

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE INSTRUMENTALE DE STYLE CONCERTANT

**Biagio Marini (1587-1665)**

# **Capriccio**

che due Violini sonano quattro parti





17

Musical score for measures 17-24. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The top staff begins with a treble clef and a key signature of one flat. Measures 17-20 contain quarter notes, followed by rests in measures 21-24. The middle staff has rests in measures 17-20, followed by quarter notes in measures 21-24. The bottom staff contains a steady eighth-note accompaniment throughout. Measure 24 ends with a double bar line.

25

Musical score for measures 25-32. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The top staff begins with a treble clef and a key signature of one flat. Measures 25-32 feature a melodic line with eighth-note runs and slurs. The middle staff has a complex accompaniment with eighth-note patterns and slurs. The bottom staff contains a steady eighth-note accompaniment throughout. Measure 32 ends with a double bar line.

29

Musical score for measures 29-31. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature has one sharp (F#). The melody in the top staff features eighth-note runs with slurs. The middle staff contains a complex accompaniment with sixteenth-note patterns and slurs. The bass staff provides a simple harmonic accompaniment with quarter notes and a flat sign (Bb) in the final measure.

32

Musical score for measures 32-34. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature has one sharp (F#). The melody in the top staff features eighth-note runs with slurs. The middle staff contains a complex accompaniment with sixteenth-note patterns and slurs. The bass staff provides a simple harmonic accompaniment with quarter notes and a flat sign (Bb) in the final measure.

41

Musical score for measures 41-46. The score is written in treble and bass clefs. Measure 41 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the treble clef consists of quarter notes and eighth notes. The bass clef part features a long, sweeping line with a slur over the first two measures and another slur over the last two measures.

47

Musical score for measures 47-52. The score is written in treble and bass clefs. Measure 47 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes and eighth notes. The bass clef part features a long, sweeping line with a slur over the first two measures and another slur over the last two measures.

53

Musical score for measures 53-58. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The first staff contains a melodic line with eighth and sixteenth notes, some with accents. The second staff contains a more active melodic line with eighth and sixteenth notes, including some beamed eighth notes. The third staff contains a bass line with quarter and eighth notes, some with ties.

59

Musical score for measures 59-64. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature changes to two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes, some with accents. The second staff contains a more active melodic line with eighth and sixteenth notes, including some beamed eighth notes. The third staff contains a bass line with quarter and eighth notes, some with ties.

66

Musical score for measures 66-72. The system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 3/4 time. Measure 66 starts with a treble clef and a common time signature. The top staff contains a melody of eighth notes and chords. The middle staff has rests for the first three measures, followed by a melody of eighth notes. The bottom staff has a bass line of eighth notes.

73

Musical score for measures 73-79. The system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 3/4 time. Measure 73 starts with a treble clef and a common time signature. The top staff contains a melody of eighth notes and chords. The middle staff has rests for the first two measures, followed by a melody of eighth notes. The bottom staff has a bass line of eighth notes.

81

Musical score for measures 81-87. The score is written in treble and bass clefs. Measure 81 starts with a treble clef and a key signature of one flat. The melody in the treble clef consists of quarter notes and eighth notes, with some beamed eighth notes. The bass clef part consists of quarter notes and eighth notes. The key signature changes to two flats in measure 82. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to one flat in measure 83. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to two flats in measure 84. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to one flat in measure 85. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to two flats in measure 86. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to one flat in measure 87. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes.

88

Musical score for measures 88-94. The score is written in treble and bass clefs. Measure 88 starts with a treble clef and a key signature of one flat. The melody in the treble clef consists of quarter notes and eighth notes, with some beamed eighth notes. The bass clef part consists of quarter notes and eighth notes. The key signature changes to two flats in measure 89. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to one flat in measure 90. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to two flats in measure 91. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to one flat in measure 92. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to two flats in measure 93. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes. The key signature changes to one flat in measure 94. The melody continues with quarter notes and eighth notes. The bass clef part continues with quarter notes and eighth notes.

b #

95

Musical score for measures 95-101. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features complex chordal textures with many accidentals and ties. The bass line consists of a sequence of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, 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F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, 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F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, 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F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-299, E-299, D-299, C-299, B-300, A-300, G-300, F#-300, E-300, D-300, C-300, B-301, A-301, G-301, F#-301, E-

109

Musical score for measures 109-111. The score consists of three staves: two treble clefs and one bass clef. Measure 109 features a melodic line in the upper treble staff with a slur over the first two notes, followed by a sequence of eighth notes with sharp accidentals. The lower treble staff continues this melodic line with eighth notes. The bass staff contains a simple accompaniment of three half notes.

