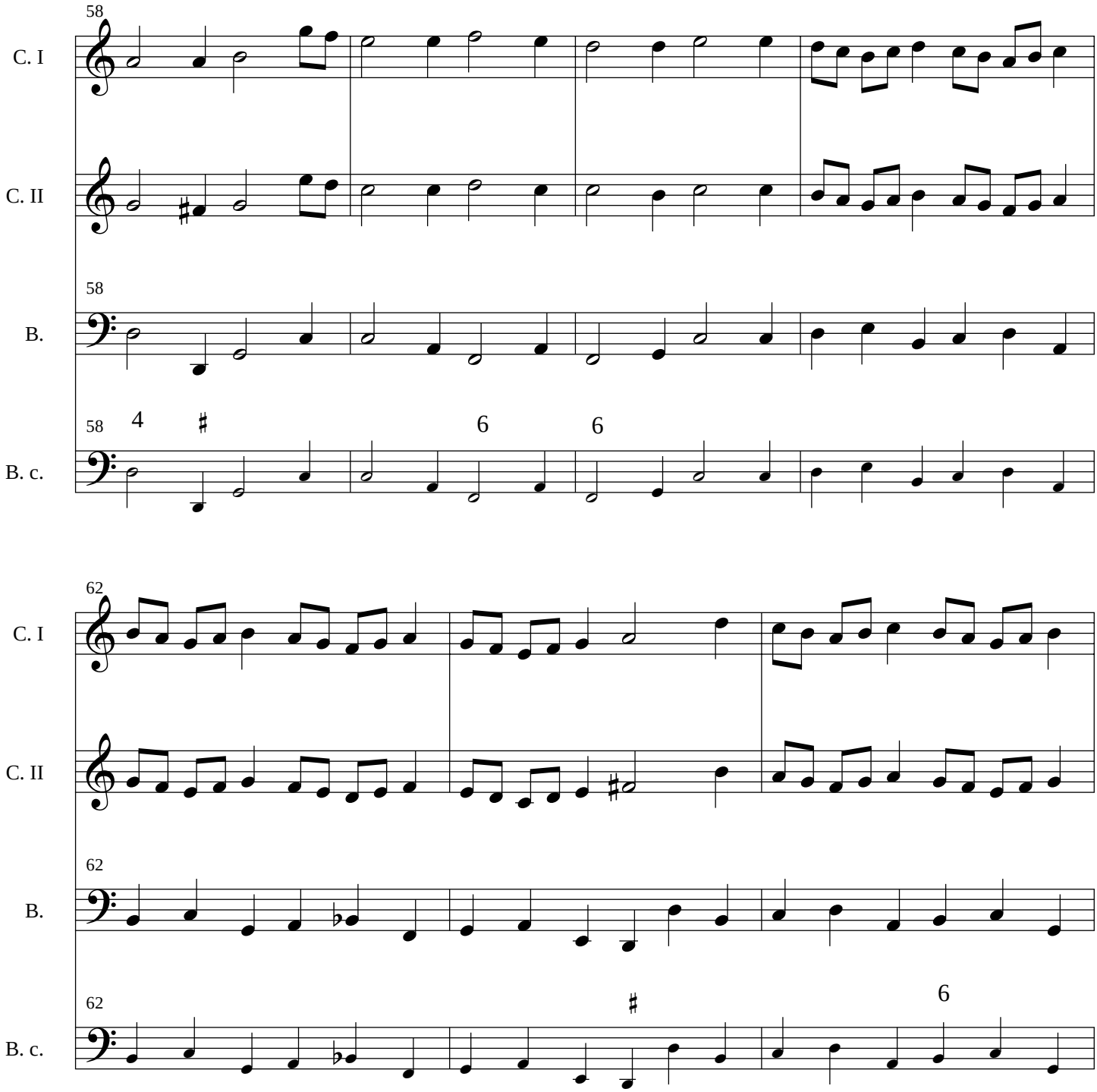

11
C. I
C. II
B.
B. c.
6 ♯
16
1
2

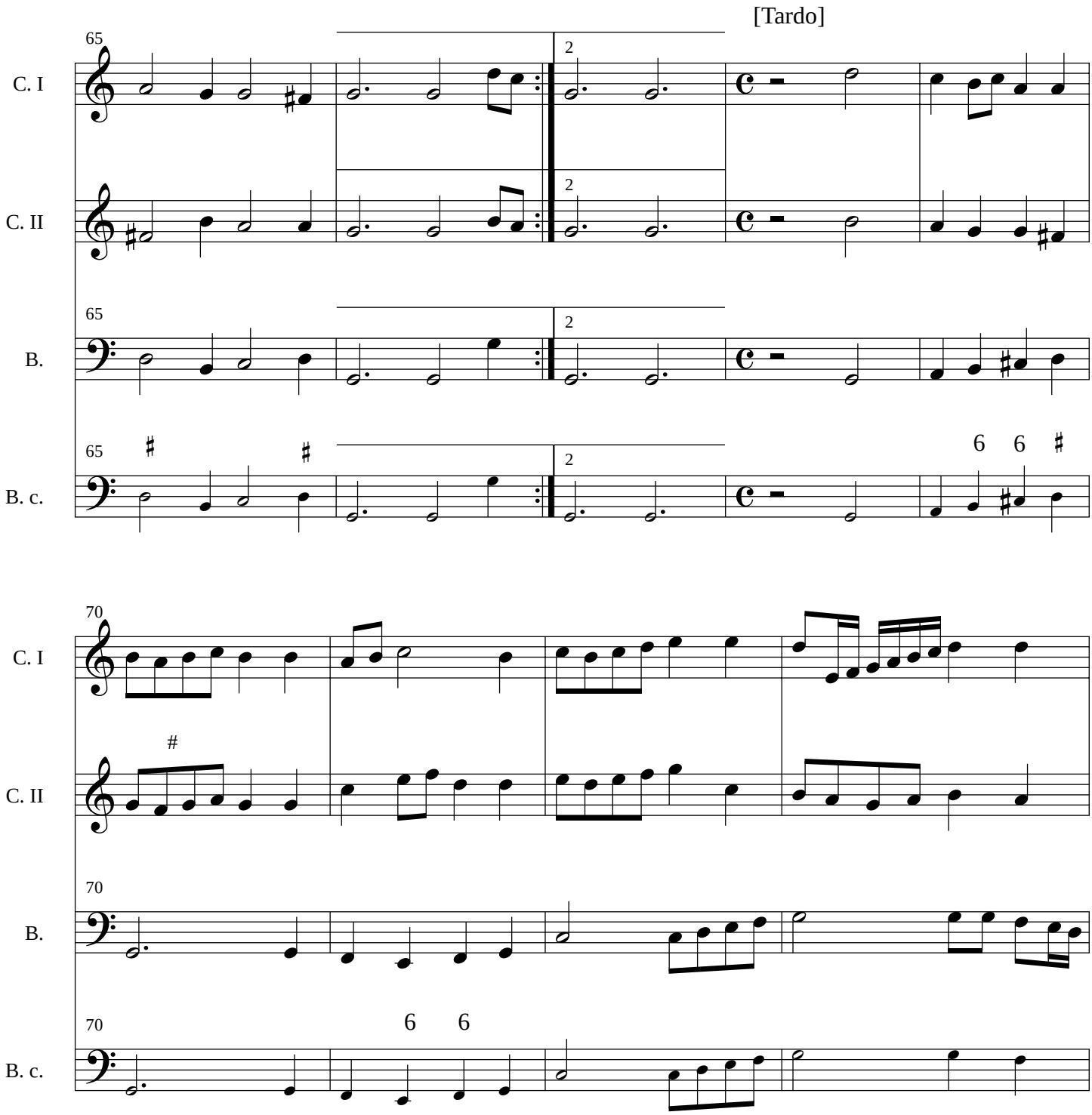

21
C. I
C. II
B.
B. c.
1
6
Presto
26
2
3

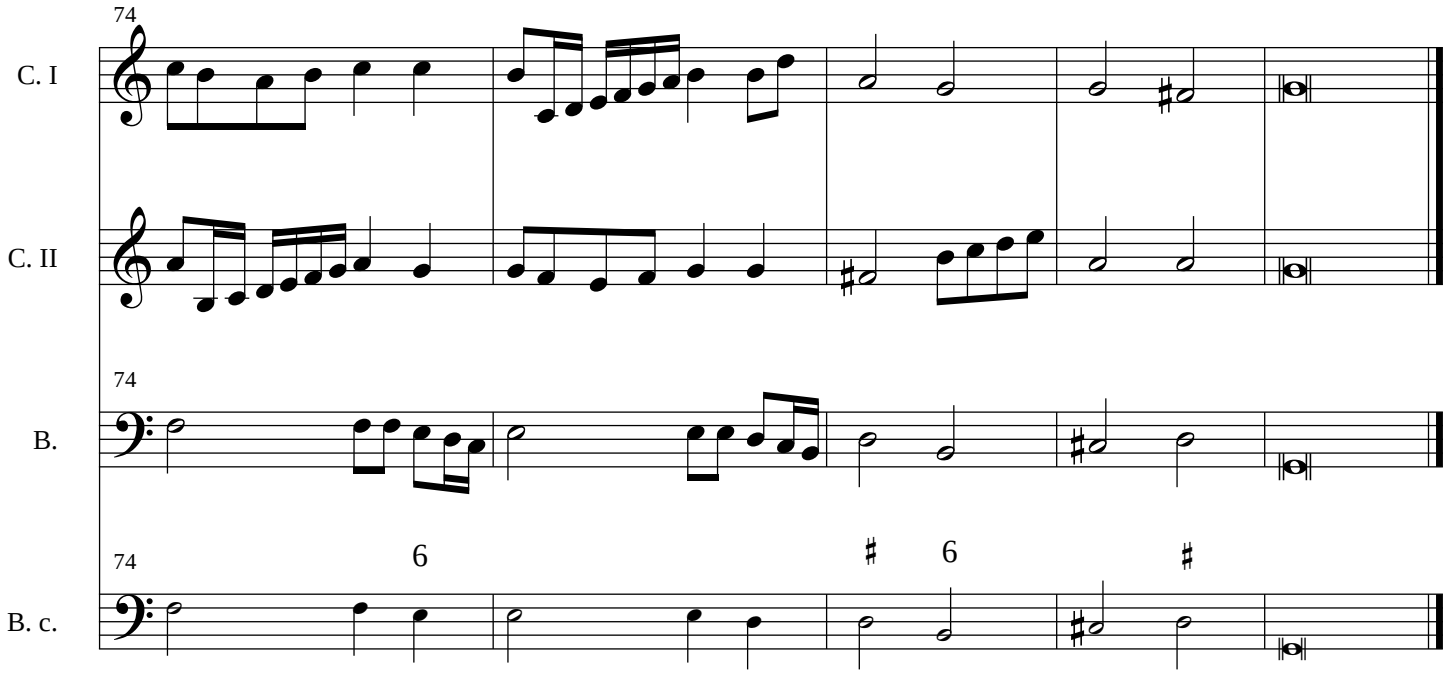

31
C. I
C. II
31
B.
31 6
B. c.
35
C. I
C. II
35
B.
35 6 6 ♯ 6 ♯ 6 ♯
B. c.


[Tardo]
39
C. I
C. II
B.
B. c.
43


48
C. I
C. II
48
B.
6
6
6
48
B. c.
Presto
53
C. I
3
C. II
3
53
B.
3
53
B. c.
3


58
C. I
C. II
58
B.
58
B. c.
4
6
6
62
C. I
C. II
62
B.
62
B. c.
6

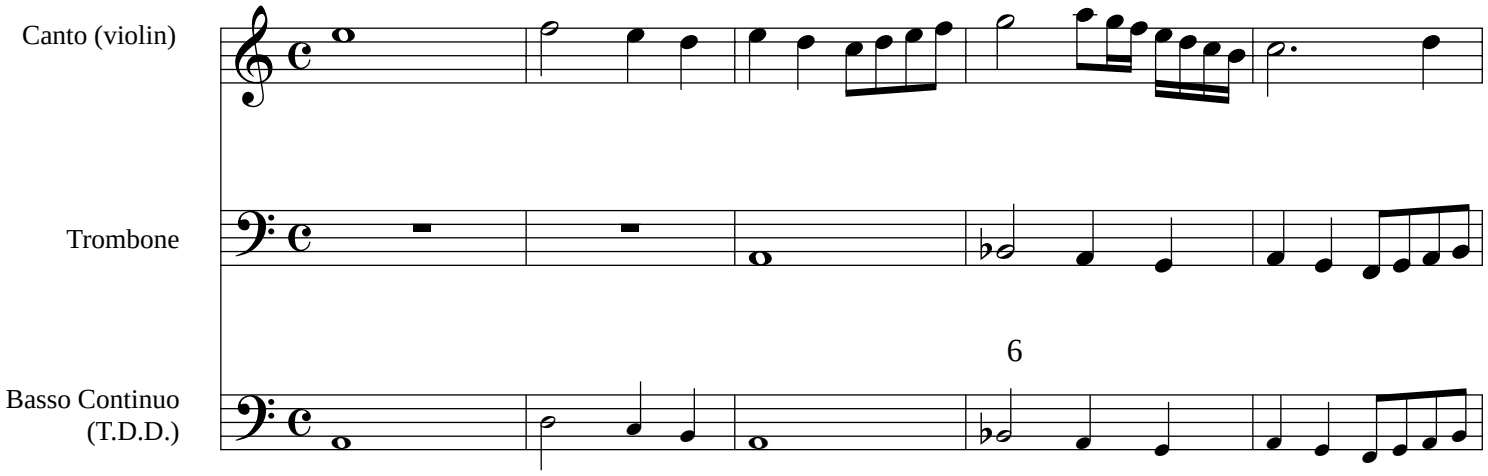

[Tardo]
65
C. I
C. II
B.
B. c.
2
6 6
70
#


74
C. I
C. II
74
B.
74
6
6
B. c.

La Malipiera

Sinfonia a 2

Biagio Marini
Op. 2, # 20



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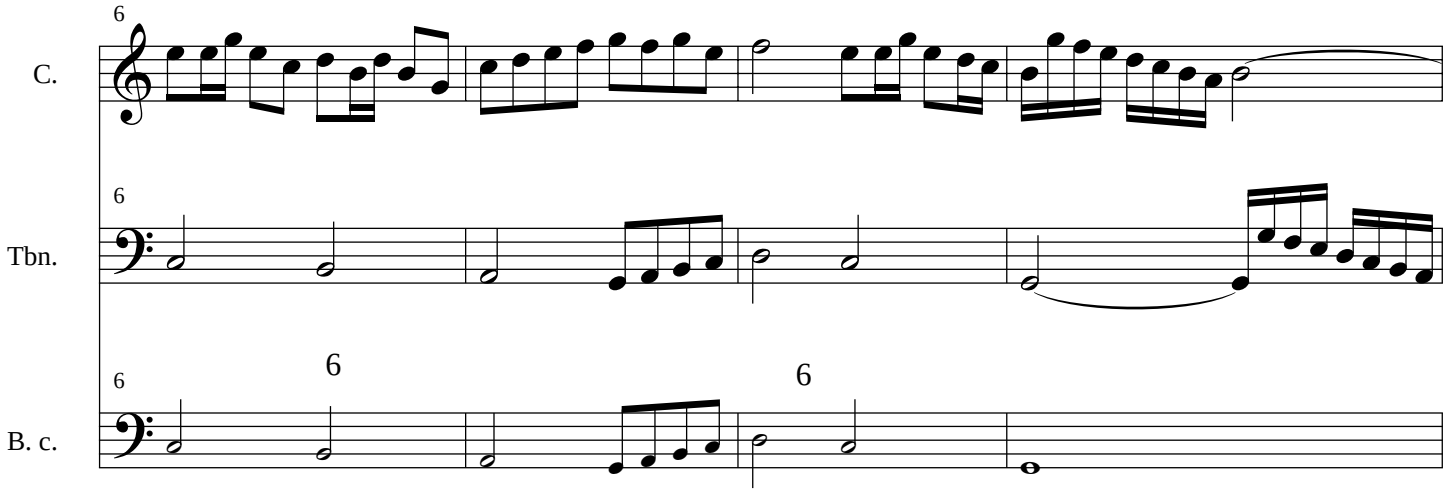
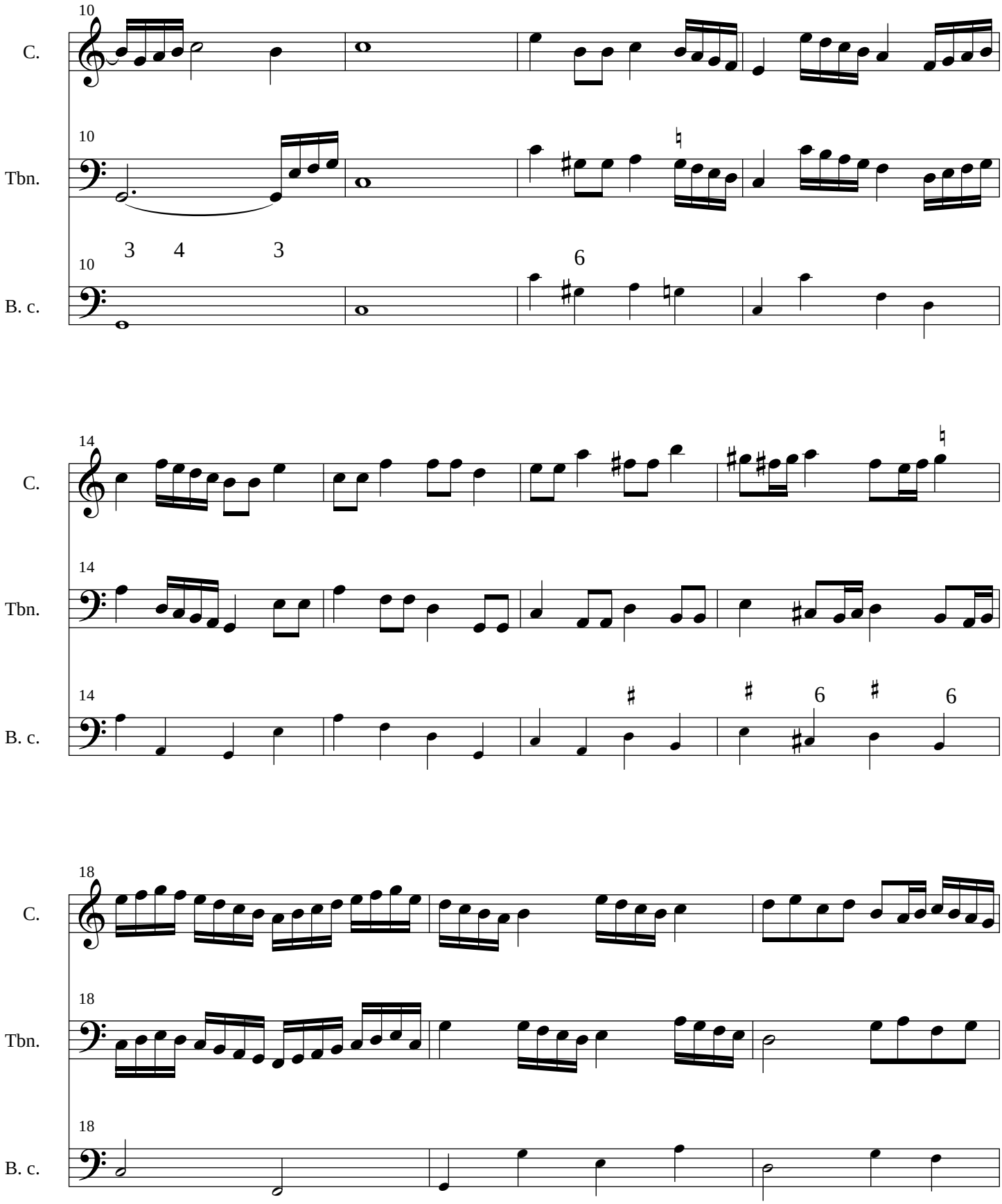
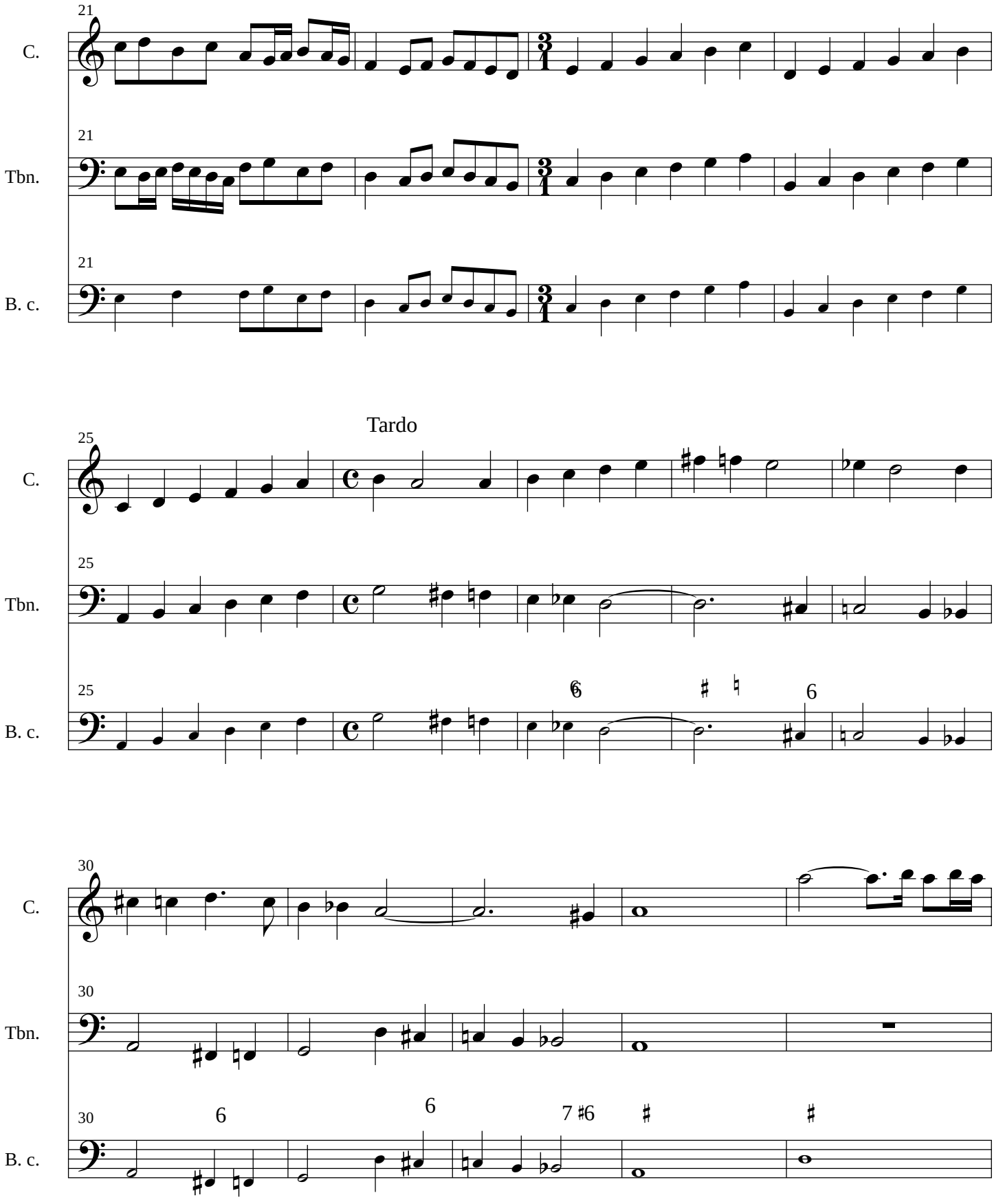
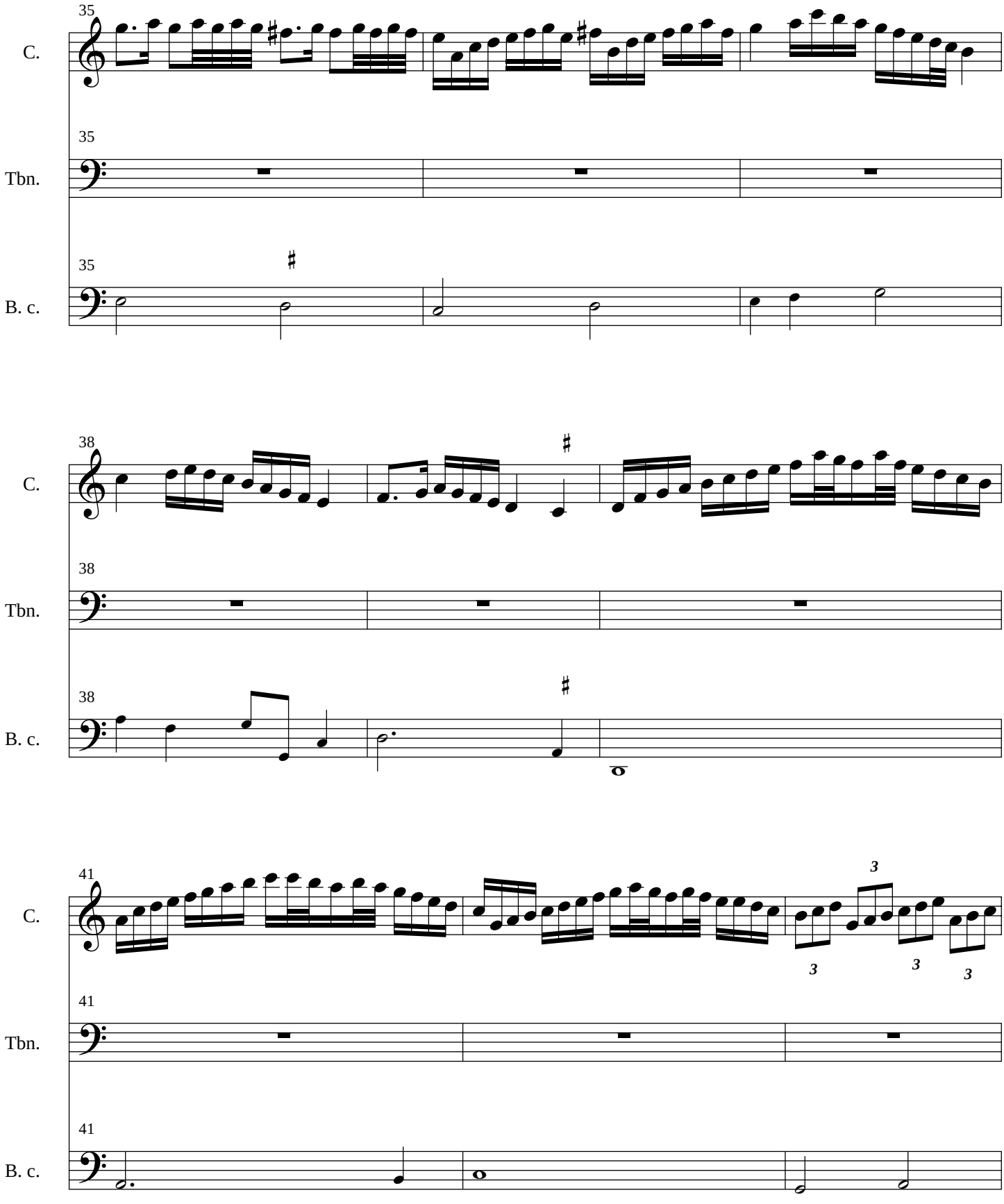
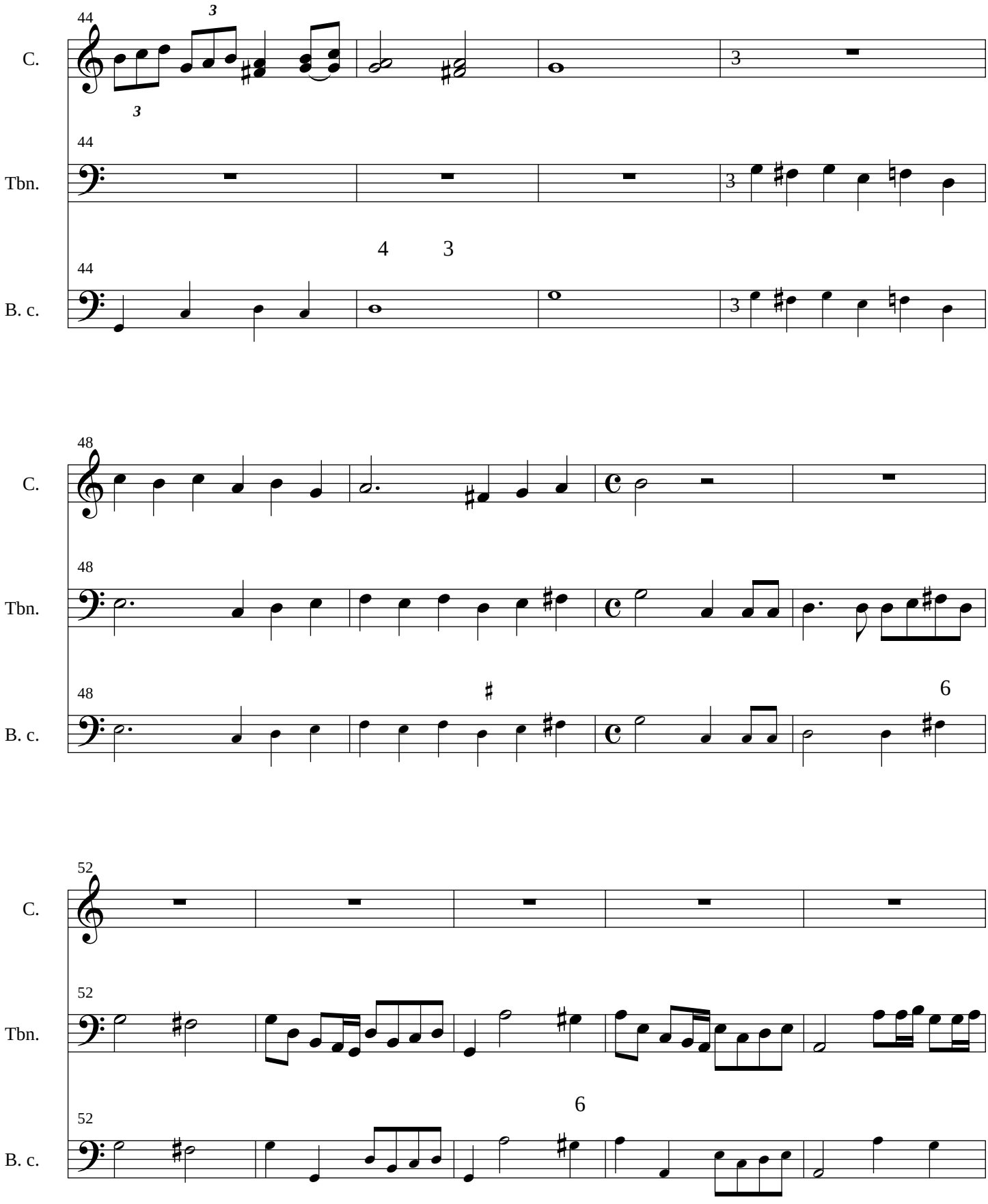
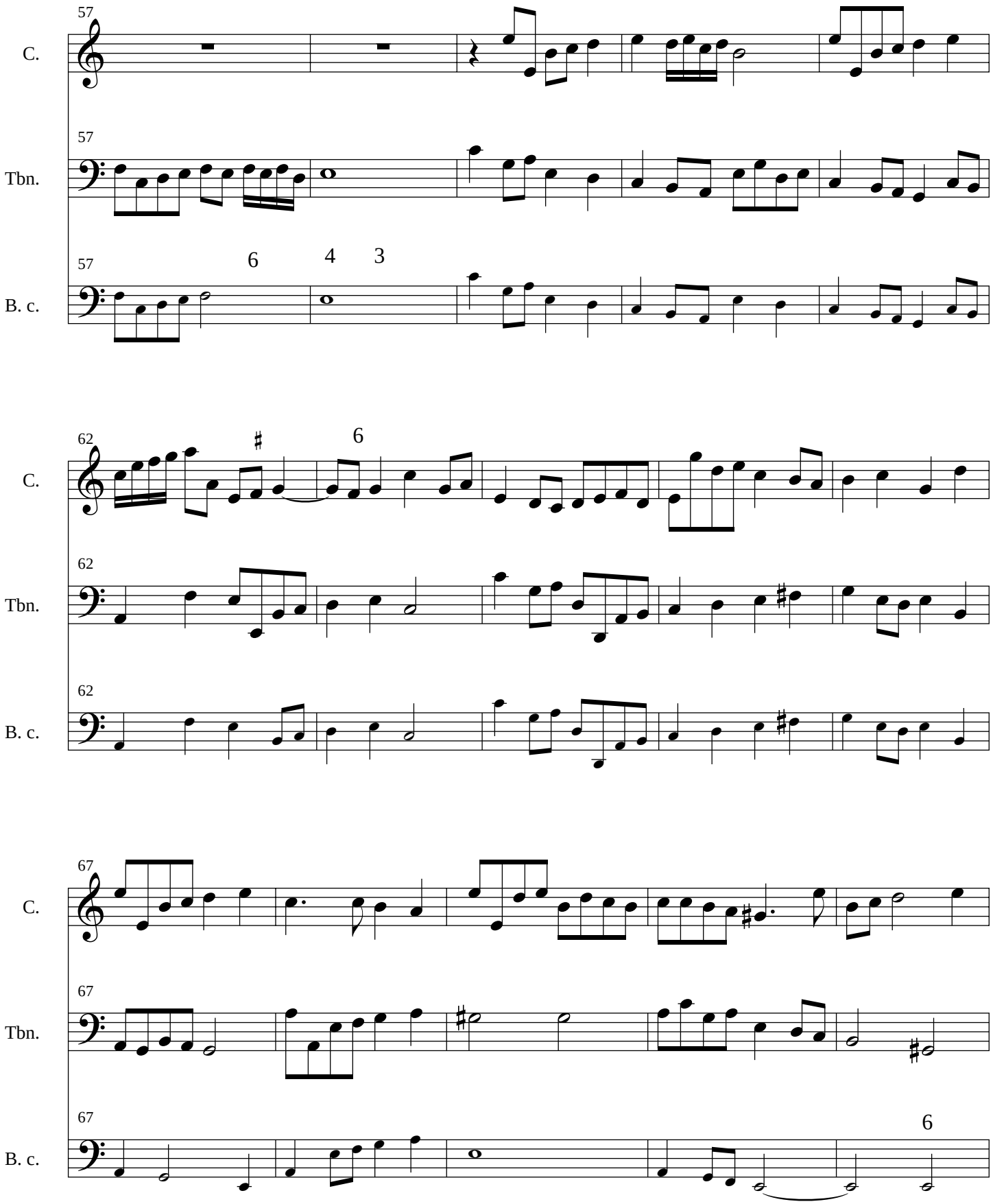


