

Biagio MARINI

(1597 - 1665)

Sonata

op.8, no.9 (1626)

for
2 bass trombones and continuo
pour 2 trombones basses et continuo
für 2 Bass-Posaunen und Continuo

Arranged
by
Leslie Bassett

Duration/durée/Dauer: 3'

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Program Notes

BIAGIO MARINI was born in the remarkably musical Lombardy town of Brescia in 1597. Since the beginning of the sixteenth century, Brescia had been a center for the making of organs, lutes, and viols, and it was soon to become even more renowned for its violins. When Marini was 18 years of age, he joined the instrumentalists at St. Mark's in Venice. There, in 1617, under the influence of Monteverde, Marini published his *Affetti Musicali, Opus 1*, one of the most radical works of its day. Soon after the unfortunate death of his wife, the young composer returned to Brescia (1620) as musical director at the Santa Euphemia church. Two years later he served the court of Ferdinand Gonzaga at Parma, and in 1623 he accepted the position of *maestro di concerti* at the Wittelsbach palace in Neuburg on the Danube. For four years Marini travelled with his employer, the Count Palatine, to courts in Dusseldorf and Brussels. In 1626, with his second wife, a German, the composer may have lived a few months in Munich.

Documentation is lacking concerning his activities between 1627 and 1640. He probably spent much of this period in Italy, since his third wife, whom he married after 1630, was a resident of Milan. Marini's publications during these fourteen years consisted of works composed at Neuburg. By 1640 he had accepted the position of *maestro di cappella* for the *Accademia della Morte* at Ferrara. Two years later the church of Santa Maria della Scala called him to Milan, and in Parma he was elected a member of the *Occulti*, a society formed for the promotion and encouragement of all fine arts. He soon settled in Venice, however, and remained there until his death in 1665.

It is safe to assume that Marini was a skilled performer on several instruments. His numerous canzonas attest to his affection for brass music, and he spent many years in southern Germany, where brass instrument manufacture and performance were unsurpassed.

The present sonata is from his *Sonate, Sinfonie, . . . , Opus 8*, of 1626, a large group of sonatas, canzonas, sinfonias, ballettos, and dances written for ensembles of from one to six parts with continuo. Many of them call for trombones. The late Dr. Alfred Einstein assembled the manuscript scores upon which this edition is based. The continuo realization, dynamics, and tempos have been supplied by the editor.

LESLIE BASSETT is the Pulitzer Prize-winning composer and Chairman of the Composition Department at the University of Michigan, Ann Arbor. A former trombonist, he has often written for brass and maintains an active interest in earlier music.

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2 bass trombones & continuo (1626 - 3')

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(Arranged by Leslie Bassett)

J = 104-112

Trombone 1 { *f non legato*

Trombone 2 { *non legato f*

Continuo { *f*

2



12



18



22

Three staves of musical notation for piano. The top staff uses a bass clef, the middle staff uses a bass clef, and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns.

(2) 27

p legato

Three staves of musical notation for piano. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The music includes dynamic markings *p* and *p legato*.

32

f non legato

f non legato

f

Three staves of musical notation for piano. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The music includes dynamic markings *f*, *f non legato*, and *f non legato*.

4

36 (3) $\text{J} = \text{c. } 126$

mp

mp

mp

41

46

50 *f non legato*

non legato

f

55 *p*

f

p

f

58

f

This musical score page contains four staves of music for a piano. The top two staves are in bass clef, indicating they represent the bass and tenor voices. The third staff is in treble clef, representing the soprano voice. The bottom staff is also in bass clef, likely representing the bassoon or cello part. The time signature changes between 2/4 and 3/8 throughout the piece. Measure 50 starts with a forte dynamic (f) and a 'non legato' performance instruction. Measure 51 follows with another forte dynamic (f) and a 'non legato' instruction. Measure 52 begins with a dynamic of f. Measures 53 through 58 continue the melodic line, with dynamics p and f appearing in measure 55, and f again in measure 58. Measure 59 concludes the page.

6

63

p

p

f

p

67

f

p

f

73

rit.

rit.

rit.