

## INTRODUCTION

### Biography

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

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.<sup>4</sup> The titles of virtually all the pieces in the collection refer to socially prominent

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<sup>1</sup> 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.

<sup>2</sup> See Joanne M. Ferraro, *Family and Public Life in Brescia, 1580–1650* (Cambridge: Cambridge University Press, 1993), 70–1. It should be noted that the Marini coat of arms as illustrated on p. 111 of Alessandro Monti della Corte, *Le famiglie del patriziato bresciano* (Brescia: Geroldi, 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), vol. 1, 41.

<sup>3</sup> 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.

<sup>4</sup> Facsimile edition in volume 7 of the series *Archivium musicum collana di testi rari* (Florence: S.P.E.S., 1978). Modern edition edited by Franco Piperno in *Monumenti musicali italiani*, vol. 15 (Milan: Suvini Zerboni 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.<sup>5</sup>

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.<sup>6</sup> 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 *Capellknaben und Discantisten*, there appears the name "Manfredo Marini."<sup>7</sup> 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.<sup>8</sup> By the end of 1624, Marini's position had risen to that of *maestro di cappella* at the Neuburg court. At times he traveled 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

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<sup>5</sup> 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).

<sup>6</sup> 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* 9 (1908), 336–424; Clark, 1:11–44; 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), 156–95.

<sup>7</sup> Munich, Bayerisches Hauptstaatsarchiv, Grassegger–Sammlung 15081, fol. 25ff. This document was first noted by Dr. Brunner.

<sup>8</sup> 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, 1:254–5). 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.<sup>9</sup> In the dedication to this last collection Marini calls it his “fifth book of madrigals.”<sup>10</sup>

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” meant 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,<sup>11</sup> and that he performed in Bergamo in April of 1632.<sup>12</sup> 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.<sup>13</sup> 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 of 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.<sup>14</sup> 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.<sup>15</sup> This may have been because he was also concurrently working as *maestro di cappella* of the *Accademia della Morte* in Ferrara, a position he left at the end of September, 1653.<sup>16</sup> His last position that can be verified by

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<sup>9</sup> When the title pages were first set in type, the publication year given on each title page appears to have agreed with the corresponding dedication date. But the years on the title pages 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. The situation is even more complicated with Opus 8. The date of the dedication is July, 1626 in the Tenore, Basso, Quinto e Sesta, and Basso Generale partbooks, and October, 1626 in the Canto Secondo partbook (the dedication page is missing from the Canto Primo partbook). A modern edition of Opus 8, edited by Maura Zoni (hereafter cited as Zoni), may be found in *Monumenti musicali italiani* vol. 23 (Milan: Suvini Zerboni, 2004).

<sup>10</sup> 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, 1:57. 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.

<sup>11</sup> Davide Daolmi: *Le Origini dell’opera a Milano (1598–1649)* (Turnhout: Brepols, 1998), 339.

<sup>12</sup> From a document discovered by Stephen Bonta, cited in Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (New York: Dover, 3rd rev. ed. 1975), 152.

<sup>13</sup> 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.

<sup>14</sup> Daolmi, 339. The title page of Marini’s *Concerto terzo*, Opus 16 (Milan, 1649) also states that he held this position.

<sup>15</sup> Miller, 7–14.

<sup>16</sup> 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; see Robert Eitner,

documents was in Vicenza during 1655–6.<sup>17</sup> A glance at the dedications of his final surviving publications indicates he was still keeping a sharp eye on possible job opportunities. 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 considerable Brescian property holdings; in the document from 1660, there is mention of a possible position Marini held in Padua around that year.<sup>18</sup> He died in Venice on November 17, 1663.<sup>19</sup>

Except for a single vocal duet that is transmitted in manuscript, Marini's compositions survive only 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 part books. 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 festività 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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*Biographisch–Bibliographisches Quellen–Lexikon* (repr. ed., Graz, 1959), 5: 333–334. Eleanor Selfridge-Field: "Addenda to Some Baroque Biographies," *Journal of the American Musicological Society* 25 (1972): 237, and Miller, 13 unfortunately repeat Eitner's error.

<sup>17</sup> 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.

<sup>18</sup> A transcription and facsimile of the *polizza* of 1627 may be found in Zoni, pp. vii–viii. It seems apparent that Marini maintained close ties with his native city even while working and living in Germany. The *polizza* of 1641 is transcribed in Fabio Fano: "Nuovi documenti e appunti su Biagio Marini," *Scritti in onore di Luigi Ronga* (Milan: Ricciardi, 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.

<sup>19</sup> The *atto di morte* was discovered by Dr. Lina Frizziero. Her transcription was published in Fano, 145–56. 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: Gadow, 1930); Fabio Fano, "Biagio Marini violinista in Italia e all'estero," *Chigiana* 22 (1965): 47–57.

