

BENEDETTO MARCELLO

The Sonata Series

Edited and Ornamented by Jennifer I. Paull

SONATA

Opus 2, N° 11

Oboe d'amore e basso continuo



AMORIS INTERNATIONAL

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AI SS 002

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 dilettanti*. 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

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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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SONATA

Opus 2, N°11

Benedetto Marcello

(1686 - 1739)

Edited: Jennifer I Paull

Realisation: Read Gainsford

I

❖ Oboe d'amore

Adagio

Continuo

Adagio

6 # 47 #6 6 #5

6 9 # 5 6 5 6 7 6 9 #5 6 5 47 6 9 7 5 6 7 #

prima volta seconda volta

prima volta seconda volta

7 #5 6 7 5 #6 7 # #

❖ In Concert Pitch

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8

8

6 # 7 # 6 # 6

This system contains the first two staves of music, starting at measure 8. The upper staff features a melodic line with slurs and trills. The lower staff provides harmonic accompaniment. Below the staves, a sequence of fingerings is indicated: 6, #, 7, #, 6, #, 6.

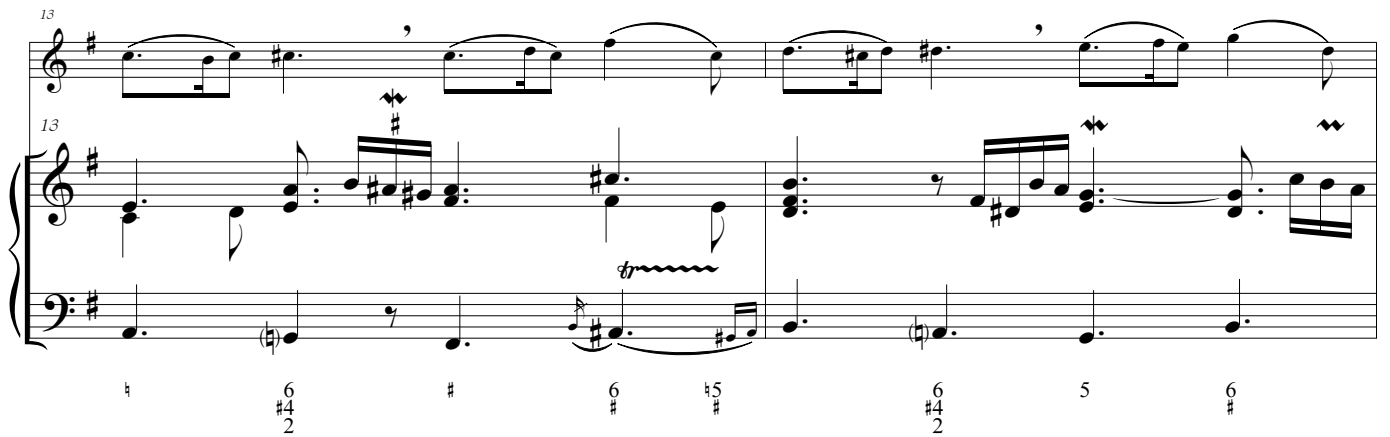


11

11

6 6 4 5 # 6 7 #

This system contains the next two staves of music, starting at measure 11. The upper staff continues the melodic development. The lower staff includes a trill in the bass line. Fingerings are indicated below the staves: 6, 6, 4, 5, #, 6, 7, #.



13

13

6 #4 2 # 6 # 5 # 6 #4 2 5 6

This system contains the third and fourth staves of music, starting at measure 13. The upper staff has slurs and trills. The lower staff features a trill in the bass line. Fingerings are indicated below the staves: #, 6, #4, 2, #, 6, #, 5, #, 6, #4, 2, 5, 6, #.



15

15

6 #6 # 6 #6 # # #4 2

This system contains the final two staves of music, starting at measure 15. The upper staff has slurs and trills. The lower staff has a trill in the bass line. Fingerings are indicated below the staves: 6, #6, #, 6, #6, #, #, #4, 2.

