

**Antonio Martinelli (c. 1702–1782):**

**A Cellist-Composer in Eighteenth-Century Venice**

Thesis Submitted in Accordance with the Requirements

of the

**University of Liverpool**

for the

Degree of Doctor of Philosophy

by

Donatella Paiano

September 2006

## TABLE OF CONTENTS

Introduction	2
1. Mistaken Identities	6
2. Free-lance Activity	23
3. Employment at the <i>ospedali</i> : the Mendicanti	46
4. Employment at the <i>ospedali</i> : the Ospedaletto	72
5. Employment at the <i>ospedali</i> : the Pietà	86
6. The S. Marco Orchestra	104
7. Reputation and Family	112
8. Surviving Music	115
9. The Sonatas	134
10. The Symphonies	155
11. The Solo Concertos	182
Appendix A.1: Thematic Catalogue of Surviving Works	200
Appendix A.2: List of Music Sources	221
Appendix B: Archival Transcriptions	227
Appendix C: Music Transcriptions	253
• Sonata 3.1	254
• Sonata 3.2	262
• Sonata 3.3	269
• Sinfonia a tre 3.4	275
• Sinfonia a tre 3.5	287
• Suonata 3.6	301
• Sinfonia 1.8	311
Bibliography	339

## INTRODUCTION

In the past twenty years the ancient institutions and governing bodies of the Most Serene Republic of Venice, and their miniature versions represented by the boards managing the many charitable institutions existing in the city in the eighteenth century, have been the object of renewed interest on the part of the scholarly community.

The centuries-old history of the major Venetian establishments has been, and continues to be, thoroughly examined through the exceptionally well preserved archives of the Republic, giving historians a rare insight in the workings of that complex and unique independent state that Venice was before the Napoleonic invasion. From the fascinating history of the Venetian Ghetto and its inhabitants (and those seeking to escape its stigma), to the process that, through the *ospedali grandi*, eventually led to the creation of state-run public welfare institutions, the final phase of the Venetian Republic is of interest to scholars belonging to a wide range of disciplines.

On the musical front, the major institutions, such as S. Marco and the above-mentioned *ospedali grandi*, have formed the subject of many valuable studies; the varied panorama of other music-related activities, such as those of the academies and the *scuole di devozione*, has also received some attention. As a result of this new-found interest, a large number of musicians either from Venice or sucked into the Venetian orbit, have been rescued from total anonymity: men such as (the names are selected almost randomly) the violinist Giorgio Gentili, the flautist Ignazio Siber or the organist Agostino Bonaventura Coletti. Knowledge of the varied activity of these minor musicians, professional players and composers of local fame, can help the historian to gain, as a by-product, a more complete picture of the social, cultural and institutional structures in which they were involved.

A project entirely dedicated to Antonio Martinelli, first suggested by the author's supervisor, Michael Talbot, seemed rewarding for a number of reasons. During his long life, embracing almost the entire eighteenth century, Martinelli became a successor to Vivaldi at the Ospedale della Pietà as *maestro de' concerti*, with responsibility for teaching the cello and composing instrumental music for this *ospedale's* famous orchestra over more than thirty years. At the same time, Martinelli occupied a similar, if not even more prominent role, at two other *ospedali*:

the Mendicanti and the Ospedaletto; his involvement with the three institutions ran from the 1730s right up to the beginning of the 1780s. Thus he not only witnessed, but was also one of the chief actors in, one of the most glorious phases in the history of the three *ospedali*; he was also there when the three institutions collapsed economically and music-making was dismantled in two of them. For three decades Martinelli was also active at S. Marco, first as a rank-and-file cellist, then as leader of his section. Further, his biography posed a fascinating challenge on account of his obscure origins, previously believed (among the few who took an active interest in him) to be Jewish.

One of the two chief aims of this thesis has been to find out as much as possible about Martinelli's origins and his life and career at the four above-mentioned establishments. The second objective has been to locate, collate and analyse Martinelli's compositions with the hope of shedding some light on his musical language and, indeed, on the shared musical language of Venetian composers for instruments in the generation that succeeded Vivaldi. The study is organised accordingly: an opening group of biographical chapters investigates Martinelli's life in relation to the *ospedali*, S. Marco and the other, less regular or less important, environments in which his involvement has been documented. His works are then analysed in a moderately detailed, descriptive manner; the purpose of this analysis, which combines traditional and more recent concepts and terms, is to reveal the qualities – and sometimes the shortcomings – of Martinelli's music; some consideration has been given to the possible influences to which the composer might have been subjected, with a view, also, to adding a little to the understanding of the more significant composers in whose shadow he worked: names such as Vivaldi, Galuppi and Tartini. A thematic catalogue containing all Martinelli's works of certain authorship brings up the rear, together with a list of volumes consulted in the Fondo Correr (I-Vc), wherein a considerable part of Martinelli's known music can be found – usually after much searching – in manuscript volumes. One aim of the catalogue – and of the following list of sources – is to stimulate, and make a practical contribution towards, the cataloguing and ordering of one of the largest existing collections of Italian music manuscripts relating to a single institution. One only wishes that similar work could be carried out on all the volumes of this collection: a successful conclusion would enable students of the Pietà's music finally to have a clear sight of a major part of the repertory that made the *figlie di coro* some of the

most successful women musicians to have existed before the twentieth century. A selection of diplomatic transcriptions has also been included; these serve the purpose, the writer hopes, of illustrating some little-known episodes in the history of the *ospedali* (and of other institutions, such as the Casa de' Catecumeni), as well of Martinelli's life.

Much consultation of original sources, both musical and non-musical, has taken place; the task has been rendered rather more difficult and frustrating than it need have been by the not-so-infrequent inaccessibility of vital sources and by delays in obtaining reproductions. As is only to be expected in similar circumstances, the work on the original sources is far from complete, but, one hopes, is thorough enough to make the completion and presentation of the thesis at this point worthwhile.

My study does not claim to have made any single discovery of outstanding and immediate consequence. However, a wealth of small details has been unearthed. Some are directly linked to Martinelli himself, while others will be of value, the writer hopes, to students of the *ospedali* in general or to those concerned with major Venetian musicians of the eighteenth century. Martinelli will always remain a minor figure; the events of his life, however, have allowed the writer to use him as a 'peg' on which to hang a multitude of wider discussions.

During our first supervision meeting, Professor Talbot warned me of the drawbacks of researching in isolation and urged me to seek the help of fellow researchers. I must admit that, at the time, my reaction was one of scepticism. Instead, that piece of advice was only the first in a long string of precious suggestions that have made my life as a research student so much more enjoyable and profitable. I wish to express deepest gratitude to Professor Talbot for all his help, encouragement, hard work and invaluable contribution, his generosity in sharing his knowledge and his library (and even his address book!), and also for his infinite patience.

Many scholars have helped me during the course of this research; I would like to thank Micky White, without whom I would still be attempting to understand the working of the Venetian State Archives, of which she has intimate knowledge. I am especially indebted to the generous help and kind availability of Giuseppe Ellero, the proudest and most knowledgeable archivist I have ever met. I wish also to thank Giovanna Bigai, of the Biblioteca del Conservatorio 'Benedetto Marcello' (Venice), for her work in supplying reproductions, and the librarian of the same institution,

Chiara Pancino, for coordinating the work. I would also like to express my gratitude to Davide Trivellato, of the Archivio Storico del Patriarcato (Venice), for going out of his way, and far beyond his 'job description', to help me find my way in the maze of church archives in Venice. Other scholars and experts who have played a vital part in the completion of this thesis are: Pier Giuseppe Gillio, Bettina Hoffman, Simon McVeigh, Stefano Pio, Duane Rosengard and Jolando Scarpa.

I would like to dedicate a few words to all those that have helped in various ways during my research; I wish first to thank my brother, Massimiliano, for his silent support and discreet, but always ready, practical help.

To Geraldine and the late Coleman Costello I want to express my deepest gratitude for welcoming me into their family and making me feel at home when home was so far away.

A very special thank you goes to my partner, Alex Costello, the most talented musician and insightful educator I know, and a person without whom this and many other wonderful achievements would never have happened.

The last word goes to my parents: their never-ending support, strength and good humour are an inspiration that helps me fill the void of the distance separating us. To them I wish to express all my love.

## CHAPTER 1

## MISTAKEN IDENTITIES

This study of the life and works of Antonio Martinelli has to begin by reporting a case of multiple mistaken identities involving our composer and a number of namesakes who lived in Venice during the same period and the events of whose lives have, in the past, coalesced into one apparent biography. As a result of my investigations, I have been able to untangle this ‘combined’ biography to produce separate biographies, each corresponding to a different Antonio Martinelli, only one of whom was the composer employed for so many years by the *ospedali* of the Pietà, Mendicanti and Ospedaletto, not to mention his thirty years’ service at Saint Mark’s.

Information regarding the ‘other’ Martinellis, all of very minor importance, is ultimately not of much prospective interest to the musicologist, and it is only for the sake of historical exactness that I will report facts that do not directly concern the composer constituting the subject of this thesis.

The name Antonio Martinelli is already somewhat familiar to those who have taken an interest in the history of the major musical institutions of Venice, since he was involved with most of them for long periods of time that extended over much of the eighteenth century. However, not much has hitherto been said in detail about this musician, who left quite a considerable number of compositions (many of which, unfortunately, survive today only in incomplete state); doubtless, these represent only a small fraction of the music he wrote.<sup>1</sup>

A small number of leading scholars researching into Venetian institutions and music have already taken the first steps to find out more about Antonio Martinelli; it seemed to them evident that, with his many decades of service at three out of the four *ospedali grandi* in a role very similar to that played by Vivaldi at the Pietà before him – that of string teacher and ‘resident’ composer of instrumental music – this

---

<sup>1</sup> On the dispersal of the music of the *ospedali* subsequent to the disappearance of their *cori*, see, Giuseppe Ellero, ‘La riscoperta della musica dei quattro ospedali–conservatori veneziani nel ventesimo secolo’, in Helen Geyer and Wolfgang Osthoff (eds.), *La musica negli ospedali/conservatori veneziani fra seicento e ottocento*, Rome, Edizioni di Storia e Letteratura, 2004, pp. 1–22.

musician represented an important piece of the history of these institutions towards the end of their existence.

On the purely biographical front, Giuseppe Ellero,<sup>2</sup> at that time the archivist of the I.R.E. (Istituzioni di Ricovero e di Educazione),<sup>3</sup> used his extensive knowledge of this archive to draw up a summary of events concerning Martinelli prior to his initial employment at one of the four *ospedali*.<sup>4</sup>

The starting point of Ellero's quest was the mention of a Martinelli, a converted Jew and violin player, encountered and mentioned by Carlo Goldoni. In 1735 Goldoni was working with the troupe of comedians headed by Giuseppe Imer.<sup>5</sup> In the preface to the thirteenth volume (1775) of the collected edition of his works published by Giovanni Battista Pasquali, Goldoni passes on this information:

Imer, who was keen on promoting the [performance of] *intermezzi*, and who was fearful about challenging Passalacqua [the company's leading female singer], had acquired somebody new. This was a certain Martinelli, a Jew who had become a Christian and a violinist working with the troupe, who had recently got

---

<sup>2</sup> Giuseppe Ellero, to whom I am most grateful for his kind help and generosity, has devoted admirable efforts towards the organisation and study of the archival material of the I.R.E., providing the scholarly community with what can fairly be described as one of the most accessible and best preserved archives of Venice.

<sup>3</sup> The I.R.E., Istituzioni di Ricovero e di Educazione, constitute a public body, founded in 1939, which runs several public assistance institutions in Venice. The I.R.E. is also the possessor of a rich artistic heritage and an archive documenting the very long life of a number of Venice's ancient charitable institutions. The archival material has been thoroughly catalogued by Ellero, and the results of this work are published in Ellero (ed.), *L'Archivio storico IRE: Inventari dei fondi antichi degli ospedali e luoghi pii di Venezia*, IRE, Venice, 1987. The documents preserved by this institution are a precious source of information for all those interested in the history of public assistance in Venice; more pertinently for the present research, they represent a valuable study-aid for the history of musical activity within the Venetian *ospedali grandi*, since almost all of the surviving records of the Ospedale dei Derelitti ai SS. Giovanni e Paolo and of the Ospedale di S. Lazzaro dei Mendicanti are kept here.

<sup>4</sup> This study remains unpublished, and I am most grateful to Giuseppe Ellero for allowing me to make use of his findings.

<sup>5</sup> For information on Imer see the relative entry in Francesco Saverio Bartoli, *Notizie storiche de' comici italiani che fiorirono intorno all'anno MDL fino a' giorni presenti*, 2 vols., Padova, Li Conzatti, 1782, 1, p. 278; and Franco Mancini, Maria Teresa Muraro, Elena Povoledo, *I Teatri del Veneto*, 4 vols., Venice, Regione Veneto e Corbo e Fiore, 2000, 1, pp. 93, 394, 398.



married, at the age of sixty-six, to a young lady who had a pleasant voice that gave hope of future success.<sup>6</sup>

In his later *Mémoires* Goldoni refers to the same orchestral player in the same context, saying on this occasion that Martinelli was sixty years old and his young wife only eighteen.<sup>7</sup>

Taking a lead from Goldoni's information, Giuseppe Ellero conducted an investigation within the archival sources of the Pia Casa de' Catecumeni at the Archivio di Stato, where he found the mention of a Jew from the Venice ghetto who, after converting and taking the Christian name of Antonio Martinelli, became a musician, working with the troupe of comedians troupe active at the S. Samuele theatre. These findings were most exciting, since they seemed to prove the unexpected Jewish origins of the composer under consideration; according to Ellero's study, Antonio Martinelli abandoned Judaism in order to carve out for himself a very successful career within a group of extremely conservative institutions, in which the role of the Catholic faith was central to the day-to-day decision-making process as well as to the fundamental ideological bases upon which they were founded.

Before detailing this discovery, it is appropriate to give a brief account of the activities of the Casa de' Catecumeni.<sup>8</sup> Many Italian cities had such an institution, which, to borrow Cecil Roth's phrase, 'no Jew was so much as allowed to

---

<sup>6</sup> 'L'Imer, che pensava a sostenere gl'intermezzi, e temea dell'incontro della Passalacqua, fatto avea un altro acquisto. Un certo Martinelli, ebreo fatto cristiano, e suonator di violino, che seguitava la compagnia, si era rimaritato di fresco, e vecchio di sessanta sei anni avea sposato una giovinetta vezzosa, che avea bella voce, e da cui speravasi buona riuscita' (Carlo Goldoni, *Prefazione alle edizioni Pasquali*, Tomo 14, in the modern edition Giuseppe Ortolani (ed.), *Tutte le opere di Carlo Goldoni*, 14 vols., Milan, Mondadori, 1935–56, pp. 897–98).

<sup>7</sup> 'Imer voleva sostenere gli intermezzi e un suonatore dell'orchestra gliene offrì il mezzo. Quel brav'uomo di sessant'anni aveva appena sposato una giovinetta di soli diciotto anni: la faceva cantare accompagnandola con il violino; la giovane aveva doti naturali: Imer la trovò di suo piacimento, mi pregò di prendermene cura e io me ne incaricai con piacere, trovandola molto bella e ubbidiente.' Goldoni, *Mémoires*, 1/38, from Ortolani (ed.), *Tutte le opere di Carlo Goldoni*, pp. 219–20.

<sup>8</sup> For more detailed reading material on the subject, see especially: Cecil Roth, *History of the Jews in Venice*, Schocken Books, New York (reprint of the edition published by under the title: *Venice*, by the Jewish Publication Society of America, Philadelphia, 1930); Brian Pullan, *The Jews of Europe and the Inquisition of Venice 1550–1670*, Oxford, Blackwell, 1983.

approach'.<sup>9</sup> In Venice and elsewhere such a house was founded in the sixteenth century by groups of wealthy laymen and some members of the clergy in direct response to the renewed eagerness for the reclamation of souls engendered by the Council of Trent. Its main purpose was to provide shelter and assistance to non-Christians (Jews and Muslims) who wished to convert to the Catholic faith. In Venice, most of these *Catecumeni* came from the Ghetto, while others were Muslim Turks or Moors.<sup>10</sup> The process of the conversion could last several months, during which time the 'candidate' had to prove the honesty of his intentions by renouncing all contact with his past life while being instructed in the Catechism and then receiving baptism.<sup>11</sup>

The convert was given assistance with his first steps into Catholic society; the Casa de' Catecumeni provided financial favours and other practical help. The converts would either enter the service of noble Venetian families or be helped to gain membership of one of the (exclusively Christian) guilds (*Arti*) of the city (the government granted special privileges to the protégés of the institution).

Returning to the convert Antonio Martinelli, I give a summary of Ellero's findings. Each record is numbered consecutively; in the subsequent discussion of some of these data I will refer merely to the indicated number rather than repeat the detailed archival reference.

1. On 15 January 1717 *more veneto* (thus 1718 according to the modern reckoning, in which the year starts on 1 January) a certain David Bondi Todesco moves out from the Venice Ghetto and, accompanied by the convert Francesco Vezzi, pleads with the Casa de' Catecumeni to be admitted and sheltered together with his three-year-old son Sanson;<sup>12</sup> the board of governors of the Casa decides to accept him as a *figlio di casa* (literally, a 'son' of the 'house' – in other words, an

---

<sup>9</sup> Roth, *History of the Jews of Venice*, p. 118.

<sup>10</sup> *Catecumeni* are, literally, those who learn the Catechism.

<sup>11</sup> Doubtless, the possibility that candidates would exploit the situation was a constant worry for the reformers; the state of poverty imposed on the inhabitants of the Ghetto and the prospect of relieving it by benefiting from Christian charity could easily attract the weakest or most desperate members of the Jewish community. See Pullan, *The Jews of Europe and the Inquisition of Venice*, especially Chapter 14: 'Neophytes of Italy: the Conquest of Souls'.

<sup>12</sup> The child's name is presented, in the various documents, with some variation of spelling: Jonton, Gionton, Sanson. See Appendix B.1.

- official resident), and to baptise the three-year-old immediately, since this was the common procedure with children.<sup>13</sup>
2. On 26 April 1718 the governors authorise the cashier to redeem some possessions that David had previously pawned for a total value of fifteen Venetian *lire*.<sup>14</sup>
  3. At this point David's education in Christian dogma begins and, on the 24 May 1718 the *Casa* judges him sufficiently instructed in the Christian faith: baptism may now be administered. On 12 June 1718 he is baptised in the Church of S. Gregorio, in the *sestrier* Dorsoduro<sup>15</sup> and adopts the name of Antonio Maria Martinelli, which he takes from the doctor Antonio Valatelli, his godfather, and from the governor Cristino Martinelli.<sup>16</sup>
  4. A few weeks after his baptism, on 5 July 1718, Antonio Martinelli asks the governors of the *Casa* to use their authority to remove his pregnant wife, Rachele, from the Ghetto and place her in the home of a Venetian friend. The medical expenses for the imminent childbirth will be charged to the *Casa*.<sup>17</sup>
  5. Following this request, Rachele is two days later placed in the house of Marco Lechi, in the parish of S. Giovanni in Bragora; here, she gives birth to a baby girl who is baptised immediately by Lechi, since she is *in periculo mortis*.<sup>18</sup>
  6. On the same day, the clergyman Antonio Zambella administers the sacraments in the presence of Cristin Martinelli, the same governor who acted as godfather for David Bondi Todesco, and after whom the child is named Maria Cristina.<sup>19</sup>
  7. Having lived on the premises and at the expense of the *Casa* for just over a year, Antonio Martinelli is judged ready to walk on his own feet and find his place in

---

<sup>13</sup> Venice, I. R. E. (hereafter, I-Vire, adopting standard RISM sigla), CAT B 19, f. 65v. The reason for the immediate administration of baptism to young children lay in the fear that they might die without having had the chance to save their souls through the sacred baptismal water, in view of the high infant mortality.

<sup>14</sup> I-Vire, CAT B 19, f. 80v.

<sup>15</sup> This was the church where the baptisms, and other ceremonies of the Casa de' Catecumeni, took place regularly. The *setrieri* were the six city wards, each containing several parishes (*contrade*).

<sup>16</sup> I-Vire, CAT G 8, f. 18.

<sup>17</sup> I-Vire, CAT B 19, f. 85v.

<sup>18</sup> I-Vire, CAT B 19, f. 88.

<sup>19</sup> I-Vire, CAT G 8, f. 19v.

Christian society without lapsing into his old beliefs and social circle;<sup>20</sup> he therefore leaves the *Casa* together with his friend Emanuele.<sup>21</sup>

8. A few weeks later, at the end of February 1719 *m. v.* [1720], Antonio Martinelli asks the *Catecumeni* for financial assistance, which is granted; the money will be used ‘to enter the service of Signor Francesco Gasparini’.<sup>22</sup> Although we cannot be sure of this (both given name and surname are common enough), it is quite possible that the Gasparini in question was the composer who had earlier been *maestro di coro* at the Ospedale della Pietà (1701–13); in this case, the twelve ducats given to Martinelli would have probably been used to cover the expenses to travel to Rome, where the composer resided in those years and where he died in 1727.
9. The next record relating to Antonio Martinelli, *figlio di casa*, is dated 30 August 1726. The Casa decide to pay 50 ducats to the Ospedale della Pietà in order to free Antonio Martinelli from a debt that he had with that institution.<sup>23</sup>
10. Finally comes the reference that makes the strongest connection to Goldoni’s report. On 18 March 1732 Antonio Martinelli requests and obtains a loan of fifteen ducats:

Having been read to this Pious Congregation the petition presented by Antonio Martinelli, a poor son of this institution, who, in the present situation, where he wishes to earn his living by the profession of instrumentalist in association with the Comedians of the

---

<sup>20</sup> It was extremely important to give a place to live to the converts in the first phase of their new life; these people were, in fact, renouncing not only their faith but also their social circle, friends, often even their family: as soon as they stepped in the *Casa de’ Catecumeni* they were completely cut off from everything that was familiar to them. To avoid relapses, it was forbidden to a convert to entertain any kind of relationship with anybody still belonging to their old ‘world’, under the severest penalties; today we can still see the marble warning sign placed at the entrance of the Ghetto, forbidding access to any neophyte.

<sup>21</sup> I-Vire, CAT G 8, p.21: 25 January 1718 *m. v.*

<sup>22</sup> ‘per portarsi al servizio del Signor Francesco Gasparini.’ I-Vire, CAT B 19, f. 108.

<sup>23</sup> I-Vire, CAT B 21, f. 58v.

S. Samuel theatre, asks for some financial succour in order to redeem his clothes, given in pawn...<sup>24</sup>

This is the last relevant entry found by Giuseppe Ellero. The obvious inference arising from the documentation adduced so far is that this instrumentalist initially worked with Gasparini in Rome, then, having returned to Venice, joined Imer and his troupe until, finally, he applied for and obtained a post as a string teacher with the Ospedaletto ai SS. Giovanni e Paolo (alternatively known as the Derelitti).

Further records belonging to the Casa de' Catecumeni are preserved in Venice at the Archivio Storico della Curia Patriarcale, Sezione Antica, Catecumeni. Here I was able to locate documents related to the events linked to the above illustrated conversion; even though most of these documents duplicate the contents of the ones examined by Ellero, a few more pieces of information proved relevant to the progress of this study.

In particular, the register of baptisms and neophytes revealed that Antonio Martinelli, alias David Todesco, was twenty-three years old when he made his initial move from the Ghetto in 1718; this would place his date of birth in 1695.<sup>25</sup> This information makes it impossible to equate him with the man of the same name and religious origin working with Imer's troupe. The Antonio Martinelli encountered by Goldoni was in fact between sixty and sixty-six years of age in 1735, whereas the Martinelli unearthed by Ellero's research was about twenty years younger. Even if Goldoni was mistaken about the precise age of the violinist, his description of Martinelli as a 'povero vecchio' (a poor old man) and of his wife as a much younger

---

<sup>24</sup> 'Letta à questa Pia Congregazione la supplica d'Antonio Martinelli povero figlio di Casa che nelle presenti congiunture di procacciarsi il suo sostentamento colla professione di Sonatore accompagnandosi colli Comici di S. Samuel ricerca qualche suffragio onde possa ricuperare li suoi habiti, che sono in pegno ...' I-Vire, CAT B 21, f. 143v, my translation.

<sup>25</sup> Venice, Archivio storico del Patriarcato (hereafter, V-asp), Sezione Antica, Catecumeni: Registri dei Neofiti/ 2; and Registri dei Battesimi e dei Neofiti, Copie/3; both bearing the date 15 January 1717. The pages of these registers are divided in two columns; the first reports the date when the aspiring convert is accepted into the *Casa*, while the second reports the date of baptism. Incidentally, the baptismal record referring to David Todesco in 'Registri dei Battesimi e dei Neofiti, Copie/3' reports that he took the name of Antonio Valatelli, not Martinelli. Although this may be puzzling, it has to be remembered that this was a later copy made from the original document examined by Ellero, so allowance has to be made for the possibility of a copying mistake (See Appendix B.1.).

person, make the match with the other convert very improbable. (Goldoni's Martinelli would have been born between 1669 and 1675).

It is worth considering whether the two were somehow related. This is indeed a possibility, especially in view of the fact that they pursued the same profession, which suggests a common family background (like all other trades, that of musician ran in families). The elder Martinelli could have been an uncle or other more distant relative of the younger. The likelihood of their being father and son is, however, much slimmer; if they had indeed been so related, in fact, it is almost certain that the son would have been baptised at the exact time of his father's conversion. But there is no evidence of two Jews from the Ghetto both converting and taking the name of Antonio Martinelli in the years 1717–18.<sup>26</sup>

The fact that both these converts decided to adopt the same Christian name should not of itself surprise; it was, in fact, an extremely common practice for a convert to honour his benefactor by choosing to be named after him. In this case, one of the governors of the Catecumeni during those years was a Cristino Martinelli, besides which more than one Antonio was to be found among the names of other board members; in consequence, quite a number of 'Martinellis' emerged from the Casa in the first decades of the eighteenth century.

Among the entries recorded by Ellero, there is at least one that refers to yet a different Antonio Martinelli; it is the item (number 9 on the list of Ellero's entries) referring to a debt that this Martinelli had with the Ospedale della Pietà. An examination of the minutes of the relevant meetings of the governing board of this *ospedale* has revealed traces of this debt and associated events.<sup>27</sup> The debt in question did not concern a musician named Martinelli but a man employed, as a notary, by the Venetian Magistracy in charge of all the affairs related to the production and sale of Salt, the Magistrato al Sal.<sup>28</sup> The notary involved was the former Jew Benedetto Della Bella, who moved out of the Venice Ghetto and was admitted to the Casa de' Catecumeni, with his wife Grazia and his children, Giacob

<sup>26</sup> On the basis of documentation supplied by Ellero, the father–son relationship is suggested in Michael Talbot, *Benedetto Vinaccesi – A Musician in Brescia and Venice in the Age of Corelli*, Oxford, Clarendon Press, 1994, p. 64 (in footnote no. 38).

<sup>27</sup> Venice, Archivio di Stato (hereafter, I-Vas), Ospedali e Luoghi Pii Diversi, B. 691, Notatori: Tomo I, f. 49v; Tomo II, f. 77v, 100r; Tomo III, f. 41r.

<sup>28</sup> This magistracy was also in charge of the supervision and organisation of the restoration and erection of public buildings.

and Giuditta, on 30 November 1712. He was baptised on 2 February 1712 *m.v.* (1713) and took the name of Antonio Cristino Martinelli, after his godfather Cristino Martinelli. At this time, he was forty years old.<sup>29</sup> His wife, baptised with the name of Elena, died in March 1724. The certificate of death extracted from the relevant register of the church of SS. Apostoli states clearly that she had been married to an Antonio Martinelli, *Nodaro al Sal*; the death certificate was attached to other related documents attesting the ‘state of liberty’ (*libero stato*, meaning eligibility for marriage) of Della Bella/Martinelli, who, only a month and a half after becoming a widower, intended remarriage to Nicoletta Martini, a twenty-two-year-old Venetian who was a parishioner of S. Salvador. The register containing this documentation, presented in chronological order (*Examinum Matrimoniorum*), confirms that this *Nodaro al Sal* Antonio Martinelli was formerly called Benedetto Della Bella and that he was a neophyte of the Casa de’ Catecumeni, baptised in 1712 *m.v.*<sup>30</sup> In the absence of a birth certificate, we can place this Antonio Martinelli’s date of birth at *c.* 1672.

Having so far encountered three Jewish converts named Martinelli – Imer’s violinist, mentioned by Goldoni (date of birth *c.* 1669–75), David Todesco (date of birth *c.* 1694) and Benedetto Della Bella (date of birth *c.* 1672) – we still have to clarify which one of these is the teacher-composer who will be the subject of the present study. We can immediately exclude Benedetto Della Bella, who was not a musician. As for the other two namesakes, a simple consideration of dates will help us to reach the correct conclusion. ‘Our’ Antonio Martinelli died in 1782, at the age of seventy-eight – details confirmed by his entry in the civil necrology and that in the linked register preserved in the church of the parish where he lived.<sup>31</sup> Since both documents agree, we can rather safely place his date of birth in 1704. The violinist working with the S. Samuele troupe was, according to Goldoni’s testimony, too old to be the ‘right’ Martinelli for our purposes. David Todesco was not only a few years older than the musician we are looking for, but he also had a three-year-old son in

<sup>29</sup> All the information on this family presented here is taken from I-Vasp, Sezione Antica, Catecumeni, Neofiti / 2, at the date 30 November 1712 and from subsequent entries. A copy of the relative documentation is transcribed in Appendix B.1.

<sup>30</sup> I-Vasp, Sezione Antica, Examinum Matrimoniorum, 177, 1724, at the date 29 April.

<sup>31</sup> I-Vas, Provveditori alla Sanità, B. 696, S. Silvestro, Calle dello Sturion; and Venice, Archivio parrocchiale di S. Silvestro, Registro dei morti / 7, f. 140. Both documents are transcribed in Appendix B.3.

1718; this simply makes it impossible to match David Todesco with the Antonio Martinelli who was composer and teacher at the Pietà, Mendicanti and Ospedaletto and, in 1718, still only fourteen years old!

Other facts have come to light that remove any doubt about the real identity of the composer under discussion. In a number of original documents the name of Martinelli's father is given as Giulio, while David Todesco's was named Sansone.<sup>32</sup>

Even though the idea of this respected musician having Jewish origins was very intriguing, it now has to be dismissed. Evidence recently unearthed shows that 'our' Antonio Martinelli came in fact from Modena and was not by origin a Jew – which gives the biography of the composer a completely different starting point. The most helpful document for tracing the origins of our composer is located again in the Archivio storico della Curia Patriarcale, Venice, where the *attestati di stato libero* relating to those wishing to marry in Venice are kept in a chronologically ordered series: the *Examinum matrimoniorum*. In volume 221, relating to the year 1743, of this series, I examined the deposition released by three witnesses summoned by this Martinelli to support his case; the depositions are all dated 9 February 1743. The heading of the document, written in the customary Latin, reads in translation: 'Dario Antonio Asioli, known by the name of Antonio Martinelli, [son] of the late Giulio, from Modena, forty-one years old, is admitted to produce proof of his state of liberty'.<sup>33</sup>

The three witnesses – the father of the bride, Bernardo Fabris, one Bernardino Lotti and the famous instrument-maker Domenico Montagnana – all declare that Antonio Martinelli was previously known by the name of Dario Antonio Asioli, son of the deceased Giulio. According to the three depositions, in October 1724 Asioli moved from Modena to Venice, where he adopted his current name and surname, in order to work as a musician engaged by the *impresario* Cavalier Gaspari; from the same document we learn that Asioli kept using the name of Antonio Martinelli and was employed in the house of the noble Dolfin family (see p. 34–35).

---

<sup>32</sup> For Martinelli: I-Vas, Provveditori alla Sanità, B. 696 and I-V, Archivio parrocchiale di S. Silvestro, Registro dei morti / 7, f. 140. For David Todesco we have the already mentioned Registri dei Battesimi e dei Neofiti, Copie / 3, in I-Vasp, Sezione Antica, Catecumeni.

<sup>33</sup> I-Vasp, Sezione Antica, Examinum Matrimoniorum, vol. 221, 1743, f. 98v–99; my translation.



Finally, Asioli went to live with his future father-in-law, Bernardo Fabris, in the parish church of S. Silvestro, where he settled down for the rest of his life.

Asioli's first employer in Venice, Antonio Gaspari, was an opera singer, at the time *virtuoso* of the Prince of Darmstadt.<sup>34</sup> According to Sartori's study on published opera librettos, our most complete bibliographical tool for this purpose, Gaspari did not have any engagements in opera houses in Modena between 1723 and 1724. The singer performed instead in Pesaro in 1723 and Venice in 1724 and 1725; perhaps Gaspari met Asioli in Pesaro or perhaps engagements other than operatic ones brought the singer to Modena before the Venetian autumn season of 1724 began.<sup>35</sup> During this season, Gaspari sang in the opera *Laodice*, performed at the S. Moisè theatre; in the carnival season, beginning immediately after Christmas, Gaspari sang and acted as *impresario* for the opera *Il nemico amante*, staged in the same theatre.<sup>36</sup> Since the autumn season began in the middle of October and lasted about two months, these must be the operas in which Asioli/Martinelli performed upon his arrival in Venice.

The above-mentioned document relating to Asioli/Martinelli's marriage licence, of which no mention, until recently, could be found in studies of the history of the Venetian *ospedali*, was, however, already known to researchers interested in the Venetian instrument-making industry and the life of Domenico Montagnana.<sup>37</sup> In this luthier's deposition, the identity of Asioli/Martinelli is confirmed, with the addition of a further piece of information: Montagnana states that he had in the past conducted a correspondence with one of Asioli's brothers who lived in Modena and, at the time of the deposition, was no longer alive.

---

<sup>34</sup> A part from cast lists in librettos of operas in which he performed, I have found very little information about Gaspari. He receives a very brief mention in Francesco S. Quadrio, *Della Storia e della ragione di ogni poesia*, 7 vols., Bologna and Milan, 1739–52, vol. 3<sup>2</sup>, p. 525.

<sup>35</sup> Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800: catalogo analitico con 16 indici*, 6 vols., Cuneo, Bertola & Locatelli, 1990–94. In 1723 Gaspari performed in *Antigona* and *Nino*, both staged in Pesaro. The other reference consulted is Taddeo Wiel, *I teatri musicali veneziani del 1700*, Bologna, Forni, 1978 (reprint of the original edition: Venice, Visentini, 1897).

<sup>36</sup> Sartori, *I libretti italiani*, vol. 4, entry no. 16395. In Wiel, *I teatri musicali*, p. 73, entries 226 and 227.

<sup>37</sup> In particular I wish to express my gratitude to Duane Rosengard for his helpful suggestions, generosity in sharing his knowledge and his kind words of encouragement.

In Stefano Pio's study on Venetian violin and lute makers, the author, after studying the document, comes to three conclusions: first, that Asioli came from a family of musicians; second, that Montagnana must have had commercial dealings with Antonio's brother living in Modena; third, Pio speculates that the reason why Asioli adopted Martinelli as his surname when employed by Gaspari, was that he had the task of replacing a Martinelli at that time also employed by the S. Marco orchestra around 1716 and who was originally supposed to perform in the opera managed by Gaspari.<sup>38</sup>

It seems appropriate, however, to add a few remarks to these conclusions. First, the possibility that Martinelli's family was in the music business is strong but needs further confirmation: in no known documentation is there an explicit suggestion regarding the occupation of Giulio Asioli or any of his sons or relatives. Second, while the possibility that Montagnana had commercial relationships with customers in Modena is corroborated by the fact that, in those years, the luthier was pursuing an expansion of his business outside his home base, it should be noted that nowhere in the document under discussion is there such an implication regarding the nature of his correspondence with the Asioli in Modena. For all we know, the two men may simply have been friends; or they could have enjoyed any other type of relationship: there is at present no way of knowing with a satisfying degree of certainty whether the brother of Asioli/Martinelli was a cheese merchant or a musician! Finally, it is indeed possible that Asioli was told to adopt the new name in order to replace a player of the same name who had become unavailable at the last minute; however, there was no Martinelli playing the violin at S. Marco after 1716. The mistake arises, I believe, from a misprint in Eleanor Selfridge-Field's book *Venetian Instrumental Music from Gabrieli to Vivaldi*, where the name of the violinist Marcinelli, employed by the Cappella from 1716, is given incorrectly as Martinelli.<sup>39</sup> Perhaps Asioli was replacing another of the Martinelli violin players, one already encountered in this study; but, again, this is not by any means a certainty.

---

<sup>38</sup> Stefano Pio, *Violin and Lute Makers of Venice: 1640–1760*, Venice, Venice Research, 2004, pp. 284–85. I was not able to consult the volume personally; however, the author kindly agreed to share his work with me via personal communication.

<sup>39</sup> Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 3<sup>rd</sup> edition, New York, Dover, 1994, p. 345. The confusion between *c* and *t* can be found

Other documents that indisputably link Dario Antonio Asioli to Antonio Martinelli, composer for the Pietà, have likewise been examined. These are civil records that make the case argued here watertight in a ‘circular’ way. Mention has already been made of the death certificates of the teacher at the *ospedali*; these clearly state Martinelli’s age at the time of death (78), his father’s name (Giulio) and the parish where he lived, S. Silvestro. The 1750 census of this parish records an Antonio Martinelli, violoncello player, living with his father-in-law Bernardo Fabris; the parochial baptismal records of this Martinelli’s children never fail to mention the name of the composer’s father, Giulio, and wife, Caterina Fabris.

The finding of the marriage documentation and other civil records puts a definite end to the ‘who’s who’ regarding the Antonio Martinelli question and – perhaps regrettably – renders previous biographical work on this composer no longer usable.<sup>40</sup>

This particular case of mistaken identities is, of course, far from being uncommon in historical research. Among the most common causes for uncertainty is the practice of naming a child after his father’s or grandfather’s name; this was (and to a certain extent, still is) extremely widespread in Italy, and has given rise to confusion in a number of cases. Misunderstandings occur especially often when the son is in the same line of work as the father or when an entire family is devoted to the same activity and it becomes difficult to ascribe certain activities to any individual member of the related group.

On top of this, we have to add the already-mentioned phenomenon of name-changing so often stimulated by artistic patronage or other charitable forms of sponsorship on the part of certain families. In this particular instance, the name-bestowing Martinelli family was not of noble lineage, but having been inscribed in the *Libro d’argento* of the Venetian *cittadini originari* (the highest layer of the

---

in a number of other documents; in several of the Pietà partbooks Martinelli is wrongly spelled as Marcinelli, Martielli and even Martilli.

<sup>40</sup> The question of Martinelli’s origins is addressed in the most recent study on the musical activity of the *ospedali*, Pier Giuseppe Gillio, *L’attività musicale negli ospedali di Venezia nel Settecento. Quadro storico e materiali documentari*, Florence, Olschki, 2006, pp. 180–82 (Quaderni vivaldiani, 12). Here Ellero’s previous findings are, however, given as accurate: Gillio believes that David Todesco became the teacher at the *ospedali* known as Antonio Martinelli; Gillio credits Pio with the finding of the Asioli documentation, but believes that this was not the Martinelli who later was employed by the Venetian institutions that are the object of his study.

‘citizen’ stratum) since 1569, was, by the eighteenth century, deeply involved in the public activities of the Republic, and many of its members certainly made significant contributions to the coffers of public assistance institutions in Venice.<sup>41</sup>

Another very common cause of confusion is the fact that the spellings of certain names can vary considerably, Italian being a particularly difficult language in this respect, with all of its local dialects filtering through the official documents, so that a name can have a given ‘normal’ spelling in Milan and a quite different one in Naples.<sup>42</sup> Copyists’ errors and unclear handwriting also have to be taken into account.<sup>43</sup>

Finally, there is the question of the very nature of archival research; black holes and uncertainties can always arise when one deals with old documents. Venice is usually a particularly gratifying place in which to conduct research: the incredible record-keeping zeal of the Republic never ceases to provide the scholarly community with unexpected boons. Still, even in such a rewarding context, the long and sometimes tedious process of investigation and verification of data can disappoint even the experienced researcher. The possibility of embarking on a false trail or reaching a premature conclusion always awaits the investigator round the corner. Sometimes, it is so tempting to give in a historical attractive option without making sure that all the data, where available, have been checked thoroughly. However, when the researcher is ready to question new findings and to steer away from previously accepted conclusions, the likelihood of success becomes greater.

This seems a good place to add a few extra biographical details that have come to light during the search for the real identity of our musician. As there has been occasion to relate earlier, Martinelli resided in the parish of the church of S. Silvestro from about 1732; at this time he was, we may presume, a paying guest of his future father-in-law, the bookbinder Bernardo Fabris. How the two men came to

---

<sup>41</sup> Francesco Schröder, *Repertorio genealogico delle famiglie confermate nobili e dei titolati esistenti nelle provincie venete*, 2 vols., Bologna, Forni, 1972 (reprint of the edition: Venice, Tipografia Poli, 1830); Giovanni Dolcetti, *Il ‘Libro d’argento’ dei cittadini di Venezia e del Veneto*, 5 vols., Venice, 1922–28. A partial genealogy of this *cittadino* family, with some notes on the civic posts that its members held, appears in Giulio Tassini, *Notizie storiche e genealogiche sui cittadini veneziani*, manuscript in Venice, Museo Civico Correr, Ms. P. D. c 4, 5 vols, 3, pp. 180–81.

<sup>42</sup> For example, in the Pietà partbooks (discussed in Chapter 8) the name of the Neapolitan composer Gaetano Latilla (1711–88) is given variously as Lattila, L’atila and La tila.

<sup>43</sup> See n39.

be acquainted we do not know; one wonders whether Fabris had dealings with any of the *ospedali* Martinelli already worked for at this time, perhaps providing blank books for the various needs of the establishment.<sup>44</sup> In this house Martinelli met Fabris's daughter, Caterina Teresa; they were married on 9 February 1743;<sup>45</sup> according to the marriage licence, the groom was then forty-one years old and the bride twenty-two.<sup>46</sup> The couple remained living with Fabris until the latter died in 1757;<sup>47</sup> after his death the new family nucleus continued to occupy the same house at no. 11, Calle dello Sturione, very close to the Rialto bridge in the *contrada* of S. Polo. In fact, the Martinellis of later generations did not move from this part of the city at least until the end of the century; this, together with some details of the financial situation of the family at different times, can be verified in the local *catastico*, or land register, drawn up for the provisional government in 1797, which is held by the archive of San Silvestro.<sup>48</sup>

On 18 April 1744 Caterina gave birth to the couple's first child, who was named Giulio after his grandfather and Dario after his father's (unused) name. Giulio Dario was baptised by the Venetian *cittadino* Alessandro Bregantini; this was to be the first of a series of illustrious persons who were asked to stand godfather to Martinelli's children.<sup>49</sup> One of these godfathers was Lunardo Venier, son of Nicolò, a member of one of the noble Venetian families most active in the government of the Republic and in the social and cultural life of the city.<sup>50</sup> On 31 July 1746, Lunardo

---

<sup>44</sup> At the Pietà, such music manuscript books ruled with blank staves were ordered from suppliers under the simple description of 'libri musicali', as one knows from the surviving account books.

<sup>45</sup> Venice, Archivio Parrocchiale di S. Silvestro, Registro dei matrimoni/5, f. 34.

<sup>46</sup> The year of birth is deducted from the age given by Caterina's death certificate in: Venice, Archivio Parrocchiale di S. Silvestro, Registro dei morti/8, f. 58. Transcribed in Appendix B.2. In Martinelli's death certificates of 1782, though, his age is given as seventy-eight; this slight discrepancy means that Martinelli's year of birth has to be placed between 1702 and 1704.

<sup>47</sup> Venice, Archivio Parrocchiale di S. Silvestro, Registro dei morti/7: 1 May 1757.

<sup>48</sup> Venice, Archivio Parrocchiale di S. Silvestro, Fabbriceria, Catastici delle Scritture, Reg. 2, f. 502. See Appendix B.2.

<sup>49</sup> Tassini (*Cittadini Veneziani*) tells us something of this family, originally from Lombardy. Some of Alessandro *quondam* Domenico Bregantin's siblings are said to have been men of letters. (I-Vmc, ms. P.D. c 4/1, f. 156. The original of this document can no longer be consulted; it is now only available online on: <http://lettere3.sse.unive.it/manoscritti/tassini>).

<sup>50</sup> A Nicolò Venier was one of two deputies in charge of music at the Mendicanti in 1743, when Martinelli submitted a *supplica* to obtain a pay rise (see p. 57). It is

Venier participated in the baptism of Martinelli's third child, Paulina Maria, who died less than a year later.<sup>51</sup> Famous for being the dedicatee of one of Tartini's last concertos (D115), Lunardo was a procurator of the Republic and a very powerful personality in the world of music. As was customary for noble Venetians, he received many requests for recommendation when it came to appointing employees at one of the *ospedali* or at San Marco;<sup>52</sup> traditionally, to have a nobleman as a child's godfather was an act of respect, perhaps intended to show gratitude for favours already granted or to be solicited in the future. In the same light can be seen the choice of the nobleman Girolamo Venier, son of Lunardo, who became godfather to Martinelli's second-born child, Samaritana Maria, on 7 June 1745; she, too, died shortly afterwards.<sup>53</sup> Whether this was the same Girolamo Venier who distinguished himself as an amateur composer in Venice around the same time I cannot tell, but the connection appears possible; in fact, I suspect that Martinelli named his next son Girolamo in honour of this nobleman, who had perhaps acted as a benefactor and patron towards him.<sup>54</sup>

In the years that followed Martinelli and Caterina had eight other children; of the total of ten, only five survived infancy: Giulio, the first-born; Benedetta Maria (1747); Girolamo Giuseppe Maria (1750), Maria (1755), and Angelo Maria Fortunato (1758).<sup>55</sup>

---

possible that this Nicolò was either the father or a brother of Lunardo. Other members of the Venier family were on the board of the other *ospedali* around the same time.

<sup>51</sup> Venice, Archivio Parrocchiale di S. Silvestro, Registro dei Battesimi/5 and Registro dei Morti/6, 11 May 1747.

<sup>52</sup> Cattelan, *Mozart – un mese a Venezia*, pp. 64–66.

<sup>53</sup> Venice, Archivio Parrocchiale di S. Silvestro, Registro dei Battesimi/5, at the stated date; and Registro dei Morti/6, 20 October 1745.

<sup>54</sup> Music by Girolamo Venier is preserved in the manuscripts section of the Biblioteca Nazionale Marciana.

<sup>55</sup> A lack of time and practical difficulties with transcription have meant that my exploration of the archive of S. Silvestro (which is kept in the church itself rather than in the central archives of the Venetian churches located in the Archivio Patriarcale) is somewhat incomplete, and that some of the extant baptismal records remain untranscribed or only partially transcribed. Only the entries for the first three children have been transcribed in their entirety, while the names of the other children's godfathers (or godmothers) are, at the time of writing, missing from the present study. These would have provided us with some details of other acquaintances that Martinelli cultivated. Martinelli's children who did not survive were, after Samaritana and Paulina, Gerolema Franca (1749), Nicolò (1752) and Gabriel Antonio (1753–54).

The three sons, Giulio, Girolamo and Angelo, followed in their father's footsteps and became musicians; of their attendance at meetings held by the *Arte de' Sonadori* and Girolamo's career at S. Marco will be said subsequently (see pp. 110–11 and 45, respectively). In addition it will be added that in 1781 Girolamo married a *figlia di coro* of the Mendicanti, Teresa Ferrasciutta, who had probably been a pupil of his father. Her name does not appear on the 1797 registers of all the inhabitants of the parish, suggesting that she was already dead at the time. The same register records that in the same house lived Angelo Martinelli, 'maestro di musica Ven[ezian]o' (Venetian musician), with his wife Lucrezia and their three children, Antonio, Giuseppe and Caterina; the other members of the household at this time were Girolamo 'suona Violoncello' (who plays the cello) and his elderly mother, Caterina.<sup>56</sup> Caterina Fabris, in contrast, lived to the ripe old age of seventy-seven, dying only in 1798 after a long illness; the record of her death reads:

The *cittadina* Cattarina, [daughter] of the deceased Bernardo Fabris and widow of Antonio Martinelli, aged about seventy-seven years, died last night three hours after sunset following an illness that she had sustained for a few years that was caused by a tubercular infection resulting in constant fever.<sup>57</sup>

Following this biographical account, necessarily incomplete for want of fuller documentation, we can now turn to Martinelli's involvement in the hectic musical scene of eighteenth-century Venice.

---

<sup>56</sup> Incidentally, the S. Marco singer Giacinto Bani also lived in one of the three floors of the same building.

<sup>57</sup> 'La Cittadi[na] Cattarina q[uonda]m Bernardo / Fabris ved[o]va del q[uonda]m Antonio Mar- / tinelli d'anni 77 circa; mori jeri / sera all'ore 3. dopo lunga infer- / mità da qualche anno cagionata da/ un'affezione tuberculosa con feb/bre continua ... ', Venice, Archivio Parrocchiale di S. Silvestro, Registro dei Morti/8, f. 58.

## CHAPTER 2

## FREE-LANCE ACTIVITY

In 1724 Dario Antonio Asioli was thus in Venice, fully involved as a cello player in the hectic musical life of what must have seemed a very grand metropolis to a young musician coming from the smaller, court-centred and rather more provincial Modena.

After this date the presence of Asioli/Martinelli in Venice is only scantily documented, until he starts working as a teacher of instruments (*maestro di strumenti*) at the Ospedale di S. Lazzaro e dei Mendicanti (hereafter, simply ‘the Mendicanti’) around 1730.<sup>58</sup>

The question of how he might have earned his living during these years has to be answered with a series of hypotheses, supported by a few documentary sources and supplemented by our knowledge of how music was organised beyond the main avenues available to instrumentalists in eighteenth-century Venice (that is, beyond the Cappella Musicale of S. Marco and the four *ospedali grandi*). Indeed, although the musical activity in all these institutions is fairly well documented and has been thoroughly explored via the relevant archival sources, music was a fundamental component also of many other aspects of Venetian life on a daily basis, and plenty of casual employment opportunities for musicians were available. Martinelli’s case can serve to illustrate the general condition of the average instrumentalist in eighteenth-century Venice.<sup>59</sup>

---

<sup>58</sup> On the actual date of the official hiring of Martinelli by this institution, see the discussion in Chapter 3 of the present study.

<sup>59</sup> Literature dealing with the musical life of Venice, including that outside the major institutions, includes: Selfridge-Field, *Venetian Instrumental Music*; Marinella Laini, *Vita musicale a Venezia durante la Repubblica. Istituzioni e mecenatismo*, Venice, Stamperia Veneziana, 1993; Elena Quaranta, *Oltre San Marco: Organizzazione e prassi della musica nelle chiese di Venezia nel Rinascimento*, Florence, Olschki, 1998; Patrick Barbier, *La Venise de Vivaldi. Musique et fetes baroques*, Paris, Grasset, 2002.



## THEATRES

We know already that one of the factors that drove Martinelli towards Venice was his participation in an operatic production as a member of a theatre orchestra; it does not, therefore, seem far-fetched to assume that he continued to practise this kind of activity during the following operatic seasons. It is, in fact, entirely possible that he was attracted to Venice precisely by the promise, explicitly formulated or not, of further engagements of the same or of a related nature. In Venice not only were the theatres numerous (at the time of Martinelli's arrival, as many as three or four theatres would stage opera during the Carnival season) and the operatic seasons long and prestigious in an international context, but they also offered to musicians – particularly to singers, and especially during the seventeenth century – an advantageous position in which to be noticed and possibly to obtain a much-sought-after post in the Cappella of S. Marco.

Similar cases of 'foreign' musicians who were invited to perform on one specific occasion in Venice and were then able to remain longer in the city, thanks to its many music-related opportunities, with the hope of gaining a reputation that would lead to a prestigious post, are far from uncommon.<sup>60</sup> Venice could always count on its reputation as a thriving musical city to attract performers even to less prestigious venues than those offered by the opera season, such as to religious functions (for instance, patronal festivals) held in one of the many musically active churches of the city. A typical example of this magnetic attraction towards the city of Venice appears in the correspondence, in 1710, between a member of the Venetian clergy, Don Girolamo Desideri, and Giacomo Antonio Perti, *maestro di cappella* at S. Petronio in Bologna; Don Desideri wrote to the Bolognese musician asking for his assistance in finding a singer for a solemn function that was to take place at the church of S. Salvatore; to make the offer of employment seem more tempting, Desideri mentioned the possibility of work the singer might find in Venice during the

---

<sup>60</sup> The term 'foreign' is here employed in its contemporary meaning – that of somebody from another Italian state (as well as from another country). The status of '*forastieri*' could be extended even to those who, although not born and bred within the city, were Venetian citizens from the *Terraferma*.

following opera season and in connection with the many other religious functions of the city.<sup>61</sup>

In Venice, especially during the first decades of public opera production after its inauguration in 1637, many singers started off by performing in an operatic season before being appointed as ‘musicci’ to the Cappella Ducale, the main musical institution of the city and the only one offering some financial stability through a fixed employment.<sup>62</sup> It is not possible to establish exactly what percentage of the ducal chapel’s singers during this period were recruited from the operatic stage, since the majority of librettos published up to about 1700 contained only a list of characters rather than a cast list naming the singers. However, it seems to have been a common practice for the administrators of the Cappella, the *Procuratori de Supra*, to recruit singers who had been successful in opera productions.<sup>63</sup> Naturally a similar system may have been in place for the recruitment of instrumentalists, although our knowledge is, in this matter, limited by the shared anonymity to which players were usually condemned.

It should be also noted that at the same time, and increasingly as the eighteenth century progressed, this sort of reciprocal ‘feeding’ process between S. Marco and the local opera houses also operated in the opposite direction. Young and promising musicians started their career in the Cappella Ducale, leaving their post when they started to be more in demand, having acquired the necessary experience and reputation. Singing in prestigious opera houses was becoming significantly more profitable than remaining a mere employee of a church choir, even one as prestigious as S. Marco.<sup>64</sup> This tendency caused much grief to the procurators, who found

---

<sup>61</sup> The episode is recalled with more detail in Talbot, *Benedetto Vinaccesi*, p. 74.

<sup>62</sup> Employment opportunities offered by the *ospedali*, particularly the positions of *maestri di coro*, carried a similar status; however, the governors often terminated appointments on the basis, for example, of a perceived lack of commitment; for example, Latilla was very surprised when his post of *maestro di coro* at the Pietà was not confirmed in 1766. The same rules applied to the Cappella, but only in principle: it was only in cases of serious infringements that musicians here were removed from their posts – for example, if a singer failed to come back after a prolonged leave of absence. Otherwise, posts at S. Marco were effectively awarded for life.

<sup>63</sup> Olga Termini, ‘Singers at San Marco in Venice: the Competition between Church and Theatre (c. 1675– c. 1725)’, *R.M.A. Research Chronicle*, 17 (1981), 65–96: 71.

<sup>64</sup> Whereas the salaries offered by the Procurators tended to be stable for several decades before a small increase was agreed, the sums paid to virtuosos for single opera seasons kept on rising, touching fabulous heights. See Termini, ‘Singers at San Marco’, p. 69.

themselves frequently forced to grant to a growing number of employees a temporary leave of absence that often turned into an unauthorised permanent departure if and when the musicians were offered the opportunity to continue performing on the operatic stage elsewhere in Italy and abroad. One has only to consult the registers scrupulously maintained by the procurators to appreciate just how strong the appeal of opera was for singers and, albeit less frequently, instrumentalists. The conservative administrators of the Cappella Ducale, while attempting to discourage the indiscipline of their employees, had no choice but to tolerate the situation, if they wished to retain in their service the most gifted singers and players.<sup>65</sup>

The increasing popularity of opera, manifesting itself through the handsome rewards bestowed on its most celebrated protagonists, affected the financial expectations of singers and composers alike, with repercussions not only on the state of affairs at S. Marco but also on that at other musical institutions of the city.

Many were the composers who accepted what they evidently considered as part-time employment at one of the four *ospedali* in the hope that their presence in Venice would favour their involvement in the prestigious and more lucrative, if sometimes financially risky, business of opera.<sup>66</sup>

Contemporary sources such as opera librettos and travellers' diaries or journals are very useful for following the careers of the more prominent singers and

---

<sup>65</sup> On this subject, see the already mentioned Termini, 'Singers at San Marco'; also Gillio, 'Cantanti d'opera alla cappella marciana (1720–1800)', and Claudio Madricardo, "'La gioia ch'adorna il diadema regale': la cappella ducale di San Marco dalla seconda metà del seicento alla caduta della serenissima', both in Francesco Passadore and Franco Rossi (eds.) *La Cappella Musicale di San Marco nell'età moderna*, Venice, Edizioni Fondazione Levi, 1998, respectively pp. 124–25 and 290–93. In the parlance of Venetian archival documents singers are known as *musici*, instrumentalists as *concerti* – a nomenclature that makes the dominant role of the former (reflected also in salary levels) very plain. The registers kept by the *Procuratia de Supra* (the magistracy in charge of the *Cappella ducale*), today preserved as a sub-archive in the Venetian State Archives, are full of the minutes of meetings at which the *Procuratori* voted on, and granted permission for, leaves of absence from the service of the *Cappella*. (The archival sources consulted are: I-Vas, Procuratoria de Supra: Chiesa. Registri Decreti e Terminazioni, Regg. 150–58; Mandati e Licenze, Regg. 212–15; Terminazioni in originale, B 14–22).

<sup>66</sup> Suffice it here to mention, among the many who linked their names to the Venetian *ospedali* and were also famous opera composers, Francesco Gasparini, Baldassarre Galuppi, Tommaso Traetta, Niccolò Jommelli and Nicola Porpora.

composers.<sup>67</sup> As hinted above, the destiny for most instrumentalists, however, was to remain anonymous. It is only on very rare occasions, in fact, that the senior members of opera orchestras receive a mention in published eighteenth-century librettos. The few known records of Venetian theatres and impresarios never detail the names of rank-and-file instrumentalists. On occasion, the names of a few guest performers appear, testifying to the higher status that instrumentalists gradually acquired in the course of the eighteenth century, but it is a relatively modern habit regularly to credit members of the orchestra in publications such as concert programmes and librettos. There are very sporadic exceptions to this pattern, as in the case of the composer Salvatore Apolloni, who is named as first violinist of the theatre S. Samuele in a 1727 libretto (he later entered the service of S. Marco).

This general lack of information regarding members of orchestras extends to sources other than printed librettos and official documents – for instance, to diaries, memoirs and private correspondence dealing with the theatrical world.

Only occasionally do we find a casual account regarding theatre orchestra players, such as the very colourful one left by Giacomo Casanova, who, in 1745, worked as a violin player with the orchestra of the S. Samuel theatre in Venice and remembered, in his *Histoire de ma vie*, those months spent as a carefree member of the theatre troupe headed by the previously mentioned comedian Giuseppe Imer.<sup>68</sup> The young Casanova tells us that he was able, during the Carnival season, to earn ‘un sou’ a day playing the violin for Imer, thus making enough money to support himself. It is quite revealing that Casanova describes his employment status as ‘vil’ (or low) and that, feeling ashamed because of his momentary low social status, he voluntarily isolated himself from the high-society circles to which he was accustomed.<sup>69</sup> This

---

<sup>67</sup> Information taken from librettos can be easily accessed via such catalogues as: Wiel, *I teatri musicali veneziani del Settecento*; Giuseppe Pavan, ‘Teatri musicali veneziani: il teatro S. Benedetto (ora Rossini) – Catalogo cronologico degli spettacoli (1755–1900), *Ateneo Veneto*, 39, vol. 1, fasc. 2, marzo–aprile 1916; Antonio Groppo, *Catalogo purgatissimo di tutti li drammi per musica recitati ne’ teatri di Venezia dall’anno 1637 sin oggi* (MS, 1741, updated to 1767), Venice, Biblioteca Nazionale Marciana (hereafter, I-Vnm), Cod. It. VII-2326 (=8263); and of course the gigantic work compiled by Sartori, *I libretti italiani a stampa*. This impressive and most useful catalogue also contains indexes for composers, writers, singers, impresarios, players when known, dancers, choreographers and other opera-related personnel.

<sup>68</sup> See the relevant discussion in Chapter 1.

<sup>69</sup> ‘Devant penser à entreprendre quelque métier pour gagner de quoi vivre j’ai pensé à devenir joueur de profession; mais la fortune n’approuva pas mon projet. En moins

brings us to the perhaps obvious consideration that opera houses were not the only theatres where the services of instrumentalists were required; music was an important part of spoken theatre as well. The above-mentioned S. Samuele theatre, for instance, 'specialised' in spoken tragedies, comic works and *intermezzi*, all requiring a certain musical element; the actors of Imer's troupe had to perform partly sung roles, supported by a small orchestra.<sup>70</sup> It was in the very same orchestra recalled by Casanova that the namesake of our Antonio Martinelli was seen in action, as reported by Goldoni.<sup>71</sup>

Going back to the original issue of Martinelli's possible job opportunities, the many theatres active in Venice at the time must have represented at least one of the avenues available for a free-lance musician.<sup>72</sup> If we consider Martinelli's two earliest points of contact with the Venetian musical world – *opera seria* and the local nobility – it seems unlikely that he might have lowered himself to the ranks of the musicians serving troupes of comedians; it is more probable that he continued to perform in the socially more elevated settings to which he was already accustomed.

### THEATRES OF THE 'TERRAFERMA'

The strength of Venice as a musical centre is multiplied if we consider that the many prestigious music-related opportunities in the city worked both as a pole of

---

de huit jours je me suis trouvé sans le sou; et pour lors j'ai pris le parti de devenir joueur de violon. Le docteur Gozzi m'avait assez appris pour aller racler dans l'orchestre d'un théâtre. J'ai demandé cet emploi à M. Grimani qui m'installa d'abord dans l'orchestre de son théâtre de Saint-Samuel, où gagnant un écu par jour, je pouvais suffire à moi-même.' Giacomo Casanova, *Histoire de ma vie*, 2 vols., Paris, Lafont, 1993, vol. 2, pp. 369–70.

<sup>70</sup> These actors did not, however, possess specific musical skills and sang 'by ear'; therefore, the music that was provided for them must have been relatively simple and easy to remember. The instrumental parts must also have avoided complexities. (See Mancini – Muraro – Povoledo, *I teatri del Veneto*, vol. 4, p. 398.)

<sup>71</sup> See earlier, pp. 7–8. The S. Samuele theatre began likewise to present operas in 1710. From 1714 such activity was interrupted, only to be resumed in 1720; from then on, it was limited to the Ascensiontide season called *fiera dell'Ascensione*, coincident with the spring fair of the same name. (Nicola Mangini, *I teatri di Venezia*, Milano, Mursia, 1974, pp. 123–24).

<sup>72</sup> According to Gian Giuseppe Bernardi, 'Il teatro musicale della Serenissima', *Rivista mensile della città di Venezia*, 9 (gennaio 1930), pp. 94–100, there were no fewer than a dozen theatres involved in operatic productions at various times in eighteenth-century Venice.

attraction for musical talents from outside and as propellant forces spreading their achievements beyond its borders. The theatres of the cities of the *Terraferma veneta* – the considerable part of the north Italian mainland falling within the borders of the Venetian Republic – were the first to profit from the proximity of such a neighbour.<sup>73</sup> The mobility of artists involved with the theatrical world was great; in this sense, it is revealing to follow the movements of the leading opera singers from one season to the next.

Provincial theatres were a good test-bed on which inexperienced composers could try out their skills without risking their reputations in the infinitely more influential *piazze*, or operatic stages, of Venice. Often, operas staged in Venice during one season transferred to a minor provincial theatre during the following season, not infrequently with the same or a similar company of singers and players, thus rationalising the efforts of impresario and artists alike. Revivals of even older operas – or the creation of new operas (sometimes in the increasingly favoured guise of *pasticcios*) on the basis of old librettos – were also very common in the provinces, in contrast to which novelty remained a ‘must’ most of the time, and for most of the century, in Venetian theatres, as in nearly all other prominent ‘metropolitan’ opera houses such as the Capranica in Rome, the Pergola in Florence and the S. Carlo in Naples.

Of all the operatic stages of the Venetian Republic, those of Treviso were among the least prized, on account of the provinciality and sparseness of the audience.<sup>74</sup> Nevertheless, there was one operatic season in Treviso, autumn, that could attract leading composers and performers from Venice. It started on 18 October, the day of the *fiera di San Luca*, and was considered the most prestigious event that the town had to offer, the reason being that the theatres opened early enough to coincide with the harvest, thus ensuring the presence of Venetians and foreigners who were still enjoying their *villeggiatura*, or summer vacation, away from the oppressive heat of Venice; these circumstances provided a more refined audience than the one attending the Carnival and Spring productions. The autumn season lasted only about three weeks, ending in the first week of November or soon after, and it usually featured only one opera in each of the two theatres that were

---

<sup>73</sup> In the period under examination the Venetian Republic included the cities of Bergamo, Brescia, Mestre, Padua, Treviso, Verona and Vicenza.

<sup>74</sup> Mancini, Muraro, Povoledo, *I teatri del Veneto*, vol. 4, p. 14.

allowed to be active concurrently.<sup>75</sup> It was during this season, in the years 1730 and 1731, that we find Martinelli acting in the role of *impresario*, as we learn from his signature on the dedications of the two operas represented at the Teatro Dolfin: *Amore e gratitudine in cimento* (1730) and *Il più infedel tra gli amanti* (1731).<sup>76</sup>

The first opera was a revival, under a changed title, of an older work, first performed in Venice at the S. Samuele theatre in September 1726 as a ‘gala’ opera in homage to Cardinal Pietro Ottoboni: *Imeneo in Atene*, on a libretto by Silvio Stampiglia and with music by Nicola Porpora, who had shortly before been appointed to the post of *maestro di coro* at the Ospedale degli Incurabili. The two librettos are almost identical, up to the names of all the characters, including the secondary ones. The libretto of the revival opera is, however, considerably shorter; it was a common practice to reduce the length of an opera when it was transferred to a minor provincial stage, perhaps in order to allow the audience more travelling time to and from the countryside.<sup>77</sup> The cast for *Imeneo in Atene* was dominated by young singers at the start of their careers; some of them, and notably the tenor Angelo Amorevoli, went on to become prominent singers of the age.

The second opera, *Il più infedel tra gli amanti*, was, in contrast, a new work by Tomaso Albinoni on a libretto by Angelo Schietti. In the cast of this second opera we once again find singers at the beginning of their careers who went on to perform in leading theatres in Italy and beyond the Alps, such as the castrato soprano Angelo Maria Monticelli, in the role of Teseo, and the soprano Anna Peruzzi, in the role of Arianna. In the secondary roles of Isaura (in 1730) and Osmiro (in 1731) we encounter Rosa Cardina, nicknamed ‘La Dolfinetta’, making her debut.

As it is the case with so many seventeenth- and eighteenth-century operas, the music of neither work has survived.

---

<sup>75</sup> There were three theatres in Treviso; by law, only two theatres at any one time could be open to the public. The restriction was based on how many inhabitants the town had: the more numerous the population was, the more theatres were allowed to be open. Treviso was only a small centre, hence the restriction to two theatres. See Mancini, Muraro, Povoledo, *I teatri del Veneto*, vol. 4, p. 14.

<sup>76</sup> I should add that, until new evidence comes to light, there is no way to be absolutely certain that the *impresario* of these two productions was in fact ‘our’ Martinelli, since it has been demonstrated that there were a number of musicians, not to mention persons in other professions, with the identical given name and surname. But the probability is sufficiently high, given the relative prominence of the ‘Asioli’ Martinelli, to justify provisional acceptance of this assumption.

<sup>77</sup> The two librettos were consulted in the Biblioteca della Casa di Goldoni, Venice.

An orchestral musician in a managerial role was not unheard of, although professional impresarios were more frequently former singers, dancers or choreographers, often close to the end of their careers.<sup>78</sup> Usually, a musician would take on the responsibility of running a season only when the impresario was forced to abandon the enterprise and nobody else would come forward.<sup>79</sup> Of course, there are notable exceptions, such as Antonio Vivaldi, who, in keeping with his entrepreneurial personality, managed several opera seasons during his career, staging many successful productions of his own operas and of pasticcios compiled by himself.<sup>80</sup>

A number of circumstances might have led Martinelli to take charge of two operatic seasons. The most straightforward way to explain the musician's involvement with the two operas is that he had planned, at that time, to launch himself in a managerial career. However, this seems an unlikely scenario. In fact, if we examine the later events in Martinelli's life, it is undeniable that they are characterised by a lack of engagement in risky, or even simply self-promotional, enterprises, such as the publication and marketing of his own compositions. This picture seems to suggest that Martinelli's managerial participation in the operatic world was not a long-term project but one dictated, rather, by contingencies.

For instance, if an impresario failed to support a season and had suddenly to withdraw from the management, one member of the orchestra could decide to take over the business in order to keep the musical and non-musical staff employed for the rest of the contractual period. If such were the circumstances occurred in the case at hand, Martinelli would have found himself in the not too enviable position of having to deal with all the problems left behind by the previous manager.

Another scenario could have been that the actual management of the season was in the hands of a nobleman, possibly the owner of the opera house, who, in this

---

<sup>78</sup> On the role of impresarios in Italian opera, see: John Rosselli, *The Opera Industry in Italy from Cimarosa to Verdi – The Role of the Impresario*, Cambridge, Cambridge University Press, 1984.

<sup>79</sup> Rosselli, *The Opera Industry*, p. 19. Rosselli also examines the social categories that were more likely to undertake the management of an opera season; among them we find noblemen who owned the theatre managed, tradesmen and factors (agents).

<sup>80</sup> On Vivaldi's career as an impresario, see especially Reinhard Strohm, *Essays in Handel and Italian Opera*, Cambridge, Cambridge University Press, 1985, pp. 122–63.



case, was Vettor Dolfin, a member of a branch of the noble Dolfin family;<sup>81</sup> if this had been the case, one member of the hired staff, perhaps a protégé of the nobleman, might have ‘lent his name’ and acted as *impresario* only nominally; in this way the noble patron was allowed to keep his anonymity, while actually making all the decisions and taking all the risks.

One can not help but wonder about the relationships that there might have been between the owner of the Dolfin Theatre in Treviso and the Venetian Dolfin family that had employed Martinelli since his arrival in Venice (see later pp. 30–31). The connection between these elements become temptingly stronger when we consider that both the operas in question featured the Venetian singer Rosa Maddalena Cardina (sometimes spelled Gardini or Cardini) who, according to Sartori, was nicknamed ‘la Dolfinetta’. Cardina, who also had a connection with Vivaldi, might have been a ‘house musician’ of Vettor Dolfin, a friend and patron of the ‘Red Priest’, which may account for her nickname and for her engagement in Treviso in the early 1730s.<sup>82</sup> The particular branch of the Dolfin family employing Martinelli, as will be examined in the relevant section of this chapter (Music in Private Homes and Academies), could have been the same that employed Cardina. Perhaps Vettor Dolfin from Venice spent part of the year in Treviso, the home town of his wife, Cristina Bregadin; here, he may have decided to launch himself into theatrical ventures.<sup>83</sup> Martinelli’s Venetian patron must have been the same Vettor Dolfin who was the owner of the Dolfin theatre. If this was the case, then Martinelli’s service as a *prestanome* to his patron’s operatic venture becomes even more credible.

The dedications for the two operas shed no light on the circumstances of, and reasons for, Martinelli’s very temporary participation in the world of operatic management. The words addressed by the musician to the dedicatees of the two operas, Alvise Priuli, ‘podestà e capitano di Treviso’, for *Amore e gratitudine in cimento*, and Zuanne Fonte, ‘capitano di Treviso’, for *Il più infedel tra gli amanti*, fall within the most traditional format used by *impresari* in the vast majority of

---

<sup>81</sup> Mancini, Muraro, Povoledo, *I teatri del Veneto*, vol. 4, p. 50.

<sup>82</sup> Cardina sang in a number of operas managed by Vivaldi between 1730 and 1737; details can be found in: Lorenzo Bianconi and Giovanni Morelli (eds.), *Teatro musicale, cultura e società*, Florence, Olschki, 1982, pp. 33, 55–56, 59.

<sup>83</sup> Paolo Cattelan, *Mozart – un mese a Venezia*, Venice, Marsilio, 2000, p. 57–58.

similar cases.<sup>84</sup> The dedicatees of the two operas, occupying the highest position in the Venetian administration of the city, are addressed in the most respectful but, at the same time, most neutral manner, with the usual confession of the modest nature of the performed work, followed by much praise of the governing skills of the dedicatee and a final plea for protection.

After this venture into the managerial sphere of operatic production, Martinelli does not appear to have had any further dealings with the world of opera. He did not attempt to carve out a career as an opera composer, nor does he seem to have shown any further interest in becoming a professional impresario. As a professional musician, however, he must have continued to perform in opera orchestras even at a later stage, when the posts he held were prestigious but the salaries they carried were insufficient in themselves to support his growing family.

### MUSIC IN PRIVATE HOMES AND ACADEMIES

Operatic seasons, although very hectic, did not carry on through the whole year;<sup>85</sup> consequently, anyone involved in musical activities had to find other means of supporting himself when the theatres were closed. Furthermore, considering how precarious the situation of the opera industry was, with the ghost of bankruptcy and insolvency just around the corner even for the most experienced impresario, a wise musician would have been he who made sure to have other sources of income available even while under contract with a theatre owner.

