SIX OBOE SONATAS BY GIUSEPPE SAMMARTINI (SIBLEY MANUSCRIPT S. 189) WITH CRITICAL COMMENTARY AND
A PERFORMING EDITION OF SONATA FIVE,
A LECTURE RECITAL, TOGETHER WITH
THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

Julia C. Combs, B.M., M.M.
Denton, Texas
December, 1985
Combs, Julia C., Six Oboe Sonatas by Giuseppe Sammartini (Sibley Manuscript S. 189) with Critical Commentary and a Performing Edition of Sonata Five: A Lecture Recital Together with Three Other Recitals. Doctor of Musical Arts (Oboe Performance), December, 1985, 66 pp., 2 tables, 6 figures, bibliography, 47 titles.

The lecture was given on October 7, 1985. The discussion dealt with the stylistic characteristics of six oboe sonatas and preparation of a performing edition of the fifth sonata by the eighteenth-century oboist and composer Giuseppe Sammartini.

After Sammartini emigrated from Milan to London in the 1720s, he became the leading oboist in England. Both his playing and his compositions were praised by contemporaneous writers including Burney and Hawkins.

Sammartini's oboe sonatas share stylistic traits with the work of his baroque contemporaries while looking forward to the emergence of the classical style. Five of the sonatas show derivation from the sonata da camera, while one is a clear example of the sonata da chiesa. As some of the few baroque sonatas composed specifically for the oboe, they represent important new additions to a limited repertoire.
The performance practice problems encountered included realization of the unfigured bass accompaniment, correcting errors in the manuscript, and providing performance directions for tempos, dynamics, articulation, and ornamentation.

In addition to the lecture recital, three other recitals for solo oboe were given. The first recital was given on November 7, 1983 and included works by Antonio Vivaldi, Ernst Eichner, Bohuslav Martinů, and Heinrich von Herzogenberg. The second recital was given on April 16, 1984 and included works by Johann Sebastian Bach, Georg Phillip Telemann, Ruth Crawford Seeger, and August Klughardt. The third recital was given on September 16, 1985 and included works by Paul Hindemith, Jean Françaix, and Gary Smart.

All four recitals were recorded on magnetic tape and are filed, along with the written version of the lecture materials, as a part of the dissertation.
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North Texas State University  
School of Music  

presents  

Julia C. Combs, Oboe  
In a Graduate Recital  

assisted by  

Donna Tan Meinecke, Piano  
William B. Stacy, Horn  

Monday, November 7, 1983  
6:30 p.m.  

Program  

Concerto in d minor  
Allegro  
Largo  
Allegro  

Concerto in C Major  
Allegro tempo giusto  
Larghetto  
Allegro moderato  

Concerto for Oboe  
Moderato  
Poco andante  
Poco allegro  

INTERMISSION  

Trio for Oboe, Horn,  
and Piano, Op. 61  
Allegretto  
Presto  
Andante con moto  
Allegro  

Antonio Vivaldi  
(1678-1741)  

Ernst Eichner  
(1740-1777)  

Bohuslav Martinů  
(1890-1959)  

Heinrich von Herzogenenberg  
(1843-1900)  

This recital is given in partial fulfillment of the requirements  
for the Doctor of Musical Arts degree
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

JULIA C. COMBS, OBOE

in a

GRADUATE RECITAL

Assisted by

MARTHA WHITMORE, Soprano
JANE McCORMICK, Violoncello
MARTHA CARAPETYAN, Viola
DONNA TAN MEINECKE, Piano
LES PETITS VIOLONs

Monday, April 16, 1984     8:15 p.m.     Concert Hall
TEXT TRANSLATIONS

WEICHET NUR, BETRÜBTE SCHATTEN

Aria
Vanish now, ye mornful shadows,
Frost and wind, be at rest!
Spring’s delight will grant the breast
Nothing but joyous properity
As it brings the flowers forth.

Recitative
And this is good fortune
That through a lofty gift
Two souls attain one treasure,
To glow with much health and happiness.

Aria
To train oneself in love,
In lighthearted jests,
Is better than spring’s transitory desire.
Here run waves,
Laughing and watching,
The victorious palms on lips and breasts.

LES PETITS VIOLONs

Anna Dryer, Violin             Clare Adkins, Violin
Karen Culpepper, Viola         Jane McCormick, ‘Cello
George Dimitri, Violone
Patrick Allen, Harpsichord

Les Petits Violins
is an ensemble
of the NTSU Collegium Musicum
PROGRAM

Excerpts from Cantata, BWV 202
"Weichet nur, betrübte Schatten"
   Aria: "Weichet nur"
   Recitative: "Und dieses ist das Glücke"
   Aria: "Sich üben im Lieben"

Concerto in d minor
   G.P. Telemann
   (1681-1767)

   Adagio
   Allegro
   Adagio
   Allegro

INTERMISSION

Diaphonic Suite No. 4
for Oboe and Cello
   Ruth Crawford-Seeger
   (1901-1953)

   Moderato
   Andante cantando
   Scherzando ritmico

Schilflieder, Op. 28
(Reed Songs: Five Fantasy Pieces)
   August Klughardt
   (1847-1902)

   Langsam träumerisch
   Leidenschaftlich erregt
   Zart, in ruhiger Bewegung
   Feurig
   Sehr ruhig

This recital is given in partial fulfillment of the requirements for
the Doctor of Musical Arts degree
SCHILFLIEDER
(REED SONGS)

on a poem by

NICKOLAUS LENAU
(1802-1850)

I.
Far away the sun is sinking,
And the tired day's asleep;
Low the willow branch is hanging,
In the pond so still, so deep.
And I must avoid my darling!
Spring, O tears, spring from my eyes!
Sadly here are willows rustling,
And the reed quakes in the breeze.
In my deep and quiet suffering,
You shine, far one, mild and bright,
As, through rush and willow peeking,
Shines the evening star's soft light.

II.
Overcast the clouds have made it,
And the rain falls with its might,
And the loud winds do proclaim it,
"Pond, where is thy starry light?"
Seek its shimmering extinguished
Deep within the stormy lake.
Your love's smiles have all languished
Far down in my deepest ache!