## The *Madrigali et symfonie*, Opus 2

Whereas Marini's first published collection of compositions, the *Affetti musicali*, has frequently been cited in the standard literature on seventeenth-century music, his second publication, 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.<sup>20</sup> This is unfortunate because the first half of the collection contains the first examples of his vocal music—thirteen works for one to five singers and continuo, plus, occasionally, two violins. Among the twelve instrumental works which constitute the second half are pieces equally as imposing as those 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 remaining works it is often fairly clear as to what the continuo parts may have been like, especially at cadences.<sup>21</sup>

The dedication of the *Madrigali et symfonie* is dated May 1, 1618. Franco Piperno, in his edition of the *Affetti musicali*, suggests that a reading of the date according to the Venetian calendar would place it only a little more than three months after the date on which Opus 1 was dedicated: January 25, 1617.<sup>22</sup> If so, there must have been considerable changes in the composer's situation during that short period. Whereas Opus 1 was dedicated—the term used is *dedicata*—to the brothers Giovanni Maria and Tommaso Giunti, who were arts patrons, Venetian *cittadini*, and members of an illustrious family of printers, Opus 2 was *sagrata in protettione*, dedicated to the “protection” of one Giuseppe Tedoldo Catani. 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. 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, and contain a 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.

<sup>20</sup> 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.

<sup>21</sup> Neither Clark, *Vocal Music*, 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.

<sup>22</sup> Biagio Marini, *Affetti musicali. Monumenti Musica Italia*, vol. 4 (Milan: Suvini Zerboni 1990), xiii.

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 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?

The vocal pieces in Opus 2, listed in Table 1, span a number of genres in a variety of scorings that range from monody to five-voice madrigals. Many of these pieces are quite brief, not only when compared with secular vocal works published around the same time by Venetian colleagues, but also when measured against what Marini himself would produce thirty years later.

Although the title of Opus 2 only mentions *symfonie*, there are other genres of instrumental music in the print, as may be seen in Table 2. Three pieces have the hybrid title *Symfonia e Balletto* (or *Balletto e symfonia*, depending upon the partbook). The term *sonata* does not appear at all in the collection, yet a glance to the three pieces simply called *sinfonia* suggests that the former term could have been applied to any of them. This mirrors the situation in Marini's first collection, where the distinction between *sonata* and *sinfonia* was not always clear; at times the former may have been distinguished from the latter by function or performance venue.

#### *Le carte in ch'io premier scrissi*

Marini opens his collection with a setting, for tenor and, presumably, continuo, of a sonnet by Giambattista Marino.<sup>23</sup> The piece simply bears the heading *Voce sola. In Stile Recitativo*. 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 sguardi" by two years.<sup>24</sup> Yet is the text truly epistolary? Marino simply entitles his sonnet "Madonna chiede versi di baci" (My lady asks for verses about kissing); the "letter" is simply a short poetic reply, perhaps written, or perhaps recited in her presence.<sup>25</sup> And in comparison with Monteverdi's expansive setting of nine unrhymed strophes, Marini's forty-three-bar setting is terse. 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 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.<sup>26</sup>

#### *Chi quella bella bocca*

This last and most extensive of the vocal pieces in Opus 2 is Marini's first surviving essay in the *concertato* madrigal style. Here he alternates tutti, duet, trio, and solo, the

<sup>23</sup> The sonnet appears in Marino's *La lira...parte terza* (Venice: Ciotti, 1625), p. 46 with the title "Madonna chiede versi di baci." The text in Marini's setting differs slightly from Marino's.

<sup>24</sup> Clark, *Vocal Music*, 58–9 and Nigel Fortune, "Monteverdi and the *Seconda Prattica*," in *The Monteverdi Companion* (London: Faber, 1968), 202.

<sup>25</sup> This question has also been raised by Paolo Fabbri. See his, *Monteverdi*, trans. Tim Carter (Cambridge: Cambridge University Press, 1994), 164.

<sup>26</sup> Similar problems occur in the second piece of Opus 2, a setting of Tasso's *Vezzosi augelli*.

last accompanied by two violins. The text may be incomplete in the version used by Marini; its source is presently unknown. The music, however, 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 groupings. In the latter part of the piece, the composer attempts a greater degree of harmonic adventurousness than in any of the other vocal works. 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—the *durus*, *naturalis*, *mollis*, and *B-flat* hexachords.

#### *La Rizza*

The canzona *La Rizza* is not only the most ambitious of Marini’s early essays in this genre, but also one of the most imposing instrumental pieces from his early years. The dedicatee may have been Giovanni Battista Riccio, organist and violinist associated with the Scuola di San Giovanni Evangelista.