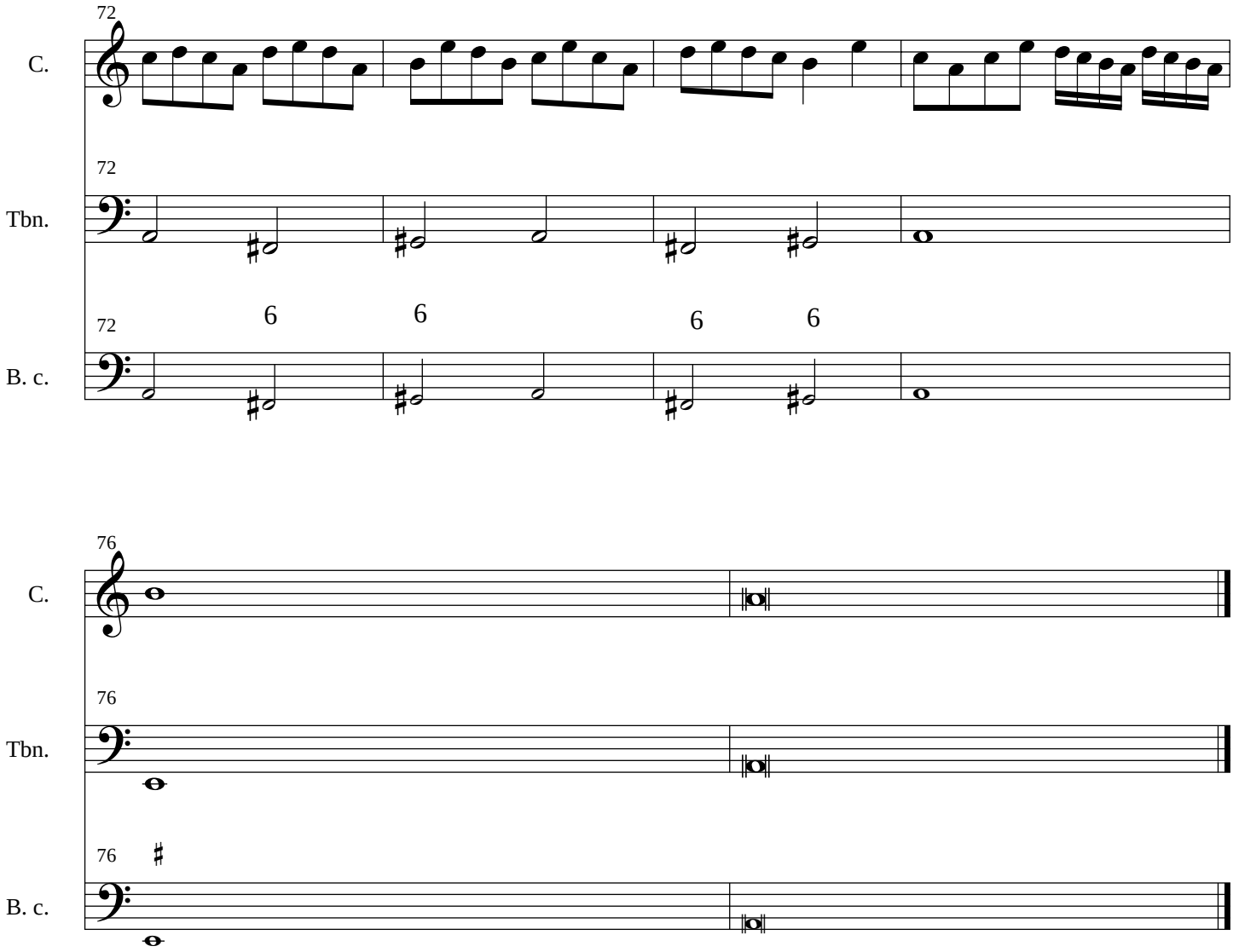

10
C.
10
Tbn.
3 4 3
10
B. c.
6
14
C.
14
Tbn.
14
B. c.
6 6
18
C.
18
Tbn.
18
B. c.


21
C.
21
Tbn.
21
B. c.
Tardo
25
C.
25
Tbn.
25
B. c.
6
6
30
C.
30
Tbn.
30
B. c.
6
6
7 #6


35
C.
35
Tbn.
35
B. c.
38
C.
38
Tbn.
38
B. c.
41
C.
3
3
3
3
41
Tbn.
41
B. c.

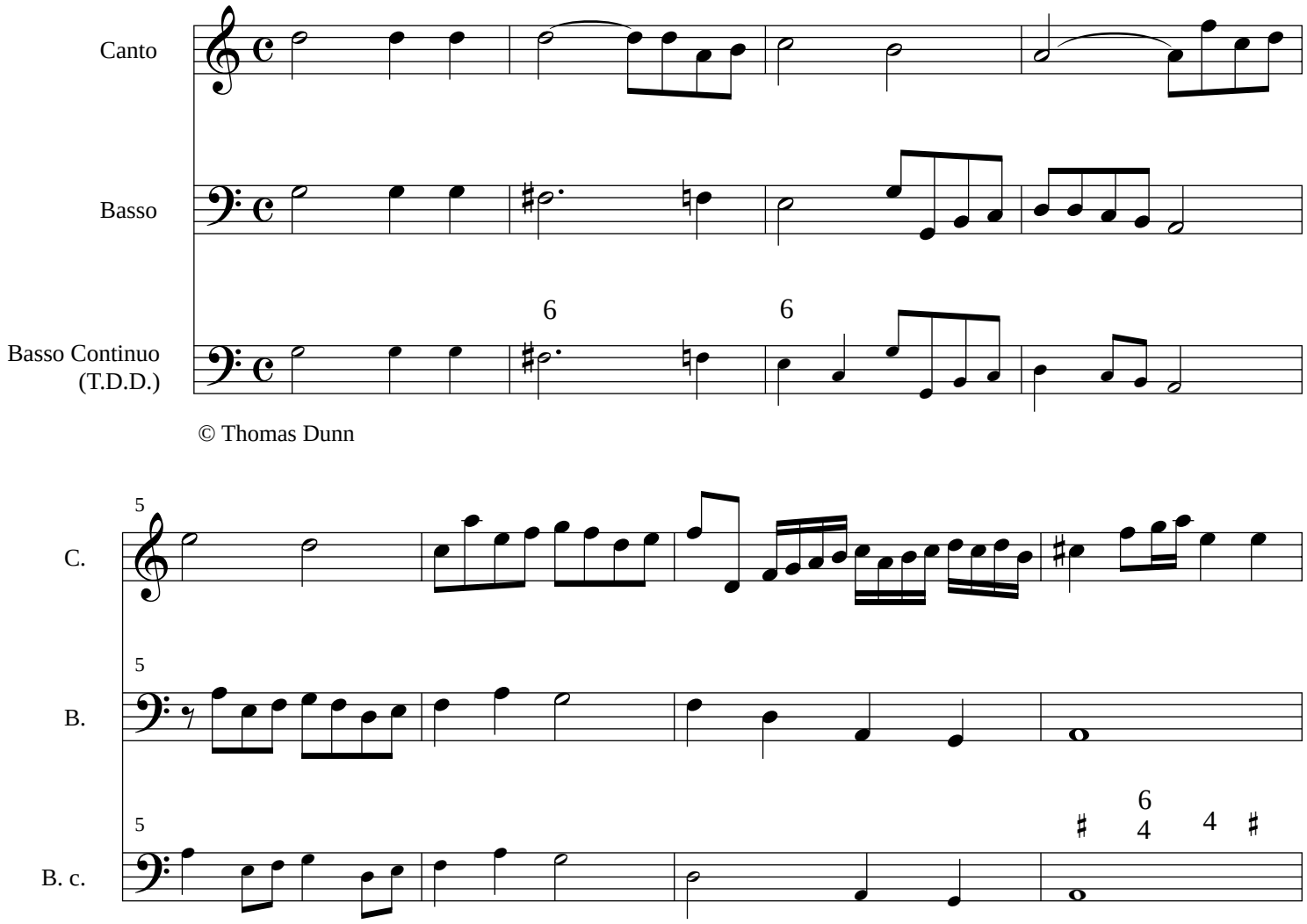

44
C.
Tbn.
B. c.
48
52


57
C.
Tbn.
B. c.
6
4
3
62
6
67

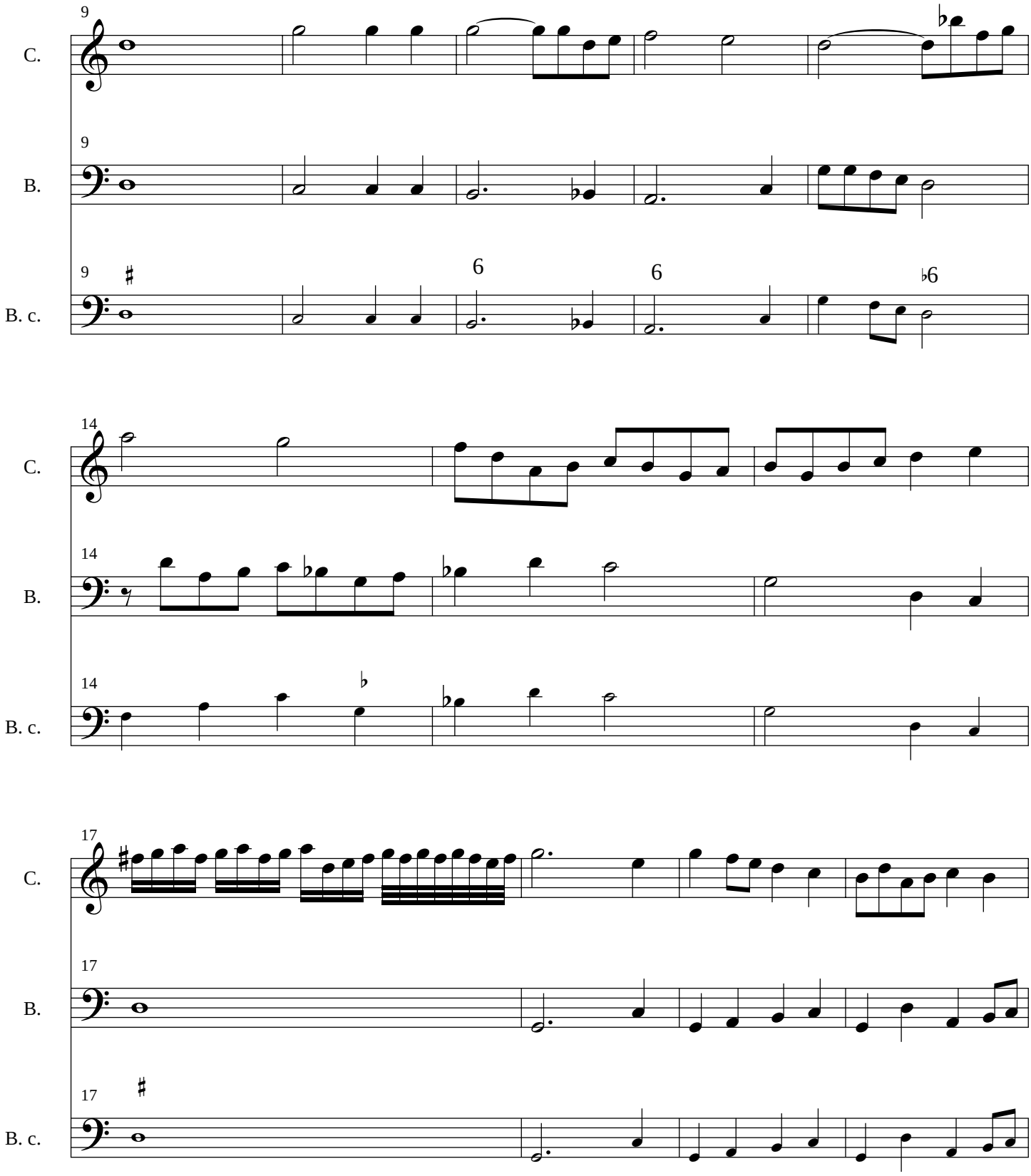

72
C.
72
Tbn.
6
6
6
6
72
B. c.
76
C.
76
Tbn.
76
B. c.

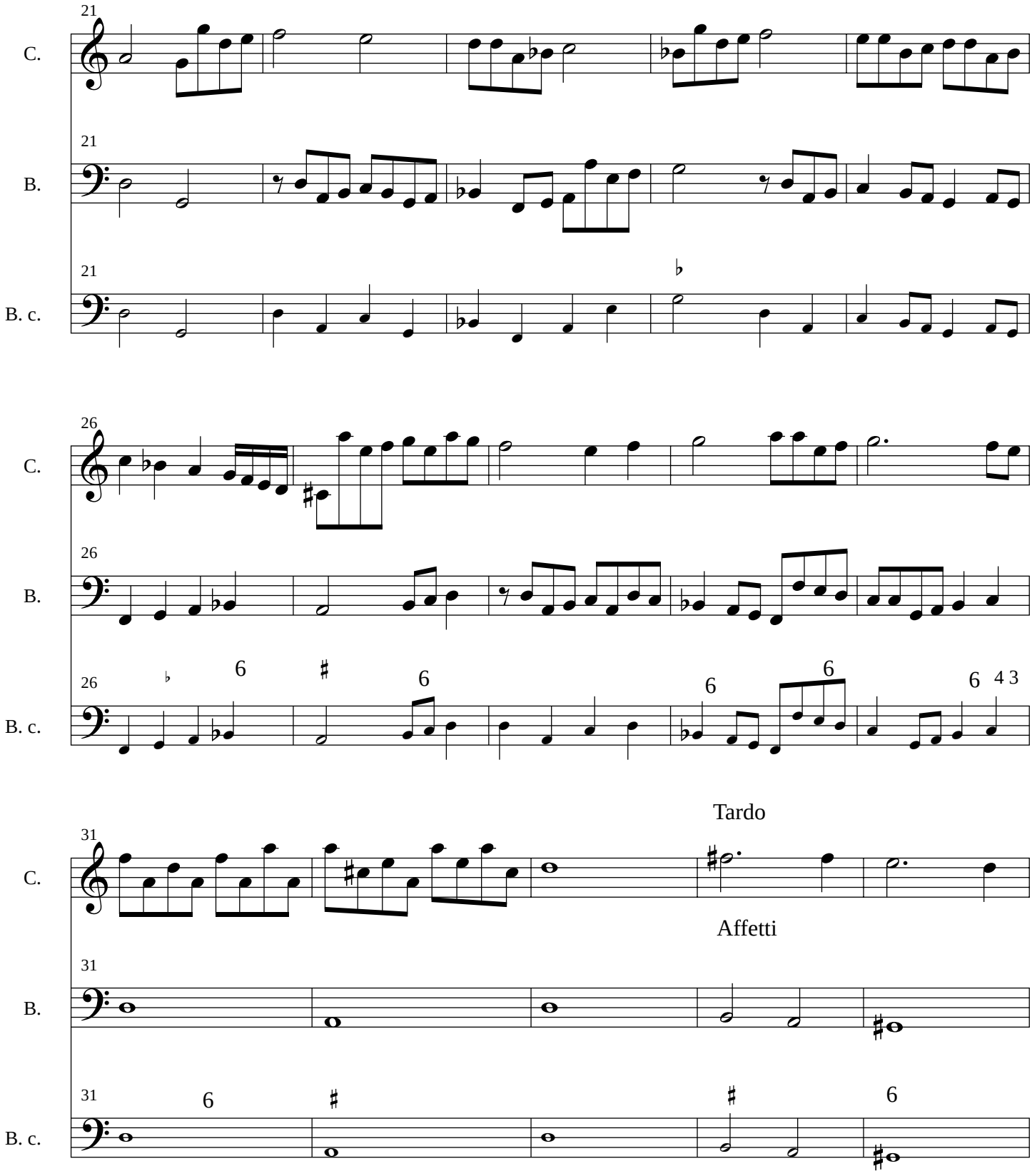
La Grilla
Sinfonia a 2

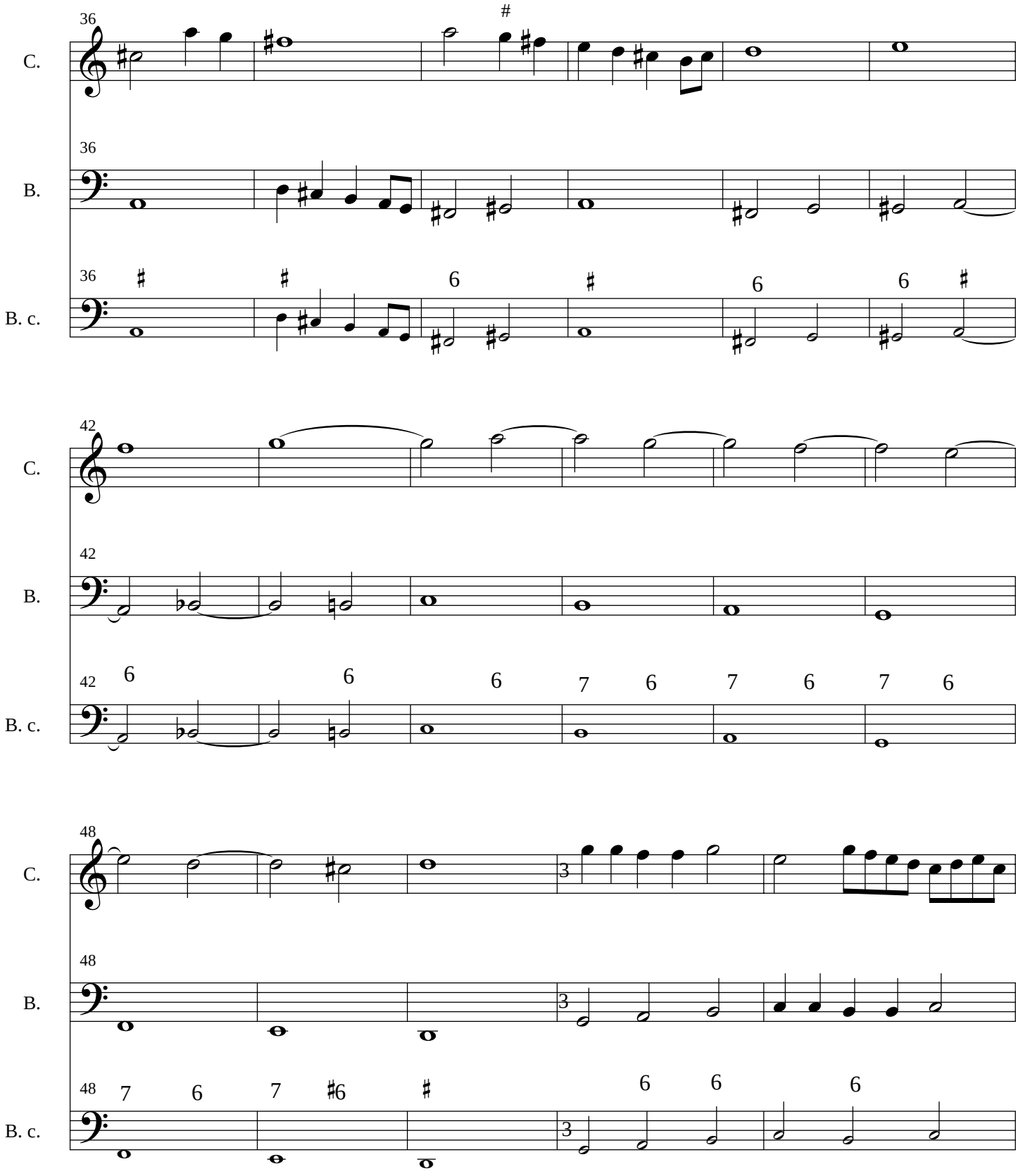
Biagio Marini
Opus 2, # 21

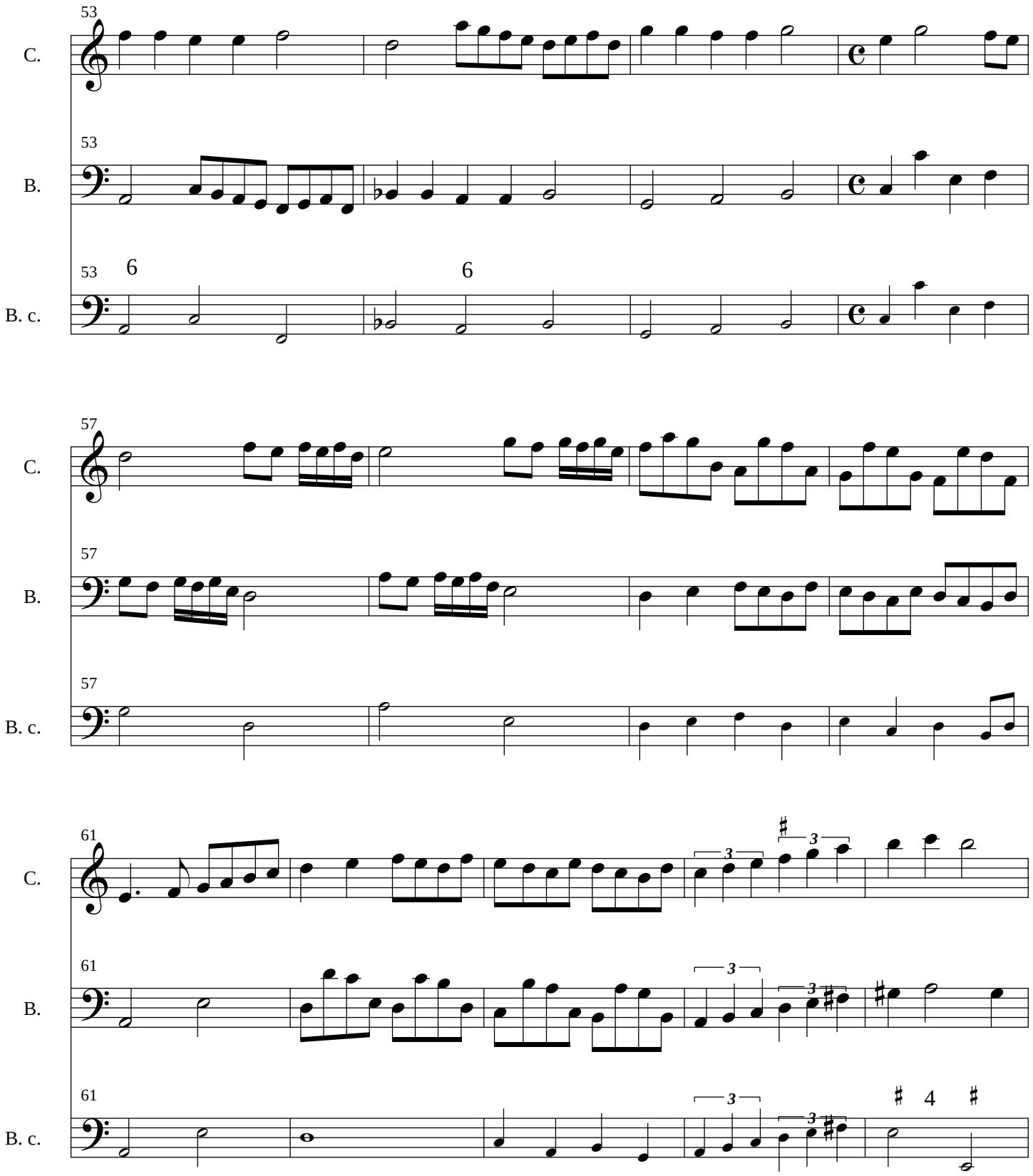


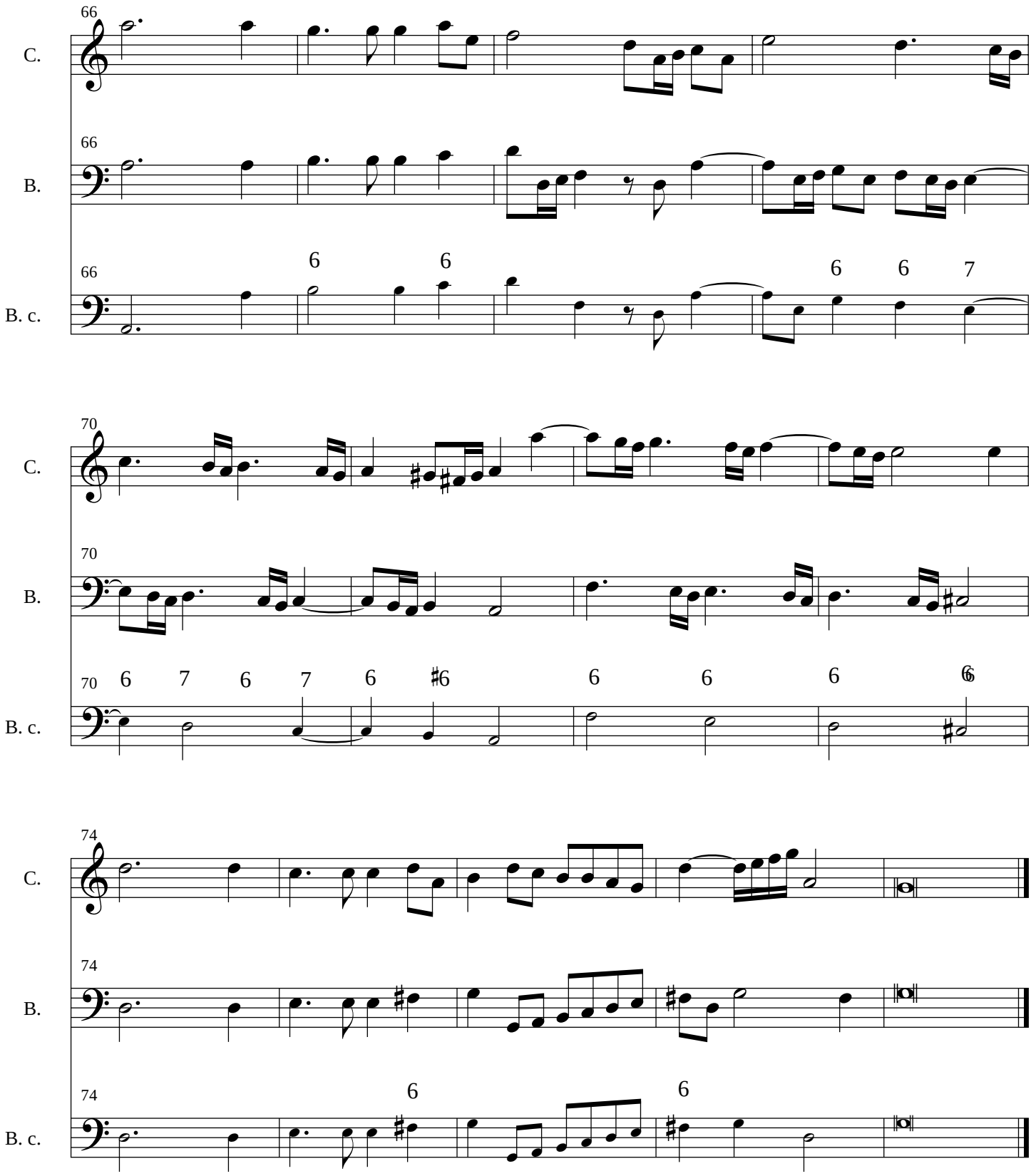
