

BENEDETTO MARCELLO

The Sonata Series

Edited and Ornamented by Jennifer I. Paull

SONATA

Opus 2, N° 11

Oboe e basso continuo



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AI SS 001

# Benedetto Marcello

(1686-1739)

It is impossible to write about one of the Marcello brothers and omit the other. Benedetto Giacomo Marcello was Alessandro's (1684 -1750) younger brother by two years and by far the more prolific composer. Both brothers were described as *nobili diletianti*. These were aristocrats who dabbled in artistically creative endeavours: musical composition, performance, poetry, painting, philosophy: the Arts in general and even mathematics (specifically poetry in the case of Alessandro) as a secondary undertaking in their lives. This said, before the early years of the XX century, no list of important composers of the Western tradition would have been considered complete without the name of Benedetto Marcello. Sadly, controversy and confusion surrounding the authenticity of his works has caused his name to become somewhat diminished in stature.

Most of Alessandro Marcello's works were published under the pseudonym of *Eterio Stinfalico*. It was only during the 1950s that authenticity was finally confirmed by the discovery of his Oboe Concerto in a collection of prints entitled '*Concerti a cinque*' published by Jeanne Roger, Amsterdam (*circa* 1716). Until then, it was not known that Bach's Keyboard Concerto in D minor, BWV 974, was a transcription of Alessandro Marcello's Oboe Concerto (manuscripts show both C and D minor, so the original key is still a matter of dispute). Both Bach's source and the Oboe Concerto are still often misattributed to Benedetto Marcello. This work, according to Manfred Fechner's notes accompanying Alessandro's concerto (Edition Peter's No. 9484), '*was probably the first classical example*' of its kind.

Benedetto Marcello's *oeuvre* is imaginative and displays excellent technique including the more usual counterpoint, but also the progressive, *galant* features that helped pave the way for the Classical era in Western music. This soon overtook the Baroque aesthetic in which the Marcello brothers had lived and created.

Benedetto Marcello did compose one opera, *La Fede riconosciuta*, but had little empathy with this musical expression as evidenced by his writings. He let his feelings be known for the state of musical drama in a celebrated satirical pamphlet: *Il teatro alla moda* (*circa* 1720), which was originally published anonymously in Venice. This short work has been reprinted many times and remains a most constructive as well as highly amusing contribution to the history of opera.

Benedetto Marcello composed a rich diversity of music, which includes much written for the church: over 400 solo Cantatas, Oratorios, published collections of chamber and orchestral music, concertos, sinfonias, and large-scale scenic *Serenate* etc. During his life he was most well-known for *Estro poetico-armonico* (Venice, 1724-1727), a musical setting for voices, figured bass (with occasional solo instruments) of the first fifty Psalms. These had been paraphrased into Italian by his friend Girolamo Ascanio

Giustiniani and were published in eight volumes between 1724 and 1726. Here was the ultimate pinnacle at the conclusion of his musical career. The series knew a success that was unsurpassed. They were reprinted countless times throughout Europe where they continued to be frequently programmed well into the mid XIX century.

The Marcello family belonged to the highly respected and influential Venetian nobility. Both brothers studied law and were members of the *Maggior Consiglio della Repubblica di Venezia* (The Venetian Republic's High Council), diplomats, holders of judiciary positions of importance in public service, advocates and magistrates in their primary careers.

Had the exalted rank of their family tradition not obliged them to follow such legal careers, their love of music would undoubtedly have triumphed. They both benefitted from the rich eclectic education bestowed upon them by their aristocratic inheritance and suffered from the narrowness of lifestyle it allowed them to pursue. Benedetto was once sent to the country to be made to forget about music, his love for it being his shining beacon: an unthinkable state of affairs. Needless to say, though obligated to do other things, his prolific writings clearly show a love that could not be vanquished by family discipline.

Being independent of the public success of his music, as he was wealthy, he was at liberty to develop his own, sometimes somewhat unconventional musical style, which did not have to bow before or follow fashionable trends.

His home city of Venice named its conservatory, *The Conservatorio di Musica Benedetto Marcello di Venezia*, in his honour.



## Sonata

Opus 2, N° 11

ASS 001

According to '*Musik in Geschichte un Gegenwart*' (first edition) the sonatas by Benedetto Marcello, Opus two, were originally entitled '*Suonate a Flauto solo con il suo basso continuo*'. Originally printed in Venice by G. Sala in 1712, they were re-engraved in Amsterdam (Estienne Roger, also most probably in 1712). There was a further recopying in London twenty years later (J. Walsh 1732), undoubtedly because these beautiful works had proven so very popular throughout Europe. However, slight variations in copying are often at risk of occurring in such cases.