III.
Along forest pathways lonely
I like to steal in evening sun
To the rushy shoreline dreary
And think of you, dear girl, dear one
When the bush is veiled in twilight,
Strangely rustles then the reed,
And its mournful whispers invite
Tears that from my eyes are freed.
And I think that I hear floating
Softly on the breeze your voice.
In the pool I hear it sinking,
Your melodious song so choice.

IV.
Daylight's end is near;
Black clouds cross the sky;
With oppressive fear
How the winds all fly!
Palely through the night
Boils of lightning break;
Their reflections light
Fleetingly the lake.
Lightning clear I'm sure
It is you I see,
And your long, long hair
In the storm waves free.

V.
On the pond's unmoving stillness
Moonlight's lovely gleam comes down,
Weaving flow'rs of pale whiteness
Into the green rushes crown.
Deer traverse the hill o' er yonder,
To the stars they raise their heads;
And the ducks sometimes break slumber
Dreamlike in their reedy beds.
Lowered are my eyes, and teary;
Through my deepest soul goes fair
And sweet of you a mem'ry,
Like a quiet evening prayer.

Translation by Larry Gordon Childs
North Texas State University
School of Music

presents

Julia C. Combs, Oboe

In a Graduate Recital

assisted by

Gary Smart, Piano

Monday, September 16, 1985  5:00 p.m.  Concert Hall

Program

Sonate fur oboe

I. Munter
II. Sehr langsam — Lebhaft

Paul Hindemith
(1895-1963)

L’Horloge de Flore (The Flower Clock)

3 heures  Gaiant de jour
5 heures  Cupidone Bleue
10 heures  Cierge à grandes fleurs
12 heures  Nyctanthe du Malabar
19 heures  Geranium triste
21 heures  Silene noctiflore

Jean Françaix
(b. 1912)

Sweet Fancies

I. Dionysian
II. Flowing, singing
III. With fire

Gary Smart
(b. 1943)

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts Degree

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North Texas State University
School of Music

presents

Julia C. Combs, Oboe

In a Lecture Recital

Six Oboe Sonatas by Giuseppe Sammartini
(Sibley Manuscript S. 189) with
Critical Commentary and a
Performing Edition of
Sonata Five

assisted by

Patrick Allen, Harpsichord
Jane McCormick, Violoncello

Monday, October 7, 1985  5:00 p.m.  Concert Hall

Program

Sonata Five  Giuseppe Sammartini
                (ca. 1696-1750)

I. Allegretto
II. Andante
III. Allegro

This lecture recital is given in partial fulfillment of the
requirements for the Doctor of Musical Arts Degree
CHAPTER I

INTRODUCTION

The oboe came of age in the late seventeenth century, when it underwent a metamorphosis from a rude folk instrument to one which participated in music from the high art traditions of the time.¹ By the early eighteenth century, it enjoyed great popularity as a solo instrument, in chamber music, in orchestral music, and in opera. Among the most renowned early eighteenth-century oboe virtuosos was Giuseppe Sammartini (ca. 1695-1750).² Both his playing and his compositions commanded the respect of his colleagues during his lifetime, yet few of his works are known today.

A manuscript in the Sibley Library at the Eastman School of Music dated ca. 1760 contains six of Sammartini's oboe sonatas which, apparently, have been overlooked since the eighteenth century. These delightful works share many of the same stylistic traits as those of Sammartini's baroque contemporaries as well as including characteristics which look forward to the emergence of the classical style.


Baroque solo sonatas were frequently treated as generic forms in which the solo part could be performed with equal validity on the violin, flute, recorder, or oboe. Even the high proportion of sonatas composed especially for violin or flute often had titles which suggested alternate solo instruments. Sonatas composed specifically for the oboe, however, were rare, and Sammartini's sonatas, which emphasize the idiomatic characteristics of the oboe, are therefore important as new additions to a limited repertoire.

Recently, there has been an increasing interest in performing on copies of eighteenth-century oboes, but the information on which one can base such performances is limited. The lack of knowledge about many early eighteenth-century oboists other than the Hotteterre family or a few isolated performers throughout the century frustrates the player who wishes to recreate an authentic performance.


Study of Sammartini's oboe sonatas helps to provide new insights into the technical capabilities, idiomatic writing, and performance conventions of the baroque oboe.

Although baroque style, the evolution of the sonata, and the history of the oboe have been studied extensively, research related to Giuseppe Sammartini, his compositions, and specifically to his oboe sonatas is limited. George Houle described Sammartini's oboe sonatas in an article which appeared in the *Journal of Musicology*. Bathia Churgin, who contributed the articles on Giuseppe Sammartini to *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*, has treated him in a peripheral manner. Most of her work centers on the symphonies of Giovanni Battista Sammartini, Giuseppe's younger brother. The eighteenth-century English historians Burney and Hawkins gave laudatory accounts of Giuseppe's activities, but their information is scanty.

One of the results of this lecture recital, a modern edition and performance of Sammartini's fifth oboe sonata, required investigation of several areas. These include

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6. Houle, *op. cit.*
Sammartini's career as an oboist and composer, the stylistic influences on his composition, his approach to sonata writing as manifested in the manuscript, analysis of the structural and stylistic features of his oboe sonatas, and practical solutions to the performance practice and editorial problems connected with making a modern edition.
GIUSEPPE SAMMARTINI: OBOIST AND COMPOSER

Sammartini's Early Life

Records substantiating Sammartini's birth date are missing, but historians believe that he was born in Milan on January 6, 1695, the son of an obscure French oboist named Alexis Saint-Martin.¹ In addition to Giuseppe, Saint-Martin's sons included the renowned Italian symphonist Giovanni Battista Sammartini (1700-1775) and two other musicians, Antonio and Carlo, known to us only by name.²

Giuseppe studied the oboe with his father, and records indicate that they played together in an orchestra in Novara in 1711.³ Nine years later, in 1720, the musical alliance among the Sammartinis was still in force, when Giuseppe performed with one of his three brothers in a concert given by the orchestra of the Teatro Regio Ducal in Milan.⁴


3. Churgin, loc. cit.

4. Churgin and Jenkins, loc. cit.
During a visit to Milan in 1726, Quantz heard Sammartini perform and commented that he was "the only good wind player in the opera orchestra."\(^5\) When Quantz reached Venice, he placed Sammartini alongside the violinists Vivaldi and Madonis as the most memorable players he heard during his travels.\(^6\)

**Sammartini in London**

Sometime during the late 1720s, Giuseppe emigrated to London, which was then entranced with Italian music. Contemporary sources disagree about the exact date of his arrival. Burney stated that Sammartini arrived in 1723, while Hawkins wrote that the year of arrival was 1729.\(^7\) Hawkins' date may be too late as the London publishing firm of Walsh & Hare announced the publication of twelve trio sonatas by Sammartini on September 30, 1727.\(^8\) A further complication arises from the fact that Sammartini acted as a witness to his sister's wedding in Milan on February 13, 1728.\(^9\) Whether he had not yet left for London or had returned to Milan to attend the wedding is unknown.