© Thomas Dunn


9
C.
9
B.
9
B. c.
6
6
6
14
C.
14
B.
14
B. c.
17
C.
17
B.
17
B. c.


21
C.
21
B.
21
B. c.
26
C.
26
B.
26
B. c.
Tardo
31
C.
Affetti
31
B.
31
B. c.


36
C.
B.
B. c.
42
48

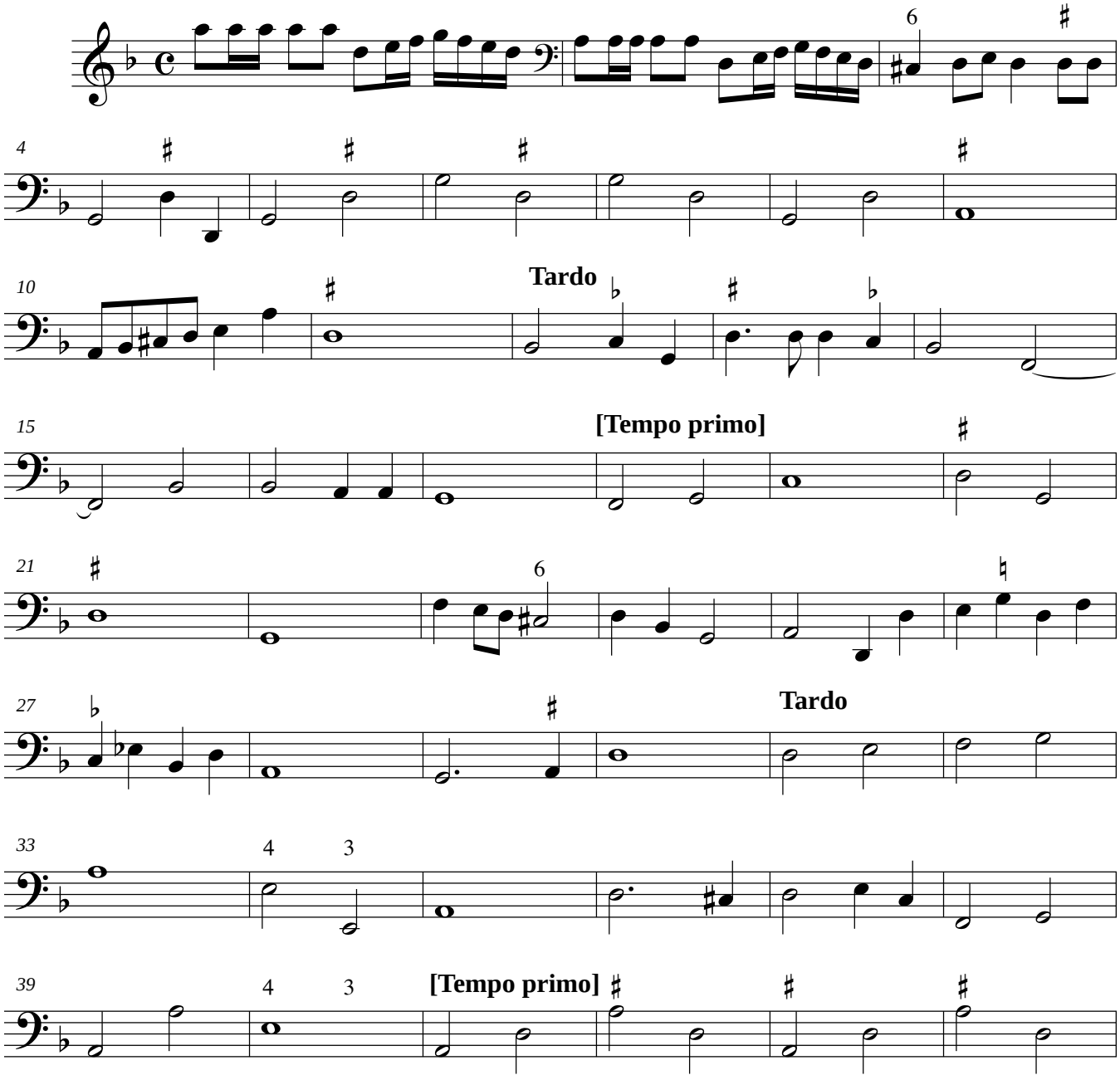

53
C.
53
B.
53
6
6
B. c.
57
C.
57
B.
57
B. c.
61
C.
61
B.
61
4
B. c.

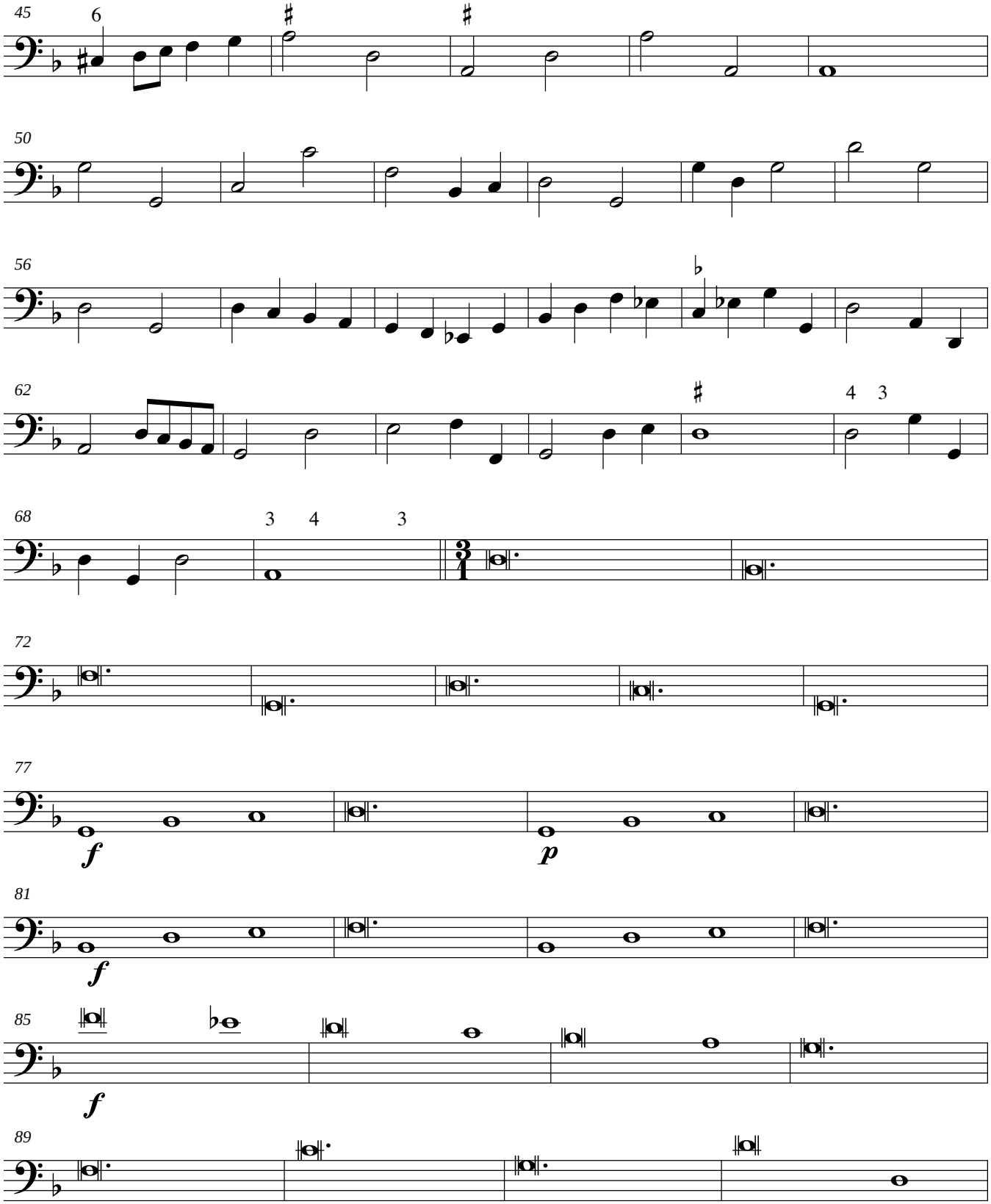

66
C.
66
B.
66
B. c.
6
6
6
6
7
70
C.
70
B.
70
B. c.
6
7
6
7
6
♯6
6
6
6
6
74
C.
74
B.
74
B. c.
6
6

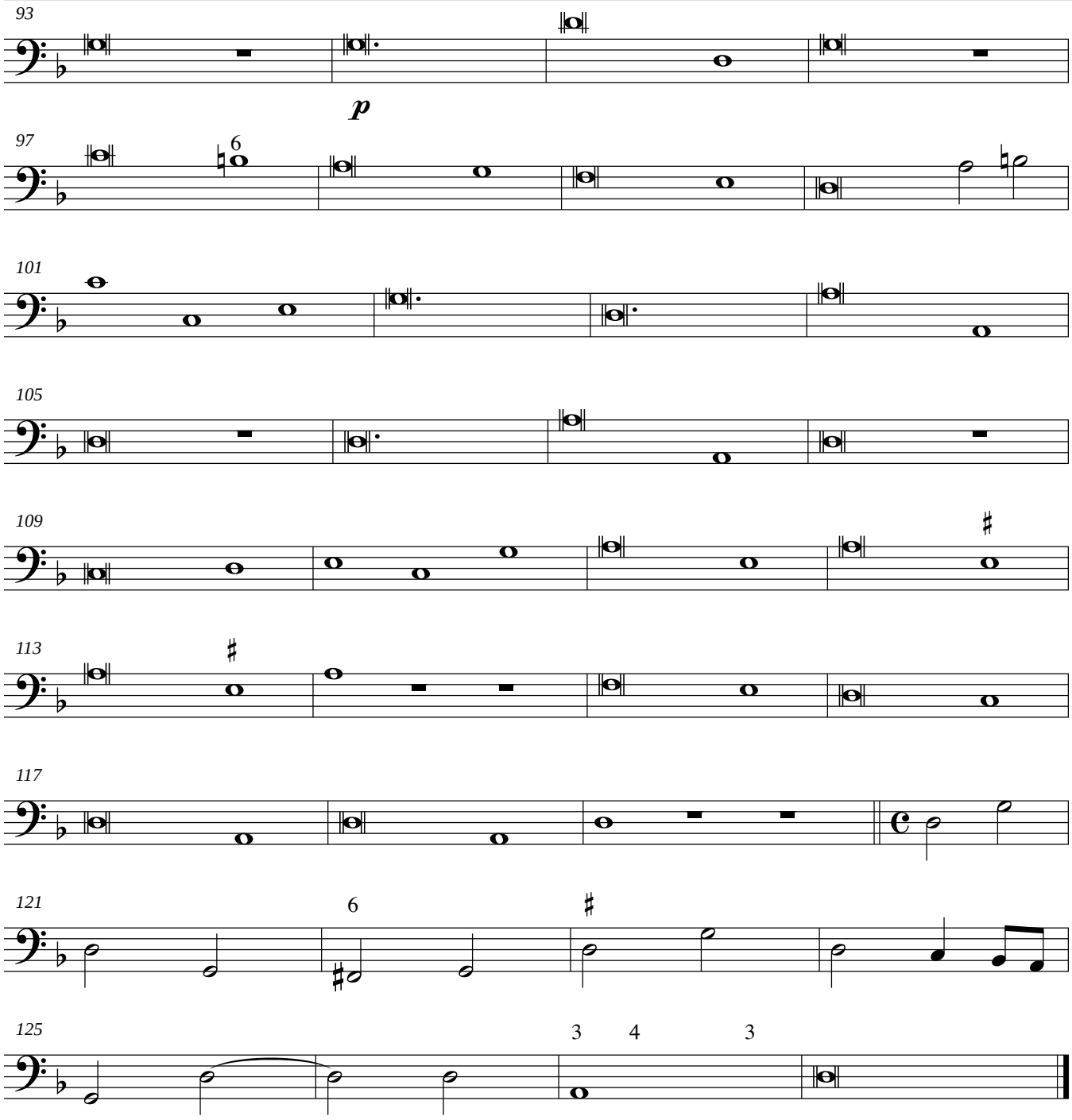
Continuo

"La Rizza"
Canzone a.4 from Op. 2

Biagio Marini
ed. Thomas D. Dunn



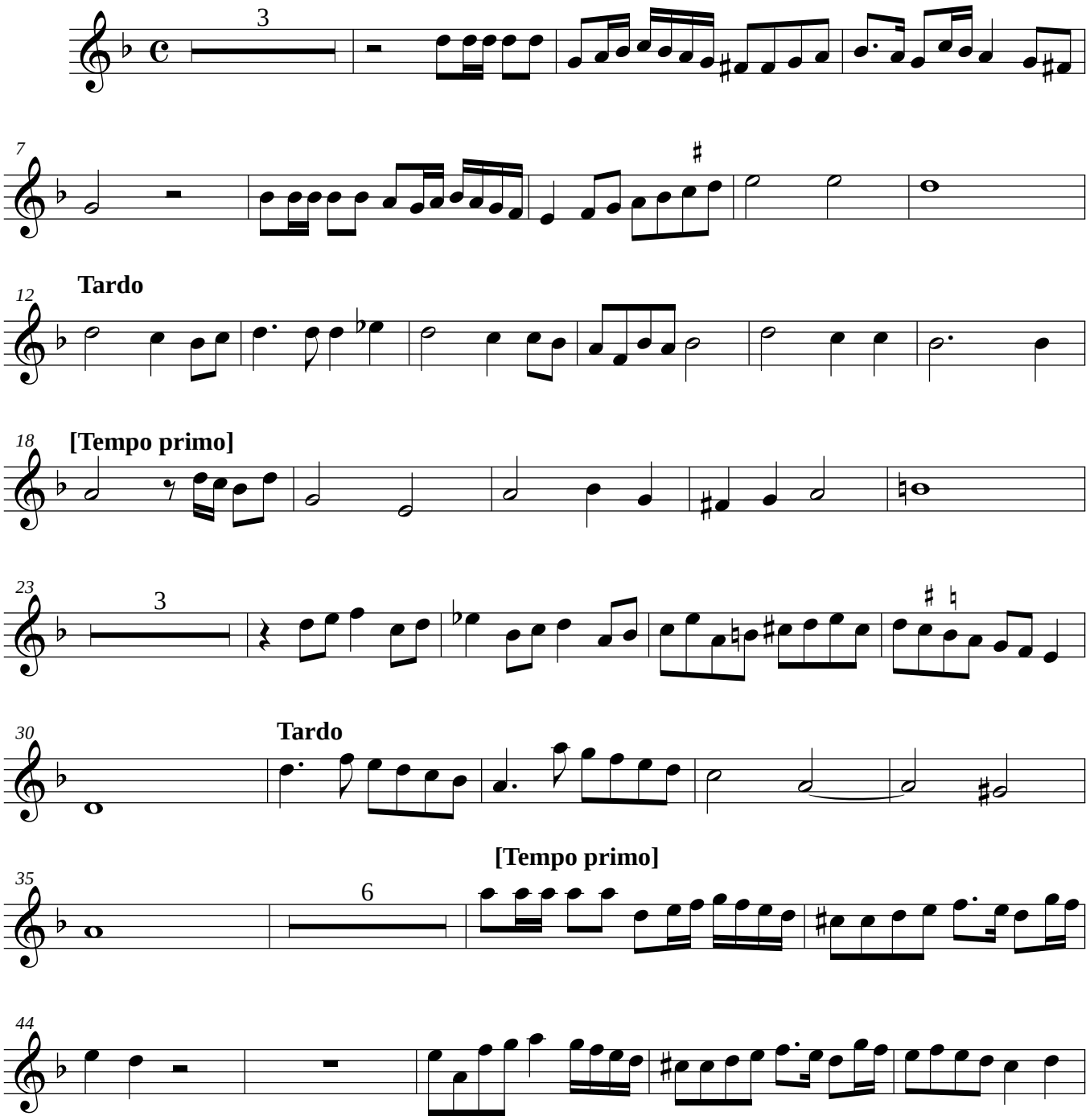

45
50
56
62
68
72
77
81
85
89
f
p
f
f

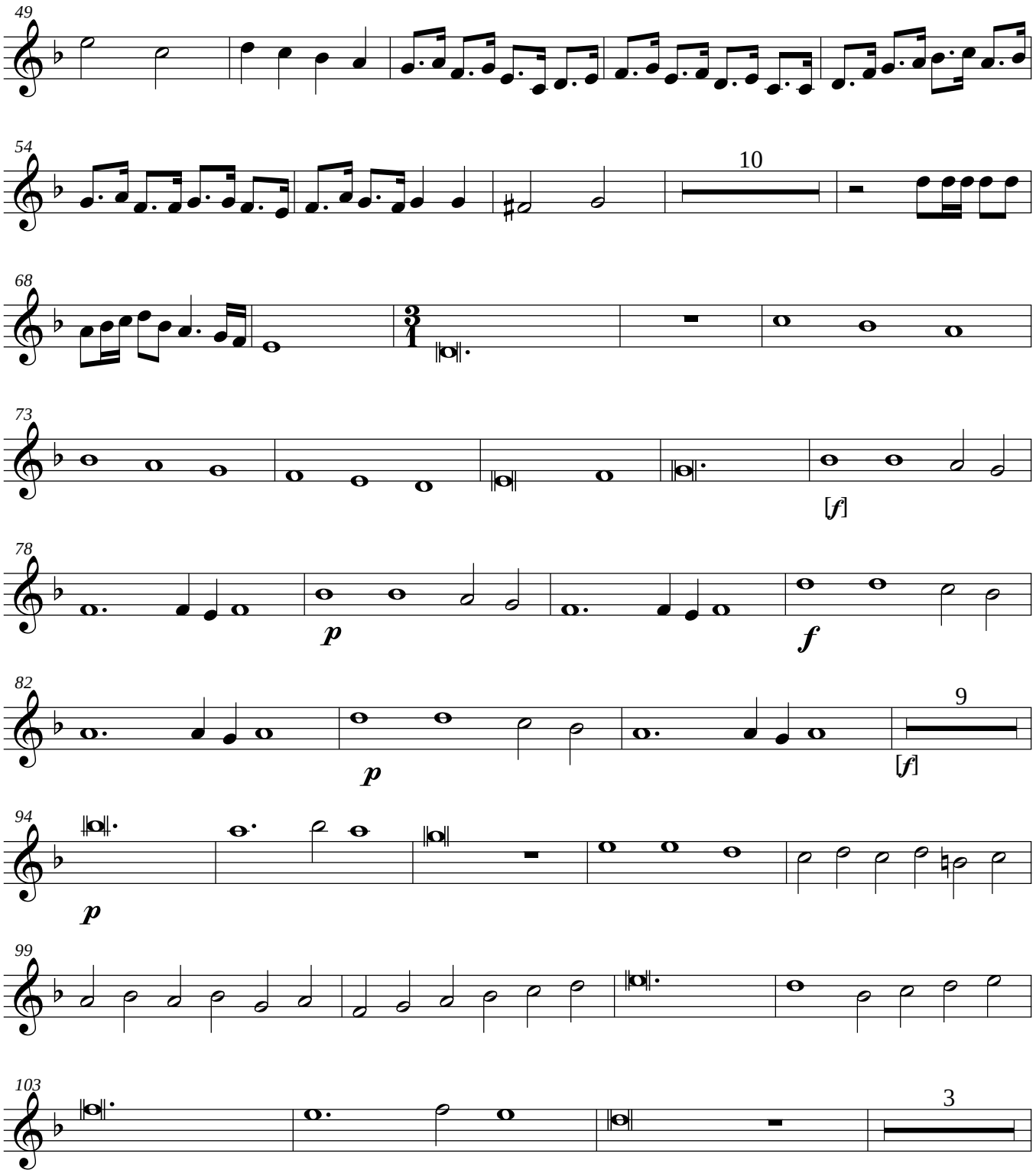

93
p
97
101
105
109
113
