

PATRICIA GARCIA GIL. D.M.A. *The Keyboard Sonatas of Marianna Martines (1744-1812): Contexts for Performance, Accompanied by a New Edition from the Earliest Sources.* (2024) Directed by Dr. Andrew Willis. 157 pp.

This document encompasses the creation of an edition of the three surviving sonatas of Marianna Martines, the singer, pianist, and composer who shared fame and stage with the greatest musicians of the eighteenth century, together with a companion document that contextualizes her career and her three surviving keyboard sonatas. By considering her education, influences, and connections in her youth and mature years, I will comment on her compositional style and then explain how to read her notation according to the common musical language of the time. My suggestions will be supported by the most relevant eighteenth-century treatises and followed by a newly edited score with editorial notes. Most currently available sources for the sonatas are intrusively edited, and none includes extensive notes based on historically informed practices. The intention behind this new edition is to provide an accessible resource with the aim of advancing equity and diversity in the classical music canon by making the keyboard works of an important woman composer available in an edition that accurately reflects the original sources, namely, the first editions of the Sonatas in E and A Major, published in 1762 and 1765, and the 1769 manuscript copy of the Sonata in G Major.

THE KEYBOARD SONATAS BY MARIANNA MARTINES (1744-1812): CONTEXTS FOR
PERFORMANCE, ACCOMPANIED BY A NEW EDITION FROM THE EARLIEST
SOURCES

by

Patricia Garcia Gil

A Dissertation
Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro

2024

Approved by

Dr. Andrew Willis
Committee Chair

© 2024 Patricia Garcia Gil

DEDICATION

To the individuals whose unwavering support, invaluable insights, and boundless encouragement have illuminated my academic journey and enriched my work:

To Dr. Andrew Willis, whose unconditional support, vast knowledge, keen eye for detail, precious mentorship, and enduring friendship have been a constant source of inspiration and guidance.

To Dr. Kailan Rubinoff, whose insightful suggestions and meticulous revisions have significantly enhanced the quality of this dissertation.

To Dr. John Salmon, whose thoughtful reviews and incisive inquiries have contributed immensely to my growth as a musician.

To Alissa Freeman, whose pioneering initiative, *HerClassical*, sparked the initial idea for creating the edition and continues to inspire me with its profound impact.

To Annette Richards, whose genuine interest in my research and invitation to present at Cornell University propelled me to strive for excellence in my work.

To Tom Strange, whose multifaceted support and generous sharing of knowledge on keyboard instruments, including the cherished loan of his instrument, have been indispensable in shaping my research.

To Yi-heng Yang and Maria Rose, whose friendship and support have been pillars of strength throughout my endeavors, including pursuing our shared passion for strengthening the fortepiano community around the world through The International Fortepiano Salon project.

To Rebecca Cypess and John Rice, whose scholarly guidance and invaluable recommendations have led me to crucial sources and perspectives in the development of this dissertation.

To Mark Landson, whose friendship, encouragement, and assistance in navigating my journey to the United States have left an indelible mark on my life and academic pursuits.

To Grover Wilkins, allowing me to expand my exploration of Martines's work by performing one of her keyboard concertos with The Orchestra of New Spain.

To my beloved friends in Greensboro, specially to Michael Frierson and Martha Garrett, who have embraced me as family, offering comfort and camaraderie throughout this academic journey.

To my dear parents, Juana Maria and Angel, whose enduring efforts and boundless love have paved the way for me to pursue my musical aspirations. To my brother Raul, and especially to my sister and niece, Monica and Antartida, my closest confidantes, who have traveled far to share in the joy of this milestone achievement.

And to my beloved husband, Fabio, whose selfless act of relocating to the United States alongside me symbolizes the depth of his commitment and belief in my dreams. His presence and support make every endeavor possible.

With heartfelt gratitude and love,

APPROVAL PAGE

This dissertation written by Patricia Garcia Gil has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

Dr. Andrew Willis

Committee Members

Dr. Kailan Rubinoff

Dr. John Salmon

May 8, 2023

Date of Acceptance by Committee

February 26, 2024

Date of Final Oral Examination

ACKNOWLEDGEMENTS

Michael Delfin, engraver of the new edition that accompanies this dissertation.