The oboe developed from the shawm into an instrument that was first used and loved by Jean-Baptiste de Lully (1632 –1687), born fifty-five years before Benedetto Marcello. It was, however, considered to be a type of pipe into which one blew – hence a sort of flute played with a double reed, often by a flautist. The term ‘flute’ covered recorder, transverse flute, and often the oboe itself. Musicians played several instruments and could read all clefs at sight making transposition much easier. Exclusivity to one instrument was unheard of: particularly if we recall Bach’s free transcription of Alessandro Marcello’s Concerto for Oboe and String Orchestra for harpsichord.

The pitch at the time was indeterminate, as was the actual pitch of instruments themselves. Various lengths of oboes were known in Italy, as was the case in France, whence they had emigrated with the many musicians travelling to study or work in Italy. Here, the various double reed instruments that eventually became known in France as *hautbois* and *taille de hautbois* (before the apparition of such names as *musette*, *hautbois d’amour*, *cor anglais*, *hautbois baryton* etc.) were known as *oboe*, *oboe luongo* and *oboe grosso*, amongst a variety of others local names

Naturally, performers are totally at liberty to create their own improvisations. Our interpretation is written out for those who are not specialists in this domain. Those who are will be able to improvise their own versions from the bass line and figures. The realisation by Read Gainsford is based upon the original figured bass (Amsterdam copy), which we have slightly redefined. In the fourth movement I have used hemiolas in my ornamentation of the solo line, a rhythmical tease much employed at the time for embellishment.

Jennifer Paull  
2011



## Les Tableaux galants

### *La Gracieuse*

Caix d’Hervelois, ATG 001 Oboe & b.c.  
Caix d’Hervelois, ATG 002 Oboe d’amore & b.c.  
Caix d’Hervelois, ATG 003 Cor anglais & b.c.  
Caix d’Hervelois, ATG 004 Bassoon & b.c

## *Les Vendengeuses*

Caix d'Hervelois, ATG 005 Oboe & b.c.  
Caix d'Hervelois, ATG 006 Oboe d'amore & b.c.  
Caix d'Hervelois, ATG 007 Cor anglais & b.c.  
Caix d'Hervelois, ATG 008 Bassoon & b.c.

## *Les Folies d'Espagne*

Marin Marais, ATG 009 Oboe & b.c.  
Marin Marais, ATG 010 Oboe d'amore & b.c.  
Marin Marais, ATG 011 Cor anglais & b.c.  
Marin Marais, ATG 012 Bassoon & b.c.



## *Les Tableaux galants*

Recorded by Jennifer Paull, Oboe d'amore  
Christine Sartoretti, Harpsichord  
Stefano Canuti, Bassoon

The Oboe d'amore Collection Volume I: ATG VI



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in loving memory of Edna Paull

# SONATA

Opus 2, N°11

Benedetto Marcello

( 1686 - 1739 )

Realisation: Read Gainsford

Edited: Jennifer I Paull

## I

*Adagio*

Oboe

Continuo

6 6 5 6 6 5 b

6 9 b 5 b4 5 b7 6 9 4 b5 7 6 b9 7 b 7 b6 5

7 #5 6 5 5 b6 7 #



Measures 6-7 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chord symbols are written below the piano part: 6, #, b, 7, #, 6, b5, #, b6.

Measures 11-12 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chord symbols are written below the piano part: b5, 6, b5, 6, #5, b6, 7.

Measures 13-14 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chord symbols are written below the piano part: b, 6, #, 6, #5, 6, 6, 6.

Measures 15-16 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part has two staves: a right-hand staff with chords and a left-hand staff with a bass line. Chord symbols are written below the piano part: b5, 6, b6, #, 6, #6, b, b, 7, 6, #4.

Musical score for measures 17-21. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. Chord symbols are provided below the piano part: 6, b, 5, #, 6, b, 47, #, b.

## II

Musical score for measures 22-26, marked *Presto*. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. Chord symbols are provided below the piano part: b, #, b, #6, #, b5.

Musical score for measures 27-31, marked *Presto*. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. Chord symbols are provided below the piano part: 6, b, 6, b6, b5.

Musical notation for measures 0-7. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled 6, b, b, and #6.