117
121
125

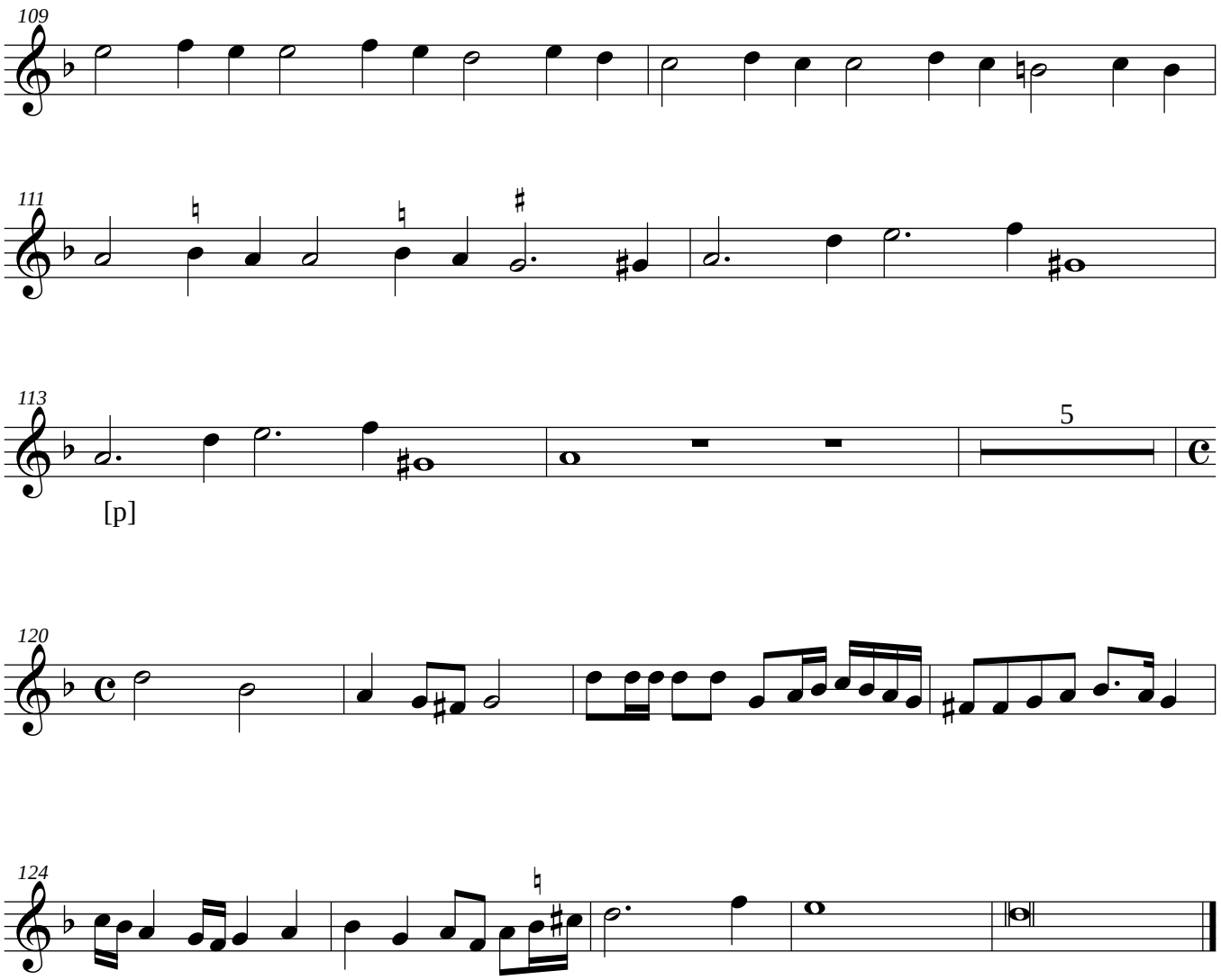
Cornetto

"La Rizza"
Canzone a.4 from Op. 2

Biagio Marini
ed. Thomas D. Dunn



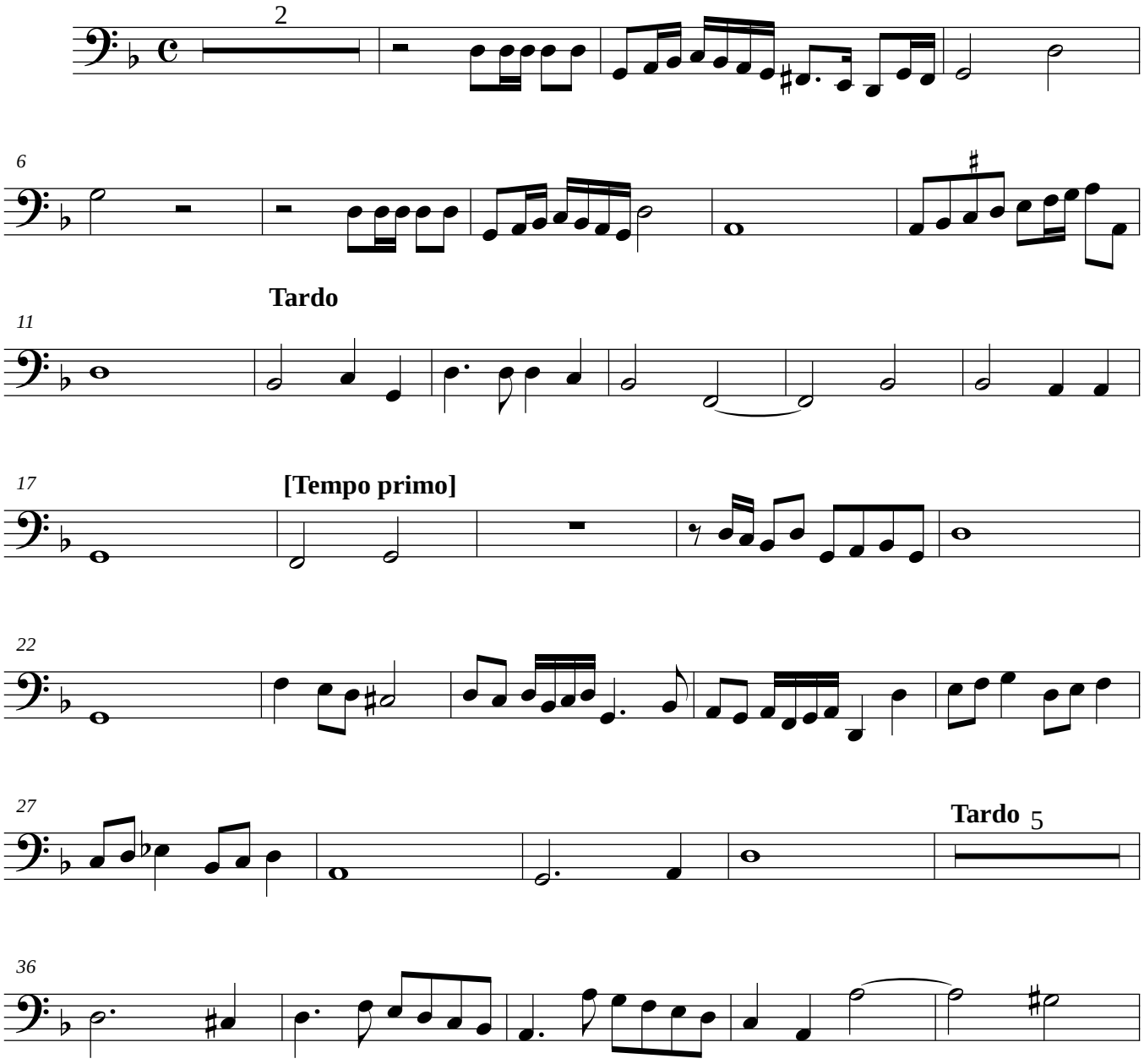

49
54
10
68
73
[f]
78
p
f
82
9
p
[f]
94
p
99
103
3

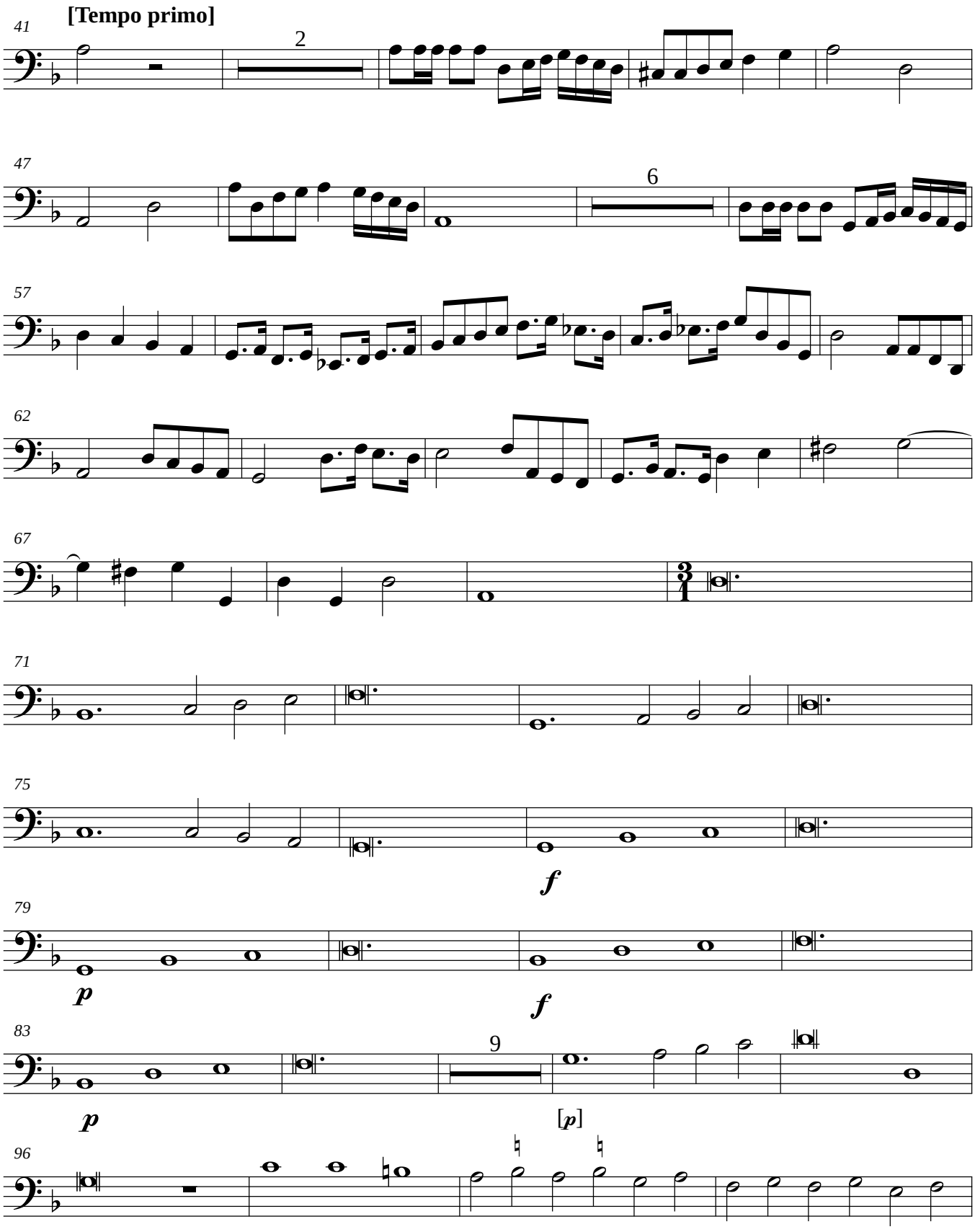

109
111
113
5
[p]
120
124

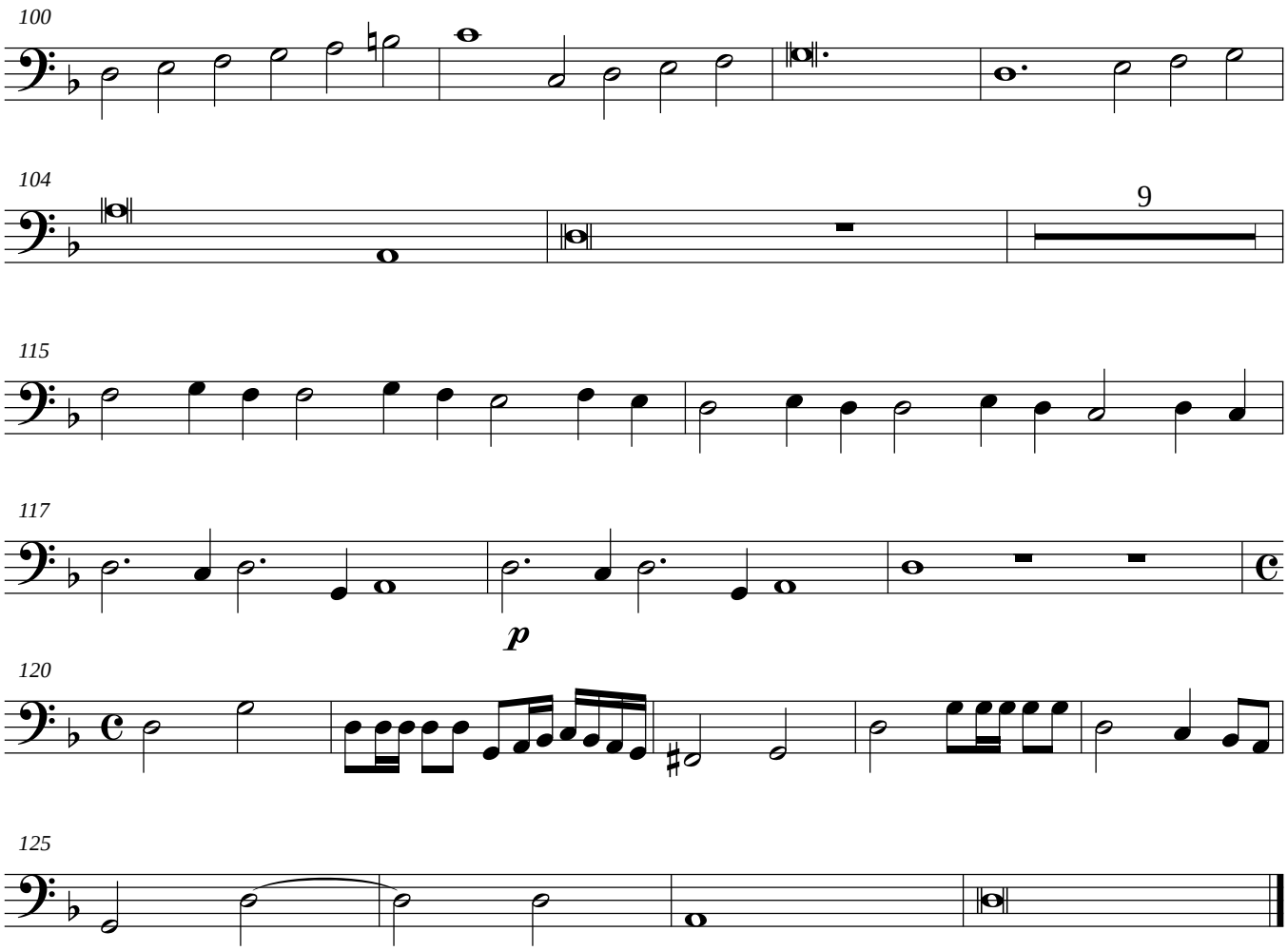
Fagotto

"La Rizza"
Canzone a.4 from Op. 2

Biagio Marini
ed. Thomas D. Dunn



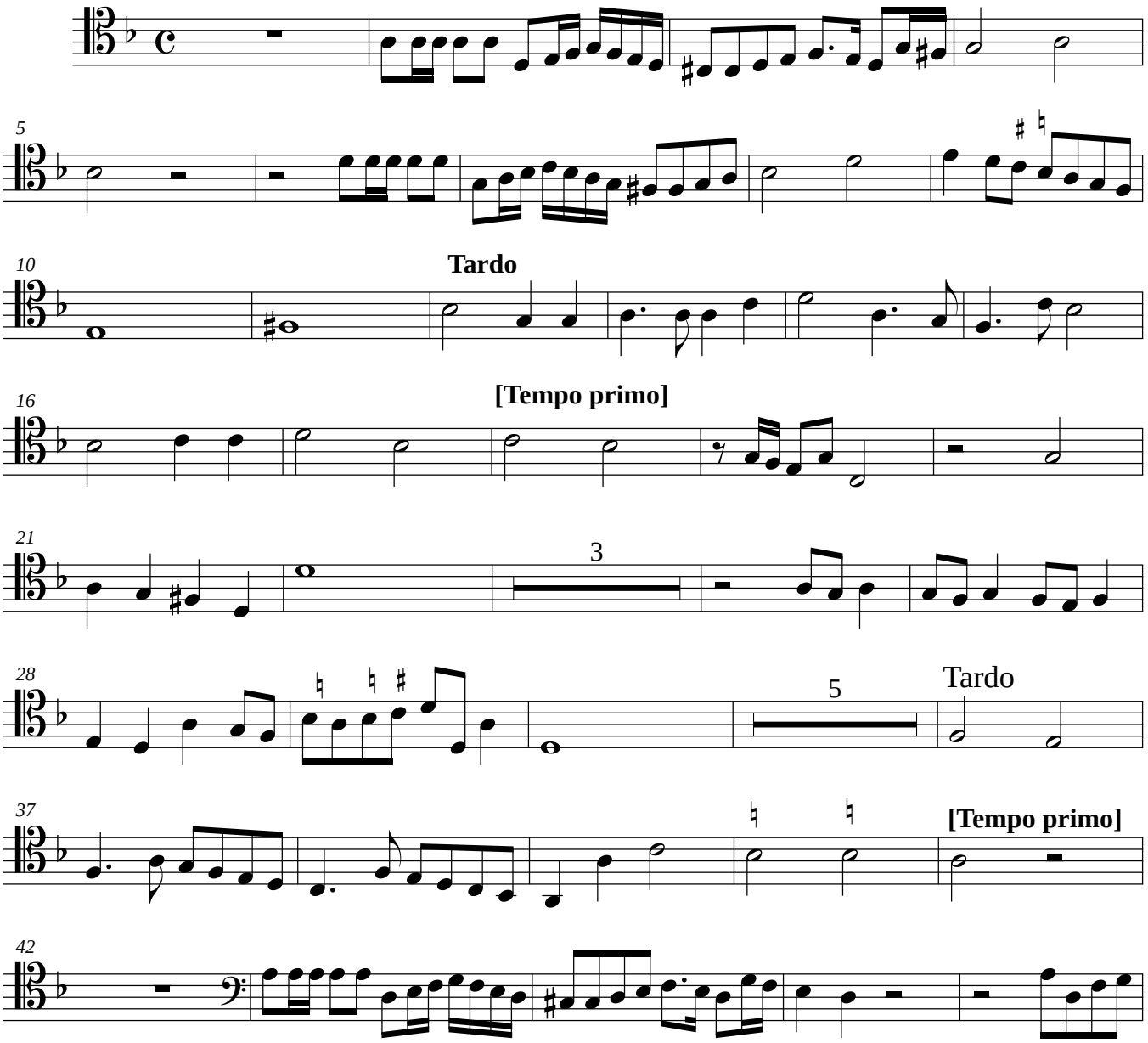

[Tempo primo]
41
2
47
6
57
62
67
71
75
f
79
p
f
83
9
p
[p]
96

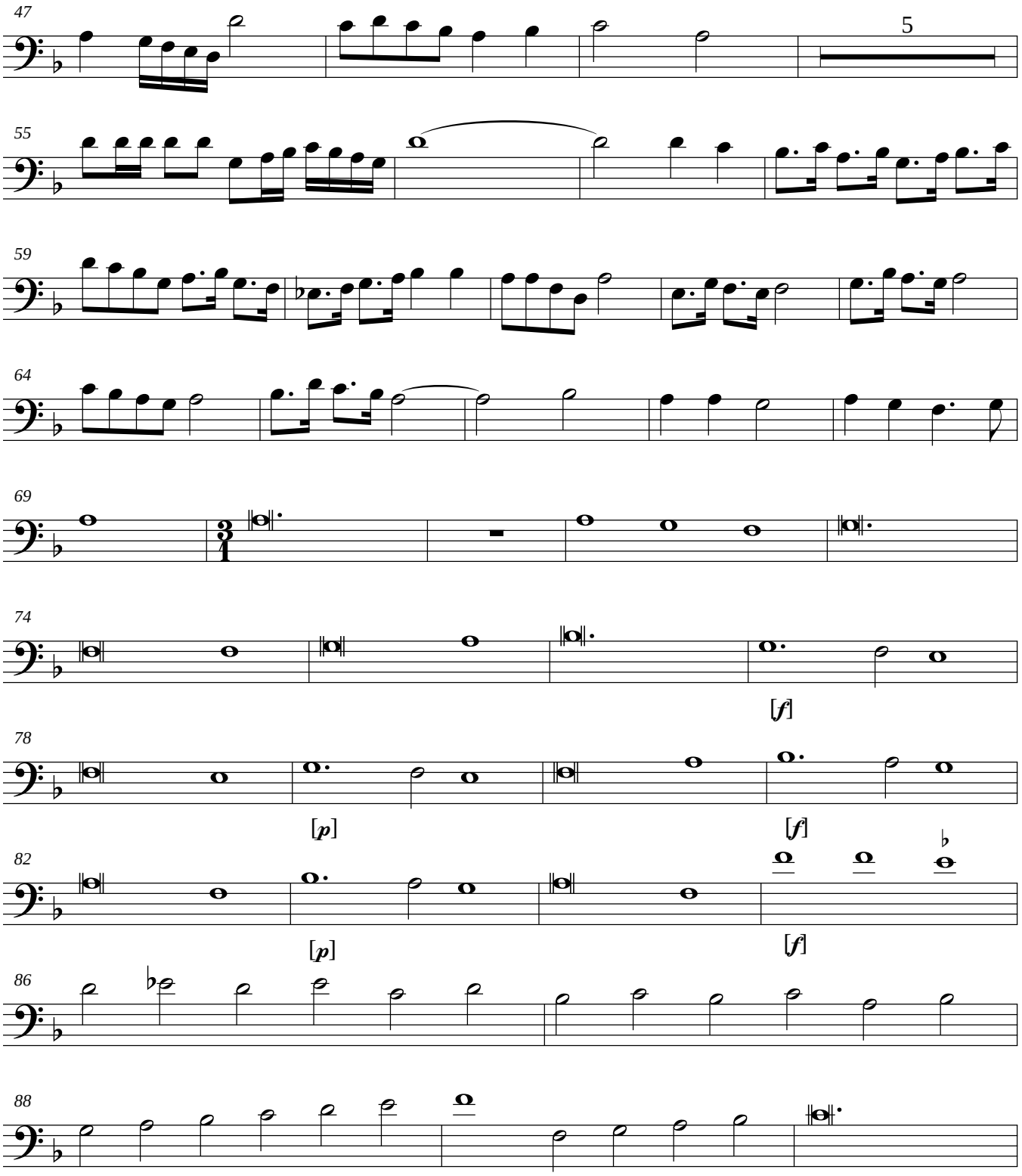

100
104
9
115
117
p
120
125

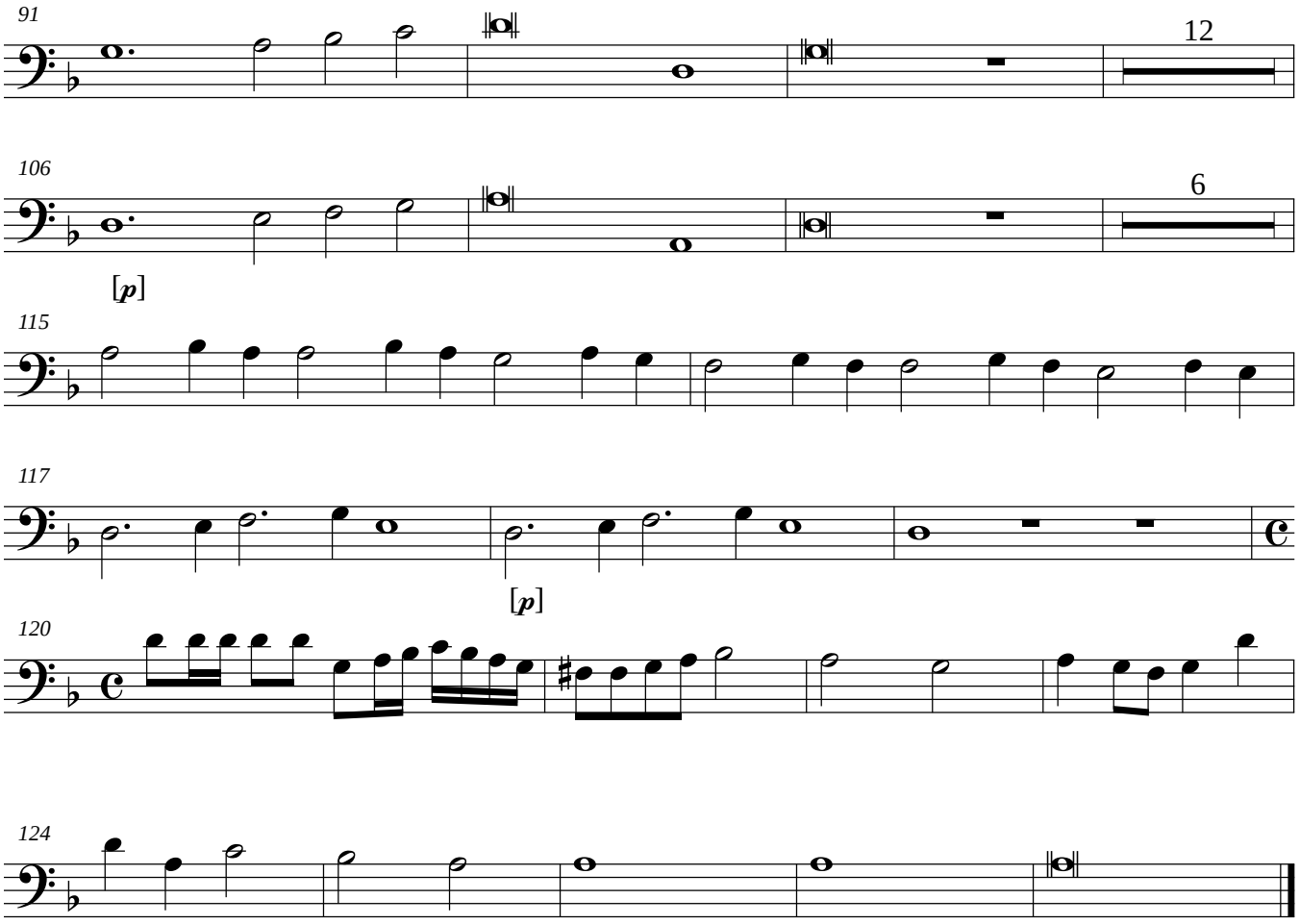
Trombone

"La Rizza"
Canzone a.4 from Op. 2

Biagio Marini
ed. Thomas D. Dunn