Music Library of the Leipzig City Library, holder of a copy of the original edition of the IV Volume of *Raccolta Musicale* (E Major Sonata).

Bavarian State Library Munich, holder of a copy of the original edition of the V Volume of *Raccolta Musicale* (A Major Sonata).

TABLE OF CONTENTS

LIST OF FIGURES	x
LIST OF EXAMPLES	xi
CHAPTER I: THE NEED FOR A NEW EDITION	1
Status/Survey of Related Research.....	4
Rationale of the document and the edition.....	6
CHAPTER II: MARTINES’S CONNECTIONS, EDUCATION, AND INFLUENCES	9
Martines the Italian.....	9
JOSEPH HAYDN (1732–1809).....	10
THE NEAPOLITAN TRADITION: BONNO, DURANTE, AND LEO	11
METASTASIO (1698–1782)	12
Martines the Enlightened-Galant Persona.....	14
Martines’s Old and New Masters	18
Martines the singer	22
CHAPTER III: THE EARLIEST SOURCES OF MARTINES’S THREE KEYBOARD SONATAS IN CONTEXT	30
Martines the Galant Composer.....	30
FORM.....	32
OTHER “GALANTERIE”	35
La Signora Martines Dilettante a Vienna	39
Von Martines	46
MARTINES’S <i>AKADEMIEN</i>	46
ACCADEMIA FILARMONICA DI BOLOGNA AND KNIGHTHOOD.....	48
Martines’s Keyboards	51
REPORTS.....	51
THE HEADINGS OF MARTINES’S SONATAS	53
MARTINES’S SONATAS ON THE FORTEPIANO	54
CHAPTER IV: PERFORMATIVE SUGGESTIONS INFORMED BY EIGHTEENTH- CENTURY SOURCES.....	59

The Treatises Most Relevant to Martines’s Sonatas	59
RELEVANCE OF THE SOURCES	61
Johann Joachim Quantz (1697–1773), Versuch einer Anweisung die Flöte traversiere zu spielen [Essay on Playing the Flute], published in 1752.	61
Carl Philipp Emanuel Bach, Versuch über die wahre Art das Clavier zu spielen [Essay on the True Art of Playing Keyboard Instruments], published in two parts... in 1753 and 1762.....	62
Leopold Mozart, Versuch einer gründlichen Violinschule [A Treatise on the Fundamental Principles of Violin Playing], published in 1755.....	64
Johann Friedrich Agricola, Anleitung zur Singkunst [Introduction to the Art..... of Singing], published in 1757.....	65
Giambattista Mancini, Riflessioni pratiche sul canto figurato [Practical Considerations on Singing], published in 1774.....	66
Daniel Gottlob Türk, Klavierschule [School of Clavier Playing], published in 1789.....	66
Nicola Porpora, Domenico Corri, and Isaac Nathan (compiled by Foreman as “The Porpora Tradition”).....	68
A Good Performance.....	69
Determining Character and Therefore Delivery.....	72
TEMPO.....	72
HEAVY AND LIGHT	74
EMPHASIS AND INFLECTION	76
ARTICULATION	77
FLEXIBILITY OF TEMPO	79
DYNAMICS.....	80
ORNAMENTATION	81
FIXED ORNAMENTS	82
FREE ORNAMENTS	84
CHAPTER V: THE INTERPRETATION OF MARTINES’S SONATAS.....	87
Sonata in E	88
Sonata in A	90
Sonata in G	93
Fixed Ornaments	95
CHAPTER VI: CONCLUSION	100

REFERENCES	102
APPENDIX A: A NEW EDITION OF MARIANNA MARTINES’S KEYBOARD... SONATAS	108
APPENDIX B: EDITORIAL NOTES TO THE NEW EDITION	143
APPENDIX C: ORIGINAL TEXTS OF TRANSLATED MATERIAL	155