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London provided a congenial setting for immigrant musicians, especially those who composed or performed in the Italian style. Among the most famous of these were the violinist Geminiani and the rival opera composers Bononcini and Handel. In a London dominated by Italian opera, an Italian instrumentalist was probably in great demand for opera orchestras. From the time of his arrival, Sammartini was extremely active and highly visible as a performer, composer, and teacher. His participation in opera performances for both Bononcini and Handel serves as a measure of his popularity. In 1736, Giuseppe took the post of Musick Master to Augusta, wife of Frederick, Prince of Wales, and their children. For the last fourteen years of his life, he remained in the service of this private household.

Sammartini appears to have died in 1750, although there is some confusion about the date. Hawkins wrote that Sammartini died in 1740, while a report in the *Whitehall Evening Post* of Saturday, November 24, 1750, stated that the oboist-composer died between the seventeenth and twenty-third of that month. The later date was substantiated by


a contemporary oboist, Redmond Simpson, who corrected his personal copy of Hawkins' history to November, 1750.15

**Sammartini's Influence as an Oboist**

Sammartini has been credited with transforming oboe playing in England through his own performance and teaching.16 The following account of the development of the oboe and oboe playing in France and England until Sammartini's time will help place his contributions in perspective.

The establishment of the Grande Ecurie in Louis XIV's court and his employment of the Hotteterre family, who were noted instrument makers, hastened the development of the oboe in mid-seventeenth-century France.17 In 1674, the French composer Cambert, newly established in England, was commissioned to oversee a production of Calisto, a masque by John Crowne and Nicholas Staggins. Staggins, who played the old English "hoboye," was authorized to employ foreign musicians for this production. With Cambert's supervision, Staggins hired four French oboists, Paisible, de Bresmen, Guiton, and Boutet, who brought the improved French oboe to England.18 Paisible remained in England until his death.

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16. Bate, *op. cit.*, 40.  
17. Bate, *op. cit.*, 41.

performing, composing, and contributing to the rising popularity of the oboe. The 1695 publication of John Bannister's tutor, *The Sprightly Companion*, and the numerous surviving instruments made by the Stanesby firm of London further demonstrate the oboe's vogue in Paisible's time.

After Paisible died in 1721, another oboist was needed to assume leadership in London. When Sammartini immigrated to England in the 1720s, he filled this role and brought improvements which surpassed those that had been introduced by the French players. Hawkins praised Sammartini's abilities and contributions effusively:

As a performer on the hautboy, Martini [sic] was undoubtedly the greatest that the world had ever known. Before his time the tone of the instrument was rank, and, in the hands of the ablest proficients, harsh and grating to the ear; by great study and application, and by some peculiar management of the reed, he contrived to produce such a tone, as approached the nearest to that of the human voice of any we know.

Hawkins gave further praise to Sammartini's oboe playing, ranking it with the violin virtuosity of Corelli and Geminiani.

Burney frequently heard Sammartini perform in London and was keenly aware of the oboist's virtuosity. His first recollection of Sammartini's playing was at a benefit concert given for "Signor Piero" at the Little Theater in the

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His observations of other Italian oboists encountered during his travels reinforced his high opinion of Sammartini.\(^{23}\)

Regarding Sammartini's ability as a teacher, Hawkins remarked:

> It may well be supposed that [he] was not backward in communicating the improvements which he had made on this his favorite instrument, since a pupil of his, Mr. Thomas Vincent, is known to have possessed most of his excellences in a very eminent degree; and we farther [sic] observe that the performers on the hautboy at this time are greatly superior to any that can be remembered before the arrival of Martini [sic] in London.\(^{24}\)

Not only did Sammartini become well known as a performer and teacher, he also was renowned as a reedmaker. His talents were highly admired and sought after as he was reputed to have developed a special method of manipulating the cane to obtain a stable, refined reed.\(^{25}\) Unlike other aspects of his teaching, however, he did not share these techniques openly or willingly, and they remain unknown.

22. Churgin, loc. cit.


Commenting on Sammartini's secrecy about his reeds, Hawkins wrote:

About the year 1735 an advertisement appeared in the public papers, offering a reward of ten guineas for a hautboy-reed that had been lost. It was conjectured to be Martini's, and favoured the opinion that he had some secret in preparing or meliorating the reeds of his instrument though none could account for the offer of a reward so greatly disproportional to the utmost conceivable value of the thing lost. It seems that the reed was found, and brought to the owner, but in such a condition as rendered it useless.26

Sammartini as a Composer

As a composer, Sammartini was known for his imaginative treatment of instrumental genres. A leading writer of concertos and sonatas in England between 1730 and 1750, his printed collections include the twenty-four sonatas for flute and bass, thirty trio sonatas for recorder or violin, twenty-four concerti grossi, four keyboard concertos, one oboe concerto, and sixteen overtures, as well as flute duets and cello sonatas.27

His earliest published work was an oboe concerto which appeared in Amsterdam in 1717.28 Although he attempted to disseminate his works through subscription publications, his music became most well known after his death, when much of it was finally published. His works were extremely popular and appeared on programs well into the nineteenth century.29

27. Churgin, loc. cit. 28. Ibid. 29. Ibid.
In describing Sammartini's compositional style, Hawkins enthusiastically stated:

The merits of Martini as a composer of music in many parts, were unquestionably very great. He had a fertile invention, and gave into a style of modulation less restrained by rule than that of his predecessors, and by consequence affording greater scope for his fancy. Those who ascribe his deviation from known and established rules to the want of musical erudition, are grossly mistaken; he was thoroughly skilled in the principles [sic] of harmony; and his singularities can therefore only be ascribed to that boldness and self-possession which are ever the concomitants of genius....