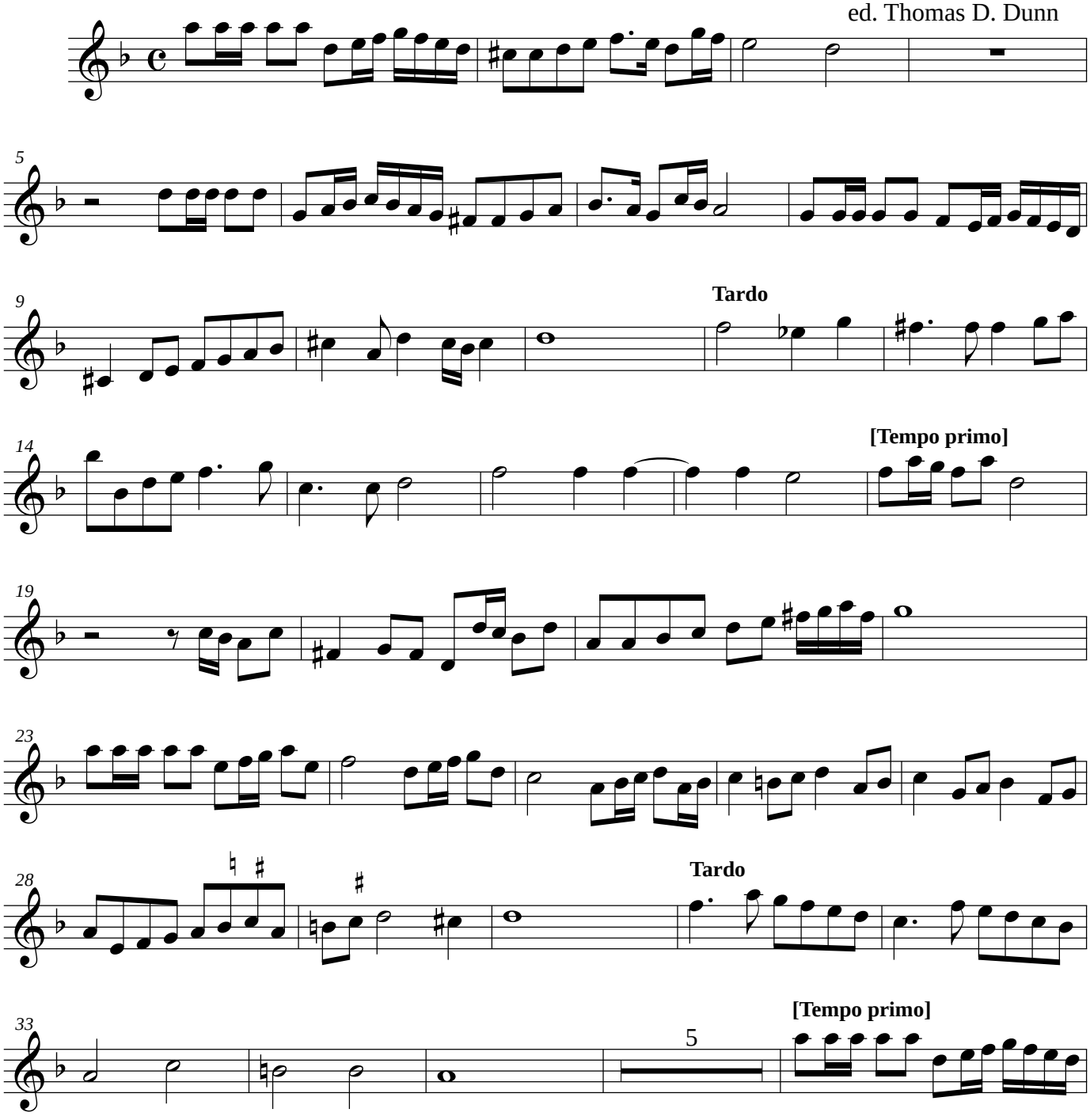

47
5
55
59
64
69
74
[f]
78
[p]
[f]
82
[p]
[f]
86
88

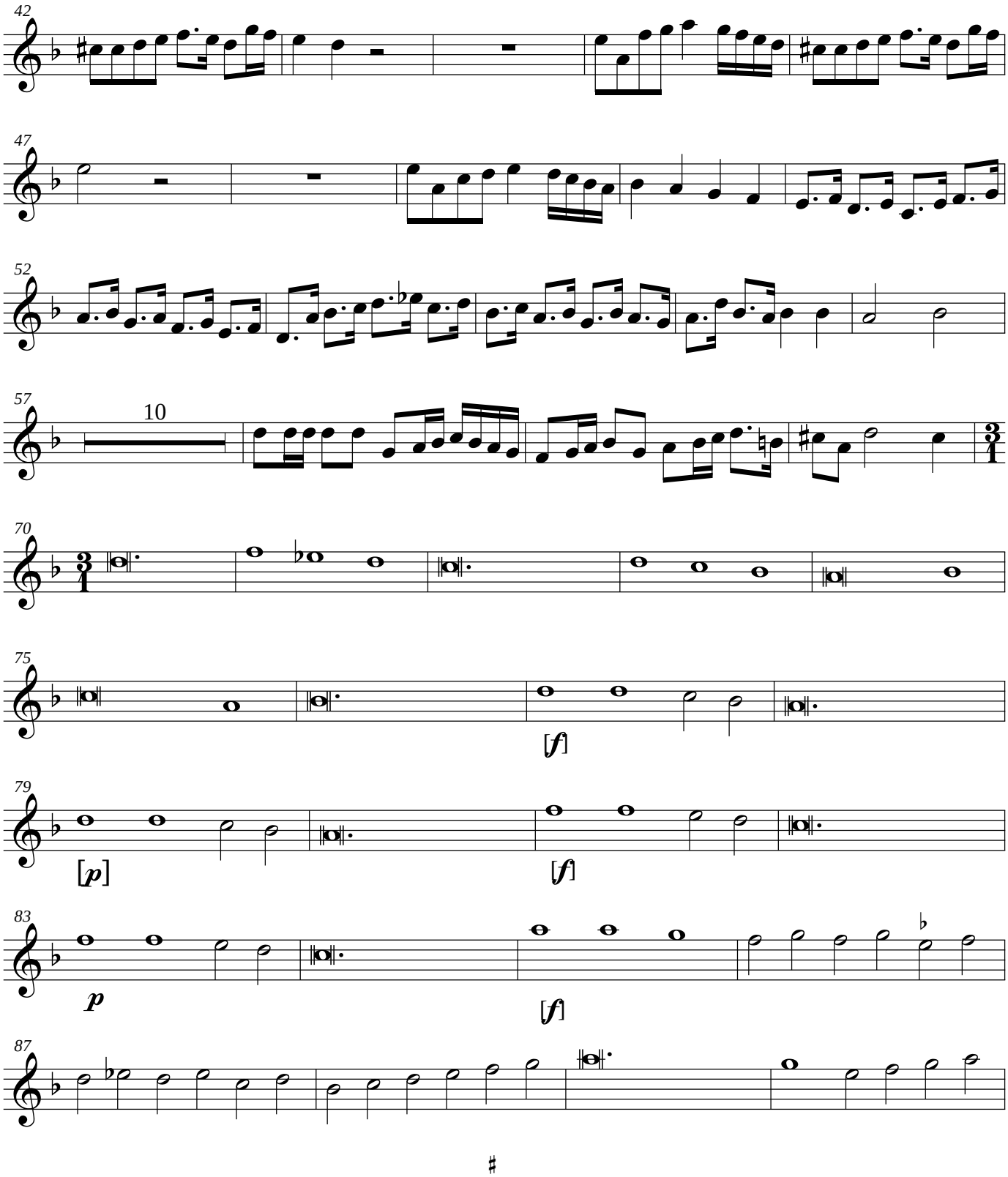

91
12
106
6
[p]
115
117
[p]
120
124

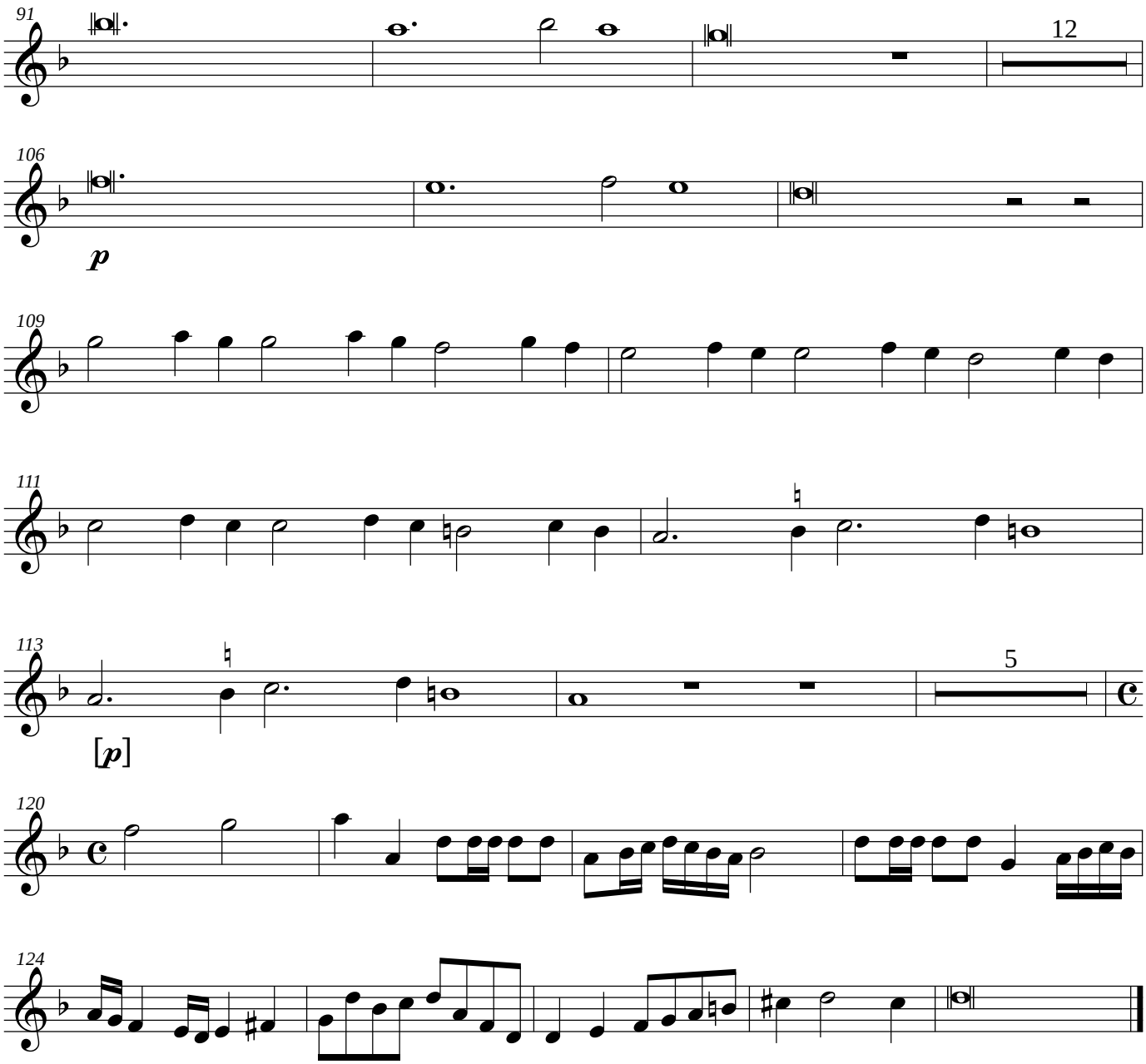
Violino

"La Rizza"
Canzone a.4 from Op. 2

Biagio Marini
ed. Thomas D. Dunn




42
47
52
57
10
70
75
[f]
79
[p]
[f]
83
p
[f]
87

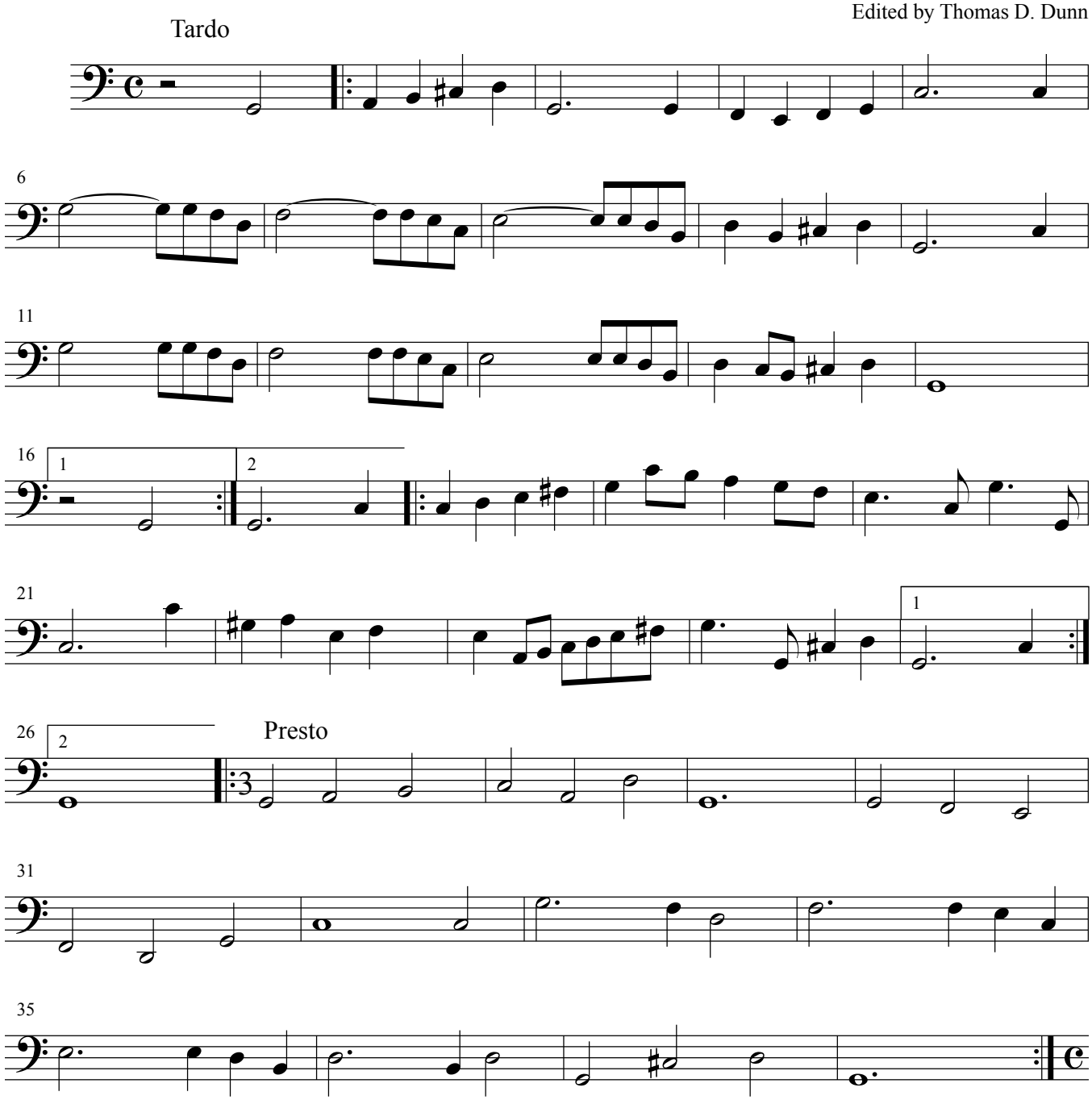

91
12
106
p
109
111
113
5
[p]
120
124

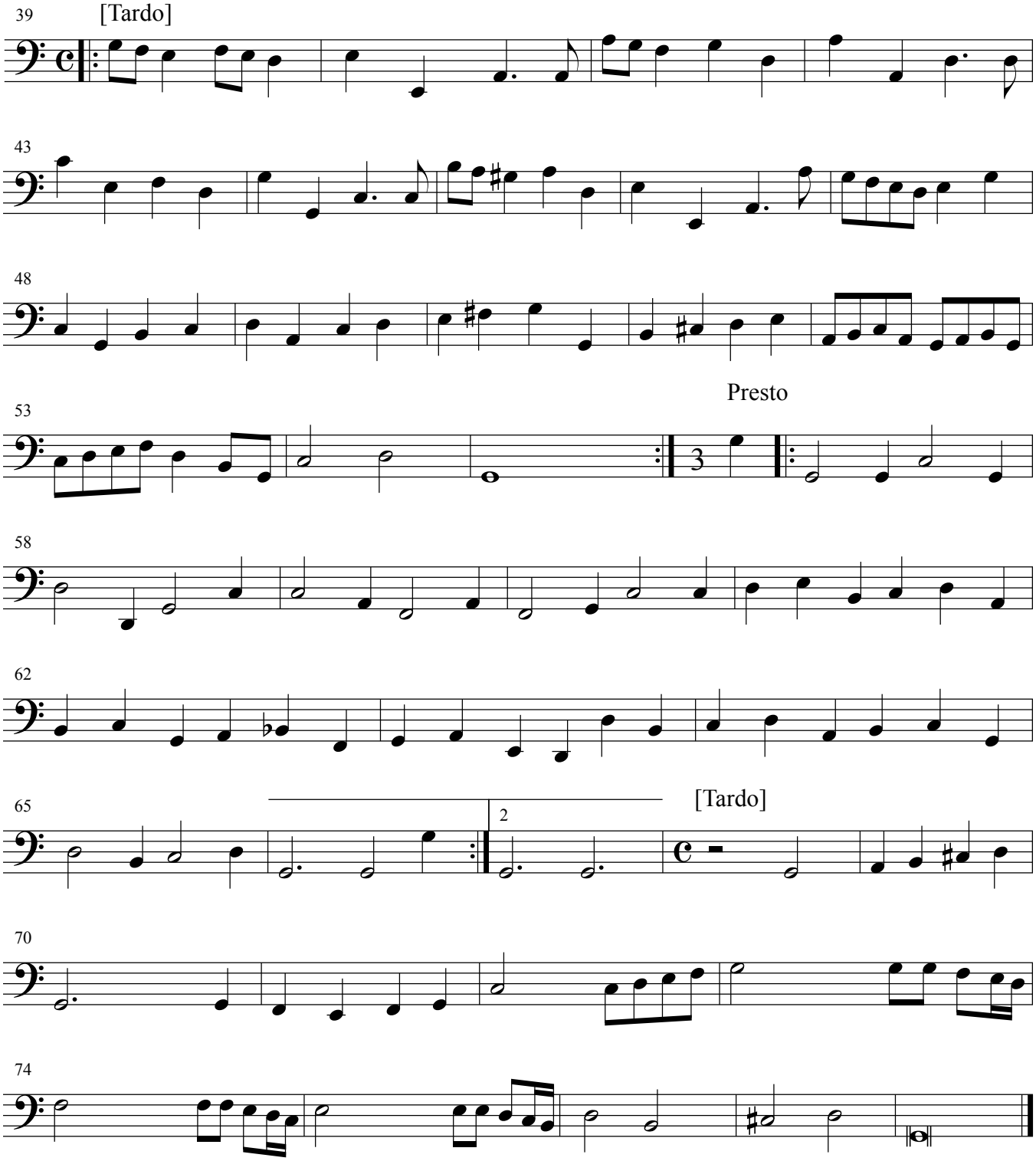
Basso

La Cominciola

Ballo o Sinfonia A 3

Biagio Marini
Edited by Thomas D. Dunn




39
[Tardo]
43
48
53
Presto
3
58
62
65
2
[Tardo]
70
74

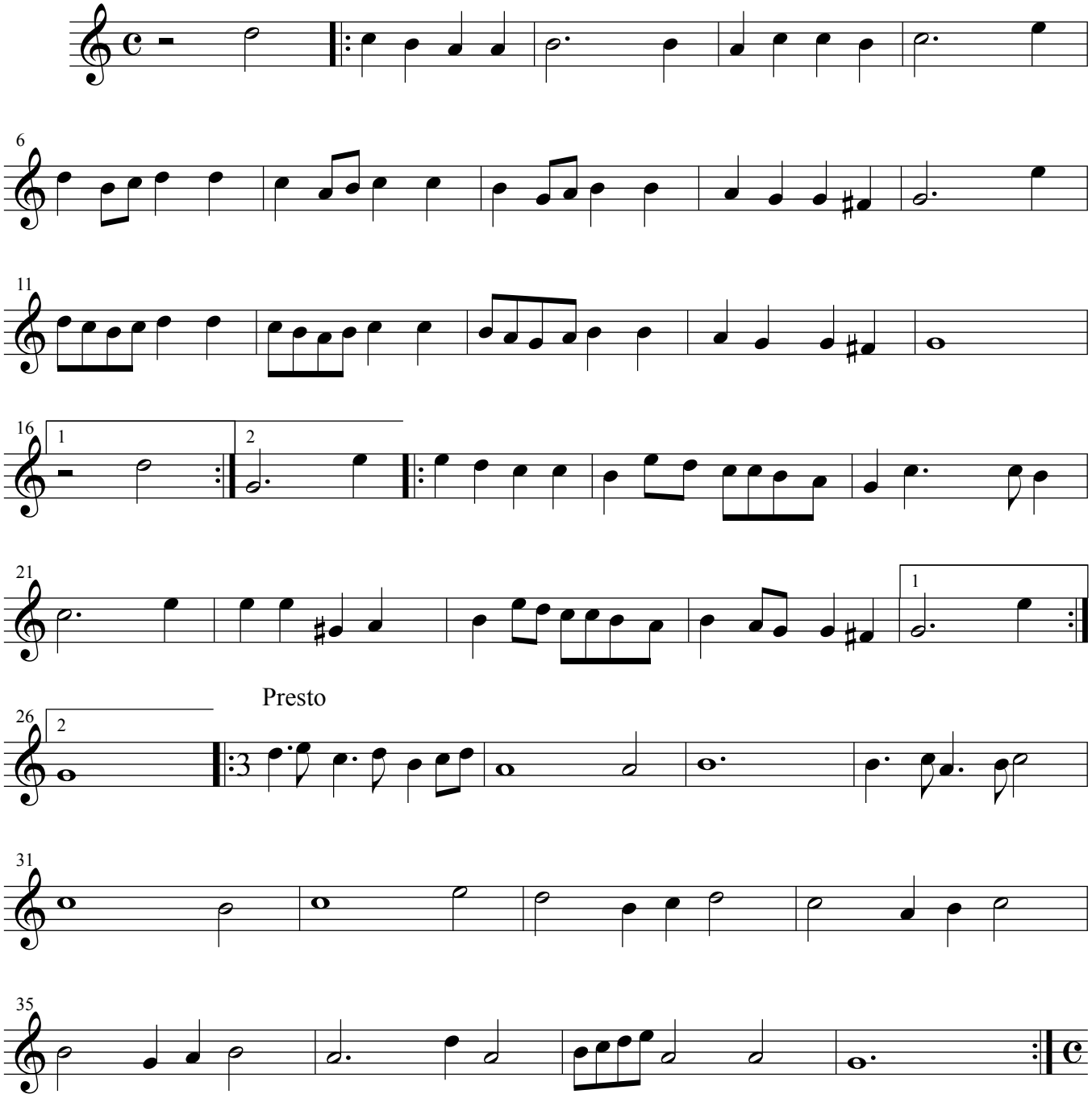
Canto Primo

La Cominciola