112

Musical score for measures 112-114. The score consists of three staves: two treble clefs and one bass clef. Measure 112 features a melodic line in the upper treble staff with a slur over the first two notes, followed by a sequence of eighth notes. The lower treble staff continues this melodic line with eighth notes. The bass staff contains a simple accompaniment of half notes. Measures 113 and 114 feature melodic lines in both the upper and lower treble staves, with accents (*t*) placed over the final notes of each measure. The bass staff continues with half notes.

116

Musical score for measures 116-121. The score is written for three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 116 starts with a treble clef and a key signature change to one flat. The first staff contains a melodic line with eighth and sixteenth notes, including a slur over a sixteenth-note triplet. The second staff contains a similar melodic line with two slurs over eighth-note triplets, each marked with a 't' (trill). The third staff contains a bass line with whole notes. Measures 117-121 continue the melodic and bass lines, with slurs and rests in the upper staves.

122

Musical score for measures 122-127. The score is written for three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 122 starts with a treble clef and a key signature change to one flat. The first staff contains a melodic line with eighth and sixteenth notes, including a slur over a sixteenth-note triplet. The second staff contains a similar melodic line with slurs over eighth-note triplets. The third staff contains a bass line with eighth and sixteenth notes. Measures 123-127 continue the melodic and bass lines, with slurs and rests in the upper staves.

Biagio Marini (1587-1665)

# Capriccio

che due Violini sonano quattro parti

## Violino I

The image displays the musical score for the first violin part of Biagio Marini's 'Capriccio'. The score is written in treble clef with a common time signature (C). It consists of eight staves of music, with measure numbers 8, 15, 25, 30, 36, 44, and 50 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A '4' is written above the staff starting at measure 15, indicating a four-measure rest. The score concludes with a final cadence in the eighth staff.

57



64



72



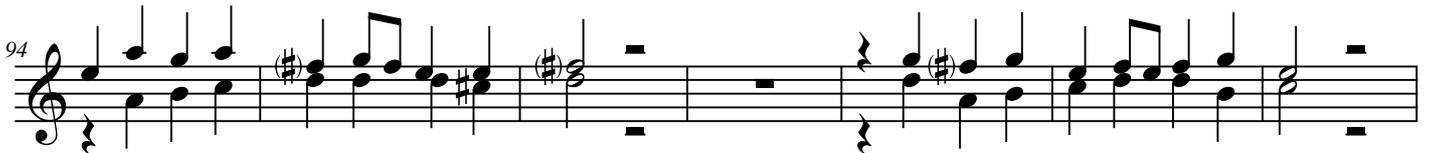
79



87



94



101



109



112



115



121



Biagio Marini (1587-1665)

# Capriccio

che due Violini suonano quattro parti

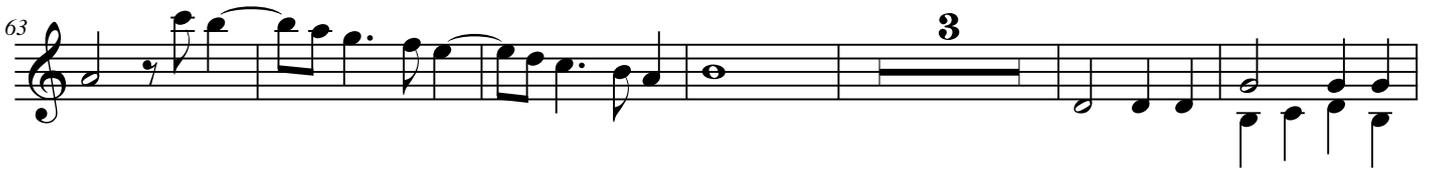
## Violino II

The image displays the musical score for the second violin part of a capriccio by Biagio Marini. The score is written on a single staff in treble clef with a common time signature (C). It begins with a 3-measure rest, followed by a melodic line. Measure 10 is marked with a 4-measure rest. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The score ends at measure 51.