Burney, too, found Sammartini's compositions impressive. He praised them as being "full of science, originality, and fire." 31

**Sammartini's Composition in Perspective**

In spite of the high esteem that Burney and Hawkins accorded him, Sammartini is regarded today as a composer of secondary status, and one might assume, therefore, that his style imitates other composers. To the contrary, he had a strongly individual style which embraced both baroque and classical characteristics. A comparison of Sammartini with four other Italianate composers, Corelli, Vivaldi, Handel, and Giovanni Battista Sammartini, Giuseppe's brother, will

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illustrate his combination of conservative and progressive traits and it will place his style in perspective.\(^3\)

Study of the last six solo violin sonatas from Corelli's Opus Five, *sonate da camera*, shows that both composers favored a spinning-out approach to melodic structure, used similar movement structures, employed a monothematic approach, and set their slow movements in minor keys. The contrasts include the basic melodic figuration, Corelli's use of four movements as opposed to Sammartini's three-movement structure, and Corelli's diatonic harmony versus Sammartini's relish for chromaticism.

Vivaldi's wind sonatas seem most closely related to Sammartini's oboe sonatas in their harmonic treatments, which feature chromatic inflections such as Neapolitan or


"borrowed" minor sonorities, and a spun-out, vocally-conceived melodic style in their slow movements.\textsuperscript{34} Vivaldi, as did Corelli, based his allegro themes on virtuosic arpeggiated figuration which contrasted with Sammartini's essentially conjunct writing for the oboe.

Sammartini's melodic style, especially in slow movements, strongly resembles that of the Italian-trained Handel,\textsuperscript{35} who is thought to have written several obbligatos especially for Sammartini.\textsuperscript{36} The similarity between the oboe obbligato in Handel's \textit{Radamisto}\textsuperscript{37} and the slow movement from Sammartini's fifth oboe sonata given as Figure 1 is most striking.

\textsuperscript{34} Vivaldi's wind sonatas studied include: \textit{Sonata in Do Maggiore per Flauto e Basso Continuo, F. XV, No. 3} (Milan, G. Ricordi & C., 1970); \textit{Sonata in Do Minore per Oboe e Basso Continuo, F. XV, No. 2} (Milan, G. Ricordi & C., 1962); \textit{Sonata in Fa Maggiore per Flauto e Basso Continuo, F. XV, No. 4} (Milan, G. Ricordi & C., 1971); \textit{Sonata in La Minore per Flauto, Fagotto e Basso Continuo, F. XV, No. 1} (Milan, G. Ricordi & C., 1958); and \textit{Sonata in Re Minore per Flauto e Basso Continuo, F. XV, No. 5} (Milan, G. Ricordi & C., 1971). For a summary of Vivaldi's style, see Grout, \textit{op. cit.}, 409.

\textsuperscript{35} Paul Henry Lang, \textit{George Frideric Handel} (New York: W. W. Norton, 1965) provides excellent assessments of Handel's background and style.


Giovanni Battista Sammartini, Giuseppe's younger brother, has been described as a leading figure in the development of classical style. Since the two brothers shared a common background, it would seem reasonable to assume that they also possessed similar compositional styles. Examination of Giovanni's early symphonies and a set of string sonatas shows that while there are points of similarity, the stylistic

38. Churgin and Jenkins, op. cit., 452-57.
differences stand out in greater relief. The major likeness lies in the use of three-movement structure, while contrasts include melodic and harmonic style. In terms of melodic structure, Giovanni relied on balanced phrase pairs which he treated nondevelopmentally, while Giuseppe favored developmentally-oriented spinning-out techniques. Harmonically, Giovanni was oriented toward diatonic, functionally-related chords as opposed to Giuseppe's chromaticism and thoroughbass approach. Burney attributed the differences to the brothers' respective orientation toward baroque or classical style, and stated that "The two Martinis [sic] indeed had original merit, one [Giuseppe] on the old plan, the other [Giovanni] on the new . . . ."


CHAPTER III

SAMMARTINI'S SIX OBOE SONATAS IN
SIBLEY MANUSCRIPT S. 189

Sammartini's oboe sonatas are contained in a manuscript at the Sibley Library (Manuscript S. 189, Catalog Number 178).\(^1\) This 228-page collection of works by Giuseppe Sammartini contains twenty-six complete sonatas and a fragment.\(^2\) Included are six oboe sonatas,\(^3\) eighteen flute sonatas, one sonata for an unspecified treble instrument, one violin sonata (all with unfigured bass accompaniments), and a fragment of a keyboard sonata. The Sibley Library listing of the manuscript states that it contains seven oboe sonatas, but the presence of triple stops in the seventh sonata (not identified as an oboe sonata in the manuscript) indicates that this sonata is for violin.

The manuscript has been dated ca. 1760, some ten years after Sammartini's death. Two different copyists, identified by different notational styles, prepared the manuscript. The works in the manuscript may have been assembled from a

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1. Giuseppe Sammartini, "Sonatas. 7 [sic] Sonatas a Oboe Solo Con il Basso, 18 Sonatas a Fluta Traviersier con il Basso, 1 Sonata a ? Solo con il Basso, ca. 1760" (Rochester: Sibley Library, Eastman School of Music, Catalog No. S. 178, Manuscript No. 189).

2. The contents are listed in Appendix I.

3. The incipits of the oboe sonatas are given in Appendix II.
chronologically diverse range of Sammartini's output. Oboe historian Bruce Haynes has reported that he found the first oboe sonata from the Sibley manuscript in a manuscript in Parma which dates from around 1726.4

Interchangeable and Specific Instrumentation in Baroque Sonatas

Distinct differences between Sammartini's oboe and flute writing in the manuscript raise important questions concerning the nature of the Baroque sonata. Sonatas in Sammartini's time were frequently treated as generic works; that is, they were intended for variable solo instruments. While the violin, flute, or recorder was usually designated as the primary solo instrument, the oboe was generally included as an alternate instrument. The number of Baroque sonatas composed specifically for the oboe was small, and Sammartini's sonatas, therefore, represent a significant contribution to the repertoire.

As an oboist who possibly also played the flute (the two instruments were often interchanged during the baroque), Sammartini exhibited a great deal of care in treating the oboe and flute as separate entities. While the overall style of the Sibley sonata collection is homogeneous, the writing for the individual instruments shows that Sammartini was

aware of the technical limitations and foibles of the instruments and that he was cognizant of an idiomatic writing style for each of them.