Musical score for measures 17-21. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 17, 18, 19, 20, and 21 are indicated at the beginning of their respective staves. Fingerings are shown with numbers 1-5. The bass line includes a sequence of notes: 6, 5, #, 6, 7, #.

II

Musical score for measures 22-25, marked *Presto*. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 22, 23, 24, and 25 are indicated. Fingerings are shown with numbers 1-5. The bass line includes a sequence of notes: #, #6, #5, #.

Musical score for measures 26-30. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 26, 27, 28, 29, and 30 are indicated. Fingerings are shown with numbers 1-5. The bass line includes a sequence of notes: 6, #, 6, #6, #5.

Musical notation for measures 6-8. The system includes a treble clef staff and a grand staff (treble and bass clefs). Measure numbers 6, 7, and 8 are indicated below the bass staff. Fingerings are shown as '6', '6', and '#6' respectively. The key signature has one sharp (F#).

Musical notation for measures 8-10. The system includes a treble clef staff and a grand staff. Measure numbers 8, 9, and 10 are indicated below the bass staff. The notation includes first and second endings for both the treble and bass staves, labeled 'prima volta' and 'seconda volta'. Fingerings are shown as '#6', '#', '6', '#', '#5', '#', '#', '#5', and '#'. The key signature has one sharp (F#).

Musical notation for measures 10-12. The system includes a treble clef staff and a grand staff. Measure numbers 10, 11, and 12 are indicated below the bass staff. Fingerings are shown as '6', '7', '6', '7', '6', and '5'. The key signature has one sharp (F#).

Musical notation for measures 13-15. The system includes a treble clef staff and a grand staff. Measure numbers 13, 14, and 15 are indicated below the bass staff. Fingerings are shown as '6', '5', '#', '6', '#', '4', '6', '5', and '5'. The key signature has one sharp (F#).

16

6 7# 5 # 7# 5 # 5

19

6 7# # # 6 6# #

22

6 6# 5 #6# #

24

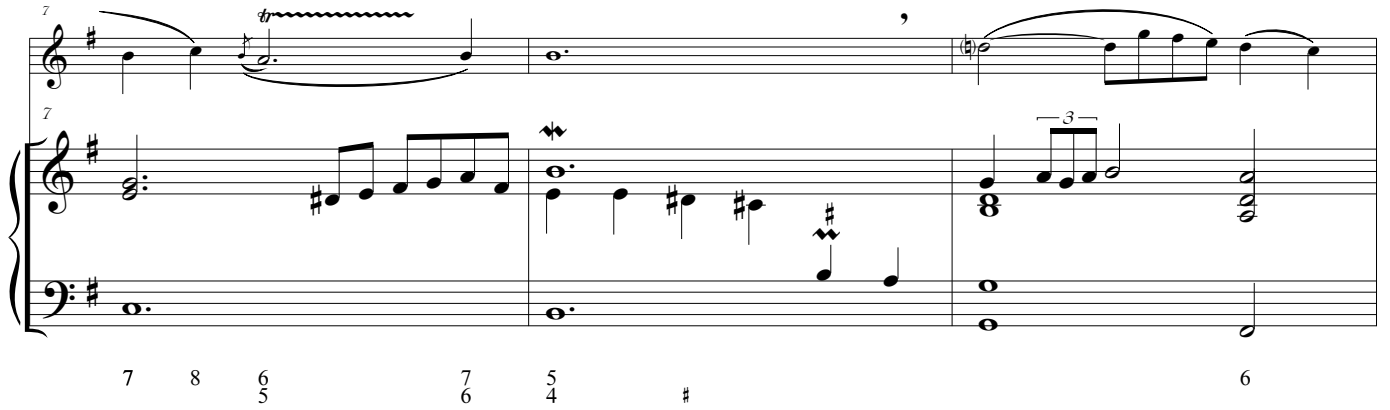
6 5 #5# 6 # # 6 6 #6#

Musical score for measures 27-32. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 27, 28, 29, 30, 31, and 32 are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. A fermata is placed over the final note of measure 32.