Musical notation for measures 8-14. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled 6, #, 6, #5, #, #, #5, #. The system is divided into two parts: "prima volta" (measures 8-12) and "seconda volta" (measures 13-14).

Musical notation for measures 10-12. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled 6, 7, b, 6, b7, #, 6, 5.

Musical notation for measures 13-15. The system includes a vocal line and a piano accompaniment. The piano part features chords labeled 6, 6, #, b, b6, b5, b5.

16

6 b7 5 b5 b7 5 b b5

19

6 7 # 6 b 6 6 #

22

6 # b5 6 #

24

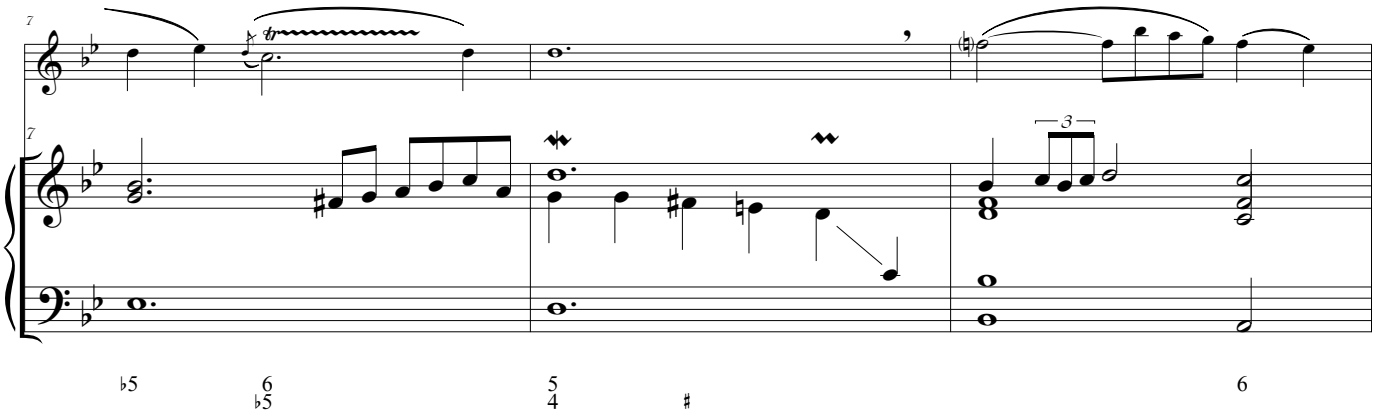
6 5 b5 6 # b 6 6 # b

Musical score for measures 27-33. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with a sequence of notes: #, b5, b, #, 6, 5, b6, 4, 5, b. The vocal line contains various melodic phrases, including a trill in measure 33.

### III

Musical score for measures 34-39, marked *Largo*. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes: b, 6, b, 6, b5, b. The piano accompaniment includes triplets and a trill in measure 38.

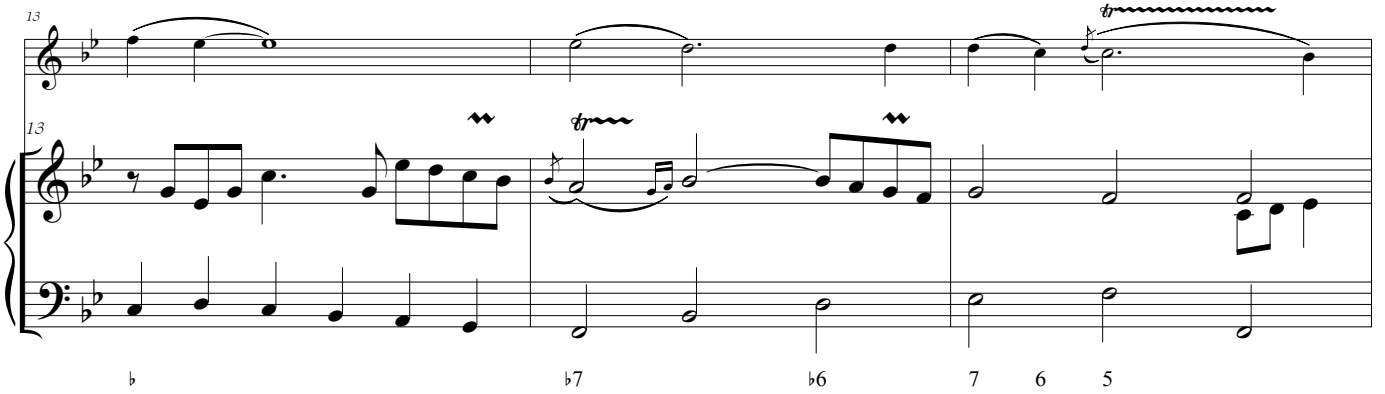
Musical score for measures 40-45. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes: 5, #, 6, 5, b, 6. The piano accompaniment includes a triplet in measure 42.