Fortunately, Venice was the right place to be for an instrumentalist ready to 'roll up his sleeves', as our Martinelli demonstrated during the course of his long Venetian musical career.

---

<sup>84</sup> *Podestà* and *Capitani* were the representatives of the Venetian government (*rettori*) in the cities of the mainland and their surrounding territories. They were in charge of all administrative matters, carrying out the commands of the Venetian government while respecting and enforcing local laws and traditions. They were elected by the Senate every twelve to sixteen months. In smaller centres, such as Treviso, the two titles were most often combined in one person.

<sup>85</sup> As clashes between religious festivities and theatrical productions had to be avoided (for decency and morality reasons), all theatres had to be closed during the major Christian Year's celebrations. Thus no theatre was to be open in the Novena of Christmas and during Lent.

We know that Martinelli was off to a busy start since he moved to Venice not only because of his engagement at the S. Moisè theatre for the Autumn season of 1724, as previously discussed (see p. 27–29), but also because he was engaged as a ‘suonatore’ (instrumentalist) by the Venetian nobleman Dolfin, nicknamed ‘Dolfinetto’, living in the parish of S. Felice in the *sestrier* of *Cannaregio*,<sup>86</sup> as appears from the previously mentioned document from 1743 attesting the state of liberty (to marry) of Antonio Martinelli, just before his marriage.<sup>87</sup> In this document Domenico Montagnana testified that he had known Dario Antonio Asioli, alias Antonio Martinelli, since the time he first moved to Venice, where ‘he was hired as an instrumentalist in the house of the nobleman Dolfinetto’.<sup>88</sup>

The ancient Dolfin family was one of the most distinguished of the Venetian nobility, having linked its name with that of the Republic since Attila’s invasion in 452, and many of its members having retained important roles in the administration and government of the *Serenissima*. By the end of the eighteenth century there were numerous branches of this family, each identified by the parish where its *palazzo* was located.<sup>89</sup> The residence of the Dolfin in question (known as *Palazzotti Dolfin*) was

---

<sup>86</sup> Venice retains up to today its unique division into *sestrieri*, the six districts making up the city, as opposed to the more frequently used *quartieri*, a term applied even when the areas of the city or town by far exceed the number suggested by the word. The *sestrier* of Cannaregio runs from the Fondamenta degli Scalzi to the Fondamente Nuove and, among other famous sites, houses the *Ghetto nuovo* and the *Ghetto vecchio*. The other *sestrieri* are Castello, San Marco, San Polo, Santa Croce and Dorsoduro.

<sup>87</sup> I-Vasp, Sezione Antica, *Examinum Matrimoniorum*, Reg. 221 (1743), f. 98v.

<sup>88</sup> ‘... lo conosco dal / principio che capitò in Ven[ez]ia, e saranno 18. 19. anni, che fù preso / in casa per suonatore dal fù N. H. Dolfinetto ...’ (I-Vasp, Sez. Antica, *Examinum matrimoniorum*, Reg. 221, 1743, f. 98v).

<sup>89</sup> When Aquileia felt the threat of the Huns from the north, the Gradenigo family, together with all of the other rich families of the area, abandoned the city, finding refuge on the many islands of the Venetian lagoon. It was a member of the Gradenigo lineage who, being nicknamed ‘the Dolphin’ because of his swimming skills, decided to change his name to Dolfin, thus launching the new family. The Dolfins were among the twenty-four families that formed the very first government of the newly born Venice. For a history of the Dolfin lineage, see: Casimir D. Freschot, *La nobiltà veneta*, Bologna, Forni (reprint of the edition: Venice, Hertz, 1707), p. 48–49; Vittorio Spreti, *Enciclopedia storico-nobiliare italiana. Famiglie nobili e titolate viventi riconosciute dal R. Governo d’Italia*, Bologna, Forni, 1969 (Reprint of the edition: 1928–35). Giovanni Battista di Crollalanza, *Dizionario storico-blasonico delle famiglie nobili e notabili italiane estinte e fiorenti*, Bologna, Forni, 1965. The main source for the family, with information concerning its most important members is: Giovanni Bortolo Dolfin, *I Dolfin (Delfino). Patrizii*

situated in *Calle de la Posta*, on the left side of the *Canal Grande*, next to the more famous *Palazzo Da Mosto*.<sup>90</sup>

Why Asioli/Martinelli was hired by the family I have not been able to ascertain for certain. There are, however, a number of likely reasons: perhaps he was hired to take part in some kind of private entertainment (for example, a series of *accademie*) that the family had organised in their *palazzo*; or it is conceivable that Martinelli was hired to teach music to the younger Dolfin generation, as part of their noble upbringing; lastly, perhaps, Martinelli was simply offered some kind of patronage, through personal or indirect acquaintance with the patrician. Republican Venice did not tolerate what in other cities would be called ‘courts’ (for example, that of Cardinal Ottoboni in Rome), but the employment of house musicians either casually or on a longer-term basis for the purposes described above was common. For example, the Giustinian family lent patronage to Tartini, the Gradenigo family to Lotti.

Probably all three intentions lay behind the offer of the post to the young Martinelli. The fact that Montagnana uses the phrase ‘fù preso in casa per suonatore dal fù Dolfinetto’ (‘he was taken in the house as an instrumentalist’) indeed suggests that Martinelli was offered full board as a salaried member of the musical staff of the Dolfin household. It does not seem probable, however, that the noble benefactors would have welcomed a complete stranger to their house: Martinelli must have come through a recommendation. Lastly, we will note shortly that the chances that Martinelli served as a music master to the younger Dolfins are rather high.

Music making in private Venetian residences is generally little recorded, and we know very little about music activities within this particular family. However, what we do know is, to a certain extent, revealing. Piero (or, to give the name its Tuscan form, Pietro) Dolfin (1636–1709) was a patron of the arts and especially of

---

*Veneziani nella storia di Venezia dall' anno 452 al 1910*, Belluno, Premiata Tipografia Commerciale, 1912. In this volume the genealogies of the various branches of the family are tabled; the origins of the nickname ‘Piccoli’ (the small ones), with which the Dolfin of San Felice were designated, are here explained thus (p. 82): in the sixteenth century Piero Dolfin, son of Bene[de]lto, one of the very first members of this branch of the family, was born hunchbacked and short, as were the other Dolfins; he was accordingly nicknamed *dei Piccoli* (belonging to the small ones). This designation may account for the fact that Montagnana refers to Martinelli’s patron as Dolfinetto, which means ‘small dolphin’.

<sup>90</sup> Marcello Brusegan, *Palazzi di Venezia. La storia della città raccontata attraverso i suoi splendidi e inconfondibili palazzi*, Rome, Newton & Compton, 2005, p. 109.

music; he wrote librettos for a *serenata* and two operas, *Ermengarda, regina de' longobardi* (1670) and *Adelaide* (1672), both with music by the composer Antonio Sartorio, a personal friend of Piero. Of his four sons, Marc'Antonio is recorded as being a member of the *Accademia Filarmonica*, where

... twice a week they used to have a Musical Academy with commissioned music and the participation of salaried singers - During Lent the Noblemen performed instead spoken Tragedies... The Orchestra was composed by the Noblemen themselves ...<sup>91</sup>

Coming from such a highly musical family as his, Marc'Antonio Dolfin may well have been one of the noble members of the orchestra of this academy.

The youngest son of Piero Dolfin, Vettor (1687–1735), an amateur violinist, was a pupil of Vivaldi and the dedicatee of the composer's concertos collected and published under the title *La stravaganza*, op. 4 (Amsterdam, [1716]).<sup>92</sup> As has been noted, he was also the owner of the Dolfin theatre in Treviso, where Martinelli was involved in operatic productions in 1730–31.

Martinelli was a cello specialist but, as we shall find later, he was also a competent player of the other instruments of the string family; it is thus possible that teaching music to Vettor's son, Piero junior, who was seven years old in 1724, was part of Martinelli's 'job description'. It is equally possible that Martinelli participated in the meetings of the *Accademia Filarmonica* as a cello or *violone* player. (Such an indispensable instrument as the *violone* was in fact seldom, if ever, played by patricians and gentlefolk because it was found unwieldy, comical or not refined enough; the same could be said of brass instruments: tiring to play, causing the player's face to distort during performance and associated with the servant class. Moreover, the solo repertoire of the *violone* was exiguous and unsuited to public

---

<sup>91</sup> '... si faceva, due volte alla settimana, Accademia in Musica con Musici e Musiche sallariati - Nella Quaresima si recitavano dalli N(obili) Tragedie ... L'Orchestra era composta dalli stessi N(obili) ...' (from *Commemoriali Gradenigo*, I-Vcm, MS Gradenigo 200, f. 175; also reported in Talbot, 'Musical Academies in Eighteenth-Century Venice', in *Venetian Music in the Age of Vivaldi*, Aldershot, Ashgate, 1999, I, pp. 21–66: 45).

<sup>92</sup> Talbot, 'Musical Academies', p. 47.

display. When it came to the need for such instruments, the solution for musical academies was either to hire the necessary professional players, or to create a position of honorary membership for them.)<sup>93</sup>

The exact nature of Martinelli's employment cannot be established more precisely; the one certain fact is that the musician lived in the Dolfin palace for about eight years, during which time he must have participated in the cultural activities of the family, coming into contact with the music-loving segment of Venetian high society. After this period, he moved out of the Dolfin palace and into the home of his future father-in-law – at around the same time that he started his employment at the Ospedale di San Lazzaro e dei Mendicanti and, soon after, at the Ospedale dei Poveri Derelitti ai Santi Giovanni e Paolo.

Due to the lack of concrete evidence, one may merely try to 'connect the dots' suggested by these dates, since it does not seem likely that Martinelli's move from the Dolfin palace at the same time as the beginning of his career at the Mendicanti is a simple coincidence. Two possibilities come to mind.

1. While in the service of the Dolfin family, Martinelli's name began to gain wider renown in Venice, thanks to his talents and to the many connections possessed by the Dolfin family; the latter may have even supported his application for a teaching post at the Mendicanti, a far more prestigious calling than that of a privately employed musician. His commitment to the *ospedale* may have been incompatible with retention of his old post, so Martinelli may have voluntarily given up the latter (and consequently had to find another place to live), in order to pursue a more prestigious and stable career in one of the major musical institutions of the city.

2. It is also possible that Martinelli's position in the Dolfin house was simply terminated, for whatever reason: the musical education of his charges, if he had any, having been completed, or the family ceasing any continuous musical activity they may have had. If such was the case, Martinelli's presence as a boarding member of staff must have become redundant; and for this reason he may have been forced to look for employment elsewhere.

In any case, the relevant factor here is that the Dolfin family must have had, among their permanent members of staff, one or more musicians. Indeed, this branch

---

<sup>93</sup> Talbot, 'Musical Academies', p. 29, quoting from Francesco Caffi, *Storia della musica sacra in Venezia. Appunti per aggiunte*, I-Vnm, MS, n.d., Cod. It. IV-762 (=10467), f. 8.

of the family is still reported to be particularly sensitive to music and musicians at a much later time; in 1771, Mozart, in visit to Venice, was received by the second-born of the already encountered Vettor, Alvise Dolfin and his wife, the singer Maddalena Pasqua Ferrandini, nicknamed 'La Dolfina', whom Alvise had secretly married in 1752.<sup>94</sup>

Finally, to make the situation even less clear, one has to report that on the death of the above mentioned Piero Dolfin in 1709 the family apparently moved from the parish of S. Felice to that of 'S. Geminian in Procuratia',<sup>95</sup> thus changing its designation.<sup>96</sup>

This seems a good place to consider the role of academies in the more general picture of Venetian musical activities in the eighteenth century and, more pertinently to this study, the status that professional musicians enjoyed within them.<sup>97</sup>

As it had been the case in the past, the numerous learned societies (academies) active in Venice in the eighteenth century had a variety of goals: philosophical, political, religious, literary, artistic, musical. However, the musical element, in the form of a prologue or of a literary text set to music, for instance, was often present even when the main interest of the assembly was not specifically music-related. The word 'academy' also came to indicate, in the eighteenth century, a private concert, *conversazione* or special ceremony arranged *ad hoc* for a particular occasion but not linked to the periodic meetings of any larger organisation. Taking into consideration this expanded meaning, one is less surprised to find that the frequency of music-making academies was so high as to cause the visiting Charles de Brosses to write, in 1739: 'Il n'ya a presque point de soirée qu'il n'y ait *académie* quelque part'.<sup>98</sup>

---

<sup>94</sup> Maddalena Ferrandini, 'La Dolfina', is not to be confused with the older singer previously encountered, Rosa Cardina, who was also nicknamed after the Dolfin family. On Alvise Dolfin's secret wedding with Maddalena and their 'Mozart connection', see Cattelan, *Mozart – un mese a Venezia*, pp. 47–60.

<sup>95</sup> The church of S. Geminiano, by St. Mark's, is no more as it was replaced by the Napoleonic Wing in the Piazza S. Marco.

<sup>96</sup> Dolfin, *I Dolfin*, p. 82. However, it should also be noted that the same branch of the Dolfin family is described as 'a S. Steffano' in some contemporary publications based on the *Libro d'oro*.

<sup>97</sup> For a review of academies in eighteenth-century Venice see the already cited Talbot, 'Musical Academies'. For a general history of academies in Italy, cf. Michele Maylender, *Storie delle accademie d'Italia*, 5 vols., Bologna, Cappelli, 1926–30. For Venice, cf. Michele Battaglia, *Delle accademie veneziane*, Venice, Orlandelli, 1826.

<sup>98</sup> Charles de Brosses, *Lettres familières d'Italie. Lettres écrites d'Italie en 1739–1740*, Bruxelles, Editions Complexe, 1995, p. 97.

Even though most academies were organised and hosted by patricians, Venetians' love for music (and fashionable activities) also led some wealthy merchants to organise musical soirées in their houses.<sup>99</sup> Worth of mention, in this context, is the case of the coffee shop owner and water merchant 'Carlo dall'Acque', who, around 1738, hosted a music club over his coffee shop in the Merceria (near the clock tower of S. Marco). The academies organised there were held every Sunday in Lent (when competing public events were absent) and on certain other days as well; apparently the meetings attracted quite a big and socially mixed crowd, at times arising suspicion in the government, which frowned on the free intermingling of classes and (worse) nationalities. From the report sent by the secret agent Antonio Caimo to the Inquisitors of State, we learn that many instruments were used in these gatherings (violins, trumpets, horns, timpani, oboes and more), suggesting that possibly a full-scale orchestra in the modern sense was employed.<sup>100</sup>

We also know of academies organised by respected musicians, such as one reported by the news-sheet *Pallade Veneta* in March 1688 that was held in the house of Giovanni Legrenzi, *primo maestro* at S. Marco.<sup>101</sup> But most were hosted by private citizens with links to the musical community of the city. According to the *Notatori Gradenigo*, a contemporary journal kept by the patrician Pietro Gradenigo, one such event took place in 1758 in the house of the painter Bortolo Nazari, father of the renowned violinist Antonio; a full oratorio, accompanied by a full orchestra, that was performed before many noblemen.<sup>102</sup>

Finally, there were the private soirées organised for purely personal recreation by, or for the benefit of, distinguished foreign visitors. Among them, was Jean-Jacques Rousseau who, during his sojourn in Venice in 1741, used to hire, for just one ducat, a harpsichord and four or five instrumentalists and/or singers to go to his house and rehearse with him the opera arias that he had heard and enjoyed the most.<sup>103</sup>

---

<sup>99</sup> See Barbier, *La Venise de Vivaldi*, particularly chapter 6: 'Splendeur musicale des palais privés'.

<sup>100</sup> This event is related in Talbot, 'Musical Academies', p. 41–42.

<sup>101</sup> Selfridge-Field (ed.), *Pallade Veneta (1687–1751): Writings on Music in Venetian Society*, Venice, Fondazione Levi, 1985, pp. 58–60.

<sup>102</sup> Lina Livan (ed.), *Notizie d'arte tratte dai notatori e dagli annali del N. H. Pietro Gradenigo*, Venice, Reale Deputazione di Storia Patria per le Venezia, 1942, p. 35.

<sup>103</sup> 'Je louai un clavecin, et pour un petit écu j'avais chez moi quatre ou cinq symphonistes, avec lesquels je m'exerçais une fois la semaine à exécuter les



As in the case of the above mentioned *Accademia Filarmonica*, in these aristocratic gatherings often the nobles themselves, as *dilettanti* (amateurs), enjoyed taking an active part in music-making activities, but plenty of opportunities were available for professional musicians as well. The presence of salaried instrumentalists and singers in patrician academies was somewhat problematic, however, since they were likely to be of humble social extraction. This problem was on occasion solved by extending honorary membership to especially respected musicians.<sup>104</sup> Otherwise, and more frequently, the professional musicians were excluded from membership but paid a fee for their services. The attitude displayed by Venetian patricians towards practitioners of the arts was in general benevolent and respectful; therefore, their relationships with professional musicians were usually cordial despite the disparity of status.

It should be underlined that participation in the activities of academies constituted not only a source of extra income for music professionals but also a good way of cultivating a network of acquaintances that was likely to result in more engagements, for the musicians, in the different areas of the music of the city. In other words, personal acquaintance was, for a musician in Venice, as good as a referenced résumé is today, and ‘word of mouth’ was the best means through which one could acquire a good reputation. Indeed, it was true that simply by being in contact with noble society immediately uplifted the social status of a musician; if a musician was known to entertain friendly relations with the patriciate, he would more easily be regarded as a worthy and reliable member of respectable society.

Even if such work was by its nature neither regular nor particularly well remunerated, it was, on balance, a good investment in future opportunities.

### RELIGIOUS AND CIVIC FUNCTIONS

The following section of this chapter deals with other avenues that the average instrumentalist might have pursued in order to earn an adequate living in eighteenth-century Venice. Unfortunately, the complete absence of actual evidence proving Martinelli’s involvement with any of the musical activities discussed in the

---

morceaux qui m’avaient fait le plus plaisir à l’Opéra’, Jean-Jacques Rousseau, *Les Confessions*, livre 7<sup>ème</sup>, Paris, Granier-Flammarion, p. 373.

<sup>104</sup> Talbot, ‘Musical Academies’, p. 29.

following paragraphs has to be acknowledged. Therefore the inclusion of such activities in the overall discussion of Martinelli's free-lance years has simply to aim at providing a brief overview of what kind of opportunities, other than those already discussed, were available for professional musicians working in Venice in the period under discussion.<sup>105</sup>

Besides the operatic seasons and the private concerts and academies, Venice offered a substantial series of single events involving music. Some of these were repeated every year, such as religious festivals celebrated by the many Venetian parish churches and other celebrations linked to a specific saint or devotion and organised by the numerous confraternities;<sup>106</sup> instrumental music seemed to have been considered an integral part of the ambitious celebratory processions organised by the wealthy *scuole grandi*, especially in the seventeenth century. Small parishes could not generally afford more than an organist for their day-to-day running, but would happily pay small fees to a limited group of instrumentalists on their patron's day. Musicians were more regularly employed in the richer monastic churches, although instrumental ensembles were seldom used in the eighteenth century.

Then there were civic annual celebrations in commemoration of historical episodes that had a special meaning for the Republic, such as the evocative rituals of the Ascension, or the state banquets organised annually in honour of the senators and ambassadors. A number of festivities and celebratory occasions were dictated by contingencies such as the visit of a foreign ruler or ambassador, the death of the Doge or a battlefield victory won by the forces of the Most Serene Republic.

It can be plausibly speculated that Martinelli's other music-making activities would have also gradually gained him a series of yearly engagements, linked to any of the above-described occasions and that he maintained such engagements at least until his commitments with the *ospedali* made it impossible for the musician to continue an intense free-lance activity.

---

<sup>105</sup> More thorough treatments of this subject can be found in: Quaranta, *Oltre San Marco*, which deals specifically with music in churches other than San Marco in the seventeenth century; Denis Arnold, 'Orchestras in Eighteenth-Century Venice', *Galpin Society Journal*, 19 (1966), pp. 3–19: 11–13; Selfridge-Field, *Venetian Instrumental Music*, pp. 26–37; Laini, *Vita Musicale a Venezia*, pp. 51–55.

<sup>106</sup> Arnold, 'Music at the Scuola di San Rocco', *Music and Letters*, 40 (July 1959), pp. 229–41.

## THE FREE MARKET

The circumstances in which musicians came to operate in Venice can be described as a sort of free market in which music professionals sold their labour to several occasional, although often recurrent, employers.<sup>107</sup> Venice did not, as we remarked earlier, have a court that employed a number of musicians all year round and satisfied all the major musical needs of the city (as did, for example, the ducal, later archducal, court at Mantua). The Cappella Ducale, although ordinarily offering employment for life, was in reality only a part-time employment; in fact, it seems that the orchestra was required only for approximately twenty services a year – those attended by the doge.<sup>108</sup> Consequently, instrumentalists had to offer their services to more than one patron or employer concurrently, participating in several orchestras.

The free market of instrumentalists was regulated, from an early period, by protectionist policies aimed at maintaining a regularity of employment opportunities throughout the year for a finite group of instrumentalists who would have led an otherwise unstable and insecure life. This means that, even in the absence of a regular orchestra, certain occasions were likely to be catered for by the same pool of musicians every year. Examples from other cities in Italy and abroad, noted by Spitzer and Zaslav, show us the tendency for such ‘scratch’ orchestras to be formed by a more or less stable group of musicians that remained almost unvaried for several years running; furthermore, the music historian can, in some cases, follow the movements of certain leading lights of the musical scene from a festival in one town to the next operatic season in a neighbouring city, within what appears to have been a regional network comparable, *mutatis mutandis*, with the ‘circuit’ within which opera singers migrated.<sup>109</sup>

---

<sup>107</sup> Models of environments in which musicians operated in the eighteenth century are discussed in John Spitzer and Neal Zaslav, *The Birth of the Orchestra: History of an Institution, 1650–1815*, Oxford, Oxford University Press, 2004, pp. 398–437.

<sup>108</sup> See Selfridge-Field, *Venetian Instrumental Music*, pp. 21–24; and James H. Moore, *Vespers at St. Mark’s – Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, 2 vols., Ann Arbor, Michigan, Umi research Press, 1981, vol. 1, pp. 185, 194.

<sup>109</sup> Examples of such systems operating in the cities of Emilia-Romagna are discussed in Spitzer and Zaslav, *The Birth of the Orchestra*, pp. 414–20; and in Marcello Conati and Marcello Pavarani (eds.), *Orchestre in Emilia-Romagna nell’Ottocento e Novecento*, Parma, Orchestra Sinfonica ‘Arturo Toscanini’, 1982.

The presence of foreign musicians in town was often cause for concern among the local community of instrumentalists, in Italy often organised into guilds or corporations. A protectionist concern to safeguard local professionals of the music industry can be observed in many centres, including Venice; there, musicians tried to monopolise the market through banding together in an Instrumentalists' Guild (*Arte de Sonadori*), a corporation active in the city since the fourteenth century. In a city that appears to have trained on its own soil large numbers of its professional instrumentalists, the presence of foreigners was commonly perceived as a threat to the local economy. The situation of foreign musicians in Venice is highly relevant to the present study since, as we know, Martinelli was not a Venetian citizen.

When the concern to defend the livelihood of local musicians was at one of its peaks, in 1662, the *Magistrati alla Giustiza Vecchia*, the Venetian magistracy in charge of supervising the activities of the guild, decreed that no foreigner was to be allowed to perform in Venice without a special mandate from the *gastaldo*, or elected president, of the guild. Impresarios and other organisers of music-making activities would be fined in cases of transgression. However, by the middle of the eighteenth century, these monopolistic attitudes were heavily criticised by the supporters of a system in which free competition was seen as a healthy component of the economy. In 1752 the *Giustizia Vecchia* even proposed the abolition of the system of protectionist guilds; the arguments presented did not actually bring about the dismantling of the guild system, and the debate ran on until, in 1771, membership of the corporation was opened to all, including non-Venetians. Still, the Venetian *sonadori* carried on their efforts to exclude foreigners from membership, complaining that their livelihood was under threat.<sup>110</sup>

The laws and decrees passed over the years forbidding foreign instrumentalists to perform in Venice must have been loosely observed already in the period we are considering (the second decade of the century), if a young cellist from Modena (a foreign state) was allowed to perform freely at concerts and in theatres. From the documents at our disposal, it appears that Martinelli was not a member of the Instrumentalists Guild during the first years of what would become his permanent

---

<sup>110</sup> A more detailed account of the 'monopoly versus free competition' debate can be found in Thomas Bauman, 'Musicians in the marketplace: the Venetian Guild of Instrumentalists in the later 18th Century', *Early Music*, 19/3, pp. 345–55.

residence.<sup>111</sup> The simplest explanation is of course that at that time of his move to Venice, Martinelli was still an apprentice, thus not entitled to membership to the guild; unlike all other Venetian guilds, in fact, the *Arte de' Sonadori* does not seem to have listed among its members apprentices (*garzoni*) and journeymen (*lavoranti*), but only fully qualified masters (*maestri*).<sup>112</sup> At present, no documentation has come to light revealing what preliminary qualifications, if any, were necessary for an aspiring professional instrumentalist wishing to audition for the rank of *maestro* in the *Arte de' Sonadori*. We know that no formal apprenticeship system for 'jobbing' musicians was employed in Italy, as it was in Northern Europe. In Rome, most would-be players were attached to their teacher and played next to him in orchestras until the teacher judged them proficient enough to be sent as substitutes in his name.<sup>113</sup> If the same system operated in other parts of Italy, we could speculate that perhaps Martinelli simply followed his master to Venice – but there is no concrete evidence to support such a theory.

The gap in the documentation concerning the *Arte* and its membership prevents us from knowing the precise year during which Martinelli passed the *prova*, or audition, leading to acceptance as a fully subscribed member of the Instrumentalists' Guild. For later years, only six lists of members attending meetings have survived; the Venetian State Archives also hold a number of papers recording annual elections to the various posts (*cariche*) within the guild. The first time that Martinelli's name appears in one of these documents is in 1751, when he is elected one of four *periti di violoncello* – the officers in charge of examining candidates wishing to be admitted as masters of violoncello through the usual audition.<sup>114</sup> After this year, Martinelli's name appears regularly in the records of the *Arte*, and he is

---

<sup>111</sup> Documents containing membership lists of the guild between the years 1672 and 1727 are transcribed and commentated in Selfridge-Field, 'Annotated Membership Lists of the Venetian Instrumentalists' Guild, 1672–1727', *R. M. A. Research Chronicle*, 9 (1972), pp. 1–52; and *eadem*, 'The Venetian Instrumentalists' Guild: Additional Annotations', *R. M. A. Research Chronicle*, 12 (1975), pp. 152–55. Additional original documents referring to the guild, including a number of membership lists from the middle of the century, are preserved in I-Vas, Inquisitori alle Arti, B. 94; I-Vas, Magistrati alla Giustizia Vecchia, B. 210.

<sup>112</sup> Selfridge-Field, 'Annotated Membership Lists', p. 3.

<sup>113</sup> For a discussion of the apprenticeship system in Italy, or rather the lack of one, see Spitzer – Zaslav, *The Birth of the Orchestra*, pp. 177–179.

<sup>114</sup> I-Vas, Magistrati alla Giustizia Vecchia, B. 210, inserto 255, capitolo 14 maggio 1751.

repeatedly elected as one of the four *periti* (the word means, literally, ‘experts’) for his main instrument. Evidently, his skills were, by that time, well appreciated by his colleagues. The presence in the guild of Martinelli’s sons Giulio (the eldest), Gerolamo and Angelo is also attested by certain documents dating from between 1771 and 1796.<sup>115</sup>

### CONCLUSIONS

It is very difficult to evaluate the financial situation of a free-lance instrumentalist in Venice during the first half of the eighteenth century. The few records that have come to light concerning musical activities outside the *ospedali* and the Cappella Ducale are usually very sketchy and vague. The payment records of parish churches, for instance, very rarely go beyond registering a general overall expenditure for music; occasionally the researcher can find the fee paid to the solo singer or the violinist playing the solo in the Mass. Even so, from the non-itemised payment records that have reached us, we gather that the payments were not generous; they were on the contrary rather meagre.<sup>116</sup>

The life of the average free-lance instrumentalist cannot have been one of great financial comfort nor one of stability. This, together with the desire to raise one’s social status, can help to explain the eagerness that Martinelli showed, in later years, to devote himself almost entirely to the teaching activity linked to the institutions that, even without being particularly generous towards their music staff, offered an enviable position of relative stability. For this was – and to some extent remains even today – the life of an orchestral musician.

---

<sup>115</sup> I-Vas, Magistrati alla Giustiza Vecchia, B. 210.

<sup>116</sup> See, for instance, the fees paid to instrumentalists hired by the church of S. Giacomo di Rialto towards the end of the eighteenth century. The twelve instrumentalists playing in the Easter Saturday Mass were paid twenty-four *lire* in total, while the violone player was paid only one *lira* and fifteen *soldi* for his service at Compline. (Arnold, ‘Orchestras in Eighteenth-Century Venice’, p. 12). One *lira* was worth just under a sixth of a ducat current. For information on Venetian currency see Talbot, ‘A Venetian Operatic Contract’, in Talbot (ed.), *The business of Music*, Liverpool, Liverpool University Press, 2002, pp. 10–61: 60–61.

## CHAPTER 3

### EMPLOYMENT AT THE *OSPEDALI*:

#### THE MENDICANTI

Following a few years of work as a free-lance musician, Martinelli's succeeded in obtaining a post as a music teacher in one of the four Venetian *ospedali grandi*, the Ospedale di S. Lazzaro e dei Mendicanti.

During his nearly fifty years of service to it, Martinelli witnessed, and was one of the protagonists of, the golden age of the musical endeavours of the institution, as well as of their decline and final collapse. Martinelli came to fulfil an important role in the history of this *ospedale*, being closely responsible, as we shall see, for the instruction of a considerable number of its string players and for a substantial part of its instrumental repertory.

With these considerations in mind, an understanding of the cultural and social environment of the Mendicanti becomes relevant to this study; for this reason, prior to giving an account of Martinelli's years at this institution, it seems pertinent to dedicate a few words to the establishment itself and to the development of its musical activities.<sup>117</sup>

---

<sup>117</sup> The environment in which Martinelli spent most of his life is obviously relevant to this study. However, these introductory paragraphs do not aim to give a comprehensive picture of the workings of the institution, for which I refer to what has already been written on the *ospedali grandi*, their historical development and social implications.

The paragraphs here concerning the history of the Mendicanti are largely based on Ellero (ed.), *L'Archivio storico IRE*; Bernard Aikema and Dulcia Meijers (eds), *Nel regno dei poveri: arte e storia dei grandi ospedali veneziani in età moderna 1474–1797*, Venice, Arsenale, 1989; Jane L. Baldauf-Berdes, *Women Musicians of Venice: Musical Foundations, 1525–1855*, Oxford, Clarendon Press, 1993 (revised ed. 1996); Ellero, 'Origini e sviluppo storico della musica nei quattro grandi Ospedali di Venezia', *Nuova Rivista Musicale Italiana*, 13/1, pp. 160–67.

Leaving aside modern scholarly literature, the history of the *luoghi pii* is outlined also in the *Capitoli et ordini* (statute books) that each *ospedale* produced and published. For the Mendicanti: *Capitoli della Veneranda Congregazione dell'Hospitale di San Lazzaro et Mendicanti della città di Venezia per il governo di esso Hospitale*, Venice, Deuchino, 1619, (revised editions 1706, 1722, 1780). For the Incurabili: *Capitoli, et ordini da osservarsi dalla Priora, Maestre, e Figlije del Pio*

The Ospedale di S. Lazzaro was founded in the twelfth century in the parish of S. Trovaso and moved, in 1262, to the small island of S. Lazzaro, where it was destined to offer sanctuary to lepers and returning crusaders under the authority of the diocese of Castello. In the sixteenth century the purpose and organisation of the Mendicanti underwent a series of deep transformations. During this phase many charitable institutions, not only in Venice, were restructured with the intention of responding more closely to the precepts of the Counter-Reformation as laid down by the Council of Trent. The major hospices of Venice were not immune to the new evangelical fervour; in the climate of reform these institutions directed their charitable efforts towards those living at the fringes of society and hitherto neglected by the authorities; people exposed to public contempt or living outside the law became the beneficiaries of what Brian Pullan has defined the ‘new philanthropy’:<sup>118</sup> they included beggars, prostitutes, orphans and Jews.

The Mendicanti, which had been handed over to an independent body of administrators in 1479, moved in 1595 to the northern side of Venice, the Fondamente (sometimes given as ‘Fondamenta’) Nuove, close to the Ospedale di Santa Maria dei Derelitti ai Santi Giovanni e Paolo (also known as the Ospedaletto); in its new headquarters the Mendicanti was to give shelter to an ever-growing number of beggars who populated the streets of Venice; in providing such accommodation, the noble governors of the *ospedale* were at the same time driven by the moral goal of saving these desperate souls and by their intolerance towards the

---

*Ospitale dell’Incurabili*, Venice, Maldura, 1704 (revised edition 1754; there is also a prior edition dated 1674). For the Derelitti: *Capitoli et ordini per il buon governo del Pio Hospitale de poveri Derelitti appresso SS. Giovanni e Paolo consecrati alla gloriosa Vergine protettrice di detto Hospitale*, Venice, Tivani 1668 (revised edition 1704). Finally for the Pietà: *Capitoli, et ordini per il buon governo del Pio Hospitale della Pietà*, Venice, 1720. The books can all be consulted in the Biblioteca Nazionale Marciana (I-Vnm).

More on music at the Mendicanti can be found in Arnold, ‘Music at the Mendicanti in the Eighteenth Century’, *Music and Letters*, 65, pp. 345–56.

<sup>118</sup> Pullan, ‘La nuova filantropia nella Venezia cinquecentesca’, in Aikema and Meijers (eds), *Nel regno dei poveri*, pp. 19–34. It should be noted, however, that charitable institutes had existed in Venice since the Middle Ages. The first welfare institution is recorded as early as 939; this sought to provide refuge for pilgrims and shelter for the sick. As Pullan acutely points out, the difference between medieval charity and the post-Counter Reformation welfare system is that the recipients of the first were considered ‘honest’ men and women, while the ‘new’ charity was directed towards those rejected by society.



indecent display of poverty produced by their presence.<sup>119</sup> Those sheltered by the *ospedale* were not limited to this category: widows, the sick, elderly patricians and orphans were also accepted there. This last group of residents was common to three of the *ospedali grandi*, albeit with differences regarding admission procedures.<sup>120</sup> Because of pressure on space and funds, admission policies were rather rigid, at least on paper; in reality, a perusal of the minutes of the different governing boards throws up many cases of children (and particularly of female members of the *cori*) who did not satisfy all of the prescribed criteria for admission but were nonetheless accepted for one reason or another.

At the Ospedaletto children were considered eligible for admission if they were aged between six and ten, were orphans ‘of both parents’ (in Italian usage of the time, a child lacking only a father was likewise regarded as an ‘orphan’) and were of legitimate birth, as attested by a certificate of baptism.<sup>121</sup>

At the Incurabili the requirement for the fixed quota of thirty-three boys admitted was that of being an orphan, while the seventy girls admitted came from noble and citizen families, thus not exactly in desperate need of any charity: for these fortunate children the *ospedale* functioned more like a boarding school.<sup>122</sup>

The Pietà was the only Venetian *ospedale* to admit infants of presumed illegitimate birth. Any child found placed in the *scaffetta*, the purpose-built niche on the outer wall of the building, was admitted with no questions asked (the person depositing the child remained unseen).

---

<sup>119</sup> This point is made explicit in a report of 1777 sent by the governors of the Mendicanti to the Doge, where we read that the foundation of the *ospedale* was aimed at solving two especially troublesome aspects of the neglect and abandonment of the poor of all ages and both sexes: their death in the streets without receiving the sacraments and the morally scandalous effects of their promiscuity. (‘... si deliberò la sua fondazione a deviamiento di que’ estremi mali, che nella Città in via di religione morendo per le strade senza sacramenti, et in via di scandalo nascevano per l’abbandono dei poveri d’ogni età e sesso’). See Ellero and others, *Arte e musica all’Ospedaletto: Schede d’archivio sull’attività degli ospedali dei Derelitti e de Mendicanti di Venezia (sec. XVI–XVIII)*, Venice, Stamperia di Venezia, 1978, p. 199.

<sup>120</sup> The Pietà, in fact, accepted foundlings rather than orphans, despite a common misconception present even in much scholarly literature. See Talbot, ‘Anna Maria’s Partbook’, in *La musica negli ospedali/conservatori veneziani*, pp. 23–79: 25.

<sup>121</sup> Talbot, *Benedetto Vinaccesi*, pp. 56–57.

<sup>122</sup> ‘Citizen’ (*cittadino*) is a very precise term in the context of Venetian history. It denotes the intermediate stratum of society, comprising merchants and professionals, sandwiched between the nobility, the sole governing class, and the commoners (*popolani*) comprising the mass of the population.

Of the four *ospedali grandi*, the Mendicanti appears to have been the most flexible, so far as admission policies were concerned, to judge from the *Capitoli della Veneranda Congregazione*; it is almost as if the governors intended to fill the gaps left by the charity of the other three *ospedali* in relation to young people.

At the Mendicanti, as well as at the other *ospedali*, the presence of children among the many residents meant that from an early stage in its existence the institution found itself obliged to fulfil an educational role in addition to its generic duty of care. The education imparted to the children had the dual purpose of saving them from the evils that might later corrupt or degrade them, such as prostitution and poverty, and of preparing them for life by equipping them with a good character and a modicum of culture, a large part of which consisted of the learning by rote of Christian doctrine.

Typically, the boys were taught to write and to read; they learned the catechism and a specific trade that would equip them for adult life. The girls would usually receive an education similar to one offered by a convent; besides the catechism, they were taught to sew and darn and sometimes to master the more challenging techniques of lace-making: in short, anything that might prove useful in their future life as wives or nuns, or as permanent residents of the institution.<sup>123</sup>

The reasons for the introduction of music in the educational development of chosen girls were both ethical and utilitarian. By placing their singing at the service of the liturgy, these girls – later, women – were given a central role in the institution's religious life; in addition, the excellence of the music provided for services (and in extra-liturgical contexts, as with oratorios) attracted, in various forms, financial contributions that were indispensable for the running of these privately managed institutions.<sup>124</sup> In that sense, music-making was as remunerative

---

<sup>123</sup> In fact, (leaving aside the special category of *figlie in educazione*) only a minority of the female residents left to marry or take the veil – not always with the good will of the *ospedali*, since providing a dowry was costly. Those who remained were assigned to tasks – typically to the production of commodities that could be sold for profit and thereby fill the institution's coffers.

<sup>124</sup> Although the governance of the *ospedali* was overseen by the Venetian State, their day-to-day administration lay in the hands of private individuals who, as governors, had to make the most of their internal resources. Because the *ospedali* were liable to experience shortfalls in income, however, the state frequently had to make good the deficit. On the domestic economy of the Pietà, which, *mutatis mutandis*, was mirrored by the other *ospedali*, see Talbot, 'The Pietà as Viewed by Johann Christoph Maier (1795)', *Studi vivaldiani*, 4 (2004), pp. 75–111.

an activity as lace-making. From a very early stage in the history of the *cori*, in fact, two types of income generation occurred. The first comprised the monies gathered during the service itself via the passing around of collection boxes. The second, and more important, arose from the public appreciation that expressed itself in the form of donations, legacies and mentions in wills. One of the earliest examples of such a donation occurs in the manuscript will of the bookseller Piero Coletti who, shaken by the innumerable deaths caused by the plague of 1630, which eventually took his life as well, made the singers of the Ospedaletto the beneficiaries of a legacy amounting to 200 ducats, ‘... in reason of the love that I have for them after having heard them sing, which gave me much pleasure, in all the liturgical celebrations of the last two years, and thanks to whom I was able to avoid many companionships that could have been harmful to me ...’; Coletti also earmarked an extra legacy of one hundred ducats for a certain Laretta *Cantora*, his favourite singer in the choir.<sup>125</sup>

Some of the donations were so sizeable that they made a major contribution to the sustainability of the *coro* and the *ospedale* itself – so much so that even in times of dire financial trouble it became unthinkable to suppress music making altogether. A measure of how important and ‘mainstream’ this financial aspect had become emerges from a report of 1781 presented by the deputies in charge of the *coro* of the Pietà to the rest of the board of governors;<sup>126</sup> in those years of profound financial crisis the board had to consider whether the abolition of the music-making activities, with all their attendant costs, would actually help the *ospedale* survive. After reviewing what those costs were, the governors explained that over the years there had been many benefactors who had left legacies specifically to the choristers (*figlie di coro*).

Considering that the provisions of all of these wills are directed towards the direct benefit of the *figlie di coro*, if the choir were to

<sup>125</sup> ‘per l’affetione che li porto per haverle sentite à cantar tutte le feste d’anni doi con molto mio gusto, che per tal causa ho schivato molte compagnie quale potrebbe essermi state danose.’ Ellero, *Arte e musica*, pp. 15–16.

<sup>126</sup> I-Vas, Ospedali e luoghi pii diversi, B. 895, inserto n. 8. Each year the governors of the Pietà elected two of their number to serve as officers (‘deputati’) with special responsibility for the chapel and its music. See Talbot, ‘The Pietà as Viewed by Johann Christoph Maier (1795)’, p. 108.

be suppressed, the very authority for drawing on such funds would also be rendered void ...<sup>127</sup>

And they continue:

We have to add, in order to indemnify ourselves and regularise future decisions, that we are in a position to give an accurate account of the Foscarini will, since it is a recent one and subject to our management, as are the ones mentioned above; but we cannot give any assurance that there are no other wills from which the *ospedale* benefits under the condition of the survival of the *coro*. Were the *coro* to be abolished, the intention of the benefactor would be contravened; thus the *ospedale* would run the risk of having to return the legacy which, through failure to satisfy the condition of its award, would have to revert to the heirs of the benefactor.<sup>128</sup>

The point so clearly made by the governors is that suppression of the *coro* would prove to be a false economy, and that not only the *figlie di coro* but indeed the entire institution would suffer from such a decision.

The Mendicanti was the last among the Venetian *ospedali grandi* to establish a permanent *coro di putte*, following the example of the three other establishments and specifically of the Pietà.<sup>129</sup> Already when liturgical singing was only in its

<sup>127</sup> ‘Siccome tutte queste disposizioni Testamentarie sono ordina- / te a benef[efici]o immediato delle Figlie di Coro, così quell’ora / venisse quegli a mancare, mancherebbe anco il titolo / per continuare la riscossione... .’ I-Vas, Ospedali e luoghi pii diversi, B. 895, inserto n. 8 (my translation).

<sup>128</sup> ‘Dobbiamo aggiungere a nostra indennità, e per regola delle / Deliberationi da prendersi, che possiamo ben dar conto / del Test[ament]o Foscarini, perchè recente, e soggetto alla nostra / Commissaria, come pure delle altre dispositioni soprad:te / ma non possiamo assicurare, che altri Testamenti non / vi siano, da quali sia stato beneficato l’Ospedale, ma con l’og-/getto della conservazione del Coro. Quall’ora venisse quegli / ad estinguersi, come vorrebbe a mancare il fine contem-/plato dai Testatori, così sarebbe l’Ospedal nel pericolo di res-/tituire, e consegnare l’importar del Benef[ici]o che per la / caducità della conditione, a cui era alligato, spettasse a / Rappresentanti que Testatori / ...’ I-Vas, Ospedali e luoghi pii diversi, B. 895, inserto n. 8 (my translation).

<sup>129</sup> At the Mendicanti organised musical activities are documented from the beginning of the seventeenth century, while music was already being cultivated at the

earliest stages, it already presented an aspect that would become significant in relation to the careers of future *maestri*: the choristers had to undergo a systematic programme of training and were not allowed to leave the *pio loco* until they had in their turn trained initiates.<sup>130</sup>

After a first, exclusively vocal, phase instruments other than the organ began to be employed. And even after the Mendicanti imposed a ban on the use of musical instruments in 1620, we find the governors purchasing a new trombone in 1630 and extra violins in 1636.<sup>131</sup>

The series of musicians involved with this *ospedale* is an illustrious one. Even though today the Mendicanti is known above all for being the workplace of Baldassarre Galuppi, who served as *maestro di coro* from 1740 to 1752, many were the renowned musicians who lent their services to the *coro* over the years. The tradition of teaching stringed instruments was always strong at the Mendicanti. The Marcian violinist Francesco Bonfante was the first instrumental teacher hired by the Mendicanti; he served from there from 1642 to 1662, while he was also in charge of all matters concerning the ducal orchestra between 1616 and 1661.<sup>132</sup> He was succeeded by the player of bass instruments Carlo Fedeli (familiarily called ‘Saggion’), who in addition to teaching at the Ospedaletto and the Incurabili, was the *maestro de’ concerti*, or leader, of the S. Marco orchestra from 1661 to 1685.<sup>133</sup> Probably the best known of Martinelli’s predecessors was Giovan Battista Vivaldi, who served at the Mendicanti from 1689 to 1693, when the post was suppressed.<sup>134</sup> Giorgio Gentili, the violin virtuoso who played solos during solemn Masses at S. Marco and the author of no fewer than six volumes of instrumental music (sonatas

---

other *ospedali* from the first half of the sixteenth century onwards. See Ellero, *Arte e musica*, passim.

<sup>130</sup> For an account of the development of music at the Mendicanti, with particular regard to the place of the *figlie*, see Madeleine V. Constable, ‘The Venetian “Figlie di Coro”’: Their Environment and Achievement’, *Music and Letters*, 63 (1982), 181–212.

<sup>131</sup> Baldauf-Berdes, *Women Musicians of Venice*, p. 130.

<sup>132</sup> Selfridge-Field, *Venetian Instrumental Music*, pp. 16–17, 300; Baldauf-Berdes, *Women Musicians of Venice*, p. 192. It is important to be aware that musical posts at the *ospedali* and at S. Marco were not what we would regard today as full-time commitments: industrious musicians were often able successfully to ‘juggle’ between two or even more such positions, not counting free-lance work.

<sup>133</sup> Selfridge-Field, *Venetian Instrumental Music*, pp. 17–18, 316; Baldauf-Berdes, *Women musicians of Venice*, p. 192.

<sup>134</sup> Ellero, *Arte e musica*, p. 157.

and concertos), taught at the institution from 1701 to 1717.<sup>135</sup> With this tradition of teachers behind it, the orchestra handed over to Martinelli must have been a decent and already well-developed one, a fact that undoubtedly added to the appeal of the position.

In the light of the instability of the opportunities available to professional free-lance musicians active in Venice, the relative financial security, together with the elevated social status arising from the international prestige of the employing institution and the prospect of further career advancement, that such an appointment entailed made the post of an instrumental teacher in the service of one of the *cori* far more desirable than its rather miserly salary might suggest. One recalls that Vivaldi was proud to style himself ‘maestro de’ strumenti’ and even mere ‘maestro di violino’ to the Pietà on the title pages of his publications. Such a title bespoke not only musical but also moral excellence, for the *ospedali* were careful to vet their *maestri* for ethical probity (especially since their pupils were cloistered females). What is perhaps surprising is that Martinelli, whose name was later linked so closely with that of no fewer than three *ospedali*, waited, or had to wait, so long before taking his first steps along this avenue.

To all appearances, he jumped at the first opportunity that crossed his path to fill a coveted position of this kind. In fact, from the way that events unfolded, it seems a reasonable supposition that a post at one of the *ospedali* lay at the back of Martinelli’s mind even during his years as a self-employed musician.

When he arrived in Venice, in 1724, the situation of stringed instrument teaching at the *ospedali* (omitting the Incurabili, for which no external musicians apart from the *maestro di coro* can be named for lack of documentary evidence) was as follows. The Ospedaletto had employed Carlo Tessarini as a violin teacher since 1716;<sup>136</sup> in 1727 Bernardo Aliprandi was hired to teach the cello there.<sup>137</sup> Aliprandi

---

<sup>135</sup> Selfridge-Field, *Venetian Instrumental Music*, pp. 316–17; Baldauf-Berdes, *Women musicians of Venice*, p. 204.

<sup>136</sup> On the years of Tessarini’s service to the Ospedaletto, recent studies show that the composer’s activity in that institution might have begun earlier than previously thought (Paola Besutti, ‘La didattica strumentale negli ospedali veneziani: il ruolo di Carlo Tessarini’, in Geyer and Osthoff (eds.), *La musica negli ospedali/conservatori veneziani*, pp. 237–66: 239–40. In previous secondary literature the date of Tessarini’s commencement at the Ospedaletto is given as 1723.

had also taught cello at the Pietà since 1722, when he succeeded Antonio Vandini, who had held the post only for a few months.<sup>137</sup> Finally, the Mendicanti was also to appoint Aliprandi as its *maestro di strumenti* in 1725.

As one clearly sees, Aliprandi had a well-established record of involvement with the Venetian *ospedali*, interrupted only when he himself eventually decided that it was time to pursue his musical career elsewhere. For as long as he remained in Venice, he remained 'the' cello teacher, and no one else seemed to have had a chance to oust him. Ordinarily, in fact, the governors of an *ospedale* would not lightly replace an external teacher unless he was deemed not to be taking his job seriously enough or, conversely (and ironically), if he had brought his pupils to such a point of perfection that an external teacher was made redundant.<sup>138</sup> Evidently, neither of these situations manifested itself in this instance, and Aliprandi, after his initial appointment at the Pietà, was fortunate enough to add posts at two other *ospedali* to his portfolio.<sup>140</sup>

It is evident from the heavy demand for his services in Venice that Aliprandi was an exceptionally well respected cellist. That he worked for more than one institution concurrently fits the general picture of a free-lance musician in Venice at the time, since no post was for life, with the notable exception of a position in the S. Marco orchestra; the modest salaries offered by the *ospedali* (typically at that time, no higher than 40 or 50 ducats annually, rising to around 100 ducats for a *maestro*

---

<sup>137</sup> Aliprandi had taught the cello previously at the Ospedaletto, from 1716 to 1722. See Baldauf-Berdes, *Women Musicians of Venice*, p. 209, and Ellero, *Arte e musica*, p. 43.

<sup>138</sup> From 1723 Aliprandi is described as a *maestro di viola* (I-Vas, Ospedali e luoghi pii diversi, B. 691, 12/NI, f. 161). *Viola* was used, in Venice, as a synonym for *violoncello*, although it is likely that the teacher in question would teach other instruments belonging to the violin family, thus 'viole' in the more generic sense of the word. See: Giuseppe Rostirolla, 'L'organizzazione musicale nell'ospedale veneziano della Pietà al tempo di Vivaldi', *Nuova Rivista Musicale Italiana*, 1 (1979), pp. 168–95: 185. Terminology concerning instruments of the violin family is discussed in Stephen Bonta, 'Terminology for the Bass Violin in Seventeenth-Century Italy', *Journal of The American Musical Instrument Society*, 4, pp. 5–43.

<sup>139</sup> The two *maestre di coro*, the senior members of the *coro*, had to provide periodic reports on the external teachers, so the governors were kept well informed of their effectiveness.

<sup>140</sup> We do not know what the situation was at the Incurabili; most of the original documents of that *ospedale* have not been located and may be forever lost.

*de' concerti*) reflected the part-time nature of the appointments.<sup>141</sup> Aliprandi subsequently made a career north of the Alps as a court instrumentalist and opera composer, as so many other Italian musicians of his generation did.<sup>142</sup>

Aliprandi's first official successor at the Mendicanti was Martinelli. The exact date of Martinelli's appointment is still uncertain on account of vagueness in the primary sources. The earliest mention of his name on the payroll of the *ospedale* occurs in a document dated 2 February 1732 *m. v.* (thus 1733). In the annual ballot to which all employees were subject, Martinelli is confirmed as *maestro di strumenti* for the incoming (*more veneto*) year. In order to be confirmed in post, he must, evidently, have started his tenure before that date; unfortunately the official record documenting Martinelli's engagement seems to be missing from the otherwise well-preserved archival material. The precise date of Aliprandi's dismissal is also not traceable. However, a fairly precise estimate of the beginning of Martinelli's term of service can be gained by consulting the records of the Mendicanti for the years prior to 1733. Exactly one year before the above-cited document, on 2 February 1731 *m. v.* (thus 1732), the board deliberated on the necessity of finding a new *maestro di strumenti* to replace Aliprandi, who was about to leave his post in order to enter the service of the Bavarian court at the beginning of the approaching Lent; the latter event would have occurred around the beginning of the following March. In this document we also read that the new teacher, who had to be found with the 'utmost promptness' ('con la maggior sollecitudine'), should be a worthy person and one of acknowledged moral probity; he also needed to possess the competence to impart the highest quality of teaching in order to contribute effectively to the revival of the *coro*;

---

<sup>141</sup> For comparison, a *maestro di coro*, sometimes called the *maestro di musica*, could earn between two and four hundred ducats, and a singing teacher (called *maestro di canto*, or *maestro di maniera*) over one hundred ducats. See the table in Talbot, 'The Pietà as Viewed by Johann Christoph Maier (1795)', p. 108, for a clear view of the hierarchy. Over the eighteenth century inflation tended to raise salaries conspicuously.

<sup>142</sup> Aliprandi enjoyed a successful career at the Bavarian court in Munich, where he composed chamber music, became *Konzertmeister* and wrote various works for the court opera. See: James L. Jackman: 'Aliprandi, Bernardo', *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, Stanley Sadie and John Tyrrel (eds.), London, Macmillan, 2001, vol. 1, p. 374.



his salary would be fixed at sixty ducats per year, as was the case for the present teacher (Aliprandi) and had been the norm in the past.<sup>143</sup>

According to this document, then, the *coro* was going to be short of a string teacher from March 1732, and it was the intention of the board to find a replacement as soon as possible.

This is not the place to discuss in detail the development of Aliprandi's career, but it will be noted that, according to James Jackman (see n128), 'Aliprandi first appears in the records of the Bavarian court at Munich on 1 October 1731 as a chamber and court musician, with a yearly stipend of 1000 florins'. According to Venetian records, however, he was still working at the Mendicanti until February 1732. However, receipts for Aliprandi's last payments suggest that his presence in Venice was at least interspersed with periods of work abroad, while he continued to receive a salary from the Mendicanti. On the evidence of the examined notices of pay, the *maestro di strumenti* received his annual stipend of sixty ducats in four instalments, paid every three months (in February, May, August and November). On 14 August 1730, Aliprandi was paid fifteen ducats 'p[er] suo onorario di 3 m[e]s[i] / feniti oggi ...', payable to a certain 'Paullo Recordino'.<sup>144</sup> At the end of September of the same year, thus just a few weeks after the regular payment, Aliprandi received in person a special one-time payment of twenty-five ducats, in recognition of his extraordinary service.<sup>145</sup> The role of this Paolo Recordino was probably simply to

---

<sup>143</sup> MEN C3, Rubrica vol. I, C. 445, at the stated date; MEN B5, Notatori delle Parti 1716–32, parte n. 5001; a copy of the document is also found in I-Vas, Ospedali e Luoghi Pii Diversi, B. 652. Taken from this last source, the document is transcribed in Appendix B.6.

<sup>144</sup> '... as his salary for three months ended today.' I-Vas, Ospedali e luoghi pii diversi, B. 858 (Mendicanti: Filze 1730–1731), n. 37. The *buste* containing the payslips are miscellaneous collections of loose administrative documents, preserved in chronological order; one can find anything from the payment receipt given to the butcher by the *cassier* (finance officer) to analytical censuses of the male and female residents. Because of the miscellaneous nature of these papers, their consultation, sometimes very laborious, does not invariably result in new pieces of information; however, they can sometimes open up new paths of research and hypotheses, as will be shown in the next paragraph. The examined payslips are transcribed in Appendix B.5.

<sup>145</sup> I-Vas, Ospedali, B. 858, n. 48.

collect the salary on behalf of an absent Aliprandi (so far as is known, the *ospedali* did not permit the use of deputies).<sup>146</sup>

However, the following instalment (referring to the period 14 August–14 November 1730), was once again made payable to somebody other than Aliprandi – this time, a certain Francesco Tirabosco ‘q[uonda]m Matio’, Aliprandi still being recognised as the legitimate appointed *maestro*.<sup>147</sup> This same Tirabosco is also the recipient of at least four other payments to him: in February 1730 *m.v.* and May, August and November 1731.<sup>148</sup> Doubt remains over whether or not Aliprandi was at all in Venice between October 1730 and August 1731; but what we do know is that he is mentioned retrospectively in official documents as being in the service of the Bavarian court in October 1731, so this Tirabosco must have acted as his agent during this entire period.

The likeliest explanation for this apparently anomalous situation, of course, is that Aliprandi had been given official permission to take leave of absence to pursue temporary engagements without giving to the governors any reason to complain. The *maestro* could have asked one or more of the senior *figlie di coro* to stand in for him at the *ospedali* in question while he was away; in this way, he could enjoy the advantage of pursuing his career further afield without giving up his appointments, and secure revenues, in Venice itself. Since a *figlia di coro* was not external to the institution, there was no risk that he might be supplanted in post by his replacement. For the sake of completeness one may note in passing that the orchestra of S. Marco, in contrast, operated a system of deputies (as we should today describe it). Many are the cases that can be cited of singers and instrumentalists of the Cappella Ducale who were allowed to leave Venice to take part in prestigious operatic seasons or to participate in musical activity at courts on a temporary basis; often the elected substitute would receive only half the usual pay, and frequently the absentee prolonged his foreign stay, sometimes deciding not to come back at all.<sup>149</sup>

---

<sup>146</sup> The use of proxies to collect salary payments (disbursed, naturally, in actual coins) was widespread among Venetian musicians who worked outside the city.

<sup>147</sup> I-Vas, *Ospedali*, B. 858, n. 129.

<sup>148</sup> I-Vas, *Ospedali*, B. 858, respectively n. 129 (14 November 1730), n. 258 (14 February 1730 *m.v.*), n. 355 (14 May 1731). B. 859, n. 95 (14 November 1731).

<sup>149</sup> For example, Giovan Battista Vivaldi was granted a year’s leave of absence from the *Cappella Ducale* in 1729 to accompany his famous son to central Europe. During his absence, Francesco Negri served as his officially appointed deputy.

Lacking such a system, the governors of the Mendicanti had to put up with prolonged absences for the sake of retaining an eminent employee in their service. Just a year after his election, in 1741 the then *maestro di coro* Galuppi asked for, and obtained, permission to absent himself from the *ospedale* for ten months in order to go to London, where opera beckoned; in his letter to the governors Galuppi declares himself perfectly confident in the ability of his colleague, the singing teacher Antonio Barbieri, to train the choristers satisfactorily during his absence, which was in the event to last two years. (Barbieri was, of course, not a deputy but an existing member of staff covering for him.)

Every request from a member of staff had to be submitted, via the officers with responsibility for the *coro*, to the board of governors in the form of a letter, termed a *supplica* (literally a supplication or petition), which would be then be filed for future reference. This was a strict procedure that all employees had to follow without exception. However no such document concerning the supposed *licenze* of Aliprandi has been found. Nor was I able to find any more information about Paolo Recordino or Francesco Tirabosco; neither of these names appears, to the best of my knowledge, on any other occasion in the records of any of the *ospedali* or of the S. Marco's orchestra; nor do they figure in the lists of the *Arte dei Suonatori* (the guild of professional Venetian instrumentalists) transcribed by Eleanor Selfridge-Field.<sup>150</sup> It is true that, as Selfridge-Field points out, the lists of this Guild do not specify whether its members were masters (*maestri*), journeymen (*lavoranti*) or apprentices (*garzoni*); it is, then, possible that a place on these lists (which in fact are censuses prepared to determine guild members' liability for national service in the Republic's galleys or a payment in lieu) was reserved for those who had already risen to the status of masters.<sup>151</sup> Martinelli himself does not appear on these lists, even though we know that he was active in Venice from 1724 onwards. It is quite possible that he did not seek membership of the *Arte* (for which even *forestieri*, foreigners, were eligible) since he did not participate in outside engagements in the city for which membership was compulsory.<sup>152</sup> There must, of course, be no presumption that Recordino and

---

<sup>150</sup> Selfridge-Field, 'Annotated Membership Lists of the Venetian Instrumentalists' Guild (1672–1727)'; eadem, 'The Venetian Instrumentalists' Guild: Additional Annotations'.

<sup>151</sup> Selfridge-Field, 'Annotated Membership', p. 3.

<sup>152</sup> A modern parallel would be membership of the Musicians' Union in Britain.

Tirabosco were themselves musicians: they could merely have been friends or neighbours trusted by Aliprandi.

As noted earlier, the last surviving payment receipt bearing Aliprandi's name is dated 14 November 1731; the next instalment of the *maestro*'s salary should have been paid the following February, but no receipt for it has been found in the relevant *busta* (B. 859) covering the period February–August 1732. Unless such a document has been lost or overlooked, this suggests that the governors did not find a new *maestro di strumenti* as quickly as they probably wished.<sup>153</sup> Moreover, the papers relating to the period September 1732–August 1733 are, in the present state of our knowledge, missing from the State Archive, which makes it impossible to establish with absolute certainty the starting point of Martinelli's tenure. According to the data so far collected, however, it would seem that his appointment as *maestro di strumenti* occurred at some point between September 1732 and January 1733, seeing that he was confirmed in an existing post on 2 February 1733.<sup>154</sup> The following table will clarify the succession of these payments and their recipients in a succinct manner.

Payslip date	Work period	Shelfmark	Recipient	Comment
14 August 1730	May–August 1730	B. 858 n. 37	Paolo Recordino	
24 September 1730	<i>not applicable</i>	B. 858 n. 48	Bernardo Aliprandi	'Una tantum' payment for extraordinary services.
14 November 1730	August–November 1730	B. 858 n.129	Francesco Tirabosco	
14 February 1731	November 1730– February 1731	B. 858 n. 258	Francesco Tirabosco	
14 May 1731	February–May 1731	B. 858 n. 355	Francesco Tirabosco	
14 August 1731	May–August 1731	B. 858 n.	Francesco	

<sup>153</sup> Delays in the replacement of departed or deceased staff were common at the *ospedali*. One suspects (for example, in the notorious case of *maestro di coro* Francesco Gasparini, who decamped from the Pietà in 1713 and was replaced only in 1719) that the governors were sometimes glad to make what are today termed 'turnover' savings: i.e., 'holidays' in the payment of salaries.

<sup>154</sup> Ordinarily, an employee whose position had been established or reviewed very recently was excused from the annual ballot. His name would still appear on the relevant list, but would be followed by the phrase 'not to be voted on' ('non si ballotta'). Martinelli's subjection to the governors' approval implies that his appointment had occurred several months previously.

		465	Tirabosco	
14 November 1731	August–November 1731	B. 859 n. 95	Francesco Tirabosco	Aliprandi had, in October 1731, already started his service at the Bavarian Court
	November 1731– August 1732			No payslips found in B. 859
	September 1732 – August 1733			A set of <i>filze</i> relative to this period is missing

In the absence of contemporary documents concerning the official start of Martinelli's employment, we can refer to some later letters and reports that, looking back over the musician's contribution to the achievements of the *coro*, give us some information on this matter. The *raison d'être* of these documents lies in the awareness of the average eighteenth-century citizen (and I here use the last term in the modern, not in the contemporary Venetian, sense) that one had to address any governing body in writing, whatever the nature of the request, rather as today we would file a complaint to our postal service via a letter rather than by going to a central Post Office in person. In eighteenth-century Venice, employees of the *ospedali* did not have a contract allowing for annual pay rises to match inflation; thus if one felt worthy of a higher salary, one had to write to the governors with the utmost delicacy (and grovelling deference) to explain why one deserved such preferment. The procedure in such cases was always the same: upon receiving the petition, the board asked the governors in charge of music, the *Deputati sopra al coro*, to write a memorandum outlining the employee's conduct and service, after receiving evidence from the *maestre di coro* and examining the relevant documentation in the institution's archives. The report was then read out by the *fattor* to the plenary board, which would cast its vote on the matter through the usual balloting system (modelled on that of the *Maggior Consiglio*, where balls were placed in urns representing 'yes', 'no' and 'abstention' options). All this documentation was then commonly filed together, which allows us today to form a quite precise picture of the bureaucratic procedures of Venetian institutions.

On 25 September 1743 Martinelli wrote to the governing body of the Mendicanti, asking for a pay rise; in justifying his request, he states that he has been in the service of the *ospedale* for fourteen years, which would place the start of his

tenure in 1729.<sup>155</sup> Once this process had started, it could take a few months before any results emerged; on the 28 December 1743, the officers responsible for music, Nicolò Venier and Giuseppe Maria Bandese, submitted their report to the board; among other things they state: ‘This *virtuoso* was appointed, by this Congregation [board of governors], from the year 1731 onwards as an instrumental teacher with the annual salary of sixty ducats’.<sup>156</sup>

There is another set of documents, dated 1771, that has a bearing on the same question. With by now an even longer track record at the Mendicanti, Martinelli pleaded with the governors to grant him a further pay rise. In his *supplica* Martinelli tells us that from the year 1729 onwards he has held an appointment as violin teacher with the salary of fifty ducats.<sup>157</sup> The governors’ memorandum insists, however, that he was hired in 1730 with the salary of sixty ducats; they do not specify what instrument he was teaching at the time.

Considering that these two sets of documents deal with events that happened many years previously, and taking into account also the lack of an official contract or any other form of written agreement on the matter, a certain degree of ‘rounding up’ when it comes to dating does not surprise. It seems more plausible that Martinelli himself remembered exactly when his service started, rather than the governors, who may have been deflected by the imprecision of earlier official documents. For this reason, one can not help but consider the possibility that Martinelli actually did start teaching in 1729 or 1730, thus at least two years earlier than what has previously been thought. Although, as explained, Aliprandi could not have himself nominated an official deputy, the governors could well have employed Martinelli casually on a trial basis before offering him regular employment (which as, we will observe shortly, was the pattern followed by a later teacher). This could explain the two-year discrepancy.

If the earlier date is, at least in some respect, correct, it can be taken as an indication of the reputation that our musician managed to establish for himself only a

---

<sup>155</sup> I-Vas, Ospedali e luoghi pii diversi, B. 654 (1741–43), document dated 12 January 1743 *m.v.* The set of documents relative to this episode is transcribed in Appendix B.6.

<sup>156</sup> I-Vas, Ospedali e luoghi pii diversi, B. 654 (1741–43), document dated 12 January 1743 *m.v.*: ‘Fù eletto questo virtuoso da questa Cong[regazio]ne sino dall’ anno 1731 per Maestro d’Instromenti con salario / di Ducati sessanta all’anno ... ’

<sup>157</sup> I-Vas, Ospedali e luoghi pii diversi, B. 657, loose papers relating to the date 21 May 1771. (In Appendix B.6.).

short time after his arrival in the city. While giving preference to young, rising musicians who would be more likely to be content with the relatively meagre salary offered to an effectively part-time music instructor, the *ospedali* tended to make decisions concerning new appointments largely on the basis of the candidate's reputation and character references. For example, when the Incurabili had to hire a new *maestro di coro* in 1743, they turned to their own previous music director, the famous Johann Adolf Hasse, for advice over the method of selection, trusting that he would direct them towards a suitable candidate.<sup>158</sup> An open competition, or *prova*, was the usual method for hiring external teachers; this was not necessarily a practical test: it could also consist of the submission of a sample of one's work or a letter detailing one's previous experience. Evidence of good character and sound moral values was particularly closely scrutinised; this is not surprising, considered that the successful candidate would work primarily in a 'sacred' environment (of the chapel) and be in close contact with young women on a daily basis. Even after the most thorough enquiries, the teacher had to follow strict rules concerning the whereabouts of the lessons (for the sake of effective chaperoning) and his general conduct, which was constantly kept under the watchful eye of the *maestre*, who had to submit their regular observations to the governing body.

On occasion, the appointment was made by invitation on the basis of a composer's previous success. A case in point is Galuppi's service at the Mendicanti. After dismissing the music director Saratelli in 1740, the governors needed urgently to find a composer willing to offer his services for the solemn annual feast of St Mary Magdalene in July. Galuppi was invited to write the new music, which was well received; in August the composer was offered the directorship of the *coro* (he was doubtless aware from the start of the thinking behind his commission).

The choice of external *maestri* must have been, for the governors of the *ospedali*, a difficult one, where many interests were at stake. First and foremost, there was the welfare of the girls to consider. On top of this, in the hands of the masters, especially those of the *maestro di coro*, lay the success (or otherwise) of the *coro* – hence the potential to augment not only the reputation but also the revenues of

---

<sup>158</sup> Hasse recommended Niccolò Jommelli, who was appointed to the post, thereby becoming one of the first Neapolitan composers to assume directorship of the *coro* of a Venetian *ospedale*. Hasse had earlier been responsible for suggesting his own successor to the post of *maestro di coro* at the Incurabili, Giuseppe Carcani.

the *ospedale*. In other words, the managerial and pedagogical – even entrepreneurial – talents of appointees constituted part of the picture. As laymen, the governors may have sometimes found it impossible to form a view of the artistic value of a composition submitted by a candidate or the performance skills of a player; for their part, composers of established reputation might easily decide not to apply for a position in order to avoid subjecting themselves to the risk of public humiliation in case of a rejection. These were good enough reasons for bending the (unwritten) rule of the *prova* in favour of a more flexible hiring procedure based on how well one's work had been received, personal recommendations and other informal criteria of this kind.<sup>159</sup>

In keeping with the lack of precise documentation so far encountered, a 'job description' for Martinelli's role at the Mendicanti is also left for us to deduce indirectly. Fortunately, various documents help us determine what was expected of him. The official job title for him, as well as for his predecessors, was that of *maestro di strumenti*, implying the responsibility for more than one string instrument; on several occasions, it is specified that the instruments taught were to be violin and cello, but there are reasons to believe that Martinelli additionally took responsibility for the violas and contrabasses of the orchestra, at least in a supervisory capacity.<sup>160</sup> Supporting this supposition is the fact that during his term at the Mendicanti, Martinelli was the sole instrumental teacher employed by the *ospedale*. On several occasions, he can be seen from documents to address the various practical needs of the string section of the orchestra; in 1773 he presented the governors with a report on the state of the instruments used and needed by the instrumentalists:

The *violoni* [basses] are in good condition, provided that the sound-posts are adjusted.

The violoncellos are in good condition, but they are in need of a general service.

There are three violas, one of which belongs to the *ospedale*, while the other two are on loan and have been so for a long time; these two violas are in perfect condition and valued at four and three sequins,

<sup>159</sup> This matter is discussed exhaustively in Talbot, *Benedetto Vinaccesi*, pp. 47–48.

<sup>160</sup> Martinelli may also have taught the viola d'amore, which, in eighteenth-century Venice, was often treated exactly as a *violino scordato*.



respectively. The *coro* needs three passably good violins at the approximate cost of four sequins apiece.<sup>161</sup>

As a result of this report, the board voted in favour of the expenditure of 418 *lire* on the purchase and repairs of instruments.

As an instrumental tutor, Martinelli had to give an agreed number of lessons per week to each of the girls who were learning any of the instruments for which he was responsible; this could amount to five visits weekly to the *ospedale*. Ordinarily, the instrumental teacher would take on only advanced pupils who, in turn, would instruct younger and more inexperienced ones. The reasons for this policy were essentially economic: by limiting the number of pupils assigned to the *maestro*, his workload was kept under control, thus justifying the part-time salary; on the other hand, those *figlie di coro* who were proficient enough on one (or more) instruments were granted yet again a primary role in the running of the *ospedale*, which enabled them to gain status and also, in small measure, income. Moreover, the fees for *figlie di spesa* were paid directly to their *maestra*, thus building up a nest egg for a future wedded life or paying for small luxuries.<sup>162</sup> During the 1750s, however, the governors of the Mendicanti adopted a different approach to music tuition according to which the external *maestri* had to teach beginners as well.<sup>163</sup>

---

<sup>161</sup> 'Li Violoni sono buoni, quando siano registrate / le vide. / Li Violoncelli sono buoni, ma tengano bisogno/ di una consa generale./ Le Violette, ce ne sono tre, una di casa, e altre / due imprestito, che di molto tempo se ne serva-/ no in coro, e le dette due Violette sono perfette, e di / prezzo, una zechini n° 4 e l'altra zechini n° 3. / Violini ce ne bisogno tre passabili, di prezzo / circa quatro zechini l'uno. /' I-Vas, Ospedali e luoghi pii diversi, B. 657, document dated 6 August 1773; my translation.

<sup>162</sup> *Figlie di spesa* were a special category of members of the *coro*. They were admitted as fee-paying members of the music school. On this category of girls admitted to the *ospedali* see Baldauf-Berdes, *Women Musicians of Venice*, pp. 117–18.

<sup>163</sup> Baldauf-Berdes, *Women Musicians of Venice*, p. 128. The reason for this change in the approach to music tuition may well have been the realisation, on the part of the governors, that allowing young musicians to instruct even younger learners was leading to a general decline in the abilities of the singers and players. As the governors of the Ospedaletto pointed out in 1739, the 'school of the *figlie*' could result in errors and imperfections being transferred to the younger generations; this state of affairs set at nought the best efforts of the *maestri* and the money expended by the *ospedale* on music tuition. (I-Vire, DER G 2, n. 48, fascicolo *Musica*, inserto 35, as transcribed in Ellero, *Arte e musica*, pp. 113–16: 115).