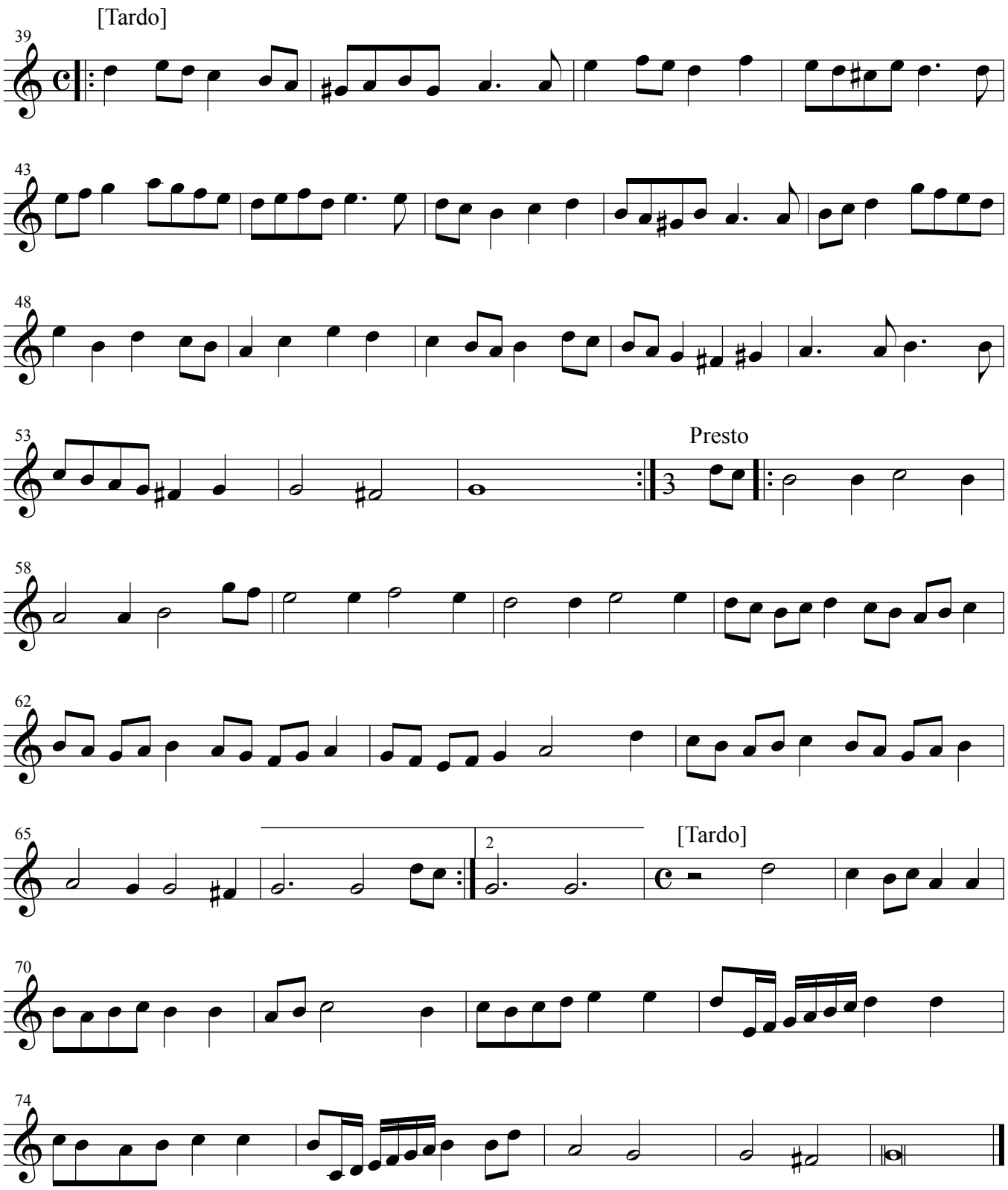
Ballo o Sinfonia A 3

Biagio Marini
Edited by Thomas D. Dunn

Tardo



Presto

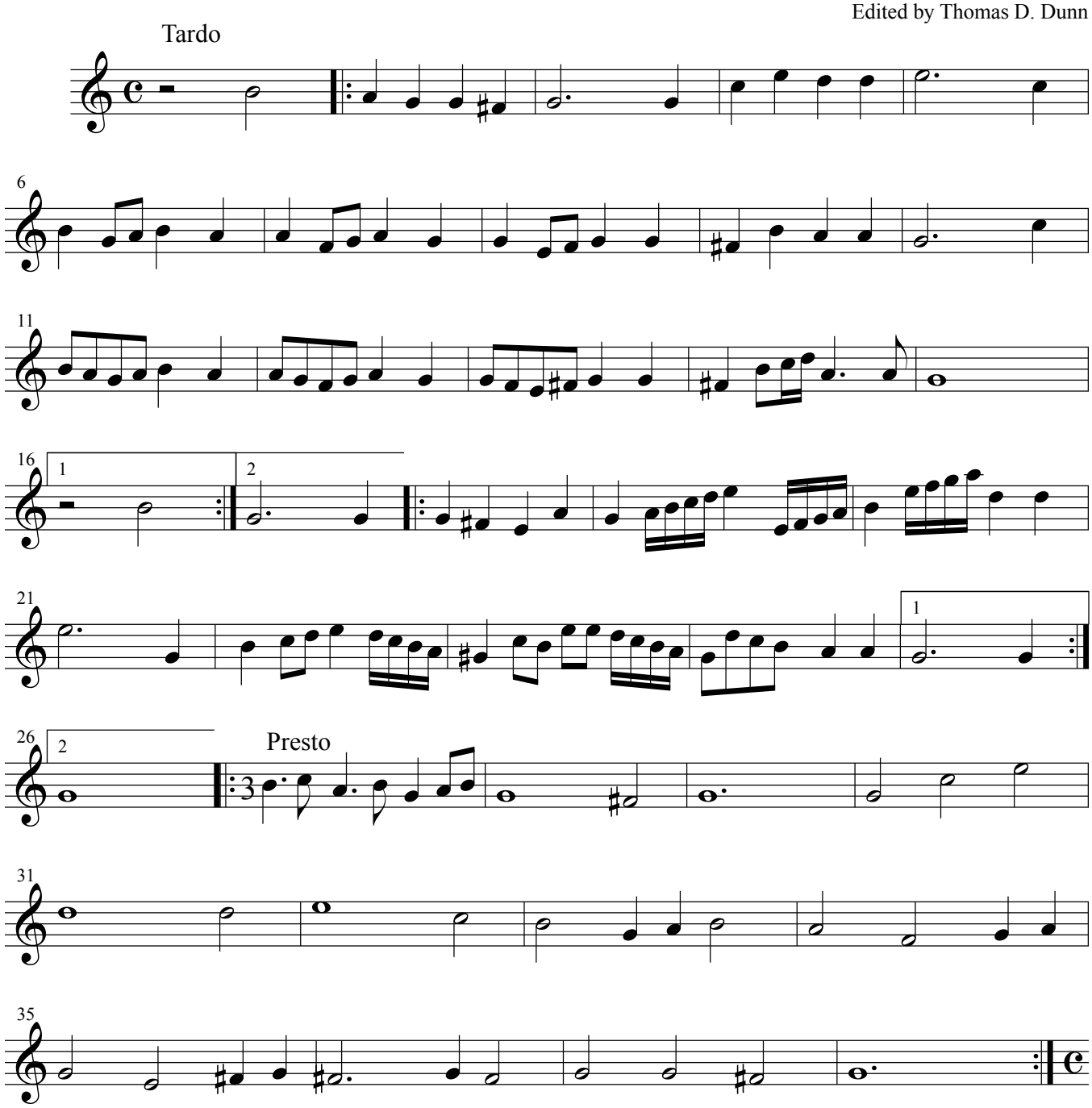

[Tardo]
39
43
48
53
Presto
58
62
65
2
[Tardo]
70
74

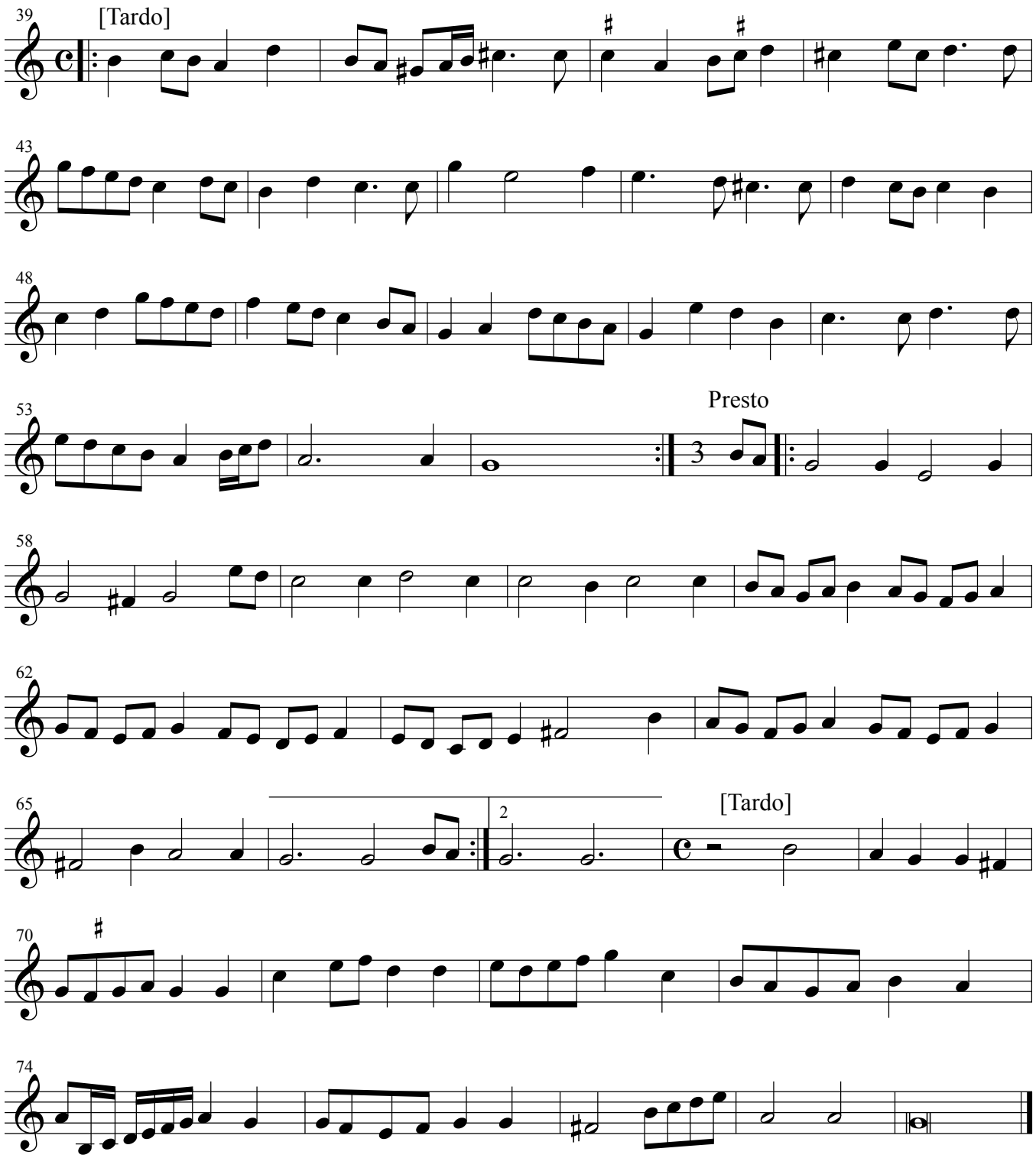
Canto Secondo

La Cominciola

Ballo o Sinfonia A 3

Biagio Marini
Edited by Thomas D. Dunn



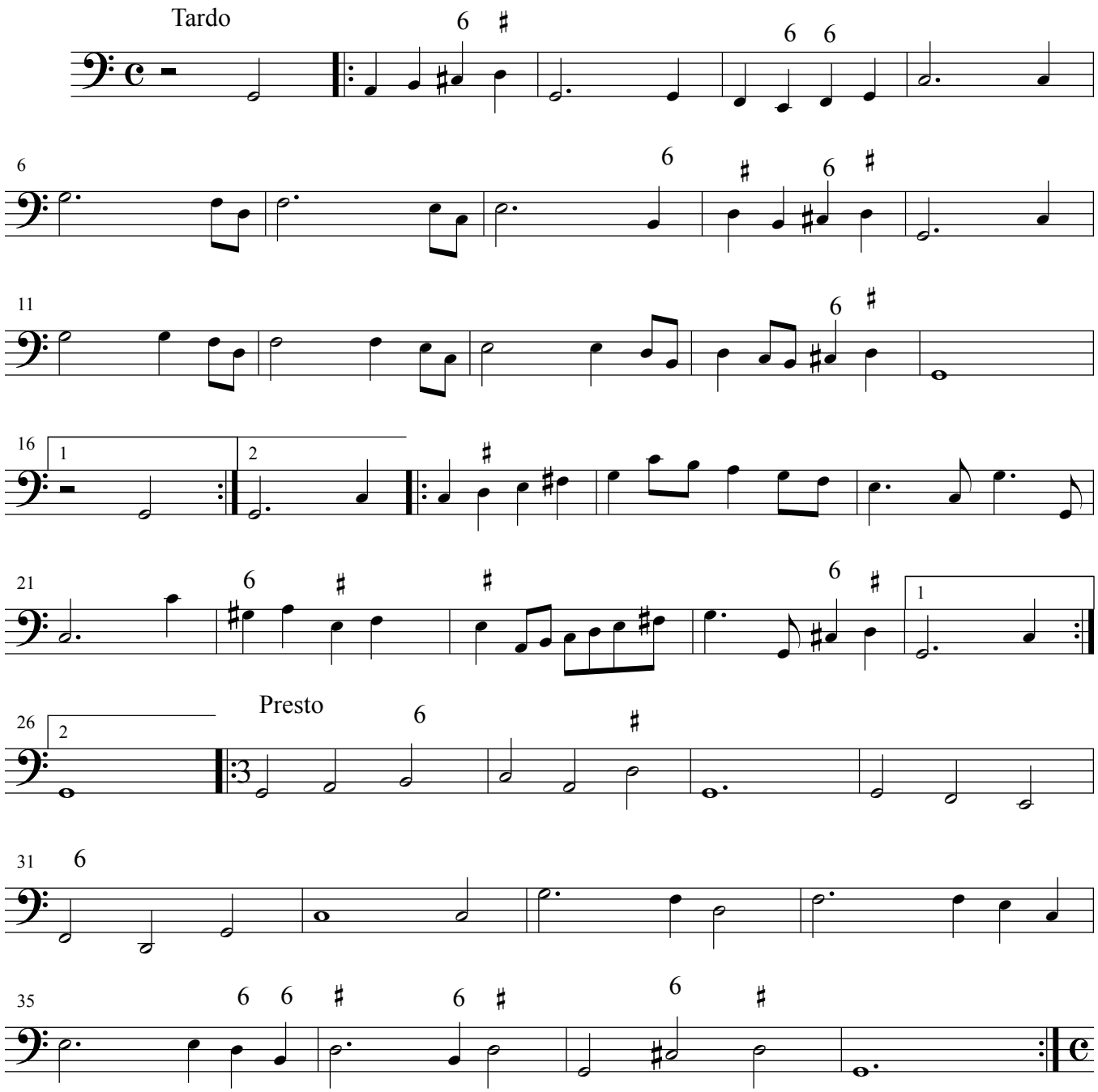

39
[Tardo]
43
48
53
Presto
58
62
65
2
[Tardo]
70
74

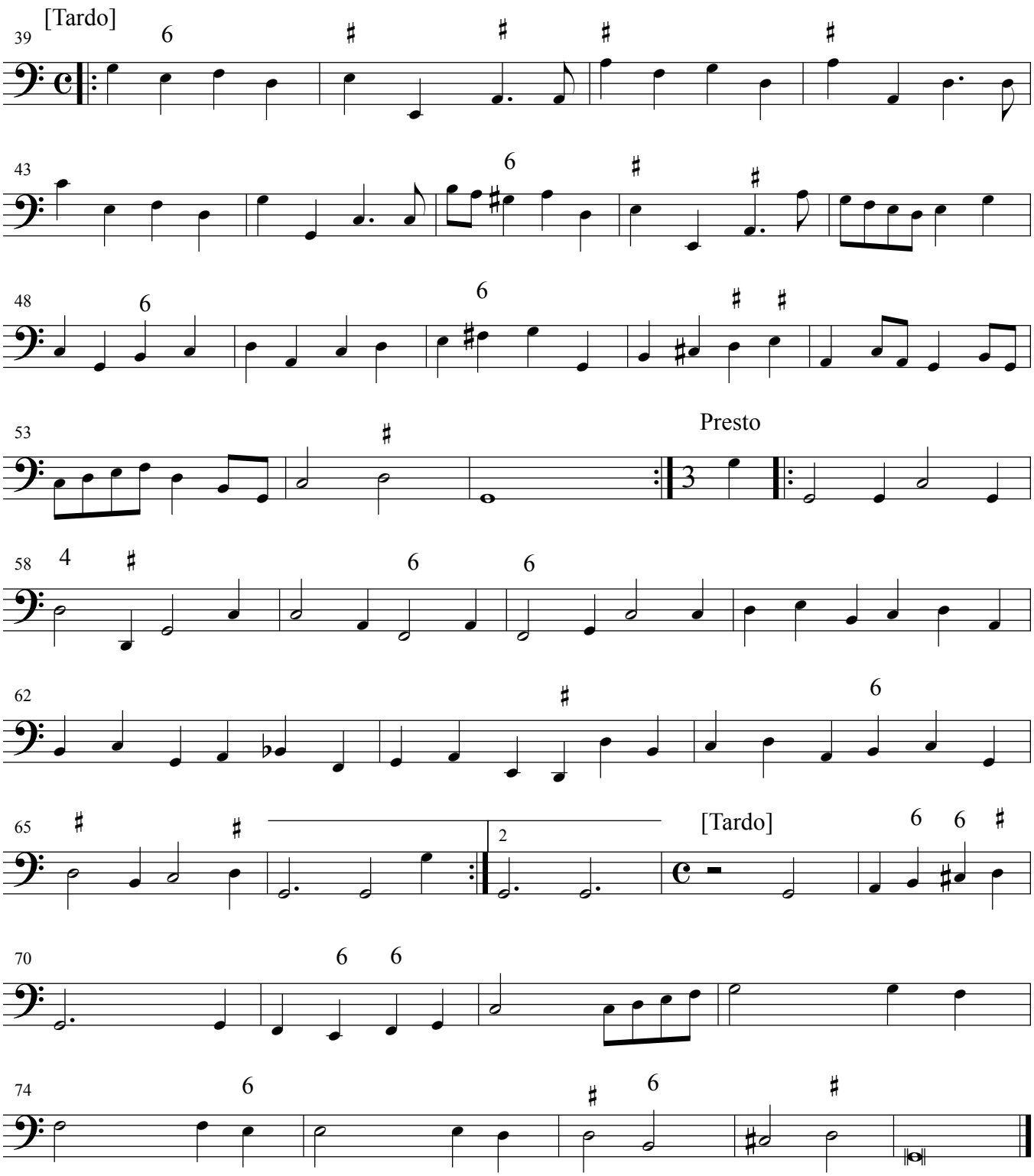
Continuo

La Cominciola

Ballo o Sinfonia A 3

Biagio Marini
Edited by Thomas D. Dunn

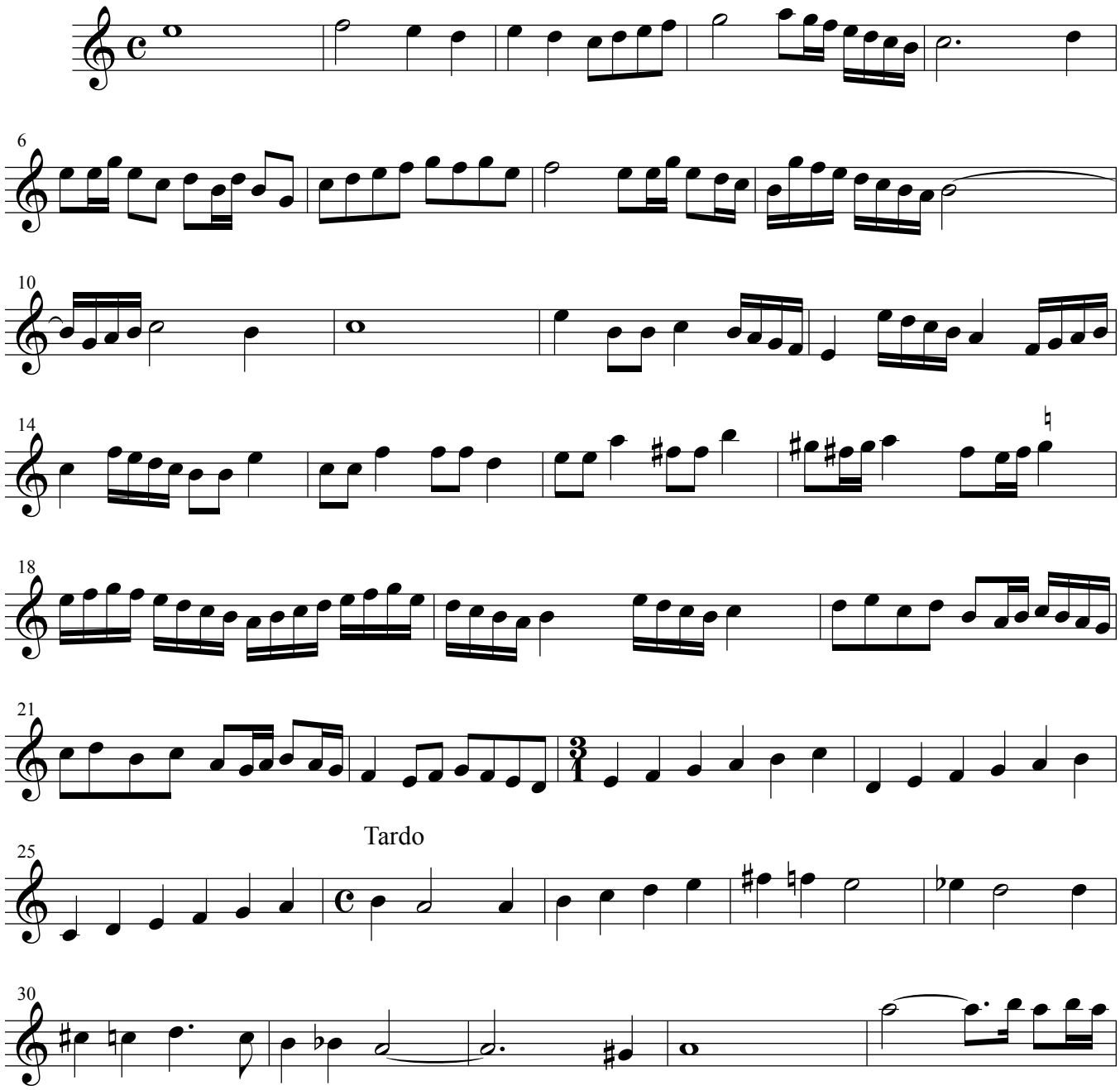


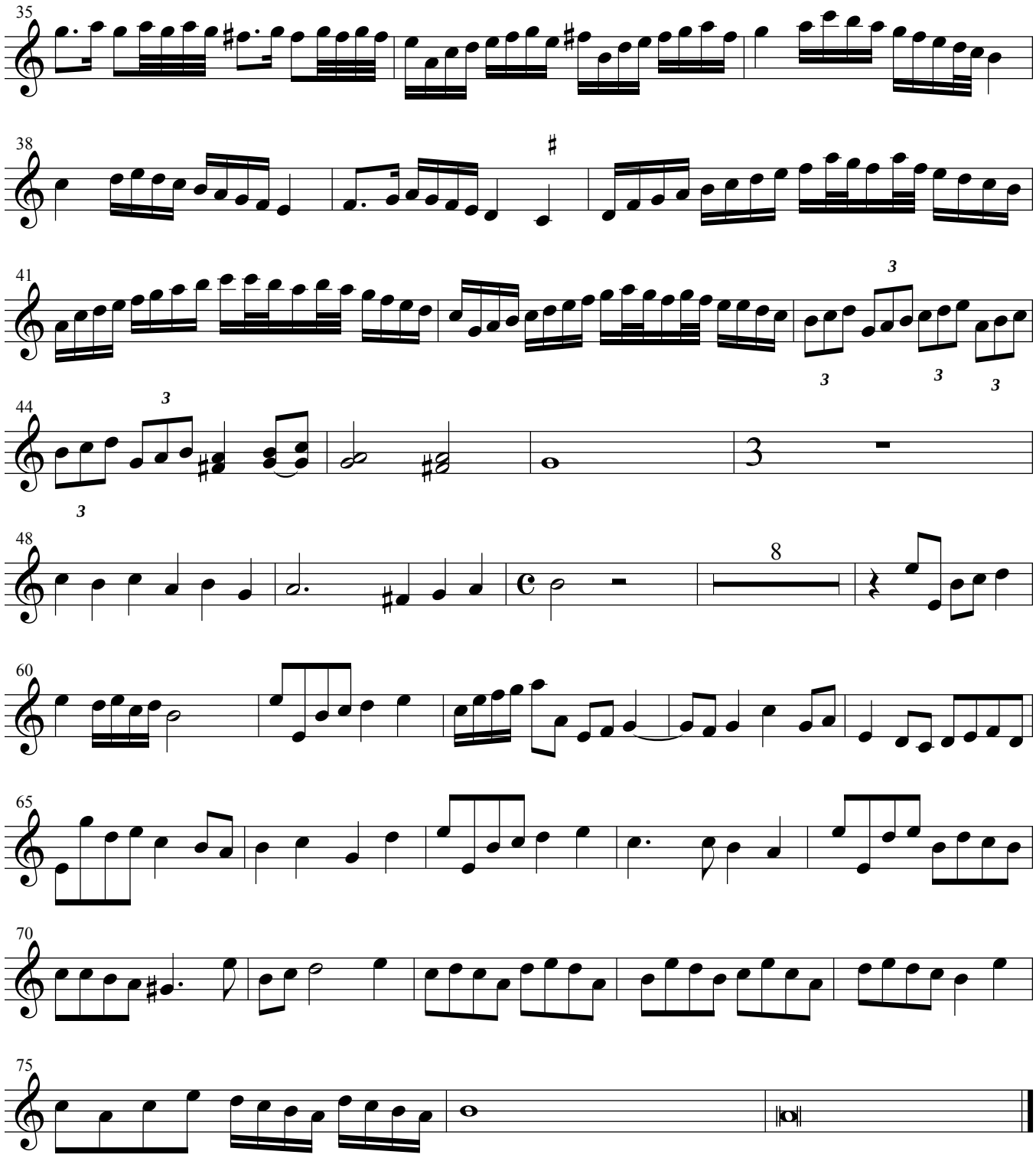

39
[Tardo]
43
48
53
Presto
58
62
65
[Tardo]
70
74

Canto (violin)