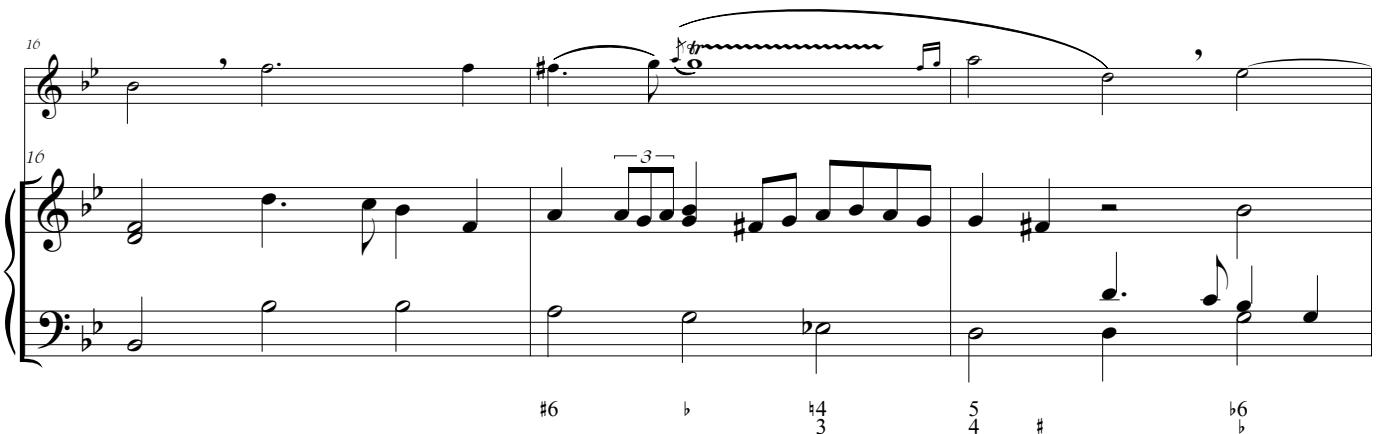
Musical score system 1, measures 7-9. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes b5, 6, 5, 4, #, and 6. The vocal line has a trill in measure 8. The piano part has triplets in measures 8 and 9.



Musical score system 2, measures 10-12. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes b6, b5, 6, and b6. The vocal line has triplets in measures 10 and 11. The piano part has triplets in measures 10 and 11.



Musical score system 3, measures 13-15. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes b, b7, b6, 7, 6, and 5. The vocal line has a trill in measure 15. The piano part has a trill in measure 14.



Musical score system 4, measures 16-18. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes #6, b, #4/3, 5/4, #, and b6. The vocal line has a trill in measure 17. The piano part has a triplet in measure 17.

19

Chord symbols:  $\flat 7$  6 6  $\frac{7}{\flat 4}$  3  $\frac{6}{\flat 4}$  #  $\flat$  3 6 #6  $\flat 6$  6 6

23

Chord symbols: #  $\frac{\flat 6}{4}$  6  $\flat 7$   $\frac{\flat 7}{\flat}$   $\flat$

## IV

*Presto*

Chord symbols:  $\flat$   $\flat$   $\frac{\flat 6}{\flat}$  5 7  $\flat$  6



Musical score system 1, measures 4-6. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes and rests, and a treble line with chords and moving lines. Chord symbols are provided below the piano part.

7 6 b b6 b7 6 6 7 b6 b b5



Musical score system 2, measures 7-9. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes and rests, and a treble line with chords and moving lines. Chord symbols are provided below the piano part.

6 b5 6 5 b b6 4 b b6 b6 6



Musical score system 3, measures 10-12. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes and rests, and a treble line with chords and moving lines. Chord symbols are provided below the piano part.

6 5/4 b5 b7 b 6



Musical score system 4, measures 13-15. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with notes and rests, and a treble line with chords and moving lines. Chord symbols are provided below the piano part.

b6 b7 6 5 7 6 b b6



16

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The bass line includes a sequence of chords:  $\sharp 7/6$ , 6, 6,  $\flat 7$ , 5,  $\sharp 6/4$ , 6, 6, 6,  $\sharp$ , 6,  $\flat$ .