It is mainly thanks to Martinelli's own pen that we learn more about what his duties were. In the already mentioned petition of 1743 where he requests a pay rise Martinelli briefly reviews the effect that his commitment had had on the success of the *coro*.<sup>164</sup> According to this memorandum, at the beginning of his service Martinelli put all of his efforts in the instruction of only one of the two instruments (without specifying whether this was the violin or the cello); later, in response to the increased ability of many of the girls, he dedicated himself also to teaching other instruments. Martinelli insists that the effects of his diligence are plain to see, since it is evident that it is thanks to him that the orchestra of the *ospedale* has reached levels unthinkable only a few years earlier. This flattering self-portrait is confirmed with much praise by the *Deputati al coro*: '... Equally, it cannot be denied that for a number of years our Coro was not in a state of peregion, whereas at present it is seen to be in a very praiseworthy and admirable state; the merit of this result has, in truth, to be ascribed to the virtue, as well as to the assistance, of this *maestro*, who has spared nothing to allow the *figlie* to reach this point ...'.<sup>165</sup> Appreciation is similarly shown by the governors for the fact that Martinelli can teach both the violin and the cello, a dual ability that would be difficult to find in another teacher.<sup>166</sup> The board recognised, on this occasion, the merits of the musician, granting him an extra thirty ducats per year, with the understanding that he would continue with his usual teaching methods, adding new pupils to his schedule and 'assisting them not only with his teaching, but also providing them, every so often, with some compositions and concertos, which will be a special duty falling to him ...'.<sup>167</sup>

---

<sup>164</sup> I-Vas, Ospedali e luoghi pii diversi Diversi, B. 654 (1741–43), document dated 12 January 1743 *m. v.*

<sup>165</sup> 'Non può negarsi pure / che già qualche anno esso Coro nostro non si / trovava in perfezione, come altresì in presente / si attrova in un stato assai lodevole, e pre- / giabile, dovendo dicio in atto di verità darsi / tutto il merito alla virtù egualmente, che / all'assistenza di questo Maestro, che niente / ha om[m]esso, onde arivino le nostre Figlie / al punto presente.' I-Vas, Ospedali e luoghi pii diversi, B. 654 (1741–43), entry dated 12 January 1743 *m. v.*

<sup>166</sup> 'Egli supplisce à due Lezioni di Violoncello, e / di Violino, il che sarebbe difficile ritrovare / in una sola persona, e sarebbero necessarij / senza di lui due Maestri, e in conseguenza / due dispendij.' I-Vas, Ospedali e luoghi pii diversi, B. 654 (1741–43), entry dated 12 January 1743 *m. v.*

<sup>167</sup> '... assistendole / non solo coll'insegna-mento, mà anco col provederle / di quando in quando di qualche / di qualche sua compositione, e concerto / come sarà suo obbligo particolare...' I-Vas, Ospedali e luoghi pii diversi, B. 654 (1741–43), entry dated 12 January 1743 *m. v.*

That Martinelli satisfactorily fulfilled the new role of ‘house composer’ of instrumental music is proved by the already mentioned ‘dossier’ of 1771, in which the officers responsible for the *coro* confirm that, since 1743, the orchestra has been augmented with new instrumentalists and new compositions have been provided, all through the hard work of the *maestro di strumenti*.

The picture built up by these depositions shows a Martinelli playing a more central role than the one of a simple instrumental tutor. To him are credited the improvements – and consequent success with listeners – enjoyed by the orchestra, achieved by careful supervision and good teaching practice. Even more importantly, Martinelli has enriched the *coro* with a wealth of original instrumental compositions expressly created with his pupils in mind.

In truth, Martinelli’s service had not always met with approval, since, in February 1740, he did not obtain a majority of votes in the usual annual confirmation of the salaried staff; the then *maestro di musica*, Giuseppe Saratelli, was likewise dismissed on that occasion, while the only other music master, the singing teacher Antonio Barbieri, was confirmed in his post.<sup>168</sup> Martinelli was not to be out of a job for long, though; at the beginning of August of the same year, not having found a suitable successor, the governors took a fresh vote, and Martinelli was re-engaged. This is the relevant minute of the board meeting held on 7 August 1740:

Since this pious establishment [*pio loco* is a synonym for *ospedale*] needs to find a violin and cello teacher for the *coro*, and having tried everything in pursuit of this aim, and finding that Signor Antonio Martinelli, who in the last ballot did not obtain enough votes for his re-election, can be an able person, but trusting in his more reliable service in future, let it be decided that the aforementioned be elected as violin and cello teacher of this pious establishment at the customary salary of sixty ducats, which was his previous stipend.<sup>169</sup>

<sup>168</sup> I-Vas, Ospedali e luoghi pii diversi, B. 653, entry dated 2 February 1739 *m.v.*

<sup>169</sup> Attrovandosi questo Pio Loco / in necessità di provvedere il Coro / di Maestro di Violino, e Violoncello / et usate tutte le diligenze possibili e / rilevatosi, che il Sig[no]r Ant[oni]o Marti-/nelli, il quale nella di lui passata / ultima ballottatione non hebbe / voti sufficienti per la sua confer-/matione, possa essere soggetto / abile, confidandosi il più esatto ser-/vitio Vadi Parte

During the same meeting the board also decided to hire Baldassarre Galuppi as the new *maestro di musica* for three years, with the obligation to teach all the choristers and to write the necessary Masses, Vespers and all other compositions needed by the *coro*. Significantly, while the *maestro di coro* provided the vocal pieces, which constituted the bulk of its repertory, Martinelli was put in charge of the instrumental music played at the Mendicanti, providing the orchestra with concertos for various combinations of instruments, sonatas and symphonies. Instrumental music found its place both in the performance of the liturgy (at the beginning, at the end, or in substitution of vocal portions) and between the parts of oratorios, as well as on many, if not all, of the other occasions, public or private, in which the *coro* took part.<sup>170</sup> Such music would have been the responsibility of the music director in absence of a *maestro di strumenti*.

Concerning the long career of Martinelli at the Mendicanti, it should be added that in August 1750 he petitioned the board, asking to be excused from playing and teaching the violin.<sup>171</sup> According to the relevant minute of the board meeting, the musician would continue to teach the cello, for a salary of forty ducats a year, and would also assist the *violone* players at no extra cost to the *ospedale*. The deputies were, then, to find another violin teacher to be submitted to the approval of the congregation. This request, however, did not muster the necessary two-thirds majority and was not passed: Martinelli can be seen active in his ‘full’ role as violin and cello teacher for many years after this episode. Incidentally, this occurrence is the strongest evidence we have that he was in charge of the entire string section of the orchestra. In June 1750 Martinelli had obtained the post of *maestro di violoncello* at the Pietà; this new appointment, together with the post he was already holding at

---

Che il med[esi]mo resti eletto per / maestro di Violino, e Violoncello / di questo Pio Loco, con il solito / emolumento di ducati sessanta / annui, che erano anco per / inanzi a lui corrisposti. / (I-Vas, Ospedali e luoghi pii diversi, B. 653, document dated 7 August 1740, transcribed in Appendix B.6).

<sup>170</sup> Besides the usual Masses and the festivities of the Christian calendar, there were the special High Masses sung in memory of former governors and their wives or of benefactors, Requiem Masses and the annual feast in honour of the patron Saint of the place (the patronal festival). Occasional performances (for example, of serenatas) were also scheduled in honour of special guests.

<sup>171</sup> I-Vire, MEN B 6 n. 6183, under the given date. I am most grateful to Giuseppe Ellero for kindly transcribing this entry on my behalf. The transcription can be read in full in Appendix B.6.

the Ospedaletto since 1733, must have made it rather difficult for him to meet all his responsibilities. Probably, his intention in asking to scale down his responsibilities at the Mendicanti was to keep his ‘portfolio’ of work as diverse as possible and reduce to the minimum any risk of his suddenly becoming unemployed, while somehow keeping all of his employers sweet.

If Martinelli’s request had been granted, he would have missed the encounter with the most famous of all of the alumnae of the Mendicanti: Maddalena Lombardini. This outstanding musician was admitted as a fee-paying pupil in 1753, at the age of seven, and famously became a pupil of Tartini in 1760.<sup>172</sup> For seven years, then, she would have been in the musical care of our Martinelli as regards the learning of the violin, while Antonio Barbieri would have taught her singing.<sup>173</sup>

It is not known whether Maddalena already played an instrument at the time of her admission; the fact that she was so young and that she did not come from a family of professional musicians, so far as is known, would suggest that her formal musical education began with her entrance at the Mendicanti.<sup>174</sup> If this was the case, Martinelli can be said to have made a significant contribution to the success of one of the most gifted and enterprising woman musicians in history. If one were to consider the glass as half empty, though, what a shame that Martinelli did not get to link his name more closely with Maddalena, sharing, even if vicariously, in her international success! Even though Tartini’s lessons must have had a deep impact on the girl, the influence that Martinelli must have had on the young Maddalena should not be undervalued; with all probability she, in fact, composed all of her known music while still at the Mendicanti, where Martinelli was regularly producing instrumental works to be performed by the orchestra. Together with the singing teacher Barbieri and the *maestro di coro* Bertoni, Martinelli may have been Maddalena’s first composition teacher.

In 1772 the Mendicanti, acting on the ‘recommendation’ of Bertoni, appointed a new string teacher, the contrabassist Michele Berini. Patiently, Berini

---

<sup>172</sup> On this singular musician, see Elsie Arnold and Jane Baldauf-Berdes, *Maddalena Lombardini Sirmen – Composer, Violinist and Businesswoman*, Lanham Maryland and London, Scarecrow Press, 2002.

<sup>173</sup> Arnold and Baldauf-Berdes, *Maddalena Lombardini Sirmen*, p. 19.

<sup>174</sup> Nevertheless, there may have been music amateurs in her family, as suggested by the fact that her maternal grandfather was a barber – a category of workers noted for their interest in music (Arnold and Baldauf-Berdes, *Maddalena Lombardini Sirmen*, p. 7). Giovan Battista Vivaldi is a celebrated instance of a barber-cum-violinist.

taught the bass twice a week for a year and a half, without receiving any salary. In 1774 he asked to be put on the payroll, having proved the worth of his service.<sup>175</sup> At this stage, Martinelli was approaching seventy years of age and may have found playing the bass, or even carrying out the full duties attached to his post, a strenuous effort.

The solvency crisis that struck the *ospedali* in 1777 did not end Martinelli's loyal service. Faced with a difficult decision, the governors had to withdraw the salaries of the external musicians. By that time the *ospedale* was employing only two *maestri*: Ferdinando Bertoni was the music director and, of course, Martinelli was the instrumental teacher. In the relevant minute of the board meeting at which the painful decision was made we read that it is the opinion of the officers responsible for music that there are several *figlie di coro* who are proficient enough, both in singing and instrumental playing, to be able to teach the younger ones; hence the dismissal of the two *maestri* would not necessarily jeopardise the reputation of the *coro*.<sup>176</sup> Significantly, however, the governors observe that any *pro bono* assistance from the 'worthy tutors', especially on the occasion of the principal feasts of the *ospedale*, will be greatly appreciated. In exchange for this demonstration of good will the officers responsible for the *coro* promise not seek the service of any other musician. The extent of this post-bankruptcy cooperation can not be ascertained, since the minute books for the years following the 1777 collapse have not come down to us. However, we know that Bertoni continued to produce music and oratorios for the unfortunate *ospedale*. It has been already suggested by Elsie and Denis Arnold that the reason for this extended service may have been, contrary to appearance, one of financial gain.<sup>177</sup> It is possible that the worthy musicians were hoping to have a share in the revenue from the sale of the *scagni*, the chairs hired out to the congregation or audience during services or other performances. Martinelli may have possessed an ulterior motive stemming from his social and financial status. All three of his sons were musicians and, like their father, cellists; it is thus possible that Martinelli hoped to pass some work on to one or other of them, given that it was

<sup>175</sup> I-Vire, MEN G 2. Berini's 'trial' period may in fact provide a model for Martinelli's introduction to teaching at the Mendicanti several decades earlier.

<sup>176</sup> I-Vire, MEN B7, document numbered 8064 and dated 4 June 1777; the minute is transcribed in Ellero, *Arte e musica*, p. 198.

<sup>177</sup> Arnold and Arnold, *The Oratorio in Venice*, London, Royal Musical Association, 1986, p. 72.

a common practice to do so upon one's retirement in Venice, and indeed in all of Italy. In Venetian institutions such occurrences were frequent. Even within the administrative boards of the *ospedali*, governorships could pass from father to son. Within the Venetian musical environment the case of the Pollarolo family is notorious; Antonio Pollarolo first started working at the Cappella Ducale in 1702 in replacement of his father, Carlo Francesco, who had been *vicemaestro di cappella* there since 1692.<sup>178</sup> Even the young Antonio Vivaldi, it has been claimed, deputised on occasion for his father in the ranks of the S. Marco's violins – he certainly joined the orchestra as a supernumerary musician at Christmas 1696.<sup>179</sup> We know that at least one of Martinelli's sons, Girolamo, must have had close dealings with the Mendicanti since he ended up by marrying the *figlia di coro* Teresa Ferrasciutta in 1781.<sup>180</sup> It is possible that the elder Martinelli continued to work with his existing pupils in the hope that his original position would in time be restored or that the governors would show their gratitude for his loyalty by letting the father pass his title on to the son. We will never know: instrumental teaching at the Mendicanti was not to revive. But, incredibly, performances of new and old music still took place on a regular basis and that the Martinellis played a role, however small, in the late history of music making at the Mendicanti, does not seem so far fetched an idea.

Of the instrumental music specifically written for the Mendicanti we have little knowledge, especially when set against the volume of the total repertory created for its *coro* over the two centuries of its activity. It is the unfortunate fate of so much seventeenth- and eighteenth-century music not to have survived beyond its own times. However, the presence of music by composers not obviously linked with the Pietà (for instance) in the collection of partbooks once belonging to that *ospedale* and today preserved in fragmentary state in the Conservatorio Statale di Musica 'Benedetto Marcello', raises the possibility that an informal system of exchange operated between the four institutions. If this is indeed the case, Martinelli could initially have composed symphonics and concertos for the Mendicanti and, once they

---

<sup>178</sup> Olga Termini, 'Pollarolo Carlo Francesco' and 'Pollarolo, (Giovanni) Antonio', *New Grove*, vol. 20, pp. 37–40 and pp. 36–37, respectively.

<sup>179</sup> Michael Talbot, 'Vivaldi, Antonio', *New Grove*, vol. 26, pp. 817–43.

<sup>180</sup> Documents relative to this union are transcribed in Appendix B.6. The most famous case of a love-match between an external teacher and a *figlia di coro* is that between the Pietà's oboe teacher Ludwig Erdmann, a colleague of Vivaldi, and Maddalena 'dalla tiorba'. Such relationships were both rare and fraught with peril for both parties.

had been performed there, he (or it) could have passed those works on, openly or surreptitiously, to other *ospedali* with which he was involved.<sup>181</sup> These possibilities will be explored further in chapter 8.

---

<sup>181</sup> The *ospedali* were in general jealous of the compositions written for them, especially since many liturgical compositions, in particular, became repertory pieces performed over and over again. However, they seem to have been more concerned that those who composed ostensibly new compositions did not recycle existing compositions than that, once written, compositions did not travel to new destinations.



## CHAPTER 4

EMPLOYMENT AT THE *OSPEDALI*:

## THE OSPEDALETTO

Compared to the extremely long tenure of Martinelli at the Mendicanti, his tenure at the neighbouring institution, the Ospedale dei Poveri Derelitti ai Santi Giovanni e Paolo (hereafter, the Ospedaletto), appears a relatively brief one.<sup>182</sup> Even so, Martinelli's term represents one of the longest ones in the history of external musicians employed by this *ospedale*.

As with the Mendicanti, a brief introduction of this institution will serve as background for the subject at hand.<sup>183</sup>

The last to be founded of the Venetian *ospedali grandi*, the Ospedaletto was established in 1528, originally offering first aid and shelter to the many non-Venetians affected by that year's food crisis. The Ospedaletto was a private, lay institution, administered by a board of fifty governors; its church was managed by members of the Somaschian order and was independent from the dioceses of Venice and Castello alike. There were four categories of wards accepted by the Ospedaletto. These were: orphans lacking both parents (forty boys and 125 girls);<sup>184</sup> forty more boys from poor families destined to eventually to serve in the Venetian navy. The third 'category' was generally called the *febricitanti*, a term indicating sick people.

---

<sup>182</sup> The term *ospedaletto* literally means 'small hospital'; this was the common name by which smallest in size of the four *Ospedali Grandi* of Venice was known.

<sup>183</sup> For secondary sources on the history of the Ospedaletto the main reference work remains Ellero, *Arte e musica all'Ospedaletto*. More recently a thorough account on the organisation, not only musical, of this establishment can be found in the chapter entitled 'The Venetian Years: The Ospedaletto', in Talbot, *Benedetto Vinaccesi*. See also Ellero, 'Guglielmo Postel e l'Ospedale dei Derelitti (1547–1549)', in Marion L. Kunz (ed.), *Postello, Venezia e il suo mondo*, Florence, Olschki, 1988, pp. 137–61; I.R.E., *L'Ospedaletto e la Sala della Musica*, Venice, IRE, 1991; Ellero, 'Origini e sviluppo storico delle Musica nei quattro grandi Ospedali di Venezia'; and the relevant sections of Baldauf-Berdes, *Women Musicians*.

<sup>184</sup> To remind of a fact mentioned earlier: Italian, unlike English, is ready to consider an 'orphan' a child lacking only a single parent: either a father ('orfano di padre') or a mother ('orfano di madre'), which is why it was necessary to specify the loss of both parents as a condition of entry to the Ospedaletto.

Finally there were itinerants, passing through Venice, to whom food and a bed were offered for three nights only.

As with the other *ospedali grandi*, the presence of children at the Ospedaletto created the necessity to provide for their education. The Somaschian Don Girolamo Miani, one of the first governors of the *ospedale*, soon introduced music by teaching the boys hymns that they would sing while walking through the streets of Venice, accomplishing the double purpose of instructing the poor in the catechism and attracting donations for the *ospedale* from the rich.<sup>185</sup> The female residents of the *ospedale* also started to sing; however, because of the near-monastic life-style they had to lead, they were not allowed to venture outside the walls of the institution. Rather, their singing during the religious functions started to attract numerous listeners, whose donations became the moving force behind the development of music-making in the *ospedale*, since the higher the level of expertise demonstrated by the choristers, the more numerous the congregation could be expected to be. The first mention of an official musical training offered to the choristers can be found as early as c. 1550.<sup>186</sup> The Ospedaletto was also the first of the four *ospedali grandi* to hire external musicians to instruct the girls, followed by the Mendicanti a few decades later.

Instrumental teaching at the Derelitti is documented from 1699, when the violinist Giacomo Taneschi began his service; Taneschi taught at the Ospedaletto until 1703 and then again in 1708–10. The music staff of the Ospedale was significantly expanded in 1716, when six positions were filled; alongside the new *maestro di coro*, Antonio Pollarolo, and the *maestro di solfeggio*, Pietro Scarpari, three teachers of instruments were hired: Bernardo Aliprandi, cello; Pietro Scrtà, violin; Camillo Personè, violone. All of these musicians were dismissed in 1722 when the funding allocated to music was temporarily withdrawn.<sup>187</sup>

The process through which Martinelli was appointed to the post of teacher of instruments at the Ospedaletto is better documented than the one witnessed at the Mendicanti, the reason lying in the formal procedure adopted at the Ospedaletto on such occasions.

---

<sup>185</sup> The practice of organising alms walks had been adopted by the Pietà since 1525 (Baldauf-Berdes, *Women Musicians*, p. 107).

<sup>186</sup> Baldauf-Berdes, *Women Musicians*, p. 109.

<sup>187</sup> Baldauf-Berdes, *Women Musicians*, p. 202.

The hiring process at the Ospedaletto started with the governing body ‘advertising’ five vacancies in 1733: *Maestro di musica, solfeggio, maniera, violino* and *viola*.<sup>188</sup> As we have seen, by this time Martinelli had already acquired a few years of experience as a music tutor at the Mendicanti, teaching violin and cello, which must have made him a strong candidate for the posts of violin and viola (or cello) teacher. The geographical vicinity of the two institutions probably placed him in the privileged position of being among the first to gain awareness of the new employment opportunity.<sup>189</sup> At the time of the *concorso*, or competition, the music staff of the Ospedaletto consisted of only the *maestro di coro*, Bartolomeo Cordans, who taught there for only a year (1733–34), standing in for the temporarily absent Antonio Pollarolo.<sup>190</sup> After dismissing all the external *maestri* and disestablishing the *cassa della musica* (the funds allotted by the governors to cover expenses related to music) in 1722, the governors had used the services of the renowned violinist Carlo Tessarini from 1723 to 1729.<sup>191</sup> In 1730 Tessarini finally obtained the post at Urbino Cathedral for which he had applied in 1727.<sup>192</sup> To provide some further assistance to the choristers and instrumentalists of the *coro*, Bernardo Aliprandi and Pietro Scarpari were rehired in 1727, respectively as cello teacher and singing teacher, for one year only.

According to the documentary evidence, the orchestra of the *ospedale* had not been supervised by any external *maestro* other than the *maestro di coro* for three years when the governors realised that signs of its decline had become too evident to ignore. When audiences started to desert public performances, the governors realised that the added expense of extra teachers was ultimately vital to the success of the *coro*. Therefore a course of action to find suitable candidates was initiated, as already mentioned, with a public *concorso*; the decision was taken during the board meeting held on 20 April 1733:

<sup>188</sup> I-Vire, DER B 11 (Notatorio delle Parti dal 1732 al 1748), f. 20. As on other occasions, *viola* stands here for violoncello (a common occurrence in Venetian instrumental nomenclature).

<sup>189</sup> The Ospedaletto is officially situated in the *sestiere* of Castello, but this is only a few minutes away from the Mendicanti, in the *sestiere* of Cannaregio.

<sup>190</sup> Sven Hansell – Carl Steffan, ‘Cordans, Bartolomeo’, *New Grove*, vol. 6, pp. 449–50.

<sup>191</sup> I-Vire, Derelitti: *Informazione sui maestri di Musica all’Ospedaletto e loro pagamenti*, as reproduced in Ellero, *Arte e Musica*, op. cit.

<sup>192</sup> Arend Koole–Albert Dunning, ‘Tessarini, Carlo’, *New Grove*, vol. 25, pp. 312–13.

The following notice, to be posted in the most prominent places [in the city], was read aloud to the Congregation, as required.

We hereby give notice to those who wish to compete for the posts of  
Music Director

Theory and Singing Teacher

Violin Teacher

Viola [Cello] Teacher

of the *Coro* of the *Pio Ospital de Poveri Derelitti*, at [the Church of] S[anti] Gio[vann]i e Paolo, that they should let the *fattore* [manager] of the aforesaid *Ospedale* know of their intention; he will then read them the obligations and salaries of each of the positions, as established by the decisions of the board; their election will then be voted on by the Reverend Congregation in the usual manner.<sup>193</sup>

Following this announcement, about six weeks later, the deputies in charge of music were instructed to make enquiries about the ability and moral probity of the applicants, reporting back to the rest of the board (the *pia congregazione*), before the final vote was cast.<sup>194</sup> In their carefully compiled report the *Deputati* first sum up the reasons that led to the decision to hire once again a number of external teachers:

In order to obtain the desired result [the appropriate service at religious functions] in past times the Pious Congregation provided the *Coro* with distinguished *maestri* for every need both of singing and

---

<sup>193</sup> 'Fù letto in Congreg[azion]e il seguente Proclama / da affliggere ne Luochi Più cospicui g[ust]o / l'ordine. / Segue / Si dà notitia à chi volesse concorrer / Per Maestro di Musica / Maestro di Solfeggio, e di Maniera / Maestro di Violin / Maestro di Viola / del Coro del Pio Ospital de Poveri Derelitti / app[ress]o S[ant]i Gio[vanni] e Paulo vadi à darsi in notta / al Fattor di detto Ospital, dal quale si / verranno letti l'oblighi et, emolumenti / di ciascuno in ordine alle Parti, per / esser poi eletti dalla V[enerand]a Congreg[zion]e di detto / Ospital colle formalità giusto il pra / ticato' (I-Vire, DER B 11, f. 20).

<sup>194</sup> I-Vire, DER B 11, c. 25 (7 July 1733). Transcribed in Appendix B.7.

playing; and the result was the high turnout and applause of the audience, which is now completely lacking.<sup>195</sup>

Later in the same memorandum, having reiterated that the indispensable posts to be filled are those of music director, or *maestro di coro*, singing, theory and instrumental teachers, the two governors express some concern over the small likelihood of actually finding so many suitable and capable candidates, blaming the general lack of able individuals, which may force the board to alter their expectations, with a possibly increased expenditure for the *ospedale*.<sup>196</sup> With this last remark, the deputies may have wished to explain in advance that the board had to be willing to spend a little more than they had budgeted for, if the best teachers available were to be secured.

In the case of the recommended singing teacher, Antonio Barbieri, for instance, the deputies say that he was most renowned, that he promised to fulfil conscientiously the prescribed duties with the condition that his salary should be raised to a hundred ducats per year, which was more than twice the amount assigned to the position in the past. The reason Barbieri offered for this request seems a fair one: having to dismiss many of his private pupils, in order to teach at the Ospedaletto three days a week, he wished to do so for at least the same amount of money that he would earn, had his situation remained unchanged.

The initial applicant for the position of *maestro di maniera e di solfeggio* (or singing and theory), Girolamo Bassani, had decided to withdraw his candidature, since the originally advertised post of singing and theory teacher had been split into two separate positions, with an accordingly reduced salary for each (in which case he would gain the post of *maestro di solfeggio* only). In this instance, the governors had judged it necessary to create two separate positions, since the last musician to fill the

---

<sup>195</sup> ‘Per ottenere l’effetto di tale inserzione ha la Pia Congregazione in altri tempi provveduto il Coro di Maestri distinti ad ogni occorrenza si di Suono, come di canto, e ne è riuscito l’effetto col concorso, ed applauso degli auditori, ora totalmente abbandonato.’ (I-Vire, DER G 2, n. 48, fascicolo Musica, inserto n. 35, transcribed in Ellero, *Arte e Musica*, p. 111–12).

<sup>196</sup> ‘Ma le ristrettezze presenti di Soggetti veramente abili, e proprj per il particolare costume, pongono in angustia le nostre proposizioni, il che dà motivo anche di alterare le pretensioni, con aggiungere peso all’economia.’ (Ellero, *Arte e Musica*, p.112).

united post, Don Pietro Scarpari, had not satisfactorily carried out the many duties stipulated.<sup>197</sup>

Finally, for the post of instrumental teacher, *maestro di suoni*, Antonio Martinelli was proposed on account of his well-known abilities; Martinelli is described as being well suited for the service of the *ospedale*, if the two salaries, for the roles of violin and cello teacher, were united. In this case, he would teach for a total of four days a week.<sup>198</sup> The decision to combine the two separately advertised job titles was made official on the 31 August 1733, when Martinelli was formally hired:

Having heard from the Deputies in charge of the *Figlie* and from the two supernumerary ones, who, with their written report presented to the Congregation concerning the provision of teachers for the *Coro*, as it was established that they should do by the vote of 7 July last. And recognising from the aforesaid report that they were able to find, as a cello and violin teacher, Antonio Martinelli, who will carry out both tasks four days a week, at a salary of 90 ducats per year, the same salary previously paid to the two separate teachers, that is 50 ducats to the cello teacher and 40 ducats to the violin teacher. It is therefore moved that the aforesaid Martinelli be elected as *Maestro*, as explained, with the salary of 90 ducats per year, to be paid only after a written attestation from the *Maestra di Coro*, stating that he has completely fulfilled his obligations, which will be ratified by the two Deputies in charge of the *Figlie*. [19 votes in favour, two votes against and three abstentions: resolution passed].<sup>199</sup>

---

<sup>197</sup> It has to be said that Scarpari (also known as Pietro dall'Oglia) pursued to the extreme the practice of holding several part-time posts concurrently. In 1730, when he was dismissed, he was also acting as a tenor at San Marco and as a singing teacher at the Pietà (like Vivaldi, he had earlier contributed compositions during Gasparini's absence), and shortly afterwards he joined the staff at the Mendicanti (see earlier) and also became the *maestro di canto* at the convent of S. Lorenzo.

<sup>198</sup> 'Per Maestro di Suono, cioè di viola, e violino si espone il Signor Antonio Martinelli di ben nota abilità, e ben capace al servizio del Luogo, quando si uniscano li due assignamenti per onorario; il quale supplendo quattro giorni alla settimana di lezione, credessimo ben provveduto al bisogno' (Ellero, *Arte e Musica*, p. 112).

<sup>199</sup> 'Intesoci quanto in scrittura de S[ignor]i Dep[utat]i sopra / le Figliole e due Aggionti quanto vengono / di rappresentare à questa Congreg[azion]e per il /

The unification of two jobs in one was a widespread practice, common to all four *ospedali*. Practicality being the chief driving force behind the administration of these institutions, the governors were flexible as to the distribution of duties among their staff, provided that everyone fulfilled his obligations, as described at the time of engagement. If such a practice resulted in reduced expenditure, without adverse consequences for the service provided, appointing one teacher who could fulfil the duties of two posts was more than welcome. Numerous are the instances similar to that of Martinelli at the Ospedaletto. Porpora, to mention a notable case, taught singing and composed for the same institution from 1742 to 1747. At the Mendicanti, the governors decided early on that the survival of music in their *ospedale* was linked to the multiple skills of their employees. For instance, Natale Monferrato, elected in 1642, was both the singing teacher and the *maestro di coro*; by unifying these two roles, the board judged that the finances of the Ospedale could afford to pay another necessary instructor: thus the election of the instrumental teacher, Francesco Bonfante, was made possible.<sup>200</sup> Still at the Mendicanti, in a later phase of music making, Pietro Scarpari *detto dall'Oglio* was the *maestro di maniera* from 1730 to 1733, besides also acting as *maestro di coro* during a period of eight months, between 1731 and the beginning of 1732. As we saw earlier, he was also *maestro di maniera e solfeggio* at the Ospedaletto prior to his dismissal in 1730.

Financial considerations were always uppermost in the minds of the careful administrators; if the salary for a part-time music instructor seemed inadequate, giving two stipends to the same person could often be the ideal solution. From the teacher's own point of view, it meant more work, it is true, but remaining in the same workplace could save precious time that would otherwise be spent in

---

provedim[ent]o de Maestri per il Coro in ordine / alla facoltà datagli con Parte di questa / Congreg[azion]e 7. Luglio pas[sat]o /  
 E vedendo dalla medesima essergli riuscito / di ritrovare per Maestro di Viola, e violin / Antonio Martinelli che supplirà à tutte / due l'incombenze quatro giorni alla / settimana con l'assignam[ent]o di d[ucati] 90 all' / anno, come in passato si corrispondeva / à due Maestri separati cioè per la Viola / d[ucati] 50 et per il Violin d[ucati] 40 /  
 Perciò l'Anderà Parte che il detto Martinelli sij condotto p[er] Maestro come s[opr]a / con honorario di d[ucati] 90 all'anno da non / essergli corrisposti se non previa fede della / Maestra di Coro d'aver supplito intieram[ent]e / al suo obbligo con suo giuram[ent]o ratificata / da due Dep[utat]i s[opr]a le Fig[liol]e /' (V-Ire, DER B 11, c. 29).

<sup>200</sup> Selfridge-Field, *Women Musicians*, p. 191.

commuting around the city to reach other workplaces; therefore, it represented a potential gain in efficiency. And for the governors it meant not having to raise the pay allocated to either of the two posts involved, for a certain period, at least.

It is not mentioned in the memorandum discussed above whether Martinelli and his fellow applicants were required to undergo a practical audition to support their application, or whether they were chosen as the most suitable candidates solely on the evidence of their reputation, personal statement and recommendations. From the deputies' report we gather, in fact, that Martinelli had already acquired a favourable reputation by the time he applied for the position of instrumental tutor at the Ospedaletto.

The team of musicians that Martinelli found at the Ospedaletto comprised Antonio Barbieri, *maestro di maniera*, Francesco Broccolo, *maestro di solfeggio*, and Antonio Pollarolo, *maestro di coro*; Martinelli was therefore the sole teacher of instruments. Once again, the less than thirty-year-old musician was entrusted with responsibility for an entire orchestra. And he seems to have taken this new task very seriously, if we are to believe him when, asking for pecuniary recognition of all of his extra work in 1746, he lists his many after-hours activities undertaken for the sake of the *coro*.<sup>201</sup> In asking for an additional emolument, Martinelli first lists the names of the pupils he has been assigned, all of whom, he states, have made considerable progress, as attested by the annual statements signed by the *maestra di coro* and by the music director.<sup>202</sup> Having demonstrated the punctilious fulfilment of his duties as laid down in the agreement of 1733, Martinelli is eager to demonstrate his worthiness, asserting that he has really gone out of his way to make a positive contribution towards the 'decorum' of the *pio loco*. He states that he has assisted the singers on many occasions, even though officially only an instrumental teacher; also that he has helped the orchestra well beyond the duties pertaining to his position, by

---

<sup>201</sup> I-Vire, DER G 2, n. 48, fascicolo: *Musica*, inserto n. 77 (dated 2<sup>nd</sup> May 1746). This *supplica* is also reproduced in Ellero, *Arte e musica*, pp. 137–38.

<sup>202</sup> *Maestre di coro* (such as Anna Maria at the Pietà) had the duty to monitor, and periodically to report back to the *deputati* on, the service provided by the *maestri* – even by the choirmaster himself. The violin pupils mentioned by Martinelli are 'Rensi, Martini, Zuliani, e Picini [...] Molinari, Trivelini, Trescari [...]', plus two more young girls, one of whom is almost advanced enough for admission to the orchestra. The only cello pupils mentioned are Raschetti, Fanella and Galici, the last two of them instructed solely by him – that is, since the time when they were beginners (contrary to the more usual practice of having experienced players teach beginners and external *maestri* teach only more experienced players).



being present at every rehearsal of new music composed for the *coro*; more than that, on the occasion of the most important feasts of the Ospedale, he has been present, instrument in hand, to lead the orchestra, particularly the string section, with considerable effort.<sup>203</sup> The statement is remarkable, since for the sake of decorum male musicians, even teachers, were not ordinarily permitted to mingle with the all-female members of the *coro* (but the gauze and grilles screening the *coro* from the congregation-cum-audience will naturally have concealed his participation effectively enough). At this time, the music rehearsed was by the *maestro di coro* Nicola Porpora, a fact mentioned in the document with a sort of reverential awe, as if to underline how this *maestro*'s compositions, so harmonically precise and demanding, placed an extra strain on the work-load of the teacher in charge of preparing the instrumentalists for orchestral performances.

Martinelli also records that, during his twelve years of service, he has written twenty concertos for solo violin or cello and as many symphonies, all especially composed, he stresses, for the orchestra of the Ospedaletto and according to the modern taste.<sup>204</sup> This last remark appears significant enough to be considered more closely. The skills of the players and singers were not the only and overriding pole of attraction for audiences of the musical services of the Ospedali. The novelty and fashionability of the music, which had to be especially composed for the employing institution by its music director or, in some cases, by another member of the music staff, was fundamental in drawing in a constant stream of music-loving audiences.<sup>205</sup> The awareness of a decline in the number of listeners periodically alarmed the

---

<sup>203</sup> 'Prestai assistenza per fino alle Cantore nè tempi addietro in moltissimi incontri. Non basta ancora. In tutte le prove, che tante furono, e potrei dire continuate, di Messe Nuove, Vesperi, Salmi, Antifone, Motetti, non mancai ora, ed anzi, quasi che tutte le Festività di Precetto se mi ebbe nel Coro con la Persona, onde collo strumento alla mano sempre in esercizio, e moto, tener Fermi, e Saldi, con mia, non lieve fatica, e Violini, e Violette, e Violoncelli, e Contrabassi.' (I-Vire, DER G 2, n. 48, fascicolo: *Musica*, inserto n. 77).

<sup>204</sup> '... tutte nuove opere appositamente per questo Ospitale, da me formate sul gusto Moderno.'

<sup>205</sup> In the same way as opera audiences expected new works every season, for the concept of a durable musical repertory was not as widespread at that time as it is today. We can compare the attitude towards new works of those listeners to the attitude of most cinema-goers today: most viewers will go to the cinema attracted by the latest motion picture featuring their favourite movie star. In eighteenth-century Venice, one went to a performance at one of the Ospedali attracted by the newly composed work sung or played by a favourite *figlia di coro*.

governors, leading to their questioning of the various parameters linked to the public success of the *coro*. Were the girls working hard enough? Were the *maestri* taking their duties seriously? Or were the audiences of the time simply less interested in music than they had been in the past? Finally, had musical fashions changed? If so, should the present house composer adapt his style, or would such modernisation undermine the religious mission of music-making in the *ospedale*?

These were doubts that cyclically troubled the governing minds of the four *ospedali* during the recurring periods of ‘decline’ (as they were perceived) that marked the history of the *cori*. The issue of the modernity of music composed for the *coro* had deeply touched the Ospedaletto only three years before Martinelli’s *supplica* in pursuit of a pay rise. From the periodic report submitted to the governing board by the music deputies, we gather that the *figlie del coro* had recently been critical of the music they were given to sing and play by the then *maestro di coro*, Antonio Pollarolo, who, in 1743, had been in the service of the Ospedale for over a quarter of a century. The *figlie* blamed the lack of audiences on the quality of the music composed by their present *maestro*; Pollarolo’s music was judged by the choristers to be old-fashioned and unattractive, thus responsible for the flight of the once numerous attenders.<sup>206</sup> Following the unrest caused by the *figlie*, Pollarolo asked for, and obtained, retirement on a pension. Perhaps a memory of this painful episode lies behind the observation, made in passing by our Martinelli, about the ‘modern’ features of the music provided by him for the *coro*.

The many extra services listed by Martinelli as proof of his commitment were recognised by the governors, and he was granted an extra ten ducats a year, bringing his annual salary up to a total of one hundred ducats; at the same time he was encouraged by the governors to continue to provide the orchestra with his compositions, without charging the Ospedale for the expense of copying parts.<sup>207</sup> Later the extra obligations were formalised. Martinelli, with his salary raised to 120

---

<sup>206</sup> I-Vire, DER G 2, n. 48, fascicolo *Musica*, insert 42, as reproduced in Ellero, *Arte e Musica*, p. 119:

‘... Che le nostre Figlie, ò s’imagnarono, ò furono intese, ò seppero discernere, che ad’esse, ne al gusto altrui la Musica di questo Maestro può convenire, e tanto si sono fissate in tal apprensione spiacevole, che non più la loro fantasia ammete consiglio, e raggione incontrario.’

<sup>207</sup> I-Vire, DER B 11, p. 240 (9 May 1746), transcribed in Appendix B.7. Wherever possible, the *ospedali* used the *figlie di coro* themselves as copyists, thereby avoiding the expense of recourse to a local *copisteria*.

ducats, was to lead the orchestra on the most solemn occasions and had to compose at least two concertos a year.<sup>208</sup>

In the light of these tokens of recognition on the part of a seemingly grateful board of governors, the untidy end of Martinelli's collaboration with the Ospedaletto appears unexpected, even contradictory. For many years the annual ballots saw him steadily approved by his employers; in 1766, however, his appointment was revoked, with nine votes against and only eight votes in favour of his retention.<sup>209</sup> The search for a new instrumental teacher soon began. According to the *parte* dated 16 September 1765, the governors, having met with Martinelli and with the new candidate to the post, the violinist Francesco Negri, decided to postpone the official appointment of a new *maestro*. While a final decision was pending, they voted to hire a temporary instrumental tutor.<sup>210</sup> The provisional *maestro* was none other than Martinelli himself. The *Deputati sopra le Figlie* set out to find the new instrumental teacher but, they reported, they were unable to complete the task, since no suitable candidate was willing to accept the meagre salary of 120 ducats that had previously been assigned to Martinelli.<sup>211</sup> Finding it impossible to identify a willing substitute for the (apparently) disgraced musician, the deputies convinced Martinelli himself to fill the old post on a temporary basis, with the more or less implicit promise of a pay rise.<sup>212</sup> But the governors, or some of them, did not quite agree on giving an extra emolument to the lately dismissed *maestro*, and the relevant motion, which proposed the payment of the usual sixty ducats, covering only one of the teaching posts, plus an extra ten ducats, was put to the vote and rejected twice, with only a handful of

---

<sup>208</sup> I-Vire, DER B 11, p. 266 (11 September 1747), transcribed in Appendix B.7. It is noteworthy that at the Pietà Vivaldi (and presumably also Martinelli after him) was never required to lead the orchestra in a public performance. Evidently, this institution followed the principle of separating male and female more rigorously than the Ospedaletto did! Martinelli's obligation to compose two concertos *a year* (presumably to be introduced on solemn occasions such as Easter, Christmas or the patronal festival), whereas Vivaldi had earlier composed two concertos *a month* for the Pietà (see p. 89), is probably an accurate reflection on the relative importance of purely instrumental music at the two *ospedali*.

<sup>209</sup> I-Vire, DER B 13, p. 76.

<sup>210</sup> I-Vie, DER B 13, p. 100.

<sup>211</sup> There was some inflation of the Venetian currency in the course of the eighteenth century, and this factor has to be borne in mind when comparing Martinelli's salary levels with, for example, Vivaldi's of a few decades earlier.

<sup>212</sup> The report of this negotiation, dated 20 November 1765, did not arrive to us; we know its contents through references made to it during the board meeting dated 10 March 1766 in I-Vire, DER B 13, p. 114. This *parte* is transcribed in Appendix B.7.

contrary votes preventing unanimity.<sup>213</sup> These ten extra ducats were to be the object of unfavourable votes five more times, over a period of three months, during which Martinelli continued to act as *maestro di strumenti* of the Ospedale.<sup>214</sup> After these events, Martinelli's name was no longer associated with that of the *ospedale*. Such a long debate seems out of proportion with the rather modest sum of money discussed, especially considering how the attitude usually displayed by the governors was one of sympathy and understanding towards the long-term employees of the *ospedale*. This difficulty in agreeing to grant the ten ducats *ad hominem* could conceivably have been caused by some kind of misbehaviour on the part of our composer. Yet no trace of any shortcoming can be discovered in the *parti* prior to the date when Martinelli was not reconfirmed in his post. One wonders in what way the composer could have displeased the governors. The references to the trouble the *Deputati* had in finding a substitute to Martinelli, stemming from the insufficient salary offered, and their subsequent efforts to persuade him to resume his old position, would suggest that the position was being, by that time, perceived as being underpaid by the *maestro* himself. Perhaps Martinelli, busy with engagements at S. Marco, the Mendicanti, the Pietà and possibly other institutions, had eventually come to cut corners in his duties, or perhaps he had caused anger by demanding an extra pecuniary recognition in return for a more diligent service. The members of the orchestra appear to have been on their teacher's side; they, in fact, petitioned the governors, asking that Martinelli be re-hired as a teacher of both violin and cello, or, in the event that this request could not be granted, that he be allowed to continue to teach at least the cello. The appeal was not only denied, but the *supplica* was actually 'dismissed and torn to pieces',<sup>215</sup> a uncharacteristically angry response from a board that insisted on keeping a minute record of all that happened during its meetings – and what a shame that we no longer possess the precious petition that

---

<sup>213</sup> Vire, DER B 13, p. 114. The votes were cast as follows: first, 21 in favour, 4 against and 2 'N[on] S[inceri]' and, second, 22 in favour and 5 against. A clear majority of the governors participating in the vote were thus on Martinelli's side.

<sup>214</sup> I-Vire, DER B 13. On 17 March 1766 the motion was put to the vote twice again and both times rejected; it was then decided to pay what would have been the usual salary of six months without the increase (p. 115). On 12 and again 26 May 1766 the question was debated and balloted again, each time being rejected (pp. 119 and 123, respectively). This is the final entry in which Martinelli's name appears in the records of the Ospedaletto.

<sup>215</sup> I-Vire, DER B 13, p. 100: 'licenziata, e lacerata', transcribed in Appendix B.7.

would have thrown some light on how our composer was perceived by his own pupils. However, even in the absence of the actual document, the very fact that it was produced by the *figlie* in the first place testifies to the students' appreciation for the work of their *maestro*; a collective petition on the part of the *figlie di coro*, in this case further validated by the signature of the then music director Pampani, was not a unique event, but certainly a rare one.<sup>216</sup>

With this display of affection from his pupils, Martinelli's career at the Ospedaletto concluded. As for the students themselves, some of them managed to achieve a certain degree of fame, demonstrated by the frequent appearance of their names as soloists in the performances organised by the *ospedale* in occasion of its most solemn festivity, the *Assunta*, or Assumption of the BVM (15 August). For the celebration of the *fiesta titolare* not only did the *ospedali* introduce new music, but librettos (of psalms, motets etc.) were also published and sold to the audience, exactly in the manner of opera librettos. And just as with so many eighteenth-century operas, librettos are often the only surviving testimony at our disposal, while so much of the music is lost. It is also thanks to the librettos that a number of singers and instrumentalists at the *ospedali* have escaped an otherwise probable oblivion. At the Ospedaletto, publishing activity was resumed in 1747, after a thirty-year-long interruption. For the first seven years, while the other *ospedali* were producing oratorios for their solemn celebrations, at the Ospedaletto the *maestro di coro* Gaetano Pampani (c.1705–75) contented himself with composing motets for solo soprano or alto until he felt that the number and the expertise of the singers and the orchestra were such as to allow the staging of more complex and longer oratorios.<sup>217</sup>

Right from the time of the earliest libretto (for motets), dating from 1747, instrumental items appeared alongside vocal ones. In these librettos the texts of the motets and the names of their soloists appear in juxtaposition to various other details concerning the programmed items, including those of instrumental concertos and

---

<sup>216</sup> The *figlie di coro* of an *ospedale* could equally well take against a *maestro* and petition for his dismissal, as occurred in the 1760s at the Pietà in relation to its *maestro di coro* Gaetano Latilla.

<sup>217</sup> The paragraphs concerning the production of motets at the Ospedaletto are based on Gillio, 'Saggio bibliografico sui libretti di mottetti pubblicati dagli ospedali di Venezia (1746–1792)', *Rivista Internazionale di Musica Sacra*, 14 (1993), pp. 118–91. Pampani's first oratorio, *Sofonea idest Joseph pro rex Aegypti*, was produced in 1755, eight years after his appointment at the Ospedaletto.

their featured soloists.<sup>218</sup> All the instrumentalists who participated as soloists were students of Martinelli, as he himself affirms in his *supplica* of 1746: the violinists Margherita Rensi in 1747 and the two following years; the violinists Angelica Molinari and Maria Martini, featured in 1753 and 1755 respectively. Finally, the virtuoso cellist Nicolosa Fanello, who had been taught exclusively by Martinelli, remained a star of instrumental performances at the Vespers for many years to come. Fanello appears to have been a skilled player not only on the cello but also on the viola d'amore, an instrument on which she performed at the Vespers for the feast of the Assumption on least one occasion: in 1755.<sup>219</sup> In 1769 her expertise was rewarded by her election as *maestra di viola* (that is, teacher of the cello); she presumably took over many of Martinelli's responsibilities after his dismissal in 1766.<sup>220</sup>

---

<sup>218</sup> Similar librettos published for the Pietà and the Mendicanti, in contrast, do not give such precious details.

<sup>219</sup> The viola d'amore was cultivated extensively at the *ospedali* for much of the eighteenth century. It was an instrument that violinists could learn with ease, playing on the highest four strings (the lower two were treated as a mere *bourdon* or even ignored altogether) with the aid of *scordatura* notation.

<sup>220</sup> Ellero, *Arte e musica*, p. 77.

## CHAPTER 5

### EMPLOYMENT AT THE *OSPEDALI*:

#### THE PIETÀ

When Antonio Martinelli began his service at the Ospedale della Pietà (hereafter, the Pietà), he was forty-six and his family was rapidly growing. At the time of his appointment, in 1750, he was already earning sixty ducats a year for his service at the Mendicanti and one hundred and twenty ducats a year from the Ospedaletto. To these revenues he must have been able to add extra earnings coming from a series of other music-related activities (see chapter 2, ‘Free-lance Activity’). However, even with the money earned through his free-lance activity, Martinelli’s total earnings certainly did not make him a rich man. In 1750 his appointment at the Pietà, which came with an annual salary of ninety ducats, did not dramatically change his financial situation; however, the regular employment at a third *ospedale* would have meant the comfort of a relatively stress-free teaching position and a more secure income, thus a very desirable attainment. The international reputation that the Pietà’s orchestra enjoyed, boosted in past years by its connection with Vivaldi, was certainly an added bonus that will have made this latest appointment even more gratifying to Martinelli.

The Pietà was the largest and most admired of the Venetian *ospedali grandi*, a tourist attraction that no visitor to the Most Serene Republic would have missed. Founded in the fourteenth century by a friar from Assisi, the Pietà came under the jurisdiction of the Venetian state in 1353, even though its religious services continued to follow the Roman ritual rather than the local Venetian liturgical tradition. The Pietà was the only *ospedale* to accept exclusively foundlings; every child abandoned at the door of the *Pio Luogo* (literally, ‘pious institution’) was accepted as a ward. The number of abandoned infants, though, was so high that they were initially usually placed in the care of peasant families in the mainland, with whom some remained permanently; the actual population of the institution was, in

this way, kept to a maximum of eight or nine hundred wards at any one time.<sup>221</sup> The number of internal musicians chosen from among the residents of the Pietà varied greatly over the centuries; the *coro* comprised one hundred and fifty members in 1633 but only forty-five in 1745, its exact size depending on the orientation of the board of governors and the financial situation of the establishment at different times.<sup>222</sup> At any rate, the wider ‘pool’ of potential musicians available at the Pietà was identified by one of the foremost observers of the musical phenomenon of the *ospedali* in the eighteenth century, Charles Burney, as one of the reasons why the best voices and instrumental playing were likely to be heard at this *ospedale*, rather than at its sister institutions. However, Burney acutely observed how ‘time and accident may occasion great alterations’; according to this commentator, in fact, ‘nature may sometimes be more kind to the pupils of one hospital than another’. According to Burney, during the time he spent in Venice, in 1770, the *cori* of the Incurabili and the Mendicanti were superior to those of the other *ospedali* as far as both voices and orchestral playing were concerned, while the Pietà was still enjoying the reputation ‘not for what it does now, but for what it has done heretofore.’<sup>223</sup> This view is confirmed by Johann Christoph Maier in his guide-book *Beschreibung von Venedig* (1795), where we read that ‘The Pietà once had the best reputation for instrumental music and to some extent still retains it’.<sup>224</sup>

Countless are the accounts of performances within, and independently of, religious services at the church of S. Maria della Pietà. The wealth of descriptions of life and music at this *ospedale* has been a gold mine for the scholarly community attempting to reconstruct a picture of the various practices of this institution. The other three *ospedali grandi* also received a considerable amount of attention from visitors, especially during their ‘golden age’; it was the Pietà, however, that became the focus of attention for the greatest number of commentators, perhaps also because of its conspicuous social achievement in raising up foundlings (liable to be stigmatised on account of their origin) rather than mere orphans or the indigent.

---

<sup>221</sup> The typical population of the other three *ospedali grandi* was quite a lot smaller: 400 wards at the Ospedaletto, about 500 at the Mendicanti and 600 at the Incurabili (Baldauf-Berdes, *Women Musicians*, pp. 125–26).

<sup>222</sup> Baldauf-Berdes, *Women Musicians*, p. 125.

<sup>223</sup> Charles Burney, *Music, Men and Manners in France and Italy 1770*, London, Eulenburg, 1974, p. 78.

<sup>224</sup> Talbot, ‘The Pietà as viewed by Johann Christoph Maier (1795)’, p. 79.



Some thirty years before Burney's visit to Venice, the tradition of orchestral playing at the Pietà had been especially praised by Charles de Brosses, who famously opined that the Pietà had a better orchestra than the other *ospedali*.<sup>225</sup>

The Pietà also appears to have been the most enterprising of the four *ospedali* when it came to trying out unusual instruments, a feature upon which visitors did not neglect to remark on several occasions. Again famous is the comment of the Président de Brosses on this subject:

... Furthermore, they sing like angels and play violin, flute, organ, oboe, cello, and bassoon; in brief, there is no instrument, however cumbersome, that can frighten them.<sup>226</sup>

While the orchestra of the Mendicanti, for example, made an almost exclusive use of string instruments and certainly never employed teachers of any other instruments, the Pietà used the services of a series of musicians teaching the *viola all'inglese* (viol), the timpani, the horn, the oboe, the flute, the psaltery, along with the usual violin and cello (and presumably also the viola and *violone*); it has been suggested that the underlying reason behind this zest for variety was to attract novelty-seeking listeners.<sup>227</sup> For a long period of time the Pietà retained at least two external teachers, in addition to the *maestro di coro*, on its payroll; usually, one of the instructors was a string specialist, while the second was in charge of the wind instruments, most especially the oboe and the flute.<sup>228</sup> Additions to the music staff of

---

<sup>225</sup> 'Celui des quatre hôpitaux où je vais le plus souvent, et où je m'amuse le mieux, c'est l'hôpital de la Piété; c'est aussi le premier pour la perfection des symphonies. Quelle raideur d'exécution! C'est là seulement qu'on entend ce premier coup d'archet, si faussement vanté à l'Opéra de Paris' (Ch. de Brosses, *Lettres familières d'Italie*, p. 98).

<sup>226</sup> '... Aussi chantent-elles comme des anges, et jouent du violon, de la flûte, de l'orgue, du hautbois, du violoncelle, du basson; bref, il n'y a si gros instrument qui puisse leur faire peur.' (Ch. de Brosses, *Lettres familières d'Italie*, p. 97).

<sup>227</sup> Talbot, *Vivaldi*, London, Dent, 1977, p. 22. Denis Arnold explains the concentration on string teaching by the necessity to give a solid harmonic bass to the high-voice (all-female) vocal ensembles of the *ospedali* (Arnold, 'Instruments and Instrumental Teaching in the Early Italian Conservatoires', *The Galpin Society Journal*, 18 (1965), pp. 72–81: 75).

<sup>228</sup> The presence of the bassoon is uncertain, since it is never mentioned in documentary records or specified in musical compositions known to be linked to the Pietà. Other wind instruments employed at various times were the recorder,

the *ospedale* were made when the use of an instrument requiring a specialised teacher was perceived as necessary or at least desirable. When the popularity of the horn started to grow for example, the horn player Francesco Lanari was employed to give lessons in that instrument. Lanari held the post of *maestro di corni da caccia* from 1747 to 1751; his successor, Lorenzo Rossoni, remained in the service of the *ospedale* from 1751 to 1763.<sup>229</sup> Finally, the Pietà appears to have been the only one of the four *ospedali grandi* to appoint a percussion teacher; the *maestro di timpani* Lorenzo Cruti was hired in June 1750 on a four-months-only contract. After this short period the students themselves were expected to take over the teaching provided earlier by the *maestro*, thereby easing the finances of the *ospedale*; the terms of the contract were, however, revised, and six more months were added to the appointment of Cruti.

Teachers of instruments at the Pietà, around 1750, received annual salaries of eighty or ninety ducats. Later in the century, the *maestro di violino* received a slightly more generous one hundred and twenty ducats, while the salary of the other three instrumental teachers remained unchanged, a fact that probably reflects the superiority of esteem and importance enjoyed by the violin over the rest of the orchestral instruments.<sup>230</sup>

With the appointment at the Pietà, Martinelli's annual earnings rose to a total of two hundred and seventy ducats. To place this sum in perspective, it may be useful to compare it with the annual salary that the *maestri di coro* of the *ospedali* would expect to earn during the same period. At the Pietà the music director from 1744 to 1753, Andrea Bernasconi (1706–84), received five hundred ducats.<sup>231</sup> The Mendicanti was at the time paying its *maestro di coro*, Baldassarre Galuppi (1706–85), three hundred and fifty ducats, despite his prolonged absences.<sup>232</sup> Finally, the *maestro di coro* at the Ospedaletto was, in 1750, Gaetano Pampani (c.1705–75), who also received a salary of three hundred and fifty ducats. The lower salaries earned by

---

chalumeau and clarinet. Although no external *maestro* was ever employed specifically to teach plucked stringed instruments (lute, theorbo, angelica, mandolin), these instruments were widely played at the Pietà.

<sup>229</sup> I-Vas, *Ospedali e Luoghi Pii Diversi*, B. 693, f. 154v (Arnold, 'Instruments and Instrumental Teaching' p. 78–79; and Baldauf-Berdes, *Women Musicians*, p. 219).

<sup>230</sup> I-Vas, *Ospedali e Luoghi Pii Diversi*, Parti, B. 682, insert dated 18 February 1781 m. v.

<sup>231</sup> I-Vas, *Ospedali e Luoghi Pii Diversi*, Notatori, B. 693, f. 8v.

<sup>232</sup> See Baldauf-Berdes, *Women Musicians*, p. 222.

teachers of instruments did not merely reflect a value judgement on the part of their employers but also responded to the simple fact that the post of *maestro di coro* entailed a busier and more comprehensive schedule. During this phase of the history of the *ospedali*, the music director had to compose all the new music for the religious functions of the *coro*, prepare the choristers and supervise the performances. The post was effectively a full-time commitment, making it impossible in practice for the *maestri di coro* to maintain a similar role at any other *ospedale* concurrently (something that the employing institution's governors, jealous of its corporate identity, would in any case have opposed on principle). Teachers of instruments, in contrast, were part-time employees to a significantly greater extent; their involvement with their employing institution was, at least on paper, limited to specific times and days of the week, making it possible – even indispensable – for the *maestri* to seek concurrent employment at other *ospedali* and/or to pursue a multi-faceted playing and composing career in and around Venice. Jane Baldauf-Berdes has calculated that of the almost two hundred *maestri* at various times working for the *ospedali*, sixteen were employed at two or three institutions, frequently during the same period – one of them of course being our Martinelli. It should be noted, however, that even if they took advantage of the opportunities for multiple employment, instrumentalists rarely ended up in better financial circumstances than the *maestri di coro* (or, to a certain extent, than the *maestri di canto* or *di maniera*), especially in relation to those who were heavily involved with the opera industry (a single operatic commission, or *scrittura*, could bring in a hundred ducats or more). Martinelli himself appears to have died in poverty, his family having to resort to the help of the *Sovvegno di Santa Cecilia* to pay for his funeral expenses, despite so many years of continuous involvement with three *ospedali* and the Cappella Ducale.<sup>233</sup>

---

<sup>233</sup> I-Vas, *Scuole Piccole e Suffragi*, B. 273. I discuss the significance of these records and of Martinelli's financial situation on p. 96–97. See also: Arnold, 'Orchestras in Eighteenth-Century Venice', pp. 16–17. Records showing how much rent certain protagonists of the musical scene were paying in mid-eighteenth-century Venice provides evidence for a socio-economic hierarchy reflected in the financial circumstances of different musicians. For example, in 1750, the opera singer Antonio Barbieri lived in the parish of S. Salvatore, in the *sestrier* S. Marco, with his wife and niece and two servants, paying the rather high annual rent of 140 ducats. In the same year, the violinist Andrea Curz was renting a house in the parish of S. Piero, *sestrier*

From 1750 to 1766, when all three of Martinelli's tenures as instrumental teacher overlapped, our musician must have led a fairly busy life. It is perhaps useful to summarise his commitments at the time when, in 1750, he joined the music staff of the most famous of the four *ospedali*. Martinelli taught cello, violin and *violone* at the Mendicanti four times a week; he also taught violin and cello at the Ospedaletto three times a week. Since the two institutions were neighbours, it seems plausible to assume that Martinelli would schedule his teaching hours there on the same day of the week. At the Pietà, which was located in the *sestrier* of Castello, thus quite far from the Cannaregio area where the other two *ospedali* were located, Martinelli was hired solely as a cello teacher, working there two days a week. At the time of his appointment at the Pietà, Martinelli was already supplying music to his other two employing establishments. In the document detailing the terms of Martinelli's engagement by the Pietà, the musician's duties specified as teaching cello to the relevant students together with providing the compositions that, on an annual basis, would be judged necessary for the orchestra:

With praiseworthy consideration the Deputies in charge of the *Coro* and the Church have studied ways of improving the circumstances of our *Coro*, stating, in the zealous document read before us, the necessity of providing the *Coro* itself with a much-needed instrument, the cello; their choice has fallen on Antonio Martinelli, known for his diligence and sound morals, who will have the duty of instructing as many students as will be possible and the additional task of composing those concertos that it will be necessary to commission from him every year; all for a salary of ninety ducats a year.<sup>234</sup>

---

of Castello, sharing it with an unnamed person and paying a rent of only 35 ducats (I-Vas, Provveditori alle Pompe, B 16).

<sup>234</sup> 'Con commendabile attenzione proseguendo Li Sig:ri Gov:ri Depu:ti alla / Chiesa, e Coro Li studij Loro in maggior aumento, e vantaggio di questo / Nostro Coro producono nella zelante loro scrittura ora intesa La necessità / di vender (sic) provveduto il Coro stesso del tanto occorrente strumento di Violoncello / e la scelta trovano di fare del Sig[no]r Antonio Martinelli Perzona di piena / attività diligenza, ed onesti costumi con l'obbligo di ben'instruire quante / Figliole si renderanno capaci, con l'altro ancora di comporre quei / Concerti, che annualmente

The document, dated 5 June 1750, reveals a few interesting details regarding the circumstances in which Martinelli was hired.

From the way in which the minute is worded, it does not appear that the position was officially advertised or that a *concorso*, or competition, took place in order to choose the most suitable *maestro* among a number of candidates; rather, it seems that the necessity of a cello teacher had become evident and that the governors had suggested Martinelli as the man for the job on the basis of his reputation alone. It stands to reason that our musician could be appointed with confidence in this direct way, since by 1750 Martinelli had been acting as a valued string teacher at two other *ospedali* for nearly two decades. Regrettably, the report to which this document refers – the memorandum in which the two *Deputati* report on the necessity of finding a cello teacher – seems no longer to be extant.<sup>235</sup> This is very unfortunate, since such a report (to judge from similar memoranda that have been preserved) might well have contained further details concerning Martinelli's reputation in Venice at the time and possibly even a sort of curriculum vitae of the musician, testifying to his achievements.<sup>236</sup> This document surely contained references to Martinelli's work at the other *ospedali*, perhaps even going even so far as to comment on compositions already provided by Martinelli to the orchestras of the institutions for which he worked. Such a report would have been very useful to us for the assessment of Martinelli's achievements up to this date and for information on how his work as teacher and/or composer was perceived by contemporaries. Evidently, it also commented on the probity of his morals, a matter about which the

---

occorerà commandargli ricevendo per tutto/ il Salario di d 90 all'anno' (I-Vas, Ospedali e Luoghi Pii Diversi, Notatorio T, Busta 693, second volume, f. 41v).

<sup>235</sup> The best place to look for this type of record would be the collection of *Parti* (resolutions) of the Pietà, comprising the various documents (memoranda, petitions, motions etc.) read aloud at meetings of the governors by the designated officer (*fattor*). Many *Parti* of a bulkier or more sensitive nature were never copied into the minute books (*Notatori*) and are therefore not retrievable from that source. The *Parti* consist of loose papers, unlike the *Notatori*, which are bound volumes, and for that reason have more easily become lost over the passage of time. For example, the *Parti* for the year 1750 (I-Vas, Ospedali e Luoghi Pii Diversi, B. 668) do not include any insert relating to the engagement of Martinelli, although the *Notatori* copy out in full the resolution (quoted above) on which the governors voted.

<sup>236</sup> Some cases of appointment through 'invitation' have already been noted; see p. 59.

governors of an *ospedale*, where all the *coro* members were female, could take no chances, especially when a prospective *maestro* was not in holy orders.

The other consideration that arises from the above-cited document concerns the extent of the duties specified by the terms of the contract. Whereas at the Mendicanti and at the Ospedaletto it seems that Martinelli's role as a 'house composer' was made manifest only at a later stage of his employment, at the Pietà the compositional as well as didactic responsibilities are indicated as being an integral aspect of the post from the outset. Martinelli was appointed as the cello teacher, with the task of supplying the *coro* with however many 'concertos' (by which it can be assumed the governors also meant symphonies, sonatas and instrumental music generally) the deputies might find it appropriate to commission from him. Interestingly, the terms of this section of the agreement are kept vague, unlike those set out by the Mendicanti and Ospedaletto, where Martinelli was required to supply a specified number of new compositions every year. This vagueness does not allow us to calculate exactly how many compositions Martinelli may have been expected to produce during his over thirty-year-long service at the Pietà and prevents us from being able to compare this figure with that of his surviving compositions, all of which – at least, among those that remained unpublished in his lifetime – appear to come from the Pietà. When Vivaldi had been in charge of composing instrumental music for the Pietà, earlier in the century, two new concertos had been supplied every month over a period of at least seven years (1723–29).<sup>237</sup> In contrast, Martinelli's contract with the Ospedaletto, as established in 1747, required him to compose only two new pieces every year. But perhaps the Pietà, with its reputation as a centre of excellence in instrumental music to protect, retained throughout the post-Vivaldi period, albeit on a somewhat reduced scale, its greater demand for purely instrumental music as compared with its sister *ospedali*.<sup>238</sup> Judging from the limited number of pieces by Martinelli so far uncovered, it would

---

<sup>237</sup> The precision of this figure arises from the fact that during this period Vivaldi was not an actual employee of the Pietà, which meant that the compositions that he supplied had to be paid for *pro rata*.

<sup>238</sup> The Pietà's instrumental partbooks, fragmentarily preserved in the Museo Civico Correr, show clearly that concertos and sinfonias continued to be supplied by internal and external *maestri* to the *coro* in the decades following Vivaldi's death but give little idea of the scale of this provision.

seem that he was not a particularly prolific composer, but without knowing how much of his music has been lost, a final answer to this question must wait.

This is the place where a brief overview of Vivaldi's involvement with the Pietà seems in order. It is practically impossible, in fact, to discuss any aspect of the Pietà without reference to this famous composer, who was by far the most celebrated among the many notable musicians employed by the Pietà and the personality thanks to whom interest in the Venetian *ospedali* has risen and has remained high during the last few decades, encouraging the scholarly community to undertake numerous studies both of the institutions themselves and of the plethora of musicians great and small who played a part in their success.<sup>239</sup> In the case at hand, the relevance of Vivaldi's connection with the Pietà appears even more striking if we consider that Martinelli ended up fulfilling exactly the same role as his more famous colleague only a few decades earlier. A comparison between the careers of these two musicians within this institution is thus highly relevant. This comparison can start with the observation that, unlike Martinelli's tenure at the Pietà, uninterrupted from the date of the initial appointment to the end of the composer's life, the career of Vivaldi at the *ospedale* was not at all linear, at various points being interrupted by his many other autonomously entrepreneurial commitments and his eagerness to pursue success and recognition beyond the motherland of the Venetian Republic.<sup>240</sup>

Vivaldi was first hired as a violin teacher in 1703; shortly after this date, in 1704, he was also appointed teacher of *viola all'inglese*, for a total salary of 100 ducats a year, of which sixty were nominally attached to the post of violin teacher and forty to that of 'viola' (viol) teacher.<sup>241</sup> As we have seen earlier, when Martinelli

---

<sup>239</sup> Among the composers other than Vivaldi to benefit in recent decades from the general interest in the music of the Venetian *ospedali* are Galuppi, Gasparini, Hasse, Furlanetto, C. F. and A. Pollarolo, Porpora, Porta, Saratelli, Tessarini and Vinaccesi.

<sup>240</sup> Standard sources on Vivaldi's biography include: Marc Pincherle, *Antonio Vivaldi et la musique instrumentale*, Paris, Floury, 1948 (Reprint: New York, Johnson Reprint Company, 1968); Remo Giazotto, *Antonio Vivaldi*, Turin, ERI, 1973; Talbot, *Vivaldi*; Talbot, *Antonio Vivaldi: A Guide to Research*, New York and London, Garland, 1988.

<sup>241</sup> The *viola all'inglese*, earlier believed by most scholars to be an instrument similar to the *viola d'amore*, is now identified as the six-stringed, fretted viol. Vivaldi wrote for *viola all'inglese* in five known compositions. In RV 544 the instrument appears as a soloist, while specific orchestral parts for *viola all'inglese* appear in the ensemble concertos RV 555 and 579, the oratorio *Juditha triumphans* (1716) and the opera *L'incoronazione di Dario* (1717). See Talbot, *Vivaldi*, pp. 159–60, and idem, 'Vivaldi and the English Viol', *Early Music*, 30 (2002), pp. 381–94.

was hired as cello teacher, almost fifty years later, his salary was set at ninety ducats a year – hardly a generous increase, but an unsurprising one for the usually conservative *ospedali*, where financial worries were always at the top of the governors' agenda. (The governors always had carefully to balance the extra cost of hiring or retaining a *maestro* against the anticipated gain of income in the form of donations and bequests arising from the improved performance of the *coro* and the higher public reputation that resulted.) Vivaldi's service was interrupted from February 1709 to November 1711, when he was again hired but only as a *maestro di violino*, with a salary of 60 ducats; during this second period of employment, Vivaldi briefly acted as *maestro di coro*, providing new pieces for the liturgical services of the church in absence of the official *maestro di coro* Francesco Gasparini. In March 1716 Vivaldi failed to obtain the necessary majority of votes in the annual ballot and was therefore dismissed; but only two months later, in May 1716, now hastily reinstated, he was given the task of supplying instrumental music to the orchestra of the *ospedale*; in this third phase of his employment Vivaldi's official title was *maestro de' concerti*. This appointment, too, lapsed when, in late 1717, the composer moved to Mantua to take up a post at the governor's court. On his return to Venice in 1720 he did not immediately seek reappointment to his old post but preferred to assist the Pietà in a free-lance capacity that did not impede his freedom to travel (which had now become vital in view of his frequent operatic activity outside Venice). In 1723 the terms of a new agreement between Vivaldi and the *ospedale* were established: he was to supply two new compositions ('concerti') every month, with the understanding that he would supervise rehearsals during periods when he resided in Venice. Between 1723 and 1729, Vivaldi complied meticulously with the stipulations of his contract, composing two new concertos every month, as is verifiable from the account books of the Pietà preserved in the Venetian Archivio di Stato.<sup>242</sup> In September 1729 he departed once more on his travels, and the contract lapsed. He was persuaded to resume his old post of *maestro de' concerti* in 1735, for which he was granted an annual salary of one hundred ducats. By then, old age was catching up with him, and he must have welcomed the holding of a fixed position to keep him in the public eye and insure him against the worst consequences of failure in his entrepreneurial activities. In 1738 he was not reappointed to the post (whether

<sup>242</sup> Talbot, 'Sacred Music at the Ospedale della Pietà in Venice in the Time of Handel', *Händel-Jahrbuch*, 46 (2000), pp. 125–56: 127.



through his own wish or that of a majority of the governors is not known). Contact was not severed, however: he continued to sell the Pietà vocal and instrumental compositions every so often right up to his departure for Vienna in 1740.

It would seem that the designation of *maestro di concerti* was perceived, at least at the Pietà, as a fairly prestigious one, carrying almost as much status as the title of *maestro di coro* at any of the four *ospedali*. It was, in fact, fairly common for a *maestro di coro* to flaunt his position on the title page of new publications (instrumental collections, opera librettos etc.), in the same way as writers of today like to add letters after their surname to advertise their qualifications in official documents and publications. In the same way, the title page of Vivaldi's Op. 3 (*L'estro armonico*, Amsterdam, 1711) names the composer: *D. Antonio Vivaldi Musico di Violino, è Maestro de Concerti del Pio Ospedale della Pietà di Venezia*. Another example of the use of this title occurs in the first edition of Tessarini's Op. 1 sonatas (Venice, 1729).<sup>243</sup> I am not aware, on the other hand, that any musicians used the titles of *maestro di strumenti* or *maestro di solfeggio* similarly when promoting their work. This can be taken as a commentary on the lower status attached to posts that entailed only teaching, as opposed to ones that required the musician also to compose.<sup>244</sup>

As far as the teaching of the cello was concerned, the first occasion on which the Pietà decided to hire an external *maestro* specifically for that instrument occurred in November 1720, when the renowned cellist Antonio Vandini was appointed to the post, although only for few months. At the beginning of 1722 Bernardo Aliprandi, whose name we have already encountered, was hired to teach the cello to the most advanced players of the *ospedale*. In 1728 Aliprandi failed to obtain a majority of votes in the annual ballot of *ministri* held by the Congregation, possibly because it was thought that the *figlie di coro* could now manage without him.<sup>245</sup> It has already been emphasised how the governors of the four *ospedali* aimed to support

<sup>243</sup> Koole–Dunning, 'Tessarini, Carlo', *New Grove*, vol. 25, pp. 312–13.

<sup>244</sup> Indirectly, Vivaldi confirms the truth of this inference, for in his Op. 2 violin sonatas (1709) he styled himself *maestro de' concerti* of the Pietà, even though at that time he was still, officially at least, merely a *maestro di violino*.