LIST OF FIGURES

Figure 1. Form diagram, Sonata in G Major, mvt. I.	33
Figure 2. Form diagram, Sonata in A Major, mvt. I.	34
Figure 3. Title page of Sonata per il Forte ô Piano Dell Signora Maria Anna Martines. 1810 ca.	54
Figure 4. Meaning of alla breve and common time.	73
Figure 5. Fixed Ornaments	96

LIST OF EXAMPLES

Example 1. Marianna Martines, Sonata in G Major, mvt. I., mm. 4-11.....	26
Example 2. Sonata in E Major, mvt. I., mm. 1-4.....	26
Example 3. Marianna Martines, Scelte d'Arie Composte per suo diletto, “Vo solcando un mar crudele,” mm. 31-34.....	29
Example 4. Marianna Martines, Scelte d'Arie Composte per suo diletto, “Vo solcando un mar crudele,” mm. 39-47.....	29
Example 5. Sonata in A Major, mvt. I., mm. 1-4.....	36
Example 6. Sonata in E Major, mvt. II., mm. 21-28.....	37
Example 7. Sonata in G Major, mvt. I, mm. 76-82.....	38
Example 8. Sonata in A, mvt. III, mm. 25-35.....	38

CHAPTER I: THE NEED FOR A NEW EDITION

Marianna Martines, a composer and keyboard performer of Spanish/Italian origin, lived in Vienna at the *Altes Michaelerhaus* from her birth (1744) until ca. 1782. In the same building lived the Italian poet Metastasio, who became Martines's fatherly mentor, and Nicola Porpora and Joseph Haydn, who became her singing and harpsichord teachers. Haydn, who served Porpora as an accompanist, was nineteen years old when he started teaching the seven-year-old Martines. In Martines's autobiographical sketch,¹ Haydn appears to be her only teacher and the one from whom she acquired her masterly command of the keyboard, praised by her contemporaries.

Although Martines never left Vienna, her heritage and musical connections shaped her persona and her music according to the Neapolitan fashion. Born during a period of intellectual and philosophical vibrancy, Marianna Martines cultivated her interest in literature and languages and her talents as a composer, singer, and keyboardist. Her rigorous study of "Old and New Masters" informed her music with the elegance and simplicity of the Galant Style and the complexity and refinement of the Baroque. The masterful form of her musical discourse flows through a delicate network of motives, rhythms, repetitions, and juxtapositions. As she distinctively used the language of words, so too did she also skillfully employ the language of notes.

¹ Martines to Padre Martini, December 16, 1773. Source: I-Bc, L.117.81. Translations of this part of the letter is in Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, ed. John A. Rice (New York: Boydell & Brewer University of Rochester, 2010), 22. For a translation of the complete letter see Marianna Martines, *Dixit Dominus*, ed. Irving Godt (Madison, WI: A-R Editions, 1997), vii–viii. For the original fragment in Italian, see Appendix C.

Martines wrote many ambitious vocal and instrumental works, some of which were premiered during her lifetime. Although most of her keyboard music has been lost, three keyboard sonatas have survived. Considering how difficult it was for women to enter the public scene, it is remarkable that two of her sonatas were published during Martines's life. The fact that Martines is the only composer introduced as "*Dilettante*" in Haffner's famous compilation *Raccolta Musicale* containing Italian composers, is a sign of the careful cultivation of Martines's public image, which protected her from the criticisms suffered by other women trying to succeed in the world of composition. Martines never sought a public position, despite being the first woman to be accepted for membership in the renowned *Accademia Filarmonica di Bologna*. Even so, the weekly events she hosted became one of the centers for first rate musicians in Vienna. Accounts from the time report her gracefully playing duets on the fortepiano with Wolfgang Amadeus Mozart at her salon.

Due to Martines's connections in the Viennese, Italian, and Spanish courts through Metastasio, in all probability she had access to a variety of keyboard instruments. Four words appear in eighteenth-century reports on Martines's keyboard playing: *Cembalo*, *Cimbalo*, *Gravicembalo*, and *Piano Forte*, and one more—*Sordino*—is mentioned in Metastasio's estate, which was left to her. While the light textures used by Martines are appropriate for all kinds of keyboards, the fortepiano, with its varied and expressive dynamic palette, seems to be the perfect "accomplice" for conveying the subtleties and nuances of her sonatas.

