

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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A 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 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

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

### *Les Vendangeuses*

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

### *Les Folies d'Espagne*

Marin Marais, A TG 009 Oboe & b.c.  
Marin Marais, A TG 010 Oboe d'amore & b.c.  
Marin Marais, A TG 011 Cor anglais & b.c.  
Marin Marais, A TG 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: A TG V I



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# SONATA

Opus 2, N°11

Benedetto Marcello

( 1686 - 1739 )

Edited: Jennifer I Paull

Realisation: Read Gainsford

## I

*Adagio*

Oboe

Continuo

6 9 5 4 5 7 6 9 4 5 3 7 6 9 7 4 6 5

prima volta seconda volta

prima volta seconda volta

7 5 6 5 5 6 7 5



Measures 8-10 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). Measure 8 features a vocal line with eighth and sixteenth notes and a piano accompaniment with chords. Measure 9 continues the vocal melody with a trill. Measure 10 shows a vocal line with a trill and a piano accompaniment with a descending scale. Below the piano staff, the following chord symbols are written: 6, #, b, 7, #, 6, b5, #, b6.

Measures 11-12 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. Measure 11 features a vocal line with a trill and a piano accompaniment with chords. Measure 12 shows a vocal line with a trill and a piano accompaniment with a descending scale. Below the piano staff, the following chord symbols are written: b5, 6, b5, 6, #5, b6, 7, #.

Measures 13-14 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. Measure 13 features a vocal line with a trill and a piano accompaniment with chords. Measure 14 shows a vocal line with a trill and a piano accompaniment with a descending scale. Below the piano staff, the following chord symbols are written: b, 6, #, 6, #5, 6, 6, 6.

Measures 15-16 of a musical score. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. Measure 15 features a vocal line with a trill and a piano accompaniment with chords. Measure 16 shows a vocal line with a trill and a piano accompaniment with a descending scale. Below the piano staff, the following chord symbols are written: b5, 6, b6, #, 6, #6, b, b, 7, #, 6, #2.

17

6   b   5   #   6   b   4/7   #   b

## II

*Presto*

*Presto*

b   #   b   #6   b5   #

3

6   b   6   b6   b   b5

Measures 0-7 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a bass line with chords and a treble line with chords. Fingering numbers 6, b, b, and #6 are indicated below the piano part.

Measures 8-12 of the musical score. Measures 8-9 are followed by a first ending (prima volta) and a second ending (seconda volta). The piano part includes fingering numbers 6, #, 6, #5, #, #, #5, and #.

Measures 10-12 of the musical score. The piano part includes fingering numbers 6, 7, b, 6, b7, #, 6, and 5.

Measures 13-15 of the musical score. The piano part includes fingering numbers 6, 6, #, b, b6, b5, and b5.

10

6 b7 5 b5 b7 5 b b5

19

6 7 # 6 b 6 #

22

6 6 b5 6 #

24

6 5 b5 6 # b 6 6 b6

27

# b5 b # 6 5 b6 4 5 b

## III

*Largo*

b 6 b 6 b5 b

4

5/4 # 6 5/4 b 6

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line with a treble clef and a key signature of one flat (B-flat), and a piano accompaniment with a grand staff (treble and bass clefs). The second system continues the vocal and piano parts. The third system shows the final measures, including a triplet in the piano's right hand. Below the piano part, the lyrics are written in German: 'b5', '6', '5', '#', and '6'.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains three measures of music. The second system is a grand staff, featuring a treble clef on the upper staff and a bass clef on the lower staff, both in one flat and common time. The upper staff of the second system contains three measures, while the lower staff contains four measures. The piece concludes with a final chord in the upper staff. Below the grand staff, the following sequence of notes is written:  $\flat$ ,  $\flat 7$ ,  $\flat 6$ , 7, 6, 5.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '10', features a single melodic line in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. A slur covers a sequence of notes: a quarter note, an eighth note, a sixteenth note, and a dotted eighth note. This is followed by a quarter note, a half note, and a quarter note. The second system, labeled '16', is a grand staff with treble and bass clefs. The treble clef part continues the melody with a quarter note, a dotted quarter note, a half note, and a quarter note. A triplet of eighth notes is marked with a '3' above it. The bass clef part provides accompaniment with a half note, a quarter note, and a half note. The score concludes with a final chord in the bass clef. Below the grand staff, the following notes are written: #6, b, #4/3, 5/4, #, and b6/b.