<sup>245</sup> However, a record of a payment made to Aliprandi at the end of 1729, covering the previous six months, can be found in the day-to-day account book of the Pietà (the so-called *vacchette*) for that year; this entry obviously implies that Aliprandi was still in the service of the Pietà as late as that year (I-Vas, *Ospedali e Luoghi Pii Diversi*, B. 702, f. 60).

expenditure on external teachers only for the minimum period needed to enable the most advanced players to handle all of the teaching needs of the institution themselves. This must have been the case also at the Pietà, since, after Aliprandi's departure, the *ospedale* did not employ another violoncello teacher for several years. Aliprandi's successor was, in point of fact, Antonio Martinelli – a full twenty-two years later.<sup>246</sup> During those two decades, external *maestri di concerti* whose principal instrument was the violin were employed instead; the first was Lorenzo Carminati, employed from 1744 to 1750, and the second was Lorenzo Morini, from 1750 to 1752.<sup>247</sup> The fact that the title that carried the most prestige after that of *maestro di coro* was never borne at the Pietà by a teacher of the cello or of any instrument other than the violin reflects, above all, the traditional 'leadership' role of the first violinist, retained to a certain extent even by the concertmaster of a modern orchestra. In the absence of a non-playing conductor, only a violinist or a keyboard player was at that time a practical proposition as leader of an orchestra, responsible for maintaining orchestral discipline and capable of following the course of a movement from his own part alone.

This consideration goes some way towards explaining why Martinelli, even though evidently providing a substantial portion of the instrumental music needed by the Pietà during his term of employment, never obtained official recognition as *maestro di concerti*. It should be noted, though, that, throughout his tenure, Martinelli was not the only composer of instrumental music whose works were available to the Pietà: other teachers of instruments, as well as outsiders, also contributed to the repertory of its orchestra. In certain cases, the 'extraordinary' provision of music featuring particular instruments was rewarded. For example, in 1768, Antonio Lodi was paid eight sequins (equivalent to just over twenty-eight

---

<sup>246</sup> Summaries of the careers of teachers of instruments at the Pietà between 1703 and 1740 are contained in Rostirolla, 'L'organizzazione musicale', pp. 183–87; more on this subject can be also found in Baldauf-Berdes, *Women Musicians*, pp. 198–200 and 207–208.

<sup>247</sup> Carminati was a virtuoso of the violin, a former pupil of Tartini, who enjoyed a moderately successful international career. Of Lorenzo Morini, called by the governors of the Pietà 'Reggiano' (so presumably from Reggio Emilia), not much appears to be known at present. Morini's name last appears in the minutes for the annual ballots of the Pietà's employees in 1751; the ballot of May 1752 does not include any *maestro di violino* (I-Vas, Ospedali e Luoghi Pii Diversi, B. 668: 1 May 1751; B. 669: 12 May 1752). His employment at the Pietà thus lasted less than two years.

ducats current) for having composed a concerto featuring horns; the piece had been so successful and had so effectively showcased the four instrumentalists taught at the time by Lodi that the *Deputati alla Chiesa e Coro* recommended this extraordinary payment, suggesting at the same time that all new compositions from that moment on should be considered as an integral part of the post, so as not to burden the *ospedale* with new expenses.<sup>248</sup>

Not much else can be reported about Martinelli's tenure at the Pietà. His term of office sailed along with no visible interruptions or setbacks, his work repeatedly rewarded by the governors of the *ospedale* – if not with warm expressions of approval, then at least with relatively uncontested ballots confirming him in post for what became a total of thirty-two successive years. In their annual review of the appointments the deputies in charge of music would typically say of Martinelli: 'He never omits to instruct the *figlie* to whom he has been assigned'.<sup>249</sup>

Towards the end of this long period the almost octogenarian Martinelli fell ill and could no longer carry out his teaching duties or, presumably, the task of composing. The governors of the Pietà showed a great deal of sympathy for Martinelli's situation. Archival documentation shows that, although he was unable to perform any of his obligations for a period of approximately two years, he continued to receive his regular salary, the instalments of which were often collected by one of his sons.<sup>250</sup> Already in April 1780, Martinelli's eldest son, Giulio, collected the instalment of twenty ducats; later that year, in August, Antonio was apparently able to collect the payment personally. The next payment was made nine months later, in May 1781, rather than after the usual three (or sometimes four) months; on that occasion, Girolamo Martinelli collected the payment of sixty ducats. The last time that a payment, was made to Martinelli was on 8 June 1782, when it was collected by an unnamed son.<sup>251</sup> A report compiled by the *Deputati sopra la chiesa e coro*

---

<sup>248</sup> I-Vas, Ospedali e Luoghi Pii, B. 677 (3 June 1768).

<sup>249</sup> These annual review can be found in the 'Parti' of the Pietà, now preserved at the Venetian Archivio di Stato (I-Vas, Ospedali e Luoghi Pii Diversi, B. 669 to B. 682 and 685).

<sup>250</sup> Salaries at the Pietà were paid out in coinage, generally at three-monthly intervals, by the officer known as the *scontro*. The payment was recorded as it occurred in the *vacchetta*, and at a later stage was entered in the *quaderno cassa*, the volume listing income and expenditure over a longer period under relevant heads.

<sup>251</sup> I-Vas, Ospedali e Luoghi Pii Diversi, Registro 1023, f. 2290.

responsible for music in April 1781 actually implies that Martinelli had been unable to carry out his teaching duties ever since 1779. The document reads:

After him [i.e., the *maestro di coro*] there is a singing teacher with 150 ducats.

A violin teacher with 120 ducats.

A transverse flute teacher with 90 ducats.

A horn teacher with 80 ducats.

And finally a cello teacher with 80 ducats; this latter is already in his eighties and with 30 years of service, even though for two years he has been incapable because of an attack of apoplexy.<sup>252</sup>

The attitude displayed by the governing body appears very progressive. This was not the only occasion on which the governors of the Pietà demonstrated such a considerate approach. One of Martinelli's colleagues, the flute (subsequently, oboe) teacher Ignazio Siber, retired on half salary in 1756, the unused half made over to his successor, Carlo Chevalier; when Siber eventually died, in 1761, Chevalier was assigned the entire salary.

During his final years Martinelli received financial assistance not only from the Pietà but also from the *Sovvegno de' Signori Musici sotto l'invocazione di Santa Cecilia Vergine e Martire*, of which he had been a member from at least 1737 and the principal officer, or *priore*, in 1751.<sup>253</sup> The association used its revenues particularly to help sick members and their families in times of need; in order to be eligible to receive sick pay, fixed at two ducats a week, musicians had to have been members, and to have paid the membership fee, for at least one year. Martinelli's name first appears on the accounts of the *Sovvegno* in 1738, when he received over 17 *lire* of

<sup>252</sup> 'Doppo d'esso succede un Maestro di maniera con d 150 / Uno di Violino con d. 120/ Uno di Traversiè con d. 90 / Uno di Corni da caccia con d. 80 / Finalmente uno di violoncello con d. 80: e questo già/ che ottuagenario con 30: anni di servitù, e vero da due anni / impotente per colpo d'apoplezia.' (I-Vas, Ospedali e Luoghi Pii Diversi, B. 895, Inserto 18).

<sup>253</sup> For a history of the *Sovvegno* see: Gastone Vio, 'Giovanni Legrenzi ed il "sovvegno di Santa Cecilia"', in *Giovanni Legrenzi e la Cappella Ducale di San Marco* (atti dei convegni internazionali di studi. Venezia, 24–26 maggio 1990; Clusone 14–16 settembre 1990; a cura di Francesco Passadore e Franco Rossi), Florence, Olschki, 1994, pp. 115–32. The archival source consulted is: I-Vas, Scuole Piccole e Suffragi, B. 273.

sick pay.<sup>254</sup> The accounts of the Sovvegno show that in 1778 Martinelli was ill for an extended period of time; he received from the organisation 42 *lire* 9 *soldi*, equivalent to more than five months' sick pay. In 1779 Martinelli appears to have been unable to work for four to five months, judging from the 38 *lire* 4 *soldi* assigned to him by the association. The highest sick pay obtained by Martinelli was in 1780, when the handsome sum of 161 *lire*, 4 *soldi* (equivalent to 26 ducats) was granted.

At this stage in the account of Martinelli's life, a discrepancy in archival documentation has to be reported, concerning the date of the composer's death. It has been illustrated above that civil and parish records agree that Martinelli died on the 16 August 1782 (the records were compiled the following day). The registers of the Sovvegno di Santa Cecilia, though, seem to suggest differently; the accounts for the year 1781, in fact, record three payments made out to Martinelli: one for sick pay, a separate one for his funeral expenses; the third recorded payment is for Masses celebrated for the deceased ('quondam') Antonio Martinelli.

Evidently, it is improbable, to say the least, that funerals were paid in advance and in consideration of the musician's long illness; why Martinelli is recorded as already deceased an entire year before his death is inexplicable. The only possible explanation can be offered if we consider yet again the number of musicians sharing Martinelli's name in the same years. It is then possible to speculate that the Martinelli, *violone* player at S. Marco, who apparently died a few years before, might also have been a member of the Sovvegno di Santa Cecilia, and that Masses were celebrated in his name in 1781.

With Martinelli's death, the post of *maestro di violoncello* ceased to exist; the decision not to renew the appointment had been made some time before Martinelli's passing. In an attempt to improve the financial conditions of the *ospedale*, in 1781, the governors had decided that certain posts were to be disestablished after the death of the current *maestri*, especially if the *figlie* were judged proficient enough to instruct younger instrumentalists without the assistance of any *maestro*.<sup>255</sup>

---

<sup>254</sup> The *lira*, the standard Venetian money of account, was divided into twenty *soldi*. A ducat current was pegged in Martinelli's day at 6 *lire* 4 *soldi*, the sequin (*zecchino*) at 22 *lire*.

<sup>255</sup> 'Finalmente meritando compatimento il serviggio degl'attuali, / ogn'uno de quali conta lunghi anni d'impiego ricorderemo / alla Cong[regazio]ne che con la Parte 26 mag[gi]o dell'anno passato, che ordinò / che non avesse a farsi novità, e solo al mancar d'ogni / un de Maestri prima di venire a nuova sostituzione, / ne fosse essa

As in previous chapters, the final reflections on Martinelli's service at the Pietà will centre on some of the most successful 'internal' musicians of this *ospedale*. Martinelli truly taught some of the best instrumentalists that Venice boasted during the eighteenth century. Just as Vivaldi wrote numerous concertos for the orchestra's designated principal violinist during much of his association with the institution, the celebrated Anna Maria, Martinelli wrote many of his concertos for solo violin for Anna Maria's successor, the almost equally famous Chiaretta. Because of the pyramidally organised teaching system of the Pietà, Chiaretta's initial training on the violin would have been placed in the hands of one of the *maestre* (internally recruited teachers or officers) of the *ospedale*, possibly Anna Maria herself.

While at the Ospedaletto and the Mendicanti, Martinelli was responsible for the teaching of all the bowed string instruments used by the orchestra, whereas at the Pietà his official 'job title' was *maestro di violoncello*; therefore, he is unlikely to have been significantly involved in any part of Chiaretta's education as a violinist. However, it is possible that a certain degree of participation may have occurred during the years when the Pietà did not have a violin teacher on its staff – that is, between 1752, when Morini's name disappears from the annual ballots, and 1756, when Francesco Negri was hired as the new *maestro di violino*. Chiaretta (1718–96) played the violin, viola d'amore and organ; in addition, she was also active as a singer of the *coro*. When the famous Anna Maria was elected *maestra di coro* in 1737, the role of principal violinist of the orchestra passed to Chiaretta.<sup>256</sup> In this capacity Chiaretta achieved a reputation almost equal to that of her predecessor; in 1739 de Brosse praised her as one of the best violinists in Italy, only surpassed by Anna Maria of the Ospedaletto.<sup>257</sup> Another reference to Chiaretta can be found in the anonymous satirical poem *Sopra le putte della Pietà*, datable to 1730, when she was only a young girl. In this poem (stanza 59) we read:

---

informata, risservando a rispettivi casi di deci/dere, se convenisse la soppressione di quell'Instr[umento].’ (I-Vas, Ospedali e Luoghi Pii Diversi, B. 895, inserto n. 18).

<sup>256</sup> Talbot, 'Anna Maria's Partbook', p. 31; and Micky White, 'Scenes from the Life of Anna Maria "dal violin"', in *La musica negli ospedali/conservatori veneziani fra Seicento e Ottocento*, II. Geyer and W. Osthoff (eds.), Rome, Edizioni di Storia e Letteratura, 2004, pp. 83–109: 91. At the Pietà, the functions of principal violinist and *maestra di coro* (with its added disciplinary dimension) were always kept separate.

<sup>257</sup> C. de Brosse, *Lettres familières*, p. 98.

V'è la brava Santinetta,  
 della stessa pur discepola  
 ma ragazza, e v'è Chiaretta,  
 anche lei fanciulla e pepola.<sup>258</sup>

(There's the splendid Santinetta,  
 also a pupil [of Anna Maria]  
 but [only] a girl, and there's Chiaretta,  
 likewise a maiden and short of stature.)

For Chiaretta personally, Martinelli composed a number of concertos: of the total sixteen concertos survived in a fragmentary state, six are dedicated to Chiaretta (under her more 'formal' name of Chiara), four of them for violin and two for viola d'amore.<sup>259</sup> Other instrumentalists for whom Martinelli wrote solo concertos were the violinists Annunciata, Bona, Rosina and Anna Maria Filippi; the flautist Lucietta; the cellists Santina (1702/3–1789); and Giustina and Tonina *piccola*.<sup>260</sup> Of the life, career and personal and musical qualities of these women musicians very little is currently known.<sup>261</sup> To the sparse biographical data so far available we would be able to add an impression of their skill as instrumentalists on the basis of the instrumental parts written especially for them, were it not for the sad fact that most of the solo parts of the concertos in question have disappeared, the only extant ones being those for Chiaretta and one solo part from a concerto for two violins intended for Annunciata and Bona.<sup>262</sup>

<sup>258</sup> The complete poem is transcribed in Giazotto, *Antonio Vivaldi*, pp. 389–96. I have modernised the punctuation, and the translation is mine.

<sup>259</sup> Details in the Appendix A.1:Thematic Catalogue, p. 200 and in chapter 10.

<sup>260</sup> It should be remembered that all of these musicians were, like Chiaretta and Anna Maria, expert singers and players of other instruments as well as those specifically mentioned here.

<sup>261</sup> See, however, the brief notes on them in White, 'Biographical Notes on the "Figlie di Coro" of the Pietà contemporary with Vivaldi', *Informazioni e studi vivaldiani*, 21 (2000), pp. 75–96. This article contains information on Chiaretta, Tonina, Santina and Lucietta.

<sup>262</sup> At present, the person most likely to add further data to the biography of the *figlie di coro* is Micky White, who has very kindly shared with me relevant information available to her at the time when the present study was being researched. Since Ms White's research in the Venetian archives, especially that of the Pietà, is ongoing, it

---

is highly likely that she will uncover new facts concerning the lives of these remarkable musicians.



## CHAPTER 6

## THE S. MARCO ORCHESTRA

The final stage in the development of Martinelli's career occurred when he joined the orchestral ranks of the 'Cappella Ducale' in 1753.

For the average instrumentalist, being in the service of the Cappella was more a matter of status than of financial gain.<sup>263</sup> While the prestige of the orchestra was great, the salaries offered by the procurators of S. Marco were not particularly generous and can hardly have represented a significant portion of any musician's livelihood. Prior to the reform of the orchestra in 1766, of which more will be said later, the annual salaries of the instrumentalists (*concerti*) of S. Marco remained fixed at fifty ducats for the oboe player, thirty ducats for theorbo and cornet players, twenty-five ducats for the senior violinist; all other instrumentalists received the miserly salary of fifteen ducats a year.<sup>264</sup> The situation was such that as the century progressed the competition for the advertised vacancies in the orchestra diminished significantly, up to the point that on a number of occasions many of the contenders did not even go to the trouble of attending the *prova*, or audition; frequent, also,

---

<sup>263</sup> The Cappella Ducale is the most fully investigated of all the Venetian musical institutions. Not only have its musical activities been studied, but all aspects, including the financial conditions, of the life of San Marco have greatly interested scholars. The brief discussion that follows is largely based on: James H. Moore, *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, Ann Arbor, UMI Research Press, 1979; Francesco Passadore and Franco Rossi (eds.), *La cappella musicale di San Marco nell'età moderna*, (Atti del convegno internazionale di studi, Venezia 5–7 settembre 1994), Venice, Edizioni Fondazione Levi, 1998; Giovanni Morelli and Elvidio Surian, 'La musica strumentale e sacra e le sue istituzioni a Venezia', in *Storia della cultura veneta: il Settecento*, 5/1, Girolamo Arnaldo and Manlio Pastore Stocchi (eds.), Vicenza, Neri Pozza Editore, 1985, pp. 401–28; Termini, 'Singers at San Marco'; Talbot, 'The Venetian Years, San Marco', in *Benedetto Vinaccesi*, pp. 81–114; Selfridge-Field, *Venetian Instrumental Music*, pp. 13–25; Arnold, 'Orchestras in Eighteenth-Century Venice', pp. 11–13; and, of course, Francesco Caffi, *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1317 al 1797*, 2 vols., Venice, Antonelli, 1854–55).

<sup>264</sup> Selfridge-Field, *Instrumental Music*, p. 20. This refers to levels of remuneration as they existed in 1708. The 'entry-level' salaries remained unchanged; musicians could petition for a pay rise, which was, however, never more than modest.

became also the instances when a single instrumentalist applied for a vacant position, leaving little choice to the procurators and the *maestro*. On account of these circumstances, the often restated rule of appointing musicians only after an audition and a vote of the procurators, in order to choose only the very best candidates, was observed less rigidly, until the decision was almost entirely left to the judgement of the *maestro di cappella* or taken on the basis of personal acquaintances by the procurators.<sup>265</sup>

The meagre wages offered to the instrumentalists, which changed very little during the first half of the century, were perhaps considered in the nature of a ‘lump-sum payment’ for the few performances a year that the instrumentalists of the *ripieno* had to attend – a sum offered in exchange for an undemanding but stable employment. The *Procuratia de Supra*, the group of three procurators in charge of all affairs concerning the ducal church and its surrounding areas, in fact saved greatly on costs by maintaining a permanent ensemble in comparison with what it would have had to pay, had it hired instrumentalists on a free-lance basis for each successive occasion. The fees paid to the instrumentalists hired by the church of S. Giacomo di Rialto in the second half of the eighteenth century, as listed in a now well-known document, show that the players were paid eight *lire*, corresponding to just over one ducat current, for performing at the Christmas Eve Mass, and four *lire*, almost two thirds of a ducat, for the complementary Christmas Day function.<sup>266</sup> The equally well known *tabella*, or calendar, detailing the duties of the S. Marco musicians in 1761 shows that their presence at functions was required on at least twenty occasions. This means that their fee per function could average under a ducat – this without taking

---

<sup>265</sup> Madricardo, “‘La gioia che adorna il diadema regale’”: la Cappella Ducale di San Marco dalla seconda metà del Seicento alla caduta della Serenissima’, pp. 279–97: 281. Unlike the *ospedali*, where appointments to posts were made by a variety of methods, including head-hunting followed by invitation, the Cappella Ducale had an official hiring procedure whose purpose was to ensure that the best musicians were appointed from among a number of applicants: all positions were always notified publicly through *proclami*, or notices, that were posted in the *Piazza* and at the Rialto; the candidates had to undergo an audition, after which a vote was taken. Very few were the exceptions to this process in the sixteenth and seventeenth centuries (see: Giulio M. Ongaro, ‘La musica come professione nelle attività dei musicisti marciari tra la fine del Cinquecento e il primo Seicento’, in Passadore – Rossi (eds.), *La cappella musicale di San Marco*, pp. 215–24: 218, for an example from the sixteenth century of an appointment to a post made without audition).

<sup>266</sup> Arnold, ‘Orchestras in Eighteenth-Century Venice’, p. 12. (See also n240). A ducat current was worth 6.2 *lire* (6 *lire* and 4 *soldi*).

into account the ‘extraordinary’ occasions for which their services might be required.<sup>267</sup> Furthermore, there is uncertainty surrounding the actual meaning of the definition ‘a Cappella’, called for in many functions of the above-mentioned calendar; it has been argued that ‘a Cappella’ could mean that the instrumental accompaniment was present but strictly doubled the voices. If this was so, the instrumentalists would have had many more commitments – which would make their yearly salary so unreasonably low that the hypothesis seems improbable.<sup>268</sup> Of course, there may well have been rotation between players of a given instrument, which will have reduced the level of individual commitment.

The circumstances were – unsurprisingly – different for the singers. When the salaries of Cappella members were revised in 1766, for example, the maximum wage for a *concerto*, or instrumentalist, was fixed at one hundred ducats; for *musici*, or singers, the upper limit was fixed at six hundred ducats.<sup>269</sup> This very large difference in salary level can be interpreted as a commentary on the contractual power that singers had in a musical world dominated by opera; however, the number of functions in which the choir was needed was so high, according to information given in the above-mentioned *tabella*, that six hundred ducats may not have seemed such an appealing return, at least for those singers nurturing hopes of a successful operatic career. Especially during the 1720s, the fees paid to operatic singers spiralled dramatically. From the *Mercure de France* we learn that during the Venetian operatic season (autumn plus carnival) of 1724–25 Carlo Scalzi earned 2,000 ducats at San Giovanni Grisostomo, Giovanni Carestini 2,000 philips (equivalent to 2,742 ducats) at Sant’Angelo and Nicola Grimaldi 2,500 ducats at San Cassiano.<sup>270</sup>

Indeed, the remuneration offered by the Cappella in the eighteenth century could not begin to compete with the fantastic fees possible via operatic appearances, particularly for the pampered sopranos; for this reason, many were the singers who

<sup>267</sup> The *tabella*, reproduced in Moore, *Vespers at St. Mark’s*, p. 301–07, and discussed in Selfridge-Field, *Venetian Instrumental Music*, p. 21–23, can be consulted in I-Vas, Procuratia de Supra, B. 91, loose insert. The dates of the orchestral commitments are also reproduced in Daniel Heartz, *Music in European Capitals: The Galant Style 1720–1780*, New York and London, Norton, 2003, pp. 176–77.

<sup>268</sup> Talbot, *Benedetto Vinaccesi*, p. 97. It is also my opinion that instrumentalists like Martinelli himself would have found it impossible to keep up with this busy schedule and still be able to be so heavily involved in other activities for a long period of time.

<sup>269</sup> On this subject, see: Madricardo, ““La gioia ch’adorna il diadema regale””, p. 296.

<sup>270</sup> *Mercure de France*, January 1726, pp. 96–97.

chose to pursue the operatic career path for good, sometimes using an initial employment at S. Marco as a mere career ‘trampoline’.<sup>271</sup> Thus, with the increasing problems that the procurators had in retaining their most talented singers, S. Marco became a training ground for young virtuosos on one hand, and an honourable and secure final ‘paddock’ for famous singers at the end of their operatic career on the other.<sup>272</sup>

Martinelli was hired, at an annual salary of twenty-five ducats, on 21 December 1753, taking the place of the deceased Nadalin Bonamino, who had filled the position since 1714. Bonamino had started with twenty-five ducats and had been granted a fifteen ducats pay rise on 4 March 1736; however, his extra remuneration, as customary, was to be considered ‘personal and not pertaining to the post’.<sup>273</sup> The 1753 *concorso* was one of those occasions on which the post was filled by the only candidate who had troubled to apply.<sup>274</sup> In the absence of any evidence suggesting the contrary, such as a *supplica* asking for a pay rise to which the *Procuratori* assented, it has to be assumed that Martinelli’s salary remained unchanged until 1766, when the radical reform of the orchestra occurred. On that occasion, on account of the all too evident decline of the ensemble, many older members were retired on a pension, while the remaining players were assigned a salary based on their merit and expertise;<sup>275</sup> finally, a number of new members were recruited to the orchestra and the choir, all on fixed-term (three-year) contracts. Martinelli’s salary advanced from twenty-five to fifty ducats, making him the highest-paid member of the cello section of the orchestra, along with his colleague Pasquale Pericoli.<sup>276</sup> The other members of the section were Antonio Forlico and Antonio Danese, at salaries of thirty-five and twenty-five ducats respectively. About the pay scale established in 1766 we can

---

<sup>271</sup> Further on this subject, see p. 22–23. More singers would have left the Cappella Ducale permanently, had the Procurators not been fairly generous with the granting of leave of absence during operatic seasons or in response to requests by foreign patrons.

<sup>272</sup> See in particular Termini, ‘Singers at San Marco’, pp. 71–72.

<sup>273</sup> ‘... alla persona, e non alla carica.’ (I-Vas, Procuratia de Supra, B. 14).

<sup>274</sup> I-Vas, Procuratia de Supra: B. 17, Terminazioni 1753, insert 65; Reg. 155, Decreti e Terminazioni, f. 137r.

<sup>275</sup> The differentiation of salaries on a merit basis had been introduced long before this date, in 1677, at the same time as the system of *prove* was introduced. (Madricardo, “‘La gioia ch’adorna il diadema regale’”, p. 284).

<sup>276</sup> I-Vas, Procuratia de Supra, Reg. 156, f. 97v–98r. In this document a list of all the members of the Cappella can be found, with the respective salaries.

make the following observations. There was no difference in the pay of the four flute and oboe players, all receiving thirty-five ducats; the horn and trumpet players were all paid forty ducats. There was a clear hierarchy within each of the string sections and within the strings as a whole; the violinist Antonio Nazari, the senior player (equivalent to a concertmaster) and a renowned performer, received the highest salary of all: one hundred ducats. In all the string sections there seems to have been a ‘front’ desk of section leaders on a common pay scale, followed by a *ripieno* whose pay moved sharply downwards.<sup>277</sup> In addition to the value judgement implied by this hierarchy, where the better-paid section leaders were violinists and cellists and the better-paid ripienists were the violinists, it seems that a higher pecuniary recognition was given to those players obliged to participate in all the functions requiring instrumental music, whereas those who played less often were accordingly paid less.

At this stage, it will be useful to clarify a point that seems to have been left in an ambiguous state in previous literature dealing with the instrumentalists at S. Marco and which is, to a certain extent, linked to the question of the identity of Antonio Martinelli, discussed earlier in chapter 1. The list of instrumentalists selected for the S. Marco orchestra as reconstituted in 1766 features not one but two players named Antonio Martinelli, one of them being the leader of the cello section, the other being the lowest-paid of the *violone* players. This coincidence has sometimes led scholars to believe that ‘our’ Martinelli was the *violone* player, as well as or instead of the player of the cello.<sup>278</sup> The *violone* player is always indicated with the letter P before his name; this is a standard abbreviation for *Prè*, the Venetian term for priest (cognate with ‘Padre’); this player was thus a member of the clergy, whereas the cellist Martinelli was not. A document detailing the hiring of this *violone* player is not extant; there is, however, a record of a P. Antonio Martinelli applying for a post of *violone* player in April 1750. On that occasion there were three candidates for the single position; the winning applicant, with four votes in favour and one vote against, was Antonio Balocco. The other two candidates, Girolamo

---

<sup>277</sup> The one noticeable exception occurred in the *violone* section, where Francesco Sirottis received fifty ducats, Giuseppe Forlico forty, Michele Berini and Antonio Rotta both thirty, and Antonio Martinelli (our musician’s namesake) twenty-five.

<sup>278</sup> One such instance occurs in Gillio, ‘La stagione d’oro degli ospedali veneziani tra i dissesti del 1717 e 1777’, in *Rivista Internazionale di Musica Sacra*, Anno 10 – nn. 3–4 (luglio–dicembre 1989), pp. 227–307.

Morelli and P[rè] Antonio Martinelli, were both unsuccessful.<sup>279</sup> The musician P[rè] Martinelli re-appears on the documents relative to the San Marco orchestra in 1766 on the already-mentioned list of orchestra members; the *violone* player D. Francesco Martin was on this occasion described as *giubilato*, that is he had been allowed to retire on a pension, and his replacement was Martinelli, on a salary of twenty-five ducats.<sup>280</sup> By the year 1771 the latter's salary had risen to thirty ducats.<sup>281</sup> There can be no doubt that there were two Antonio Martinellis in the S. Marco orchestra; the date of death of the *violone* player is given in the records of the *Procuratia de Supra* as 1773; this Martinelli was replaced by Ottavio Spinelli, succeeded in his turn by Giuseppe Wirmbs.<sup>282</sup>

The registers of the *appuntadore*, the officer responsible for fining musicians absent without permission, are also of help in this matter; P[rè] Martinelli's attendance is regularly recorded until the month of February 1772 *m.v.* (1773, Modern Style). Towards the end of the previous year the *appuntador* had recorded him as *amalato*, or sick; from March 1773 he does not appear again in these lists.<sup>283</sup> Finally we have a memorandum from the *maestro di cappella*, Baldassarre Galuppi, on the subject, once again dating from March 1773. The declaration made by Galuppi is particularly interesting, since it demonstrates how the methods for hiring new employees for the orchestra had become more relaxed, and how the opinion of the *maestro* had by then become more decisive than the outcome of the audition. Galuppi started by explaining the situation of the bass section of the orchestra, in which two positions had become vacant; one because Antonio Martinelli had died ('*passato a miglior vita*'), the other because Francesco Sirotti, who was the section leader at the time, had gone to Barcelona on a one-year leave (*licenza*); after that year had expired, he had written to ask for a further two years of official leave. It was therefore necessary to find two replacements; Galuppi pressed for the hiring of two players, whom he knew personally, adding that it was not advisable to wait too long

<sup>279</sup> I-Vas, *Procuratia de Supra*, Reg. 155, f. 67v. P[rè] Martinelli had two votes in favour and three against. The document is transcribed in Appendix B.9.

<sup>280</sup> I-Vas, *Procuratia de Supra*, B. 19.

<sup>281</sup> I-Vas, *Procuratia de Supra*, Reg. 103, f. 12r.

<sup>282</sup> I-Vas, *Procuratia de Supra*, B. 21, fascicolo n. 85, insert 3; and Reg. 157, f. 53v.

<sup>283</sup> I-Vas, *Procuratia de Supra*, Reg. 103, ff. 12r–176v.

before having once again a full bass section.<sup>284</sup> In an attempt to find a definitive record of the death of the *violone* player Antonio Martinelli that might perhaps add some information on this otherwise unknown musician, I have examined the civil deaths register (*Necrologio*) for the year 1773, unfortunately so far without success.<sup>285</sup> This is rather puzzling, since all deaths in Venice were recorded in these registers (transcribed from local parish records), which usually give very precise information on the deceased person's age and origins, the name of his father and his parish of residence; if somebody is not locatable in the *Necrologi* even when the approximate date of death is known, the presumption must be that he or she died away from Venice.

The cellist Antonio Martinelli, in contrast, remained in service for a few more years. In 1780 Martinelli's son, Girolamo (or Gerolamo), started deputising for his father in the orchestra, as the following document tells us:

28 May 1780.

In view of the illness of Antonio Martinelli, cello player in the Cappella of San Marco, the *Cassier* and Procurator has appointed his son to act in his place and take over all the duties of the post, on a strictly temporary basis, until his health recovers.<sup>286</sup>

According to the evidence so far collected, Martinelli's health never actually recovered; we can therefore assume that he never returned to work. The above-mentioned document does not name the musician's son carrying out his duties; however there can be little doubt that this was, in fact, Girolamo, who, after his father's death, was regularly hired as a permanent member of the orchestra. The exact date of his appointment is 14 May 1783, nine months after the death of his father; without doubt, he played regularly for the Cappella even before the official

---

<sup>284</sup> I-Vas, Procuratia de Supra, B. 21, fascicolo n. 85, third insert. Transcribed in Appendix B.9.

<sup>285</sup> I-Vas, Provveditori alla Sanità, Necrologio 168 (1773). I also inspected the Necrologio for the year before, unsuccessfully.

<sup>286</sup> 'Adi 28 Maggio 1780 / Attesa la malatia di Antonio Martinelli Suonador di / Violoncello in Capella di S. Marco; il N[obil] H[uomo] Cav[alie]r Proc[urato]r Cas[sie]r / ha destinato provisionalmente per suplir alle veci / del padre fino a tanto che si rimetta in salute il/di lui figlio, con tutti gl'oblighi, et utilità della / carica.' (I-Vas, Procuratia de Supra, Reg. 215 (Mandati e Licenze), f. 123r; my translation).

election. When Martinelli senior died, the cellist Piero Forlico, Antonio Forlico's grandchild, was appointed to take his place at the same salary; Forlico's own place in the section was taken by Girolamo Martinelli. It seems that the system established by the procurators to replace departed instrumentalists was that when a player whose pay was higher than the minimum died, someone who was already a member of the orchestra would be 'promoted', thus gaining a higher salary. The lower position was then filled via a public *concorso*. These are the details of how the cello section of the San Marco orchestra was reshaped during the early 1780s:

- Until 1780: Antonio Martinelli (50 d.), Pasquale Pericoli (50 d.), Antonio Forlico (35 d.), Antonio Danese (25 d.).
- November 1780: Antonio Martinelli (50d.), Pasquale Pericoli (50 d.), Antonio Danese (35 d.), Piero Forlico (25 d.).
- May 1783: Piero Forlico (50 d.), Pasquale Pericoli (50 d.), Antonio Danese (35 d.), Girolamo Martinelli (25 d.).

It remains unclear what pay Girolamo received while being a simple deputy for his father. If the first historian of the Cappella, Francesco Caffi, can be trusted, Girolamo was an outstanding cello player, who remained in service until 1817.<sup>287</sup>

---

<sup>287</sup> Caffi, *Storia della musica sacra*, vol. 2, p. 69. Caffi notes Girolamo's distinction by placing an asterisk after his name as it appears in the orchestra list.



## CHAPTER 7

## REPUTATION AND CONCLUSIONS

If we observe Martinelli's employment record at all the institutions for which he worked, one of the noticeable features is that there is no trace of his ever asking to take leave of absence; his attendance appears to have been impeccable: he was the perfect employee. This is a remarkable feature when we consider that a large number of musicians active at the *ospedali* and at S. Marco openly displayed high career ambitions, realised either via their frequent involvement with opera or in their acceptance of higher-paid positions elsewhere. Even if we ignore the particularly striking case of Vivaldi's dealings with Venetian theatres, Italian courts and foreign publishers, many other examples of instrumentalists at S. Marco and teachers of instruments at the *ospedali* can be adduced to illustrate the point. So, for instance, Martinelli's predecessors at the Ospedaletto, the cellist Bernardo Aliprandi and the violinist Carlo Tassarini, both pursued highly successful careers outside Venice; after serving the Ospedaletto (and the Mendicanti) Aliprandi moved to the Bavarian court at Munich, where he progressed from working just as a court cellist to being appointed composer of chamber music and finally *Konzertmeister* in 1744; his output includes several symphonies and a number of operas.<sup>288</sup> Carlo Tassarini's career was more varied and took him to various employments all over Europe, from Brno to Paris, London and other cities.<sup>289</sup> Similar observations can be made about many lesser known instrumentalists of San Marco, such as the *violone* player Giuseppe Wirmbs, hired in 1773 on the recommendation of Galuppi, and who asked for one year's leave of absence in 1780 to go to Naples but never returned, his fortunes obviously having improved.<sup>290</sup>

Martinelli, in contrast, seems to have belonged to the multitude of Venetian musicians who did not take any risks and preferred to faithfully serve institutions that

<sup>288</sup> Jackman, 'Aliprandi Bernardo', in *New Grove Dictionary*, vol. 1, p. 374.

<sup>289</sup> Koole – Dunning, 'Tassarini Carlo', in *New Grove Dictionary*, vol. 25, pp. 312-13. Jehoash Hirshberg and Simon McVeigh, 'Introduction to Carlo Tassarini', in *Twelve Violin Concertos Opus 1*, Middleton, A-R Editions, 2001.

<sup>290</sup> I-Vas, Procuratia de Supra, B. 21, fascicolo n. 85, insert 3; and Reg. 157, f. 53v.

paid them unremarkable salaries. Is it possible that the reason for such loyalty was simply that he was only a mediocre player and an uninteresting composer, so that no external opportunities ever came his way? Evidently, there is no way of knowing with certainty what level of virtuosity he attained on his instrument (or instruments). However, we can glean various documentary clues concerning his level of expertise; the conclusions that can be drawn will indicate a valued musician and competent performer.

First, on the subject of leaves of absence obtained from the *Procuratia*, one must keep in mind that only the longest periods of non-attendance needed to be approved by the procurators; a record would then be kept of the meeting at which the vote was cast. The policy over such matters at S. Marco laid down, in fact, that the *maestro di cappella* could allow single-day absences in respect of external commitments (absences for reasons of health had to be justified by presenting a doctor's note). Absences of up to a month could be granted only by the *cassier*, or administrator, of the Cappella, who was an officer elected from among the procurators. Finally, longer periods of absences needed to be voted on and approved at a meeting of the procurators and could not, on paper, be longer than one year.<sup>291</sup> It is, in theory, feasible that Martinelli left his service for short periods of time to play, for instance, in opera orchestras outside Venice, or for other engagements in the city; however, within the time-limit of one month he can not have ventured too far, since time spent travelling would have been considerable, even to cover short distances.<sup>292</sup>

Second, Martinelli's competence as teacher is illustrated by the petition organised by his students at the Ospedaletto after he was not confirmed in his post in 1766 (see pp. 80–81) and less directly by the fact that his three sons all entered the profession – at least one of them, Girolamo, quite successfully.

Finally, Martinelli's involvement with the Venetian guild of instrumentalists (*Arte de' Sonadori*) and his year as 'Head' of the musicians' association, the *Sovvegno di Santa Cecilia*, also need to be taken into account. As far as the guild is concerned, Martinelli was for many years entrusted with the role of *perito di violoncello*: that is, one of the four experts who had to examine candidates

<sup>291</sup> Archival evidence shows that the rule was bent in several occasions. See Madricardo, "“La gioia ch'adorna il diadema regale”", p. 290–92.

<sup>292</sup> The most common destinations for 'casual' work on the part of musicians based in Venice were, naturally enough, the closer cities of the *Terraferma veneta* – such centres as Mestre, Chioggia, Vicenza and Padua.

auditioning for admission to the guild. As *priore*, or secretary, of the *Sovvegno* in 1751, one of Martinelli's duties was to compose the music for the patronal feast of Santa Cecilia; according to the rules stated in the *mariegola*, or statutes, of the union, only music composed by the *priore* in charge could be performed on the day of Santa Cecilia.<sup>293</sup>

Martinelli may not have enjoyed much of a reputation outside Venice, but his local distinction appears to have been considerable. Perhaps the apparent lack of ambition was due not to any incompetence as a performer but only to a reticent personality. It also seems reasonable to imagine him as a responsible family man who, after his marriage in 1743, had to provide for a growing family; pursuing career ambitions might have exposed him to a degree of risk that he preferred not to accept.

This safe attitude towards career expectations is only one of the traits that Martinelli seemed to have shared with the vast majority of his colleagues in Venice and elsewhere in the Italian peninsula. Martinelli's life, the early stages and further developments of his career, his financial situation and prospects are entirely typical of the average free-lance musician in eighteenth century Italy. This is one of the reasons that makes the study of a previously almost unknown musician a tool with which to gain a better knowledge of how this crowd of lesser men populating the musical scene has helped shape the rich musical scene of the Most Serene Republic.

Even though Martinelli's name will probably never spring to mind when studying Venetian music, his can serve as a case study illustrating the dealings of so many of his colleagues whose destiny has been anonymity.

---

<sup>293</sup> G. Vio, 'Giovanni Legrenzi': full archival details are given here. It should be noted that the celebrations surely included some vocal music, even though there is no further evidence of Martinelli ever producing anything but instrumental pieces.

## CHAPTER 8

## SURVIVING MUSIC

Only a little more than a handful of Martinelli's compositions have survived. These can be said to represent a relatively small, although difficult to quantify, percentage of the composer's total output. An account of Martinelli's music, however, should also include works that are known to have once existed but are now lost and a consideration of works that were most likely produced by the composer, but have left no documented evidence of their existence. This report on Martinelli's overall production will focus first on the music, both surviving and lost, that had some circulation in Europe, and second on the music that most probably did not achieve performance beyond Venice, whether or not it was linked to Martinelli's teaching activities at the *ospedali*.

To the first group, much slenderer than the second one, belong the only compositions by Martinelli that were ever published: a set of six symphonies for strings in four parts and a set of trio sonatas, both of which appeared in Paris. Unfortunately, though, only the symphonies have reached us, while we know of the sonatas only through a catalogue of engraved music issued by the Le Clerc firm in 1751 and detailing music available for purchase in the shop 'A la Croix D'Or' in Paris. The catalogue lists the set under the heading 'Sonates en trio violons: 1er Livre'; because of this, we may assume that the book contained three or six sonatas, while the second volume would have housed the next three or six pieces to make up the complete set. However, the implicitly promised second book does not appear in the subsequent Le Clerc catalogue or in any other catalogue consulted. Perhaps the first book did not sell as hoped, and either the publisher or the composer himself decided not to continue with the venture. The trio sonatas do not appear in the previous catalogue produced by Le Clerc in 1742; hence the dating of the work between 1742 and 1751, as suggested by Anik Devriès in her study devoted to the Le Clerc and Boivin firms, can be considered acceptable.<sup>294</sup>

---

<sup>294</sup> The sole source making mention of these trio sonatas is the excellent study by Anik Devriès, *Édition et Commerce de la Musique Gravée à Paris dans la première moitié du XVIIIe siècle*, Geneve, Minkoff, 1976, p. 222.

As far as the other further known publication bearing Martinelli's name goes, it survives in two copies, one held by the library of the Royal Academy of Music in London and the other by the Bibliothèque Nationale in Paris.<sup>295</sup> The title page gives us information regarding the publisher and the stockists of the work. It reads :

Six Simphonies En quatre Parties del Sig.r Antonio Martinelli Faît  
Gravées par Mr. Chinzer L'Éditeur a Paris  
chez: Madame Boivin rüe S.t Honoré à la Regle d'Or.  
M.r Le Clerc, rüe du Roule à la Croix d'Or.  
M.lle Castagneri rüe des Prouvairs.  
A Lion M.r De Bretonne rüe Merciere.  
Avec privilege du Roi. Gravé par M.lle Vandôme.

Some of this information can help us date the publication in the absence of a year on the title page. First, the presence of M.lle Castagneri's shop among the stockists would rule out a publication prior to 1747, the year when Castagneri obtained the licence to open her shop; more precisely, the name of M.lle Castagneri on title pages does not appear together with those of Boivin and Le Clerc 'A la Croix d'Or' before 1748.<sup>296</sup> Second, the editor was the Italian musician Giovanni Chinzer, who obtained a royal privilege to print music on 11 March 1749; therefore, the set of symphonies in question cannot have been published any earlier.<sup>297</sup> Finally, the 'cut-off' date has to be 1758, when the Croix d'Or shop was sold to Louis Balthazard de La Chevardière, whose name was thenceforth to appear on title pages. In the light of these considerations, the date of publication given by Eitner, 1749, is not an unreasonable approximation.<sup>298</sup>

Whether or not the publication of the symphonies, as well as of the lost trio sonatas, was authorised or desired by the composer, we can not be certain; nor can

<sup>295</sup> RISM A/I, M992.

<sup>296</sup> Devriès, *Edition et Commerce de la Musique Gravée à Paris*, p. 47.

<sup>297</sup> Francesco Giuntini – John W. Hill, 'Chinzer, Giovanni', in *New Grove*, vol. 5, pp. 696–97. It should be noted that the authors of this article report that the privilege in question was to publish Chinzer's own instrumental music; nothing is said about other publishing enterprises he might have undertaken.

<sup>298</sup> Robert Eitner, *Biographisch-bibliographisches Quellenlexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 11 vols., Leipzig, Breitkopf & Härtel, 1900–04, vol. 6.

we be absolutely certain that the symphonies are genuine works by Martinelli, since none of them has emerged from the Pietà partbooks, the principal provenance for most of Martinelli's surviving music.

The many documented episodes of editorial 'piracy' during the eighteenth century are well-known; since copyright laws in the modern sense did not then exist, publishers were free, if they believed that the deception would go unrecognised, to reproduce whatever work they could put their hands on and that they thought would turn a good profit. Hence many were the unauthorised publications – and equally numerous were the forgeries; publishers could, for instance, try to get hold of music by an already famous composer in order to produce an unauthorised version of works that were already in circulation. Or music by lesser composers could be published under a more famous name with the certainty that the name alone would make the publication palatable to many amateurs.<sup>299</sup>

Examples of both types of 'pirate' publication can be found easily throughout the century; Martinelli's predecessor at the Ospedaletto, the already encountered violinist Carlo Tassarini, aware of the issue, warns readers of his *Il Maestro e Discepolo* that publications that had previously appeared under his name had not been authorised or supervised. Indeed, the majority of the most popular composers had no choice but to witness, powerless, the dissemination of unofficial editions of their works. It is for this reason that so many separate, more or less contemporary editions of popular sonatas and concertos may exist, often causing confusion regarding opus numbers and date of first publication.

Forgeries were also rather common, and some have made it to relatively recent times without being unmasked. By attributing to a fashionable composer works of more obscure ones, publishers knew that, almost invariably, they could turn a considerable profit. A very extreme example is that of the six sonatas for fashionable instruments of the time (the *vielle* and the *musette*), contained in the collection *Il pastor fido*, published in Paris in 1737 under the name of a very popular composer: Antonio Vivaldi; the publisher, Boivin, the engraver, Louis Hue, and the

---

<sup>299</sup> The problem of authorship and misattributions is discussed in Talbot, 'The Genuine and the Spurious', in *Vivaldi. Vero e falso. Problemi di attribuzione*, A. Fanna and M. Talbot (eds.), Florence, Olschki, 1992, pp. 13–24.

composer, Nicolas Chédeville, used the name of Vivaldi to exploit the international fame that the Venetian composer was enjoying in those years.<sup>300</sup>

To steer the discussion back to Martinelli: while there is no concrete reason to doubt the authenticity of the six published symphonies (Martinelli was not particularly famous, therefore his name would not have attracted more numerous buyers), it seems plausible that the composer was not personally involved in the publishing process itself, since no further attempts at having his music printed were ever made by him, to our knowledge. The issue of the set may have been a private venture by the privilege-holder himself, Chinzer, who may have obtained the music while still in Italy. Thanks to the vogue for Italian music in France, the practice of bringing out music by less well known Italian composers was an option often adopted by the less dominant publishers in Paris, since the main publishers, the Le Clerc family and their closest associates, held a near-monopoly over the more popular composers' works.

Misattributions of manuscript copies of music – manuscript rather than print being the principal means of circulation for most Italian music of the time – are also very commonly encountered. At least one of Martinelli's symphonies published in Paris was the object of such misattributions; the episode would indicate that this particular work had a wider and longer circulation than the rest of the set. The incipit of the 'Sinfonia IV' can be found in the first part of the Breitkopf Thematic Catalogue, issued in 1762 and listing the manuscript symphonies that were available for purchase in the firm's music shop in Leipzig.<sup>301</sup> In the catalogue, however, the symphony is included in a set of six symphonies attributed to Giovanni Battista Sammartini. The misattribution was first noticed by the French musicologist Georges de Saint-Foix (1874–1954), who pointed out, in an article on Sammartini appearing in a 1915 volume of the *Sammelbände der Internationalen Musikgesellschaft*, that in the first part of the Breitkopf catalogue, among the six symphonies attributed to

---

<sup>300</sup> The history of this counterfeit is discussed in Philippe Lescat, "Il Pastor Fido", une oeuvre de Nicolas Chédeville', in Fanna – Talbot (eds.), *Vivaldi. Vero e falso*, pp. 109–25; and Cesare Fertonani, *La musica strumentale di Antonio Vivaldi*, Florence, Olschki, 1998, pp. 209–11.

<sup>301</sup> Barry S. Brook (ed.), *The Breitkopf Thematic Catalogue – The Six Parts and Sixteen Supplements 1762–1787*, New York, Dover, 1966, p. 21.

Sammartini the fourth is in fact by Martinelli, while the sixth is the overture to Pergolesi's opera *L'Olimpiade*.<sup>302</sup>

Whether or not Breitkopf himself knew of the misattribution at the time of issuing the catalogue is open to discussion; the work by Pergolesi appeared again in the 1766 Breitkopf catalogue under the actual author's name, but no mention of Martinelli is to be found anywhere. This would exemplify a very common tendency among eighteenth-century publishers. On one hand, we have the case of Pergolesi; after his death, the Neapolitan composer was extremely fashionable and all music lovers wanted to have some of his music. This gave way to countless forgeries and 'pirate' publications: to include a work by Pergolesi in a publisher's catalogue promised good sales. On the other hand, we have the case of Martinelli, whose name would not attract as many buyers as that of Sammartini; conceivably, even if Breitkopf had known the true authorship of the symphony, he might have decided it would have produced a bigger profit under a more familiar composer's name. However, it is equally possible that the manuscript was transmitted to Breitkopf in anonymous guise and in the company of Sammartini's symphonies, in which case the publisher may simply have assumed innocently that all the works were by the same composer; or the symphony may have landed in the publisher's hands already bearing Sammartini's name instead of Martinelli's. One further possible explanation can be offered. In the 1762 Breitkopf catalogue Sammartini's name is actually printed as 'Joh. Batt. Martino'; perhaps the difference between 'Martino' and 'Martinelli' was insufficiently appreciated by the publisher, who may have considered the two surnames equivalent, thereby becoming responsible for this error.

To continue the list of sources for Martinelli's music outside Venice, it should be mentioned that one manuscript copy of Sinfonia I as it appears in the set published on Chinzer's initiative, can be found today in the Bibliothèque Royale

---

<sup>302</sup> Georges de Saint-Foix, 'La Chronologie de l'oeuvre instrumentale de Jean-Baptiste Sammartini', *Sammelbände der Internationalen Musikgesellschaft*, 15 (1913–14), pp. 308–24: 324. Again the fact is recalled in Kathi Meyer, 'Early Breitkopf & Härtel Thematic Catalogues of Manuscript Music', *Musical Quarterly*, 30/2, pp. 163–73: 172, and in Frank Walker, 'Two Centuries of Pergolesi Forgeries and Misattributions', *Music and Letters*, 30/4, pp. 297–320: 299.



Albert 1<sup>er</sup> in Brussels; in this copy the piece is named as *Ouverture del Signor Martinelly Basso con Violino primo secondo et altaviola*.<sup>303</sup>

Our account of the circulation of Martinelli's music beyond the Alps takes us now to Lund, Sweden, where the University Library holds a manuscript copy of one of Martinelli's symphonies, once again for strings, in separate parts without score.<sup>304</sup> The symphony, in E flat major, is part of the large collection of printed and manuscript music once belonging to Friedrich Kraus (1724–1780), the music director of the Lund Akademiska Kapelle, or Academic Orchestra, from its foundation in 1745 to 1780.

A further copy of the same symphony is found in another Swedish library, the Statens Musikbibliotek of Stockholm, which possesses another three symphonies by Martinelli. Of the four works, two are preserved as scores (1.8 and 1.18), while the remaining two are in the usual separate parts ready for performance; all four symphonies once belonged to the library of the Royal Swedish Academy of Music, inaugurated in 1771.<sup>305</sup> The two symphonies in score format, the only orchestral music by Martinelli preserved in the form of a score rather than separate parts, correspond to two compositions that survive, fragmentarily, in Venice among the music specifically written for the Pietà. This leaves one work, among those found in Stockholm, which survives exclusively in this source: the A Major symphony 1.22.

In addition to the above-listed works, the RISM A/II catalogue of manuscript sources indicates a number of compositions for keyboard instrument ascribed to a 'Martinelli', without specifying any given name or other detail identifying their provenance; the actual paternity of these keyboard works is therefore uncertain. Before discussing the authorship question in greater depth, here are the locations of the compositions in question. The three works in question are held by three libraries in Croatia. First is the library of the Franciscan monastery in the city of Omis, where an *Andantino Grazioso* in B flat major is to be found within a manuscript collection of fifteen pieces for organ containing, among many anonymous compositions, a

<sup>303</sup> B-Br, Bibliothèque Royale Albert 1er, Ms III 1511 (16) MUS. RISM A/II 704.002.018.

<sup>304</sup> S-L Universitetsbiblioteket, Saml. Kraus 155. RISM A/II 190.002.971. In Appendix A: Thematic Catalogue, no. 1.21.

<sup>305</sup> S-Skma, O-R: Sinfonia in D (1.8, RISM A/II 190.021.941) and Sinfonia in F (1.18, RISM A/II 190.021.040). O-dR: Sinfonia in E flat (1.21, RISM A/II 190.021.939) and Sinfonia in A (1.22, RISM A/II 190.021.938).

work by the composer and organist Giovan Battista Grazioli (1846–1820).<sup>306</sup> Another piece ascribed to ‘Martinelli’ is found in the library of the Benedictine convent of S. Peter in Cres among a collection of twenty pieces for keyboard containing, *inter alia*, works by Baldassarre Galuppi and Pasquale Anfossi. The title page of the manuscript volume reads: ‘Libro III/ Venezia / li 1: Maggio 1776’; evidently the place and date of the volume situates it in an acceptable enough time and place to have been composed by ‘our’ Antonio Martinelli.<sup>307</sup> The third piece of uncertain authorship is held by the Udina-Algarotti library of Zagreb; even in this case, the piece ascribed to ‘Martinelli’ is contained in a collection of keyboard pieces entitled ‘Sonate per Organo di varj Autori’. The volume contains four anonymous works, one work by Pietro Morandi (1745–1815) and a sonata in C by Martinelli.<sup>308</sup>

While the location of the three libraries, all falling within possessions that the Venetian Republic maintained until the end of the eighteenth century, do suggest a convincing link, it should be added that a number of libraries in Croatia also hold music by one Giuseppe Martinelli, about whom no information has been found. The keyboard pieces by a Martinelli with no specified first name, could just as easily be by Antonio as by the above-mentioned Giuseppe. Of course, since Martinelli was (and is) such a common name, as the earlier discussion on the mistaken identities has shown, the pieces could have been composed by any other of the innumerable Martinellis involved in music making, including any of Antonio’s own sons, all active musicians. Another reason to doubt that Martinelli ever actually produced any keyboard music is the fact that his whole career was so heavily orientated towards string and orchestral writing and teaching that an interest in composing for a keyboard instrument seems unlikely.

Having said all this, a set of three minuets for a keyboard instrument by a ‘Sig[no]r Martinelli’ is contained in a manuscript collection of similar items preserved in the Biblioteca Nazionale Marciana in Venice. The volume is dedicated to the ‘N[obil] D[onna] Maria Venier’ and contains an interesting selection of pieces for harpsichord, a few vocal numbers and two sonatas for mandolin. Among the

---

<sup>306</sup> HR–OMf, I/33o. RISM A/II 500.000.061 (the RISM number for the entire volume is: 500.500.046).

<sup>307</sup> HR–CRb, I/4, RISM A/II 500.500.433 (the RISM number for the volume is: 400.500.423).

<sup>308</sup> IIR–Zha, LXXVI.2B, RISM A/II 500.027.776 (the RISM number for the entire volume is: 500.027.774).

many anonymous pieces, there are short works by Baldassarre Galuppi, Benedetto Marcello and the nobleman Girolamo Venier, father of the dedicatee.<sup>309</sup> The link of possible patronage between Antonio Martinelli and the Venier family has already been established (see p. 111); in view of this connection, the possibility that the minuets in this volume (and perhaps one or more of the previously listed pieces held in Croatian libraries) are indeed by ‘our’ Antonio Martinelli becomes more concrete and acceptable. Perhaps Martinelli wrote the minuets as a token of appreciation to Girolamo Venier for being godfather to one of his children; or maybe Martinelli was one of the young Venier children’s music teachers. If Martinelli did indeed write keyboard pieces, this would obviously add a further dimension to the overall picture that we have of the composer. However, because the paternity of the keyboard music is still uncertain, the works have been indicated in the catalogue (Appendix A.1) as spurious until further evidence of their authorship is uncovered.

Still on the subject of the paternity of these keyboard works, the very little known composer Giulio Martinelli should be regarded as a favourite candidate; ICCU (Istituto Centrale per il Catalogo Unico) lists two works by this obscure composer, a manuscript ‘Sinfonia’, held by the library of the Conservatorio di Musica ‘Benedetto Marcello’ in Venice and a set of ‘Sei Sonate per cembalo e Piano Forte dal sig[no]r Giulio Martinelli veneto’, published in Venice by Innocente Alessandri, apparently towards the end of the century. Whether or not Giulio Martinelli was indeed Antonio’s first born it is not known; it is as likely that the two were related as it is, at present, impossible to prove.<sup>310</sup>

The minuets for harpsichord dedicated to Maria Venier introduce the second of the two groups of sources for Martinelli’s music: sources that can be found in Venice. The Biblioteca Marciana holds a manuscript copy of the figured bass parts for six symphonies by Martinelli.<sup>311</sup> Other parts belonging to these symphonies are held by the library of the Venetian Conservatorio ‘Benedetto Marcello’, where most of Martinelli’s music is housed along with the bulk of the surviving music once used

---

<sup>309</sup> I-Vnm, Cod. It. 476=10000. Maria Venier, who played the harpsichord and the mandolin, was also the dedicatee of works by Domenico Scarlatti.

<sup>310</sup> I-Vc, Fondo Correr, B 5.22: ‘Sinfonia del Sig[no]r Giulio Martinelli’. There are only three known copies of the keyboard sonatas, one of them held in Venice in the private library: Biblioteca Andrighetti Marcello. (RISM A/I M 994).

<sup>311</sup> I-Vnm, Cod. It. IV-475=Contarini 9999. The title page reads: ‘Sinfonie n° VI / 1747 / Sinfonia Prima / Sig[no]re Antonio Martinelli / Cembalo /’.

by the *coro* of the Pietà. The year 1747 appears on the title page of the six symphonies held in the Marciana; this date represents a rather important piece of information, since it suggests, if correct, that the works were written three years prior to the start of Martinelli's service at the Pietà and that, at the time when they were acquired by that *ospedale*, they were not original works especially written for its *coro*. Whether the governors of the Pietà knew of the recycling of these symphonies is not clear; this question is particularly relevant to the study of Martinelli's production, since it would appear that so much of it seems to have gone missing – unless recycling was an expedient especially often adopted by him and his colleagues. This question, however, will be best discussed after all of the surviving music is accounted for.

Let us then proceed to the main source of music by Martinelli: the library of the Venetian Conservatorio, which holds what is today known as the Fondo Correr. This large group of both manuscript and printed music is made up of various separate collections, once housed in the Civico Museo Correr; the private collections named Fondi Carminati and Martinengo were transferred to their current home together with the Fondo Esposti, containing what remained of the Pietà partbooks, in 1939; a second instalment of the deposit was made the following year, containing more of the Fondo Esposti and volumes constituting the Fantoni bequest.<sup>312</sup> The long process of giving a consistent catalogue to the numerous volumes, started even before the date of the deposit to the Conservatorio, is still in progress; completion of this cataloguing project, initiated in the year 2000 under the sponsorship of the Regione Veneto, should supply the scholarly community with a badly needed research tool.

The music of the Pietà is preserved, in the Fondo Esposti, in the form of separate parts, gathered into partbooks; these were intended either for the exclusive use of one of the *figlie* of the institution, in which case her name is usually identifiable from the cover, or to be shared among a number of them, in which case the names of the users do not appear, while only soloists as required are identified for

---

<sup>312</sup> The remaining music once belonging to the Pietà had been deposited in the Museo Correr much earlier, in 1866. Publications dealing with the history and composition of this important collection are: Talbot, 'A Vivaldi Discovery at the Conservatorio "Benedetto Marcello"', *Informazioni e Studi Vivaldiani*, 3, pp. 3–11; Faun Stacy Tanenbaum, 'The Pietà Partbooks and More Vivaldi', *Informazioni e Studi Vivaldiani*, 8, pp. 7–12 and 9, pp. 5–13. Also see: Ellero, 'La riscoperta della musica', in Geyer and Osthoff (eds.), *La musica negli ospedali/conservatori veneziani*, pp. 1–22: 3–6.

individual pieces. Among the partbooks one discovers a considerable number of pieces carrying Martinelli's name, and an even greater number of unattributed works, some of which can be safely ascribed to Martinelli himself; the reason for this frequent anonymity must be that the *figlia* copying the music on the book thought the information regarding the composer as superfluous to the practical function of the partbook, therefore avoidable; or certain copyists may simply have not known, or have forgotten, the author's name. Generally, there seems to be a tendency for the flute partbooks (and also some of the viola ones) to contain a large number of works lacking information on authorship.

The very large number of references to Martinelli as the composer, however, clearly does not correspond to an equally large number of works. There are no fewer than one hundred and fifty individual orchestral parts containing music by Martinelli, while the surviving symphonies and concertos total under forty.

More precisely, the Fondo Esposti holds twenty between symphonies and concertos without soloists, and sixteen solo concertos; seven of the latter are for violin, two for viola d'amore, three for cello, two for transverse flute, one for violin and cello, and one for two violins. Still within the catalogue numbers belonging to the Fondo Esposti, we can locate two out of the three surviving cellos sonatas left by Martinelli (3.1 in B. 119.6 and 3.2 in B. 119.7); a third cello sonata (3.3 in B. 10.8) held in the same library belongs, instead, to the Fondo Carminati, a private collection having no relation to the Pietà partbooks.<sup>313</sup> Within the same Carminati collection we can find four further sets of manuscript parts; the four works are titled as follows:

- B 12.1: Sinfonia à tre. The volume contains three separate parts, *basso*, *violino primo* and *violino secondo* (3.4).
- B 14.1: Sinfonia à tre. This, too, is a set of three separate parts (3.5).
- B 14.3: Suonata à tre. Despite the different title, the scoring of this work is the same as that of the two previously mentioned (3.6).
- B 14.2: Sinfonia à tre. The work has the same scoring as the preceding three (1.7).

---

<sup>313</sup> When the various collections were united under their present name of Fondo Correr, the catalogue began with the Fondo Martinengo (BB. 1–8); then followed the volumes of the Fondo Carminati (BB. 9–15); after them came the rest of the collection.

A few supplementary considerations need to be added concerning the cello sonatas and their provenance, especially with reference to the occurrence of sonatas 3.1 and 3.2 among the Pietà partbooks (Fondo Esposti).

There are a number of factors suggesting that these two works, even though today included in the Esposti collection, were not originally linked to Martinelli's service at the Pietà; it should not, however, be ruled out that they were used by the composer with his pupils at the *ospedale*. The first aspect to consider is the physical presentation of the sonatas, compared with that of the orchestral works. While the latter are preserved in miscellaneous partbooks, used for performances and rehearsals by the orchestra of the Pietà, the sonatas have each their own *busta*, or volume, which they do not share with any other composition. While there is no noticeable difference in the paper and binding between the *buste* containing the sonatas and those containing the rest of Martinelli's music in this library, the handwritings of the sonatas are very different from the numerous handwritings of the partbooks, where one can easily recognise the amateurish and often clumsy notation of the various *figlie* who acted as copyists of the *ospedale*. The hands of the 'odd' pieces (3.1 and 3.2) are those of professional copyists, displaying a clear and elegant calligraphy. Like the pieces in the Fondo Carminati, the two sonatas are more likely to have been linked to other professional activities that Martinelli carried out in Venice, such as teaching music to noble pupils. To make the case stronger, the hand of B. 119.6 (3.1), from the Esposti collection, and that of B. 10.8 (3.3), from the Carminati collection, have been identified as belonging to the same professional copyist, whose known manuscripts include music by Albinoni, Porpora and Vivaldi.<sup>314</sup>

A case similar to that of the two above-discussed sonatas occurs with the D Major Symphony 1.7, which deserves separate consideration; a part from the set contained in B. 14.2 (Correr-Carminati), the work is represented in a number of partbooks of the Fondo Esposti. More precisely, two copies of the same violin II part are in B. 93.1, a third copy of violin II is in B. 92.1, one violin I part is in B. 101.1, a viola part in B. 59.2 and the first page of a cello part in B. 94.6. The parts in the Esposti collection all differ in text slightly from those in B. 14.2, even though the

---

<sup>314</sup> Paul Everett, 'Vivaldi's Italian Copyists', in *Informazioni e Studi Vivaldiani*, 11, pp. 27–88: 56, 57 and footnote 64. In this article the Vivaldian copyist is labelled Scribe 14.

bar-count corresponds and it is clear that the nine parts belong to the same piece, as it can be seen from examples 1 and 2.

Example 1: Symphony 1.7, first Allegro, incipit.

The image displays two systems of musical notation for the beginning of the first Allegro of Symphony 1.7. The first system consists of seven staves: Violin I, Violin II, Violoncello, Violin I, Violin II, Viola, and Violoncello. The Violin parts play a melodic line with a dynamic marking of *p* (piano). The Violoncello and Viola parts play a rhythmic accompaniment. The second system, starting at measure 5, features a more complex texture with multiple staves for Violin I, Violin II, and Violoncello, all marked with *f* (forte). The Viola and another Violoncello part continue the accompaniment. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Example 2: Symphony 1.7, first Allegro, bars 7–11.

If all the different parts are put together, the work appears scored as a concerto grosso (in the Corellian sense of a work with distinct concertino and ripieno scoring components), where B. 14.2 contains the concertino parts; however, the absence of genuine solo/ripieno contrast rules out the possibility that the work was originally conceived as a concerto grosso. The piece is consistently given the title of ‘Sinfonia’ in all sources and consists of three movements in the sequence Fast–Slow (or rather Medium since this is an Andante)–Fast, which was the standard sequence for works in the sinfonia (or symphony) genre at the time. The two groups of sources evidently indicate that the work was supplied separately to a private recipient and to the Pietà. The two sets of parts should be considered as two slightly different versions of the same composition, in which the first version was conceived as a trio sonata, or rather a trio symphony, without viola. Establishing who was the original



recipient of the work is not a straightforward task; while the approximate date at which the piece entered the repertory of the *ospedale* can be deduced by such factors as the presence, in the same *buste*, of concertos by the *maestro di violino* Lorenzo Morini, employed by the Pietà only from 1750 to 1752, no dates are available for the copying of B. 14.2. Conceivably, the copy might have been ordered by an amateur musician who had heard the piece performed at the *ospedale* and had particularly liked it, just as so many music lovers liked to order full or reduced scores of their favourite opera arias after hearing them performed on stage, so that they could have them performed for their own pleasure or during the course of an academy. Alternatively, Martinelli might have supplied the work to a private patron prior to being employed by the Pietà and might have recycled the symphony to meet a deadline.

The case of symphony 1.7 raises the question of how to place the four works in the Carminati collection that are scored for two violins and bass; while it is clear enough that 3.6 should be placed among the sonatas, by virtue of its unequivocal title (*Suonata à 3*), rather more complex is the classification of works that clearly had the same recipient, scoring and general character as 3.6 but feature a different title (*Sinfonia à 3*), which would tend to place them in the symphonic genre. Furthermore, the fact that the trio symphony 1.7 was ‘converted’ into a four-part symphony to be performed in an orchestral setting lends a further dimension to the question. Another consideration that should be added to the equation concerns the large-scale plan of the four works; the movement sequence that they all adopt (Fast–Slow–Fast) was typical of symphonies derived from the opera overture genre and influenced by the solo concerto; Martinelli adopted this plan for each one of his symphonics. The plans chosen for the cello sonatas were the four-movement so-called ‘church’ sequence for 3.1 and 3.2 and the more modern Slow–Fast–Fast sequence for 3.3. Even though the four works evidently belong to the same genre, and even though this genre is clearly that of the symphony for two violins and bass, they have been placed, in our catalogue of Martinelli’s works, immediately after the solo cello sonatas, since it appears that they shared a destination and that were most probably intended for one-instrument-to-a-part performance. It is also arguable that ‘sinfonia’ is used with the older meaning of ‘sonata’ (as in six of the works in Albinoni’s Op. 2 (1700), which are labelled individually ‘Sonata’ but collectively ‘Sinfonie’). But it is probably unnecessary, in the final analysis, to agonise over the genre affiliation of these pieces:

in the mid eighteenth century there was considerable stylistic convergence between sonata (or trio, quartet etc.) and symphony.

Linked to the case of symphony 1.7 and its multiple uses, other questions that should also be addressed in this study are those of how prolific Martinelli actually was, how much of his music is irretrievably lost and how much of it was supplied to more than one *ospedale*. The recycling of pieces between the *ospedali* has a general relevance to the history of these institutions, especially given the fact that most of the music collection of the Ospedaletto and the Mendicanti perished after their dissolution at the end of the eighteenth century.

The task of determining how much of Martinelli's music has been lost is not an easy one, on account of the great numerical discrepancy between the number of surviving compositions vis-à-vis those we can assume he was expected to write for the three *ospedali* at which he was employed for decades. A review of the duties laid down by Martinelli's contract with the Ospedaletto, for instance, will tell us that, even allowing for a few missed deadlines, the composer should have supplied the *coro* with around forty compositions, divided between concertos and symphonies.<sup>315</sup> In 1746, with fifteen years of employment to his credit, when petitioning for a pay rise, Martinelli himself declares that he has composed no fewer than twenty concertos for either violin or cello and as many symphonies; the following, qualifying comment added by the composer is that all of these works are new and have been especially composed for the *ospedale*, following the most modern style.<sup>316</sup>

We know less about the precise requirements imposed by Martinelli's contract with the Pietà; we do know that a former employee of the same *ospedale*, Vivaldi, was been required to compose two new pieces each month for a substantial period of time (see p. 92). Naturally, this does not necessarily mean that Martinelli was subject to the exactly same contractual conditions as Vivaldi, and it does seem improbable that he composed, for the exclusive use of the Pietà, twenty-four new works every year for thirty-two years running. The *coro* (in modern parlance, the music division) of this particular institution was well provided with a number of teachers of different instruments during the second half of the century, and these all

---

<sup>315</sup> Martinelli's contract stated that he had to compose 'at least two concertos a year', from 1746. (see p. 78–79).

<sup>316</sup> I-Vire, Der G 2, n. 48, fascicolo 'Musica', insert 77: 2 May 1746 (also transcribed in Ellero, *Arte e musica*, pp. 137–38).

seem to have contributed to its orchestral repertory, as can easily be verified from catalogue entries for its surviving orchestra partbooks preserved in the Fondo Correr-Esposti; moreover, certain especially favoured older concertos or symphonies must have remained in the active repertory for some time before finally being discarded; then again, certain compositions were evidently rehashed from time to time, as is demonstrated by the presence of pieces by Vivaldi and other teachers, including Martinelli, in partbooks of the Fondo Esposti clearly belonging to later periods. Even taking into account all these exceptions, Martinelli must have been required to submit a considerable quantity of new works over his thirty years of service, after all, instrumental music continued to be one of the Pietà's major 'attractions', and many were the occasions for public performances during the year.<sup>317</sup> Similar considerations might be suggested for the longest of Martinelli's commitments, that with the Mendicanti.

Admittedly, a composer might have tried to pass off one of his older works as new and recycle material from one *ospedale* to another. However, this was not a practice officially encouraged by the governors; on the contrary, rules were laid down to prevent such recycling, although these rules may have been somewhat stricter when applied to sacred vocal music than to instrumental music. At the Ospedaletto, when in 1745 a rumour reached the governors' ears that music given to their *coro* by the recently acquired *maestro* Porpora, had been previously sung at the Pietà, an investigation was conducted to ascertain the truth, while Porpora, for his part, asked that his good name be restored, declaring himself innocent of such misconduct.<sup>318</sup> The governors of the *ospedali* even went as far as forbidding the *maestri* to remove their music from the premises.<sup>319</sup> In 1745, while exonerating the *maestro* Porpora from the burden of paying for the copies of parts to give to the orchestra and choir members, the governors also specified that his original scores were to be stored in the *ospedale* permanently; the original scores were, however, returned to the composer in 1747, when Porpora's service terminated. Perhaps the

---

<sup>317</sup> Following services with music held in its chapel, the Pietà liked to offer to the congregants (or audience, as we might legitimately call the assembly) its famous 'extraordinary' music, consisting mainly of instrumental compositions.

<sup>318</sup> I-Vire, DER G2, n. 48, fascicolo 'Musica', insert 55: Relazione dei Deputati sopra le Figlie in merito alla supplica del Porpora (1745). (Transcribed in Ellero, *Arte e Musica*, p. 13).

<sup>319</sup> Ellero, 'La riscoperta della musica', p. 5.

governors decided to bend the rule previously imposed because they knew that Porpora was bound for Naples, making it less likely that his music would be heard elsewhere in Venice.<sup>320</sup> Still on the subject of the *ospedali* withholding original scores, it may be added that one *maestro di coro* of the Pietà, Gaetano Latilla, had to put in an official request for the return of some music he had composed shortly before he was dismissed, following complaints about his teaching methods from the *figlie di coro*, in 1767.<sup>321</sup>

If only newly composed works were acceptable in fulfilment of one's contract, Martinelli must have been a very prolific composer, from which it follows that most of his music is now lost. However, as already suggested, it seems a plausible possibility that rules about originality applied more rigidly to composers of sacred vocal music than to those supplying instrumental concertos and symphonies. In this case, perhaps, it was in the best interests of the composer to make sure that the same piece was not performed in the same period by two rival institutions, so as not to irk the governors; but, for the rest, he retained the tacit liberty to recycle works, thereby alleviating the considerable burden of providing new music for three different institutions over such a long time. In the light of these considerations, Martinelli's above-reported statement that the forty works supplied to the Ospedaletto by 1746 had been all exclusively composed for that institution could be less reliable than it seems; it is not impossible that it was a little 'white lie' conceived for the benefit of the composer's career.

No account of Martinelli's music (and of that of all the other composers involved with the *ospedali* in the eighteenth century) would be complete without a few extra remarks regarding works contained in the partbooks of the Fondo Correr that are still catalogued as anonymous. The pieces lacking stated authorship are commonly named in the most generic way: 'Sinfonia' or 'Concerto per violino' are typical examples of the titles so frequently found. The Fondo Correr contains several dozens of these anonymous parts; unfortunately, the catalogue is not at present equipped to allow the researcher to match any of them to other parts bearing their composer's name.