Chapter Two of this document explores all these connections and influences, contextualizing Martines's education, her public figure, and her music. Chapter Three focuses on the sonata genre and function in the musical scene and music market in Vienna, including Martines's semi-private weekly events. Chapter Four discusses eighteenth-century common

practices based on the most relevant treatises from the time, while Chapter Five proposes their application to Martines's keyboard sonatas. But most importantly, this document precedes and supplements an *Urtext* edition of her three surviving keyboard sonatas accompanied by critical notes.

As Robert Gjerdingen explains in his influential book, the Galant Style was “a collection of traits, attitudes, and manners associated with the cultured nobility,”² which were applied in music composition through the use of the *schemata*, and in performance through variation in the inflection of a musical discourse. This is reflected in the fact that most of the galant composers' autographs, including Martines's, are “clean” scores which do not provide indications on parameters such as dynamics or articulations. The performer is expected to be acquainted with the language and style to interpret the scores and deliver a “good performance.”³

The intention behind the creation of this new edition is to remain faithful to the most accurate extant sources of the sonatas: the facsimiles of the first editions of the Sonatas in E and A major (published in 1762 and 1765 respectively), and the manuscript copy of the Sonata in G major (1769), while providing an accessible resource that can be easily used for performative and pedagogical purposes. The suggestions provided in the fifth chapter of this document are based on historically informed performance practices of the eighteenth century and consider parameters such as character, genre, and affect, that subsequently determine other aspects like tempo, meter, articulation, ornamentation, dynamics, and phrasing. To respond to the questions

² Robert Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007), 5.

³ There are many references found in 18th-century treatises to what was considered “a good performance”; most of the authors of relevant treatises stress the importance of conveying the meaning of the music to arouse passions in the listener and compare the musical discourse to the delivery of a text that can be read in many ways, which a good orator must understand. A great secondary source summing up the idea of oration in musical performance is Bruce Haynes and Geoffrey Burgess, *The Pathetick Musician: Moving an Audience in the Age of Eloquence*, (New York: Oxford University Press, 2016).

that emerge from these considerations I refer to the most relevant eighteenth-century keyboard treatises, written by Carl Philipp Emanuel Bach and Daniel Gottlob Türk; treatises for flute and violin respectively by Johann Joachim Quantz and Leopold Mozart, and singing treatises by Johann Friedrich Agricola, and Francesco Mancini. I refer to one more source, *The Porpora Tradition*,⁴ which even though is a modern compilation, offers a close view to Niccola Porpora's teaching principles through his students Domenico Corri and Isaac Nathan.

Status/Survey of Related Research

While I have received much inspiration from the most comprehensive resource to date on Martines, the book *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn* by Irving Godt, edited by John Rice, not many other books offer thorough information on Marianna Martines. There is no source that specifically focuses on her keyboard sonatas. Examples of books about the musical scene in the eighteenth century that neglect Martines include Richard Taruskin's *Oxford History of Western Music, vol. 2: Music in the Seventeenth and Eighteenth Centuries*, Bertil van Boer's *Music in the Classical World: Genre, Culture, and History*, and Daniel Hertz's *Music in European Capitals: The Galant Style, 1720–1780*. Others, such as William Newman's *The Sonata in the Classic Era*, Enrico Fubini's *Music & Culture in Eighteenth-Century Europe: a Source Book*, and David P. Schroeder's *Haydn and the Enlightenment: The Late Symphonies and Their Audience* only mention Martines briefly and in relation to someone else.⁵

⁴ Edward Foreman, compiler, Nicola Porpora, Domenico Corri, Isaac Nathan, *The Porpora Tradition*, Masterworks on Singing, vol. 3. (place of publication unidentified: Pro Musica Press, 1968).