19

19 20 21 22

b7 6 6 7 3 6 # b 3 6 #6 b6 6 6

23

23 24 25 26

# b6 6 b7 b7 b b

## IV

*Presto*

*Presto*

27 28 29 30

b b b6 5 7 b 6

4

7 6  $\flat$   $\flat 6$   $\flat 7$  6 6 7  $\flat 6$   $\flat$   $\flat 5$

7

6  $\flat 5$  6 5  $\flat$   $\flat 6$   $\flat$   $\flat 6$   $\flat 6$  6

10

$\flat 6$  5  $\flat 5$   $\flat 7$  6

13

$\flat 6$   $\flat 7$  6 5 7 6  $\flat$   $\flat 6$



16

16 6 6  $\flat 7$  5  $\sharp 4$  6 6  $\sharp$  6  $\flat$

19

6  $\flat$  6  $\flat$  7  $\sharp 5$

21

$\sharp$   $\sharp 4$   $\sharp 6$   $\flat$   $\flat$   $\flat 6$  5  $\sharp 6$   $\frac{6}{4}$   $\frac{6}{3}$   $\flat$

24

$\flat$   $\flat 6$  5  $\sharp 6$  4  $\sharp 5$   $\sharp 6$  6  $\sharp 5$   $\sharp 6$  4  $\sharp$  6  $\sharp$

27

Figured bass notation for measures 27-29:  
 4 3  $\flat 6$  3  $\flat$   $\flat 6$  5  $\flat 6$  6 6  $\flat 5$   $\sharp 6$   $\flat$  6  $\flat$

30

Figured bass notation for measures 30-32:  
 6  $\flat$  6  $\flat$   $\flat$  6  $\flat$   $\flat 6$  5  $\flat$   $\flat$   $\flat 6$  4  $\flat$

33

prima volta

Figured bass notation for measures 33-35:  
 $\flat 5$  6 4  $\flat 5$   $\sharp$   $\flat 7$   $\flat 6$  5  $\flat$  6 4 5

36

seconda volta

*meno mosso*

*a piacevole quasi una cadenza*

Figured bass notation for measures 36-38:  
 $\flat$   $\sharp$   $\flat 7$   $\flat 6$  7  $\flat$   $\flat 6$  4 5  $\flat$

# 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*

3

6

8

prima volta

seconda volta

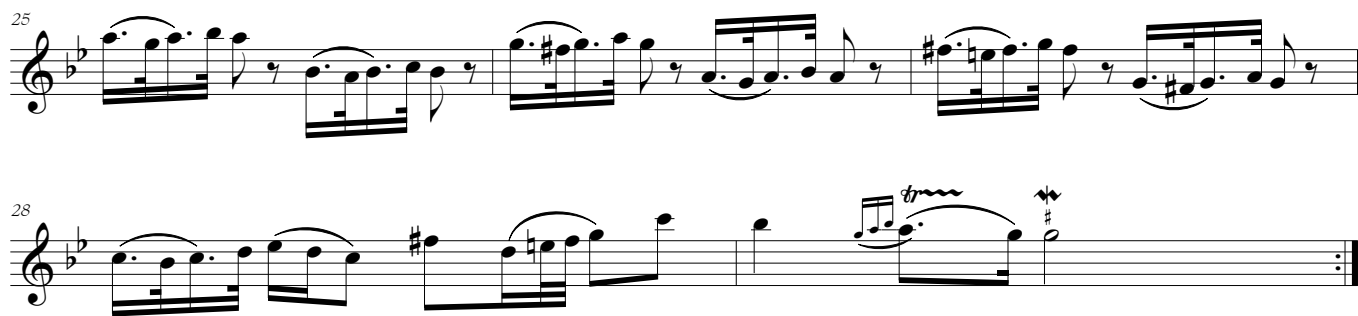
10

12

15

19

22



## III

*Largo*

Measures 1-22 of the *Largo* section, marked in 3/2 time. The melody is written on a single staff. Measure 1 starts with a half note. Measures 2-4 include eighth-note patterns and slurs. Measure 5 features a trill. Measures 6-8 include eighth-note patterns and slurs. Measure 9 features a trill. Measures 10-12 include eighth-note patterns and slurs. Measure 13 features a trill. Measures 14-16 include eighth-note patterns and slurs. Measure 17 features a trill. Measures 18-20 include eighth-note patterns and slurs. Measure 21 features a trill. Measure 22 ends with a repeat sign.

## IV

*Presto*

3

6

8

11

14


16

19

22

25


28



31


34

prima volta



seconda volta

*meno mosso*



*a piacevole quasi una cadenza*

# SONATA

Opus 2, N°11

Basso

Benedetto Marcello

( 1686 - 1739 )

Realisation: Read Gainsford

Edited: Jennifer I Paull

## I

*Adagio*

4

7

prima volta

seconda volta

10

13

16



## II

4

7

prima volta

seconda volta

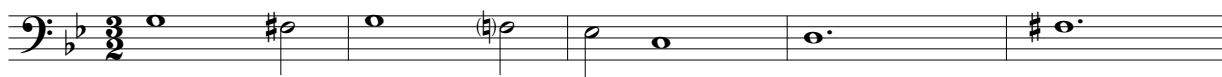
13

17

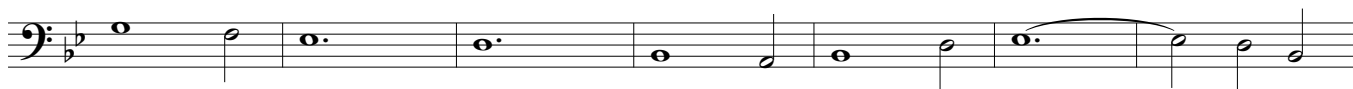
22

26

## III

*Largo*

6



13



17



22



## IV

*Presto*



5



9



13



17



21



25



29



33