During my research into Martinelli's music, and through pure chance, it has been possible to identify a number of anonymous parts as belonging to some of the

<sup>320</sup> Ellero, *Arte e musica*, pp. 58 and 60.

<sup>321</sup> I-Vas, *Ospedali e Luoghi Pii diversi*, B. 694 (Notatori), p. 80 (6 January 1767).

'non-anonymous' works. The identification has occurred while consulting an attributed part after which was placed an anonymous piece that was recognised as having the same melodic line as one already studied.<sup>322</sup> The purely fortuitous discovery of such parts has proved possible only in the case of flute or violin parts, where the melodic line is easily recognisable; when it comes to viola or cello parts, identification on the same basis is less realistic. Furthermore: until recently, the library where the Fondo Correr is held posed several problems of accessibility (to a certain extent it still does), which prevented me from making a comprehensive trawl through the very numerous anonymous parts contained in the collection. As a result, the anonymous parts that the writer has never seen are far more numerous than those that were consultable; many of the former may well yield music by Martinelli in the future. This is most unfortunate, since many symphonies lack only one or two parts to become complete.

A way to overcome this problem would be to put into place a system, available to the scholarly community, giving all the coordinates of all the anonymous parts present in the collection – key and time signatures, bar numbers, tempo sequences, even the order of the pieces in each partbook (most of the partbooks lacked folio numbers until not long ago and this made requesting reproductions from the library a major endeavour and a rather hit-or-miss one):<sup>323</sup> all these are pieces of information that would allow the researcher at least to narrow down what would otherwise be an extremely lengthy, time-consuming and, on occasion, fruitless quest. Such a newly conceived catalogue would provide the entire scholarly community with a precious tool for a more complete recovery of what is left of the music performed at the Pietà for the best part of the eighteenth century. This, in fact, is the

---

<sup>322</sup> For example, B. 107.6 contains 42 pieces; of these, only four display Martinelli's name in the title. 20 pieces are by other composers (Furlanetto and Sciroli among others). The remaining 18 are anonymous works, of which all but one are entitled simply 'Sinfonia'.

<sup>323</sup> In the last two years a new catalogue has been in progress. Even though the work is still incomplete, the partial outcomes so far made accessible do not seem to have taken into full account this problem and neglect to give all the information that I believe is necessary. The old catalogue of the Fondo Correr, which is consultable online through the ICCU (Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane e Informazioni Bibliografiche), is very fragmentary; to give one example, the catalogue does not recognise that certain partbooks contain very valuable unique copies of the parts for the principal instrument in solo concertos, as in the case of B 60.4, discussed in Chapter 10.

ultimate goal towards which students of the music at the Venetian *ospedali* strive: the recovery, understanding and stylistic analysis of this repertory.<sup>324</sup>

---

<sup>324</sup> Rather remarkably, the state of knowledge about the Venetian *ospedali* as institutions, crystallised in a very recent book by Gillio, *L'attività musicale negli ospedali di Venezia nel Settecento* (publication imminent at the time of writing), has in recent years outdistanced that concerning its musical repertory.

## CHAPTER 9

### THE SONATAS

If we exclude the keyboard pieces, for which doubts regarding authenticity remain, Martinelli's music falls into three categories: sonatas, solo concertos and symphonics (the last category also includes the compositions bearing the title of concerto but which prescribe no solo part).

It was noted in the previous chapter ('Surviving music') that only three solo sonatas and three trio sonatas by Martinelli have come down to the present day. The three solo works, preserved in a single manuscript copy in score format, are all composed for cello with accompanying bass.<sup>325</sup> The trio sonatas, also preserved in single manuscript copies, are scored for two violins and bass; only in 3.5 the bass part is figured and headed 'Cembalo', while the generic indication 'Basso' appears on the title page of 3.4 and 3.6.

There can be little doubt that these sonatas represent a mere fraction of Martinelli's total output in this genre, which was widely cultivated by noble amateurs and professional musicians alike throughout the century. Many were the composers whose production numbered hundreds of sonatas, such as Tartini or the very prolific Telemann; compared with this level of productivity, the meagre harvest of surviving sonatas by Martinelli is rather disappointing for the researcher. One wonders how many more may lie in anonymity within private or public collections, although the possibility seems, at present, rather remote.

As for the lack of publication, while it is easily verifiable that, of all the instrumental music genres cultivated in the eighteenth century, sonatas were the most widely published, constituting a large portion of major publishers' catalogues, the sheer quantity of sonatas transmitted exclusively in manuscript form is also quite remarkable.<sup>326</sup> For most of the century, the manuscript tradition was the usual way

---

<sup>325</sup> As said earlier, the copyist of two of the three sonatas is identified as 'Scribe 14' by Paul Everett (in 'Vivaldi's Italian Copyists', at pp. 56–57). The works copied out by this man include several from the early 1730s (such as Vivaldi's cantata RV 657, datable to 1733), and none seems to date with certainty from a later decade.

<sup>326</sup> The discussion concerning published versus manuscript tradition does not intend to be exhaustive of the subject, but only to give a series of background options

for transmitting ‘individual’ sonatas, that is to say sonatas not intended, at least initially, to form part of a set. It is well known that Baroque composers were accustomed to write in quantity: published sets, of three, six or twelve sonatas, were the norm, while the tradition of publishing single sonatas began to be more established towards the end of the classical era and was definitely embraced during the following century.<sup>327</sup>

A number of reasons could influence the decision to keep a work from being published. Engraving concertos or symphonies with more than four parts would prove a very costly enterprise to which copying by hand was a cheaper and more elegant alternative. Single sonatas or short vocal pieces, such as arrangements of arias heard at the opera, were often linked to special occasions such as a gift to a noble patron, a teaching tool for a pupil or even a copy made by another composer for a variety of purposes; a manuscript copy was a better and faster option, and often a more elegant one.

Many Venetian composers succeeded in selling their works to foreign visitors wishing to take home a souvenir of their Grand Tour such as an *objet d'art* or a piece of music. With the Italian publishing industry in decline, the numerous Venetian *copisterie*, or shops employing professional copyists, were kept very busy, throughout the century, satisfying the requests of a never-ending stream of foreign customers. To cite a famous example, Vivaldi is known to have personally sold music to visitors of the Serenissima, sometimes charging prices that Charles de Brosses for one found excessive.<sup>328</sup> Vivaldi had understood that selling music by the unit to travellers would result in an easily gained profit, since publishing was more expensive than paying a professional copyist. As the surviving copies of a few of

---

ultimately leading to establishing in which context the three sonatas by Martinelli were composed. The terms of the discussion are drawn mainly from William S. Newman, *The Sonata in the Baroque Era*, Chapel Hill, University of North Carolina Press, 1959, pp. 39–49.

<sup>327</sup> Some exceptions can be encountered; the composer Adam Krieger published each sonata belonging to a set as a separate piece, so as to free musicians from the burden of carrying around much unnecessary music at one time. Published anthologies of single sonatas by different authors also constitute exceptions found in eighteenth-century catalogues (Newman, *The Sonata in the Baroque Era*, pp. 47–48). Naturally, the growing practice of publishing sonatas individually (as well as in groups smaller than six) reflects as well the increasing length and duration of sonatas and their individualisation.

<sup>328</sup> Ch. de Brosses, *Lettres familières*, p. 97.



Martinelli's works aptly demonstrate, libraries around Europe are filled with such manuscripts of Italian music from the eighteenth century.

Composer-performers had a wholly different reason for not publishing part of their output. Virtuosos often desired to keep certain particularly challenging works (both sonatas and concertos) for their personal use, so that only those who attended performances could hear those pieces and then marvel at their difficulty, thereby feeding the myth of the performer's legendary virtuosity.

Finally, certain manuscripts were the result of patronage pushed to its limits, so to speak; typical is the case of the flute-playing monarch Frederick the Great, who wished the concertos written for him by Quantz to remain exclusive to his usage. Similar were the circumstances in which many now obscure composers worked; the Czech composer Jan Dismas Zelenka, Newman recalls, remained rather unknown because of the supposed ban, imposed by his employer Elector Friedrich August I, on the wider circulation of his music in either published or manuscript form.<sup>329</sup> The circulation of their music was to a degree, and at least on paper, discouraged by the Venetian *ospedali*, which retained a sort of privately agreed copyright on the music provided for them by their employees. We have seen, though, that this rule was not followed to the letter by the music teachers of those institutions (see p. 130–31).

To which of the above cases Martinelli's sonatas can be related has to be established through observation of circumstantial evidence, since there is no indication on the surviving copies about who the recipients of the music were. The copies that have so far been uncovered clearly were not destined for the use of the composer's pupils at the *ospedali*; this possibility is indeed ruled out by the fine handwriting and accurate copying of the sources, an indication of commercial copying, in sharp contrast to the lower quality of the copies in the Fondo Correr.<sup>330</sup> Both the elegance of the copies and the quite elementary technical demands of the pieces strongly indicate that the six works were composed for the use of a *dilettante* who was either a patron or a wealthy pupil.<sup>331</sup>

The likely fact that the recipient was a member of patrician or *cittadino* society, a *dilettante* taught or befriended by the composer, is directly linked to the

---

<sup>329</sup> Newman, *The Sonata in the Baroque Era*, p. 44.

<sup>330</sup> It is perhaps useful to reiterate that it can not be ruled out that the works were also used by the composer in fulfilment of his contracts with institutions, all of which prescribed the composition of instrumental music.

<sup>331</sup> More will be said of these technical features at a later stage.

development of the sonata genre as well as to the violoncello as a solo instrument; this is of specific relevance to this study, since sonatas and other compositions featuring the cello as a soloist by other composers might well be regarded as significant influences on Martinelli's own cello sonatas.

Sonatas for solo cello and bass (and for two cellos) started to circulate somewhat later than their more popular counterparts for violin; the first known examples of solo cello sonatas are those composed by Domenico Gabrielli in the 1680s.<sup>332</sup> Not long before their appearances, the introduction of wire-wound strings had contributed to enhancing the sonority of the instrument, which became increasingly popular and versatile.<sup>333</sup> Copies of Gabrielli's two 'Sonate a Violoncello solo con il B.C.', and of his other works for cello, survive in the Estense Library in Modena, a city where the composer-cellist often performed. Martinelli may well have played and known well these very works, especially considering that his earliest musical education is likely to have taken place in Modena.<sup>334</sup> The group of cellists who, together with Gabrielli, wrote specifically for cello in these early years, was essentially linked with San Petronio and the Accademica Filarmonica in Bologna, the city where these wire-wound strings were first introduced.<sup>335</sup> Among the cello virtuosos in question we should mention Gabrielli's pupil Giuseppe Jacchini (1667–1727), Giovanni Bononcini (1670–1747) and Gaetano Boni.<sup>336</sup>

In particular, the twelve cello sonatas written by the Modenese composer Antonio Maria Bononcini (1677–1726) c.1693 may have been known to the young Martinelli, since Bononcini spent the last years of his life working in Modena,

---

<sup>332</sup> Newman, *The Sonata in the Baroque Era*, p. 19.

<sup>333</sup> Marc Vanscheewijck, 'The Baroque Cello and Its Performance', *Performance Practice Review*, 9/1, pp. 78–96: 86. Also on the rise of the violoncello, see: Bonta, 'From Violone to Violoncello: A Question of Strings?', *Journal of the American Musical Instrument Society*, 3, pp. 64–99: 95; also Bonta – Suzanne Wijsman, 'Violoncello' (sections I-II), *New Grove*, vol. 26, pp. 745–49.

<sup>334</sup> Gabrielli contributed greatly to the repertory for cello with *ricercari* and canons for cello solo, cello and continuo, and two cellos. His attention to the instrument is also demonstrated by the salience accorded to the cello in the composer's other chamber works. (See John G. Suess – Marc Vanscheewijck, 'Gabrielli, Domenico', *New Grove*, vol. 9, pp. 397–98).

<sup>335</sup> Bonta, 'From Violone to Violoncello', pp. 95–99.

<sup>336</sup> Newman, *The Sonata in the Baroque Era*, pp. 141–41, 181. Dates of birth and death for Gaetano Boni are not known; his cello sonatas op. 1 were published in 1717 (Guido Salvetti, 'Boni, Gaetano', *New Grove*, vol. 3, pp. 858–59).

although it should be noted that no examples of Bononcini's instrumental works have surfaced in any of the city's libraries.<sup>337</sup>

The rise of the cello as a solo instrument is illustrated by the gradually increasing number of works, both in published and manuscript form, dedicated to the instrument from the early decades of the eighteenth century onwards. The cello sonata seems to have enjoyed a particularly favourable period during the 1730s and 1740s. For example, Benedetto Marcello's two sets of six sonatas for cello and continuo, and six sonatas for two cellos and continuo were published in 1732 and 1734, respectively; Giovan Battista Somis wrote a set of twelve cello sonatas *c.* 1738; six of Vivaldi's cello sonatas were published *c.* 1740.<sup>338</sup>

As in the case of the violin, and, of course, of other instruments developing their solo repertory in the same years, a considerable portion of music produced in this period was composed with a specific performer in mind, whether this was the composer himself or a colleague who was particularly appreciated for his virtuosity. For example, the great virtuoso cellist Salvatore Lanzetti wrote several pieces featuring solo cello, all reflecting his own high level of expertise and a much praised evolution of many aspects of cello technique; Lanzetti belonged to a whole generation of composer-virtuosos who amazed their audiences with previously unknown technical audacities. Famous composers belonging to this category were touring violinists of the calibre of Locatelli, Veracini and Nazari, and, among the cellists, Antonio Vandini, Francesco Alborea and, of course, the cellist Luigi Boccherini.<sup>339</sup>

Into a different category fall those works written for the use of amateurs rather than professional performers. A long series of eighteenth-century composer-teachers poured much effort into composing with particular attention to the needs of *dilettanti*, who included their own pupils. Virtuoso performers and composers such as Quantz and Boccherini knew that challenging compositions could be used to impress audiences, while less challenging works had to be supplied to their patrons,

<sup>337</sup> Lowell Lindgren, 'Antonio Maria Bononcini', *New Grove*, vol. 3, pp. 877–78.

<sup>338</sup> As in the previous and following decades, many cello sonatas datable to the 1730s remained unpublished. Among these we find notable works by Antonio Caldara, Domenico Della Bella and Antonio Vandini. Details can be found on the relative Grove entries and in Newman, *The Sonata in the Baroque Era*.

<sup>339</sup> For a relevant summary of the activities of famous touring virtuoso-composers from Italy, see Hertz, *Music in European Capitals*, pp. 208–19. French violinist-composers are discussed on pp. 630–47 of the same volume.

so that they could still shine without struggling with technical problems. In Locatelli's concertos from op. 3, *L'arte del violino* (1733), easier cadenzas are given as alternatives to the much challenging ones that the composer evidently wrote in accordance with his own more advanced skills.<sup>340</sup> Carlo Tessarini, a composer whose earlier works must have been known by Martinelli, wrote much music expressly with pedagogical intention; not only his treatise on teaching the violin and his ducts for teacher and pupil but also his concertos are intended for amateurs and learners, still attaining a considerable charm despite their functional purpose. But it was in above all in the sonata genre that composers found the ideal terrain to meet the needs of *dilettanti*; and with the increase in the number of amateurs wishing to play the cello, a larger number of relatively simple sonatas for this instrument began to circulate. In such sonatas the pedagogical element is often instantly recognisable, and this sheds some light on the level of performing expertise of the music-making society of noble amateurs.<sup>341</sup>

Martinelli's sonatas belong unmistakably to the category of pedagogically conceived works. His sonatas bear the manifest mark of the teacher concerned to extract the most from the instrument while reducing technical demands almost to a minimum. Although the instrumental writing does not lack agility, Martinelli noticeably avoids, for example, high positions and difficult shifts; in fact only occasionally does the solo instrument reach fifth position, while it remains mostly in a more comfortable range, usually centred around the second and third positions on the D and A strings. In 3.2 and 3.3 the solo reaches up to *g'* and *a'* on a few occasions, and *b'* is reached only once in 3.3 (first Allegro, bar 18); these relatively high notes are only touched on as the final destination of an ascending scale (or similar passage), and one looks in vain for passage work requiring positions higher than the third. In 3.1 some longer passages in high positions (fourth and fifth) can be discovered in the opening Adagio and the following Allegro. Double stops are even more sparingly used, appearing exclusively in 3.1 (Allegro, bar 19 and 42). Generally speaking, the bowing style is kept simple, with only occasional phrasing

---

<sup>340</sup> Hertz, *Music in European Capitals*, pp. 214–16.

<sup>341</sup> It is perhaps useful to bear in mind also that, on account of the continuing development of instrumental techniques and their absorption within teaching practice, works that were considered very taxing at the time of their creation, could sometimes be found only moderately hard, or even easy, only ten years after their first appearance.

marks and articulations; the absence of complex techniques such as bariolage, rapid arpeggiation and slurred staccato also leaps to the eye.

Although the technical potential of the cello is not fully exploited, other qualities of the instrument are highlighted in the sonatas; the consistent use of the middle range, for example, enhances its ‘human voice’ quality. As a consequence of this paucity of technical demands, the melodic lines are crafted out of simple scalic and arpeggio passages; frequent octave-leaps are inserted to add eloquence, especially to the slow movements. The solo quality of the cello is also emphasised by the general lack of action in the accompanying line. The interaction between the two instrumental parts is kept to a minimum; the continuo serves mainly as a pure structural and harmonic support for the melody. Each instrument draws on its own supply of characteristic rhythmic and thematic material; the continuo line, however, tends to become more active when the melody comes to a halt between phrases and periods, and often functions as a link and a provider of continuity in this situation.

As far as the dating of Martinelli’s three cello sonatas goes, with the limited knowledge that we presently have, it is not possible to narrow down the possible time span with a high degree of certainty and precision: but, given the probable date of copying in the early 1730s, the date of composition cannot be too different.

In absence of a certain date for the sonatas, and in view of their previously mentioned didactic features, the most probable scenario is that they were composed in the years during which Martinelli is most likely to have had a fair number of private pupils: that is, before his appointment at the Pictà in 1750 and at San Marco in 1753. After these two new posts began, the composer might have been too busy to sustain much private teaching, if any at all. Moreover, his duties required him to compose much orchestral music for three institutions, which might have prevented him from dedicating any more effort to the sonata genre.

Since, as previously noted, a certain vogue for cello sonatas can be perceived around the 1730s, and considering that many qualities of Martinelli’s sonatas seem to conform to the general trend of those years, a time span running from the early 1730s (or perhaps even the late 1720s) to the 1740s can be suggested for the composition of the three works.

Two out of the three cello sonatas (3.1 and 3.2) are structured in four movements following the traditional *da chiesa* sequence (Slow–Fast–Slow–Fast), firmly established by Corelli and most of his disciples. Since the 1720s this plan had

begun to be replaced with more compact three-movement plans, in either Slow–Fast–Fast or Fast–Slow–Fast succession. By the 1740s the *da chiesa* plan was very seldom adopted and was considered a little archaic. Vivaldi’s few sonatas of the 1730s, for example, all follow the Fast–Slow–Fast structure, which is easily related to the fashionable structures of both opera symphonies and solo concertos.

The Slow–Fast–Fast plan was popularised by the violinist and composer Giovan Battista Somis (1686–1763) who, after making use of the *da chiesa* plan in his opus 1, consistently adopted the new three-movement plan in his subsequent sonata sets.<sup>342</sup> The modern structure gained the favour of many composers of the younger generation.

This is the movement sequence chosen by Martinelli in 3.3. More precisely, the first movement is an Andante – therefore moderate rather than slow in speed – followed by an Allegro assai; the last movement is an Allegro in 3/4, followed by a Variation, presumably to be played *attacca*; the movement is structured as a binary-form minuet – a design favoured by Giovanni Battista Sammartini, who used it for the finales of a number of his symphonies and in a few sonatas, from the 1730s onwards; on at least one occasion, Sammartini ended a sonata with a Minuet, to which he appended a ‘Variatione’.<sup>343</sup> The sequence comprising an opening movement in moderate tempo, a brisk Allegro and a final movement linked to some dance form, most usually a Minuet, became a favourite scheme for a whole generation of *galant* composers. Examples of sonatas thus structured, including a closing variation, can be found in some of Locatelli’s sonatas op. 6, published in 1737.<sup>344</sup> Locatelli liked to add a virtuosic element to his variations, while Martinelli’s example remains technically simple and melodically linear; instead of attempting virtuosic enrichment, by adding a constant rhythmic feature to the variation, a series of triplets in the solo cello line, Martinelli achieves a perceived change of metre, from simple to compound triple time, while preserving the essential skeleton of the melody in easily recognisable form. (Example 3).

---

<sup>342</sup> Structures of multi-movement sonatas during this phase are discussed by Newman, *The Sonata in the Baroque Era*, pp. 69–81, where other trends (like the two-movement sonatas) are also discussed. Other composers who adopted the SFF plan were Tartini and Tessarini, and many French composers did likewise.

<sup>343</sup> Hertz, *Music in European Capitals*, pp. 233–36.

<sup>344</sup> Hertz, *Music in European Capitals*, p. 216.

Example 3: Sonata in A Major, 3.3; final Allegro and *Variatione*: first repeat.

The simple fact that two of the sonatas are cast in the old-fashioned *da chiesa* sequence, while the third one observes a more modern three-movement plan, does not necessarily mean that the three works were the products of two separate phases of Martinelli's stylistic development (although this possibility can not altogether be discarded). In fact, tendencies affecting the structural organisation of sonatas were not so firm in the 1720s and 1730s as to allow certainty in this matter; it should be remembered, for example, that Benedetto Marcello's cello sonatas were published in 1734 in Amsterdam, and these all make use of the traditional four-movement plan. These sonatas must have circulated in Venetian academic circles of the time, the Marcello family having their own academy on the Fondamente Nove; Martinelli, who, as we have seen, was very likely to have attended many academies in the capacity of a hired *suonatore*, may have played, and known well, Marcello's cello works.<sup>345</sup>

A further example of the mixed preferences shown by certain composers in relation to the question of large-scale plans is the pioneering set of flute sonatas published as his op. 2 by Locatelli in 1732; some of these sonatas follow the *da chiesa* plan, others adopt a variety of three-movement plans. Vivaldi's cello sonatas represent a special case; published c. 1740, they are most likely works from the early 1720s – therefore less conservative in layout than their publication date would suggest.

Other than the two different movement sequences adopted, and perhaps a lighter texture in 3.3, a certain stylistic consistency within the three works would suggest that they were composed within a close time span. Choices concerning forms

<sup>345</sup> Recently some doubt has been shed as to the authenticity of the sonatas, which may have been composed at an earlier stage (Selfridge-Field, 'Marcello, Benedetto', *New Grove Dictionary*, vol. 15, pp. 809–12).

and thematic materials, as well as harmonic-tonal paths and the treatment of the solo instrument and the bass line, seem to remain almost unvaried from one sonata to the next.

The choice of keys is unadventurous, ranging from G Major to A Major. In *galant* terms, this was a rather routine selection, which incidentally suited well works written for moderately able amateurs of the cello. The time signatures and tempi chosen are similarly conventional. The following table will show the overall structure of the three works at a glance:

	Sonata 3.1 in G	Sonata 3.2 in D	Sonata 3.3 in A
<b>1st movt</b>			
<i>Tempo</i>	Adagio	Adagio	Andante
<i>Key</i>	G Major	D Major	A Major
<i>Meter</i>	Common time	3/4	Common time
<i>Form</i>	Rounded binary	Rounded binary	Asymmetrical binary
<i>Bars</i>	23	38	6:8:
<b>2<sup>nd</sup> movt</b>			
<i>Tempo</i>	Allegro	Allegro	Allegro
<i>Key</i>	G Major	D Major	A Major
<i>Meter</i>	Common time	Common time	Common time
<i>Form</i>	Rounded binary	Rounded binary	Rounded binary
<i>Bars</i>	22:23:	19:27:	17:19:
<b>3<sup>rd</sup> movt</b>			
<i>Tempo</i>	Andante	Andante	–
<i>Key</i>	G minor	D minor	–
<i>Meter</i>	3/8	2/4	–
<i>Form</i>	Simple binary	Binary	–
<i>Bars</i>	36	26	–
<b>4<sup>th</sup> movt</b>			
<i>Tempo</i>	Allegro	Allegro	Allegro. Variatione
<i>Key</i>	G Major	D Major	A Major
<i>Meter</i>	3/8	12/8	¾
<i>Form</i>	Rounded binary	(Rounded) binary	Binary minuet
<i>Bars</i>	50:63:	15:18:	10:12: (x2)



As usual in later Baroque composers, binary forms predominate, in both simple and ‘rounded’ versions, respectively symmetrical and asymmetrical. Each sonata has at least one movement that bears strong relationship to an identifiable dance, even if only a tempo indication is given. Leaving aside the closing movement of 3.3, discussed earlier, the third movement of 3.2 is clearly styled as a *giga*, while the second movement of 3.1 exhibits many features typical of the *allemanda*, including the short anacrusis that opens the two sections and the reprise. By the 1730s, the stylisation of dances and the supremacy of binary form in instrumental music as a whole meant that dance-titles could be omitted, particularly in sonatas destined for informal private use, as opposed to publication.

The introductory slow movements all eschew repeats; this is a rather common choice for sonata composers of this period – omitting repeats allowed for a better proportioned slow movement, especially in relation to the succeeding fast movement. The Adagio of 3.1 and the Andante 3.3 both make extensive use of ascending dotted rhythms typical of the opening sections of French overtures (the *stile francese*, as Italian musicians named it); one readily finds examples of first movements of sonatas entirely based on this rhythmic stereotype (Example 4 and 4a).

Example 4: Giovan Battista Somis, Largo from Sonata I for two violoncellos: bars 1–4.



Example 4a: Andante from Sonata in A, 3.3: bars 1–4.



In Martinelli’s sonatas, while the stately pace and dotted rhythms adopted serve to launch the works on a rather austere tone, the two movements in question still manage to preserve a number of typically *galant* clichés, such as the extensive use of trills at non-cadential points, semiquaver triplets and a generally very ornate melodic line.

The opening movement of 3.2 has a rather different character; it resembles more a slow, stately dance in triple metre cast in a well-developed rounded binary

form, in which the combined B and A' periods making up the second section are perceptibly longer than the opening period (A: 14 bars; B: 10 bars; A': 14 bars).

The second movements, all Allegros in common time, are the best developed in the respective cycles; their typically late-Baroque structure with the twofold matching of both the openings and endings of the two repeated sections, and the *reprise* of the opening theme around the middle of the second section present the (still immature and very compressed) features of what will eventually become sonata form. In 3.2 and 3.3, after the second statement of the opening material in V, marking the beginning of the second section after the repeat sign, the composer opts for a brief excursion to the submediant (vi), although in 3.3 the cadence immediately preceding the *reprise* is in the dominant; in 3.1 any cadence in either iii or vi is avoided, while much of the minor-key contrast is achieved through 'minorisation' of the tonic (D minor in the first section and G minor in the second section).

The two internal slow movements display, as was the norm, a freer handling of the form and a more expressive melodic character, favoured by the naturally dramatic minor keys; both cast in the tonic minor key (i) and both modulating to III, the two Andantes are in asymmetrical binary form, where the second section is distinctly longer than the first and usually contains a reprise of the movement's opening. In the Andante of 3.1 the weightiest section is the second one, which starts at bar 16; in 3.2, in contrast, the first period (bars 1–16) is considerably longer than the second, lasting only nine bars.

In 3.1 the second section of the Andante opens with a quotation of the opening material of bars 1–5 in the major; the added following unit (bars 21–26) steers the music back to the minor. Bar 27 matches the ending of the first period (bars 14–15), leaving aside the obvious change of key; this 'rhyming' would make a good place to end the movement, but Martinelli adds a further nine bars that prolong the tension, enhancing the sense of relief offered by the final cadence.

In the Andante of 3.2, a very brief restatement of the opening material occurs at bar 9 after the move to the relative major without constituting the opening of a new period; the second period is cast entirely in the tonic, giving the following overall structure:<sup>346</sup>

---

<sup>346</sup> However, in the hands of a different analyst, this short restatement might, conceivably, be perceived as the beginning of a B section, making this a very compressed rounded binary movement.

A            B  
i – III – i    I – I

These two movements in a minor key (G minor for 3.1 and D minor for 3.3) are amongst Martinelli's most enjoyable creations, thanks to their cantabile quality and the expressiveness of the melodic lines; their melancholy character lends them an endearing charm.

The choice of key deserves further consideration; all three sonatas display a homotonal plan, as frequently used by Vivaldi. While Martinelli casts the internal slow movement in the tonic minor key, most composers of the late Baroque, in contrast, preferred the relative minor (or relative major, where the home key was minor); early Classical composers opted instead for either the dominant or the subdominant, the latter soon becoming the norm.<sup>347</sup>

Lastly, we come to the final Allegros. It was standard practice to end a sonata with a lighter movement, characterised by thinner textures and 'shorter' metre or a more dance-like character. In this respect, the final movements of the three sonatas are all highly representative of some of the main trends of *galant* music, particularly the minuet and variation of 3.3, already discussed, which ends with a peculiarly *galant* 'wedge' cadence, as defined by Daniel Hertz: in this widely used cadence, the bass rises stepwise from the first to the fifth degree while the melody descends (Example 5).<sup>348</sup>

Example 5: Sonata in A, 3.3, third movement, bars 20–22.



The final movement of 3.1 is in rounded binary form with repeats and matching material for both the beginning and the ending of the sections; particularly the closing phrase of the first section (bars 33–50), exactly repeated in the tonic to

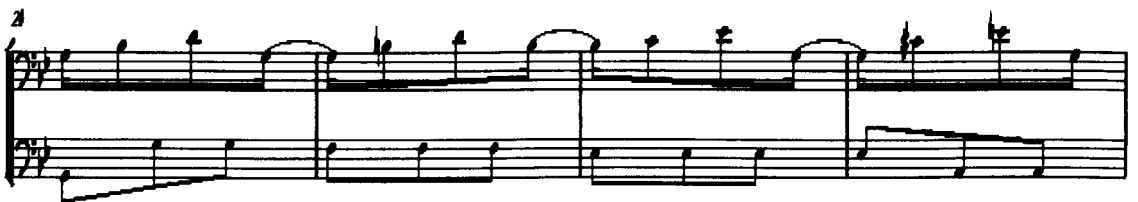
<sup>347</sup> Homotonal treatment 'revives', as is well known, in the instrumental works of Haydn.

<sup>348</sup> Hertz, *Music in European Capitals*, p. 23.

close the second section (bars 96–113), can be ‘read’ as an embryonic second subject, anticipating the later characteristic of sonata form.

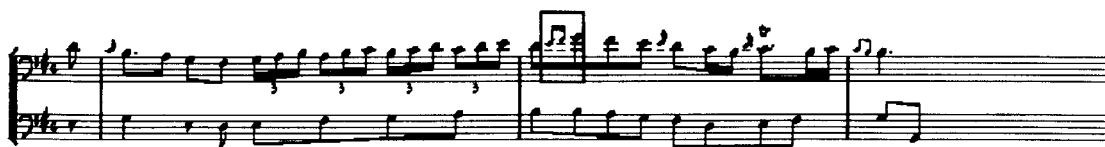
Formally elaborate, this movement is notable for the limited use of *galant* features (such as internal repetitions of melodic fragments), found in abundance elsewhere; instead, the movement features such Vivaldian devices as the broken-chord figuration at bars 18–22, also encountered in the first Allegro of 3.2, in bars 9–10. Other typically Vivaldian traits are also encountered elsewhere. For example, fast passages for the solo instrument over a pedal note in the continuo, probably meant to be performed with some rhythmic freedom, are employed in the second movement of 3.1 (bars 5–6). In the third movement of the same work we meet another Vivaldian gesture, the syncopation in bars 28–31 (Example 6); a similar figuration is used in the Andante of 3.2, bars 21–22. Generally Vivaldian in character, and perhaps influence, is the fondness for asymmetry between antecedents and consequents; more commonly, it is the consequents that are longer – but elongated antecedents are also present, together with phrases built on an uneven number of single cells, often succeeding one another seamlessly.

Example 6: Andante from Sonata in G 3.1, bars 28–31.



The most ‘Vivaldian’ of the sonatas is 3.2, while all the ‘trademark’ characteristics of the *galant* sonata can be encountered in 3.3, including sighing appoggiaturas, an abundance of dotted rhythms, *alla zoppa* figurations, trills at non-cadential points, the ever-dominating semiquaver triplet and three-note slides. In sonata 3.1, in contrast, a happy compromise is achieved, with a moderate use of *galant* features coupled with a more elegantly sculpted melody, especially in the slow movements. Speaking of 3.1, one of its most striking features is the highly unusual rhythmic differentiation of the two slide notes in bar 2 of the second movement (Example 7).

Example 7: Sonata in G 3.1, second movement (Allegro), bars 1–3.



From these last observations, we may conclude, by way of summing up, that Martinelli's personal approach to *galant* writing results in a juxtaposition of 'rococo' formulae with less florid patterns that remain generally close to the style of cello sonatas and kindred instrumental works written or circulating in Venice during the first third of the century – particularly those of Vivaldi and Marcello.<sup>349</sup> This can hardly come as a surprise, for Vivaldian influence is a factor that no composer of Martinelli's generation could have escaped – even during the 1730s, at a time when the fame and reputation of the ageing 'Red Priest' were fast fading, but not before he had left a definitive mark on the common taste of the typical Venetian musician or music-lover. The link between the Marcello family and the Venetian academies, also frequented by Martinelli, albeit in a different capacity, has already been noted.

Martinelli's cello sonatas are not particularly remarkable, but the overall value judgement has to be a positive one. The music is very competent, highly satisfying and thoroughly enjoyable, well structured and executed. The melodic invention is generally more rewarding in these sonatas than in the symphonies, for the latter rely more on orchestral effect than on expressiveness or originality of thematic material, as will be seen in the next chapter. On account of their attractive qualities, the cello sonatas certainly deserve a place in the repertory for cello and continuo.

A few separate remarks should be now added regarding the three trio sonatas 3.4, 3.5 and 3.6. Most of the features encountered in them are typical of the majority of Martinelli's symphonies, such as the movement plan, the fact that they are all very treble-oriented and the rhythmic rather than melodic quality of much of the thematic material. It has already been observed how a 'sister' work, the four-part D Major symphony 1.7, has also emerged from a similar source and with the same

<sup>349</sup> Marcello's take towards the composition of sonatas, with the heavy Vivaldian influence and conservative attitudes, is discussed in Newman, *The Sonata in the Baroque Era*, p. 176.

instrumentation as the three trio sonatas.<sup>350</sup> The case of symphony 1.7 strongly suggests that any of the remaining sonatas for two violins and continuo may have received the same treatment, becoming ‘transformed’ into four-part symphonies for the use of the *ospedali* orchestras, even though no fragments belonging to any of the three works have surfaced from the Fondo Esposti to prove the validity of this hypothesis.

All three works are cast in the Fast–Moderate–Fast sequence of movements favoured by many composers of Martinelli’s generation, and by himself in all of his orchestral symphonies. This choice, together with many other features of the sonatas, reveals the incontestable influence of the ‘modern’ concerto genre, as established by Vivaldi, on other instrumental music genres. As in some of Vivaldi’s later sonatas, the agility of the writing for treble instruments and the formal and tonal choices all provide evidence of the cross-genre penetration of the concerto idiom. The one element of the solo concerto that is lacking from the trio sonatas is virtuosic display, which is eschewed in favour of a brilliant but comfortable style of writing, very similar to that employed by Martinelli in his symphonies and orchestral (*ripieno*) concertos.

The forms chosen for each movement likewise remind us of the symphonies. The first movements are all in a modified ritornello form, where the ritornello is represented by the opening motto, restated twice more during the course of the movement. The restatements mark the beginning of new periods, thus creating a tripartite structure;<sup>351</sup> this, in turn, is highlighted by the tonal path followed, which is in all three instances I–V; V–vi; I–I. In 3.4 the move towards the dominant occurs immediately before the restatement of the opening material, now transposed to the newly attained key. However, here the motto is not inserted literally but is varied; the first part of the initial phrase is compressed, while the second part is delayed by the insertion of one and half bars of ascending scales in the violin lines (Example 8).

---

<sup>350</sup> See p. 124–26 in ‘Surviving Music’.

<sup>351</sup> This structure is defined in more detail on pp. 163–66.

Example 8: Sinfonia 3.4, opening Allegro: incipit (bars 1–5) and its restatement in V (bars 13–19).

bars 1-5

bars 13-19

During this second period a move to the relative minor key is introduced; this leads to a strong cadence point in D minor at bar 32. The semiquaver rest in the three parts followed by the final restatement of the opening motto in the tonic, without any preceding retransition, creates a harmonic hiatus, so often used by composers in the period immediately before the consolidation of sonata form. The section thus begun is the longest within the movement, lasting 51 bars; in this third period, however, some extra interest is supplied by a further exploration of minor keys (i and v) before the final affirmation of the tonic. The section beginning at bar 70 can be considered as an appended coda, which lasts 14 bars.

The first movement of 3.5 is structured in much the same way as the Allegro described above. The opening motto is built on an eight-bar phrase immediately and literally repeated. The procedure of ending the second period with a strong cadence in the relative minor key followed by an abrupt restatement of the motto in the tonic is here repeated (bars 55–56). A coda section can be perceived here as well, beginning at bar 74. Overall, the final period, including the coda, is marginally shorter than the first one, but significantly longer than the second.

The first movement of 3.6 is laid out in a rather clearer tripartite structure, with the restatements of the motto appearing at bars 42 and 90 (of a total of 127 bars). The same tonal structure is employed, with some brief exploration of ii in the second period (bars 62–65).

All these three movements exhibit some distinctively Vivaldian features, evidently adopted wholesale by Venetian composers of the same generation. Patterns of broken chords, repeated semiquavers and series of ascending or descending semiquavers alternating with a repeated note (Example 9), just to mention a few of those most commonly used.

Example 9:

Example 9 consists of two musical staves. The first staff is labeled "3.5 Allegro, bars 48-49" and shows a sequence of repeated notes and semiquaver patterns. The second staff is labeled "3.6 Allegro assai, bars 54-61" and shows a similar sequence of repeated notes and semiquaver patterns.

The second movements are in through-composed form (3.4), repeatless rounded binary form (3.5) and rounded binary form with repeats (3.6). They are all set in the relative minor key of the respective neighbouring movements. In 3.4 the Andante is preceded by a four-bar Adagio; this is based on a dotted rhythm that recalls strongly the start of the preceding Allegro movement's motto, conferring a sense of thematic continuity. The movement is based on a juxtaposition of seven well-defined short phrases (or cells) of different lengths. The most texturally rich portion of this movement is encountered at bars 19 to 23, where the otherwise consistent unison of the violins is temporarily relieved (Example 10).

Example 10: 3.4, Andante, bars 19–23.

Example 10 shows three staves of musical notation. The notation is in 3/4 time and shows a sequence of notes and rests, illustrating the texture of the Andante movement.



The second motivic cell introduced in the first Allegro is employed to open the final movement of 3.4, just as the first idea of the same motto starts the Adagio. In this way, all three movements are clearly and cleverly linked (Example 11).

Example 11: 3.4: openings of first, second and third movement and their correspondence

The third movements are in short dance forms. The Allegro assai of 3.4 is in asymmetrical binary form with repeats; the opening is briefly quoted towards the end of the movement (bars 51–52), although no real reprise occurs. The same structure is adopted in the final Allegro assai of 3.5. Most of the features commonly encountered in movements of this type are present here: formal and harmonic choices; the predominance of the treble line; the violins mostly in unison or in parallel motion; rhythmically driven thematic cells.<sup>352</sup>

It is in the final movement of 3.6 that the most texturally rich writing occurs. First, and very unusually for Martinelli, the violins are never in unison; the most evident element of interest is supplied by the delayed entries for violin II in each successive phrase. In each period of this compact rounded binary movement with repeats, two main ideas are identifiable; the violin I begins them on the upbeat, followed by the bass. Violin II follows after one bar in respect of the first idea, after two bars for the second idea; the two lines then proceed in parallel motion. The consecutive octaves of the lower parts in bars 19 and 29 are typical of the tolerant attitude taken towards part-writing in Italian instrumental music of the time (Example 12). From bar 38 to bar 45 the violin II truly accompanies the violin I with a pattern of repeated quavers against a syncopation that adds tension to the only phrase in the movement set in the minor (Example 13).

<sup>352</sup> Symphonies with similar final movements are discussed on p. 174.

Example 12: 3.6, Allegro assai, bars 1–30

Example 13: 3.6, Allegro assai, bars 38–45

In a broad sense, the continuo line is generally more active in these sonatas than in the symphonies. On at least one occasion, in the opening Allegro of 3.5, an exchange of roles occurs: the violins take over the subsidiary line on a single repeated note, while the arpeggiated figuration of the violins is handed over, at a reduced pace, to the bass line (bars 17–21: Example 14).

Example 14: 3.5, Allegro, bars 17–21

In the same movement, extra interest is supplied by the undulation of the bass line against the violins, which repeat the same note, as in bars 23–26 (Example 15).

Example 15: 3.5, Allegro, bars 23–26

The musical score for Example 15 consists of three staves. The top two staves are for Violin I and Violin II, both in treble clef. The bottom staff is for the Bass, in bass clef. The music is in 3/4 time and features a complex rhythmic texture with many sixteenth notes. The Violin parts are highly active, while the Bass part provides a contrasting, more rhythmic accompaniment.

On the whole, the three trio sonatas do not seem to add to our knowledge of Martinelli's style, and, apart from the last movement of 3.6, they use much the same idiom that can be observed in the symphonies. Just as in these symphonies, the composer here mainly relies on the creation of sheer string-specific 'volume' rather than on melodic creativity.

## CHAPTER 10

## THE SYMPHONIES

Symphonies for either strings in four parts or strings with a small wind section represent a considerable portion of Martinelli's surviving music. As in the case of the sonatas for solo cello, the surviving symphonies have to be considered only a fraction of Martinelli's overall production in this genre, for the same reasons explained in a previous chapter (pp. 134 and n1). In the present study, all compositions for orchestra without solo instruments are included under the generic label of 'Symphonies', regardless of the different titles that they are given in the sources. It is still a possibility that in some of the symphonies there were occasional solo passages, the existence of which may not be evident from the partbooks; compositions for orchestra with principal violin parts were certainly not a novelty at the Pietà.<sup>353</sup>

Another reason for including all similarly scored and, as will be shown, similarly designed, orchestral compositions under the umbrella of 'Symphonies', is the fact that some of them present varying titles in the different partbooks. For example, the title assigned in various separate sources to 1.10 illustrates well this point: the composition is entitled *Concerto con diversi stromenti*, in B 46.5 (cello part), *Sinfonia* in B 107.6 (flute I part), and *Concerto con varietà de stromenti* in B 93.6 (flute II part). Inconsistency of title is a recurrent feature of the partbooks in the Fondo Esposti and can be found in many works by Martinelli; variations of title may be caused by haste in the copying of parts, influence from other genres (particularly, the solo concerto), or the perception of a specific function for the piece, especially in the context of the *ospedali*, where the same three-movement orchestral composition might, for instance, introduce Divine service, act as an interlude in the manner of a motet, conclude the service or form part of the concert of 'extraordinary music' that followed the service. Finally, it should be noted that compositions belonging to the concerto – as opposed to the symphonic – genre, are always transmitted by the

---

<sup>353</sup> Fertonani, *La musica strumentale*, p. 517.

sources with a mention of either the name of the solo performer or that of the solo instrument, or both.

Outside the context of the *ospedali*, orchestral music was in constant demand throughout the century, as witnessed by the enormous quantity of works listed in La Rue's *Catalogue of 18<sup>th</sup>-Century Symphonies*. Virtually every one of the major ecclesiastical and/or princely courts or civic establishments around Europe had symphonies specifically composed and acquired for their entertainment; this in turn led to the creation of important historical collections that can give us a glimpse of the fame attained by certain composers and works, well-known or obscure. The symphony as a genre was particularly appealing to groups of amateur musicians on account of its general lack of the virtuoso element, which was usually reserved for soloistic displays in the concerto genre. The Milanese symphonist Giovanni Battista Sammartini (c.1700–74) repeatedly received requests to compose symphonies, preferably in the 'easy' key of G Major, from one or other of his noble pupils.<sup>354</sup> We may be sure that many of Martinelli's symphonies were similarly supplied to Venetian amateur musicians whom the composer had met in the Dolfin circle; we shall see shortly that a group of symphonies, traces of which can be found in the Fondo Esposti, indicating their later use at the Pietà, were most probably composed originally to satisfy the needs of such a group of *dilettanti*.

The question of the chronology of this corpus of orchestral music is one that needs to be addressed, since Martinelli was active for the best part of the eighteenth century, and he consistently worked for organisations requiring an uninterrupted stream of new orchestral works. We already know that a set of six four-part symphonies was published by Chinzer (hereafter, the 'Chinzer symphonics') in c.1749. Another set of similarly scored compositions shows 1747 as the date if not of their composition, then at least of the copy itself; if this date is accurate, it would indicate that these are the earliest orchestral works by Martinelli to have reached us (we shall call them the 'Contarini symphonies' after their catalogue number at the Biblioteca Nazionale Marciana). Our attempt at dating the rest of Martinelli's extant production will begin here, with the Contarini Symphonies.

This group of works lends itself neatly to demonstrating one of the procedures that can be adopted to make sense of that maze of music and composers

---

<sup>354</sup> Hertz, *Music in European Capitals*, p. 240.

that the Fondo Esposti represents, while clarifying certain aspects of the history of the *ospedali*, such as collaboration between the four institutions, the rehashing of old works, the creation of a repertory – particularly towards the end of the century, when the centuries-old life of the *ospedali* was nearing its end.

In the Fondo Esposti five volumes contain parts belonging to the Contarini symphonies: BB. 59.2, 93.1, 93.2, 101.1 and 114.3. In all five volumes a number of composers other than Martinelli are represented; their presence allows us to establish with some confidence when the music was copied into the *buste*. The books, in fact, acquired new items as the need arose; thus a given partbook contained the pieces in the repertory during the period when it was used. When new pieces were supplied to the orchestra, they were copied into the book; when all the pages were full, a new book was started, for the specific use of one or a group of instrumentalists. By virtue of this practice, a fairly clear picture of what pieces were being played at any given time can be gained; the drawback of this system, from the point of view of a modern scholar, lies in the fact that each player was likely to have intimate knowledge of the contents of her own partbook; therefore certain details were omitted: many pieces do not show any authorship and even fewer bear dates, with obvious adverse consequences for historians of the Pietà's repertory.<sup>355</sup>

Of the five volumes containing one or more of the Contarini Symphonies, B. 93.2 is particularly useful for our purposes, since a date appears on one of its pages; in B 93.2, the *Ecce nunc p[ri]mo*, by Andrea Bernasconi, *maestro di coro* at the Pietà from 1746 to 1754, displays the date of April 1750, written in the same hand as the music and indicating a point in time during which the partbook was in use; various pieces by Bernasconi are also present in BB. 93.1, 59.2, 101.1 and 114.3. The rest of the composers represented in these four *buste* clearly points at a date of compilation in the early 1750s. These composers are Lorenzo Morini, violin teacher at the Pietà from 1750 to 1752 (in BB. 59.2, 93.1, 93.2); Alessio Rasetti, a composer of dance music, whose activity in Venice is documented for the years 1748 and 1749 (in BB 93.1, 93.2, 114.3);<sup>356</sup> and Giovanni Battista Scrinì (?1715–65), whose presence in

<sup>355</sup> Also on this subject, see p. 124 in the present study.

<sup>356</sup> Rasetti was the composer of dance music to accompany two operas staged in Venice in 1748 and 1749. (Giuseppe Foppa and Gaetano Andreozzi, *Balli Teatrali a Venezia (1746–1859)*, 2 vols., Milano, Ricordi, 1994, vol. 2).

Venice is documented until 1750.<sup>357</sup> Bernasconi's *Ecce nunc primo*, dated in B 93.2, appears also in B 101.1: this eliminates any doubt over when the symphonies were performed by the Pietà orchestra.

From these data, the following conclusion can be offered. The Contarini symphonies were composed by Martinelli some time before obtaining a post at the Pietà in 1750; they were then offered to the institution, perhaps as a proof of competence or to gain the favour of the governors prior to the appointment, or simply in fulfilment of his newly acquired teaching and composing duties; they were then entered into the books and used by the orchestra in the early 1750s. These were not compositions especially written with the players of the Pietà in mind; in fact, considering Martinelli's employment at the other two *ospedali*, there is a strong likelihood that the symphonies were originally composed for one, or both, of the other institutions. The exchange of music among sister institutions was not, as we saw, a practice that met with official approval from the governing bodies; however it may be that, by the time of their appearance at the Pietà, the symphonies had been out of the active repertory of the other two *ospedali* for a while; undoubtedly, this would have made the recycling operation more acceptable.

Other works by Martinelli that can be securely dated thanks to circumstances similar to those involving the Contarini symphonies are: the orchestral concerto ('ripieno' concerto) 1.20, the symphony 1.7, (both datable to 1750 by virtue of being located in volumes containing the aforementioned *Ecce nunc* by Bernasconi) and two violin concertos written for Chiara (2.2 and 2.3).<sup>358</sup> For the last two pieces, the source is B. 91.1, where the viola part for both pieces can be found; in this partbook the title of a piece by Latilla bears the exact date of 22 December 1758.<sup>359</sup> However, it should be noted that a number of these pieces might have been retained for a long time in the active repertory of the Pietà; parts belonging to 1.20 appear in both B. 101.1 (1750) and 91.1 (1758). The same piece appears again in B. 93.6, which contains items that must have entered the repertory of the Pietà no earlier than

<sup>357</sup> C. Peter Lynch, 'Serini, Giovanni Battista', *New Grove*, vol. 23, pp. 124–25.

<sup>358</sup> Chiara (known familiarly as Chiaretta) took the place once occupied by the famous Anna Maria; the latter was elected *maestra di coro* in 1737, which meant that she had to cede her position as principal violin soloist.

<sup>359</sup> More precisely, the title reads: *N: D: Motetto Per Sig:ra Gregoria D: S: Mro Gaetano Latilla / 22 Xbre / 1758*.

1766.<sup>360</sup> As for the two violin concertos, their solo part is to be found in B. 60.4, which contains, among other things, music by Gaetano Latilla, Lorenzo Duodo and Bonaventura Furlanetto, who were the music directors in 1754–66, 1767–68 and 1768–1817, respectively.

Unfortunately, in the Fondo Esposti taken as a whole similar circumstances that allow a more or less accurate chronology of music played at the Pietà are not as frequent as one would like. Music by Martinelli appears in no fewer than 42 partbooks; this is without taking into account volumes that may contain parts not bearing any author's name, therefore still catalogued as anonymous despite belonging to known music by the composer under discussion.

A thorough examination of the *buste* and their contents has resulted in a preliminary chronological arrangement of the music by Martinelli that has survived in the Fondo Esposti; most dates must, however, remain rather vague, and sometimes limited to an indication of the decade when a work was presumably composed. One feature that emerges from this investigation is that many of the composer's works were periodically recycled (or, more kindly, remained for many years in the active repertory), just as the compositions for one or more psalteries (*salterii*) by Perotti, who was employed only briefly by the *ospedale*, keep turning up in so many of the later volumes of the collection, and in much the same way as some of Vivaldi's concertos were still being performed (sometimes with newly added parts, as in the case of the horns in RV 558) long after his collaboration with the Pietà ended.

On the basis of similar observations, the catalogue number attached to each symphony is intended to reflect an approximate chronological order. The Contarini symphonies appear immediately after the lone published works, the Chinzler symphonies. The symphonies with catalogue numbers from 1.7 to 1.10 were presumably composed during the 1750s; 1.11 to 1.13 appear to have been produced during the course of the 1760s. Finally, the symphonies running from 1.14 to 1.20 are likely to have been composed from c.1768 up to the 1770s. Concertos have been grouped first according to their solo instrument, then according to the soloist's name

---

<sup>360</sup> B. 93.6 contains, in fact, compositions by Sarti, Furlanetto and Sciroli, all of whom were involved with the Pietà not earlier than 1766. Gregorio Sciroli was never officially employed by the Pietà, but unsuccessfully competed for the post of music director twice: in 1766 and 1768: it was perhaps on these two occasions that music by him was acquired by the institution. (Baldauf–Berdes, *Women Musicians*, pp. 228–29).



(when specified by the sources), and finally according to estimated chronology, as just described. Thus violin concertos come first in the catalogue, in alphabetical order of soloist: Chiara (2.1, 2.2, 2.3, and 2.4), Rosina (2.5 and 2.6) and Anna Maria Filippi (2.7). The two concertos for viola d'amore come next, followed by the four cello concertos, the two concertos for transverse flute, a single concerto for two violins and, finally, a single concerto for violin and cello.

One of the general criteria followed in this very broad classification is the dominant presence of certain individual composers in a number of *buste*; so, for example, volumes containing a preponderance of compositions by Bonaventura Furlanetto, the Pietà's music director from 1768 to 1817, must have been compiled in the late 1760s. Similarly, *buste* containing exclusively music by Bernasconi, plus one or two of Martinelli's pieces, are likely to have been compiled during that director's tenure, which ended in 1754.

The presence of works by composers who were never employed by the Pietà can also help to define a time frame. For instance, the unsuccessful candidate on two occasions for the *maestro di coro* post, Gregorio Sciroli, is likely to have submitted compositions for the perusal of the governors in support of his application first in 1760 and then in 1766; therefore, partbooks containing works by this composer can be safely assigned to a period beginning just before Sciroli's first application and ending just after his second.

Overall, Martinelli's symphonic production may easily appear as a homogeneous mass, with little or no stylistic development or exercise of compositional choice. This is substantially true at the very broadest level of generalisation; for example, all symphonies and concertos share the same movement sequence, the melodic content is largely reserved for the upper part or parts, and the style is overwhelmingly homophonic, often reduced to a polarised, schematic melody–bass relationship between the violins (doubled by flutes where present) and cellos and basses doubled by violas. Most of the cells employed to construct the single phrases have more of a rhythmic/harmonic than a thematic value, as displayed in their exploitation of scale, arpeggio and repeated notes patterns and in the extensive use of instrumental techniques specific to bowed string instruments; this is undoubtedly a sign of what were Martinelli's strengths: he was after all a string specialist. A certain degree of uniformity can be also perceived in the structural and tonal choices common to so many of the symphonies. A closer analysis, however,

will reveal that a number of significant choices are made on different occasions, possibly reflecting the players whom Martinelli had at his disposal, since the chief purpose of most of his symphonies was to showcase the skills of the Pietà's players.

As far as large-scale form is concerned, Martinelli invariably adopts the three-movement plan for his concertos as well as for his symphonies, always in the tempo sequence Fast–Slow–Fast; the sole exception to this choice, in the whole of Martinelli's output in both the symphonic and concerto genres, is represented by the violin concerto 2.4, which possesses a brief introduction in moderate tempo (*Maestoso*). This is however too short (eight bars) to be identifiable as a separate movement; slow introductions to symphonic works retained and even increased their popularity over the course of the century, until it became almost an established norm to begin a symphony in a slow tempo, as in Haydn's 'London' symphonies. However, *sinfonias* and concertos from the early part of the eighteenth century likewise often possess vestigial introductory slow movements (i.e., slow introductions to the opening *Allegro*) as an emblem of solemnity – the historical connection with 'church' sonatas and concertos on the Corellian pattern is obvious – so Martinelli's choice here is as backward-looking as it is forward-looking.<sup>361</sup>

On no occasion did Martinelli adopt the relatively modern custom of including a Minuet and Trio as the third of the four movements of a symphony; this plan, first used extensively by the Mannheim composer Johann Stamitz in the 1740s, became increasingly popular from the following decade onwards, but it continued to coexist, right to the end of the century, alongside the traditional three-movement plan, conforming to the traditional structure (since Alessandro Scarlatti) of the Italian operatic *sinfonia*. One could also argue that composers operating exclusively within the Venetian orbit, such as our Martinelli, were inevitably less likely, even within the generally unfavourable Italian context, to adopt the new four-movement plan, since the influences of the solo concerto of Vivaldian stamp and of the opera overture were bound to be particularly strong there. In one instance (symphony for strings 1.22), Martinelli employs the tripartite plan associated with the Minuet and Trio; here, the first part of the final 'Allegro assai' is in triple metre and with both sections repeated, while the next section, also with marked repeats, is in the tonic minor and presents contrasting material. A 'da capo' indication completes the scheme. This is arguably a

---

<sup>361</sup> Among Vivaldi's compositions with this feature see, for instance, the *sinfonia* RV 147 and the concertos RV 179, 558 and 559.

variant of the 'Minuet finale', which had first become popular in the 1720s and also characterises certain early Haydn symphonies, such as nos. 4 and 18.

On the whole, the overall plans of the twenty-six symphonies are in conventional fashion 'front-weighted'; this expression means that in these symphonies the first movements are longer and more structurally complex than the other two movements.<sup>362</sup> For example, in the first of the Contarini symphonies (1.1) the opening 'Allegro assai' in triple metre, a very frequent combination for Martinelli, runs to 108 bars against the mere 32 of the Andante and 43 of the final Presto in 3/8. However, in many of the later works a more balanced approach is struck; the structure of the final movement approaches the relative complexity of the opening movements in its formal plan, harmonic path and thematic organisation. Furthermore, the slow movements assume a larger place within the overall balance of the work, while retaining their freer (in the sense of through-composed) structural shape.

*First movements.* In all the symphonies, the internal structure and harmonic plan of the first movements is an interesting one. In the absence of solo/tutti interaction, as invariably defines the structure of the solo concertos, a kind of modified ritornello plan is adopted. In this plan, the various sections, or periods, are defined by thematic recurrence rather than by the intervention of the solo episodes. The resemblances to Classical ritornello form are clear: the internal organisation is founded on the return, in different keys, of the opening idea more or less varied and complemented by new material; the tripartite tonal plan is also a feature that this type of movement shares with the simpler ritornello forms. In Martinelli's first movements, and in some of his third movements there are typically three structural periods: the first usually moves to the dominant (or the relative major key when the symphony is in the minor); then, after a restatement of the opening phrase in the new key, a further modulation occurs before a swift return to the tonic, the key that will dominate the tonality of the third and final period. Obviously, this structure bears strong similarities to rounded binary form (without repeats), which in its turn is

---

<sup>362</sup> On front-weighting in general, and its dominance in movement cycles up to, and even beyond, the nineteenth century, see Talbot, *The Finale in Western Instrumental Music*, Oxford, Oxford University Press, 2001.

related to the particular version of sonata form with no repetitions preferred for many slow movements of the Classical period.<sup>363</sup>

The ‘ritornello’ is in these works represented by the opening period, usually a motto-theme followed by other ideas that either conclude on a strong cadence or move on into the next period in an uninterrupted flow. The actual structure of the rest of the movement is determined by where the opening period reappears, in what key and with what variations. Often, one or more secondary ideas are introduced after the first phrase before the end of the first period and then manipulated in various ways in the course of the movement; on a few occasions, these secondary ideas could be interpreted, following the model of sonata form, as embryonic second subjects, especially when occurring in symphonies presumed to have been composed between the late 1760s and the 1770s. Conversely, certain motto-themes provide thematic material for the entire period, displaying a more archaic model. Finally, the periods following the first always introduce entirely new material, which is then variously presented in combination with, or in substitution for, the initial phrase.

The ways in which the modified ritornello structure is implemented result in variations regarding the balance (or imbalance) between periods, thematic and motivic interaction or transformation, and the course of tonal paths; viewed in this light, the structure sketched above becomes less ‘typical’ than appears at first glance.

As already said, a procedure often adopted by Martinelli is to restate the opening material twice during the course of the movement; in many cases the first restatement of the opening motto occurs not too far from the beginning of the movement and in the dominant (in this case, the ‘ritornello’ is often some form of compressed version of the first two ideas of the opening), then about halfway through the movement back in the tonic; after this return the opening motto-theme is abandoned to create space for a long chain of related thematic cells. In this last segment, which becomes the longest of the three, old material from the first section is coupled, variously combined, extended, compressed or transposed, with the addition of some brand new ideas that will carry the rest of the movement to its end.

An interesting example of this procedure is provided by the opening Allegro of the symphony in A 1.2. Here, the simple opening phrase (bars 1–10), based on a

---

<sup>363</sup> On Vivaldi’s use of this ‘quasi-ritornello’ form in *sinfonias* and concertos without soloist, see Karl Heller, ‘Anmerkungen zu Vivaldis Opernsinfonien’, in Bianconi – Morelli (eds.), *Antonio Vivaldi. Teatro musicale, cultura e società*, pp. 207–16.

succession of repeated notes of the tonic triad, is restated, ‘halved’ and in the dominant, at bar 26; after the obligatory excursion to the new key (in this case, F sharp minor, the relative key), the opening is again heard at bar 43 back in the tonic and once again compressed. The second half of the phrase is manipulated so as to remind the listener of its original presentation, and then a modulation occurs when, in its original form, the original phrase would have reached its cadential point (bars 51–52). At this point Martinelli places an extended version of the concluding idea of the beginning: a two-beat cell comprising a pair of quavers followed by a dotted group; this is followed by a passage of repeated semiquavers chromatically coloured, a rhythmically appealing restatement of the tonic with a typical Lombardic snap on the first violins, followed by a long V–I cadential passage (bars 54–66). This whole passage is then repeated in its entirety and followed by a kind of coda passage (bars 78–84) where compressed material taken from the previous section, such as the Lombardic snap of violin I over semiquavers in violin II, serves to thicken the texture, giving a sense of ‘tutti’ that leads to the final cadence. The overall harmonic path followed, punctuated by the recurrence of the opening motto (loosely I–V; V–vi–I; I–I), would suggest a tripartite design; however the conspicuous absence of the opening material and of any new harmonic movement in the second half of the movement invites a binary-form interpretation. Similarly structured movements are encountered in the sonata/sinfonia in D 1.7, where the final section in the tonic, following the restatement of the opening phrase, accounts for 36 out of 76 bars. The conspicuous avoidance of the opening material plays with the listener’s expectation that the motto will surface again before the end of the movement and is used almost as an attention-seeking device.

This plan is generally favoured by Martinelli, especially in his earliest symphonies and specifically in all the Contarini symphonies (1.1 to 1.6). In the first movements of these works the first period usually consists of little more than a motto followed by a modulating phrase; the last appearance of the opening material invariably occurs around the middle of the movement, making the last period by far the longest one.

Recurrences of the opening motto-theme in the first movements of the Contarini symphonies.

Cat. no.	Bar no.	Bar no.	Bar no.	Total bars
1.1	21	57		108
1.2	21	43		84
1.3	15	42	57	122
1.4	35	72		141
1.5	51	100		168
1.6	21	78		150

In only one case does the statement of the motto occur altogether four times (including the opening statement): the Allegro assai opening 1.3. However, the second statement of the opening phrase at bar 15 takes place here immediately after the first statement, without any linking material, but in a different tonal area; rather than beginning a new period, the transposed phrase functions as an internal repetition leading to new material before the actual second period begins at bar 42 (Example 16).

Example 16: Opening of Allegro assai, symphony 1.3.

The image shows a musical score for the opening of the first movement of Symphony 1.3, Allegro assai. The score is written for Violin (VCLIN) and Violoncello (VCLONCELLO). It consists of four systems of music, each with a treble clef for the violin and a bass clef for the cello. The first system starts at bar 1 and ends at bar 6. The second system starts at bar 7 and ends at bar 14. The third system starts at bar 15 and ends at bar 24. The fourth system starts at bar 25 and ends at bar 28. The music features a prominent rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'f' (forte).

Within the Contarini symphonies, the imbalance between the first two periods and the third one is less prominent in Symphony 1.5; in fact, the structure of this movement is closer to that of later works, in which a clearer tripartite structure can be perceived; in such works the opening phrase appears at three practically equidistant points of the music, thereby allowing the third occurrence of the opening motto to give a decisive sense of recapitulation near the end of the movement. The opening Allegro of the symphony in F, 1.18, provides a neat example of a first movement of this type, which can be said to be more closely related to the large-scale rounded binary form without repeats that was commonly used for similar compositions in the period examined. The opening phrase is presented at bar 28 in the dominant, then again at bar 56 in the tonic; the movement is thus partitioned in three equally long segments of 27, 28 and 33 bars, respectively. The last section remains longer by virtue of the addition of a short coda section starting at bar 79.

A third type of first-movement structure employed by Martinelli can be identified in certain of the earlier symphonies, namely the opening Allegros of the Chinzer symphonies 0.1, 0.2, 0.3 and 0.5. In these movements the restatement of the opening phrase occurs only once – about half-way through the movement; this gives a greater sense of a mirror-fashion unfolding of the music and of a binary conception. In the first half of the movement a very compressed (and at least in one case, 0.1, varied) version of the motto is used to remind the listener quickly of the opening before moving on to new material. In these movements, however, the motivic play and the blend of ideas have the effect of smoothing over this internal division. In the ‘Allegro assai’ of 0.3 the motto theme is only briefly restated in the tonic, at bar 32; in the following 134 bars the thematic material is often based on what has been heard previously but always presented with substantial modifications.

Other types of thematic relationship beyond the literal restatement of the opening motto are also skilfully pursued. For example, in symphony 0.5 in B flat Major the opening phrase (three-hammer-stroke tonic chords followed by a pattern of repeated quavers and a descending scale) reappears in a literal fashion only once, at bar 57 of 120. However the original pattern permeates the entire movement with several fairly recognisable variants that manage to convey a strong sense of unity. (Example 17).

Example 17: The opening phrase and its modified reappearances in the Allegro of 0.5.

Despite the differences between them, the three outlined first-movement structures share a common broad tonal plan. All evince a strong I–V polarity in their first section; as is to be expected in music of this period based on some kind of binary plan, it is in the second segment of the movement that the main compositional decisions have to be made. After the affirmation of the dominant, in fact, a whole inventory of possibilities open up for the composer. The middle section is also the least tonally stable, particularly when more than one foreign key is visited; the harmonic tension created by the distance from the tonic is increased when the middle section is granted more space to unfold. In its most developed form, the section ends on a strong cadence in a supplementary key (or ‘peripheral key’ as many call it) before the return of the tonic; this creates a harmonic hiatus and, in consequence, a much greater sense of release when the tonic finally reappears. These movements are the ones that hold the strongest affinities with primitive sonata form (Example 18).

Example 18: Symphony in D 1.8, Allegro, bars 48–53.



In the vast majority of first movements examined, the key visited after the dominant is the relative minor. The relative minor is very often coupled with the mediant minor key (iii), which, by establishing the relative minor of V, only reinforces the I–V bipolarity already set out in the first period. The mediant minor is also Martinelli's chosen key for the restatement of the opening motto in the Allegro of symphony in E flat Major 1.6; customarily, whatever the chosen structure of the piece is, the last return of the motto occurs in the tonic: the motto in iii in this Allegro constitutes the only exception in Martinelli's known music.

Although the popular tonal arrangement I–V–vi–(iii)–I is the one most frequently adopted, brief excursions to peripheral keys are also inserted; the secondary dominant (II) and the 'minorisation' of the tonic being the most frequent choices. However, these are never full alternatives to the above-stated plan but rather occasional embellishments.<sup>364</sup>

Secondary and peripheral keys for the works cast in the minor mode are clearly different; only three out of the total of 28 currently known symphonies by Martinelli are in a minor key: Symphony 0.2 is in G minor; Symphony 1.3 in D minor and Symphony 1.13 in G minor. This, too, is consistent with the general trend among eighteenth-century symphonists: the vast majority of symphonies composed in this century, and particularly in its central decades, were cast in the major mode, and the same can be said for solo concertos and works of sonata type (keyboard sonatas, accompanied sonatas, trios, quartets etc.).

In 0.2 the secondary key established almost immediately (at bar 6) is, unsurprisingly, the relative major, B flat; after this, a short deviation to VII is soon corrected by the introduction of the dominant minor in the section beginning at bar 36. Here, a series of descending scales played by the cello lead directly into the restatement of the motto in the tonic.

Some final observations should be made about the quality of the thematic material most often used by Martinelli in symphonic first movements. Most of the thematic material employed has very little individuality and possesses more of a figurative function; scalic and arpeggios patterns are the great favourites, together with semiquavers on the same note (*note ribattute*), tonic chords and octave leaps, usually on the tonic note. These purely instrumental (particularly string-related)

---

<sup>364</sup> The expression 'minorisation' is gaining currency among analysts of form as a description of a temporary shift from a major key into the parallel minor key.

motives are reinforced by frequent orchestral unisons at the opening of periods as well as in the middle of their evolution and at the end of each section. Properly *cantabile* sections are quite rare in fast movements, and when they are inserted, it is not long before a new scale supervenes (see for example the minor-key section, bars 42–65, of the Allegro assai of the fourth Chinzer symphony 0.4). The technical resources of string instruments are fully exploited, often propelling the entire string section into a collective virtuosic effort. As far as the treatment of wind instruments goes, the few surviving parts evidence a contradictory attitude on the composer's part in relation to the essential characteristics of flutes and horns. At times, the flutes are, for example, wisely assigned a single note as against four repeated semiquavers on the violins (a type of writing better suited for bows than for tonguing), whereas in other places Martinelli shows a certain disregard for the facilities and limitations of instruments that he evidently knew less well. Perhaps the composer wrote in a hurry, conceiving his composition entirely in terms of the string section alone and expecting the copyists simply to transfer violin I and II parts to flutes I and II without really giving much thought to the modifications that might be desirable.<sup>365</sup> Equally, it can be assumed that the wind players would adapt the music at sight on the page so as to accommodate their instruments more comfortably.

*Second movements.* After the full orchestral display of the opening Allegro, the slow movement usually employs a reduced texture; Martinelli very frequently condenses the scoring so that only one voice over the bass can be heard. Violins proceeding in unison or in parallel motion (thirds or sixths) are the rule. Only occasionally does violin II offer an independent accompaniment to a melody performed on violin I alone. Between the two upper parts there is never any form of imitation. Cello and viola part also double up at the octave or unison in much the same way. On a few occasions, a viola part is not included at all (for example in the Andante of 1.14), but ordinarily the cello part is simply transferred to the viola partbook in its original bass clef under the assumption that the violist will play 'All'ottava alta'. Flutes usually go in unison with violins, except when an ascent to a

---

<sup>365</sup> In the mid eighteenth century, the invention of non-obbligato wind parts was regarded as part and parcel of a copyist's area of competence, as explained at length in Jean-Jacques Rousseau's *Dictionnaire de musique* (Paris, Veuve Duchesne, 1768, art. 'Copiste').

higher octave is prohibited by limitations of compass. Only rarely (bearing in mind that very many flute parts have not reached us) do the flutes seem to be employed in an obligato role. In the Andante of the D Major symphony 1.8 the two violin lines are always in unison; the flutes ascend one octave higher whenever the violins play in their lower register. However, between bars 19 and 23 the flutes, playing in thirds, introduce a new idea, while violins and horns accompany this with a pedal on the newly reached dominant note; an answering phrase is then commenced by the violins in unison with the flutes. The same happens again between bars 29 and 34. During these solo episodes the viola and bass lines are silent.

As regards the slow movements, one observation that leaps out immediately to the student of Martinelli's music is that the composer preferred the tempo marking 'Andante' for these movements, in the symphonic and concerto genres alike. In the whole of his symphonic production we encounter only a single 'Adagio' (in 1.13). In one instance, Martinelli chooses to describe the tone of the piece rather than its speed: the second movement of symphony in E flat Major 1.12 is marked 'Amoroso' instead of the more usual 'Andante' or 'Andantino'.<sup>366</sup>

Compared with the chattering semiquavers, fast half-beat triplet groups and busy dotted rhythms that prevail in most of the second movements in Martinelli's orchestral compositions, the Amoroso of 1.12 is built on more stately rhythmic patterns and dramatic harmonies, naturally favoured by the minor setting. For these reasons, this is a highly unusual second movement for Martinelli; typically his slow movements are not particularly introspective and display a series of distinctly *galant* attitudes, mirroring the languidly amorous mood of most second movements in operatic sinfonias. A comparison between the above-mentioned Amoroso and a specimen of the more characteristic type of second movement favoured by the composer can better demonstrate the point. (Examples 19 and 20).

The two further points that require some attention concern the form and the function of slow movements within the framework of the piece taken as a whole. Measured against the very short Andantes of the Chinzer and Contarini symphonies, a progressive tendency to lengthen internal movements in later symphonies can be perceived, given that the chronology proposed elsewhere is accurate enough to

---

<sup>366</sup> However, 'Amoroso', much used by the Florentine composer Giuseppe Valentini (a contemporary of Corelli in Rome), always appears in a context where a slow tempo is evident.

permit the perception of stylistic development.<sup>367</sup> To generalise: middle movements in symphonies produced after the Contarini and Chinzer sets are about half the length (as measured by the number of bars in common time or their equivalent in other metres) of their preceding Allegros; this, coupled with the slower tempo, results in a slow movement that has about the same duration as the opening Allegro – a sign, perhaps, of an intention to address previously neglected issues of balance within a work and an attitude perfectly in line with contemporary trends.<sup>368</sup>

Finally, we come to the formal aspects of Martinelli's Andantes. As usual with internal slow movements of this era, the approach to form is freer; a certain predominance of binary (sometimes only vaguely so) designs is noticeable. However, in most slow movements that may be defined as binary, the form is very loosely employed; restatements of the opening cells are often so much shorter that it is hard to recognise in them the beginning of a new section. More often, the listener receives the impression of a through-composed piece rather than of one with a well-defined structure. Once again, the contemporary Italian operatic *sinfonia* (in the hands of, say, Vivaldi, Galuppi or Pergolesi) provides appropriate structural and aesthetic models. It is in these fluid slow movements that most of Martinelli's happiest moments occur – and particularly in those movements cast in minor keys, when the composer is less constrained by structural demands and less concerned about showing off the technical accomplishments of the instrumentalists.