The similarities in Sammartini's oboe and flute sonatas include the choice of keys and the use of three-movement form. The differences, based on the contrast of idiomatic characteristics of the two instruments, include the total range used, the tessitura (or comfortable range for each), melodic figuration, and general style.

The three-keyed oboe, the instrument that Sammartini played, was able to negotiate comfortably in keys with signatures of up to three flats or sharps, showing what modern-day Baroque oboist Bruce Haynes has called a predilection "toward the medium flat keys."5 This phenomenon may have occurred due to the difficulties of various cross and "fork" fingerings in keys beyond three sharps and flats, the extreme variability of fingerings (for example, f-sharp as shown in Figure 2), and the "tinny, bright tone quality" of the baroque oboe in sharp keys.6 Because of these difficulties, Sammartini's oboe sonatas never exceed the limited key range of three flats to three sharps. The flute sonatas adhere to a similar range of key signatures but tend to be written more frequently in sharp keys than the oboe sonatas.

6. Ibid., 357.
Fig. 2.—Variant Baroque Oboe Fingerings for F-sharp (From Bate and Hammer[7]).

Due to fingering difficulties linked to key limitations, the eighteenth-century oboe lacked the technical facility of the flauto traverso. The figuration in Sammartini's flute writing is florid and virtuosic, with extensive rapid sixteenth-note patterns occurring throughout. While similar figuration occurs in the oboe sonatas, Sammartini did not employ it consistently for extended phrases.

Differences in range also indicate that Sammartini intended these sonatas for specific instruments. The overall range in the oboe sonatas extends two octaves from $c^1$ to $c^3$, while the flute sonatas span a more limited but higher range, from $g^1$ to $e^3$. Further, the oboe writing generally lies within the octave from $g^1$ to $g^2$, whereas the flute parts cover the one-and-a-half octaves from $g^1$ to $d^3$.

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One curious inconsistency in pitch choice occurs in the fifth oboe sonata, where Sammartini wrote low C-sharp\(^1\), a note considered unplayable and consequently not included in eighteenth-century oboe fingering charts (Figure 3). Sammartini's use of this pitch leads to the speculation that he may have had an ingenious method of getting the note to speak.

![Fig. 3.—Sammartini's Use of c-sharp\(^1\)](image)

**Brief Descriptions of the Six Oboe Sonatas**

Five of Sammartini's six oboe sonatas show a derivation from the chamber sonata in their three-movement structure and consistent use of dance-like or lyric style. The second sonata, a stylistic anomaly for Sammartini, more closely resembles the church sonata with its four movements and imitative textures. The following discussion will begin with a description of the chamber sonatas, and the single church sonata will be treated separately.

Of the sonatas derived from the chamber sonata tradition, only the sixth sonata is in a minor key, g minor, showing Sammartini's preference for major tonalities. The first and third movements of each are binary forms, in the
tonic key, either simple or rounded. The middle movements are in the relative or parallel key, and Sammartini generally set them in a through-composed form.

The second sonata departs from the norm of the other sonatas. Similar in structure to Handel's Opus 1 sonatas for two oboes, its four-movement form resembles the sonata da chiesa.8 The slow first and third movements act as introductions to the rapid second and fourth movements. The overall key of B-flat major is maintained except in the third movement which begins in a tonally ambiguous manner and cadences in E-flat Major. The canonic treatment of the treble and bass in the second and third movements parallels the "learned style" of many north Germans who studied in Italy or were influenced by Italian style9 (Figure 4). These points of imitation continue throughout the two movements, heightening the contrapuntal emphasis and thus the stylistic contrast of this sonata with the others. The fourth movement, which is the same as the finale of the third sonata, contains Sammartini's own ornamented reprises for both the A and B sections.


Treatments of Rounded Binary Movements

Some of the movements incorporating binary or rounded binary internal form exhibit characteristics which lean toward an embryonic sonata-allegro form. This apparent experimentation may reflect Sammartini's search for an innovative method of dealing with an established form, the rounded binary, while anticipating the advent of the classical sonata-allegro.

The rounded binary movements, which are monothematic and developmental in character, contain repetitions of the opening material at the beginnings of their B sections and at the
reprises of the tonic. Instead of making complete, literal restatements of the openings, however, Sammartini tended to vary their reprises using sonata-related developmental processes such as sequence and melodic fragmentation so extensively that only the opening measures of the repetitions resemble the beginnings of the movements.

### Phrase Structure

Sammartini's approach to phrase structure relied on regular-length phrase units which he combined additively. Instead of using antecedent and consequent phrase pairs, he created longer structural units similar to phrase groups by adding a chain of varied repetitions to the basic phrase unit. The result is a process of continuous thematic growth and development.

The opening of the first movement of the third sonata, an illustration of Sammartini's additive phrase structure, is shown as Figure 5. It begins with a two-measure phrase segment which is repeated, forming a four-measure unit. Sammartini then used motives from the opening two measures to create material for additional four-bar units which he added to the preceding material to complete the section. His evasion of closed cadences between measure four and the end of the section creates a sense of continuity and unbroken motion.
Sammartini applied a more direct form of variation technique to the essentially identical final movements of the second and third sonatas. He wrote out highly ornate versions of the reprises of each of the sections, marked *Allegro*, thus providing alternate versions for the performer, as shown in Figure 6.
The basis of Sammartini's variation procedure lies in an eight-measure phrase structure defined by a scalewise descending bass pattern. This ground-like bass serves as a unifying factor throughout the movement.

The background melodic line, also derived from a descending chord-tone pattern, remains relatively constant for each repetition of the pattern. In the first eight measures, Sammartini applied ornamental figuration consisting of escape tones which act as additional unifying agents. Each repetition of the phrase builds on the ornamentation, providing successively varied treatments.

In the repetition of the A section, Sammartini used different chord tones as structural melodic pitches and introduced suspensions as new ornamental figuration. Again, a varied version of the melody accompanies each appearance of the ground pattern.

