

*Performing the
Benedetto Marcello
Solo Sonatas*

Affekt and The Italian Style

Solutions for Essential Ornaments

Gracing

Tips for Embellishing

Recordings of all six Marcello sonatas are available at: www.odu.edu/~jhall.

BENEDETTO MARCELLO hailed from a wealthy Venetian family and held posts in several regional governments. He was not a professional musician but he often composed music for weekly *academies*. These social gatherings of the nobility featured poetry, music, oratory and debate. Admired throughout Europe, Marcello's music was freely transcribed and arranged by JS Bach, Rossini, Bizet, Verdi and a host of others. In his sacred vocal works Marcello displays a profound religious devotion but also he shows a sharp wit and sense of humor in his comic satires. Highly expressive, he is masterful at communicating mood through melodic manipulation, sometimes even using abnormal notation to convey mental drama. While these sonatas were published late in his life, they were probably composed much earlier. Originally conceived for cello, they translate effectively to other instruments.

The Italian Style

Italian musical style ruled through the 17th and into the 18th centuries. Marcello's sonatas epitomize that style. Slow movements, Grave, Largo, and Adagio are conceived as songs. (Italians typically regarded Adagio as slower than Largo.) Fast movements, Andante and Allegro, are conceived as dances. Consider these points as you plan your performance tempos.

Affekt is a Baroque term that describes the emotional effect music has on audiences. Composers and performers sought to generate *Affekt*, to express passionate emotions and sensibilities ranging from profound to comic. *Affekt* is at the heart of the Italian style. The Baroque *Doctrine of Affections* taught that each movement should aim to generate one specific emotion or *Affekt*.

Few directions or extra symbols are given in Italian scores but it is part of the style to freely embellish the music using improvised ornaments and passage work. Performers of the Italian style improvised embellishments to help generate *Affekt*. This practice is critical to the style even though there is little in Italian scores to indicate how to create *Affekt*. Below are some guidelines to help you produce *Affekt*.

The Italian style features two kinds of melodic embellishments: ***Essential Ornaments*** and ***Graces***. The following ornamental gestures are particularly used in Italian performance practice. It is not necessary to know the names and history of these ornaments, just become familiar with how they sound and how they are used. Choices of exactly how and when to use them depend on the *Affekt* you seek. Some of the examples below are taken from Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music*. New York: Princeton University Press, 1978.

Essential Ornaments

The Trillo

Cadential Trills

The Groppo or Groppetto

The Fast Trill

The Mordent

The Inverted Mordent

Compound Trills (Ornaments with Trills)

The Turn-trill

The Slide-trill

The Mordent-trill

The Italian double trill

Graces

The Vorschlag

The Anticipation

The Appoggiatura

The Slide

The Turn

The Arpeggio

Broken Arpeggios

Stepwise movement – Scales

The Notes Inégales – Uneven Notes

Passagi (Passage Work)

The Cadenza

The Vibrato

Benedetto
MARCELLO

Sonata 4 in g

edited for

Trombone & Keyboard/Continuo

by

Mike Hall

Cherry Classics Music
www.Cherry-Classics.com

Sonata 4

Published in Amsterdam as Opus 1, in London as Opus 2, 1732

Benedetto Marcello (1686-1739)
Edition and realization by Mike Hall

Adagio

trombone

Signor Marcello

basso continuo

5

9

Dashed lines suggest passages that may be played by keyboard to provide rest for soloist.

Allegro

25

Musical score for measures 25-27. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat) and the time signature is common time (C). Measure 25 is mostly empty. Measure 26 features a melodic line in the grand staff's bass clef and a bass line in the bottom staff with a '6' fingering. Measure 27 continues the melodic line and bass line with a '6' fingering and a '5' fingering.

28

Musical score for measures 28-30. The system consists of three staves. Measure 28 starts with a trill in the grand staff's bass clef. Measures 29 and 30 feature a melodic line in the grand staff's bass clef and a bass line in the bottom staff with '6' and '6' fingerings. Measure 30 also includes a '5' fingering.

31

Musical score for measures 31-33. The system consists of three staves. Measure 31 features a melodic line in the grand staff's bass clef and a bass line in the bottom staff with '6' and '6' fingerings. Measure 32 continues the melodic line and bass line with '6' and '6' fingerings. Measure 33 features a melodic line in the grand staff's bass clef and a bass line in the bottom staff with '7', '6', '7', and '6' fingerings.

34

Musical score for measures 34-36. The system consists of three staves. Measure 34 features a melodic line in the grand staff's bass clef and a bass line in the bottom staff with '7' and '6' fingerings. Measure 35 continues the melodic line and bass line with '6' and '6' fingerings. Measure 36 features a melodic line in the grand staff's bass clef and a bass line in the bottom staff with '6', '6', '6', and '6' fingerings.

Allegro

85

Musical score for measures 85-88. The system consists of a grand staff with a bass clef and a 6/8 time signature. The right hand (RH) plays a melodic line with eighth-note patterns and slurs. The left hand (LH) plays a bass line with dotted eighth notes and slurs. Fingerings are indicated by numbers 6, 6#, 6, and 6 below the LH staff.

89

Musical score for measures 89-92. The system consists of a grand staff with a bass clef and a 6/8 time signature. The RH has a melodic line with slurs and a trill (tr) in measure 90. The LH has a bass line with slurs. Fingerings are indicated by #, 2, 6, 6, and 6 below the LH staff. The instruction *sempre sim. legato* is written above the LH staff in measure 91.

93

Musical score for measures 93-96. The system consists of a grand staff with a bass clef and a 6/8 time signature. The RH has a melodic line with slurs. The LH has a bass line with slurs. Fingerings are indicated by 6, 6, 6, 6, and 6 below the LH staff.

97

Musical score for measures 97-100. The system consists of a grand staff with a bass clef and a 6/8 time signature. The RH has a melodic line with slurs and a trill (tr) in measure 98. The LH has a bass line with slurs. Fingerings are indicated by 6, 6, 6, 6, 6, 4, and 3 below the LH staff. The system ends with a double bar line and repeat dots.

Sonata 4

Published in Amsterdam as Opus 1, in London as Opus 2, 1732

Benedetto Marcello (1686-1739)
Edition and realization by Mike Hall

Adagio

trombone

basso continuo

6# 6 6 # 6

7

6 6 6 2 6 7 4 3

13

6 6# 6 # 6

19

6 6# 4 # 6 4# 6 6 4 #

Dashed lines suggest passages that may be played by keyboard to provide rest for soloist.