---

<sup>367</sup> In this instance, the tendency in favour of a more substantial slow movement, which, considering the period, would be expected, is not linear: a very short middle movement can be found even in a relatively late work, such as the E Major symphony 1.15 (Allegro assai, 133 bars; Andantino, 36 bars; Presto 108 bars).

<sup>368</sup> Similarly, third movements become relatively longer on average as the century progresses; this is discussed later.

Example 19: Amoroso from symphony 1.12, bars 1–31.

**MOTOSO**

The musical score consists of four staves: Violin I (VL. I), Violin II (VL. II), Viola (VLA.), and Cello (CELLO). The tempo is marked **MOTOSO**. The score is divided into systems, with bar numbers 7, 13, 19, and 26 marked at the beginning of their respective systems. Dynamics include *p*, *ff*, and *f*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

**System 1 (Bars 1-6):** Violin I and II play a rhythmic pattern of eighth notes. Violin I starts with a *pp* dynamic, while Violin II starts with a *p* dynamic. Both reach *ff* by bar 4. Viola and Cello play a steady eighth-note accompaniment.

**System 2 (Bars 7-12):** Violin I and II continue with their patterns, with Violin I featuring triplets. Dynamics remain *ff*. Viola and Cello continue their accompaniment.

**System 3 (Bars 13-18):** Violin I and II play a more melodic line with triplets. Dynamics are *f*. Viola and Cello continue their accompaniment.

**System 4 (Bars 19-25):** Violin I and II return to a rhythmic pattern. Violin I starts with *pp*, while Violin II starts with *p*. Both reach *p* by bar 25. Viola and Cello continue their accompaniment.

**System 5 (Bars 26-31):** Violin I and II play a complex rhythmic pattern with triplets. Violin I starts with *f*, while Violin II starts with *f*. Both reach *f* by bar 26. Viola and Cello continue their accompaniment.



*Third movements.* Martinelli never abandoned the tendency to make the opening fast movement of his symphonies the most weighty of the three; however, as said earlier, a slightly more balanced distribution of musical weight can be observed in his later works. In many of the symphonies from the 1750s onwards the two fast movements come very close in their bar-count, and the internal movements grow in length; moreover, while the final movement commonly has a quicker tempo marking and, usually, a 'shorter' metre than the first movement (for example, Allegro: Prestissimo; common time: 3/8, respectively), the repeats often included in the dance-like finales have the effect of shifting the weight of the work as a whole, albeit only by a little, away from its beginning. In later symphonies in Martinelli's most advanced style third movements without repeats commonly last about half the time of the corresponding first movements; in symphony 1.17, for example, the opening Allegro assai is in common time and totals 128 bars, the closing Allegro assai is in 2/4 and runs to 130 bars. This ratio can be observed in all the symphonies where the third movement does not possess repeats.

The lengthening of the final movement is not always matched by a greater complexity of design; the third movements, even when significantly longer than their earlier counterparts, are still mostly presented in some form of easily recognisable binary form, usually with repeats. Simple, symmetrical binary structures are used approximately as often as asymmetrical, rounded ones.

Movements in binary form vary from being very quick and straightforward to lengthier and more complex. A very 'basic' binary movement is the short Allegro assai of the E Major symphony 0.6; the two sections depart only slightly from perfect symmetry, the violins always remaining in unison and the viola faithfully doubling the cello. The phrase grouping is mostly regular, although certain phrases are rounded off by an extra bar, producing the asymmetrical structure 2 + 2 + 1; the thematic material is once again formed around scalar passages, broken chords and repeated notes.

On some occasions, the beginning of the second section postpones the restatement of the opening for a few bars; this happens in the third movements of the symphonies 1.4, 1.5 and 1.7 (Example 21).

Example 21: Symphony 1.7, Allegro assai, bars 30–44.

Restatement of opening phrase

While the binary or rounded binary forms of the dance-type with repeats remain the most frequent choice, Martinelli sometimes employs a different structure for the final movements; this is a more continuous and fluid form, similar to that employed in the first movements. Such is the case, for example, with the final Allegro of the symphony in E flat Major 1.12; the architectural plan of the movement is quite clearly tripartite. The opening phrase, based on a broken tonic chord, is restated almost literally in the dominant in bar 28, which marks the beginning of the second period. In this portion of the movement the second, contrasting idea previously heard disappears, but new material is used; specifically, there are three



new and distinct phrases, progressively longer. The first is a four-bar sequence in which the unison (varied with parallel motion) of the violins is broken; the unison is then restored in a phrase that can be further divided into a 3 + 2 bar grouping, ending with a cadence in the relative minor (vi). Finally, we reach the rhythmic material that is also used to close the movement: a turn figure followed by four repeated quavers in the new key of C minor. This thematic cell leads directly into the beginning of the final period of the movement, at bar 54, without any strong cadential point to announce the return of the tonic. This third and final period begins with a restatement of the first half of the opening phrase; it occupies 47 bars, as compared with the 27 each of the first and second periods.

In this movement the treatment of the second violin line is quite unusual for Martinelli; whereas the two violin lines are still frequently in unison, some use of contrary motion and melody-accompaniment combinations enrich the texture and harmony considerably. The cello line is also busier and more independent than usual in bars 20–23 (Example 22).

Example 22: Symphony 1.12, Allegro, bars 20–29.

The image shows a musical score for four staves: Violin I (vln. I), Violin II (vln. II), Viola (vln. II), and Cello (vc.). The score is in 2/4 time and starts at bar 20. The Violin I and II parts are in unison for much of the passage, while the Viola and Cello parts provide accompaniment. The Cello part is particularly active, with many sixteenth-note patterns. The key signature has one flat (B-flat), and the tempo is marked 'Allegro'.

Generally, third movements based on structures other than some type of binary form, as encountered in symphonies 1.13, 1.15, 1.17 and 1.20, display a distinct clarity of phrasing and simplicity of melodic material that, overall, is quite far from the sometimes excessively *galant* manner prevailing in many of the movements of the ‘dance-like’ type. Considering that, according to the suggested chronology (p. 159), this type of movement appears in compositions datable to at least the 1760s, the form and the melodic material employed should be perceived as representing a stylistic development towards more properly ‘Classical’ approaches. The Presto of 1.13, for example, is consistently built from eight-bar phrases, comprising two easily recognisable, perfectly ‘quadratic’ four-bar cells, and most of the time the eight-bar phrase is repeated with a different dynamic instruction (‘forte’

the first time, and ‘piano’ the second time). In Martinelli’s later symphonies this type of four-square regularity becomes the norm, while irregular phrase structures are more readily found in the Chinzer or Contarini symphonies, the earliest of his extant works (Example 23).

Example 23: Symphony 1.13, Presto, bars 1–43.

The image displays a musical score for Example 23, Symphony 1.13, Presto, bars 1–43. The score is written in 3/4 time and consists of four systems of staves. The first system (bars 1–14) is marked 'Presto' and 'p'. The second system (bars 15–26) is marked 'p'. The third system (bars 27–38) is marked 'p'. The fourth system (bars 39–43) is marked 'p'. The score features complex rhythmic patterns and dynamic markings.

*Final considerations.* Martinelli’s choices of tonal plan appear conventional; in conformity with the general trend, only three of Martinelli’s own symphonies are cast in a minor key (0.2, 1.3 and 1.13), and none ever ventures beyond a key signature of three flats or four sharps, thereby showing a preference for ‘sonorous’ keys that make life easier for string players and allow them to use open strings freely and frequently; D Major is used on six occasions; G Major is the key of four works. In this respect, it is perhaps a little surprising that E flat Major is used four times,

since it prevents the use of two open strings, which would have dampened the orchestral sound to a certain extent.<sup>369</sup>

The choice of key for the internal movement deserves some consideration. In major-key works the dominant appears a favourite choice throughout Martinelli's composing career; the subdominant comes second, being selected six times. The tonic minor occurs three times. On three occasions, Martinelli chooses the relative minor, and on a further four occasions a homotonal plan is adopted. The choice of the subdominant was destined to become the favourite of composers of the Haydn-Mozart generation, but Martinelli still shows some flexibility. Of the three symphonies cast in minor, 0.2 uses the relative major key (III) for the Andante; 1.3 places the Andante in the minor dominant (v); and the Adagio of 1.13 goes to the minor subdominant (iv).

Thematic interaction between movements is sometimes observable; usually, thematic unity is provided by rhythmic (rather than melodic) cells. In symphony 1.2, to give one example, a succession of bar-filling semiquavers made up of a falling third followed by six repeated notes, upon which the entire first movement is built, is echoed, in a compressed version, in the final Presto; the other thematic sub-unit of the first movement, the very common dotted quaver with a trill and its rapid complement, also receives extensive use in the Presto (Example 24).

Example 24: Symphony 1.2; thematic interaction between the first and third movements.

The image shows a musical score for Example 24, which is Symphony 1.2. The score is written for four staves, likely representing the first and second violins and the first and second violas. The music is in 3/4 time and features a complex rhythmic pattern of semiquavers and dotted quavers with trills. The score is divided into two sections, with the first section marked 'ALLEGRO' and the second section marked 'PRESTO'. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

<sup>369</sup> One wonders if the positive impact on intonation that the more sporadic use of open strings can have was at all taken into consideration. E flat major, at first sight surprisingly, is not an uncommon key in late-Baroque orchestral music when a mellow or majestic effect is desired, as Vivaldi's concertos demonstrate.



The catalogue of Martinelli's music contains, at present, a total of 28 symphonies; when it is a question of producing a performing score, however, this figure has to drop dramatically and leave the scholar with a mere handful of complete works and a series of fragments.

The complete works include of course the set comprising the Chinzer symphonies, which have survived (precariously!) thanks to their dissemination via publication. The Contarini symphonies likewise constitute a uniform group of, presumably, similarly scored compositions, numbered from one to six. None of Martinelli's other works has received this type of orderly organisation; the fact that the Contarini symphonies were formed into a set might perhaps suggest that they, too, were intended for publication. This is obviously only a conjecture, since there is no trace of such a print – and, in any case, we know from Vivaldi's music, which includes the twelve 'Paris' concertos and twelve 'Manchester' sonatas, that sets could equally well be assembled for private patrons or customers. As for the instrumentation of the six Contarini symphonies, in the absence of a score we can only presume that they were scored for strings in four parts and continuo. There remains, of course, the possibility that it was merely assumed by some diligent librarian without further evidence that the bass part was a counterpart to those of the published Chinzer symphonies – thus far, the only works by Martinelli generally known to scholars, thanks to their mention in Eitner's *Quellenlexikon* and their presence in RISM A/I. If we accept that Martinelli did not have access to wind instruments before 1750, when he was employed by the Pietà, it does indeed seem plausible that the Contarini symphonies were scored only for strings. Even with only four parts to find, it has been possible to reconstruct only two out of the six symphonies (1.1 and 1.2); and it is also a possibility that Martinelli added wind parts when the works entered the Pietà repertory. For the extant four Contarini symphonies (1.3, 1.4, 1.5, 1.6) only the violin II parts have been found in the partbooks of the Fondo Esposti (B. 93.1), to which we can add the figured bass part in the Marciana.

In this particular instance, the loss is somewhat less disappointing, since the custom of reducing the string section to two voices (violins in unison or going in parallel motion and viola doubling cello) is very strong in the two complete sister symphonies; therefore a fairly reliable picture of the four works can be gained even after the unfortunate loss of the remaining two parts.

Other symphonies that we can be certain are preserved in their original format are those few that found their way outside Venice. The catalogue numbers assigned to the four works are: 1.8, 1.18, 1.21 and 1.22. The last two are scored for strings, and the first two include flutes and horns; 1.8 also includes a part for a pair of timpani; all but one (1.22) of these symphonies are represented fragmentarily in the Fondo Esposti.<sup>370</sup>

Another work that can be fully restored is symphony 1.7; for this composition, which was certainly intended for strings alone (with the later addition of – today lost – flutes and horns *ad libitum*), we have four different violin parts, one viola part and two separate cello parts.<sup>371</sup>

The extant works all evidence a certain degree of mutilation; in the most fortunate instances, more than one part in the treble clef has been recovered, which allows for an almost faithful reconstruction of the melody, as well as one or more parts in either the bass or the alto clef, which allows us to form an idea of what the cello/viola section would have played.<sup>372</sup> In the case of the symphony 1.10, for example, both violin parts and two flute parts have survived, together with a cello part; viola, horn and possibly timpani parts are lost, but the main elements of the music are safely ‘covered’.<sup>373</sup> Parts for violins, viola, cello and two flutes have been found for symphony 1.16. All the string parts for 1.12, 1.13 and 1.17 have surfaced; of symphony 1.14 we have parts for cello, viola and two flutes. Symphony 1.15, for which, once again, the four string parts are available, is the only one of Martinelli’s

---

<sup>370</sup> See Appendix A.1. for details of sources.

<sup>371</sup> One horn part has also emerged for this symphony from a partbook (B. 107.3) datable to the 1760s. See p. 124–26.

<sup>372</sup> In a number of instances, more than one copy of the same part has survived; this is sometimes useful when the bar-counts between two different parts do not correspond and a duplicate part serves to resolve the discrepancy; the survival of parts in more than one source may also enable us to retrieve a greater number of original performance marks such as slurs, trills and dynamics.

<sup>373</sup> In this particular instance, various mistakes and discrepancies in bar-counts cause it still to be difficult to reconstruct the work.

works for which we possess one horn part, contained in B. 107.3. The eight works not mentioned in the above account survive only in two or three parts.

To conclude the discussion of Martinelli's symphonies, a few general remarks on the musical value of this segment of his oeuvre should be added. Evidently, there are no masterpieces here; Martinelli was neither an innovator within the genre nor one of the leading exponents of its most traditional features. His themes were rarely original, and some awkwardness in the handling of texture and harmony is not absent. However, some happy moments certainly do occur, especially in minor-key passages and movements. All the typical 'mainstays' of the *galant* composer can be easily found in these symphonies: the predominantly homophonic textures; the harmonic 'void' created by the layout of the parts so as to create a very marked 'top versus bottom' bipolarity; the use of fast triplets and angular dotted rhythms; the fondness for Lombardic snaps and for simple scale and arpeggio patterns. Perhaps one of the main virtues of Martinelli's symphonic output resides in the fact that it represents a comprehensive anthology of the handy musical tools to which 'minor' composers had to resort when faced with constant deadlines and the need to provide new works for their employers on a regular basis.

## CHAPTER 11

### THE SOLO CONCERTOS

Martinelli's production in the concerto genre is the one that has suffered the most from the loss or dispersal of the music of the *ospedali*. This is, in fact, the only genre among those cultivated by Martinelli for which no complete individual score can be produced; of Martinelli's sixteen extant solo concertos, most are preserved in an extremely fragmentary state, and only for five of them has a solo part been unearthed: the three violin concertos written for Chiara 2.2, 2.3, 2.4; the viola d'amore concerto 2.9 (also composed for Chiara); and one of the two solo violin parts has been found for the concerto 'per Nonciata e Bona', 2.15.

All the parts are preserved, in a single copy, in B. 60.4 of the Fondo Correr; the volume also contains principal violin parts (and in one case, a viola d'amore part) for the accompaniment of twelve vocal pieces (one by Lorenzo Duodo, four by Bonaventura Furlanetto, six by Gaetano Latilla and one by an unspecified composer), a 'Grave con violino e Organo Del Padre Perotti' and two further pieces for orchestra, by Gaetano Marca da Firenze and Melchiorre de Vincenti, respectively.

This fortuitous and most welcome discovery is very precious to the researcher of the *ospedali* and their music for the very fact that solo parts are so rarely found in the collection of Pietà partbooks. In fact, it seems that until now only one solo partbook has become known to the scholarly community – *busta* 55.1, once belonging to the famous Anna Maria, principal violinist of the Pietà's orchestra in the time of Vivaldi.

The rarity of such items is undoubtedly due to their being always produced in single copy, as opposed to a violin I partbook, for example, of which multiple copies were needed, so that the likelihood of orchestral partbooks having survived is higher than it is for volumes containing solo parts.

The contents of *busta* 60.4, and specifically the presence of four concertos, dedicated to her, suggest that the volume probably belonged to the principal violinist of the Pietà from 1737 onwards, Chiaretta, who had succeeded in this role the exceptionally famous Anna Maria. However, doubts concerning the owner of the volume are posed by the presence, from folio 31v to folio 35v, of one of

the solo parts for the concerto for two violins and orchestra 2.15, in which the designated soloists are the *figlie* Nunciata and Bona. Since Chiaretta was elected to the rank of *maestra* in 1762, with the usual responsibility to teach younger members of the *coro*, it is feasible that *busta* 60.4 belonged to one of Chiaretta's pupils;<sup>374</sup> alternatively, the volume might have been shared by two *figlie*, one of these being Chiara herself.

In view of the relationship between Chiara and her predecessor Anna Maria, a comparison between *busta* 60.4 and Anna Maria's partbook (*busta* 55.1) seems in order.<sup>375</sup> The latter volume is very elegantly presented, bound in a leather cover, with decorated frames on both covers; the name of the player is placed on the front cover. *Busta* 60.4 is bound in a stiff brown cover bearing no title or name; the binding and paper of this volume is not as elegant as that found in Anna Maria's partbook but still places it 'a cut above' the common semi-stiff card (*cartoncino*) used for the majority of the orchestral partbooks. Further, unlike most of the Pietà partbooks preserved in the Fondo Esposti, but similarly to *busta* 55.1, volume 60.4 appears to have been copied in a single hand, which is overall quite schooled and precise. Finally, the choice of composers represented in the volume would indicate either that the partbook remained in use for several years or that compositions dating from an earlier period were copied alongside more recent ones in the late 1760s or 1770s. It has been suggested that the consistency in the musical text and the luxurious presentation of Anna Maria's partbook, together with other features of the volume, would indicate its collation from pre-existing texts, on the initiative of its owner;<sup>376</sup> perhaps, in view of the similarities between the two partbooks, the same suggestion can be offered for *busta* 60.4.

---

<sup>374</sup> The names of Chiara's pupils are not, however, specified in any contemporary documents so far examined by scholars (White, 'Biographical Notes on the "Figlie di coro"', p. 85).

<sup>375</sup> All information concerning Anna Maria and her partbook is drawn from Talbot, 'Anna Maria's Partbook', and White, 'Scenes from the life of Anna Maria "dal violin"'; Anna Maria also recently (2001) gained an individual entry written by Talbot in the *New Grove Dictionary of Music* (vol. 1, p. 691).

<sup>376</sup> In Talbot, 'Anna Maria's Partbook', p. 33–34, where it is also explained that the governors had explicitly ruled that *figlie* wishing to have private copies of their solos should acquire them at their own expense.



Several features are shared by the two volumes.<sup>377</sup> For example, there is an evident preoccupation with avoiding wastage of paper, demonstrated by the frequent additions of final bars of a piece to the bottom of a page, where the stave is drawn by the copyist himself or herself; this may also prevent a page turn at the very end of the final tutti. However the performer is never faced with awkward page turns in the middle of a solo; rather, the copyist leaves blank staves at the end of the tutti, followed by the instruction ‘V[olti] S[ubito]’. The slow movements are all presented in short score for solo violin with one accompanying stave underneath; in 2.2, 2.4, 2.9 and 2.15 the accompanying line is in the bass clef, while the Adagio of 2.3 is accompanied by a line in the treble clef.<sup>378</sup> Cadenzas are written out only for the three movements of 2.3 and 2.9.

At this point, it is worth restating that, despite the similarities between the two partbooks, Anna Maria’s volume contains exclusively solo parts for violin concertos written for the specified player, whereas B. 60.4 also contains solo parts to be included in a variety of compositions, including vocal ones.

It is most unfortunate that, even with the availability of the solo part, the concertos remain incomplete, since no parts for wind instruments have been found.<sup>379</sup> In this respect, the three violin concertos (2.2, 2.3, 2.4) have been more fortunate in that violin I and II, viola and violoncello parts have all been found within various partbooks of the same collection; thus the string contribution for these three works can be reconstructed in its entirety and, as already observed, with Martinelli this usually means that a rather precise idea of what the pieces were meant to sound like can be gained. The same can be said for the viola d’amore concerto 2.9, with the exception of the cello part. Naturally, the question of the concerto for two violins is different, since only one of the two solo parts is contained in B. 60.4; multiple copies of violin I and II, viola and cello have also emerged from the Fondo Esposti.

---

<sup>377</sup> An in-depth discussion of this interesting partbook is not the intention of this study and should perhaps find its place in future research; I will limit myself here to highlighting certain features particularly relevant to Martinelli’s music contained in the volume.

<sup>378</sup> In both cases, it is possible that the accompaniment was meant to be performed by the violins in unison. This practice, called *bassetto*, was frequently adopted (see Talbot, ‘Anna Maria’s Partbook’, p. 35). In other concertos by Martinelli the slow movements are scored for the solo accompanied by the violins in unison without any bass line in the lower register (see p. 194).

<sup>379</sup> There exists, however, the possibility that wind parts were either not included in the original score or were even included as *ad libitum* (as opposed to *obbligato*) parts.

The idiom exhibited by the solo parts contained in B. 60.4 appears quite radically different from that already seen in action in the sonatas and the symphonies. The melodic language employed by the soloist is quintessentially rococo (decoratively ornate in a ‘pretty’ manner) and entirely characteristic of the period. The 1750s saw gradual changes in the language favoured by composers of violin concertos, which are well illustrated by the evolution in the melodies and structural choices adopted by Tartini in his works.<sup>380</sup> In this composer’s early concertos, the virtuosic display is technically very demanding and intricate; both in terms of form and quality of melodic material, mainly figurative, these early concertos are indebted to Vivaldi. The second phase, according to current musicological understanding, of Tartini’s output (1735–50), is characterised by very ornate melodies in which the interest in figurative passage work has perceptibly diminished; the melodic lines are more florid than previously, but in a less technically assertive and more graceful (*cantabile*) manner, in accordance with the current fashion. Tartini’s late concertos complete the evolution towards simplicity, again absorbing both new formal choices and new technical difficulties in the process and accompanying them with increasingly thin textures; in these last works one of his chief interests lies in the ability of the soloist to deliver the new *cantabile* style with a natural and full sound, while passage work is reserved for a few specific moments in the piece.

Tartini’s most influential concertos are to be considered those produced in the middle period, widely known through publications and through the influence that they exerted on the composer’s pupils.<sup>381</sup> As a consequence of this influence and of the developments of the *galant* taste, the violin writing of most Italian composers of the 1750s is tunefully ornate, based on polarised (between treble and bass) textures, still focused on the soloist but overall more ‘accessible’ aesthetically.

Martinelli’s concertos were intended for a very specific performing environment; the composer knew that he could rely on exceptionally dedicated and accomplished musicians, perfectly capable of handling technically challenging works,

---

<sup>380</sup> This discussion of Tartini and the development of his language draws on Chappell White, *From Vivaldi to Viotti – A History of the Early Classical Violin Concerto*, Philadelphia – Reading, Gordon & Breach, 1992, pp. 58–66, 101–14; McVeigh and Hirshberg, *The Italian Solo Concerto, 1700–1760. Rhetorical strategies and style history*, Woodbridge and Rochester, Boydell Press, 2004, pp. 284–99.

<sup>381</sup> Leaving aside Maddalena Lombardini Sirmen, who was Tartini’s last pupil, most of the composer’s teaching activity took place in the 1730s and 1740s.

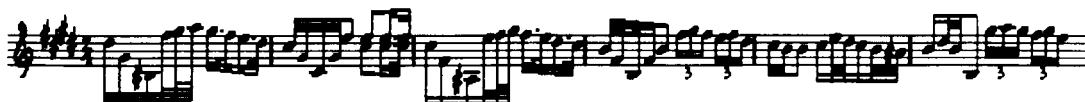
and perhaps even longing for music through which their effort and talent could be suitably showcased and their egos gratified. But Martinelli also needed to satisfy audiences (and employers) by turning out fashionable music, displaying strengths and hiding weaknesses – in other words, tailoring his works to the exact requirements of the musicians at his disposal. In Martinelli's somewhat conventional writing, which will be discussed in more detail shortly, one may perceive the strong influence of the conservative environment of the Venetian *ospedali*, in a city increasingly isolated from the very latest developments in musical taste that were being disseminated and experimented with in the new European musical capitals of Paris and Vienna. All of the surviving concertos by Martinelli appear to have been composed between the early 1750s and the end of the 1760s; if this tentative chronology is correct, then the strong general resemblance of these works to the concertos of the 'middle-period' Tartini comes as no surprise.

The solo parts of the violin concertos included in B. 60.4 is generally very ornate; minute decorations are introduced to thematic material built on the typical rhythmic patterns favoured by *galant* composers: triplets and pointed dotted rhythms; this type of melodic treatment, while entirely characteristic of the period, reveals the high level of flexibility that the performer must have been expected to possess. As is frequently the case, the most obvious item for display is the agility of the left hand. However, bowing technique is not neglected; string crossing and registral shifts are frequently employed; marks of articulation and precise slurs are inserted frequently and quite methodically, especially in the slow movements, showing a composer highly interested (as Vivaldi also had been) in dictating the 'mode of delivery'.

On the question of technical difficulties specifically relating to the violinist's left hand, only a moderate use of the instrument's upper range can be observed, up to the point where there seems to be a conscious effort to avoid it. Often, the solo violin reaches *g'''* in sixth position at a climatic point, only to proceed immediately to a descent to a more comfortable range; only seldom do we find relatively sustained passage work in the fifth and sixth positions, as encountered in the opening Allegro of the concerto in D Major 2.2 (bars 73–74). The third position, where violins generally sound at their best in terms of projection and quality of tone, is, in contrast, used regularly, although it is openly avoided for most of the E Major concerto 2.3. The lowest register of the violin is also generally carefully avoided – once again, a

common trait in violin concertos of the same period; exceptions occur when rapid passages exploit the common technique of string crossing and skipping (Example 25).

Example 25: Concerto in E Major 2.3, 1<sup>st</sup> Allegro, bars 92–97).



Leaving aside technical considerations, the principal difference between the passage work in Martinelli's concertos and the display writing most commonly found in violin concertos composed one or two decades earlier, lies in the often close relationship that the former keeps with the main thematic material, as exposed in the first tutti. The solo episodes usually begin as a restatement of the opening material, filled with a multitude of, variously, rapid notes, double stops and octave leaps; the identity of the theme is skilfully preserved, while the soloist is given a chance to shine vis-à-vis the rest of the orchestra. Illustrations of this treatment of the melodic material can be found in four of the solo parts discovered; for example, in the first Allegro of the concerto 2.2 triplets in the first solo episode take the place of the semiquavers and rests in the corresponding bar of the ritornello to become the main rhythmic 'unit' of the soloist (Example 26).

Example 26: Concerto 2.2, opening Allegro, bars 1–5 and 14–18.

The same type of *diminuzione* technique is applied in the Allegretto of the concerto 2.4, with the addition of double and multiple stops, which remain, however, quite approachable in a technical sense (Example 27).

Example 27: Concerto in E Major 2.4, Allegretto, bars 9–16, 35–42.

The musical score for Example 27 is presented in four staves. The first two staves are marked 'TUTTI' and the last two are marked 'SOLO'. The music is in E major and 2/4 time. It features a series of juxtaposed short cells, each with its own very focused identity, underpinned by accompanimental patterns that change at the beginning of every new unit. The soloist produces graceful and brief bursts of technical display through the process of variation, avoiding the introduction of new thematic material for the entirety of a solo episode, essentially basing the entire movement on the theme first delivered in the opening ritornello (Example 28).

In this concerto one can also observe another procedure of which Martinelli is fond; the thematic material of the modified motto leads into a series of juxtaposed short cells, each with its own very focused identity, underpinned by the accompanimental patterns that change at the beginning of every new unit; it is a very compressed and clever application of the ‘theme and variations’ approach that allows the soloist to produce graceful and brief bursts of technical display. Through using the process of variation Martinelli is often able to avoid the introduction of new thematic material for the entirety of a solo episode, essentially basing the entire movement on the theme first delivered in the opening ritornello (Example 28).

Example 28: Allegro from Concerto 2.4, bars 44–66.

The image displays a musical score for Example 28, consisting of six systems of music. The top staff is labeled 'SOLO' and the bottom staff is labeled 'VL. I & II'. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The score shows a variety of rhythmic textures, including sixteenth-note passages, triplets, and more melodic lines. Bar numbers 44, 50, 54, 58, 62, and 66 are clearly marked at the beginning of their respective systems.

While the written-out *diminuzioni* are used extensively to vary the solo passages, the *galant* penchant for internal repetition is evident in the tutti of the fast movements. A comparative study of the opening ritornellos of first and third movements shows that internal repetitions are used in the majority of opening ritornellos, with only a handful of first ritornellos organised according to a modular principle, in which the end of one thematic cell coincides with the beginning of the next one, which develops as a ‘spin-off’ of the first; alternatively, the ritornello is built on a juxtaposition of short four- and three-bar phrases that have little or no relationship with each other, as in the third movement of 2.16.

Martinelli shows fondness for at least three different applications of the principle of internal repetition in his creation of ritornellos. At its simplest, the duplication is literal and involves either the entire first cell (Example 29) or only one of its components (Example 29a). Alternatively, the first thematic unit, or its second component, is reproduced in the lower octave (Example 30).

Finally, in a number of ritornellos the duplication involves selected portions of the original material in combination with 'spin-off' new units, in typical late-Baroque fashion (Example 31).

Example 29, literal duplication of the opening phrase: Concerto for flute, 2.14, opening Allegro, bars 1–10.



Example 29a, duplication of first component of the opening phrase: Concerto for violin, 2.2, opening Allegro, bars 1–4.



Example 30, opening phrase repeated at the lower octave: Concerto for violin 2.1, Allegro, bars 1–4.

Example 31, partial reproduction of the opening phrase: Concerto for violin and violoncello 2.16, opening Allegro, bars 1–7.



Martinelli displays a distinct preference for a unifying opening phrase; in the five concertos for which the solo part has survived, not only are all the ritornellos based on material already heard at the beginning of the movement (in both first and third movements), but all of the first solo episodes likewise begin by quoting the same material, if only for a very brief moment. Only in five instances does the second solo episode introduce new material; more precisely, this happens in the first movements of 2.4, 2.9 and 2.15, and in the third movements of 2.4 and 2.15. The

third solo episodes, where present, also bear some thematic relationship with the opening phrase.

Naturally, these observations cannot be extended with confidence to the eleven extant concertos in which the absence of the solo parts sadly makes it impossible to know how the composer handled the thematic interaction between episodes.<sup>382</sup> The opening phrase, certainly, is used as a motto at the head of all the subsequent tuttis in both first and third movements. However, the literal duplication of the entire first ritornello never occurs; after the motto is heard in the dominant (or the peripheral key in cases where a further modulation has occurred that affects a central ritornello), the composer skilfully reworks earlier material and subtly diverges from it in individual details. Where there are internal ritornellos, often the presentation of the motto is limited to the first bar; this is reflected in the shortening of the tuttis as the movement advances: the structural hierarchy gradually tilts in favour of the soloist, so that the last solo is usually the longest episode, surrounded by very compressed tuttis sections.

The treatment of the last tuttis is also consistent throughout the composer's surviving production. On only three occasions is the first ritornello restated right from its first idea; in all other outer movements, in contrast, the final tuttis omits the head of the tuttis, creating a sort of *dal segno* reprise; on one occasion, the final Allegro of the violin concerto 2.5, the copyist of B. 92.2, which contains a violin I part, has replaced the music by a *dal segno* indication (which must have forced the players to make an awkward page turn!).

Having considered the last ritornello, we may now turn our attention to the form in which the outer movements are cast. However, before we proceed to this aspect of the compositions, the large-scale plans must be briefly illustrated.

All of the solo concertos follow the Fast–Slow–Fast structure (typically Allegro–Adagio–Allegro); it has already been remarked that this overall plan is only slightly modified in the violin concerto 2.4, where the Allegretto is preceded by an eight-bar introduction having the tempo indication 'Maestoso'. Other atypical movement plans are found in 2.3 and 2.15, where the middle movement is an

---

<sup>382</sup> Even so, an educated guess can sometimes be attempted when accompanimental patterns used in the tuttis reappear during solo episodes. But it is never possible to reconstruct an entire episode.



Andante, and particularly in 2.13 and 2.16, where the first movement is assigned, rather unusually, the moderate pace of Andante and Moderato, respectively.

All sixteen concertos adopt the major mode, a feature that, once again, typifies the general preference of concerto composers (and, indeed, of composers in general) from the same period. Eight of the middle movements move to the minor; five of them opt for the tonic minor key, and three for the relative minor; of the eight other central movements, three are in the subdominant and three in the dominant, while only one remains in the tonic, and we do not know the choice of the cello concerto 2.11, since the only surviving part is for viola, which is marked to be silent ('tacet') in the slow movement.

Ritornello form is, unsurprisingly, the choice for all the outer movements. Even though the preference is for four ritornellos and three solo episodes, about a third of the examined movements is cast in a more succinct structure, comprising only two solos and three ritornellos, the third one of these being, as usual, very brief.

In a significant minority of cases the chosen form is binary with central repeat signs; in these cases, each half is opened by a tonally stable tutti (respectively, in the tonic and dominant keys), followed by a modulating solo episode. In these cases, the return to the tonic is not placed, as customary in ritornello forms, within one of the central tutti sections, but is entrusted to the soloist, a choice (sometimes also found in late Vivaldi) that was later regularly adopted by leading concerto composers and was favoured by Tartini in his later concertos.

The tonal path that, by the 1760s, had become the 'norm' (I – V – vi – I) for most concerto composers, is adopted often enough, but is by no means the only solution implemented.

The customary move to the dominant key occurs, as expected, in the course of the first solo.<sup>383</sup> While the first solo is customarily stable, in a few fast movements the modulation to the dominant is delayed by a rapid visit to other keys, specifically the supertonic (ii) and, in one case – the final Allegro of 2.14 – the submediant (vi); the dominant is always firmly established by the end of the solo.

---

<sup>383</sup> The dominant as the primary target for the first modulation had become customary after a period of experimentation in which other options had been explored by older composers, such as Vivaldi himself. (See McVeigh and Hirshberg, *The Italian Solo Concerto*, p. 306).

In some of the most concise movements a definite modulation to a peripheral key is altogether absent, though this only occurs in a minority of cases. For example, in the Allegro of the concerto in C Major for violin and violoncello 2.16 the first solo moves, as usual, to the dominant; this key is maintained throughout the second ritornello and for the next solo. The long visit to the dominant concludes on a half close in the home key, where the *cadenza* begins; the last tutti is by comparison very concise, lasting only six bars in triple time.

Another one of Martinelli's favoured tonal plans is the common I – V – iii – I, which occurs in three of the movements examined. Often, the two complementary minor keys iii and vi are coupled and alternated for quite a long period before a definite choice in favour of one or the other is made by means of a strong cadence.

The second ritornello is treated in two different ways. In twenty-seven cases it is tonally stable, remaining resolutely in the dominant; in the remaining five movements the second ritornello exhibits some harmonic development, in two cases, this expresses itself in the form of tonal instability without any firm cadence.

In one instance – the opening Andante of the flute concerto in G Major, 2.13 – the second modulation to a peripheral key, in this case vi, is anticipated in the tutti prior to the second entry of the soloist. In the brisk and short third movement of the same concerto, the second ritornello begins with the opening motto in the dominant (6 bars), then the same phrase is duplicated in the tonic; the clever exploitation of the quaver rest permits this abrupt shift of key, creating a harmonic hiatus that re-establishes the tonic about half-way through the movement (Example 32).

Example 32: Concerto for flute 2.13, Allegro, bars 57–67, violin I and II.



In the very concise Allegro assai of the violin concerto in D Major 2.1, an excursion to the submediant is hinted at, but the overall stability of the period remains virtually unaffected.

The status of the third ritornello is one of the most interesting issues when one considers concertos of this period. The third ritornello (of four) is generally a tonally unstable one in Martinelli; however, in a number of cases, the period both begins and ends in vi, as in the first movements of 2.1, 2.2, 2.7, 2.13 and 2.14. The

central ritornello of six first movements modulates from the minor key (vi or iii) back to the tonic, and in one case – in the E Major violin concerto 2.3 – to V.

Naturally, this tonal scheme does not apply when a central ritornello is altogether missing or is downgraded. The absence of the third ritornello is quite crucial to the overall perception of the composition; in movements thus structured, the motto is last heard around the middle of the piece, at the beginning of the second solo. Therefore, the return of the tonic somewhere between the solo and the cadenza occurs without any recapitulation of the opening motive. This type of formal treatment can often be observed in Tartini's middle period and, sometimes, also in Locatelli.

A final set of observations concerns the internal structure of the opening ritornellos, since not much else can be said about the majority of Martinelli's surviving concertos – i.e., those lacking solo parts. In all the works examined, the opening periods are substantial in length and articulated; the various phrase-building processes adopted by the composer has already been discussed. In the longer and generally more complex concertos, it is not unusual for Martinelli to insert a deviation from the tonic in the opening ritornello, which is always the longest of the tutti episodes. The most usual tonal trajectory chosen in such cases is I – V – I; out of thirty-two outer movements in ritornello form – or in binary/ritornello form with repeat – nine opening ritornellos are articulated by a move to the dominant followed by a return of the tonic. A complex first ritornello – a 'piece within a piece', as it has been aptly defined by Michael Talbot – was a favourite with Vivaldi, who often added the exploration of peripheral keys before the return to the tonic;<sup>384</sup> later in the century concerto composers tended to prefer a more concise concerto Allegro, and the number of modulating first ritornellos accordingly decreased. In Tartini's concertos – which appear to have constituted Martinelli's chief models – the move to the dominant during the first period of the movement, is adopted more frequently at the start of the composer's career than in his late period.

Tartini also liked to follow the phrase in the dominant with a sequence moving from ii to I. In Martinelli a similar procedure is adopted on one instance: the opening Allegro of the cello concerto in A 2.11.<sup>385</sup>

---

<sup>384</sup> Talbot, *Vivaldi*, p. 143.

<sup>385</sup> McVeigh and Hirshberg, *The Italian Solo Concerto*, pp. 94 and 286–87.

Even with all its articulating phrases, the initial ritornello rarely displays the principle of the melodic variation, described earlier, as a means of contrast; however, a selected number of contrasting ideas are introduced, at times adding chromatic colour. For example, a rather atypical first movement – the Allegro assai of the viola d’amore concerto in D Major, 2.9 – illustrates this point. Here, the second idea (also used again in later ritornellos), with its chromaticism and the contrary motion of the violins against the rhythmic quavers and semiquavers of the viola, offers a sharp contrast to the brilliant, homophonic figuration of the opening motto (Example 33). In the same concerto another atypical feature is the participation of the soloist in the tutti; the viola d’amore here participates in the orchestral tutti almost as a separate entity, underpinning the motto with sonorous chords and claiming a solo role from the very beginning of the concerto. This feature, otherwise encountered only very rarely in Martinelli, is repeated in the third movement of the same piece.

Example 33: Concerto for viola d’amore 2.9, Allegro assai, bars 1–12.

The musical score for Example 33, Concerto for viola d'amore 2.9, Allegro assai, bars 1-12, is presented in three systems. The first system includes staves for VIOLA D'AMORE, VL I, VL II, and VLA. The second system includes staves for VL I, VL II, and VLA. The third system includes staves for VL I, VL II, and VLA. The score features various musical notations, including notes, rests, and dynamic markings such as *p* and *f*.

Turning our attention to textural devices employed by Martinelli, the striking consistency of his accompanying combinations in the solos is only seldom encountered in other composers. Martinelli invariably reduces the accompanying texture to two violins without cellos and violas; unlike Vivaldi, Tassarini, Locatelli and many others, Martinelli never chooses to accompany the soloist with a different combination of instruments, such as cello, cello and viola, or violins and viola, or violins and cello. Once again, the comparison with Tartini is appropriate; this composer adopted a variety of combination in his early concertos, but regularly opted for the 'two violins' accompaniment in concertos of the middle and late periods.<sup>386</sup> This is undoubtedly the thinnest viable texture, accentuating the contrast between tutti and solo and underlining the structure of the ritornello form and the unassailably predominant role that the composer evidently wishes to assign to the soloist. Interestingly, a composer whose works must have been known by Martinelli – Maddalena Lombardini, a pupil of both Martinelli and Tartini – used the same texture with remarkable consistency.<sup>387</sup> This is not the only stylistic trait that Martinelli and Lombardini shared; like Martinelli, Lombardini frequently adopted the scheme with three tutti and two solos, adopting much the same approach to the tonal path followed: first tutti in the tonic; solo modulating to the dominant; second tutti in the dominant throughout; and brief harmonic contrast offered by the second solo before the re-affirmation of the tonic.<sup>388</sup> In one lone instance we encounter in her concertos a fast movement in which the solo episodes are accompanied by an even thinner, more old fashioned texture, comprising only a single violin part: the opening Allegro of the cello concerto in C 2.12; the violin I line is here notated in the bass clef.<sup>389</sup>

Very sparse textures are likewise typically employed in the slow movements, although here some variation occurs. Full orchestral accompaniment is employed only in the Adagio of the violin and cello concerto 2.16; here, all the parts are notated in the bass clef. Two violins and cello accompany the middle movements of 2.2, 2.3 (where the cello part is notated in the treble clef), 2.4, 2.9 and 2.3.<sup>390</sup> Two

<sup>386</sup> White, *From Vivaldi to Viotti*, p.105.

<sup>387</sup> Arnold – Baldauf-Berdes, *Maddalena Lombardini Sirmen*, p. 127.

<sup>388</sup> Arnold – Baldauf-Berdes, *Maddalena Lombardini Sirmen*, p. 133.

<sup>389</sup> I-Vc, Fondo Correr, B. 55.4, ff. 44r–45r.

<sup>390</sup> However, the viola part for 2.3 has not been found; we cannot, therefore, be sure that it would not have participated in the accompaniment for the movement.

violins accompanying the solo instrument and with their parts notated in the bass clef are found in 2.6, 2.15 and 2.16. Finally, two violins with parts notated in the treble clef accompany the solo in the slow movements of 2.1, 2.5 and 2.8; the same appears to be the case for the concertos 2.4, 2.7 and 2.10. However, not all the string parts are available for these pieces: a definitive account can not therefore be provided at the present stage.

The accompanimental patterns remain generally regular throughout the movement. Typically, they consist of series of quavers marking harmonic changes; the violins mostly go in unison.

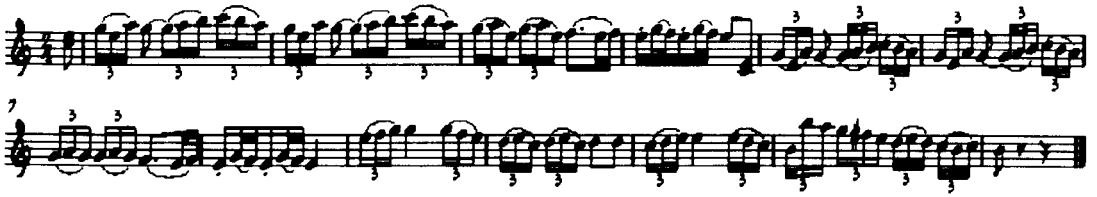
Nowhere is the *galant* idiom favoured by Martinelli more evident than in the slow movements – naturally, this observation concerns only the five solo parts available. The detailed, written-out embellishments are very ornate, especially in the Cantabile in D minor of 2.2. (Example 34).

Example 34: Concerto for violin 2.2, Cantabile, bars 1–11, solo violin.



This is the only surviving slow movement in the minor mode; the overall atmosphere evoked is gracefully poignant. In the Andante of the double violin concerto 2.15, in contrast, the flourishes of the solo line are derived more directly from the phrase established at the beginning, employing the usual semiquaver triplets (Example 35).

Example 35: Concerto for two violins 2.15, *Andante*, bars 1–12.



The florid line of the violin in the *Adagio* of 2.4 does not detract from the generally solemn tone established via a slower accompanying rhythm (Example 36).

A final remark must be made about the only surviving solo part for an instrument other than the violin: the viola d'amore. The writing reserved for this instrument is generally more poised, with phrases presented in a less ornate fashion – an approach that doubtless mirrors the composer's understanding for the strengths of the instrument; the lower register is exploited frequently and efficiently, and there is a clear interest in the production of sustained tone, while rapid passage work is still present, albeit of a rather plain and unpretentious nature.

Example 36: Concerto for violin 2.4, Adagio, bars 1–16 (solo and violin I, II).

To sum up: Martinelli's concertos do not display particular elements of originality, but, again, we find ourselves in the presence of some very competent and at times imaginative string writing, which seems to have been deeply influenced by violin concertos composed during the 1740s, notably those by Tartini. There are no particular advances made in the form, although in the sectional fast movements an incipient 'sonata-form' recapitulation can sometimes be perceived.

The concertos by Martinelli for which the solo part has reached us collectively give us a rare insight into the abilities of the *figlie* of the Pietà and into the type of music to which they were exposed in the post-Vivaldi period of the 1750s and 1760s.



**APPENDIX A.1.****THEMATIC CATALOGUE**

The present catalogue is organised by genre, proceeding from the most represented (symphonies) to the least represented (sonatas) category. The thematic catalogue lists all known extant works, whether complete or fragmentary; works of doubtful authorship and the lost trio sonatas are listed at the end of the catalogue without incipit, since these works were not available to study. A complete list of sources is given both under each entry and separately in Appendix A.2. The incipit of the violin I part for all movements is given for symphonies; when the violin I part has not been found, another part is given. The same rule applies to the concertos, except for those for which the solo part is available (2.2, 2.3, 2.4, 2.9, 2.15); in such cases, the solo part provides the incipit. The titles given are copied exactly as they appear on the title page of the part providing the incipit, with the omission of the composer's name, also present on most parts. Spelling inaccuracies have not been corrected, and square brackets are used to complete words where necessary. Naturally, the incipit of the solo cello part is given for the cello sonatas.

## 0. PUBLISHED SYMPHONIES

The following six symphonies are for a four-part string orchestra, with harpsichord, published under the title *Six Symphonies En quatre Parties*.

## 0.1 Sinfonia I

F–Pn, VM7–1704.

GB–Lam, 5.4H.

B–Br, Ms III 1511 (16) MUS.

## 0.2 Sinfonia II

F–Pn, VM7–1704.

GB–Lam, 5.4H.

## 0.3 Sinfonia III

F–Pn, VM7–1704.

GB–Lam, 5.4H.

## 0.4 Sinfonia IV

**ALLEGRO AGGI**

**MODERANTE**

**PRESTO**

F-Pn, VM7-1704.

GB-Lam, 5.4H.

## 0.5 Sinfonia V

**ALLEGRO**

**MODERANTE**

**ALLEGRO AGGI**

F-Pn, VM7-1704.

GB-Lam, 5.4H.

## 0.6 Sinfonia VI

**ALLEGRO**

**MODERANTE**

**ALLEGRO AGGI**

F-Pn, VM7-1704.

GB-Lam, 5.4H.

## 1. UNPUBLISHED SYMPHONIES

## 1.1 Sinfonia P[ri]ma

The image shows the first three staves of the musical score for Sinfonia Prima. The first staff is marked **ALLEGRO AGGI** and features a melodic line with eighth and sixteenth notes. The second staff is marked **ANDANTE** and shows a more rhythmic, eighth-note pattern. The third staff is marked **PRESTO** and consists of a continuous sixteenth-note accompaniment.

I-Vc, Correr 59.2, f. 28v–29r (viola).

I-Vc, Correr 93.1, f. 13r–15r (violin).

I-Vc, Correr 93.2, f. 95r–79r (violin).

I-Vc, Correr 101.1, f. 70v–72v (violin).

I-Vnm, Cod. It. IV-475 = Contarini 9999 (cello).

## 1.2 Sinfonia 2:a

The image shows the first three staves of the musical score for Sinfonia 2:a. The first staff is marked **ALLEGRO** and features a complex, fast-moving melodic line with many sixteenth notes. The second staff is marked **ANDANTE** and shows a more spacious, eighth-note melody. The third staff is marked **PRESTO** and consists of a sixteenth-note accompaniment.

I-Vc, Correr 59.2, f. 30r–31v (viola).

I-Vc, Correr 93.1, f. 23v–25v (violin).

I-Vc, Correr 114.3, f. 1r–3v (violin).

I-Vnm, Cod. It. IV-475 = Contarini 9999 (cello).

## 1.3 Sinfonia Terza

ALLEGRO AGGI

MOANTE

ALLEGRO

I-Vc, Correr 93.1, f. 15v-28r (violin).

I-Vnm, Cod. It. IV-475 = Contarini 9999 (cello).

## 1.4 Sinfonia Quarta

ALLEGRO AGGI

MOANTE

ALLEGRO AGGI

I-Vc, Correr 93.1, f. 59v-62v (violin).

I-Vnm, Cod. It. IV-475 = Contarini 9999 (cello).

## 1.5 Sinfonia Quinta

ALLEGRO

MOANTE

ALLEGRO

I-Vc, Correr 93.1, f. 62v-65r (violin).

I-Vnm, Cod. It. IV-475 = Contarini 9999 (cello).

## 1.6 Sinfonia Sesta

Musical notation for Sinfonia Sesta, measures 1-10. The first staff is marked **ALLEGRO AGGI**. The second staff is marked **INNOVATE**. The third staff is marked **ALLEGRO**.

I-Vc, Correr 93.1, f. 65r–66r (violin).

I-Vnm, Cod. It. IV-475 = Contarini 9999 (cello).

## 1.7 Sinfonia

Musical notation for Sinfonia, measures 1-10. The first staff is marked **ALLEGRO**. The second staff is marked **INNOVATE**. The third staff is marked **ALLEGRO AGGI**.

I-Vc, Correr 14.2 (violin I, violin II and cello).

I-Vc, Correr 59.2, f. 32r–34v (viola).

I-Vc, Correr 92.1, f. 90v–93r (violin).

I-Vc, Correr 93.1, f. 10v–13r (violin).

I-Vc, Correr 93.2, f. 92v–93r (violin).

I-Vc, Correr 94.6, f. 67v–70r (cello).

I-Vc, Correr 101.1, 70v–72v (violin).

I-Vc, Correr 107.3, 49v–50r (horn).

## 1.8 Sinfonia

The musical score for 1.8 Sinfonia consists of three staves. The first staff is marked **ALLEGRO ASSAI** and features a complex rhythmic pattern with many sixteenth notes. The second staff is marked **ANDANTE** and contains several triplet markings. The third staff is marked **PRESTISSIMO** and shows a more straightforward rhythmic line.

I-Vc, Correr 93.1, f. 21r–23r (violin).

I-Vc, Correr 93.6, f. 6r–8v (flute).

I-Vc, Correr 107.6, f. 18v–21v (flute).

S–Skma, O–R. RISM A/II 190.021.941

## 1.9 Sinfonia con stromenti

The musical score for 1.9 Sinfonia con stromenti consists of three staves. The first staff is marked **ALLEGRO ASSAI** and features a rhythmic pattern with many sixteenth notes. The second staff is marked **ANDANTE** and contains several triplet markings. The third staff is marked **ALLEGRO ASSAI** and shows a more straightforward rhythmic line.

I-Vc, Correr 90.5, f. 52v–56r (violin).

I-Vc, Correr 91.5, f. 40v–44v (viola).

I-Vc, Correr 93.6, f. 21r–23v (flute).

I-Vc, Correr 94.4, f. 10v–12r (cello).

## 1.10 Concerto con diversi strumenti

The musical score for 1.10 Concerto con diversi strumenti consists of three staves. The first staff is marked **ALLEGRO** and features a rhythmic pattern with many sixteenth notes. The second staff is marked **ANDANTE** and contains several triplet markings. The third staff is marked **ALLEGRO** and shows a more straightforward rhythmic line.

I-Vc, Correr 46.5, f. 13v–15v (cello).

I-Vc, Correr 80.4, f. 22v–25r (violin).

I-Vc, Correr 93.6, f. 11v–14r (flute).

I-Vc, Correr 107.6, f. 26r–28v (flute).

I-Vc, Correr 114.3, f. 65r–68r (violin).

### 1.11 Sinfonia

The musical score for Sinfonia 1.11 consists of three staves. The first staff is marked 'PRESTO' and contains a series of eighth and sixteenth notes. The second staff is marked 'ANDANTE' and features a melodic line with several triplet markings. The third staff is marked 'PRESTO' and contains a bass line with eighth notes.

I-Vc, Correr 46.3, f. 42r–43r (cello).

I-Vc, Correr 92.2, f. 86r–88v (violin).

### 1.12 Sinfonia

The musical score for Sinfonia 1.12 consists of three staves. The first staff is marked 'ALLEGRO MOERENTE' and contains a complex rhythmic pattern with many sixteenth notes. The second staff is marked 'ANDANTE' and features a melodic line with long, sweeping phrases. The third staff is marked 'ALLEGRO' and contains a bass line with eighth notes. Dynamic markings 'fp' and 'ff' are present.

I-Vc, Correr 46.3, f. 43v–44v (cello).

I-Vc, Correr 58.2, f. 2v–6v (violin).

I-Vc, Correr 92.2, f. 91r–94v (violin).

I-Vc, Correr 110.3, f. 1r–4r (violin).

I-Vc, Correr 111.2, f. 54v–56v (viola).

### 1.13 Sinfonia

The musical score for Sinfonia 1.13 consists of three staves. The first staff is marked 'MOERENTE' and contains a melodic line with eighth notes. The second staff is marked 'ANDANTE' and features a melodic line with long, sweeping phrases. The third staff is marked 'ALLEGRO SPIRITOSO' and contains a bass line with eighth notes. Dynamic markings 'p' and 'tr' are present.

I-Vc, Correr 46.3, f. 81r–82v (cello).

I-Vc, Correr 58.2, f. 68r–70v (violin).



I-Vc, Correr 88.2, f. 47v–49r (cello).

I-Vc, Correr 109.5, f. 37r–39v (viola).

I-Vc, Correr 110.3, f. 58v–61v (violin).

### 1.14 Sinfonia

I-Vc, Correr 47.8, f. 12v–14r (viola).

I-Vc, Correr 88.2, (cello).

I-Vc, Correr 91.3, (viola).

I-Vc, Correr 107.6, f. 31v–32v (flute).

### 1.15 Sinfonia

I-Vc, Correr 80.1, f. 10v–14r and 17r–20r (violin).

I-Vc, Correr 84.3, f. 1v–3r (cello).

I-Vc, Correr 106.4, f. 1r–4r (violin).

I-Vc, Correr 107.3, f. 21v–22v (horn).

I-Vc, Correr 109.5, f. 91v–94r (viola).

I-Vc, Correr 110.3, f. 91r–91v (violin).

## 1.16 Sinfonia

The musical score for Sinfonia 1.16 consists of three staves. The first staff is marked **ALLEGRO** and features a complex rhythmic pattern with many sixteenth notes. The second staff is marked **ANDANTE** and begins with a *p* dynamic marking, showing a more melodic line with some triplets. The third staff is marked **ALLEGRO** and contains several triplet markings over eighth notes.

I-Vc, Correr 49.3, f. 76v–78r (viola).

I-Vc, Correr 59.3, f. 78v–81r (violin).

I-Vc, Correr 80.1, f. 50v–53v (violin).

I-Vc, Correr 88.2, f. 33r–34r (cello).

I-Vc, Correr 93.6, f. 1r–2r (flute).

I-Vc, Correr 101.3, f. 92v–95r (violin).

I-Vc, Correr 107.6, f. 22r–23r and 44v–44v (flute).

## 1.17 Sinfonia

The musical score for Sinfonia 1.17 consists of three staves. The first staff is marked **ALLEGRO ASSAI** and shows a rhythmic pattern with some rests. The second staff is marked **ANDANTE** and features a melodic line with several triplet markings and a *p* dynamic marking. The third staff is marked **ALLEGRO ASSAI** and contains several triplet markings over eighth notes.

I-Vc, Correr 58.2, f. 56r–59v (violin).

I-Vc, Correr 65.4, f. 64r–65v (cello).

I-Vc, Correr 88.2, f. 43r–44v (cello).

I-Vc, Correr 110.3, f. 47r–50r (violin).

I-Vc, Correr 111.2, f. 83r–84v (viola).

## 1.18 Sinfonia

I-Vc, Correr 93.6, f. 9r–11r (flute).

I-Vc, Correr 107.6, f. 29r–31r (flute).

## 1.19 Concerto Pieno con Corni e Traversieri

I-Vc, Correr 90.5, f. 75r–79r (violin).

I-Vc, Correr 91.5, f. 51v–55v (violin).

I-Vc, Correr 94.5, f. 52v–54v (cello).

## 1.20 Concerto in Due Cori con Diversi Strumenti

I-Vc, Correr 65.4, f. 11v–12v (cello).

I-Vc, Correr 84.5, f. 30r–33v (violin).

I-Vc, Correr 91.1, f. 105r–106r (viola).

I-Vc, Correr 92.2, f. 41r–42v (violin).

I-Vc, Correr 93.6, f. 2v–5v (flute).

I-Vc, Correr 101.1, (viola).

I-Vc, Correr, 107.6, f. 8r-11r (flute).

I-Vc, Correr 112.2, f. 65r-68v (violin).

### 1.21 Sinfonia in Es a 4 voci

S-Skma, O-dR (all four parts).

### 1.22 Sinfonia in A 4 voci

S-Skma, O-dR (all four parts).

## 2. SOLO CONCERTOS

### 2.1 Concerto per Sig[no]ra Chiara

I-Vc, Correr 80.4, f. 42r-44v (violin).

I-Vc, Correr 88.2, f. 56r-56v (cello).

I-Vc, Correr 114.3, f. 89r-92r (violin).

## 2.2 Concerto per sig[no]ra Chiara

I-Vc, Correr 58.4, f. 71v–72r (viola).

I-Vc, Correr 60.4, f. 7v–12r (solo violin).

I-Vc, Correr 84.5, f. 24r–27v (violin).

I-Vc, Correr 91.1, f. 70r–70v and 100v–101v (viola).

I-Vc, Correr 112.2, f. 18v–23r and 57v–59r (violin).

## 2.3 Concerto per Sig[no]ra Chiara

I-Vc, Correr 58.4, f. 13r–13v (viola).

I-Vc, Correr 60.4, f. 1r–6r (solo violin).

I-Vc, Correr 92.2, f. 88v–90r (violin).

I-Vc, Correr 94.4, f. 31v–32r (cello).

I-Vc, Correr 112.2, f. 1r–4r (violin).

## 2.4 Concerto per Sig[no]ra Chiara

MAESTRO  
f p

ALLEGRETTO

ADAGIO

ALLEGRO SPIRITOSO

I-Vc, Correr 60.4, f. 12v–17v (solo violin).

I-Vc, Correr 84.5, f. 45r–49r (violin).

I-Vc, Correr 91.1, f. 10v–11r (viola).

I-Vc, Correr 92.2, f. 45v–48v (violin).

I-Vc, Correr 94.4, f. 53r–53v (cello).

I-Vc, Correr 111.2, f. 5v–6v (viola).

I-Vc, Correr 112.2, f. 71r–75r (violin).

## 2.5 Concerto per Rosina

ALLEGRO

ADAGIO

ALLEGRO

I-Vc, Correr 46.3, f. 33v–34r (cello).

I-Vc, Correr 92.2, f. 60r–62v (violin).

I-Vc, Correr 111.2, f. 23v–24r (viola).

I-Vc, Correr 112.2, f. 85r–87r (violin).

## 2.6 Concerto di violino per Rosina

Musical score for Concerto di violino per Rosina, featuring three staves of music. The top staff is marked **ALLEGRO** and *Ritardando*, with dynamics *p* and *f*. The middle staff is marked **ALLEGRO**. The bottom staff is also marked **ALLEGRO**.

I-Vc, Correr 46.3, f. 75r–75v (cello).

I-Vc, Correr 58.2, f. 60r–62v (violin).

I-Vc, Correr 88.2, f. 44v–45r (cello).

I-Vc, Correr 110.3, f. 50v–52v (violin).

## 2.7 Concerto per Sig[no]ra Anna Maria Filippi

Musical score for Concerto per Sig[no]ra Anna Maria Filippi, featuring three staves of music. The top staff is marked **ALLEGRO** and *Ritardando*, with triplets. The middle staff is marked **ALLEGRO**. The bottom staff is also marked **ALLEGRO**.

I-Vc, Correr 90.5, f. 25r–28v (violin).

I-Vc, Correr 91.5, f. 27v–31r (violin).

## 2.8 Concerto di viola d'amore per Sig[no]ra Chiara

Musical score for Concerto di viola d'amore per Sig[no]ra Chiara, featuring three staves of music. The top staff is marked **ALLEGRO MODERATO** and *Ritardando*. The middle staff is marked **CON BOCCHINI**. The bottom staff is marked **ALLEGRO MODERATO**.

I-Vc, Correr 80.4, f. 25v–29r (violin).

I-Vc, Correr 88.2, f. 54v–55v (cello).

I-Vc, Correr 93.1, f. 84v–87v (violin).

I-Vc, Correr 112.2, f. 94v–97r (violin).

I-Vc, Correr 114.3, f. 68r–71v (violin).

## 2.9 Concerto per Viola d'Amor per la S[ignora] Chiara

**ALLEGRO ASSAI**

I-Vc, Correr 60.4, f. 19v–24r (solo viola).

I-Vc, Correr 92.2, f. 70v–73r (violin).

I-Vc, Correr 111.2, f. 45r–45v (viola).

## 2.10 Concerto De violoncello Per tonina Piccola

**ALLEGRO**

I-Vc, Correr 90.5, f. 52v–56r (violin).

I-Vc, Correr 91.5, f. 70v–73v (violin).

## 2.11 Concerto Per Santina Di Violoncello

**ALLEGRO**

**SEMPRE TACET**

**ALLEGRO**

I-Vc, Correr 59.2, f. 34v–35v (viola).



## 2.12 Concerto di Violoncello Per Giustina

The musical score for 'Concerto di Violoncello Per Giustina' consists of three staves. The first staff is in treble clef with a tempo marking of 'ALLEGRO'. The second staff is in bass clef with a tempo marking of 'ADAGIO'. The third staff is in treble clef with a tempo marking of 'ALLEGRO'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

I-Vc, Correr 80.1, f. 14r–15v (violin).

I-Vc, Correr 88.2, f. 50v (cello).

I-Vc, Correr 106.4, f. 4v–7v (violin).

I-Vc, Correr 109.5, f. 94r–94v (viola).

## 2.13 Concerto Per Traversier

The musical score for 'Concerto Per Traversier' consists of three staves. The first staff is in treble clef with a tempo marking of 'SOLENTE'. The second staff is in treble clef with a tempo marking of 'ADAGIO'. The third staff is in bass clef with a tempo marking of 'ALLEGRO'. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

I-Vc, Correr 58.2, f. 6v–9r (violin).

I-Vc, Correr 92.2, f. 94v–98r (violin).

I-Vc, Correr 94.4, f. 64v–65r (cello).

I-Vc, Correr 110.3, f. 4v–7r (violin).

## 2.14 Concerto per Lucietta

The musical score for 'Concerto per Lucietta' consists of three staves. The first staff is in treble clef with a tempo marking of 'ALLEGRO'. The second staff is in bass clef with a tempo marking of 'ADAGIO'. The third staff is in treble clef with a tempo marking of 'ALLEGRO'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

I-Vc, Correr 112.3, f. 76v–77v (viola).

I-Vc, Correr 114.3, f. 81v–85v (violin).

## 2.15 Concerto A Due violini Nonciata è Bona

I-Vc, Correr 60.4, f. 31v–35v (solo violin).

I-Vc, Correr 84.3, f. 9v–10r (cello).

I-Vc, Correr 88.2, f. 35r–36r (cello).

I-Vc, Correr 106.4, f. 9v–13r (violin).

## 2.16 Concerto con violino è violoncello obblig[a]to

I-Vc, Correr 106.4, f. 21v–22v (violin).

I-Vc, Correr 112.4, f. 50r–52v (viola).

## 3. SONATAS

## 3.1 Sonata à Violoncello e Basso

I-Vc, Correr 119.6 (score).

## 3.2 Sonata Per Violoncello

Musical score for Sonata Per Violoncello, showing four staves of music. The first staff is marked **Andante**. The second staff is marked **Allegro** and features a triplet. The third staff is marked **Andante**. The fourth staff is marked **Allegro** and features a triplet.

I-Vc, Correr 119.7 (score).

## 3.3 Sonata p[er] Violoncello e Basso

Musical score for Sonata p[er] Violoncello e Basso, showing four staves of music. The first staff is marked **Andante**. The second staff is marked **Allegro** and features a triplet. The third staff is marked **Allegro** and features a triplet. The fourth staff is marked **Variatione** and features a triplet.

I-Vc, Correr 10.8 (score).

## 3.4 Sinfonia a 3

Musical score for Sinfonia a 3, showing three staves of music. The first staff is marked **Allegro**. The second staff is marked **Andante** and includes a **p** dynamic marking. The third staff is marked **Allegro Assai** and includes a **p** dynamic marking.

I-Vc, Correr 12.4.

## 3.5 Sinfonia

I-Vc, Correr 14.1

## 3.6 Suonata à 3

I-Vc, Correr 14.3

## 4. LOST WORKS

4.1 Sonates en trio violons: 1er Livre.

## 5. SPURIOUS KEYBOARD WORKS

5.1 Andantino Grazioso.

HR-OMf, I/33o. RISM A/II 500.000.061

5.2 Allegro, in Libro III / Venezia / li 1: Maggio 1776.

HR-CRb, I/4. RISM A/II 500.500.433

5.3 Sonata, in Sonate per Organo di varj Autori.

HR-Zha, LXXVI.2B. RISM A/II 500.027.776

5.4 3 Minuetti

I-Vnm, Cod. It. 476 = 10000.

## APPENDIX A.2.

### LIST OF MUSIC SOURCES

The following table contains details of all the volumes in the Fondo Correr (I-Vc) where music by Martinelli has been located. The first column lists the shelf number of each volume; in the second column the instrumentation of each volume is detailed; the third column gives the folio numbers – when present at the time the research took place – of each piece listed in the fourth column with its number from the catalogue of Martinelli's works, as in Appendix A.1.

BUSTA NO.	INSTRUMENT	FOLIO	CATALOGUE NO.
10.8	score		3.3
12.4	violin I, II, cello		3.4
14.1	violin I, II cello		3.5
14.2	violin I, II, cello		1.7
14.3	violin I, II, cello		3.6
46.3	cello/bass	33v–34r	2.5
46.3		42r–43r	1.11
46.3		43v–44v	1.12
46.3		75r–75v	2.6
46.3		81r–82v	1.13
46.5	cello/bass	13v–15v	1.10
47.8	viola	12v–14r	1.14
49.3	viola	76v–78r	1.16
55.4	violin	1v–4v	1.17
55.4		15v–18v	1.13
55.4		40v–43v	1.15
55.4		44r–45r	2.12
55.4		56r–59r	2.15

58.2	violin	2v-6v	1.12
58.2		6v-9r	2.13
58.2		56r-59v	1.17
58.2		60r-62v	2.6
58.2		68r-70v	1.13
58.4	viola	13r-13v	2.3
58.4		71v-72r	2.2
59.2	viola	28v-29r	1.1
59.2		30r-31v	1.2
59.2		32r-34v	1.7
59.2		34v-35v	2.11
59.3	violin (II)	78v-81r	1.16
60.4	violin/viola	1r-6r	2.3
60.4		7v-12r	2.2
60.4		12v-17v	2.4
60.4		19v-24r	2.9
60.4		31v-35v	2.15
65.4	cello/bass	11v-12v	1.20
65.4		64r-65v	1.17
80.1	violin	10v-14r	1.15
80.1		14r-15v	2.12
80.1		17r-20r	1.15
80.1		50v-53v	1.16
80.4	violin	22v-25r	1.10
80.4		25v-29r	2.8
80.4		42r-44v	2.1
84.3	cello/bass	1v-3r	1.15
84.3		9v-10r	2.15
84.5	violin	24r-27v	2.2
84.5		30r-33v	1.20
84.5		45r-49r	2.4
88.2	cello/bass		1.14

88.2		33r–34r	1.16
88.2		35r–36r	2.15
88.2		43r–44v	1.17
88.2		44v–45r	2.6
88.2		47v–49r	1.13
88.2		50v	2.12
88.2		54v–55v	2.8
88.2		56r–56v	2.1
90.5	violin	25r–28v	2.7
90.5		75r–79r	1.19
90.5		90v–93r	2.10
91.1		70r–70v	2.2
91.1		100v–101v	2.2
91.1		105r–106r	1.20
91.3	viola		1.14
91.5	violin	27v–31r	2.7
91.5		40v–44v	1.9
91.5		51v–55v	1.19
91.5		70v–73v	2.10
92.1	violin	90v–93r	1.7
92.2	violin	41r–42v	1.20
92.2		45v–48v	2.4
92.2		60r–62v	2.5
92.2		70v–73r	2.9
92.2		86r–88v	1.11
92.2		88v–90r	2.3
92.2		91r–94v	1.12
92.2		94v–98r	2.13
93.1	violin	10v–13r	1.7
93.1		13r–15r	1.1
93.1		21r–23r	1.8
93.1		23v–25v	1.2



93.1		15v–28r	1.3
93.1		59v–62v	1.4
93.1		62v–65r	1.5
93.1		65r–68r	1.6
93.1		84v–87v	2.8
93.2	violin	92v–93r	1.7
93.2		95r–97r	1.1
93.6	flute	1r–2r	1.16
93.6		2v–5v	1.20
93.6		6r–8v	1.8
93.6		9r–11r	1.18
93.6		11v–14r	1.10
93.6		21r–23v	1.9
94.4	cello/bass	10v–12r	1.9
94.4		31v–32r	2.3
94.4		53r–53v	2.4
94.4		64v–65r	2.13
94.5	cello/bass	52v–54v	1.19
94.6	cello/bass	25v–26v	1.7
101.1	violin	67v–70r	1.7
101.1		70v–72v	1.1
101.1			1.20
101.3	violin	92v–95r	1.16
106.4	violin	1r–4r	1.15
106.4		4v–7v	2.12
106.4		9v–13r	2.15
106.4		21v–22v	2.16
107.3	horn	21v–22v	1.15
107.3		49v–50r	1.7
107.6	flute	8r–11r	1.20
107.6		18v–21v	1.8
107.6		22r–23r	1.16

107.6		26r–28v	1.10
107.6		29r–31r	1.18
107.6		31v–32v	1.14
107.6		43v–44v	1.16
109.5	viola	37r–39v	1.13
109.5		91v–94r	1.15
109.5		94r–94v	2.12
110.3	violin	1r–4r	1.12
110.3		4v–7r	2.13
110.3		47r–50r	1.17
110.3		50v–52v	2.6
110.3		58v–61v	1.13
110.3		91r–91v	1.15
111.2	viola	5v–6v	2.4
111.2		23v–24r	2.5
111.2		45r–45v	2.9
111.2		54v–56v	1.12
111.2		83r–84v	1.17
112.2	violin	1r–4r	2.3
112.2		18v–23r	2.2
112.2		57v–59r	2.2
112.2		65r–68v	1.20
112.2		71r–75r	2.4
112.2		85r–87r	2.5
112.2		94v–97r	2.8
112.3	viola	76v–77v	2.14
112.4	viola	50r–52v	2.16
114.3	violin	1r–3v	1.2
114.3		65r–68r	1.10
114.3		68r–71v	2.8
114.3		81v–85v	2.14
114.3		89r–92r	2.1

119.6	score		3.1
119.7	score		3.2

The following table lists sources of Martinelli's music outside the library of the Conservatorio 'B. Marcello' in Venice. The first column contains the catalogue number of the work, as given in Appendix A.1.; the second column contains the location of the work, including library and shelf number; the third column gives the RISM number for the work in question.

CAT. NO.	LOCATION	RISM NO.
1.1 to 1.6	F-Pn, VM7-1704	A/I M992
1.1 to 1.6	GB-Lam, 5.4H	A/I M992
1.1 to 1.6 (cello part only)	I-Vnm, Cod. It. IV-475 = Contarini 999	
1.1	B-Br, Ms III 1511 (16) MUS	A/II 704.002.018
1.8	S-Skma, O-R	A/II 190.021.941
1.18	S-Skma, O-R	A/II 190.021.040
1.22	S-Skma, O-dR	A/II 190.021.938
1.21	S-Skma, O-dR	A/II 190.021.939
1.21	S-L, Saml.Kraus 155	A/II 190.002.971

## APPENDIX B

### ARCHIVAL TRANSCRIPTIONS

In the present Appendix documents that are mentioned or translated in the text are given in the original language.

The original punctuation, spelling and capitalisation are left intact; where necessary, words and names are completed in square brackets; abbreviations are resolved except in the case of the most common ones ('Sig.' for 'Signor', 'S.' for 'San' or 'Santo/a' and 'N.H.' for 'Nobil Uomo'). Signatures of board members (the 'Pia Congregazione') have generally been omitted. In many of the documents the date is preceded by 'Adi' (literally: 'on the day'), often abbreviated with the symbol @; Such symbol has not been developed in the present transcriptions.