**Melodic Style**

Sammartini's melodic style, based on a predominance of conjunct motion contrasted with some arpeggiation, reinforces the oboe's lyrical aspects. In rapid movements, the melodic line preserves this typical singing quality while sometimes incorporating pronounced motor rhythms. Also, Sammartini was fond of using repeated melodic figuration for virtuosic effect. The slow movements maintain and expand this vocally-conceived melodic language.
Fig. 6.—The A Section in the Final Movement of Sonata Three
Hawkins, in a passage quoted earlier, stated that Sammartini did not always follow rules of compositional grammar. Hawkins was perhaps commenting on Sammartini's

occasional use of awkward intervals such as improperly-resolved tritones or augmented seconds derived from his melodic use of the harmonic minor scale. These unwieldy leaps, however, seem to fit within a logical harmonic context and add charm to his music.

**Harmonic Style**

Sammartini based his harmonic approach on what might be termed a nonfunctional conception in which his chord successions resulted from the counterpoint between the treble and bass voices rather than emerging from an underlying harmonic scheme. At cadences, he consistently used dominant to tonic progressions. Elsewhere, however, his harmonic schemes included retrogressive chord successions, descending sequences by step or third, sudden shifts to the minor mode, abrupt modulations, and coloristic harmonies such as Neapolitan sixth chords and augmented sixth chords.

Sammartini often constructed bass lines as melodies rather than as arpeggiations of chord tones. As a result of coupling the treble with a linear bass line, especially in stepwise sequential passages, he sometimes encountered problems with his counterpoint and used forbidden motion such as parallel octaves or fifths, patent violations of the most fundamental rules of good partwriting.
Summary

The composite view of Sammartini as a composer which emerges from the study of this manuscript shows a combination of old and new traits. While his formal aspects, harmonic successions, and additive phrase structure are traditional, his stylistic orientation to the chamber sonata, his writing for specific solo instruments, and his experimentation with expanded binary form are progressive. This combination of baroque and pre-classic characteristics reflects the changing thoughts and aesthetics of his era.
CHAPTER IV

EDITORIAL PROBLEMS AND PERFORMANCE PRACTICES

Preparing the performing edition of the fifth Sammartini oboe sonata involved realizing the accompaniment, correcting pitch and rhythm errors in the manuscript, and adding performance directions for articulation, tempo, dynamics, and ornamentation. In keeping with scholarly editorial practice, emendations to the manuscript have been carefully distinguished from the original notation.

Realization of the Accompaniment

In realizing the accompaniment, two sources of information on eighteenth-century thoroughbass practice, F. T. Arnold's compendium of eighteenth-century thoroughbass treatises,¹ and Francesco Gasparini's The Practical Harmonist at the Harpsichord² were ready companions. Gasparini's volume was singularly helpful since his intent was to teach his

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students to play from an unfigured bass, the same type of setting contained in Sammartini's oboe sonatas.

Realizing the unfigured bass accompaniment began with selecting chords to harmonize the melody. The options included checking the outer voices to determine the chords implied by the intervals generated, looking for arpeggiations in either the treble or bass parts, or selecting a chord which conformed both to the interval formed by the outer voices and to a logical chord succession. Table I shows possibilities for sonorities implied by intervals between the outer voices.

*TABLE I

FIGURATIONS IMPLIED BY INTERVALS IN THE OUTER VOICES

<table>
<thead>
<tr>
<th>INTERVAL</th>
<th>IMPLIED FIGURATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Octave</td>
<td>5 or 6</td>
</tr>
<tr>
<td>7th</td>
<td>7 or 7-6</td>
</tr>
<tr>
<td>6th</td>
<td>6 or 6</td>
</tr>
<tr>
<td></td>
<td>3 or 4</td>
</tr>
<tr>
<td>5th</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>3</td>
</tr>
<tr>
<td>4th</td>
<td>6 or 4-3</td>
</tr>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td>3rd</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>3</td>
</tr>
<tr>
<td>2nd</td>
<td>4 or 9-8</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>
One area which created some confusion was that of distinguishing between non-harmonic and chord tones in situations where either of the tones could produce a satisfactory harmony when combined with the bass. Once the auxiliary tones were identified according to the melodic context in which they occurred, many problematic spots in the realization became clear.

The chord voicing followed the dictates of eighteenth-century thoroughbass theorists as summarized by F. T. Arnold. Basically, this consisted of adding two or three notes for the right-hand part of the keyboard instrument, using appropriate chord doublings, and avoiding doubling the solo voice where possible.

The accompaniment has been kept simple intentionally to make the parts accessible to keyboardists who do not improvise ornamentation readily. This procedure allows the skilled accompanist an opportunity to add embellishments without first having to delete those inserted editorially. It also prevents the keyboard part from becoming entangled with the already ornate oboe part.

Error Correction

The copyists who prepared the Sibley manuscript were, for the most part, accurate. Obvious mistakes in pitch and rhythm were infrequent, and the errors that did occur are

3. Arnold, *op. cit.*
readily identifiable, the most common being the placement of a note head on the wrong line or space.

Discrepancies between modal and modern tonal practice typical of early eighteenth-century music written in modern minor keys appear in the oboe sonatas. Sammartini, or his copyists, used Dorian key signatures, which contain one flat fewer than modern minor key signatures, then added the missing flat as an accidental throughout the movement. For example, the third movement of the second sonata is in the key of c minor, but it has only two flats in its key signature, and the A-flat was added as an accidental when needed.

**Performance Practices**

**Tempos**

Sammartini provided general tempo markings at the beginnings of most movements, relying on the training and good taste of the performer to keep the tempo of the movement within the correct range. In the movements which have no tempo markings, appropriate tempo markings had to be inferred from the context in which the movements occurred.

The major source for determining the metronomic equivalents of tempo indications in Sammartini's time is Quantz'.

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Flute Versuch. Quantz gave precise metronomic equivalents for common tempo markings, basing the metronomic tempos on proportional relationships to a human pulse rate of eighty beats per minute. Table II summarizes Quantz’ suggested tempos.

The suggested tempos, both those given by Quantz and those appearing in the present edition, are to be taken as general ranges of tempos: the performer must adjust according to the context of the performance and the parameters of good taste. It should be noted that Donington regards the rapid tempos given in the Versuch as unrealistic, and some moderation of Quantz’ suggestions, therefore, would seem in order.6

Cadenzas

No cadenzas have been notated in the manuscript. According to Quantz, however, fermatas show the performer where to improvise a cadenza.7 Although he said that no rules did or should exist for these extemporaneous additions, he did, nonetheless, provide guidelines for their improvisation.

