

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. In the *continuo* parts for the pieces from Opus 18, editorial additions of accidentals are placed in brackets to the left of the note. With one exception, there are no editorial additions of *continuo* figures for these parts. Unless cancelled, accidentals hold for the entire measure.

The 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. Staves and note sizes of these reconstructed parts have been slightly reduced in order to distinguish them from the surviving original parts. Performers are invited to emend or alter the reconstructed parts. Figuring in the reconstructed *continuo* parts has been deliberately left sparse, although not as sparse 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 # figure to indicate a raised \flat . The 3 in the figure 4 3 is to be read as representing a major third.

Opus 18

SALMI / Per tutte le Solennità dell’Anno Concertati nel moderno stile, / ad una Due, e Trè voci / DEL CAV. BIAGIO MARINI / Maestro di Capella delli Cavalieri Nell’Accademia / della Morte di Ferrara. / Libro Primo. / Opera XVIII. / Consacrata. / ALLA SERENISSIMA SIGNORA / ARCIDUCHESSA ANNA D’AUSTRIA / Nata Principessa Di Toscana. / Stampa del Gardano / IN VENETIA M DC L.III / Apresso Francesco Magni

SOURCES:

Tenore (T) - Budapest, Egyetemi Könyvtár Eötvös Loránd University (*H-Bu*)

Basso (B) - Wrocław, Biblioteka Uniwersytecka (*PL-WRu*)

Organo (Bc) - Budapest, Egyetemi Könyvtár Eötvös Loránd University (*H-Bu*)

Violino primo (Vln 1) - Copy 1: Budapest, Egyetemi Könyvtár Eötvös Loránd University (*H-Bu*)

Copy 2: Wrocław, Biblioteka Uniwersytecka (*PL-WRu*)

Alto and Violino secondo partbooks are missing.

CRITICAL NOTES:

No. 5. *Laudate pueri* (Psalm 112)

Canto o Tenore (T), pp. 20-25. Original clef: C1

Basso (B), pp. 19-24. Original clef: F4

Basso continuo (Bc), pp. 22-25. Original clef: F4

M. 23, T, note 6 is a chroma.

M. 25, Bc, note 3 has cautionary # (= natural) in source.

M. 32, B, handwritten # beneath note 7.

M. 33, Bc # next to note 7 in source, probably belongs with figure 6.

M. 35, B, handwritten # above note 5.

M. 38, Bc, # next to note 1 in source, belongs with figure 6.

M. 39, Bc, figures 5 6 above note 2 in source belong over note 1 of M. 40.

M. 73, B, handwritten # above note 13.

M. 75, T and Bc, note 2 is semibreve.

M. 91, Bc, note 1 is B

M. 108, Bc, last note has cautionary # (= natural).

M. 185, Bc. Note is missing in source.

M. 226, T and B, note is breve; Bc, note is semibreve.

No. 9. *Lauda Jerusalem* (Psalm 147)

Violino primo (Vln 1), pp. 23-27. Original clef: G2

Violino secondo part reconstructed by editor

Basso (B), pp. 33-37. Original clef: F4

Basso continuo (Bc), pp. 38-41. Original clef: F4

M. 20, Vln 1, note 9 has cautionary # sign.

M. 22, Bc Note 7 has cautionary #.

M. 25, Vln 1, note 4 has #, should go with note 5.

M. 52, Vln 1, note 1 is f'.

M. 57, Bc, note 13 has #, should be figure.

M. 60, Vln., note 1 has cautionary #.

M. 61, Bc, note 2 has ♭ sign to left; printer's error for figure 6?

M. 80, Bc, note 2 has ♭ figure.

M. 85, B note 7 has cautionary # sign.

M. 89, Bc, note 1 is G.

M. 108, B, handwritten # above note 11. Vln 1, handwritten # above note 14.

M. 137, Bc, # figure over note 2 belongs over note 4.

M. 138, Bc, # figure over note 1 belongs over note 3.

M. 139, Vln 1, handwritten # over note 9.

M. 143, Vln 1, , handwritten # over note 4.

M. 145, Vln 1,, handwritten #s over notes 9 and 11.

M. 147, Vln 1, note 11 is f'.

M. 154, Bc, note 1 has # figure under figure 6. It should go over note 2.

M. 155, Bc, note 1 has # figure under figure 6. The # possibly refers to the F.

M. 156, Bc, note 2 has figure 6.

No. 13. *Magnificat*

Violino primo (Vln 1), pp. 31-35. Original clef: G2

Violino secondo part reconstructed by editor.

Alto part reconstructed by editor.

Tenore (T), pp. 49-53 Original clef: C4

Basso (B), pp. 42-46. Original clef: F4

Organo (Bc), pp. 49-54. Original clef: F4. In the source there are frequent cues indicating which parts are to sing and play during a particular section. The text incipits for a section are also occasionally given as well.

M. 1, Bc, note 1 has two figures: a # and, over that, a ♭ followed by a 6. Given that note 2 of the *Tenore* is c' #, the ♭ is a misprint for a #.