La Malipiera

Biagio Marini
Edited by Thomas D. Dunn

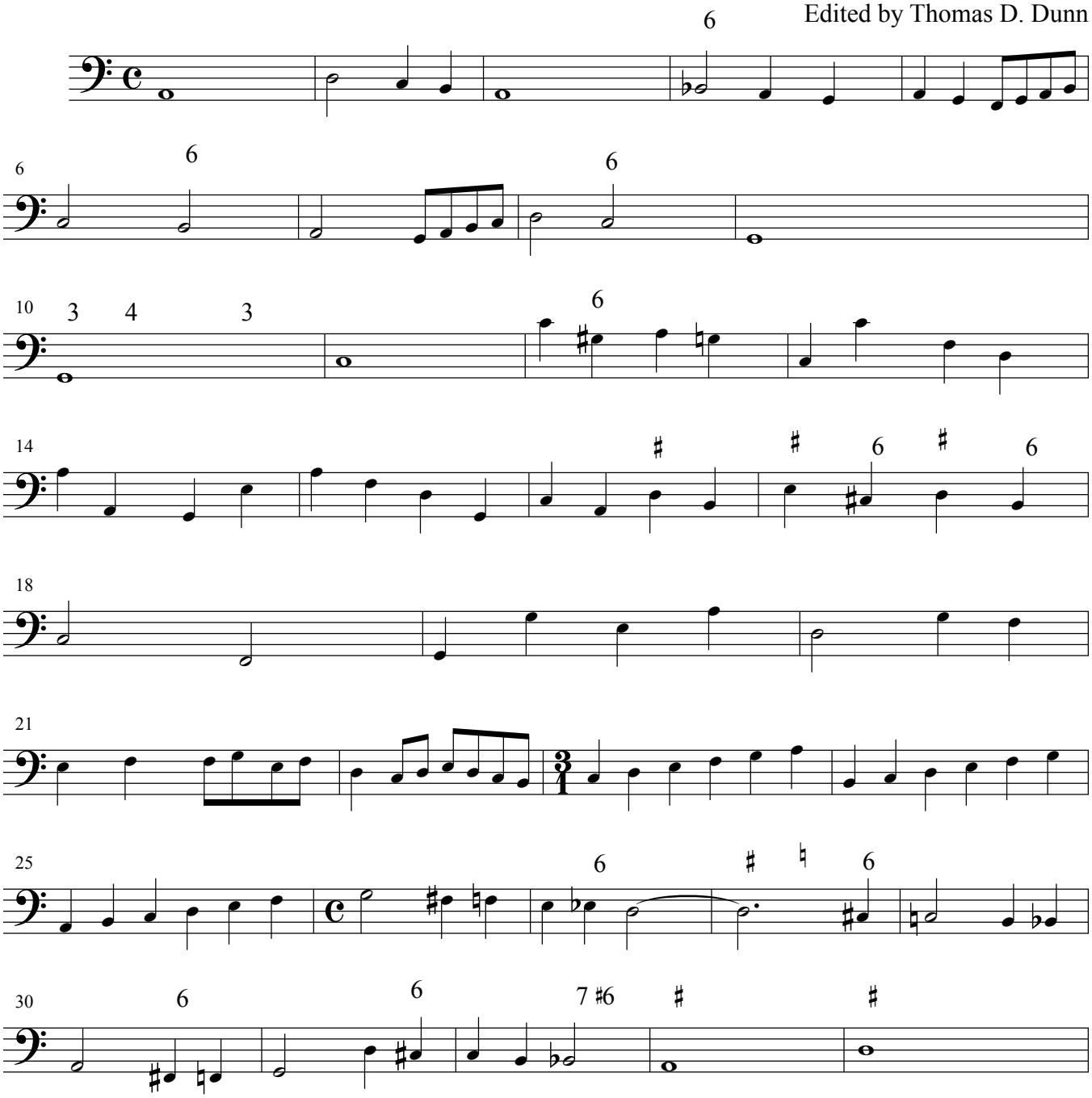


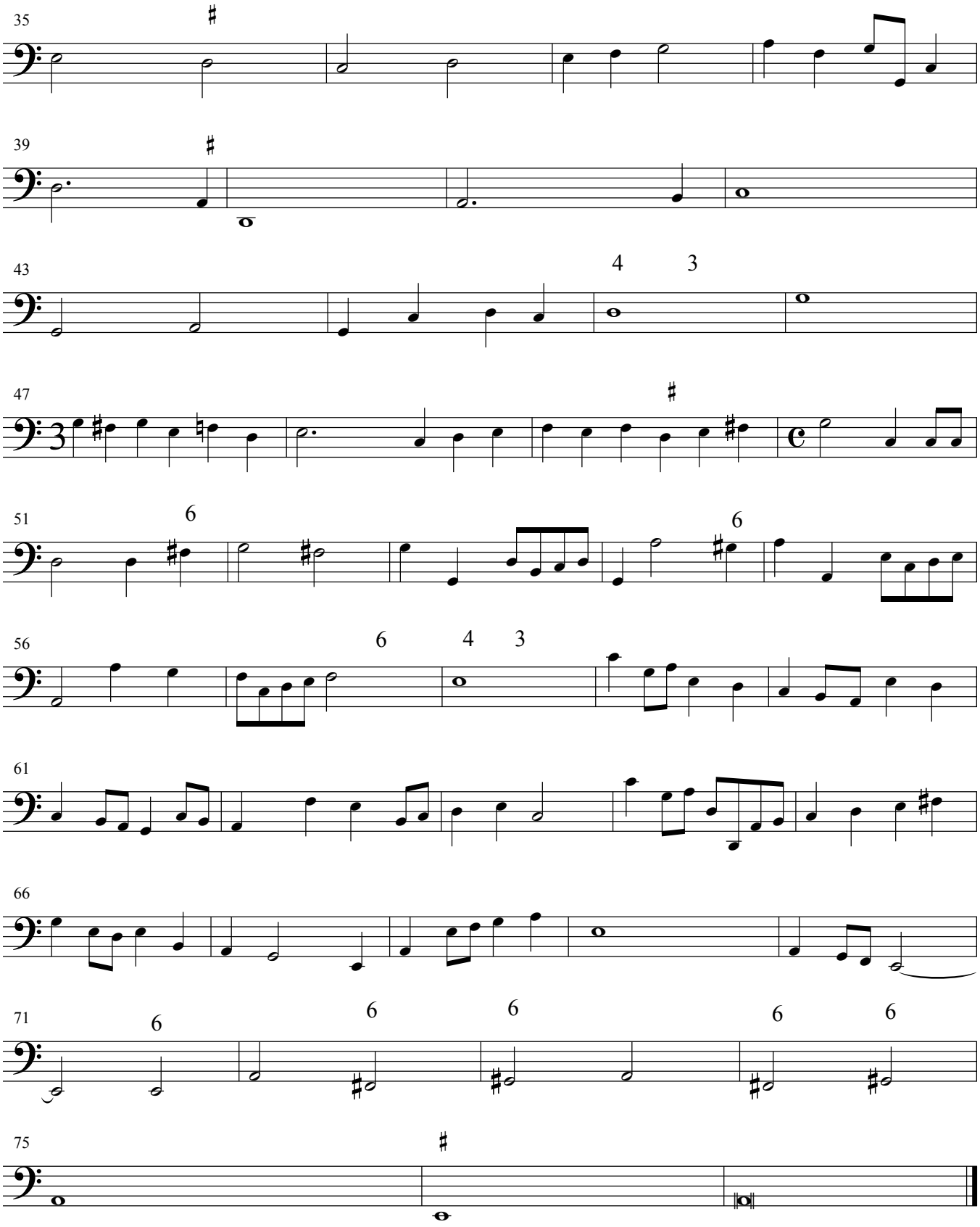

35
38
41
44
48
60
65
70
75

Continuo

La Malipiera

Biagio Marini
Edited by Thomas D. Dunn

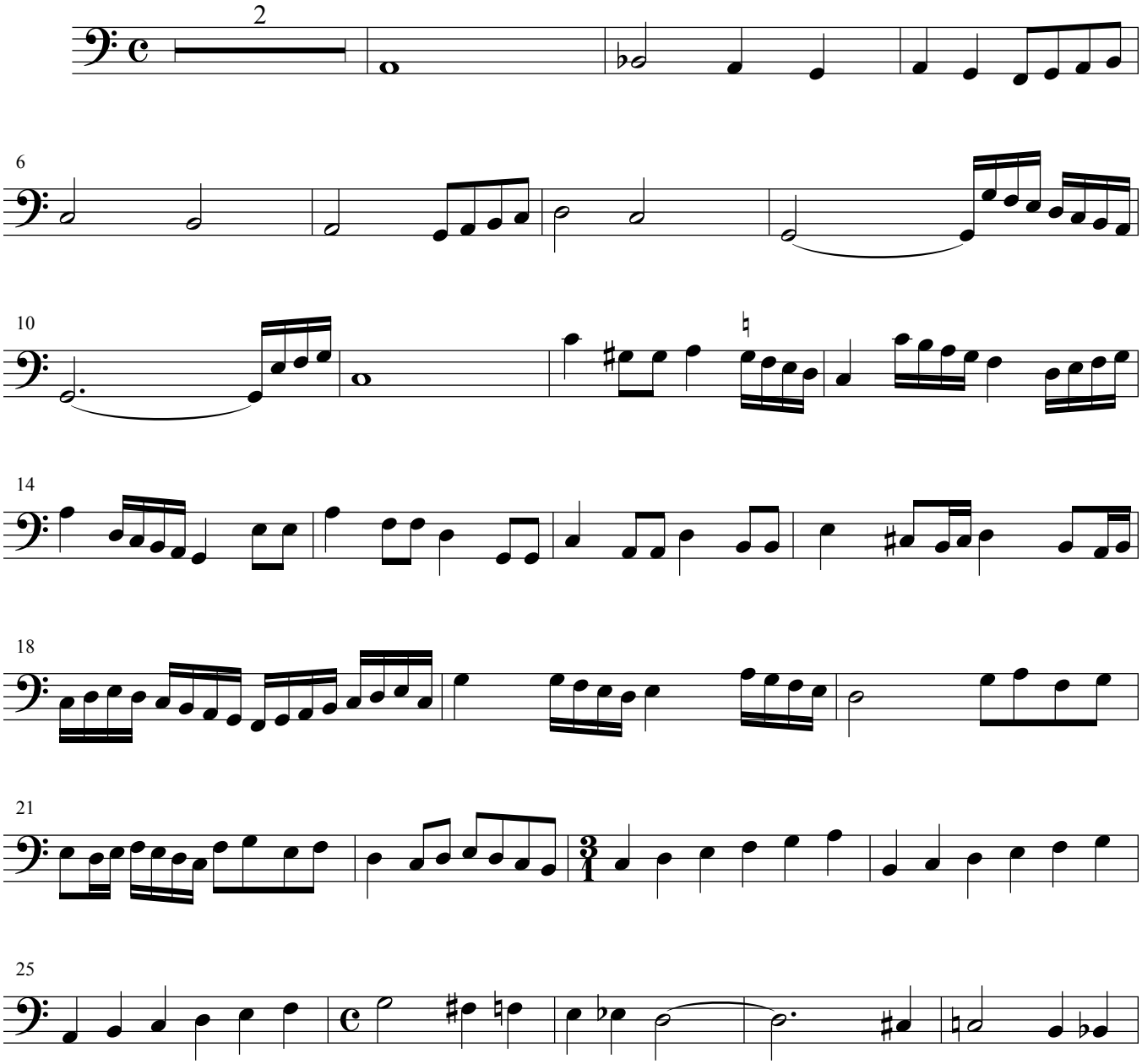


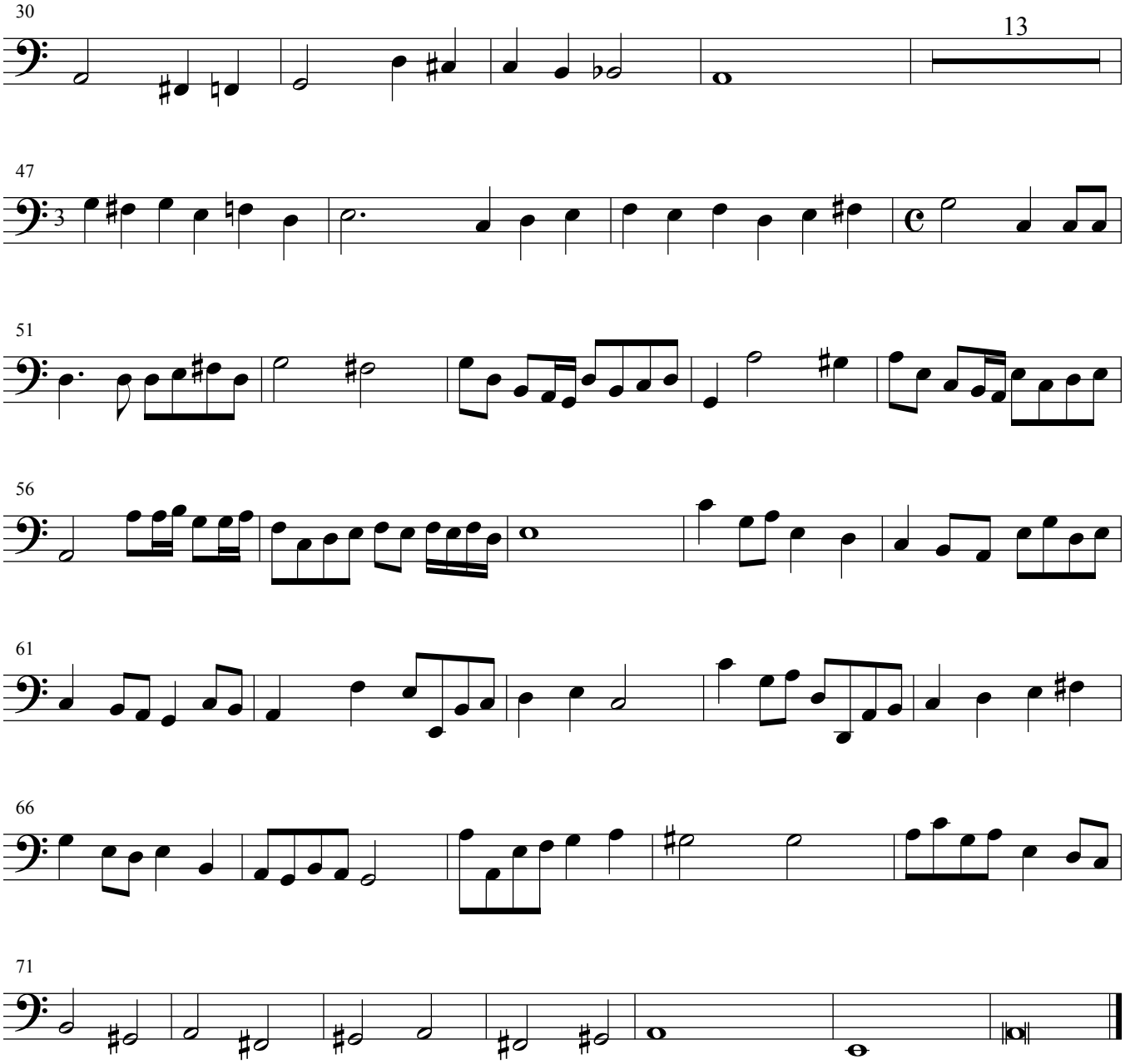

35
39
43
47
51
56
61
66
71
75

Trombone

La Malipiera

Biagio Marini
Edited by Thomas D. Dunn

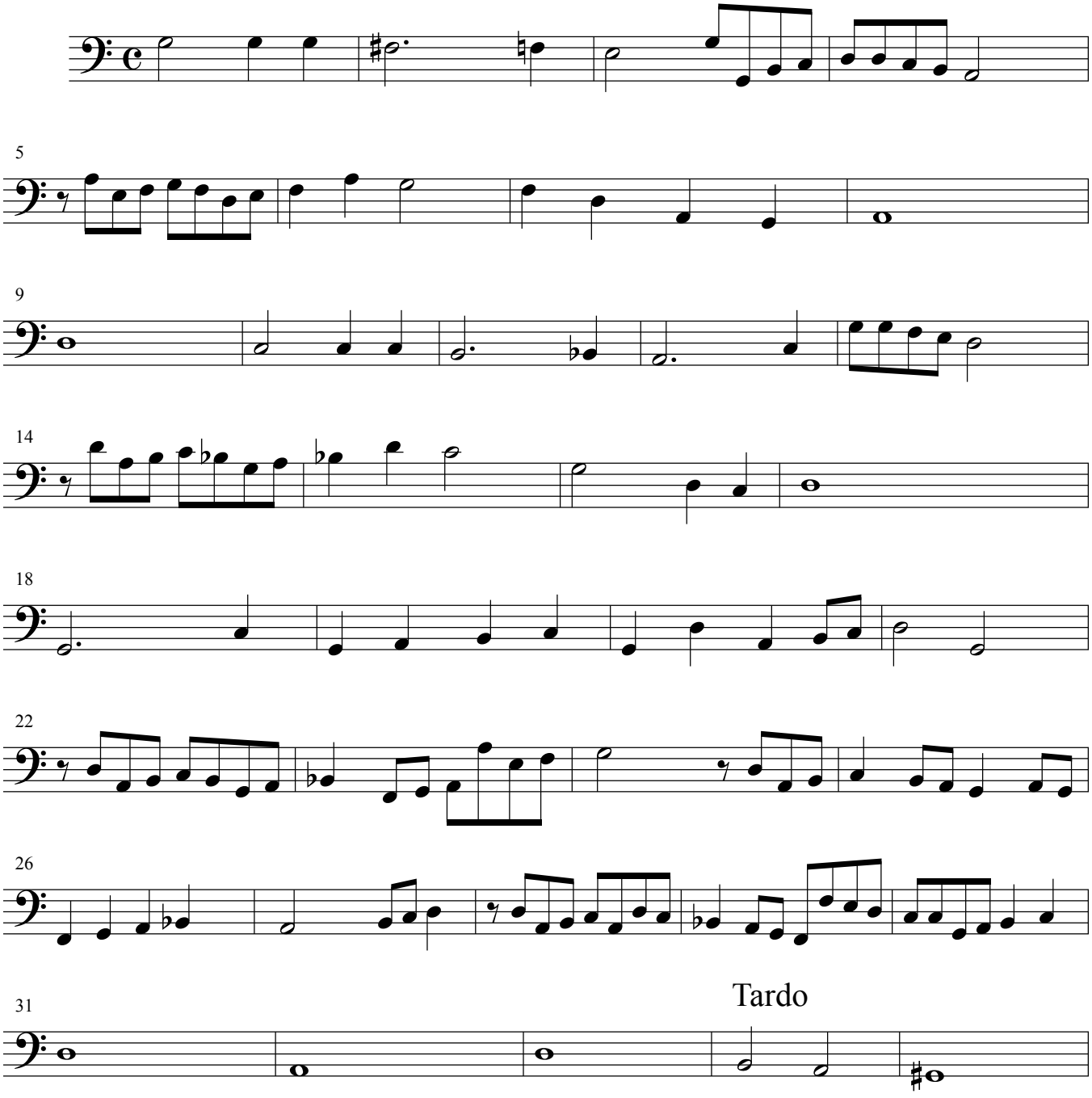


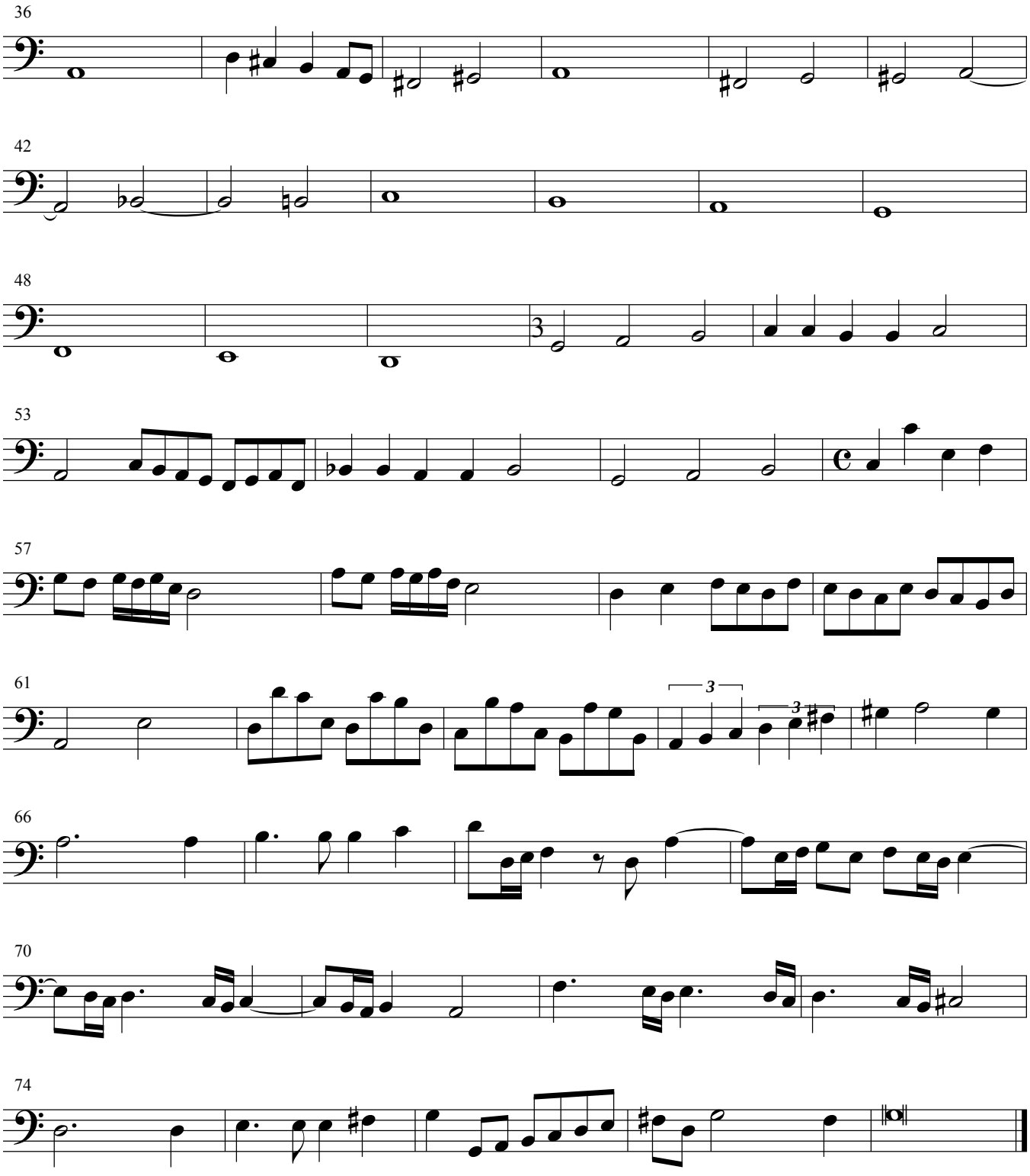

30
13
47
3
51
56
61
66