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7. Quantz, op. cit., 185.
TABLE II
SUMMARY OF METRONOMIC TEMPO INDICATIONS FROM QUANTZ' VERSUCH APPLICABLE TO SAMMARTINI'S OBOE SONATAS

1. DUPLE METERS

<table>
<thead>
<tr>
<th></th>
<th>Common</th>
<th>Alla Breve</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegro assai</td>
<td>( \var{} = 80 )</td>
<td>( \var{} = 80 )</td>
</tr>
<tr>
<td>II. Allegretto</td>
<td>( \var{} = 80 )</td>
<td>( \var{} = 80 )</td>
</tr>
<tr>
<td>III. Adagio cantabile</td>
<td>( \var{} = 80 )</td>
<td>( \var{} = 80 )</td>
</tr>
<tr>
<td>IV. Adagio assai</td>
<td>( \var{} = 80 )</td>
<td>( \var{} = 80 )</td>
</tr>
<tr>
<td>Moderate allegro</td>
<td>( \var{} = 80 )</td>
<td>( \var{} = 120 )</td>
</tr>
</tbody>
</table>

2. TRIPLE AND COMPOUND METERS

A. Rapid Tempos

<table>
<thead>
<tr>
<th>Meter</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/8 Allegro</td>
<td>( \var{} = 160 )</td>
</tr>
<tr>
<td>12/8 Allegro</td>
<td>( \var{} = 160 ) if no ( \var{} )</td>
</tr>
<tr>
<td>3/4 Allegro (with ( \var{} ) or ( \var{} ))</td>
<td>( \var{} = 160 )</td>
</tr>
<tr>
<td>3/4 or 3/8 Allegro (Six notes; one pulse per bar)</td>
<td>( \var{} = 80 ) or ( \var{} = 240 )</td>
</tr>
<tr>
<td>3/4 Presto</td>
<td>( \var{} ) or ( \var{} \approx 107 ) [( \var{} = 320 )]</td>
</tr>
</tbody>
</table>

B. Slower Tempos

<table>
<thead>
<tr>
<th>Meter</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4 Adagio cantabile; if bass in ( \var{} ) then ( \var{} = 80 )</td>
<td>( \var{} = 80 )</td>
</tr>
<tr>
<td>3/4 is Adagio assai, Mesto, Lento, then ( \var{} = 40 ) or ( \var{} = 80 )</td>
<td>( \var{} = 80 )</td>
</tr>
<tr>
<td>3/8 Arioso</td>
<td>( \var{} = 160 ) or ( \var{} = 53 1/3 )</td>
</tr>
<tr>
<td>12/8 Siciliana</td>
<td>( \var{} = 160 )</td>
</tr>
</tbody>
</table>

3. DANCES (found in the Oboe Sonatas)

<table>
<thead>
<tr>
<th>Dance</th>
<th>Meter</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rondeau</td>
<td>C ( \var{} )</td>
<td>( \var{} = 80 ); 3/4 ( \var{} = 160 )</td>
</tr>
<tr>
<td>Minuet</td>
<td>( \var{} = 160 )</td>
<td></td>
</tr>
<tr>
<td>Gigue</td>
<td>6/8 ( \var{} )</td>
<td>( \var{} = 80 ); ( \var{} = 160 )</td>
</tr>
</tbody>
</table>
Quantz said that cadenzas should stem from the "principal sentiment" of the movement and should incorporate memorable figures and motives from that movement. Brief cadenzas should remain in one key, and should not repeat figures or simple intervals more than twice sequentially. Minor keys demand melancholy cadenzas which are structured with small intervals and contain some dissonances. Wind cadenzas should be performed in one breath, as opposed to string cadenzas, which might be limited only by the performer's inventiveness. Finally, Quantz cautioned that "reasonable brevity is more advantageous than vexing length." 8

Articulation

As an oboist, Sammartini must have appreciated the use of articulation to facilitate rapid passages, sequences, and repetitive figures. He was usually specific in marking the desired articulations in the oboe sonatas. In particular, his use of two- and three-note slurs aids the performer's agility, and his careful notation of staccato passages emphasizes the contrast of articulation with slurred places.

Sammartini used one articulation rarely seen today, a wavy line placed over repeated notes. This articulation, also found in the string parts of Giovanni Battista

8. Quantz, op. cit., 185.
Sammartini's symphonies⁹ and in Gluck's Paris und Helena, would be performed today as a detached but lengthened staccato.¹⁰ This marking is more akin to bowing practice than to wind articulation.

Added articulations were based on a summary of Quantz' articulation rules made by Mary Rasmussen.¹¹ She stated that slurs, which add smoothness, are appropriately added to passages involving conjunct motion or where it is desired to blunt sharp rhythmic contrasts. Tonguing, on the other hand, was mandatory for adding emphasis in passages containing wide leaps or syncopations.

One matter which Quantz raised but Rasmussen did not address is that of the effect of various articulation patterns on note-grouping and stresses. In his discussion of modes of tonguing, Quantz gave several possibilities, including varying degrees of hardness in single-tonguing, a

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¹¹ Quantz, op. cit., contains examples of appropriate articulation patterns throughout pp. 140-172. These are summarized in Mary Rasmussen, "Some Notes on the Articulations in the Melodic Variation Tables of Johann Joachim Quantz's Versuch . . .," Brass and Woodwind Quarterly I (1966-67), 3-26.
"skip-tonguing" pattern (pronounced "ti-RI"), and double-tonguing.\textsuperscript{12} Especially in the latter two patterns, the effect is that of stressing one note over the other. In a later discussion, Quantz explicitly applied the inherent inequalities of the tonguing patterns to distinguish "good notes" from "bad notes" (that is, notes occurring on the beat versus those off the beat).\textsuperscript{13}

\textbf{Dynamics}

No dynamics appear in the manuscript. Both terraced and graded dynamics existed side by side in the eighteenth century.\textsuperscript{14} Terraced dynamics were used for echo effects, while graded dynamics were crescendos or diminuendos which followed the contour of the phrase. Regarding the latter, Donington suggests that ascending passages be accompanied by a crescendo, while descending passages imply a diminuendo.\textsuperscript{15} Both styles of dynamics can be applied to Sammartini's oboe sonatas, although in this edition, dynamics have been added sparingly, and it is left to the performer to supply the phrase shaping.

\textsuperscript{12} Quantz, \textit{op. cit.}, 71-86. \textsuperscript{13} Ibid., 124-24.