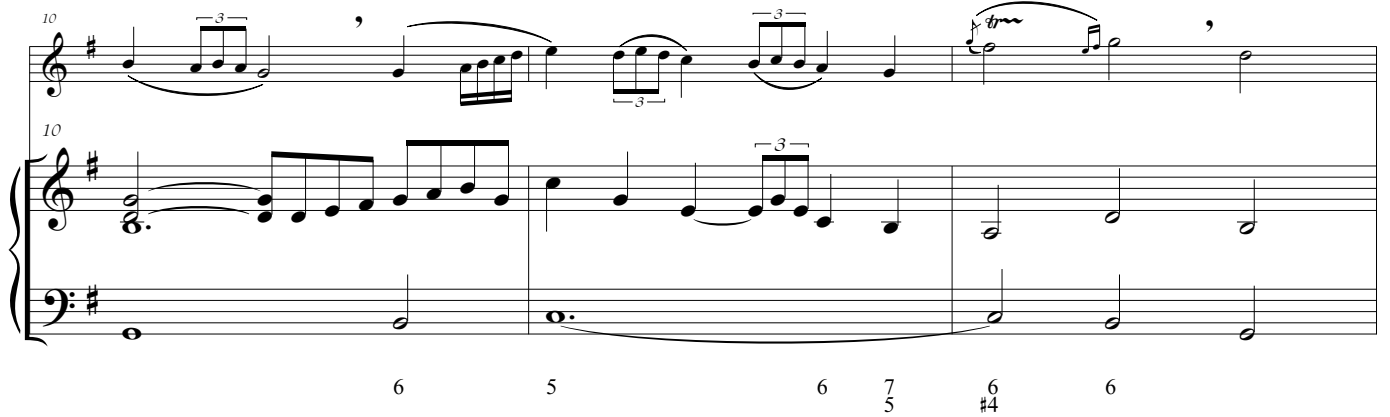
III

Musical score for measures 33-35, marked *Largo*. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 33, 34, and 35 are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. Trills are indicated with a wavy line above the notes in measures 33 and 35. Triplet markings (3) are present over groups of notes in measures 33 and 35.

Musical score for measures 36-38. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 36, 37, and 38 are indicated above the staff. Fingerings are shown as numbers 1-5 below the notes. Triplet markings (3) are present over groups of notes in measures 36 and 37.



Musical score system 1, measures 7-9. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Fingerings are indicated by numbers 7, 8, 6, 5, 7, 6, 5, 4, #, and 6. A trill is marked above the first measure.



Musical score system 2, measures 10-12. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Fingerings are indicated by numbers 6, 5, 6, 7, 6, #4, and 6. Trills are marked above the first and last measures.



Musical score system 3, measures 13-15. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Fingerings are indicated by numbers 4, #, #5, 6, #7, #, 6, 7, 6, and 7. Trills are marked above the second and fourth measures.



Musical score system 4, measures 16-18. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Fingerings are indicated by numbers #6, 5, 4, #, and #6. A trill is marked above the first measure.

19

7 6 6 7 4 3 6 6 6 6 6 #6 #6 6 6

23

7 6 4 6 7 6 7 9 8 7 5 4

IV

Presto

6 5 7 #6 #5 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 chords and a treble line with chords. Fingering numbers are provided below the piano part.

4 7 6 6 7 6 7 6 4 6 5



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 chords and a treble line with chords. Fingering numbers are provided below the piano part.

6 6 6 4 6 6 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 chords and a treble line with chords. Fingering numbers are provided below the piano part.

10 6 4 5 6 5 6 7 6 4 5 #



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 chords and a treble line with chords. Fingering numbers are provided below the piano part.