#### *La Cominciola*

The *symfonia e balletto* “*La Cominciola*” represents the first example in Marini’s output of what might in hindsight be called a “dance suite.” It comprises five sections: (1) an opening in common time; (2) the same music in triple meter; (3) another section in common time; (4) a second triple-meter section; and (5) a *ripresa* of the opening. The use of the two terms *symfonia* and *balletto* in the title begs an immediate question as to meaning. Is it simply an example of loose terminology, does it mean that there are two types of pieces combined in one—as in “you can dance to some of the music but not to all of it”—or does it signify multiple functions for the entire piece? The latter may be the best reading and the title in the Basso partbook *Symfonia o Balletto* the most apt.

#### *La Grilla* and *La Malipiera*

These two *sinfonias* are substantial works, lengthier than any of the *sinfonias* in Opus 1. In terms of structure and contrast between sections they relate more to the two big trio sonatas of the earlier collection, and clearly point towards the sonatas of Marini’s Opus 8, works probably written during the early and mid-1620’s. Conversely, the works termed *sinfonia* in Opus 8 are short and uni-sectional, a return, in other words, to the simpler examples found in Opus 1. Ironically, it is in Opus 2 that Marini first uses the term *affetti* to indicate a specific performance device, rather than in the *Affetti musicali*. The term appears in measure 34 of *La Grilla* at the beginning of a section in slower tempo which features suspensions and unusual choral progressions in predominantly long note values. It is possible that the term indicated a performance technique resembling a slow tremolo. A practical illustration 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.<sup>27</sup> There the term involves a bowing technique in which two or more notes are played on the same bow stroke yet individually articulated. The title *La Grilla* may refer to Giovanni Battista Grillo, organist at the Scuola di San Rocco and, for two years, at San Marco.

Thomas D. Dunn  
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<sup>27</sup> Facsimile edition in *Bibliotheca Musica Bononiensis* (Bologna: Forni, 1983) 2:153. The description and examples of *affetti* are on pp. 4–5 of the *Parte Seconda*.

Table 1  
 “MADRIGALI”  
 in Biagio Marini, *Madrigali et symfonie* (Venice, 1618)

Number and Title	Text	Author of text	Scoring <sup>1</sup>	Form
1. Le carte in ch'io primier scrissi e mostrai	Sonnet	Giambattista Marino	T	Through composed
2. Vezzosi augelli in fra le verde fronde	<i>Ottava rima</i>	Torquato Tasso	T	Through composed
3. Perchè fuggi tra salci	Madrigal	Marino	S	Binary
4. Non t'en fuggir deh spira	Aria		S, Vn, Vn	Strophic with ritornello
5. Perchè credi o mio core	Madrigal	Marino <sup>2</sup>	TT	Through composed
6. Si non ti toglio un bacio	Madrigal	Marino <sup>3</sup>	TT	Binary
7. Questi languidi fiori	Madrigal	Marino? <sup>3</sup>	SB	Binary
8. Deh non coglier più fiori	Dialogue		ST	Four solos and duet
9. Misero me son morto	Madrigal		STB	Tenor solo and trio
10. O care stille hor che pieta vi scioglie	Sonnet		SSB	Through composed
11. Anzioletta del ciel	“alla Venetiana”		SST	Through composed
12. Se nel sereno viso	Madrigal		SSATB	Through composed
13. Chi quella bella bocca	Madrigal		SSATB, Vn, Vn	Through composed

<sup>1</sup> Assuming a continuo part, in addition, for all pieces.

<sup>2</sup> Attribution by John Whenham, *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor: UMI Research Press, 1982), vol. 2, 73.

<sup>3</sup> Attributed to Marino by Whenham, *Duet and Dialogue*; text appears in a group with heading “Incerto Auttore II,” in Pietro Petracchi, ed, *Ghirlanda* [sic] *Dell'aurora* (Venice, 1609), 293.

Table 2

“SYMFONIE”  
in Biagio Marini, *Madrigali et symfonie* (Venice, 1618)

Number and Title	Genre <sup>1</sup>	Scoring <sup>2</sup>
14 La Rizza	Canzona	Violin, cornetto, trombone, bassoon
15 La Cominciola	Symfonia e Balletto	Two treble instruments and bass
16 La Finetta	Symfonia	Two treble instruments and bass
17 La Philippi <sup>3</sup>	Symfonia e Balletto	Two treble instruments and bass
18 La Bombarda	Canzon	Violin and cornetto
19 La Rossa	Gagliarda	Two treble instruments and bass
20 La Malipiera	Symfonia	Violin and trombone
21 La Grilla <sup>4</sup>	Symfonia	Treble instrument and trombone
22 Il Grimani	Balletto e Symfonia	Two treble instruments and bass
23 La Scistina	Corrente	Two treble instruments and bass
24 La Roccha	Gagliarda	Treble instrument and bass
25 Il Seccho	Balletto [e] Corrente	Treble instrument and bass

<sup>1</sup> Spelling in source.

<sup>2</sup> “Treble instrument” is most likely violin or cornetto

<sup>3</sup> Title is “La Grimani” in Canto P[rimo] partbook.

<sup>4</sup> Spelled “La Grylla” in the *Tavole* in the source