The order in which the transcriptions are inserted here is in most instances the same as that in which they are mentioned in the text of the thesis. My own comments are added in *italics* where necessary.

#### B.1. CONVERSION

Venice, Archivio Patriarcale, Sezione Antica, Registri dei battesimi e dei neofiti. Copie/3.

*(In the following document, relating to the conversion of the Jew David Todesco, the surname that the applicant adopts after conversion is recorded not as Martinelli but as Valatelli; the volume from which the transcription is taken is a later copy of two preceding volumes in which the name both times appears correctly as Martinelli.)*

Copia/ trata dal Libro Neofiti/ Prin[cipi]a 22 Decem:re 1699, term[in]a/ li 28 Agosto 1743./

<p>@ 15 Genn[ai]o 1717 / David Ebreo d'anni 23, Padre Sanson / Todesco di questo Ghetto, venne in questa / Pia Casa persuaso da</p>	<p>@ 12 Giugno 1718 / Fù Battezzato, e prese nome / Antonio Vallatelli.</p>
---	---

Franc[esco]o olim / Zaccaria figlio di Casa, per abbraccia /re la S. Fede.	
@ Detto / Gionton Ebreo d'anni 3 figlio del sud[dett]o / David, fù condotto in questo Pio Luoco / dallo stesso suo Padre per dover / esser Battezzato.	@ 29 Genn.° 1717m.v / Fù Battezzato, e presi nome. / Zan Batt[ist]a Labia
	@ 17 Luglio 1718 / Da mè D[o]n Antonio Ab[a]te Zambella / Priore, furono suplite le sacre / cerimonie nella n[ost]re Chiesa a / Maria Cristina figlia di David / ora Antonio, e di Rachella Ebreo / sua Moglie, la quale naque l' 8 / detto, e fù Battezzata p[er] eminente / pericolo la notte scaduta in Casa / del S[igno]r Paolo Lechi.

Venezia, Archivio Patriarcale, Sezione Antica, Catecumeni/ Neofiti/ 2

Libro Neofiti / Prin[cipi]a li 20 Sett[emb]re 1692, ter[min]a 30 Luglio 1734

À di. 15 Genn[ai]o 1717 m.v. / David hebreo di anni 23, Padre / Ionton Todisco di questo Ghetto / venne in questa pia Casa persuaso / da' Fran[cesc]o, olim Zaccaria Figlio di Casa / per abbracciare là s[anta] Fede di Gesù Christo / per mezzo del s[anto] Battesimo, conducendo / seco l' infrascritto suo Figlio.	À di 12 Giugno 1718 / Antonio-Maria, olim David, di anni/ 23 ½ fu battezzato nella nostra/ Chiesa da me D[on] Ant[oni]o Abb[ate] Lambella / Priore; Padrino fù l' Ill[ustriss]imo Sig.r / Antonio Vallatelli, stà à San / Moisè.
À di d[ett]o/ Jonton hebreo di anni 3 Figlio di/ sud[ett]o David fù condotto in questo/	À di: Genn[ai]o 1717 m.v./ Zan Franc[esc]o olim Jonton fù battezzato nella / nostra Chiesa dà mè D[on]

<p>pio Luoco dallo stesso suo Padre/ per dover esser battezzato. / <i>[In a different ink and hand there is a later addition]</i> 1765: 20 ag[giunt]a fede</p>	<p>Antonio Abbate / Zambella Prior; Patrino fù il N. H./ Zan Francesco Labia del q[uonda]m D[on] Anzolo Maria, / stà à S. Jeremia. / 1727: 20: marzo Fe[de] est[ratt]a 1964.</p>
<p>Segue il battesimo di / controscritta Fantolina / Maria Christina.</p>	<p>À di 17 Luglio 1718 / Dà me D[on] Antonio Abb[at]e Zambella Priore / furono supplite le Sacre ceri / monie nella Nostra Chiesa à / Maria- Christina Figlia di David, / et hora Antonio, e di Rachella / hebrea sua moglie, là quale / naque à di, 8 d[ett]o, e fù batezzata / p[er] imminente pericolo là notte / scaduta in casa del Sig. Paolo Lechi / stà à S. Zuanne in Bragora, dove / coll'ordine dell' Ecc[ellentissim]o S[ig] Brigador / Querini è stata collocata ad istanza / di d[etto] Antonio suo Padre; Patrino / fù alle sacre cerimonie il N.H. / Christin Martinelli, e fù nomi / nata Maria-Christina; et inanti / il Battesimo Fù fatta Fig[li]a di Casa.</p>
	<p>14 Feb.° 1759/60 Fede alla sud[dett]a /</p>

Venezia, Archivio Patriarcale, Sezione Antica, Catecumeni/ Neofiti/ 2

*The following document relates the conversion of Benedetto della Bella, who adopted the name of Antonio Cristino Martinelli; he later worked as a 'Notario al Sale'. In the years 1724–26 the Catecumeni helped him pay a debt he had contracted with the Pietà; details of this debt, and of the involvement of the Catecumeni, can be found in the next two entries.*

Adi 30 N[ovem]bre 1712 /	
Benetto figliolo di Giacob / della Bella Ebreo di questo / Ghetto d'an[n]i 40 inc[irc]a con / Giacob suo figlio d'anni 10 inc[irc]a, e Giuditta sua figlia / d'an[n]i 16 inc[irc]a ven[n]e in questa / pia Casa col desiderio di ricever / il S. Battesimo fù accompagnato / dalla Carità dell' Ill[ustrissi]mo Sig. An / giolo Michiel Conte de Schietti / Governor; et furono fatti fi / glioli della pia Casa.	Li contrascritti Battesimi / sono della fameglia di Sig.r / Ant[oni]o Christin ol[im] Benetto del / la Bella.
Adi 2 F[ebra]ro 1712 mv /	
Antonis Christin ol[im] Benetto fù / batezzato nella Chiesa della Carità da / me Nicolò Drazich Priore. Il Pa / trino fù il N. H. S[ig]. Christin Martinelli / Governor e Presidente nostro / Sta à S. Marcilian. Li 6 marzo 1712 fù crismato p[er] mano dell' Ill[ustrissi]mo, e / R[everendissi]mo Monsig[no]r Barbarigo; il Padrino / fù N. H. S[ig]. Don Nicolò Dolfin Governor / di questa Pia Casa.	1713. 4 marzo fù estratta la fede del Battesimo / del dicontra Ant[oni]o Christin ol[im] Bene[de]tto, et / consig[na]ta da Carlo Bonhomo ##### per/ consignar al d[ett]o Ant[oni]o. / 1724 29 Ap[ri]le estratto / 1730 27 Mag[gi]o est[tratta] fede n. 2040 /
Adi 2 F[ebra]ro 1712 /	
Michiel ol[im] Giacob fù batezzato / nella Chiesa della Carità da me/ Nicolò Drazich Priore. Il Patrin / gli fù N. H. S. Michiel Contarini / q[uondam] Marin. Sta à S. Marcilian. / Et li 6 marzo 1712 fù Crismato p[er] mano dell' / Ill[ustrissi]mo e	1713.4. Marzo fù estratta la fede del/ Battesimo del dicontra Michiel ol[im] Giacob / et consig.ta al sud.o Bonhomo / 1730 23 Mag[gi]o estr[atta] fede n.° 2059

<p>R[everendissi]mo Monsig[no]r Patriarca Barbarigo. Il/ Patrino fù il N. H. S[ig]. Almmano Dolfin. Stà a S. Francesco.</p>	
<p>Adi 2 F[ebre]ro 1712</p>	
<p>Maria Isabella ol[im] Giuditta fù / battezzata nella Chiesa della Ca / rità da me Nicolò Drazich Priore / alle sacre cerimonie Patrina fù la / N. D. S[ignora] Isabella Umbria; stà à S. Pan / talon et al Sacro Fonte fù Patrina / la N. D. Maria Zanobria. Sta / alli Carmini. Et li 6 marzo 1712 fù / Chrismata dall' Ill[ustrissi]mo, e R[everendissi]mo Monsig[no]r / Patriarca Barbarigo. Le Patrine furono / quale nel Battesimo.</p>	<p>1713 4 marzo fù estratta la fede della dicontra / Maria Isabella ol[im] Giuditta, et consig[na]ta al / detta da Carlo Bonhomo spend[ito]r / 1715 19 Agosto fù estratta da me Francesco Maffioli / Altra fede p[er] Bat[tesi]mo de sud[de]ta Maria / Isabela. / 1715 24 Set[tem]bre furono estratte due / fedi simili et consig[nate] Ad Ant[oni]o / Christin suo padre.</p>
<p>Adi 4 Dece[m]bre 1712/</p>	
<p>Grazia figliola di Marco della / Bella Ebreo, e Moglie di gia / detto Sig.r Antonio Christin ol[im] / Bene[de]tto della Bella di questo / Ghetto d' An[n]i 28 inc[irc]a fù con / dotta dalla Carità dei N.N.H.H. / S. S. Alvisè Basadonna, e Giustino / Bondumier nostri Governatori / e fù riposta nella Casa della / Sig.ra Domenica Liumbron / dirimpetto à queste pie Case; / delle quali ne fù fatta / figliola. / Adi 2 Feb[ra]ro 1712 Elena ol[im] Grazia fù battezza / ta in Chiesa della Carità / dà me Nicolò Drazich Priore. / La Patrina alle Sacre</p>	<p>1713 4 Marzo fù estratta la fede dl Battesimo / della dicontra Elena ol[im] Grazia, et consig[na]ta / al Cav[alie]r Bonhomo spendier della Casa.</p>



<p>Ceri/monie fù la N. D. S. Marina /  Cavagliera Ferretti, et / al Sacro Fonte  Patrina/ fù la N. D. S. Lucretia /  Procuratessa Muceniga / delle Perle. Et  li 6 Marzo / 1712 fù crismata  dall' Ill[ustrissi]mo / et  R[everendissi]mo Monsig[no] r  Patriarca / Barbarigo. Le Patrine  fu/rono quale ne Battesimo. /</p>	
--	--

I-Vas, Ospedali e Luoghi Pii Diversi, B 691 (Pietà: Notatori), N. 12, f. 49v

A di Detto (26 September 1721) /

Che la scr[ittur]a ora Letta intimata per parte delle N[obili] D[onne] Sorelle Vitturi.  
Resti / rimessa alla Carità delli Sig:ri Gov[ernato]ri Depu[uta]ti alle Litti, restando  
anco eccitato il / Loro Zelo à praticar quei passi di Giustitia fossero creduti propri  
p[er] obligar / D[on] Antonio Martinelli al pagam[en]to di quanto va Debitore à  
questo Pio Luoco, / per occasione della Mett[à] della Carica di Nod[ar]o al  
Mag[istra]to Ecc[ellentissi]mo del Sal, et à ven/der sollevato questo Povero Loco,  
p[er] tutto ciò fosse di Giustitia /

Et stante il Cognito fatto dal sud[det]to Martinelli p[er] il rilascio della Mett[à] di essa  
/ Nodaria restano eccitati d[et]ti Sig:ri Gov[ernato]ri à procurar incontri di Nuovo  
Affittuale / etiam con qualche degrado del Affitto Corr[en]te, mà con cautione di  
piegiaria / si p[er] l'Affitto, che p[er] le Gratie, e Gravezze sono sop[r]a la  
med[esi]ma Carica. / Non cincere n° 0 / De Nò n° 0 / De Si n° 11 / Presa

I-Vas, Ospedali e Luoghi Pii Diversi, B 691 (Pietà: Notatori), N. 13, f. 41r

Antonio Martinelli e suo deb[i]to /

Detto (30 August 1726) /

Trovandosi debbitor di q[uest]o Pio Luoco D[on] / Antonio Martinelli la sum[m]a de  
ducati / cento trenta, e spese giusto il/ mandato contro lui eser[ci]tato delli

Ecc[ellentissi]mi / Pressidenti supra l' Ill[ustrissim]i Depu[ta]ti, dalli / Affiti, e Gratie per lui come / della metta di Caricha de Nod[ar]o al Mag[istra]to / Ec[cellentissi]mo del Sal di raggione di q[uest]o Os[pita]le / et di altra sum[m]a per l'intenza (*recte?*) avuta / in deta Caricha da primo Febbraro / pross[i]mo passato uno al presente; et venendo dal Sg.r Lorenzo Mareti / Gov[ernato]r della Pia Casa de Catteducumeni / esubbito un esborso de ducati cinquanta / à conto con le dovute cautioni / per il rimanente pagabile à tempo / sia rim[m]esso l'affare alli SS:ri Gov[ernato]ri. /

## B.2. FAMILY

Venice, Parrocchia di S. Silvestro, Registri di matrimoni/5 1726–96, p. 34.

Adi 9 Febraro 1743 /

Catt[arin]a Teresa fig[li]a del Sig.r Bernardo Fabris / et il Sig[no]r Dario Ant[oni]o fig[li]o del q[uonda]m Sig. Giulio / Asioli, chiamato Ant[oni]o Martinelli da Mo-/dena ambedoi della n[ost]ra contrada / Furono da Monsig[no]r R[everendissi]mo Vic[ari]o Gule Dispensate le 3 / pubblicazioni, appar dispensa in filza.

Venice, Parrocchia di S. Silvestro, registro dei morti/8, 1786–98, p. 58

Addi 12 Genn[ai]o 1798 a N.D./

La Cittadi[na] Cattarina q[uonda]m Bernardo / Fabris ved[o]va del q[uonda]m Antonio Mar / tinelli d'anni 77 circa; morì jeri / sera all'ore 3. dopo lunga infer / mità da qualche anno cagionata da / un'affezione tubercolosa con feb / bre continua. Medico Barbini / con cap[itolo] / Sarà sepolta in quest'oggi all' / ore 13.

Venice, Parrocchia di S. Silvestro, Fabbriceria di S. Silvestro, Catechici delle scritture, Reg. 2, 1797, p. 502, Calle dello Sturion

				Età/anni	Domicilio/anni
N° 11	Fabris	Clemente Ven[erand]a ( <i>recte: Veneziana</i> )	vive del proprio	75	
		Selva Maria	serva dal Friul	34	18
		Bani Giacinto	Musico	35	
	Martinelli	Angelo	maestro di	36	

			musica Ven[ezian]o		
		Lucrezia	mog[li]e	33	
		Ant[oni]o Gius[epp]e Catt[arin]a	Figli	7 1 13	
		Rapeta Marianna	serva da Castel-Franco	24	23
	Martinelli	Girol[am]o	suona Violonc[ell]o	46	
		Cattarina	mad[r]e	76	

I–Vas, Ospedali e Luoghi Pii Diversi, B. 657 (Mendicanti: Parti)

Ill[ustrissi]mi et Ecc[ellentissi]mi Sig.i Pressidenti del Pio Osp[ita]le / di S. Lazaro e  
Mendicanti /

Supplichevole mi presento a questa Veneranda / Pressidenza Io Girolamo Martinelli  
figlio di / Antonio servo ossequiosissimo di V[ostre] E[ccellenze] / e di V[ostre]  
S[ignorie] Ill[ustrissi]me umilmente ricercando per / mia legittima Sposa e Consorte  
l'onesta / Figlia di questo Coro Teresa Ferrasciuta / q[uonda]m Antonio. /

Fù sempre l'onorata mia mira diretta / a tal onesto fine, ed ora che grazie a Dio /  
Signore mi trovo in stato di poter effettuare / la pia intenzione, affidato alla Loro  
bontà / ne imploro il permesso. / Dall'animo generoso di V[ostre] E[ccellenze] e di  
V[ostre] S[ignorie] / Ill[ustrissi]me spera il supplicante di ottenere la / bramata grazia,  
come si lusinga altresì / gli sarà pur concessa la carità solita in / simili casi  
corrispondersi anco alle altre / figlie di quest'Ospitale. / Memore delle loro  
beneficenze non / mancherà egli unitam[en]te alla Sposa di / porger le più incessanti  
preci all'Altissimo / p[er] la sempre maggior prosperità e conservaz[i]one / di questo  
Pio Luogo e di cadauno di / V[ostre] E[ccellenze] e di V[ostre] S[ignorie]  
Ill[ustrissi]me. Grazie /

A di 23 luglio 1781 /

Udita la riverente supplica presentata da Girolamo di Antonio Martinelli, veneto di /  
nascita, e suonatore di Violoncello di professione, ricercante per sua legittima  
Consorte / Teresa q[uonda]m Antonio Ferrasciutta Figlia di Coro del Pio Ospitale,  
unitamente alla carità / che vien corrisposta in ragion di dote alle altre Figlie di Coro;  
non vi essendo cosa in / contrario ne per il primo caso, niuna mancando nel

supplicante di quelle qualità, che si / richiegono; ne' per il secondo caso, stante l'esempio di altri simili casi: Manda par- / te la Pressidenza, che resti esaudita la presente supplica in amendue i suoi punti; / commettendo ai Governatori Deputati sopra l'Economia di sborsare, seguito che sia / il matrimonio, i soliti d 137.12; ed ordinando alla Sig.a Priora, che nella partenza / della Figlia dal Pio Luogo praticar faccia i consueti metodi. Manda /

### **B. 3. DATE OF DEATH**

Venezia, Parrocchia di S. Silvestro, Registro dei Morti/ 7, 1755–86, p. 140

Adi 17 d[ett]o (*August 1782*) /

Il Sig. Antonio Martinelli q[uondam] Giulio d' / anni 78 in C[irc]ia infermo da due anni / e mezzo a questa parte, ed in letto / giacente da circa un Anno p[er] affezio- / ne catarrale nel polmone con feb- / bre irregolare, morì la passata notte all'ore 3. Medico Lizzari. Con cap[itolo] / si seppellirà dentr'oggi, all'ore 23.

I–Vas, Provveditori alla Sanità, B. 969, anno 1782.

17 Agosto 1782 /

Antonio Martinelli q[uonda]m / Giulio d'anni 78 infermo / da due an[n]i e mezzo e d'anni uno d'affetione cata- / rale nel polmone con / febre iregolare morì / al ore 3 med[ico] Lizzari / si sepelirà al ora 21 / S. Silvestro.

### **B.4. RESIDENCE IN VENICE**

I–Vas, Provveditori alle pompe, B. 15, 1750

(San Silvestro)

Calle dello Sturion /

Casa in 3 Solari. Primo Dom[eni]co Levione Scrittural di Mezà con Moglie / 3 Figli,

Madre 3 Sorelle, et una nipotina d 38 /

s[econ]do Ant[oni] Valenti Negoziante con Moglie, et una serva d 42 /

3° Bernardo Fabris Ligador da Libri Bottega à S. Salvador con / Moglie, et due Figli,  
 tien in casa Ant[oni]o Martinelli sonador da vi / ola suo genero con Moglie et 3 Figli  
 d 30 /

**B.5. ALIPRANDI'S LAST PAYMENTS INVOICES FROM  
 MENDICANTI**

I–Vas, Ospedali e Luoghi Pii Diversi, B. 857 (Mendicanti: Filze)

n. 214:

Adi 14 Maggio 1728/29

Il Sig. Bernardo Alliprandi D[ev]e havere Ducatj Quindecì / cor[ren]ti p[er] suo  
 onorario di 3 m[e]s[i] fenitj Oggi Val d 15

n. 345:

Adi 14 Maggio 1729. Venezia

Il sig. Bernardo Alliprandj Maestro di Istrom[en]ti D[ev]e havere Duccati / Quindecì  
 corenti p[er] suo Onorario di 3 m[e]s[i] feniti oggi Val d 15

n. 456:

Adi 14 Agosto 1729 Venezia

Il Sig. Bernardo Aliprandi Maestro d'Istrom[en]ti D[ev]e Havere Duccati / quindecì  
 corenti per Suo Onorario di 3 m[e]s[i] fenitj oggi Val d 15

I–Vas, Ospedali e Luoghi Pii Diversi, B. 858 (Mendicanti: Filze)

n. 37:

Adi 14 agosto 1730

Bernardo Aliprandi deve haver ducati / quindecì pagabili a Paullo Recordino p[er]  
 suo onorario di 3 m[c]s[i] fenitj oggi Val d 15

n. 48:

Adi 24 Sett[embr]e 1730 Venetja

Ill[ustriss]imo Sig.r Croce Cassier del Pio Ospital de Mendicanti / Si Compiacera  
 Pagare Ducatj Vinticinque corentj, à D[o]n Bernardo Alliprandj Maestro

d'Istromentj, è questj In Agrade- / mento del'extraordinario Servitio che presta al  
Coro d 25 c[orren]ti /

n. 355:

Adi 14 Maggio 1731 Venetja

Bernardo Aliprandi D[ev]e havere Duccati quindecim corenti / Pagabili al sig.r  
Francesco Tirabosco, q[uonda]m Matio p[er] suo onorario di 3 m[e]s[i] / Fenitj oggi  
di Maestro d'Istrom[en]ti Val d 15.

I–Vas, Ospedali e Luoghi Pii Diversi, B. 858 (Mendicanti: Filze)

n. 95:

Adi 14 nov[emb]re 1731 Venetja

Il Sig.r Bernardo Alliprandj Maestro di concerti D[ev] haver Duccati / quindecim  
corentj pagabili al Sig.r Francesco Tirabosco q[uonda]m Matio / p[er] suo onorario di  
3 M[esi] Feniti Oggi Val d 15.

**B.6. ACTIVITY AT THE MENDICANTI**

I–Vas, Ospedali e Luoghi Pii Diversi, B. 652 (Mendicanti: Parti)

Adi 2 Febraro 1731/32

Dalla diligente scrittura de Sigg. Nostri Deputati al / Coro ora letta rileva questa  
V[eneranda] C[ongregazione] No[stra] sollo l'esecutione / dà loro datta al decreto di  
25 Genaro caduto con aver / accordato al Sg.r Giuseppe Saratellj elletto Maestro di  
questo / Coro p[er] suo onoraro d 250. all'anno; Ma la necessita ancora / di dover  
provvedere altro Maestro d'Istromenti in / loco del D. Bernardo Alliprandi che nellj  
u[lti]mi giorni d' / quadrag[agesi]mo deve partire p[er] Baviera al servitio di quella /  
Corte. Come pure di doversi destinare al Sig.r D[on] Pietro / Scarpari D[et]to dal  
Oglio quella recognitione creduta doverosa / all'assistenza di esso prestato al Coro  
sudeto nel trà tempo / ocorso alla Provista del prencipale Maestro del coro  
med[esi]mo / e pero s'andera parte /

Che comandatolli non mai abastanza il zello caritatevole / de Sigg.ri Nostri Deputati  
nel esecutione di quanto dà questa / V[eneranda] C[ongregazione] fù ad essi

demmandato nel importante affare / della provista di Maestro di Coro Resti pure  
 rimesso alli stesse / il provvedere con la maggior solocitudine in loco del Sig.r  
 Bernardo Alliprandi un / Maestro d'Istromenti, che sij sogeto di virtù acreditata / e  
 dal qualle si possi ottenere un otimo Insegnam[ent]o à / tutte quelle figliole che nel  
 suono s'esercitano, e si / anderano esercitando stabilendosj p[er] il suo onorario d 60  
 / all anno giusto al sempre praticato. Con che rindempito / à tutto cio che si rende  
 necessario al risorgimento / del Coro med[esi]mo che è tanto à cuore di questa  
 V[eneranda] C[ongregazione] e p[er] quello / riguarda alor recognitione ben dovuta  
 al Sig. D[on] Pietro / Scarpari p[er] l'assistenza di mesi otto circa dà esso prestata al  
 Coro / sudeto Resta p[er] autorita di questa Cong[regazion]e / ordinato al Cassier  
 nostro / di pagare al deto S[ig].r Pietro / Scarpari d 70 p[er] una volta tanto et per  
 recog[nizio]ne / del servitio prestato nel tempo / sudeto al Coro di q[ues]to Pio  
 Luoco/

De Si n° 18/ No n° -/ N[on] S[incere] n° -/

I-Vas, Ospedali e Luoghi Pii Diversi, B. 653 (Mendicanti: Parti)

L[aus] D[eo] M[ari]e Adi 7 Agosto 1740 /

Attrovandosi questo Pio Loco / in necessità di provvedere il Coro / di Maestro di  
 Violino, e Violoncello / et usate tutte le diligenze possibili e / rilevatosi, che il Sig.r  
 Ant[oni]o Marti / nelli, il quale nella di lui passata / ultima ballotatione non hebbe /  
 voti sufficienti per la sua confer / matione, possa essere soggetto / abile, confidandosi  
 il più esatto ser- / vitio Vadi Parte (*on the side a different crossed out version reads:*  
 sperando anco miglior / applicatione nella sua persona /)

Che il med[esi]mo resti eletto per / maestro di Violino, e Violoncello / di questo Pio  
 Loco, con il solito / emolumento di ducati sessanta / annui, che erano anco per /  
 inanzi a lui corisposti. / De si n° 14 / De nò n° 8 Pende / Riballotato / De si n° 17 /  
 De nò n° 7 Presa /

I-Vas, Ospedali e Luoghi Pii Diversi, B. 654 (Mendicanti: Parti)

*The following three transcriptions are, in their original source, collected together in  
 the same insert; the first one is Martinelli's petition to obtain a pay rise. The second*

*one is the Deputies' report to the rest of the board. The third one is the minute of the meeting where the board cast its vote on the teacher's request.*

Illu[stria]mi, et Ecc[ellentiss]mi Press[i]d[en]ti / Ven[eranda] Cong[regazio]ne /  
 L'ossequio umilissimo con cui per quattordici anni / continui hò goduto l'onore Io  
 Antonio Marti / nelli Maestro di Violoncello, e Violino di servire / questo Pio  
 Ospitale fù quello, che m'impegnò / con pieno zelo à supplire sinqui à miei impegni,  
 / et egualmente che mi necessita à rassegnare / il presente ossequioso memoriale. /  
 Assunsi sin dal principio l'incombenza per / applicar tutto il mio spirito al solo  
 am[m]aestra / mento di uno di essi Istromenti, mà in progresso / l'abilità ritrovata in  
 molte Figlie di Coro, e / insieme la premura di tutto sacrificare / all'onore  
 dell'obbedienza in vantaggio sempre / di questo Luogo mi fù stimolo per infervorar /  
 tutto me stesso, e Dio Lodato l'effetto me ne / fà piena fede, se ben mi sieno riuscite  
 le in- / stancabili, et assidue mie operationi, perche in- / dotto questo Coro nel giro di  
 qualche anno à questo / punto, ch'era lontano da credersi. Per sortirlo / però possono  
 ben credere l'E[ccellenze] V[ostre] e N[obili] H[uomini] Illu[stria]me / che hò  
 dovuto abbandonare ogn'altro pensier / forastiero, non curando tante altre utilità, /  
 che havrei potuto procurar alla mia / Famiglia tutto colla sola idea di ben rius / cire  
 nel carico presomi. Onde che ridotta in / buon stato la parte maggior d'esse Figlie  
 veggo / necessità di instradar altre di nuove, onde / continuar non solo io debba, mà  
 accrescer sem / pre più le sinqui usate applicationi, sconve / nevole non credo, ne  
 ardito il presentarmi con / questo umilissimo memoriale, e impegnan / domi con esso  
 di continuar sempre eguali / le mie fatiche, et assistenze all'esercizio dell' / une, e  
 all'instruzione dell'altre, supplicar in / un tempo, che dalla grazia benigna di questa /  
 Cong[regazio]ne fossero riconosciuto i miei sudori, oltre il / salario assegnatomi  
 con quali convenienze, che / sembreranno alla loro Giustizia, protestandole / che così  
 senza cercar altre estranee utilità, / che diamo modo di sussistere alla mia nu / merosa  
 Famiglia potrò senza distrazioni / impegnarmi di più assiduo servizio Grazie /

Ill[ustriss]mi, et Ecc[ellentiss]mi SS.ii Provvd[edito]ri / Ven[eranda]  
 Cong[regazio]ne /

Antonio Martinelli Maestro di Violino, e Violoncello / in questo Pio Luogo espone  
 con suo memoriale / 23 Sett[embr]e passato il di lui servizio per molti / anni prestato  
 in questo Pio Luoco, il buon effet / to, che n'è riuscito, la fatica maggiore, vede /



prepararsele, la necessità d'abbandonar altre / utili applicationi, quando voglia  
 continuare / e la supplica infine, perche le fosse accresciuto / il solito suo onorario.  
 Onorati Noi sottoscritti / d'informare sopra il memoriale stesso ci daremo / l'onore di  
 dire: / Fù eletto questo virtuoso da questa Cong[regazio]ne sino dall' / anno 1731 per  
 Maestro d'Instromenti con salario / di Ducati sessanta all'anno: se egli sia stato  
 pon/tuale, et assiduo nella servitù prestata è tanto / notorio, che non potiamo negarlo,  
 mà crederemo / con verità poter dire, che ne fà piena fede di ciò/ il profitto distinto, e  
 particolare, che se n'è / veduto riuscire dalle sue assistenze, et appli / cationi in  
 questo Coro. Non può negarsi pure / che già qualche anno esso Coro nostro non si /  
 trovava in perfezione, come altresì in presente / si attrova in un stato assai lodevole, e  
 pre-/ giabile, dovendo diciò in atto di verità darsi / tutto il merito alla virtù  
 egualmente, che / all'assistenza di questo Maestro, che niente / ha om[m]esso, onde  
 arivino le nostre Figlie / al punto presente. Ora è di necessità / non solo conservarle,  
 mà allevarne di nuove / come appunto in presente ne sono due / che mostrano  
 qualche abilità s'è preso l' / impegno di crearle oltretutte quelle più, che / s'andassero  
 scoprendo atte ad esser istruite. / Certo è, che quando voglia ciò eseguire con /  
 esatezza non deve esser molto distratto, e / certo è pure, che quando voglia occuparsi  
 / all'impegno, che assume, e di cui ne è / assai capace, merita esser riconosciuto /  
 anco in riguardo di quanto lascia, e perde. / Egli supplisce à due Lezioni di  
 Violoncello, e / di Violino, il che sarebbe difficile ritrovare / in una sola persona, e  
 sarebbero necessarij / senza di lui due Maestri, e in conseguenza / due dispendij. Se  
 dunque egli solo s'impegna / à tutto supplire con esatezza, come certo / abbiamo le  
 prove dell'utilità del suo / servizio, credessimo per nostra rive / rente opinione, che e  
 per grata riconos / cenza dell'utile prestato servizio, e per ani / marlo sempre più à  
 prestarlo, senza che / cerchi distrationi, che lo disturbi, si renda / esaudibile la sua  
 supplica, come in altro Pio / Luogo fù conosciuto di buona massima, ripor / tandoci  
 per altro à quanto la prudenza della / Cong[regazio]ne fosse per determinare Grazie. /  
 Data Li 28 Dec[embr]e 1743 / Nicolò Venier P[rocurator] Dep[utat]o / Iseppo Maria  
 Bandese Gov[ernato]r Dep[utat]o Sop[r]a La Chiesa /

Adi 12 Gen[nai]o 1743 m.v. / Mane /

Letta à questa Veneran]da Cong[regazio]ne La / supplica prodotta da Ant[oni]o /  
 Martinelli Maestro d'Instromenti / com'anco li'informationi sopra / d'essa date dalli  
 Gov[ernato]ri nostri / Deputa]ti sopra la Chiesa rilevan / dosi da esse l'utilità del

servitio / sin qui prestato daesso, et atteso / l'impegno dello stesso di continuar / non solo nell'assiduità sin qui / usata, adempiendo il suo dovere / anco per andar instruendo nell' / uno ò nell'altro Istromento quelle / Figlie, che si trovano abili / volendosi non solo dimostrare / l'aggradimento della Cong[regazio]ne per / il passato, mà animarlo sempre / più ad infervorarsi nell'avve / nire per supplire al proprio / debito, et impegno sul'esempio / anco di quanto restò praticato / da altro Pio Luogo, come vien / accenato Vadi parte / Che oltre il solito Salario già / stabilito, e sin'ora pagato / al sud[det]to Martinelli, le siano / in avvenire corrisposti altri / Ducati Trenta correnti da Z 6:4 per Ducato all'anno / conche vedendo esso Marti / nelli la riconoscenza di questo / Pio Luogo possa sempre più / impegnarsi à corrispondere / con maggior assiduità, et im / pegno, onde si mantenga / non solo il nostro Coro à quella / perfezione, ch'è pervenuto / mà s'accresca con distintione / di nuove Figlie, (*addition on the side*) assistendole / non solo coll'insegna / mento, mà anco col provvederle / di quando in quando di qualche / di qualche sua compositione, e concerto / come sarà suo obbligo particolare, / (*end of the addition*) onde resti / sempre il Coro stesso provveduto / di chi ben lo serva à honor / di Dio. /

I-Vire, MEN B 6, n. 6183

*The following decision of the governing board was never actually implemented; from the annual ballots we know, in fact, that Martinelli continued to teach both instruments until 1777. I wish to express my deepest gratitude to Giuseppe Ellero for transcribing this document on my behalf.*

24 Agosto 1750

Che per li motivi addotti nel Memoriale di Domino Antonio Martinelli Maestro d'Istromenti di quest'Ospitale sia, e s'intenda egli dispensato dall'insegnare, e suonare il Violino come effettuò per il passato, dovendo continuare al servizio del Coro per quello concerne il dar scuola di Violoncello, come praticò sin ora, e per l'assistenza del Violone, come si esibisce al presente, dovendo à lui per l'incombenza del Violoncello esser corrisposti Ducati quaranta correnti all'anno, senza altro emolumento riguardo al Violone sudetto, sicura la Congregatione, che non mancherà della solita sua attenzione, e fervore.

Resta parimente commesso alla carità delli Governatori Deputati sopra la Chiesa il provvedere sollecitamente altro Maestro di Violino capace ad instruire le Figlie con l'emolumento di Ducati cinquanta correnti all'anno, quale dovrà esser da loro accompagnato à questa Veneranda Congregatione per la sua approvazione.

De Sì N° 7 – De Nò N.2 – Non Sincere N°5 Pende

E Riballottata De Sì N°6 – De Nò N° 4 – Non Sincere N.4 Pende

I–Vas, Ospedali e Luoghi Pii Diversi, B. 657 (Mendicanti: Parti)

*In the three following entries we transcribe Martinelli's petition, from 1771, to be granted a further pay rise, the Deputies' report on his merits and the final decision of the governors on the matter.*

Veneranda Congregazione. /

Sin dall'Anno 1729 fù fatta degna l'Umilis[si]ma persona / di me Antonio Martinelli, d'esser destinato al servizio di / questo Ospitale, come Maestro di Violino, con l'onorario all' / ora assegnatomi di ducati 50 come pure dell'altro istrom[en]to / di violoncello, con l'onorario di ducati 40. Se in tutto questo / decorso tempo abbia io servito con indefessa assistenza, e quali / siano stati li frutti dell'educazione, et insegnamento, da me / dato alle Figlie, lo dimostra il fatto; e questa Vener[an]da Cong[regazio]ne, / da cui fù l'opera mia sempre compatita, potrà averne chia / ri confronti. Animato pertanto da quella fiducia, che porge / un indefesso servizio d'Anni 42: mà più di questo da quell' / umanis[si]mo compatimento, con cui questa Vene[ran]da Cong[regazio]ne suole / gratificare il prestato servizio. Mi presento ossequioso alli / Rispettabili soggetti, che formano questa Cong[regazio]ne, et umilmente / imploro un qualche accrescimento al presente mio onora / rio, che animi le mie forze, ad impegnarsi con egual / fervore nel tempo avvenire, ciocchè dalla clemenza, / et equità di questa Ven[eran]da Cong[regazio]ne spero, che vorrà esser / mi concesso. Grazie. / Adi 14 maggio 1771 /

*In a different hand:*

Letta la presente supplica alla Ven[eran]da Pressidenza resta / per ordine della med[esi]ma ricercata la carità delli benemeriti / SS. Gover[nato]ri Deputati sopra le

Figlie, e Chiesa ad infor / mare circa il convenuto della mede[si]ma con loro scrit /  
tura per lume della Ven[eran]da Cong[regazio]ne, e per l'ulteriori suc/ delib[er]ationi. /  
Gio[vanni] Maria Goldino / Fattor /

Ill[ustrissi]mi, et Ecc[ellentissi]mi SS.ri Pressid[en]ti / Ven[eran]da Cong[regazio]ne

In pronta obbedienza alle riverite comissioni / della Pressid[en]za 14 corr[en]te  
d'informare sopra / la supplica prodotta da Antonio Martinelli / Maestro  
d'Instrom[en]ti esporremo Noi sottos[crit]ti Gov[ernato]ri / Deputati alla  
Ven[eran]da Cong[regazio]ne, esser egli stato eletto / sin dell'anno 1730 con il solito  
annuo onora/rio di d 60 corr[en]ti all'anno, che assegnato era / al di lui precessore  
per instruire, et eserci / tare le Figlie del Coro, indi nell'anno 1743 / 12 Gen[nai]o  
dalla Ven[eran]da Cong[regazio]ne assegnati gli furono / altri d 30 all'anno  
coll'obligatione di ac / crescere il Coro, et instruire le Figlie nel suono / del violino,  
e violoncello, come in vero / fece sino in presente, e col som[m]inistrare / le  
occorrenti compositioni al Coro, quale in / maggior numero è ora formato di suoni /  
di quello era in passato. Dir nostro senti / mento adunque, siccome doppo un lungo /  
servitio di anni 40 circa lo riputiamo / meritevole, crederessimo che come esso gli /  
fosse quel congruo annuo assegnamento. / sarà creduto dalla maturità della  
Pressid[en]za / di proporre alla Ven[eran]da Cong[regazio]ne sempre però / alla di  
lui persona, e non al Carico, riporta / docì per altro à quanto sarà dalla med[esi]ma  
deliberato / Gratie      Data li 27 maggio 1771 /

Adi 21 Maggio 1771 / Manè 9° /

Letta à questa Ven[eran]da Cong[regazion]e / la supplica prodotta da Anto / nio  
Martinelli Maestro d'Instro / menti ricercante un qualche au / mento al di lui onorario  
di / d: 90 sino in presente conse / guito atteso l'aumento delle / Figlie da lui instruite  
nel suono/ del violino, e violoncello, e che / attualm[en]te in maggior numero /  
s'atrovano al servitio del / Coro Nostro, et intesa l'infor / mationi delli benemeriti  
Gov[ernato]ri / Nostri Deputati sopra le Figlie, / e Chiesa essere inond[emen]o alle /  
commissioni della Pressid[en]za 14 cor[ren]te, / da quali rilevato viene il / serviggio  
prestato con merito / dal medesimo nel lungo corso / di anni 40, e più, perciò/ vada  
parte / Che dal benemerito Con[fratel]lo nostro D[on] Bonbomo Co: Algarotti, / al

B[enemer]to Antonio Martinelli Maestro / siano per una volta tanto / corrisposti  
Ducati cinquanta correnti /

*The original decision, later crossed out, read instead:*

*Che oltre al solito salario di Ducati Novanta corr[en]ti sin'/ oggi assignato al  
B[enemer]to Antonio Martinelli Maestro/ le siano da oggi in avvenire corrisposti  
altri Ducati cinquanta correnti/ correnti] da d. 6:4, e / questi in gratia del lungo suo /  
prestato servitio / gli restano / assignati alla di lui persona, / non mai al Carico di  
Maestro / d'Instrumenti dell' Osp[ita]le con / chè animato dalla riconoscne / za alle  
sue fatiche sempre / più continuò à prestare / con tutto l'impegno la di / lui opera nel  
comporre, et / instruire le Figlie nel / suono del violino, e violon / cello, come con  
sodisfatione / rilevasi habbiagli sin / in presente eseguito./*

Và con li/ 2/3 Si 15 / Nò – / Non s[incer]e – Presa /

### I–Vas, Ospedali e Luoghi Pii Diversi, B. 657 (Mendicanti: Parti)

Ill[ustrissi]mi, et Ecc[ellentissi]mi SS.ri Pressidenti / Veneranda Congregazione /  
Fatta notte a noi sottoscritti Deputati sopra le Figlie, e Chiesa/ dalla Sagrestia di  
questo Pio Luoco la necessità asso/luta di ristaurare alcuni Paramenti della Sagrestia,  
/ con il bisogno anche di qualche Pianetta nuova di color / Violacco, et altro, così non  
abbiamo mancato prestare la / nostra assistenza con il Professore Fran[ces]co Piazza,  
ed aven/do veduto il vero bisogno si comandò una Polizza d'a / viso al medesimo per  
l'occorrente, che qui inserta l'accompa / gniamo in summa di L 582. /

Il Maestro poi di Violino, e Violoncello Antonio Martinelli / ci presentò altra Polizza  
pur d'aviso per il bisogno d'Is/trumenti per il Coro; abbiamo rilevato prima dalla /  
medesima occorrere il reggistro delle Vide delli Violoni, / ed una concia generale alli  
Violoncelli: si presenta pure / necessario l'acquisto di due Violette, che da qualche  
tem / po sono tenute a prova di qualità perfetta, e del / prezzo di zecchi sette frà tutte  
è due; come pure / abbisognano tre Violini dal prezzo di quattro zecchini / circa l'uno,  
che in tutto summano L 418. /

Per supplire a tali indispensabili spese ricoriamo all'Autorità / della Ven[eran]da  
Con[regazio]gne perché prestatoci il suo assenso / possiamo noi fare provvedere la  
Sagrestia, e Coro dell' / occorrente, e le Polizze da noi *tensate (unclear)* con tutti li  
pos / sibili vantaggi, che potranno dalla diligenza nostra / procurarsi vengano poi

saldate dal Cassier nostro; pronti / anche in ciò a contrassegnare il zelo nostro sopra quanto/ sarà dalla maturità loro sul proposito deliberato. Gr[at]i[e]. /

Data li 28 Luglio 1773 /

Li Violoni sono buoni, quando siano registrate / le vide. /

Li Violoncelli sono buoni, ma tengano bisogno / di una consa generale. /

Le Violette, ce ne sono tre, una di casa, e altre / due imprestito, che di molto tempo se ne serva/no in coro, e le dette due Violette sono perfette, e di / prezzo, una zechini n° 4 e l'altra zechini n° 3. / Violini ce ne bisogno tre passabili, di prezzo / circa quatro zechini l'uno. /

Io Antonio Martinelli Maestro di Violino e / Violoncello.

### **B.7. ACTIVITY AT THE OSPEDALETTO**

I-Vire, DER B 11, Nottatorio delle parti, 1732–48

p. 20 (20 April 1733) /

Fù letto in Congreg[azion]e il seguente Proclama / da affiggere ne Luochi Più cospicui g[iust]o / l'ordine. / Segue / Si dà notitia à chi volesse concorrer / Per Maestro di Musica / Maestro di Solfeggio, e di Maniera / Maestro di Violin / Maestro di Viola / del Coro del Pio Ospital de Poveri Derelitti / app[ress]o SS.i Gio[vanni] e Paulo vadi à darsi in notte / dal Fattor di detto Ospital, dal quale si / verranno letti l'oblighi et, emolumenti / di ciascuno in ordine alle Parti, per / esser poi eletti dalla V[enerand]a Congreg[azion]e di detto / Ospital colle formalità giusto il pra/ticato. /

p. 29 (31 August 1733) /

Intesoci quanto in scrittura de SS :i Dep[utat]i sopra / le Figliole e due Aggiunti quanto vengono / di rappresentare à questa Congreg[azion]e per il / provedim[ent]o de Maestri per il Coro in ordine / alla facoltà datagli con Parte di questa / Congreg[azion]e 7 Luglio pas[sat]o / E vedendo dalla medesima essergli riuscito / di ritrovare per Maestro di Viola, e violin / Antonio Martinelli che supplirà à tutte / due l'incombenze quatro giorni alla / settimana con l'assignam[ent]o di d 90 all' / anno, come in passato si corrispondeva / à duc Maestri separati cioè per la Viola / d 50 et

per il Violin d 40 / Perciò l'Anderà Parte che il detto Martinelli sij condotto p[er]  
 Maestro come s[t]a / con honorario di d 90 all'anno da non / essergli corrisposti se  
 non previa fede della / Maestra di Coro d'aver supplito intieram[ent]e / al suo  
 obbligo con suo giuram[ent]o ratificata / da due Dep[utati] s[opr]a le Figli[li]e / De si  
 19 / De nò 2 / N[on] S[incere] 3 / Presa /

p. 240 (9 May 1746) (*The 'supplica' to which the following document refers is transcribed in G. Ellero et al. (eds.), Arte e musica all'Ospedaletto, op. cit., pp. 137–38.*)

Intese l'Informationi della Carità de SS.i Deputati s[opr]a / Le Figliole commesse  
 s[opr]a la Supplica à questa Pia Congreg[azion]e / rappresentata da Antonio  
 Martinelli Maestro di violin, e / Viola, e rilevando dalle medesime con quanto  
 impegno, attentione, et utilità egli supplisce al dover suo nell' / insegnare alle  
 Figliole, e nel compor Concerti à decoro / ancora del nostro Coro, ben giusto si  
 conosce dar un / qualche premio alla sua benemerita fatica, / onde sem / pre più  
 animarlo à continuare nell' indefessa diligen / za con la quale serve da ben 12 anni in  
 tal figura / Però L'anderà Parte che al sud[dett]o Ant[oni]o Martinelli / sia, e  
 s'intenda ridotto il Salario fino à che durerà nell' / impiego dalli d 90 alli d 100  
 corr[ent]i all'anno sicura / questa Congreg[azion]e che da ciò ritraherà motivo di  
 continuar / con sollecitudine sempre maggiore ad assistere alle / Figliole nostre, e  
 particularm[ent]e in somministrare / di tempo in tempo Concerti da sonar à solo  
 sempre pe / rò senza alcun suo aggravio delle Copie, e farli suo / nar in Chiesa come  
 sempre hà fatto. / De si 11 / De nò 0 / N[on] S[incere] 1 / Presa /

p. 266–67 (11 September 1747) /

Con Parte di questa Congreg[azion]e 31 Agosto 1733 fu / eletto p[er] Maestro di  
 Violino, e Viola il S[igno]r Antonio / Martinelli per insegnare, e documentare quelle  
 / Figliole nostre destinate all'esercitio del suono / delli detti due Instromenti  
 coll'obbligo di supplire / à tutte e due le incombenze quatro giorni alla / settimana, ne  
 d'altri oblighi fù in detta Parte / caricato. / Da detto tempo sin al presente viene  
 rappre / sentato dalla Carità de SS.i Dep[utat]i s[opr]a Le Figliole che / il medesimo  
 non solo s'impiega nel compor Concerti / tanto di Violin quanto di Viola in  
 occasione mas / sime di Vesperi nuovi, mà anche assiste perso / nalmente à rinforzo

del Coro medesimo col suo / no di detti Instramenti con straordinaria atten / tione, e fatica. / Conoscendosi però giusto che adempendo à / tali incombenze in detta Parte non adossategli / venghi riconosciuto di qualche accrescimento / all'honorario solito di d 100 che al pr[esen]te gode. / Vadi Parte che alli detti d 100 siano accresciuti / al medesimo d 20 all'anno che in tutti saran / no d 120 correnti all'anno à condizione che / oltre l'obbligo contenuto nella Parte 1733 debba / continuare ad intervenire alle Messe, e Vespri / solenni, ed à comporre due concerti almeno all' / anno à maggior gloria d'Iddio, e d'avantaggio del / Coro nostro. / E tal accrescimento per Le sud[dett]e benemerenze / sia, e s'intende concesso alla persona sudetta / solamente, e non alla Carica, onde abbi à mag / giormente ad infervorarsi nel servizio del / Coro nostro. / De si 12 / De nò 0 / N[on] S[incere] 0 / Presa /

I-Vire, DER B 13, Nottatorio delle parti, 1763–74

p. 82 (18 March 1765)

Letta la Supplica di diverse Figliole, co' quale / implorano, che sia rimesso all'esercizio di Violin, e Violoncello, / oppure di Violoncello solamente il Sig:r Ant[oni]o Martinelli, che / fù licenziato da Voti di questa Congreg[azion]e li 2 Feb[brai]o p[rossim]o p[assat]o, sotto / scritta anche dal Maestro di Coro Pampani/ Vadi Parte per l'accettazione di d[ett]a Supplica / De sì n. 6 / De nò n. 7 / Licenziata, e lacerata /

p. 114 (10 March 1766)

Eseguita dalla Deput[azione] uscita s[opr]a le Fig[gli]e la com / missione in voce datagli dalla Pressidenza li / 16 7bre p[rossimo] p[assato] coll'Ellezione di Maestro Provisiona- / le di Violino, e Violoncello stante l'esclusione del / S. Ant[onio] Martinelli nella sua ballottazione li 2 / Feb[braio] 1764 giorno delle cariche, et esponendo li / Deput[at]i stessi nella loro scrittura 20 9bre, che / fatti tutti li Esperimenti p[er] ritrovare Maestri non / gli sortirono di ritrovare alcuno p[er] il solo asse- / gnam[en]to annuo di d 120 già destinati al d[etto] Mar- / tinelli p[er] il che manegiatesi collo stesso p[er] la sua / ricondotta condescendè finalm[ente] alle loro richieste, / e ritornò ad ammaestrare provisionalm[ente] le Fig[gli]e / nel suono di tutti li strumenti colla lusinga pe- / rò di qualche accrescimento. / Avendo perciò



servito p[er] il Coro di m[esi] 6, et essendo / giusto il riconoscerlo del servizio  
 prestato, crede / la Pressidenza in coerenza di d[etta] scrittura esser / conveniente il  
 far contare al med[esi]mo ducati sessanta / p[er] detti mesi 6 solito assegnam[en]to,  
 et d dieci p[er] detto / tempo d'accrescim[en]to Perciò / Manda Parte, che resti  
 impartita Facoltà / al N. II. Cassier di far contar al sud[dett]o Martinelli / li d 70  
 cor[renti] in ricompensa delle sue Fatiche / 5/6. De si N.° 21 / De nò N.° 4 / N[on]  
 S[incere] N.° 2 / Pende Rib[allotta]ta De si N.° 22 / De nò N.° 5 / N[on] S[incere]  
 N.° 0 / Pende. /

p. 115 (17 March 1766)

Fù Ribalotata la Pendenza seguita 10 cor[rent]e p[er] contar / al Maestro Martinelli li  
 d 70 cor[rent]i cioè d 60 p[er] l'asse- / gnam[en]to di mesi 6, et d 10  
 d'accrescim[en]to p[er] d[ett]i m[esi] 6, et ebbe / De si N.° 7 / De nò N.° 1 / N[on]  
 S[incere] N.° 1 / Pende Rib[allotta]ta / De si N.° 7 / De nò N.° 1 / N[on] S[incere]  
 N.° 1 / Pende /

Avendo li Deput[at]i n[ost]ri sopra le Fig[li]e data qualche / speranza  
 d'accrescim[en]to al Maestro Martinelli di / Violin, e Viola p[er] alletarlo alla  
 continuaz[i]one dell'ama- / estram[ent]o delle Fig[li]e come Provisional, et avendo  
 ser- / vito p[er] mesi 6 con tal lusinga / Và Parte, che gli siano p[er] Grazioso  
 accrescim[en]to / contati d 10 cor[rent]i dal N[obil] H[uomo] Cassier / De si N.° 7 /  
 De nò N.° 2 / N[on] S[incere] N.° 0 / Pende / *(Voted twice with the same result)*

Avendo perciò servito d[ett]o Martinelli p[er] il corso di m[esi] 6 / et essendo giusta  
 la mercede del servizio prestato / Manda Parte la Pressidenza che siano dal N[obil]  
 H[uomo] / Cassier contati al med[esi]mo d 60 solito assegnam[en]to fis- / sato al  
 Maestro di Violino, e Violoncello p[er] mesi 6, et ebbe / De si N.° 9 / De nò N.° 0 /  
 N[on] S[incere] N.° 0 / Presa /

**B.8. ACTIVITY AT THE PIETÀ**

I-Vas, Ospedali e Luoghi Pii Diversi, B 693 (Pietà: Notatori), n.º 18, Notatorio  
T, f. 41v

L[aus] D[eo] Adi 5 Giugno 1750 /

Detto / Chiesa e Coro / per decisione / Maestro di / Violoncello /

Con comendabile attenzione proseguendo Li Sig:ri Gov[ernato]ri Depu[ta]ti alla / Chiesa, e Coro Li studij Loro in maggior aumento, e vantaggio di questo / Nostro Coro producono nella zellante loro scrittura ora intesa La necessità / di vender provveduto il Coro stesso del tanto occorrente strumento di Violoncello / e la scelta trovano di fare del Sig.r Antonio Martinelli Perzona di piena / attività diligenza, ed onesti costumi con l'obbligo di ben'instruire quante / Figliole si renderanno capaci, con l'altro ancora di comporre quei / Concerti, che annualmente occorerà comandargli ricevendo per tutto / il Salario di d 90 all'anno; Aggiungendo inoltre l'introdutione trovano / opportuno del suono de Timpani, suggerimento valevole à dar maggior/ gloria a Dio Sig:re e più usino rissalto al nostro Coro, e però / Si manda Parte, che resti eletto per Maestro di Violoncello di queste Nostre Fi- / gliole il Sig.r Antonio Martinelli quando concorra à ricever il Salario / di d 80 all'anno ch'è nella misura all'incirca fù contribuito al / Maestro che nei tempi decorsi hà servito per tale insegnamento con / l'impegno dell'accennate composizioni, e necessarie istruzioni à queste / nostr Figliole / Per quanto poi porta la provisione delli due instrumenti Timpani come / s'intende altre molte esercitadi da queste nostre Figliole nel Coro si / daranno il merito delli Sig:ri Gov[ernato]ri suggerire come furono in allora / provisti, et il destino de mede[si]mi, e da qual maestro instruite le / Figliole perchè portassi con Li Lumi porteranno prender Le ulteriori / deliberationi nel proposito. / Non sincere n° - / De No n° - / De Si n° 7 / Presa /

I-Vas, Ospedali e Luoghi Pii Diversi, B 800 (Pietà: Filze)

Adi Primo Maggio 1781 / Atto /

Vista la Fede giurata del Medico, quale, attesta / la malattia di D[on] Antonio Martinelli, per cui / non a potuto suplire alle proprie incombenze, / come Maestro di

Violoncello, e volendosi aver in / considerazione le circostanze del caso, et il lungo / benemerito servizio da lui prestato per avanti, hanno / ordinato, che dal Contador dell'Ospedal della Pieta, / abbia ad'esser saldato esso Martinelli, di quanto / è in credito d'onorario dal tempo del ultimo paga- / mento, sino al Primo del Corente Mese, con risserva / di quanto convenisse, per li pagamenti venturi, restan- / do desobligate le Maestre di Coro, della Fede che sogliono rilasciare, al caso del Pagamento degl'ono- / rari, come, portano le circostanze del presente caso. /

### **B.9. ACTIVITY AT S. MARCO**

I-Vas, Procuratia de Supra: Chiesa. Terminazioni in originale, B 17, 1749–54,

(Fascicolo 65 / del Processo N. 50 / Terminazioni / 1753 /)

1753. 21. Xmb[r]e /

Si sono dati in nota per / Suonatore di Violoncello / in Chiesa di S. M[ar]co in luoco di / Nadalin Bonamin, et in / ord[in]e a Proclama pub[blicat]o li / 8 feb[braio] 1752. li sott[oscritt]i quali / fatte le solite prove si / balotteranno col sal[ari]o di d 25 / 5\_\_\_\_\_0 Ant[oni]o Martinelli/

*The following two entries contain details concerning the violone player Antonio Martinelli. A namesake of the subject of this study, Martinelli auditioned for the S. Marco orchestra in 1750 but was not hired on that occasion. There is no other record giving the date of his appointment, which must have taken place after the reform of the orchestra in 1765. In 1772 Galuppi gives notice of the player's death to the procurators.*

I-Vas, Procuratia de Supra: Chiesa. Decreti e Terminazioni, Reg. 155, 1742–58, f. 67v

Adi 12 Aprile 1750 /

Suonator di Violon /

Si sono dati in nota li sott[oscritt]i per Suona- / tor di Violon; in ordine a proclama /  
27 Febb[ra]i[o] passato; quali fatte le solite / prove si balotteranno col salario / solito di  
d 25 /

4 \_\_\_\_\_ 1 Ant.o Balocco /

0 \_\_\_\_\_ 5 Girolemo Morelli /

2 \_\_\_\_\_ 3 D[on] Ant[oni]o Martinelli /

I-Vas, Procuratia de Supra: Chiesa. Terminazioni in originale, B 21, 1771-79

(Fascicolo 85 del Processo N. 50 / Terminazioni / 1773 /)

1772 19 Marzo /

Eccellenze /

Trovandosi due piazze scoperte de sonatori di Violone, / uno per essere passato a  
miglior vitta D[on] Ant[oni]o Martinel / li. L'altro e il Sig.r Fran[ce]sco Sirotti  
partito l'hanno scor / so con licenza di V[ost]re Ecc[ellen]ze per Barcellona per un  
solo an / no, et essendo già spirato il suo tempo in vece di esser di / ritorno al suo  
impiego, scrive da Barcellona diman / dando altra nuova proroga di due altri anni  
senza lice / nza di tornare à coprire la sua piazza. / La necessità non permetterebbe di  
così lontano tener ques / te due piazze scoperte, e già che a V[ost]re Ecc[ellen]ze le  
se pre / senta l'occasione di un buon Sonatore di quell'Istromento / che è il Sig.r  
Giuseppe Wirmbs V[ost]re E[ccellenz]e approffitterete di un buon Sonatore; L'altro  
d[on] Zuane / Zorzi institutto del Sig.r Sirotti il quale e capace di occu / par una di  
queste piazze. e dandomi l'onore di mettermi a piedi / di V[ost]re Ecc[ellen]ze /

U[milissi]mo Ossequios[issi]mo R[iveren]do Servittore / Baldassar Galuppi  
M[acs]tro/

I-Vas, Procuratia de Supra: Chiesa. Decreti e Terminazioni, Reg. 157, 1769-  
84, f. 178v

Suonator di / Violoncello /

Adi 14 Maggio 1783 /

In luogo di Piero Forlico Suonator di Violoncello ascaso di / posto per la morte di  
Antonio Martinelli, et in ordine / a proclama publicato li 21 Agosto 1782 si sono dati

in / nota li sottoscritti fatte le solite prove, e quello che / resterà eletto dovrà  
consequir di salario D. 25 all' / anno, e restar sugetto a tutte le condizioni ordinate /  
dalle Terminazioni di questa Procuratia /

3\_\_\_\_\_ 0 Gerolamo Martinelli /

I-Vas, Procuratia de Supra: Chiesa. Mandati e Licenza. Reg. 215, 1732-97, f.

123

Adi 28 Maggio 1780/

Attesa la malatia di Antonio Martinelli Suonador di / Violoncello in Capella di S.  
Marco; il N. H. Cav[alie]r Proc[urato]r Cas[sie]r / ha destinato provisionalmente per  
suplir alle veci / del padre fino a tanto che si rimetta in salute il / di lui figlio, con  
tutti gl'obligi, et utilità della / carica. /

## APPENDIX C

### MUSIC TRANSCRIPTIONS

The following transcriptions do not intend to be a critical edition of Martinelli's compositions but only a selection of works that have reached us complete. The transcriptions fulfil the purpose of furnishing the reader with a clearer picture of Martinelli's music than the descriptions and examples in the main text are likely to convey.

The three sonatas for cello and the trio sonatas have been therefore included together with one symphony (1.8) representative of the composer's production. Solo concertos have not been included, since no complete scores can be, at present, produced.

The sources of Martinelli's music follow contemporary practice in the placing of accidentals. This differs from modern practice in that an accidental remains valid, even if a barline intervenes, so long as the original note is repeated without interruption. Conversely, if a note bearing an accidental is followed by different notes, the chromatic inflection that it represents is automatically removed if the note is later repeated, even within the same bar (an exception is made for notes repeated within the same metrical unit). The editorial practice has been to modernize the notation of accidentals, distinguishing as editorial, by the use of brackets, only those accidentals that do not represent a chromatic inflection understood from the source.

Obvious copying mistakes have been corrected, beaming and slurs have been regularised; dynamic markings present in the first violin part have not been extended to other parts if they do not also appear there in the original sources, but they can be expected normally to apply to all parts simultaneously.

In the score of Symphony 1.8 (S–Skma, O–R) the horn and timpani parts are written in D with a full key signature of two sharps. The horns, in the treble clef throughout, sound an octave lower than notated pitch. The transcription here presented retains the transposition but uses a void key signature following modern practice.

### 3.1 SONATA IN G MAJOR

ADAGIO

The image displays a musical score for the first movement of a sonata in G major, marked Adagio. The score is written for a solo instrument and a cello (SOLO and VC). It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and triplets. Measure numbers 1, 3, 5, 7, 9, 11, and 13 are indicated at the beginning of their respective systems. Trills are marked with a 'tr' symbol above notes in measures 3, 7, 11, and 13. The piece concludes with a fermata over the final note in measure 13.

16

Musical notation for measures 15 and 16. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major or D minor). It features a complex melodic line with many sixteenth notes and eighth notes, including several triplet markings (indicated by a '3' over the notes). The lower staff is in bass clef and provides a steady accompaniment with eighth and sixteenth notes.

17

Musical notation for measures 17 and 18. The system consists of two staves. The upper staff continues the melodic line with more sixteenth-note patterns and triplet markings. The lower staff continues the accompaniment. A trill or grace note symbol is visible above the first measure of the upper staff in measure 18.

19

Musical notation for measures 19 and 20. The system consists of two staves. The upper staff features a wide intervallic leap in the first measure, followed by a melodic line with eighth notes. The lower staff continues the accompaniment. Trill or grace note symbols are present above the upper staff in measures 19 and 20.

21

Musical notation for measures 21, 22, and 23. The system consists of two staves. The upper staff has a very dense melodic texture with many sixteenth notes and some slurs. The lower staff continues the accompaniment. Trill or grace note symbols are present above the upper staff in measures 22 and 23.

**ALLEGRO**

Musical notation for measures 24 and 25. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment. A trill or grace note symbol is present above the upper staff in measure 25.

3

Musical notation for measures 26 and 27. The system consists of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff continues the accompaniment.

5

Musical notation for measures 28 and 29. The system consists of two staves. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues the accompaniment.



7

Musical notation for measures 7 and 8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 7 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 8 continues this pattern with a melodic line in the treble and a supporting bass line.

9

Musical notation for measures 9 and 10. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 9 continues the melodic and rhythmic development. Measure 10 shows a continuation of the bass line with some rests.

11

Musical notation for measures 11, 12, and 13. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 11 features a triplet of eighth notes in the treble. Measure 12 continues with a similar triplet. Measure 13 shows a continuation of the bass line.

14

Musical notation for measures 14, 15, and 16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 14 features a triplet of eighth notes in the treble. Measure 15 continues with a similar triplet. Measure 16 shows a continuation of the bass line.

17

Musical notation for measures 17, 18, and 19. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 17 features a triplet of eighth notes in the treble. Measure 18 continues with a similar triplet. Measure 19 shows a continuation of the bass line.

20

Musical notation for measures 20 and 21. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 20 features a triplet of eighth notes in the treble. Measure 21 shows a continuation of the bass line.

22

Musical notation for measures 22, 23, and 24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C major. Measure 22 features a triplet of eighth notes in the treble. Measure 23 continues with a similar triplet. Measure 24 shows a continuation of the bass line.

24

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 24 features a complex melodic line in the treble with many beamed eighth notes and a trill. The bass line is simpler, with quarter and eighth notes. Measure 25 continues the melodic development in the treble.

26

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 26 shows a melodic line in the treble with a trill and a slur. The bass line has a few notes with rests. Measure 27 continues the melodic line in the treble.

28

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 28 features a complex melodic line in the treble with many beamed eighth notes and a trill. The bass line has a few notes with rests. Measure 29 continues the melodic line in the treble.

30

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 30 features a complex melodic line in the treble with many beamed eighth notes and a trill. The bass line has a few notes with rests. Measure 31 continues the melodic line in the treble.

32

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 32 features a complex melodic line in the treble with many beamed eighth notes and a trill. The bass line has a few notes with rests. Measure 33 continues the melodic line in the treble.

34

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 34 features a complex melodic line in the treble with many beamed eighth notes and a trill. The bass line has a few notes with rests. Measure 35 continues the melodic line in the treble.

36

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 36 features a complex melodic line in the treble with many beamed eighth notes and a trill. The bass line has a few notes with rests. Measure 37 continues the melodic line in the treble.

38

Musical notation for measures 38-39. The piece is in 3/8 time with a key signature of one flat. Measure 38 features a steady eighth-note accompaniment in the bass and a melody in the treble. Measure 39 contains a triplet in the treble and a quarter note in the bass.

40

Musical notation for measures 40-42. Measure 40 has a triplet in the treble and a quarter note in the bass. Measure 41 features a triplet in the treble and a quarter note in the bass. Measure 42 has a triplet in the treble and a quarter note in the bass.

43

Musical notation for measures 43-45. Measure 43 has a triplet in the treble and a quarter note in the bass. Measure 44 has a triplet in the treble and a quarter note in the bass. Measure 45 has a triplet in the treble and a quarter note in the bass.

ANDANTE

Musical notation for measures 46-50. Measure 46 has a triplet in the treble and a quarter note in the bass. Measure 47 has a triplet in the treble and a quarter note in the bass. Measure 48 has a triplet in the treble and a quarter note in the bass. Measure 49 has a triplet in the treble and a quarter note in the bass. Measure 50 has a triplet in the treble and a quarter note in the bass.

6

Musical notation for measures 6-10. Measure 6 has a triplet in the treble and a quarter note in the bass. Measure 7 has a triplet in the treble and a quarter note in the bass. Measure 8 has a triplet in the treble and a quarter note in the bass. Measure 9 has a triplet in the treble and a quarter note in the bass. Measure 10 has a triplet in the treble and a quarter note in the bass.

11

Musical notation for measures 11-16. Measure 11 has a triplet in the treble and a quarter note in the bass. Measure 12 has a triplet in the treble and a quarter note in the bass. Measure 13 has a triplet in the treble and a quarter note in the bass. Measure 14 has a triplet in the treble and a quarter note in the bass. Measure 15 has a triplet in the treble and a quarter note in the bass. Measure 16 has a triplet in the treble and a quarter note in the bass.

17

Musical notation for measures 17-21. Measure 17 has a triplet in the treble and a quarter note in the bass. Measure 18 has a triplet in the treble and a quarter note in the bass. Measure 19 has a triplet in the treble and a quarter note in the bass. Measure 20 has a triplet in the treble and a quarter note in the bass. Measure 21 has a triplet in the treble and a quarter note in the bass.

23

Musical notation for measures 23-26. Treble clef, key signature of one flat, 3/8 time. Measures 23-25 feature a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 26 has a triplet of eighth notes in the treble and a quarter note in the bass.

27

Musical notation for measures 27-31. Treble clef, key signature of one flat, 3/8 time. Measures 27-30 feature a quarter note in the treble and a quarter note in the bass. Measure 31 has a quarter note in the treble and a quarter note in the bass.

32

Musical notation for measures 32-35. Treble clef, key signature of one flat, 3/8 time. Measures 32-34 feature a quarter note in the treble and a quarter note in the bass. Measure 35 has a quarter note in the treble and a quarter note in the bass.

**ALEGR0**

Musical notation for measures 36-40. Treble clef, key signature of one flat, 3/8 time. Measures 36-40 feature a quarter note in the treble and a quarter note in the bass.

9

Musical notation for measures 41-45. Treble clef, key signature of one flat, 3/8 time. Measures 41-45 feature a quarter note in the treble and a quarter note in the bass.

15

Musical notation for measures 46-50. Treble clef, key signature of one flat, 3/8 time. Measures 46-50 feature a quarter note in the treble and a quarter note in the bass.

21

Musical notation for measures 51-55. Treble clef, key signature of one flat, 3/8 time. Measures 51-54 feature a quarter note in the treble and a quarter note in the bass. Measure 55 has a triplet of eighth notes in the treble and a quarter note in the bass.

27

Musical notation for measures 27-33. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 27 starts with a treble clef. Measures 27-33 contain various rhythmic patterns, including eighth and sixteenth notes, and triplets. Trills are marked with a 'tr' symbol above notes in measures 27, 28, 30, 31, and 32.

34

Musical notation for measures 34-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Measures 34-40 continue the piece with similar rhythmic patterns and trills. Trills are marked with a 'tr' symbol above notes in measures 34, 35, 37, and 38.

41

Musical notation for measures 41-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Measures 41-47 feature more complex rhythmic figures and trills. Trills are marked with a 'tr' symbol above notes in measures 41, 43, 45, and 46.

48

Musical notation for measures 48-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Measures 48-54 show a continuation of the piece with trills and rhythmic patterns. Trills are marked with a 'tr' symbol above notes in measures 48, 50, and 52.

55

Musical notation for measures 55-62. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Measures 55-62 feature a dense texture of sixteenth notes in the upper staff and a steady bass line. Trills are marked with a 'tr' symbol above notes in measures 55, 57, 59, and 61.

63

Musical notation for measures 63-69. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Measures 63-69 include trills and rhythmic patterns. Trills are marked with a 'tr' symbol above notes in measures 63, 65, 67, and 68.

70

Musical notation for measures 70-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Measures 70-76 feature a continuation of the piece with trills and rhythmic patterns. Trills are marked with a 'tr' symbol above notes in measures 70, 72, 74, and 75.

Musical score for piano, measures 77-112. The score is written in treble and bass clefs, with a key signature of one flat (B-flat). The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, often grouped in triplets. The right hand plays a melodic line with frequent triplets and slurs, while the left hand provides a steady accompaniment with eighth notes and rests. Measure numbers 77, 84, 90, 96, 104, and 110 are indicated at the beginning of their respective systems. Trill ornaments are marked above certain notes in measures 77, 84, 90, 104, and 110. The piece concludes with a double bar line at the end of measure 112.

## 3.2 SONATA IN D MAJOR

Adagio

SOLO

5

9

14

19

23

27

31

Musical notation for measures 31-34. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains eighth-note patterns with slurs and triplet markings. The lower staff is in bass clef with the same key signature and time signature, containing a simpler eighth-note accompaniment. Measure numbers 31, 32, 33, and 34 are indicated above the first four measures.

35

Musical notation for measures 35-38. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains eighth-note patterns with slurs and triplet markings. The lower staff is in bass clef with the same key signature and time signature, containing a simpler eighth-note accompaniment. Measure numbers 35, 36, 37, and 38 are indicated above the first four measures.

**ALLEGRO**

Musical notation for measures 39-42. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains eighth-note patterns with slurs and triplet markings. The lower staff is in bass clef with the same key signature and time signature, containing a simpler eighth-note accompaniment. The tempo marking "ALLEGRO" is placed above the first measure. Measure numbers 39, 40, 41, and 42 are indicated above the first four measures.

3

Musical notation for measures 43-46. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains eighth-note patterns with slurs and triplet markings. The lower staff is in bass clef with the same key signature and time signature, containing a simpler eighth-note accompaniment. Measure numbers 43, 44, 45, and 46 are indicated above the first four measures.

6

Musical notation for measures 47-50. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains eighth-note patterns with slurs and triplet markings. The lower staff is in bass clef with the same key signature and time signature, containing a simpler eighth-note accompaniment. Measure numbers 47, 48, 49, and 50 are indicated above the first four measures.

9

Musical notation for measures 51-54. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains eighth-note patterns with slurs and triplet markings. The lower staff is in bass clef with the same key signature and time signature, containing a simpler eighth-note accompaniment. Measure numbers 51, 52, 53, and 54 are indicated above the first four measures.



12

Measures 12-14 of a musical transcription. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with quarter and eighth notes.

15

Measures 15-16. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand accompaniment consists of quarter notes and rests.

17

Measures 17-19. Measure 17 has a dense texture with sixteenth-note runs in both hands. Measures 18 and 19 show a more open texture with quarter notes in the right hand and eighth notes in the left hand.

20

Measures 20-21. Measure 20 features a triplet of eighth notes in the right hand. Measure 21 continues with eighth-note patterns in both hands.

22

Measures 22-23. Measure 22 has a busy right hand with sixteenth-note runs. Measure 23 features a triplet of eighth notes in the right hand.

24

Measures 24-25. Measure 24 is characterized by a continuous stream of eighth notes in the right hand. Measure 25 continues with quarter notes in the right hand and eighth notes in the left hand.

26

Measures 26-27. Measure 26 features a continuous eighth-note pattern in the right hand. Measure 27 continues with quarter notes in the right hand and eighth notes in the left hand.

28

Measures 28-30: Treble clef, 3/4 time signature. Measure 28: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 29: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter. Measure 30: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.

31

Measures 31-33: Treble clef, 3/4 time signature. Measure 31: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 32: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter. Measure 33: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.

34

Measures 34-35: Treble clef, 3/4 time signature. Measure 34: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 35: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter.

36

Measures 36-37: Treble clef, 3/4 time signature. Measure 36: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 37: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter.

38

Measures 38-39: Treble clef, 3/4 time signature. Measure 38: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 39: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter.

40

Measures 40-42: Treble clef, 3/4 time signature. Measure 40: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 41: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter. Measure 42: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.

43

Measures 43-44: Treble clef, 3/4 time signature. Measure 43: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 44: C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter.