13 6 7 4 6 4 6 5 7 6 #6

16

#7 #6 6 #6 7 #5 #6 #4 6 #6 # #5 6

10

#5 6 #5 6 #5 #6 6 7 7

21

#4 #5 #6 #6 5 #6 #6

24

6 #5 #6 6 #6 #5 #6 6 #5 #6 6 #5 5 6 #

27

27

4 3 9 8 6 5 #6 9 8 6 #5 #6 6 5

30

30

6 6 7 6 5 # 6 5

33

prima volta

33

prima volta

#5 7 6 #5 # 7 #5 # 6 #5

36

seconda volta

meno mosso

a piacevole quasi una cadenza

36

seconda volta

meno mosso

7 6 7 #6 6 #5

in loving memory of Edna Paull

SONATA

Opus 2, N°11

Oboe d'amore

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

3

6

8

prima volta

seconda volta

10

12

15

19

22

25

28

Musical notation for measures 25-28. Measure 25 starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a series of eighth and sixteenth notes with various articulations. Measure 28 ends with a double bar line and repeat dots.

III

Largo

Musical notation for section III, measures 1-22. The section begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked *Largo*. The notation includes various note values, rests, and articulations such as slurs, accents, and trills. Measures 12, 17, and 22 contain trills. The section concludes with a double bar line and repeat dots.

IV

Presto

3

6

8

11

14

16

19

22

25

in loving memory of Edna Paull

SONATA

Opus 2, N°11

Basso

Benedetto Marcello

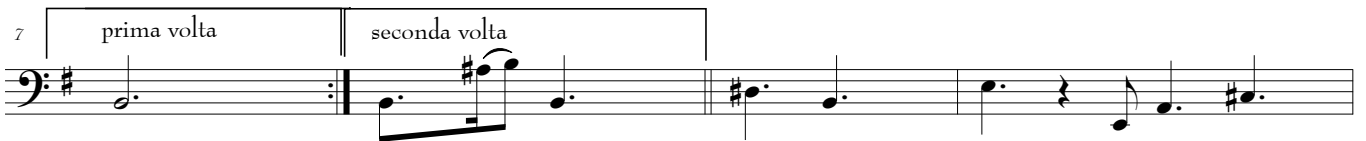
(1686 - 1739)

Realisation: Read Gainsford

Edited: Jennifer I Paull

I

Adagio

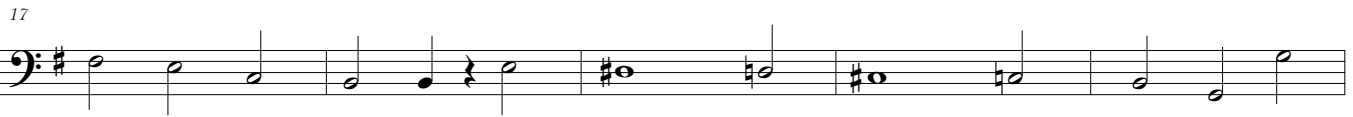
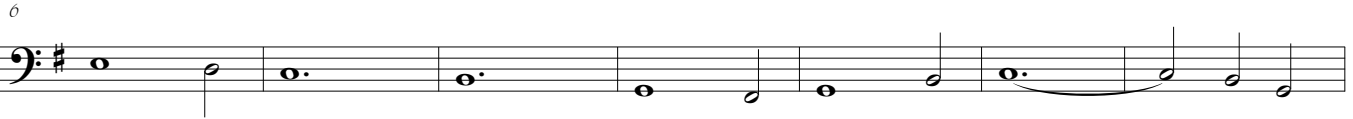


II

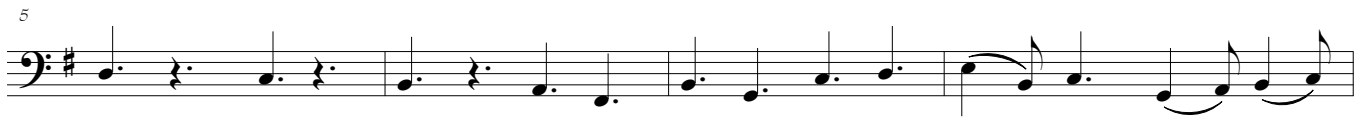


III

Largo



IV

Presto

25



29



33