19

Musical score for measures 19-20. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The bass line includes a sequence of chords: 6,  $\flat$ , 6,  $\flat$ , 7,  $\sharp 5$ .

21

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The bass line includes a sequence of chords:  $\sharp$ ,  $\sharp 4$ ,  $\sharp 6$ ,  $\flat$ ,  $\flat$ ,  $\flat 6$ , 5,  $\sharp 6/4$ ,  $6/4/3$ ,  $6/4/3$ ,  $\flat$ .

24

Musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The bass line includes a sequence of chords:  $\flat$ ,  $\flat 6$ , 5,  $\sharp 6$ , 4,  $\sharp 5$ ,  $\sharp 6$ , 6,  $\sharp 5$ ,  $\sharp 6$ , 4,  $\sharp$ , 6,  $\sharp$ .

27

Figured bass: ♯4 3 ♭6/♭4 3 ♭ ♭6 5 ♯6 6 6 ♯5 ♯6 ♭ 6 ♭

30

Figured bass: 6 ♭ 6 ♭ ♭ 6 ♭ ♭6/4 5 ♯ ♭ ♭6/4 ♯

33

prima volta

Figured bass: ♯5 6/4 ♯5 ♯ ♯7 ♯6 5 ♭ 6/4 5

36

seconda volta

*meno mosso*

*a piacevole quasi una cadenza*

Figured bass: ♭ ♯ ♯7 ♯6 7 ♭ ♭6/4 5 ♯

in loving memory of Edna Paull

# SONATA

Opus 2, N°11

Oboe

Benedetto Marcello

(1686 - 1739)

Realisation: Read Gainsford

Edited: Jennifer I Paull

## I

*Adagio*

3

5

7 prima volta , seconda volta 8

9

11

14

17

II

*Presto*

Musical score for section II, starting with the tempo marking *Presto*. The score is written in a single system on a grand staff (treble clef) in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece consists of 22 measures. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs and accents. Measure 8 is marked as the beginning of a first ending ('prima volta'), and measure 9 is the start of a second ending ('seconda volta'). Measure 10 is marked with a repeat sign and the number '10'. Measure 15 features a trill. The score concludes with a final cadence in measure 22.

25

28

Musical notation for measures 25-30. The music is in a single treble clef with a key signature of two flats. Measures 25-27 feature a complex rhythmic pattern with eighth and sixteenth notes, some beamed together. Measure 28 continues this pattern. Measures 29 and 30 show a shift in texture with longer note values and a fermata over the final note.

### III

*Largo*

Musical notation for measures 1-22 of section III. The tempo is marked *Largo*. The music is in a single treble clef with a key signature of two flats. Measure 1 starts with a 3/4 time signature. The piece features a variety of note values, including half notes, quarter notes, and eighth notes, often beamed together. There are several trills and slurs throughout. Measures 12, 17, and 22 contain triplets. The section concludes with a fermata over the final note.

## IV

*Presto*

Musical score for section IV, marked *Presto*. The score is written in 12/8 time and consists of ten staves of music. The key signature is one flat (B-flat). The score begins with a repeat sign and a first ending bracket. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The piece concludes with a repeat sign and a first ending bracket.

3

6

8

11

14

16

19

22

25



*a piacevole quasi una cadenza*

in loving memory of Edna Paull

# SONATA

Opus 2, N°11

Basso

Benedetto Marcello

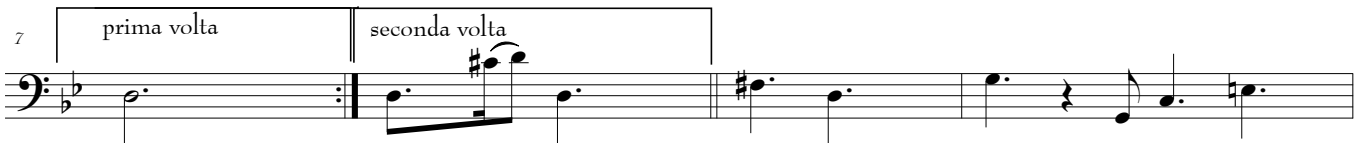
( 1686 - 1739 )

Realisation: Read Gainsford

Edited: Jennifer I Paull

## I

*Adagio*





## II

4

7

prima volta

seconda volta

13

17

22

26

## III

*Largo*

## IV

*Presto*