M. 13, Vln 1, note 5 originally printed as c"', changed to b".

M. 14, Vln 1, in Wroclaw note 2 has a handwritten #.

M. 17, T, # is next to last note rather than note 3; Bc, figure is ♭ (modern natural) in source.

M. 21, Vln 1, time signature is 3 over 2.

M. 42, Bc, note 3, no # next to figure 6 or indication of #3 in source, note 4, faint indication of # figure. Editorial figures added to conform with M. 93. Vln 1, handwritten # over note 2.

M. 44, Vln 1, handwritten # over note 1.

M. 45, Vln 1, handwritten # over note 5

M. 53 and 59, T, Placement of second tie unclear, could include all three notes of the measure.

M. 62, T, second slur is editorial.

M. 93, Bc, # figure appears between notes 3 and 4.

M. 100, B, handwritten # above note 4.

M. 109, B, last note has cautionary # (= natural in modern usage).

M. 110, B note 1 has cautionary # (= natural).

M. 127, B, note 4 has cautionary # (= natural).

M. 160-61, T, note 4, tied to note of next measure is semibreve.

M. 197, Vln 1, *piano* indication in m. 198.

M. 243, Vln 1, last note has cautionary # (= natural).

M. 247, Bc, note 4, figure is a

M. 269, Bc Figure 6 is over note 1.

Opus 20

VESPERI / PER Tutte le Festività dell'anno. A Quatro voci. / Da cantarsi in Capella E nell'Organo. / Dedicati / ALLA MAESTÀ SACRA / DEL SER.mo D. GIOANNI IL QUARTO / RE Di Portogallo & c. / Libro Secondo. Opera XX / DEL CAVALIER BIAGIO MARINI / Stampa del Gardano / IN VENETIA M. DC LIIII Apresso Francesco Magni

SOURCES:

Canto (C), *Alto* (A), *Tenore* (T) – Wrocław, Biblioteka Uniwersytecka (PL-WRu)

CRITICAL NOTES:

No. 1. *Dixit Dominus* (Psalm 109)

Canto (C), pp. 3-5. Original clef: C1.

Alto (A), pp. 3-5. Original clef: C3.

Tenore (T), pp. 3-5. Original clef: C4.

Basso and *Organo* (basso continuo) parts reconstructed by editor.

Heading: *Primo Tuono / Trasportato un tuono più alto. Sine intonat[ione]* = First [Psalm] tone, transposed a tone higher; [to be performed] without intonation. (Ordinarily the cantor would intone the first phrase “Dixit Dominus meus,” and the choir would continue with “Sede ad dextris meus,” but here the choir sings the entire text from the beginning.)

M. 22, T, note 2 has # entered by hand in source.

M. 28, T, note 2 is g # in source.

M. 29, A, note 2 is f' # in source.

M.38, A, note 4 has # entered by hand in source.

M. 51, T, note 3 is g.

M. 62, A, proportional sign is 3.

M. 76, A note 4 has cautionary # (= natural).

M. 83, A, note 7 has # entered by hand in source.

M. 100, T, handwritten (cautionary) ♭ next to note 1.

No. 13. *De Profundis* (Psalm 129)

Canto (C), pp. 35-37. Original clef: C1.

Alto (A), pp. 38-40. Original clef: C3.

Tenore (T), pp. 39-41. Original clef: C4.

Basso and *Organo* (basso continuo) parts reconstructed by editor.

Heading: *Tertii Toni, sine intonatione* (see under No. 1, above)

M. 13, T, notes 3 and 4 have handwritten sharps.

Mm. 54-58, T, text in source is “A custodia matutina”.

M. 62, C, note 5 is f' #.

Mm. 70, T, # before last note could be error in source, if omitted the editorial sharps in *Alto* part in Mm. 70-71 could be omitted.

Mm. 76-77 C, the content of these two measures were added by hand on p. 37 of the source following the end of the piece. A vertical line between note of measure 75 and note 1 of measure 78 alerts the user to the insertion.

M. 77, C, note 2 is c ”.

M. 85, T note 2, # added by hand in source.

M. 105, C, note 2 originally printed as a' in source with printed correction to c”.

M. 110, A last note originally printed as b in source with printed correction to A

No. 17. *Magnificat*

Canto: C, pp. 46-49. Original clef: C1.

Alto: A, pp. 50-52. Original clef: C3.

Tenore: T, pp. 51-54. Original clef: C4.

Basso and *Organo* (basso continuo) parts reconstructed by editor.

Heading: *Sine intonat[ione]* (see under No. 1, above)

M. 14, C notes 4-5 are b` and a` in source.

M. 35, A, note in is dotted minim in source. Rest on beat 3 added by editor.

M. 46, A., note 5, # added by hand in source.

M. 54, A, notes 11 and 14 have #s written in by hand in source.

Mm. 81-82, C and A consecutive fifths between last note of m. 81 and first note of m.

82. Note 1 of *Alto* in m. 82 could be changed to g' to avoid fifths.

M. 85, A notes 3 and 4 have cautionary # (= natural) signs.

M. 93, A. note 3, # added by hand in source.

M. 96, T note 1, # added by hand in source.

M. 108, C note 1 has cautionary # (= natural).