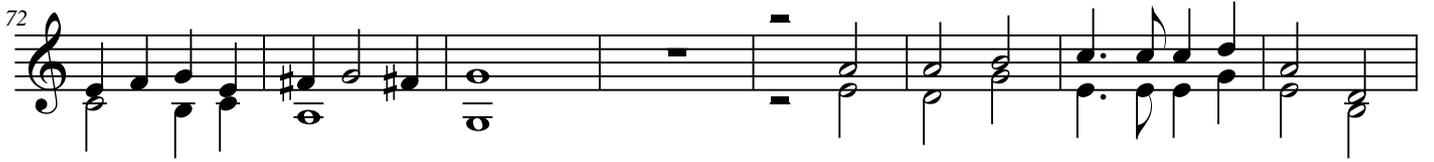
57



63



72



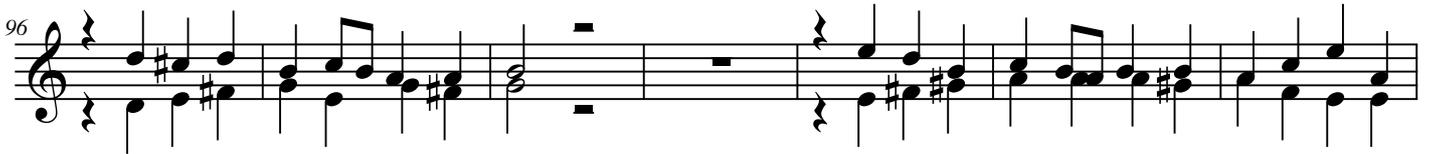
80



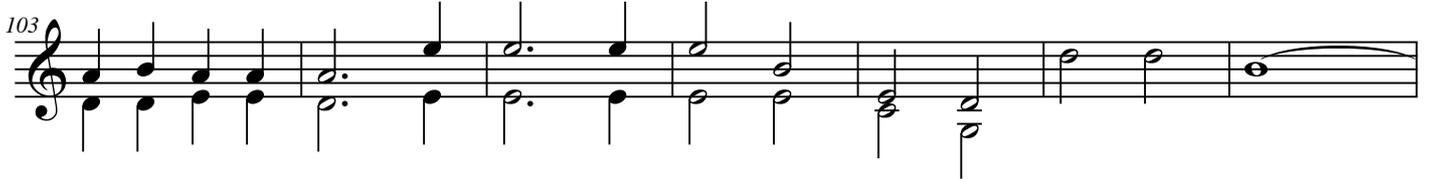
88



96



103



110



113



116



122



**Biagio Marini (1587-1665)**

# Capriccio

che due Violini sonano quattro parti

Basso



67



Musical staff 67-74: Bass clef, 3/4 time signature. Measures 67-74. The melody consists of eighth and quarter notes, with some beamed eighth notes in measures 67-70.

75



Musical staff 75-82: Bass clef, 3/4 time signature. Measures 75-82. The melody continues with quarter and eighth notes, including a dotted quarter note in measure 78.

83



Musical staff 83-91: Bass clef, 3/4 time signature. Measures 83-91. The melody features a mix of quarter and eighth notes, with a half note in measure 89.

92



Musical staff 92-99: Bass clef, 3/4 time signature. Measures 92-99. The melody continues with quarter and eighth notes, showing a steady rhythmic pattern.

100



Musical staff 100-107: Bass clef, 3/4 time signature. Measures 100-107. The melody consists of quarter and eighth notes, with a dotted quarter note in measure 104.

108



Musical staff 108-117: Bass clef, 3/4 time signature. Measures 108-117. The melody includes a half note in measure 108, followed by quarter and eighth notes, with a dotted quarter note in measure 114.

118



Musical staff 118-125: Bass clef, 3/4 time signature. Measures 118-125. The melody continues with quarter and eighth notes, ending with a double bar line in measure 125.

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**Access to sound recordings and musical documents**

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