\textsuperscript{15} Donington, \textit{op. cit.}, 31-33.
Ornamentation

Sammartini's ornamentation is exclusively in the Italian style, that is, lyric, vocal ornaments which fill in intervals. Models for adding such ornamentation can be found in Quantz, Geminiani, and Corelli, as well as Sammartini's own ornamented reprises in the movement shared by Sonatas Two and Three. Sammartini, however, did not provide some of the obligatory, implied ornamentation, such as cadential trills or appoggiaturas, and left it to the performer to provide them.

Trills must occur at authentic cadences. Other standard ornamentation left to the performer's discretion include passing tones, neighboring tones, and appoggiaturas. These non-harmonic tones are characteristically introduced to slower, lyric movements, although they may be added in faster tempos as well.

In the present edition, Sammartini's appoggiaturas appear as in the manuscript, without rhythmic realization, and may be performed either as long or short appoggiaturas. A standard long appoggiatura in which the appoggiatura receives


17. Donington, op. cit., 125.
half the value of an undotted note or two-thirds the value of a dotted note that it precedes should generally be used. However, as Bathia Churgin has pointed out, using shorter appoggiaturas often prevents poor dissonances and creates characteristic syncopations which preserve the general rhythmic style. Which of the alternate appoggiatura resolutions to employ depends on the rhythmic and harmonic context and is left to the performer’s good taste.

CHAPTER V
SUMMARY AND CONCLUSIONS

Giuseppe Sammartini contributed to the art of oboe playing in the early eighteenth century through his own performance, his teaching, and his composition. As an immigrant musician in London, he survived in an era when most musicians lived under the patronage system and few made independent livings. Credited with raising English oboe playing to a new standard of excellence, he left a heritage that included students who carried his traditions to the end of the century.

Sammartini's oboe sonatas show him to be a composer who developed a unique and progressive style which combined baroque and classical traits. Further, these sonatas illustrate Sammartini's musicianship and technical proficiency on the three-keyed oboe while also demonstrating the application of Italian ornamentation in wind music.

The greatest significance of these sonatas, however, lies in the comparative rarity of baroque sonatas specifically for the oboe. Sammartini's delightful sonatas, apparently untouched for over two centuries, provide a welcome and important addition to an otherwise limited repertoire.
APPENDIX I

CONTENTS OF SIBLEY MUSIC LIBRARY MANUSCRIPT S. 189
SONATAS FOR OBOE, FLUTE, VIOLIN, AND
AN UNDESIGNATED INSTRUMENT
BY GIUSEPPE SAMMARTINI

Sonatas a Oboe con Basso

<table>
<thead>
<tr>
<th>No.</th>
<th>Key</th>
<th>Movement Tempo</th>
<th>Mvt. Key</th>
<th>Time Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>C</td>
<td>Andante [Adagio]</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro assai</td>
<td>C</td>
<td>3/4</td>
</tr>
<tr>
<td>2.</td>
<td>B♭</td>
<td>[Andante]</td>
<td>B♭</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>B♭</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andante</td>
<td>g♭</td>
<td>12/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>B♭</td>
<td>3/4</td>
</tr>
<tr>
<td>3.</td>
<td>B♭</td>
<td>Allegro</td>
<td>B♭</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andante</td>
<td>g♭</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>B♭</td>
<td>3/4</td>
</tr>
<tr>
<td>4.</td>
<td>E♭</td>
<td>Allegro</td>
<td>E♭</td>
<td>♩</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andante</td>
<td>C</td>
<td>3/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>E♭</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>G</td>
<td>Allegretto</td>
<td>G</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adagio</td>
<td>g</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>G</td>
<td>♩</td>
</tr>
<tr>
<td>5a.</td>
<td>D</td>
<td>Rondau [sic] [fragment for keyboard]</td>
<td>D</td>
<td>2/4</td>
</tr>
<tr>
<td>6.</td>
<td>g</td>
<td>Allegro</td>
<td>g♭</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andante</td>
<td>B♭</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>g</td>
<td>12/8</td>
</tr>
</tbody>
</table>
### Untitled Sonata for Treble Instrument and Basso

<table>
<thead>
<tr>
<th>No.</th>
<th>Key</th>
<th>Movement Tempo</th>
<th>Mvt. Key</th>
<th>Time Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>C</td>
<td>Andante</td>
<td>C</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adagio [contains triple stops]</td>
<td>a</td>
<td>3/2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td>C</td>
<td>3/4</td>
</tr>
</tbody>
</table>

### Sonatas con Flauto Solo con il Basso

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Sonata for Violino Solo con Basso

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APPENDIX II

SIX SONATAS FOR OBOE BY
GIUSEPPE SAMMARTINI:

THEMATIC INDEX

SONATA ONE in C MAJOR

[Andante]

[Allegro]

[Allegro Assai]

SONATA TWO in B-FLAT MAJOR

[Andante]
SONATA THREE in B-FLAT MAJOR

Allegro

Andante

Allegro

SONATA FOUR in E-FLAT MAJOR

Allegro

Andante

Allegro
SONATA FIVE in G MAJOR

Allegretto

Andante

Allegro

SONATA SIX in G MINOR

Allegro

Andante

Allegro
APPENDIX III

PERFORMING EDITION OF
OBOE SONATA FIVE BY
GIUSEPPE SAMMARTINI

Editorial Notes

General Emendations

All added accidentals are enclosed in brackets ([]).

The wavy lines above repeated notes should be performed as slurred dots above the notes.

Second Movement

In measure six, the rhythmic figures were notated as two thirty-second notes followed by a dotted eighth note in the manuscript.

In measures fourteen and fifteen, the rhythmic figures were notated as two thirty-second notes and a sixteenth note in the manuscript.

In measures thirty-eight through forty, the rhythmic figures were notated as a dotted eighth note and nine thirty-second notes in the manuscript.

Third Movement

In measure seven, the e² and the g² were notated as f-sharp² and a² in the manuscript.
BIBLIOGRAPHY


Sammartini, Giuseppe. "Sonatas. 7 [sic] Sonatas a oboe solo con il basso, 18 sonatas a fluta traversier con il basso, 1 sonata a 7 solo con il basso, ca. 1760." Microform of a copy in the Sibley Music Library, Eastman School of Music, Rochester, Catalogue No. 178, Ms. No. 189, 228 pages.