45

**ANDANTE**

6

11

15

20

**ALLEGRO**

3

6

9

12

15

17

19

21

23

This musical score is for guitar, presented in a grand staff format with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score consists of eight systems of music, each starting with a measure number (6, 9, 12, 15, 17, 19, 21, 23). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several instances of slurs and ties. A double bar line with repeat dots appears at measure 15. The piece concludes with a final double bar line at the end of measure 23.

25

27

30

32

## COMMENTARY

3.2, first Allegro, bar 3, solo: notes 10 to 13 are c', d', c', d' in the source.

3.2, first Allegro, bar 46, solo: in the source the cello ends on an e.

### 3.3 SONATA IN A MAJOR

ANDANTE

SOLO

1c

2

3

3

4

4

5

5

6

7

8

9

10

11

Musical notation for measures 11-12. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains eighth-note triplets and sixteenth-note pairs. The lower staff is in bass clef with the same key signature and time signature, containing a simple eighth-note accompaniment.

12

Musical notation for measures 13-14. The system consists of two staves. The upper staff continues the melodic line with eighth-note triplets and sixteenth-note pairs. The lower staff continues the accompaniment.

13

Musical notation for measures 15-16. The system consists of two staves. The upper staff features eighth-note triplets and sixteenth-note pairs. The lower staff continues the accompaniment.

**ALLEGRO**

Musical notation for measures 17-18. The system consists of two staves. The tempo is marked **ALLEGRO**. The upper staff contains eighth-note triplets and sixteenth-note pairs. The lower staff continues the accompaniment.

3

Musical notation for measures 19-20. The system consists of two staves. The upper staff contains eighth-note triplets and sixteenth-note pairs. The lower staff continues the accompaniment. Fingering numbers are written below the bass staff: 6, 5, 6, 5, 4, 6, 2, 3, 6, 7, 3, 3, 6, 7, 7.

6

Musical notation for measures 21-22. The system consists of two staves. The upper staff contains eighth-note triplets and sixteenth-note pairs. The lower staff continues the accompaniment.

8

Musical notation for measures 8 and 9. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth notes, some beamed together. The bass staff contains a simpler accompaniment with quarter notes and eighth notes. There are four trill ornaments (tr) above the treble staff in measures 8 and 9.

10

Musical notation for measures 10, 11, and 12. The system consists of a treble clef staff and a bass clef staff. Measure 10 has a trill ornament (tr) above the treble staff. Measure 11 has a trill ornament (tr) above the treble staff. Measure 12 has a trill ornament (tr) above the treble staff. There are also trill ornaments (tr) above the treble staff in measures 10 and 11. A triplet of eighth notes is marked with a '3' above it in measure 10.

13

Musical notation for measures 13 and 14. The system consists of a treble clef staff and a bass clef staff. Measure 14 has a trill ornament (tr) above the treble staff.

15

Musical notation for measures 15 and 16. The system consists of a treble clef staff and a bass clef staff. Measure 15 has a trill ornament (tr) above the treble staff. Measure 16 has a trill ornament (tr) above the treble staff. A triplet of eighth notes is marked with a '3' above it in measure 15.

17

Musical notation for measures 17 and 18. The system consists of a treble clef staff and a bass clef staff. Measure 17 has a trill ornament (tr) above the treble staff. Measure 18 has a trill ornament (tr) above the treble staff. A triplet of eighth notes is marked with a '3' above it in measure 17. A double bar line is present at the end of measure 17.

19

Musical notation for measures 19 and 20. The system consists of a treble clef staff and a bass clef staff. Measure 19 has a triplet of eighth notes marked with a '3' above it. Measure 20 has a triplet of eighth notes marked with a '3' above it. Fingering numbers are provided below the bass staff: 6, 4, 5, 3, 4, 5, 4, 5, 2, 3.



21

3

6 7

tr tr tr

24

tr tr

7

26

tr tr

28

tr tr

17 6 17 7 6 7

30

tr tr

32

tr tr

34

Musical notation for measures 34-35. Measure 34 features a triplet of eighth notes in the right hand. Measure 35 continues with a similar rhythmic pattern, ending with a repeat sign.

35

Musical notation for measures 35-36. Measure 35 continues from the previous system. Measure 36 features a triplet of eighth notes in the right hand, ending with a repeat sign.

**ALLEGRO** *tr*

Musical notation for measures 36-42. The tempo is marked **ALLEGRO**. Measure 36 includes a trill (*tr*) in the right hand. Measures 37-42 show a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

7

Musical notation for measures 42-48. Measure 42 features a triplet of eighth notes in the right hand. Measures 43-48 continue the melodic and accompanimental patterns.

12

Musical notation for measures 48-54. Measure 48 includes a trill (*tr*) in the right hand. Measures 49-54 continue the melodic and accompanimental patterns.

18

Musical notation for measures 54-60. Measure 54 features a triplet of eighth notes in the right hand. Measures 55-60 continue the melodic and accompanimental patterns.

**VARIATIONE**

Musical notation for measures 60-66. The section is marked **VARIATIONE**. Measures 60-66 feature a more complex melodic line in the right hand with frequent triplets, while the left hand maintains a steady accompaniment.

## COMMENTARY

3.3 Andante, bar 5: the fourth note in the solo part is d' in the source.

3.3 Andante, bar 13: the penultimate note in the solo part is b in the source.

## 3.4 SINFONIA A TRE

ALLEGRO

VIOLIN I

VIOLIN II

VIOLONCELLO

3

*p* *f* *p*

6

*f* *p* *f* *p* *f* *p*

9

*f* *p* *f* *f*

11

*p* *f* *p*

13

Musical score for measures 13-14. The system consists of three staves: two treble clefs and one bass clef. The music is in 3/4 time. Measures 13 and 14 are marked with a *p* dynamic. The right-hand staves feature a complex texture with chords and moving lines, while the left-hand staff provides a steady bass accompaniment.

15

Musical score for measures 15-16. The system consists of three staves: two treble clefs and one bass clef. Measures 15 and 16 are marked with a *p* dynamic in the first half and a *f* dynamic in the second half. The right-hand staves feature a complex texture with chords and moving lines, while the left-hand staff provides a steady bass accompaniment.

17

Musical score for measures 17-18. The system consists of three staves: two treble clefs and one bass clef. Measures 17 and 18 are marked with a *mp* dynamic. The right-hand staves feature a complex texture with chords and moving lines, while the left-hand staff provides a steady bass accompaniment.

19

Musical score for measures 19-20. The system consists of three staves: two treble clefs and one bass clef. Measures 19 and 20 are marked with a *mp* dynamic. The right-hand staves feature a complex texture with chords and moving lines, while the left-hand staff provides a steady bass accompaniment.

21

Musical score for measures 21-22. The system consists of three staves: two treble clefs and one bass clef. Measures 21 and 22 are marked with a *p* dynamic in the first half and a *f* dynamic in the second half. The right-hand staves feature a complex texture with chords and moving lines, while the left-hand staff provides a steady bass accompaniment.

23

Musical score for measures 23-24. The system consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *p* at the beginning and *f* in the middle. The third staff has a dynamic marking of *p* at the beginning. The music features a complex rhythmic pattern with many sixteenth notes.

25

Musical score for measures 25-27. The system consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *p* at the beginning and *f* in the middle. The third staff has a dynamic marking of *p* at the beginning. The music features a complex rhythmic pattern with many sixteenth notes.

28

Musical score for measures 28-29. The system consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f* at the beginning. The third staff has a dynamic marking of *f* at the beginning. The music features a complex rhythmic pattern with many sixteenth notes.

30

Musical score for measures 30-31. The system consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f* at the beginning. The third staff has a dynamic marking of *f* at the beginning. The music features a complex rhythmic pattern with many sixteenth notes.

32

Musical score for measures 32-34. The system consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f* at the beginning. The third staff has a dynamic marking of *f* at the beginning. The music features a complex rhythmic pattern with many sixteenth notes.

35

Musical score for measures 35-36. The system consists of three staves: two treble clefs and one bass clef. Measures 35 and 36 are shown. The first two staves (treble clefs) play a melodic line with eighth-note patterns and trills. The third staff (bass clef) plays a simple accompaniment. Dynamics include *p* (piano) and *f* (forte).

37

Musical score for measures 37-38. The system consists of three staves: two treble clefs and one bass clef. Measures 37 and 38 are shown. The first two staves (treble clefs) play a melodic line with eighth-note patterns and trills. The third staff (bass clef) plays a simple accompaniment. Dynamics include *p* (piano) and *f* (forte).

39

Musical score for measures 39-40. The system consists of three staves: two treble clefs and one bass clef. Measures 39 and 40 are shown. The first two staves (treble clefs) play a melodic line with eighth-note patterns. The third staff (bass clef) plays a simple accompaniment. Dynamics include *f* (forte).

41

Musical score for measures 41-42. The system consists of three staves: two treble clefs and one bass clef. Measures 41 and 42 are shown. The first two staves (treble clefs) play a melodic line with eighth-note patterns and slurs. The third staff (bass clef) plays a simple accompaniment. Dynamics include *p* (piano).

43

Musical score for measures 43-44. The system consists of three staves: two treble clefs and one bass clef. Measures 43 and 44 are shown. The first two staves (treble clefs) play a melodic line with eighth-note patterns and slurs. The third staff (bass clef) plays a simple accompaniment. Dynamics include *f* (forte).

45

Musical score for measures 45-47. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves with many slurs and ties, and a more rhythmic bass line. Measure 47 includes a dynamic marking of *f*.

48

Musical score for measures 48-50. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music continues with intricate melodic patterns and slurs. A dynamic marking of *f* is present in measure 50.

51

Musical score for measures 51-53. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music features a prominent sixteenth-note pattern in the upper staves. Dynamic markings of *p* and *f* are used throughout the system.

53

Musical score for measures 53-55. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music continues with complex melodic lines and slurs. Dynamic markings of *p* and *f* are present.

56

Musical score for measures 56-58. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music features a complex melodic line with many slurs and ties. Dynamic markings of *p* and *f* are used throughout the system.



57

Musical score for measures 57-58. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 57 features a piano (*p*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff. Measure 58 features a piano (*p*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff.

59

Musical score for measures 59-60. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 59 features a piano (*p*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff. Measure 60 features a piano (*p*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff.

61

Musical score for measures 61-62. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 61 features a forte (*f*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff. Measure 62 features a piano (*p*) dynamic in the upper staves and a piano (*p*) dynamic in the lower staff.

63

Musical score for measures 63-64. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 63 features a piano (*p*) dynamic in the upper staves and a piano (*p*) dynamic in the lower staff. Measure 64 features a forte (*f*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff.

65

Musical score for measures 65-66. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 65 features a piano (*p*) dynamic in the upper staves and a piano (*p*) dynamic in the lower staff. Measure 66 features a forte (*f*) dynamic in the upper staves and a forte (*f*) dynamic in the lower staff.

67

Musical score for measures 67-68. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 67 features a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment. Measure 68 continues the melody, with a dynamic marking of *p* (piano) in the second measure. Trill ornaments are indicated above several notes in both treble staves.

69

Musical score for measures 69-70. The system consists of three staves. Measure 69 begins with a dynamic marking of *f* (forte) in the first treble staff. The melody in the treble staves is more active, with a dynamic marking of *p* (piano) in the second measure. Measure 70 continues the piece, with a dynamic marking of *f* (forte) in the first treble staff. Trill ornaments are present above notes in both treble staves.

71

Musical score for measures 71-72. The system consists of three staves. Measures 71 and 72 feature a dense, continuous eighth-note texture in the treble staves, while the bass staff provides a steady accompaniment with eighth notes.

73

Musical score for measures 73-74. The system consists of three staves. Measures 73 and 74 continue the eighth-note texture in the treble staves, with the bass staff maintaining its accompaniment. The melody in the treble staves becomes more varied, incorporating some quarter notes.

75

Musical score for measures 75-76. The system consists of three staves. Measures 75 and 76 continue the eighth-note texture in the treble staves, with the bass staff maintaining its accompaniment. The melody in the treble staves shows further development with more complex rhythmic patterns.

77

77

*f*

Musical score for measures 77-78. The score is in 2/4 time and features a piano (p) dynamic marking. The melody is primarily in the right hand, with a supporting bass line in the left hand.

79

79

Musical score for measures 79-80. The score continues in 2/4 time with a piano (p) dynamic marking.

81

81

Musical score for measures 81-83. The score continues in 2/4 time with a piano (p) dynamic marking.

**ADAGIO**

**ADAGIO**

Musical score for measures 84-87. The tempo is marked **ADAGIO**. The score is in 2/4 time and features a more complex melodic line in the right hand.

**ANDANTE PIANO**

**ANDANTE PIANO**

Musical score for measures 88-91. The tempo is marked **ANDANTE PIANO**. The score is in 2/4 time and features a complex melodic line in the right hand.

8

Musical notation for measures 8-11. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. The music features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. The bass line is simpler, with quarter and eighth notes.

12

Musical notation for measures 12-14. The system consists of three staves. Measures 12 and 13 feature a dense texture of triplets in both treble staves, with a '3' above each group. The bass line continues with quarter and eighth notes.

15

Musical notation for measures 15-17. The system consists of three staves. Measures 15 and 16 feature triplets in both treble staves, with a '3' above each group. The bass line continues with quarter and eighth notes.

18

Musical notation for measures 18-21. The system consists of three staves. Measures 18 and 19 feature triplets in both treble staves, with a '3' above each group. The bass line continues with quarter and eighth notes.

22

Musical notation for measures 22-25. The system consists of three staves. Measures 22 and 23 feature a melodic line in the upper treble staff with slurs and accents. Measures 24 and 25 feature triplets in both treble staves, with a '3' above each group. The bass line continues with quarter and eighth notes.

26

Musical score for measures 26-28. The music is in 3/4 time and features a key signature of three flats. Measure 26 contains a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 27 continues with similar rhythmic patterns. Measure 28 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

29

Musical score for measures 29-31. Measure 29 has a quarter note in the right hand and a quarter note in the left hand. Measure 30 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 31 ends with a quarter note in the right hand and a quarter note in the left hand.

ALLEGRO ASSAI

Musical score for measures 32-35. The music is in 4/4 time. Measures 32 and 33 feature sixteenth-note patterns in the right hand and quarter notes in the left hand. Measures 34 and 35 feature a piano (*p*) dynamic marking and continue with similar rhythmic patterns.

6

Musical score for measures 36-41. The music is in 4/4 time. Measures 36 and 37 feature a forte (*f*) dynamic marking. Measures 38 and 39 feature a piano (*p*) dynamic marking. Measures 40 and 41 feature a forte (*f*) dynamic marking. The right hand plays sixteenth-note patterns, while the left hand plays quarter notes.

12

Musical score for measures 42-47. The music is in 4/4 time. Measures 42 and 43 feature a piano (*p*) dynamic marking. Measures 44 and 45 feature a piano (*p*) dynamic marking. Measures 46 and 47 feature a piano (*p*) dynamic marking. The right hand plays sixteenth-note patterns, while the left hand plays quarter notes.

17

Musical score for measures 17-20. The piece is in 3/4 time and features a piano (*f*) dynamic. The right hand plays a complex, rhythmic melody with many sixteenth notes, while the left hand provides a steady bass line with eighth notes.

21

Musical score for measures 21-25. Measures 21-24 are marked with a repeat sign. The right hand continues with its intricate sixteenth-note pattern, and the left hand maintains the bass line. A double bar line appears at the end of measure 24.

26

Musical score for measures 26-31. The right hand features a dynamic shift from piano (*p*) in measure 27 to forte (*f*) in measure 30. The left hand continues with a consistent eighth-note bass line.

32

Musical score for measures 32-37. The right hand plays a melodic line with a piano (*p*) dynamic. The left hand continues with the eighth-note bass line.

38

Musical score for measures 38-42. The right hand plays a melodic line with a piano (*p*) dynamic. The left hand continues with the eighth-note bass line.

43

48

52

## COMMENTARY

3.4, Allegro, vn I, bar 43: in the source the rhythm is given as

3.4 Allegro, vn II, bar 28: the fourth semiquaver is given as d' in the source.

3.4 Adagio, vn I, bars 1 and 2: last and first notes, respectively, are given as f in the source.

3.4 Allegro assai, vn I, bar 41: the fifth note appears as f in the source.

### 3.5 SINFONIA A TRE

ALLEGRO

Musical score for Violin I, Violin II, and Cembalo. The key signature is one sharp (F#) and the time signature is common time (C). The Violin parts play a rhythmic melody of eighth notes, while the Cembalo provides a steady accompaniment of eighth notes.

Musical score for Violin I, Violin II, and Cembalo. This system begins at measure 4. The Violin I part features a complex rhythmic pattern with triplets. The Violin II part plays a steady eighth-note accompaniment. The Cembalo part includes a triplet in the right hand and a steady eighth-note accompaniment in the left hand.

Musical score for Violin I, Violin II, and Cembalo. This system begins at measure 6. The Violin I part continues with a complex rhythmic pattern. The Violin II part plays a steady eighth-note accompaniment. The Cembalo part continues with a steady eighth-note accompaniment.

Musical score for Violin I, Violin II, and Cembalo. This system begins at measure 8. The Violin I part continues with a complex rhythmic pattern. The Violin II part plays a steady eighth-note accompaniment. The Cembalo part continues with a steady eighth-note accompaniment.



12

Musical score for measures 12-13. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 12 features a treble clef with a sixteenth-note melody and a bass clef with a steady eighth-note accompaniment. Measure 13 continues the melody and accompaniment, with a triplet of eighth notes in the bass line. A fingering of 7 6 3 is indicated at the end of the measure.

14

Musical score for measures 14-15. The treble clef part has a more active melody with eighth-note patterns. The bass clef part continues with a consistent eighth-note accompaniment.

16

Musical score for measures 16-17. The treble clef part features a melody with eighth-note runs and some slurs. The bass clef part maintains the eighth-note accompaniment.

18

Musical score for measures 18-20. The treble clef part has a complex melody with many slurs and ties. The bass clef part continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the final measure of this system.

21

Musical notation for measures 21-22. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). Measure 21 features a melodic line in the upper treble staff with a slur and a trill-like ornament, and a bass line in the lower staff. Measure 22 continues the melodic development with similar ornamentation.

23

Musical notation for measures 23-24. The system consists of three staves. Measure 23 is characterized by a dense texture of sixteenth-note runs in both the upper and lower treble staves. Measure 24 shows a continuation of these runs, with the bass line providing a steady accompaniment.

25

Musical notation for measures 25-26. The system consists of three staves. Measure 25 features a melodic line in the upper treble staff with a slur and a trill-like ornament, and a bass line. Measure 26 continues the melodic development with similar ornamentation.

27

Musical notation for measures 27-28. The system consists of three staves. Measure 27 features a melodic line in the upper treble staff with a slur and a trill-like ornament, and a bass line. Measure 28 continues the melodic development with similar ornamentation.

29

Musical notation for measures 29-30. The system consists of three staves. Measure 29 features a melodic line in the upper treble staff with a slur and a trill-like ornament, and a bass line. Measure 30 continues the melodic development with similar ornamentation. The system concludes with figured bass notation: 6 4# and 7 6 3.

31

*p* *p*

33

*f* *f*

6  
4H

7  
5  
3

35

*f*

38

*p* *f*

*p* *f*

*p* *f*

7  
5  
3

41

Musical score for measures 41-43. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The score consists of three staves: two treble clefs and one bass clef. Measures 41 and 42 feature a complex texture with sixteenth-note runs in the upper staves and a steady eighth-note bass line. Measure 43 shows a change in the bass line, with a triplet of eighth notes marked with a '3' and a '3' below it.

44

Musical score for measures 44-46. The texture continues with intricate sixteenth-note patterns in the upper staves and a more active bass line. Measure 46 ends with a fermata over the final notes of the upper staves.

47

Musical score for measures 47-48. This system is characterized by dynamic markings: *p* (piano) and *f* (forte). The upper staves feature sixteenth-note runs, while the bass line provides a steady accompaniment. The dynamics alternate between *p* and *f* across the measures.

49

Musical score for measures 49-50. The upper staves continue with sixteenth-note patterns, and the bass line features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the beginning of measure 50.

51

Musical score for measures 51-52. The piece concludes with sixteenth-note runs in the upper staves and a simple bass line. Measure 52 features a triplet of eighth notes marked with a '3' and a '3' below it, followed by two measures of a single eighth note marked with a '6' and a '6' below it.

53

6 6 6 6 6

56

*f*

6

59

3

61

3

*p*

63

*p*

7 3

66

66

*f*

This system contains measures 66 and 67. It features three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). Measure 66 includes a dynamic marking of *f* (forte) above the first treble staff. The music consists of eighth and sixteenth notes with various articulations.

68

68

This system contains measures 68 and 69. It features three staves: two treble clefs and one bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes, showing a consistent rhythmic pattern.

70

$\frac{54}{3}$

70

This system contains measures 70 and 71. It features three staves: two treble clefs and one bass clef. The key signature has two sharps. Above measure 70, there is a marking  $\frac{54}{3}$ . The music consists of eighth and sixteenth notes.

72

$\frac{54}{3}$

72

This system contains measures 72 and 73. It features three staves: two treble clefs and one bass clef. The key signature has two sharps. Above measure 72, there is a marking  $\frac{54}{3}$ . The music consists of eighth and sixteenth notes.

74

74

*f*

This system contains measures 74 and 75. It features three staves: two treble clefs and one bass clef. The key signature has two sharps. Multiple dynamic markings of *f* (forte) are placed throughout the system, including above the first treble staff and below the second treble and bass staves.

76

Musical notation for measures 76-77. The system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 4/4. Measure 76 features a forte (*f*) dynamic. The melody in the upper staves is composed of eighth and sixteenth notes, while the bass line consists of quarter notes.

78

Musical notation for measures 78-79. The system consists of three staves. Measure 78 includes a trill ornament (*tr*) above the first note of the upper staff. Measure 79 features a forte (*f*) dynamic. The notation continues with eighth and sixteenth notes in the upper staves and quarter notes in the bass.

80

Musical notation for measures 80-81. The system consists of three staves. Measure 80 features a forte (*f*) dynamic. The melody in the upper staves is more active with sixteenth notes, while the bass line remains steady with quarter notes.

82

Musical notation for measures 82-83. The system consists of three staves. Measure 82 features a trill ornament (*tr*) above the first note of the upper staff. The notation continues with eighth and sixteenth notes in the upper staves and quarter notes in the bass.

84

Musical notation for measures 84-85. The system consists of three staves. Measure 84 features a trill ornament (*tr*) above the first note of the upper staff. The notation continues with eighth and sixteenth notes in the upper staves and quarter notes in the bass.

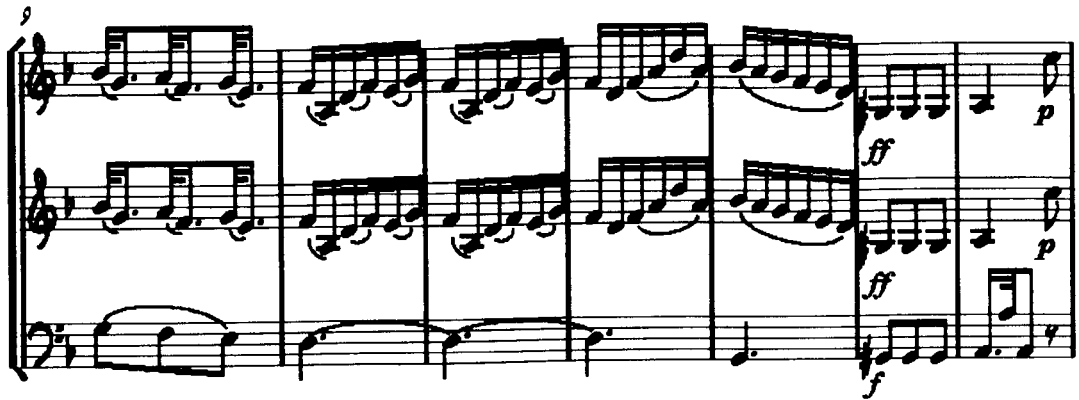
86

Musical notation for measures 86-87. The system consists of three staves. Measure 86 features a trill ornament (*tr*) above the first note of the upper staff. The notation continues with eighth and sixteenth notes in the upper staves and quarter notes in the bass.

ANDANTE



Musical score system 1, measures 1-8. The piece is in 3/8 time and B-flat major. The tempo is marked 'ANDANTE'. The score consists of three staves: two treble clefs and one bass clef. The first two staves are marked *pp* (pianissimo) and the bass staff is marked *p* (piano). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some sixteenth-note passages in the upper register.



Musical score system 2, measures 9-15. The score continues with the same instrumentation. Measures 9-14 feature a more active treble part with sixteenth-note runs. At measure 15, there is a dynamic shift: the treble part becomes *p* (piano), the middle staff becomes *ff* (fortissimo), and the bass part becomes *f* (forte). The system concludes with a few notes in the treble and middle staves.



Musical score system 3, measures 16-23. The score continues with the same instrumentation. The treble part features a series of sixteenth-note passages, while the bass part provides a steady accompaniment. The dynamic marking *p* (piano) is present at the beginning of the system.



Musical score system 4, measures 24-31. The score continues with the same instrumentation. The treble part features a series of sixteenth-note passages, while the bass part provides a steady accompaniment. The dynamic marking *p* (piano) is present at the beginning of the system.



31

Musical score for measures 31-37. The score is in 3/8 time and features a complex texture with multiple voices. The upper staves contain rapid sixteenth-note passages, while the lower staves provide a more rhythmic accompaniment. The key signature has one sharp (F#).

38

Musical score for measures 38-42. This section includes dynamic markings such as *f* (forte) and *p* (piano), and trills (*tr*) in the upper staves. The texture remains dense with intricate melodic lines.

43

Musical score for measures 43-46. This section features a triplet of sixteenth notes (*3*) and trills (*tr*) in the upper staves. The lower staves continue with a steady accompaniment.

**ALLEGRO ASSAI**

Musical score for measures 47-50. The tempo is marked **ALLEGRO ASSAI**. The score is in 12/8 time and features a more rhythmic and melodic style compared to the previous sections. The upper staves have a prominent melodic line, and the lower staves provide a simple accompaniment.

3

Musical score for measures 51-54. This section begins with a triplet of eighth notes (*3*) in the upper staves. The music continues with a consistent rhythmic pattern in 12/8 time.

5

Measures 5 and 6 of the transcription. The piece is in 3/4 time with a key signature of one flat (B-flat major or D minor). The right hand features a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment. A fermata is placed over the final note of measure 6.

7

Measures 7 and 8. The right hand continues with eighth-note patterns, incorporating some slurs and ties. The left hand has a steady accompaniment. A fermata is placed over the final note of measure 8.

9

Measures 9 and 10. The right hand shows more complex eighth-note patterns with slurs. The left hand continues its accompaniment. A fermata is placed over the final note of measure 10. The dynamic marking *p* (piano) is present in measure 10.

11

Measures 11 and 12. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. A fermata is placed over the final note of measure 12. The dynamic marking *f* (forte) is present in measure 12.

13

Measures 13 and 14. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. A fermata is placed over the final note of measure 14. The dynamic marking *f* (forte) is present in measure 14.

15

Musical notation for measures 15 and 16. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). Measure 15 features a rhythmic pattern of eighth notes in the treble and bass staves, and a dotted quarter note in the middle staff. Measure 16 shows a continuation of the eighth-note patterns in the treble and bass, with a more complex melodic line in the middle staff.

17

Musical notation for measures 17 and 18. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps. Measure 17 features a rhythmic pattern of eighth notes in the treble and bass staves, and a dotted quarter note in the middle staff. Measure 18 shows a continuation of the eighth-note patterns in the treble and bass, with a more complex melodic line in the middle staff.

19

Musical notation for measures 19 and 20. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps. Measure 19 features a rhythmic pattern of eighth notes in the treble and bass staves, and a dotted quarter note in the middle staff. Measure 20 shows a continuation of the eighth-note patterns in the treble and bass, with a more complex melodic line in the middle staff.

21

Musical notation for measures 21 and 22. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps. Measure 21 features a rhythmic pattern of eighth notes in the treble and bass staves, and a dotted quarter note in the middle staff. Measure 22 shows a continuation of the eighth-note patterns in the treble and bass, with a more complex melodic line in the middle staff.

23

Musical notation for measures 23 and 24. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps. Measure 23 features a rhythmic pattern of eighth notes in the treble and bass staves, and a dotted quarter note in the middle staff. Measure 24 shows a continuation of the eighth-note patterns in the treble and bass, with a more complex melodic line in the middle staff.

25

Musical score for measures 25-26. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. Measures 25 and 26 show a complex melodic line in the upper staves with many sixteenth notes and slurs, and a simpler bass line with quarter notes and rests.

27

Musical score for measures 27-28. The system consists of three staves. Measures 27 and 28 show a complex melodic line in the upper staves with many sixteenth notes and slurs, and a simpler bass line with quarter notes and rests. There are trill ornaments (tr) above some notes in the upper staves. Fingering numbers 7 and 5 are written below the bass line notes in measures 27 and 28.

29

Musical score for measures 29-30. The system consists of three staves. Measures 29 and 30 show a complex melodic line in the upper staves with many sixteenth notes and slurs, and a simpler bass line with quarter notes and rests. There are trill ornaments (tr) above some notes in the upper staves. Fingering numbers 7, 5, and 3 are written below the bass line notes in measure 30.

31

Musical score for measures 31-32. The system consists of three staves. Measures 31 and 32 show a complex melodic line in the upper staves with many sixteenth notes and slurs, and a simpler bass line with quarter notes and rests. There are trill ornaments (tr) above some notes in the upper staves. The dynamic marking *p* (piano) is written below the first notes of the upper staves in measures 31 and 32, and below the first note of the bass line in measure 32.

The image shows two systems of musical notation. Each system consists of three staves: a top staff in treble clef, a middle staff in alto clef, and a bottom staff in bass clef. The first system begins at measure 33, and the second system begins at measure 35. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system features a forte (*f*) dynamic marking. The notation includes various note values, slurs, and rests.

## COMMENTARY

3.5, First Allegro, vn I, bar 26: the last two semiquavers are sharpened in the source.

3.5, Andante, vn II, bar 25: the second, third and fourth semiquavers are given as c", a' and f' in the source.

### 3.6 SUONATA A 3

ALLEGRO ASSAI

Musical score for Violin I, Violin II, and Violoncello. The first system shows measures 1 through 7. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The Violin I and II parts play a rhythmic eighth-note pattern, while the Violoncello part provides a steady bass line. Dynamics include *p* (piano) and *f* (forte).

Musical score for Violin I, Violin II, and Violoncello. The second system shows measures 8 through 14. The Violin I and II parts continue their rhythmic pattern, with some melodic variation. The Violoncello part remains consistent. Dynamics include *f* (forte) and *p* (piano).

Musical score for Violin I, Violin II, and Violoncello. The third system shows measures 15 through 21. The Violin I and II parts feature more complex rhythmic patterns, including sixteenth-note runs. The Violoncello part continues its bass line. Dynamics include *p* (piano) and *f* (forte).

Musical score for Violin I, Violin II, and Violoncello. The fourth system shows measures 22 through 28. The Violin I and II parts play rapid sixteenth-note passages. The Violoncello part continues its bass line. Dynamics include *f* (forte).

29

Musical score for measures 29-34. The score is in 3/4 time and features a key signature of two flats. It consists of three staves: a treble staff, a middle staff, and a bass staff. The music is characterized by a steady eighth-note accompaniment in the bass and middle staves, with melodic lines in the treble staff. Dynamic markings include *p* (piano) and *f* (forte).

35

Musical score for measures 35-40. The score continues with the same three-staff format. The treble staff features more complex rhythmic patterns, including sixteenth-note runs. Dynamic markings include *p* (piano) and *f* (forte).

41

Musical score for measures 41-48. The score continues with the same three-staff format. The music features a mix of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano).

49

Musical score for measures 49-54. The score continues with the same three-staff format. The treble staff has a melodic line with some grace notes. Dynamic markings include *f* (forte) and *p* (piano).

55

Musical score for measures 55-60. The score continues with the same three-staff format. The treble staff features a dense sixteenth-note texture. Dynamic markings include *p* (piano).

60

Musical score for measures 60-65. The score is in 3/4 time and features a key signature of two flats. The upper two staves (treble clef) contain a complex melodic line with frequent sixteenth-note runs. The lower staff (bass clef) provides a simple harmonic accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

66

Musical score for measures 66-71. The score continues the melodic and harmonic patterns from the previous system. The upper two staves show intricate melodic development, while the bass staff maintains a steady accompaniment. Dynamic markings include *f* and *p*.

72

Musical score for measures 72-77. This system introduces a new melodic motif in the upper staves, characterized by a sequence of eighth notes. The bass staff continues with a consistent accompaniment. Dynamic markings include *p* and *f*.

78

Musical score for measures 78-83. The upper two staves feature a dense texture of sixteenth-note runs, creating a highly rhythmic and melodic passage. The bass staff continues with a simple accompaniment. Dynamic markings include *f*.



84

Musical score for measures 84-89. The score is in 3/4 time and features a key signature of two flats. The upper staves (treble and alto) contain melodic lines with various dynamics, including a *p* (piano) marking. The lower staff (bass) provides a rhythmic accompaniment with eighth and sixteenth notes.

90

Musical score for measures 90-97. The score continues in 3/4 time with the same key signature. It features alternating dynamics of *f* (forte) and *p* (piano) across the upper staves. The bass staff continues with a steady eighth-note accompaniment.

98

Musical score for measures 98-103. The score continues in 3/4 time with the same key signature. The upper staves feature a prominent *f* (forte) dynamic with rapid sixteenth-note passages. The bass staff continues with eighth-note accompaniment.

104

Musical score for measures 104-109. The score continues in 3/4 time with the same key signature. The upper staves feature a *f* (forte) dynamic with rapid sixteenth-note passages. The bass staff continues with eighth-note accompaniment.

110

Musical score for measures 110-115. The score continues in 3/4 time with the same key signature. The upper staves feature a *f* (forte) dynamic with rapid sixteenth-note passages. The bass staff continues with eighth-note accompaniment.

116

Musical score for measures 116-121. The score is in 3/4 time and features a complex texture with six staves. The upper staves contain intricate melodic and harmonic lines, while the lower staves provide a steady bass line. The key signature has two flats.

122

Musical score for measures 122-126. This section includes dynamic markings: *p* (piano) in measure 124 and *f* (forte) in measure 126. The texture remains dense with six staves, showing a shift in intensity.

127

Musical score for measures 127-131. The score concludes with a double bar line and a repeat sign. The final measure contains a complex chordal structure across the upper staves.

ANDANTE

Musical score for measures 132-136, marked *ANDANTE*. The tempo is slower, and the music features more sustained notes and larger intervals. The texture is still six staves.

Musical score for measures 137-141. This section continues the *ANDANTE* tempo and features a mix of melodic lines and harmonic support across the six staves.

10

3  
3  
7  
31

15

31  
7  
31

20

7  
31

26

1  
1  
1  
7

30

7

ALLEGRO ASSAI

Measures 1-6 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of three staves: Treble, Middle, and Bass. Measure 1 starts with a forte (*f*) dynamic in the Treble staff. Measures 2-4 show a melodic line in the Treble staff and a bass line in the Bass staff. Measure 5 features a piano (*p*) dynamic in the Treble staff. Measure 6 ends with a piano (*p*) dynamic in the Bass staff.

Measures 7-11 of the musical score. Measure 7 begins with a forte (*f*) dynamic in the Treble staff. Measures 8-10 show a melodic line in the Treble staff and a bass line in the Bass staff. Measure 11 features a piano (*p*) dynamic in the Treble staff. The Middle staff has a melodic line in measures 8-10 and rests in measure 11.

Measures 12-16 of the musical score. Measure 12 starts with a forte (*f*) dynamic in the Treble staff. Measures 13-14 show a melodic line in the Treble staff and a bass line in the Bass staff. Measure 15 features a forte (*f*) dynamic in the Treble staff. Measure 16 ends with a forte (*f*) dynamic in the Bass staff. The Middle staff has a melodic line in measures 12-14 and rests in measures 15-16.

Measures 17-21 of the musical score. Measure 17 begins with a forte (*f*) dynamic in the Treble staff. Measures 18-20 show a melodic line in the Treble staff and a bass line in the Bass staff. Measure 21 features a piano (*p*) dynamic in the Treble staff. The Middle staff has a melodic line in measures 17-20 and rests in measure 21.

Measures 22-26 of the musical score. Measure 22 starts with a piano (*p*) dynamic in the Middle staff. Measures 23-25 show a melodic line in the Treble staff and a bass line in the Bass staff. Measure 26 ends with a piano (*p*) dynamic in the Treble staff. The Middle staff has a melodic line in measures 23-25 and rests in measure 26.

27

Musical score for measures 27-31. The score is in 3/4 time and features a key signature of two flats. It consists of three staves: a treble staff with a melodic line, a middle treble staff with a rhythmic accompaniment, and a bass staff with a simple bass line. Dynamic markings include *f* (forte) in the second and third measures of the middle staff, and a final *f* at the end of the system.

32

Musical score for measures 32-36. The score continues in the same key and time signature. It features three staves. Dynamic markings include *p* (piano) in the fourth measure of the top staff and the sixth measure of the middle staff.

37

Musical score for measures 37-40. The score continues in the same key and time signature. It features three staves. A dynamic marking of *f* (forte) is present in the second measure of the middle staff.

41

Musical score for measures 41-44. The score continues in the same key and time signature. It features three staves. The middle staff contains a complex rhythmic pattern of eighth notes.

45

Musical score for measures 45-48. The score continues in the same key and time signature. It features three staves. The middle staff contains a complex rhythmic pattern of eighth notes, and the bass staff features chords marked with *f* (forte).

49

Musical score for measures 49-53. The score is in 3/4 time with a key signature of two flats. It features three staves: a treble staff with a melodic line, a middle treble staff with accompaniment, and a bass staff with a bass line. Dynamic markings include *p* (piano) in measures 51 and 52.

54

Musical score for measures 54-57. The score continues with three staves. Dynamic markings include *f* (forte) in measures 54 and 55.

58

Musical score for measures 58-62. The score continues with three staves. The middle treble staff has rests in measures 58 and 59.

63

Musical score for measures 63-67. The score continues with three staves. Dynamic markings include *p* (piano) in measure 66.

68

Musical score for measures 68-72. The score continues with three staves. Dynamic markings include *p* (piano) in measure 69.

73

Musical score for measures 73-75. The score is written for three staves: Treble, Bass, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 73: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Bass staff has a whole note G2. Measure 74: Treble staff has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass staff has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Bass staff has a quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 75: Treble staff has a quarter note A5, quarter note B5, quarter note C6, quarter note B5. Bass staff has a quarter note A4, quarter note B4, quarter note C5, quarter note B4. Bass staff has a quarter note A2, quarter note B2, quarter note C3, quarter note B2.

76

Musical score for measures 76-78. The score is written for three staves: Treble, Bass, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 76: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Bass staff has a whole note G2. Measure 77: Treble staff has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass staff has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Bass staff has a quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 78: Treble staff has a quarter note A5, quarter note B5, quarter note C6, quarter note B5. Bass staff has a quarter note A4, quarter note B4, quarter note C5, quarter note B4. Bass staff has a quarter note A2, quarter note B2, quarter note C3, quarter note B2.

# 1.8 SINFONIA IN D

ALLEGRO ASSAI

Musical score for the first system of the first movement of the 18th Symphony in D major. The score includes parts for Flute I, Flute II, Horn I, Horn II, Violin I, Violin II, Viola, Violoncello, and Timpani. The tempo is marked 'ALLEGRO ASSAI'. The key signature is D major (two sharps) and the time signature is common time (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the horns play a more melodic line.



Musical score for the second system of the first movement of the 18th Symphony in D major. The score continues the parts for Flute I, Flute II, Horn I, Horn II, Violin I, Violin II, Viola, Violoncello, and Timpani. The tempo is marked 'ALLEGRO ASSAI'. The key signature is D major (two sharps) and the time signature is common time (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the horns play a more melodic line.



6



A musical score system consisting of seven staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#). The third staff is a tenor clef. The bottom four staves are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. The system is divided into two measures by a vertical bar line.



A musical score system consisting of seven staves, similar to the first system. The top two staves are treble clefs with a key signature of two sharps. The third staff is a tenor clef. The bottom four staves are bass clefs. The music continues with a complex rhythmic pattern. The system is divided into three measures by two vertical bar lines. A double bar line is present at the beginning of the system.

11

Musical score for measures 11-13. The score is written for a grand piano with two staves per system. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices. The upper staves contain melodic lines with eighth and sixteenth notes, while the lower staves provide harmonic support with chords and bass lines. The piece concludes with a double bar line.



14

Musical score for measures 14-17. The score is written for a grand piano with two staves per system. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices. The upper staves contain melodic lines with eighth and sixteenth notes, while the lower staves provide harmonic support with chords and bass lines. A 'SOLI' marking is present above the first staff in measure 15. The piece concludes with a double bar line.

21

Musical score for measures 21-24. The score is in 2/4 time and G major. It features a piano (p) accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody in the upper staves consists of eighth and sixteenth notes. A dynamic marking of *f* (forte) appears in the final measure of the system.

22

Musical score for measures 22-25. The score is in 2/4 time and G major. It features a piano (p) accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody in the upper staves consists of eighth and sixteenth notes. A dynamic marking of *f* (forte) appears in the first measure of the system.

25

Musical score for measures 25-27. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the upper staves features a series of eighth and sixteenth notes, while the piano accompaniment consists of a steady eighth-note bass line and a more complex treble accompaniment.

28

Musical score for measures 28-30. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the upper staves features a series of eighth and sixteenth notes, while the piano accompaniment consists of a steady eighth-note bass line and a more complex treble accompaniment. A double bar line is present at the beginning of the system.

31

Musical score for measures 31-33. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of six staves. The first two staves are treble clefs, the third and fourth are grand staves (treble and bass clefs), and the fifth and sixth are bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets. The first two staves have a similar melodic line, while the grand staff and the bottom two staves provide harmonic support.



34

Musical score for measures 34-36. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of six staves. The first two staves are treble clefs, the third and fourth are grand staves (treble and bass clefs), and the fifth and sixth are bass clefs. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes. The first two staves have a similar melodic line, while the grand staff and the bottom two staves provide harmonic support.

37

Musical score for measures 37-39. The score is written for a grand staff with two systems of three staves each. The first system (measures 37-39) features a complex texture with multiple voices. The second system (measures 40-42) shows a significant reduction in activity, with several staves containing rests. The third system (measures 43-45) resumes the complex texture. Dynamics include *f* and *p*. The key signature has two flats and the time signature is 4/4.



40

Musical score for measures 40-45. The score is written for a grand staff with two systems of three staves each. The first system (measures 40-42) features a complex texture with multiple voices. The second system (measures 43-45) shows a significant reduction in activity, with several staves containing rests. The third system (measures 46-48) resumes the complex texture. Dynamics include *f* and *p*. The key signature has two flats and the time signature is 4/4.

42

Musical score for measures 42-44. The score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are a mix of treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *ff* is present in the fourth staff.



45

Musical score for measures 45-47. The score consists of seven staves. The top three staves are treble clefs and are mostly empty. The bottom four staves contain musical notation. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings of *p* and *f* are present in the fourth and fifth staves.

43

Musical score for measures 43-45. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) and forte (f) dynamic marking. The music features a complex rhythmic pattern with many sixteenth notes and a key signature of two sharps (F# and C#).



51

Musical score for measures 51-53. The score is written for a grand staff (treble and bass clefs) and includes a forte (f) dynamic marking. The music features a complex rhythmic pattern with many sixteenth notes and a key signature of two sharps (F# and C#).





Musical score system 1, measures 54-55. The score is in 4/4 time with a key signature of one sharp (F#). It consists of nine staves. The top two staves (treble clef) feature a complex melodic line with many sixteenth notes. The third staff (treble clef) has a simpler melody. The fourth staff (treble clef) has a bass line with eighth notes. The fifth and sixth staves (treble clef) continue the complex melodic line. The seventh staff (bass clef) has a bass line with eighth notes. The eighth and ninth staves (bass clef) continue the bass line with eighth notes.



Musical score system 2, measures 56-57. The score is in 4/4 time with a key signature of one sharp (F#). It consists of nine staves. The top two staves (treble clef) feature a complex melodic line with many sixteenth notes. The third staff (treble clef) has a simpler melody. The fourth staff (treble clef) has a bass line with eighth notes. The fifth and sixth staves (treble clef) continue the complex melodic line. The seventh staff (bass clef) has a bass line with eighth notes. The eighth and ninth staves (bass clef) continue the bass line with eighth notes.

58

Musical score for measures 58-60. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some rests. The key signature has two sharps (F# and C#).



61

Musical score for measures 61-63. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music continues with complex rhythmic patterns. A piano dynamic marking *p* is present in the fourth staff of measure 63. A fermata is placed over the eighth note in the fifth staff of measure 63.

64

Musical score for measures 64-66. The score is in 2/4 time with a key signature of one sharp (F#). It consists of six staves. The top two staves (treble clef) contain a melodic line with eighth-note patterns. The middle two staves (treble clef) are empty. The bottom two staves (bass clef) contain a bass line with eighth-note patterns. Dynamics markings *f* and *p* are present in the bottom two staves.



67

Musical score for measures 67-69. The score is in 2/4 time with a key signature of one sharp (F#). It consists of six staves. The top two staves (treble clef) contain a melodic line with eighth-note patterns. The middle two staves (treble clef) are empty. The bottom two staves (bass clef) contain a bass line with eighth-note patterns.

69 *SOLI*

Musical score for measures 69-71. The score consists of seven staves. The top two staves (treble clef) feature a complex melodic line with many sixteenth notes. The middle two staves (treble clef) are mostly rests, with some notes in the final measure. The bottom three staves (bass clef) provide a rhythmic accompaniment with eighth and sixteenth notes. A "SOLI" marking is above the first measure of the top staff. A "p" dynamic marking is in the bottom staff of the third measure.



72

Musical score for measures 72-75. The score consists of seven staves. The top two staves (treble clef) continue the complex melodic line from the previous system. The middle two staves (treble clef) have a more active role with eighth and sixteenth notes. The bottom three staves (bass clef) continue the rhythmic accompaniment. A double bar line is at the end of the system.

75

Musical score for measures 75-77. The score consists of eight staves. The top two staves (treble clef) feature a complex, fast-moving melodic line with many sixteenth notes. The next two staves (treble clef) show a more rhythmic accompaniment with quarter and eighth notes. The bottom two staves (bass clef) provide a steady bass line with quarter notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

76

Musical score for measures 78-80. The score consists of eight staves. The top two staves (treble clef) continue the complex melodic line from the previous system. The next two staves (treble clef) show a rhythmic accompaniment with quarter and eighth notes. The bottom two staves (bass clef) provide a steady bass line with quarter notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

41

Musical score for measures 41-42. The score is written for a grand staff (treble and bass clefs) and includes two additional staves. The key signature is one sharp (F#) and the time signature is 4/4. The first two staves (treble clef) feature a melody of eighth notes, with the second staff having a more complex rhythmic pattern. The third and fourth staves (bass clef) feature a steady eighth-note accompaniment. The piece concludes with a double bar line.



43

Musical score for measures 43-44. The score is written for a grand staff (treble and bass clefs) and includes two additional staves. The key signature is one sharp (F#) and the time signature is 4/4. The first two staves (treble clef) feature a melody of eighth notes. The third and fourth staves (bass clef) feature a steady eighth-note accompaniment. The piece concludes with a double bar line.

15

Musical score for measures 15-16. The score consists of eight staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom four are bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. Measures 15 and 16 show complex rhythmic patterns with many sixteenth notes and some triplet markings.



17

Musical score for measures 17-19. The score consists of eight staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom four are bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. Measures 17-19 feature prominent triplet markings (indicated by a '3' over the notes) and various rhythmic patterns.

ANDANTE

The first system of the musical score consists of six staves. The top two staves are treble clefs, the middle two are grand staves (treble and bass clefs), and the bottom two are bass clefs. The music is in 3/4 time and features a key signature of one flat. The melody is primarily composed of eighth and sixteenth notes, with frequent triplet markings. The accompaniment includes a steady bass line and chords. The system concludes with a double bar line.



The second system of the musical score consists of six staves, identical in layout to the first system. It begins with a measure number '5' in the top left corner. The musical notation continues with the same melodic and accompanimental patterns as the first system, including triplet markings and a consistent bass line. The system concludes with a double bar line.





Musical score system 1, measures 1-4. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody features eighth-note triplets and sixteenth-note patterns. The piano accompaniment consists of a steady eighth-note bass line and a treble line with occasional chords. The key signature has two sharps (F# and C#), and the time signature is 4/4.



Musical score system 2, measures 13-16. The score continues with the same instrumentation and key signature. The melody is more complex, featuring sixteenth-note runs and triplets. The piano accompaniment remains consistent with the first system. The key signature has two sharps (F# and C#), and the time signature is 4/4.

17

Musical score for measures 17-20. The score is in 4/4 time with a key signature of one sharp (F#). It features a complex piano part with multiple staves. The upper staves contain dense sixteenth-note passages with many triplets. The lower staves show a more rhythmic accompaniment with eighth and quarter notes. A dynamic marking 'p' is present in the third measure of the lower system.



21

Musical score for measures 21-24. The score continues in 4/4 time with a key signature of one sharp (F#). The piano part remains complex with dense sixteenth-note passages and triplets. The lower staves continue with rhythmic accompaniment. The score concludes with a final measure in the fourth system.

25

SOLO



30

34

This system contains measures 34 through 37. It features a grand staff with five staves. The top two staves (treble clef) contain the main melodic and harmonic material, with numerous triplet markings. The bottom three staves (bass clef) are mostly empty, with some accompaniment appearing in the final two measures. A dynamic marking of *f* is present in measure 37.



38

This system contains measures 38 through 41. It features a grand staff with five staves. The top two staves (treble clef) continue the melodic and harmonic material with triplet markings. The bottom three staves (bass clef) contain more active accompaniment, including triplet markings in the bass line. A dynamic marking of *f* is present in measure 38.

42

Musical score for measures 42-45. The score is written for a grand staff (treble and bass clefs) and includes two additional staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one flat (B-flat major or D minor). The notation includes various ornaments and dynamic markings.

46

Musical score for measures 46-49. The score is written for a grand staff (treble and bass clefs) and includes two additional staves. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one flat (B-flat major or D minor). The notation includes various ornaments and dynamic markings.

49

Musical score for measures 49-51. The score consists of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many triplets and sixteenth notes. The key signature has two sharps (F# and C#).



**PRESTISSIMO**

Musical score for the Prestissimo section. The score consists of eight staves. The top four staves are treble clef, and the bottom four are bass clef. The music is very fast and features dense rhythmic patterns, including sixteenth and thirty-second notes. The key signature has two sharps (F# and C#).

9

Musical score for measures 9-16. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking in measure 15.



17

Musical score for measures 17-24. The score is written for a grand staff (treble and bass clefs) and includes a forte (f) dynamic marking in measure 17.

24

Musical score for measures 24-30. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#). Measure 24 starts with a treble clef. The music features complex rhythmic patterns with eighth and sixteenth notes, and some triplets. Dynamics include piano (*p*) and forte (*f*). A double bar line is present at the end of measure 30.



31

Musical score for measures 31-37. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#). Measure 31 starts with a treble clef. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (*p*) and forte (*f*). A double bar line is present at the end of measure 37.



33

Musical score for measures 33-45. The score is written for a grand piano (G-clef and F-clef) and includes a double bass line. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices in the upper register and a more active bass line. Measure 33 is marked with a '33' above the first staff. The score ends with a double bar line and repeat dots.



46

Musical score for measures 46-58. The score continues from the previous system and is written for a grand piano and double bass. The key signature remains one sharp (F#) and the time signature is 4/4. The music continues with a similar complex texture. Measure 46 is marked with a '46' above the first staff. The score ends with a double bar line and repeat dots.

54

SOLO



62

SOLO

*f*

*p*

69

Musical score for measures 69-72. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody is characterized by eighth-note patterns with slurs. The piano accompaniment features a steady eighth-note rhythm in the right hand and a bass line in the left hand.



73

Musical score for measures 73-76. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody features a triplet of eighth notes in the first measure of each system. The piano accompaniment consists of eighth-note patterns in both hands.

## BIBLIOGRAPHY

- AIKEMA, Bernard,  
MEIJERS, Dulcia (eds), *Nel regno dei poveri: arte e storia dei grandi ospedali veneziani in età moderna 1474–1797*, Venice, Arsenale, 1989.
- ARNOLD, Denis, 'Orchestras in Eighteenth-Century Venice', *Galpin Society Journal*, xix (1966), pp. 3–19.
- 'Music at the Mendicanti in the Eighteenth Century', *Music and Letters*, 65 (1984), pp. 345–56.
- 'Instruments and Instrumental Teaching in the Early Italian Conservatoires', *The Galpin Society Journal*, 18 (1965), pp. 72–81.
- 'Music at the Scuola di San Rocco', *Music and Letters*, 40 (July 1959), pp. 229–41.
- ARNOLD, Denis,  
ARNOLD, Elsie, *The Oratorio in Venice*, London, Royal Musical Association, 1986.
- ARNOLD, Elsie,  
BALDAUF-BERDES, Jane L., *Maddalena Lombardini Sirmen – Composer, Violinist and Businesswoman*, Lanham Maryland and London, Scarecrow Press, 2002.
- BALDAUF-BERDES, Jane L., *Women Musicians of Venice: Musical Foundations, 1525–1855*, Oxford, Clarendon Press, 1993 (revised ed. 1996).
- BARBIER, Patrick, *La Venise de Vivaldi. Musique et fetes baroques*, Paris, Grasset, 2002.
- BARTOLI, Francesco Saverio, *Notizie storiche de' comici italiani che fiorirono intorno all'anno MDL fino a' giorni presenti*, 2 tomi, Padova, Li Conzatti, 1782.
- BATTAGIA, Michele, *Delle accademie veneziane*, Venice, Orlandelli, 1826.
- BAUMAN, Thomas, 'Musicians in the marketplace: the Venetian Guild of Instrumentalists in the later 18th Century', *Early Music*, 19/3 (1991), pp. 345–355.
- BERNARDI, Gian Giuseppe, 'Il teatro musicale della Serenissima', *Rivista mensile della città di Venezia*, 9 (gennaio 1930), pp. 94–100.

- BIANCONI, Lorenzo,  
MORELLI, Giovanni (eds.), *Antonio Vivaldi. Tteatro musicale cultura e società*, Florence, Olschki, 1982.
- BONTA, Stephen, 'From Violone to Violoncello: A Question of Strings?', *Journal of the American Musical Instrument Society*, 3, pp. 64–99.
- BONTA, Stephen,  
WIJSMAN, Suzanne, 'Terminology for the Bass Violin in Seventeenth-Century Italy', *Journal of The American Musical Instrument Society*, 4, pp. 5–43.
- BONTA, Stephen,  
WIJSMAN, Suzanne, 'Violoncello' (sections I-II), *New Grove*, vol. 26, pp. 745–49.
- BROOK, Barry S. (ed.), *The Breitkopf Thematic Catalogue – The Six Parts and Sixteen Supplements 1762– 1787*, New York, Dover, 1966.
- BROSSES, Charles de, *Lettres familières d'Italie. Lettres écrites d'Italie en 1739–1740*, Bruxelles, Editions Complexe, 1995.
- BRUSEGAN, Marcello, *Palazzi di Venezia. La storia della città raccontata attraverso i suoi splendidi e inconfondibili palazzi*, Rome, Newton & Compton, 2005.
- BURNEY, Charles, *Music, Men and Manners in France and Italy 1770*, London, Eulenburg, 1974.
- CAFFI, Francesco, *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1317 al 1797*, 2 vols., Venice, Antonelli, 1854–55).
- CASANOVA, Giacomo, *Histoire de ma vie*, (F. Lacassin ed.) 3 vols., Paris, Lafont, 1993.
- CATTALAN, Paolo, *Mozart. Un mese a Venezia*, Venice, Marsilio, 2000.
- CONATI, Marcello,  
PAVARANI, Marcello (eds.), *Orchestra in Emilia-Romagna nell'Ottocento e Novecento*, Parma, Orchestra Sinfonica 'Arturo Toscanini', 1982.
- CONSTABLE, Madeleine V., 'The Venetian "Figlie di Coro": Their Environment and Achievement', *Music and Letters*, 63 (1982, 181–212).
- CROLLALANZA, Giovanni  
Battista di, *Dizionario storico-blasonico delle famiglie nobili e notabili italiane estinte e fiorenti*, Bologna, Forni, 1965.

- DEVRIÈS, Anik, *Édition et Commerce de la Musique Gravée à Paris dans la première moitié du XVIIIe siècle*, Geneve, Minkoff, 1976.
- DOLCETTI, Giovanni, *Il 'Libro d'Argento dei cittadini di Venezia e del Veneto*, 5 vols., Venice, 1922-28.
- DOLFIN, Bortolo Giovanni, *I Dolfìn (Delfino) patrizii veneti nella storia di Venezia dall'anno 452 al 1910*, Belluno, Premiata Tipografia Commerciale, 1912.
- EITNER, Robert, *Biographisch-bibliographisches Quellenlexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 11 vols., Leipzig, Breitkopf & Härtel, 1900-04.
- ELLERO, Giuseppe  
SCARPA, Jolando,  
PAOLUCCI, Maria Carla  
(eds.), *Arte e musica all'Ospedaletto: Schede d'archivio sull'attività degli ospedali dei Derelitti e de Mendicanti di Venezia (sec. XVI-XVIII)*, Venice, Stamperia di Venezia, 1978.
- ELLERO, Giuseppe (ed.), *L'Archivio storico IRE: Inventari dei fondi antichi degli ospedali e luoghi pii di Venezia*, IRE, Venice, 1987.
- 'Origini e sviluppo storico della musica nei quattro grandi Ospedali di Venezia', *Nuova Rivista Musicale Italiana*, 13/1 (1979), pp. 160-67.
- 'Guglielmo Postel e l'Ospedale dei Derelitti (1547-1549)', in Marion L. Kunz (ed.), *Postello, Venezia e il suo mondo*, Florence, Olschki, 1988, pp. 137-61.
- 'La riscoperta della musica dei quattro Ospedali - Conservatori veneziani nel ventesimo secolo', in H. Geyer - W. Osthoff (eds.), *La musica negli ospedali/conservatori veneziani fra Seicento e inizio Ottocento*, Rome, Edizioni di Storia e Letteratura, 2004, pp. 1-22.
- EVERETT, Paul, 'Vivaldi's Italian Copyists', in *Informazioni e Studi Vivaldiani*, 11, pp. 27-88.
- FANNA, Antonio,  
TALBOT, Michael (eds.), *Vivaldi. Vero e falso. Problemi di attribuzione*, Florence, Olschki, 1992.
- FERTONANI, Cesare, *La musica strumentale di Antonio Vivaldi*, Florence, Olschki, 1998.

- FRESCHOT, Casimir D., *La nobiltà veneta*, Bologna, Forni (reprint of the edition: Venice, Hertz, 1707).
- GEYER, Helen,  
OSTHOFF, Wolfgang (eds.), *La musica negli ospedali/conservatori veneziani fra seicento e ottocento*, Rome, Edizioni di Storia e Letteratura, 2004.
- GIAZOTTO, Remo, *Antonio Vivaldi*, Turin, ERI, 1973.
- GILLIO, Pier Giuseppe, *L'attività musicale negli ospedalidi Venezia nel Settecento. Quadro storico e materiali documentari*, Florence, Olschki, 2006 (Quaderni vivaldiani, 12).
- 'Cantanti d'opera alla cappella marciana (1720–1800)', in F. Passadore and F. Rossi (eds.) *La Cappella Musicale di San Marco nell'età moderna*, Venice, Edizioni Fondazione Levi, 1998.
- 'Saggio bibliografico sui libretti di mottetti pubblicati dagli ospedali di Venezia (1746-1792)', *Rivista Internazionale di Musica Sacra*, 14 (1993), pp. 118–91.
- 'La stagione d'oro degli ospedali veneziani tra i dissesti del 1717 e 1777', in *Rivista Internazionale di Musica Sacra*, Anno 10 – nn. 3–4 (luglio-dicembre 1989), pp. 227–307.
- GIUNTINI, Francesco,  
HILL, John W., 'Chinzer, Giovanni', *New Grove*, vol. 5, pp. 696–97.
- HANSELL, Sven,  
STEFFAN, Carl, 'Cordans, Bartolomeo', *New Grove*, vol. 6, pp. 449–50.
- HEARTZ, Daniel, *Music in European Capitals. The Galant Style 1720–1780*, New York and London, Norton, 2003.
- HELLER, Karl, 'Anmerkungen zu Vivaldis Opernsinfonien', in L. Bianconi – G. Morelli (eds), *Antonio Vivaldi. Teatro musicale, cultura e società*, Florence, Olschki, 1982, pp. 207–16.
- HIRSHBERG, Jehoash,  
McVEIGH, Simon, 'Introduction to Carlo Tassarini', in *Twelve Violin Concertos Opus 1*, Middleton, A–R Editions, 2001
- I.R.E., *L'Ospedaletto e la Sala della Musica*, Venice, IRE, 1991.
- JACKMAN, James L., 'Aliprandi, Bernardo', *New Grove*, vol. 1, p. 374.

- KOOLE, Arend,  
DUNNING, Albert, 'Tessarini, Carlo', *New Grove*, vol. 25, pp. 312–13.
- KUNZ, Marion L. (ed.), *Postello, Venezia e il suo mondo*, Florence, Olschki, 1988.
- LAINI, Marinella, *Vita musicale a Venezia durante la Repubblica. Istituzioni e mecenatismo*, Venice, Stamperia Veneziana, 1993..
- LESCAT, Philippe, "‘Il Pastor Fido’", une oeuvre de Nicolas Chédeville', in *Vivaldi. Vero e falso. Problemi di attribuzione*, A. Fanna – M. Talbot (eds.), Florence, Olschki, 1992, pp. 109–25.
- LINDGREN, Lowell, 'Antonio Maria Bononcini', *New Grove*, vol. 3, pp. 877–78.
- LIVAN, Lina (ed.), *Notizie d'arte tratte dai notatori e dagli annali del N. H. Pietro Gradenigo*, Venice, Reale Deputazione di Storia Patria per le Venezia, 1942.
- LYNCH, Peter C., 'Serini, Giovanni Battista', *New Grove*, vol. 23, pp. 124–25.
- MADRICARDO, Claudio, "‘La gioia ch’adorna il diadema regale’": la cappella ducale di San Marco dalla seconda metà del seicento alla caduta della serenissima', in F. Passadore and F. Rossi (eds.) *La Cappella Musicale di San Marco nell'età moderna*, Venice, Edizioni Fondazione Levi, 1998.
- MANCINI, Franco,  
MURARO, Maria Teresa,  
POVOLEDO, Elena, *I Teatri del Veneto*, 4 vols., Venice, Regione Veneto e Corbo e Fiore, 2000.
- MANGINI, Nicola, *I teatri di Venezia*, Milan, Mursia, 1974.
- MAYELENDER, Michele, *Storie delle accademie d'Italia*, 5 vols., Bologna, Cappelli, 1926–30.
- McVEIGH, Simon,  
HIRSHBERG, Jehosh, 'Introduction to Carlo Tessarini', in *Twelve Violin Concertos Opus 1*, Middleton, A–R Editions, 2001.
- The Italian Solo Concerto, 1700–1760. Rhetorical strategies and style history*, Woodbridge and Rochester, Boydell Press, 2004.



- MEYER, Kathi, 'Early Breitkopf & Härtel Thematic Catalogues of Manuscript Music', *Musical Quarterly*, 30/2, pp. 163–73.
- MOORE, James H., *Vespers at St. Mark's – Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, 2 vols., Ann Arbor, Michigan, UMI Research Press, 1979.
- (The) New Grove Dictionary of Music and Musicians*, (Stanley Sadie and John Tyrrell eds., 2<sup>nd</sup> edition, London, Macmillan, 2001).
- NEWMAN, William S., *The Sonata in the Baroque Era*, Chapel Hill, University of North Carolina Press, 1959.
- ONGARO, Giulio M., 'La musica come professione nelle attività dei musicisti marciani tra la fine del Cinquecento e il primo Seicento', in F. Passadore – F. Rossi (eds.), *La cappella musicale di San Marco nell'età moderna* (Atti del convegno internazionale di studi, Venezia 5–7 settembre 1994), Venice, Edizioni Fondazione Levi, 1998, pp. 215–24
- ORTOLANI, Giuseppe (ed.), *Tutte le opere di Carlo Goldoni*, 14 vols., Milan, Mondadori, 1935–56.
- PASSADORE, Francesco, ROSSI, Franco, (eds.) *La Cappella Musicale di San Marco nell'età moderna* (Atti del convegno internazionale di studi, Venezia 5–7 settembre 1994), Venice, Edizioni Fondazione Levi, 1998.
- PAVAN, Giuseppe, 'Teatri musicali veneziani: il teatro San Benedetto (ora Rossini): catalogo cronologico degli spettacoli (1755–1900)', *Ateneo veneto*, 39, vol., 1, fasc. 2, marzo–aprile 1916.
- PINCHERLE, Marc, *Antonio Vivaldi et la musique instrumentale*, Paris, Floury, 1948 (Reprint: New York, Johnson Reprint Company, 1968).
- PIO, Stefano, *Violin and Lute Makers of Venice: 1640–1760*, Venice, Venice Research, 2004.
- PULLAN, Brian, *The Jews of Europe and the Inquisition of Venice 1550-1670*, Oxford, Blackwell, 1983.
- 'La nuova filantropia nella Venezia cinquecentesca', in B. Aikema and D. Meijers (eds), *Nel regno dei poveri: arte e storia dei grandi ospedali veneziani in età moderna 1474–*

- 1797, Venice, Arsenale, pp. 19–34.
- QUADRIO, Francesco Saverio, *Della Storia e della ragione di ogni poesia*, 7 vols., Bologna, s.n., 1739–52.
- QUARANTA, Elena, *Oltre San Marco: Organizzazione e prassi della musica nelle chiese di Venezia nel Rinascimento*, Florence, Olschki, 1998.
- ROSSELLI, John, *The Opera Industry in Italy from Cimarosa to Verdi – The Role of the Impresario*, Cambridge, Cambridge University Press, 1984.
- ROSTIROLLA, Giuseppe, ‘L’organizzazione musicale nell’ospedale veneziano della Pietà al tempo di Vivaldi’, *Nuova Rivista Musicale Italiana*, 1 (1979), pp. 168–95.
- ROTH, Cecil, *History of the Jews in Venice*, New York, Schocken Books, (reprint of the edition published under the title: *Venice*, by the Jewish Publication Society of America, Philadelphia, 1930).
- ROUSSEAU, Jean-Jacques, *Les Confessions*, livre 7<sup>ème</sup>, Paris, Granier-Flammarion, 1968.
- Dictionnaire de musique*, Paris, Veuve Duchesne, 1768, art. ‘Copiste’.
- SAINT-FOIX, Georges de, ‘La Chronologie de l’oeuvre instrumentale de Jean-Baptiste Sammartini’, *Sammelbände der Internationalen Musikgesellschaft*, 15 (1913–14), pp. 308–24.
- SALVETTI, Guido, ‘Boni, Gaetano’, *New Grove*, vol. 3, pp. 858–59.
- SARTORI, Claudio, *I libretti italiani a stampa dalle origini al 1800: catalogo analitico con 16 indici*, 6 vols., Cuneo, Bertola & Locatelli, 1990–94.
- SCHRÖDER, Francesco, *Repertorio genealogico delle famiglie confermate nobili e dei titolati esistenti nelle provincie venete*, 2 vols., Bologna, Forni, 1972 (reprint of the edition: Venice, Tipografia Poli, 1830).
- SELFRIEDGE-FIELD, Eleanor (ed.), *Pallade Veneta (1687–1751): Writings on Music in Venetian Society*, Venice, Fondazione Levi, 1985.
- Venetian Instrumental Music from Gabrieli to Vivaldi*, 3<sup>rd</sup> edition, New York, Dover, 1994.

- 'Annotated Membership Lists of the Venetian Instrumentalists' Guild, 1672–1727', *R. M. A. Research Chronicle*, 9 (1972), pp. 1–52.
- 'The Venetian Instrumentalists' Guild: Additional Annotations', *R. M. A. Research Chronicle*, 12 (1975), pp. 152–55.
- 'Marcello, Benedetto', *New Grove*, vol. 15, pp. 809–12.
- SPITZER, John,  
ZASLAW, Neal, *The Birth of the Orchestra: History of an Institution, 1650-1815*, Oxford, Oxford University Press, 2004.
- SPRETI, Vittorio, *Enciclopedia storico-nobiliare italiana. Famiglie nobili e titolate viventi riconosciute dal R. Governo d'Italia*, Bologna, Forni, 1969 (Reprint of the edition: 1928–35).
- STROHM, Reinhard, *Essays in Handel and Italian Opera*, Cambridge, Cambridge University Press, 1985, pp. 122–63.
- SUESS, John G.,  
VANSCHEEJWIJCK, Marc, 'Gabrielli, Domenico', *New Grove*, vol. 9, pp. 397–98.
- TALBOT, Michael, *Benedetto Vinaccesi - A Musician in Brescia and Venice in the Age of Corelli*, Oxford, Clarendon Press, 1994.
- 'Musical Academies in Eighteenth-Century Venice', in *Venetian Music in the Age of Vivaldi*, Aldershot, Ashgate, 1999, I, pp. 21–66.
- 'A Venetian Operatic Contract', in Talbot (ed.), *The business of Music*, Liverpool, Liverpool University Press, 2002, pp. 10–61.
- 'Anna Maria's Partbook', in *La musica negli ospedali/conservatori veneziani fra Seicento e Ottocento*, H. Geyer – W. Osthoff (eds.), Rome, Edizioni di Storia e Letteratura, 2004, pp. 23–79.
- 'The Pietà as Viewed by Johann Christoph Maier (1795)', *Studi vivaldiani*, 4 (2004), pp. 75–111.
- Vivaldi*, London, Dent, 1977.

‘Vivaldi and the English Viol’, *Early Music*, 30 (2002), pp. 381–94.

*Antonio Vivaldi: A Guide to Research*, New York and London, Garland, 1988.

‘Sacred Music at the Ospedale della Pietà in Venice in the Time of Handel’, *Händel-Jahrbuch*, 46 (2000), pp. 125–56.

‘The Genuine and the Spurious’, in *Vivaldi. Vero e falso. Problemi di attribuzione*, A. Fanna – M. Talbot (eds.), Florence, Olschki, 1992, pp. 13–24.

‘A Vivaldi Discovery at the Conservatorio “Benedetto Marcello”’, *Informazioni e Studi Vivaldiani*, 3, pp. 3–11.

*The Finale in Western Instrumental Music*, Oxford, Oxford University Press, 2001.

‘Vivaldi, Antonio’, *New Grove*, vol. 26, pp. 817–43.

‘Anna Maria’, *New Grove*, vol. 1, p. 691.

TANENNBAUM, Faun Stacy, ‘The Pietà Partbooks and More Vivaldi’, *Informazioni e Studi Vivaldiani*, 8, pp. 7–12 and 9, pp. 5–13.

TASSINI, Giulio, *Notizie storiche e genealogiche sui cittadini veneziani*, manuscript in Venice, Musco Civico Correr, Ms. P. D. c 4, 5 vols, 3, pp. 180–81 (<http://lettere3.sse.unive.it/manoscritti/tassini>).

TERMINI, Olga, ‘Singers at San Marco in Venice: the Competition between Church and Theatre (c.1675– c.1725)’, *R.M.A. Research Chronicle*, 17 (1981), 65–96.

‘Pollarolo Carlo Francesco’, *New Grove*, vol. 20, pp. 37–40.

‘Pollarolo, (Giovanni) Antonio’, *New Grove*, vol. 20, pp. 36–37.

VANSCHEEUWIJCK, Marc, ‘The Baroque Cello and Its Performance’, *Performance Practice Review*, 9/1, pp. 78–96.

VIO, Gastone, ‘Giovanni Legrenzi ed il “sovvegno di Santa Cecilia”’, in *Giovanni Legrenzi e la Cappella*

*Ducale di San Marco* (atti dei convegni internazionali di studi. Venezia, 24-26 maggio 1990; Clusone 14-16 settembre 1990; a cura di Francesco Passadore e Franco Rossi), Florence, Olschki, 1994, pp. 115–32.

- WALKER, Frank, 'Two Centuries of Pergolesi Forgeries and Misattributions', *Music and Letters*, 30/4, pp. 297–320.
- WHITE, Chappell, *From Vivaldi to Viotti – A History of the Early Classical Violin Concerto*, Philadelphia – Reading, Gordon & Breach, 1992.
- WHITE, Micky, 'Scenes from the Life of Anna Maria “dal violin”', in *La musica negli ospedali/conservatori veneziani fra Seicento e Ottocento*, H. Geyer – W. Osthoff (eds.), Rome, Edizioni di Storia e Letteratura, 2004, pp. 83–109.
- 'Biographical Notes on the “Figlie di Coro” of the Pietà contemporary with Vivaldi', *Informazioni e studi vivaldiani*, 21 (2000), pp. 75–96.
- WIEL, Taddeo, *I teatri musicali veneziani del 1700*, Bologna, Forni, 1978 (reprint of the original edition: Venice, Visentini, 1897).