71

Basso

La Grilla
Sinfonia A 2

Biagio Marini
Edited by Thomas D. Dunn



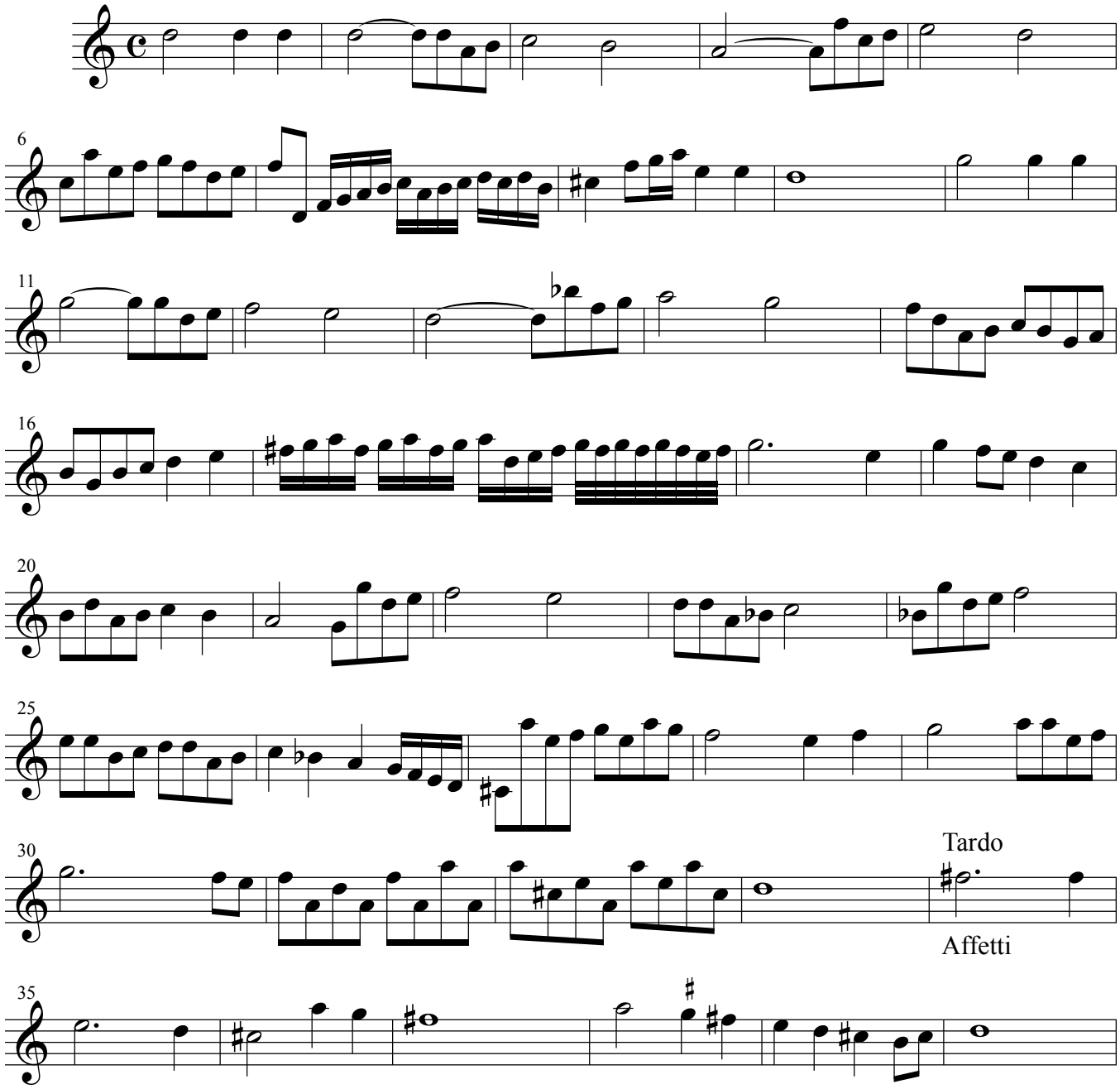

36
42
48
53
57
61
66
70
74

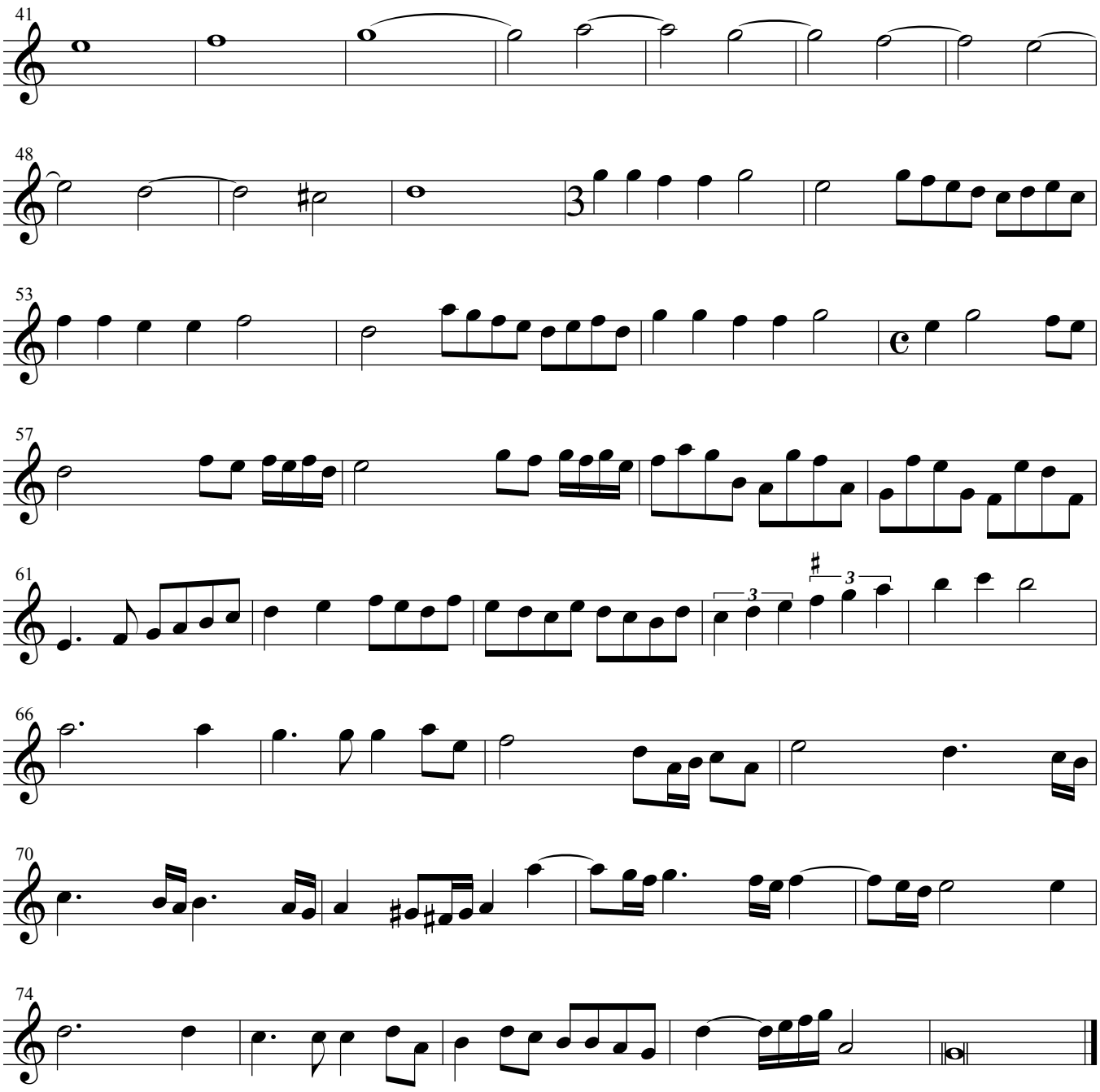
Canto

La Grilla

Sinfonia A 2

Biagio Marini
Edited by Thomas D. Dunn

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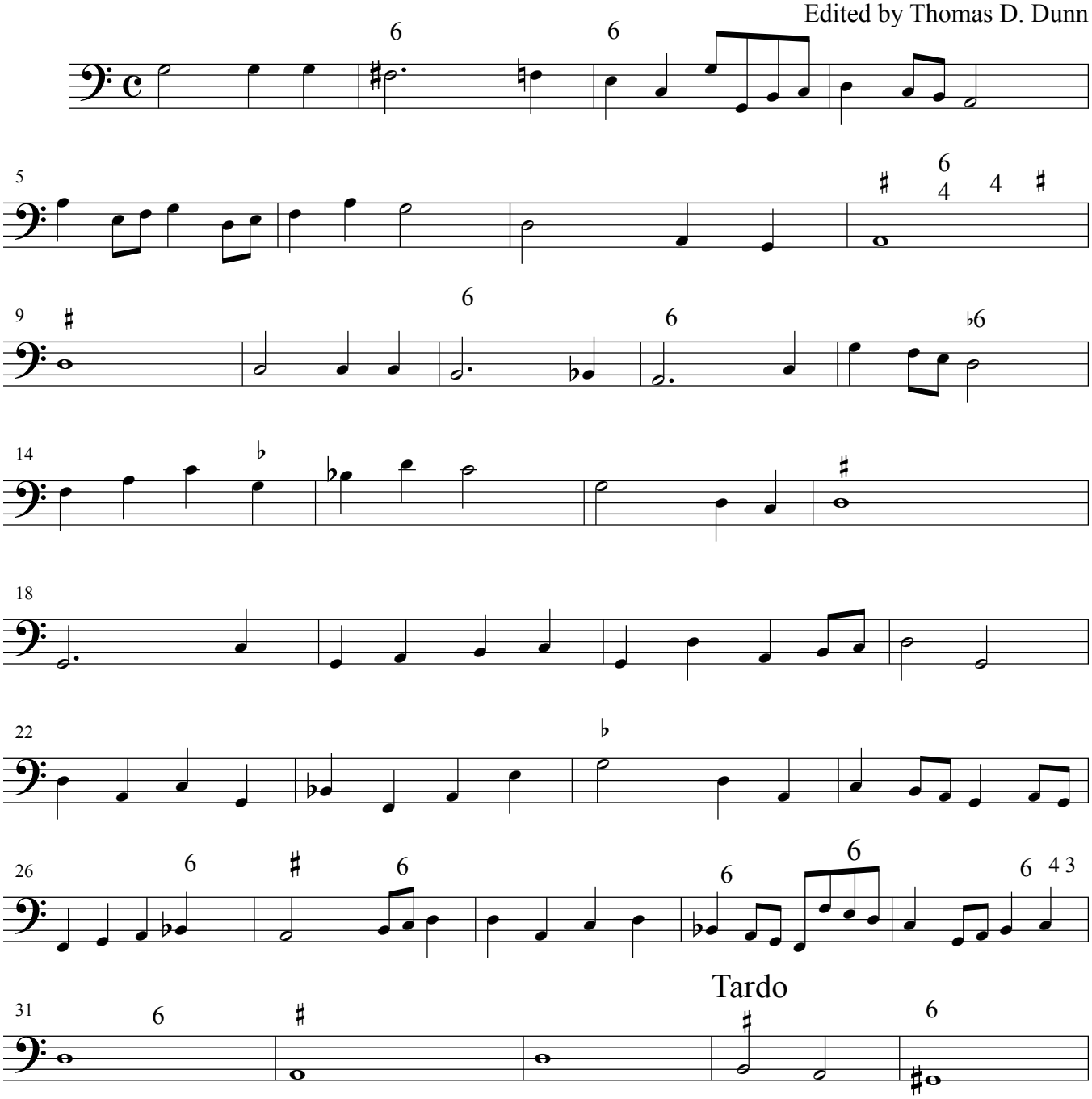
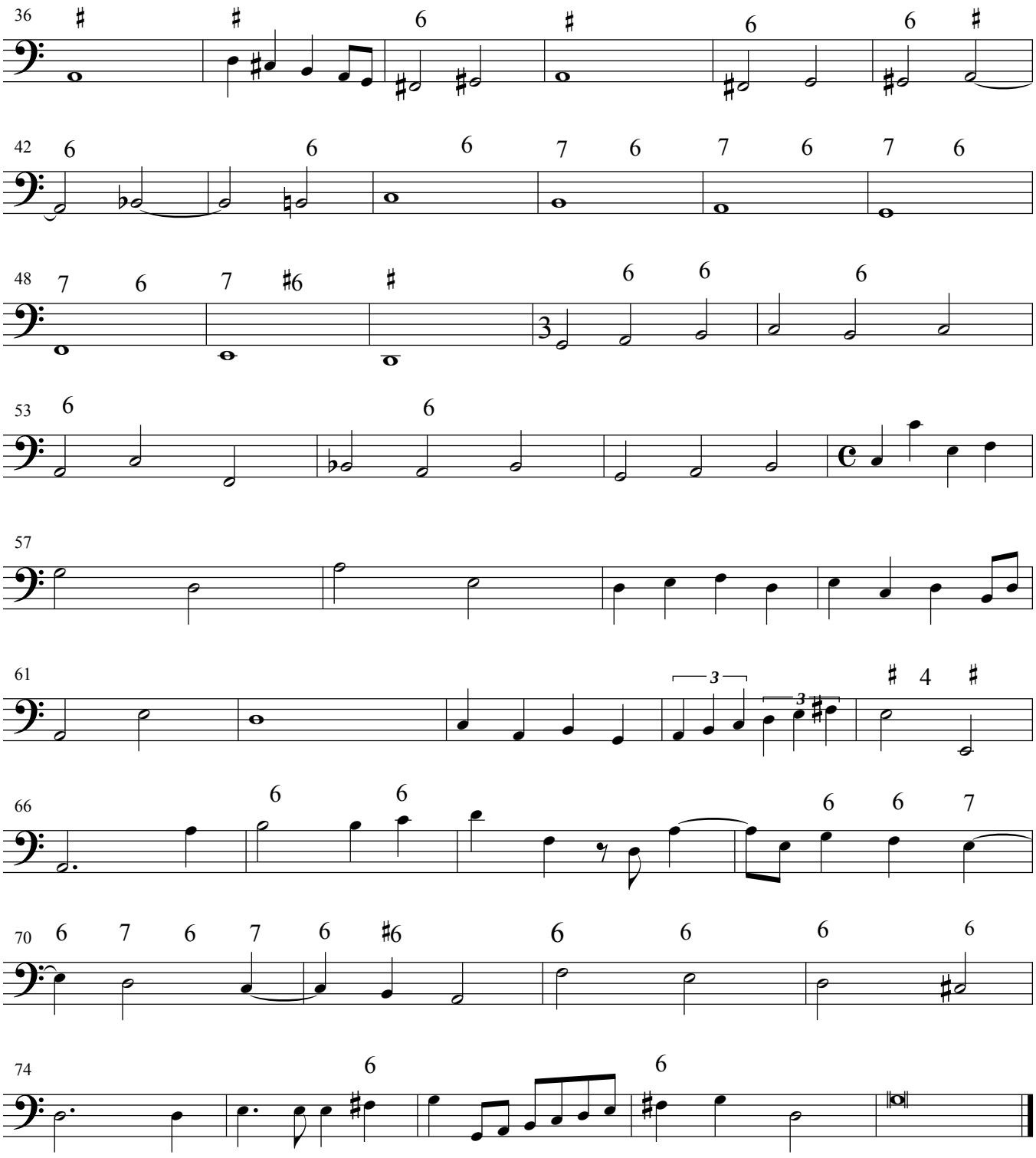
Continuo

La Grilla

Sinfonia A 2

Biagio Marini
Edited by Thomas D. Dunn

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