⁵ Richard Taruskin, *The Oxford History of Western Music, vol. 2: Music in the Seventeenth and Eighteenth Centuries*, (New York: Oxford University Press, 2005).

Bertil van Boer, *Music in the Classical World: Genre, Culture, and History* (New York: Routledge, 2019).
Daniel Hertz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: W. W. Norton, 2003).

William Newman, *The Sonata in the Classic Era*, 3rd ed. (New York: W.W. Norton, 1983).

Regarding the available editions of Martines's keyboard sonatas, only Sally Fortino's edition of the Sonata da Cimbalo G-dur (Furore, 1992) remains loyal to the manuscript copy, while all the other extant editions of the Sonatas in A Major and E Major are heavily edited. None of the available editions, however, include notes based on historically informed performance. While the Ernst Pauer edition, published ca. 1878, represents a source for understanding nineteenth-century practices, it is by no means faithful to the eighteenth-century language; it includes numerous indications of both articulation and dynamics, as well as several extra notes of implied harmonies, some of which are full chords atypical of the light textures of galant music and inappropriate for any kind of instrument available at Martines's time. Shirley Bean's edition also contains many articulation and dynamic marks not found in the earliest sources, with no indication enabling the performer to distinguish them as editorial; it also offers realizations of the ornamentation that often convey the practices of the eighteenth century inaccurately. Finally, Immanuela Gruenberg's edition, while advancing the representation of women composers in pedagogical sources, consists of only one movement of Martines's Sonata in A Major.⁶

Enrico Fubini, *Music & Culture in Eighteenth-Century Europe: a Source Book*, Trans. by Wolfgang Freis, Lisa Gasbarrone, and Michael Louis Leone, (Chicago: University of Chicago Press, 1994).

David P. Schroeder, *Haydn and the Enlightenment: The Late Symphonies and Their Audience*, (Oxford: Clarendon Press, 1997).

⁶ Marianna Martinez, *Three Keyboard Sonatas*, ed. Ernst Pauer, Leipzig: Breitkopf und Härtel, n.d. (ca.1878).

Marianna Martines, *Sonata da Cimbalo G-dur*, ed. Sally Fortino, Furore, 1992.

Marianna Martines, *Three Sonatas for Keyboard*, ed. Shirley Bean, Hildegard, 1994.

Marianna Martines, *Allegro from Sonata in A Major*, ed. Immanuela Gruenberg, Hal Leonard, 2023.

Rationale of the document and the edition

Although there are several specialized sources on women composers that properly include information on Marianna Martines, such as Rebecca Cypess's *Women and Musical Salons in the Enlightenment*, my primary intention in this document is to focus on Martines's keyboard sonatas and her position as a woman composer in a society where that was only marginally accepted. As an archetype of the fashion of a time, Martines's keyboard sonatas represent a case study for students and performers across all levels. While studying Martines's keyboard sonatas the performer will encounter countless situations where informed performative decisions about parameters such as character, tempo, articulation, or dynamics should be taken. By approaching their performance from a historical perspective, as opposed to using a score full of suggestions, the performer will focus on interpretation, in the process gaining an understanding of eighteenth-century musical language. While Martines's sonatas might seem technically simple, especially in comparison to the grandeur of piano works from the nineteenth century and onwards, they require highly refined control of sound and articulation. Nevertheless, using these approachable pieces, the performer can focus on such parameters, working on the inflection of the subtlest variations that turn the music into a captivating performance, similar to giving a captivating speech. The symbiotic relationship between music and text, fervently sought by eighteenth-century musicians, should be easy to perceive in Martines's music, as she was a language master. Hence, Martines's keyboard sonatas set the stage for the display, according to eighteenth-century treatises, of all the attributes that a good performer and performance were expected to possess.

This document emphasizes the importance of a comprehensive approach to performance that involves theoretical, critical, historiographical, and practical skills. Besides focusing on the

interpretation of Martines's keyboard sonatas, it discusses the instruments that might have been available to her and the conventions of the time. I am convinced that the historically informed perspective is fundamental to performance decisions, perhaps not so much to achieve an "authentic sound," but to seek understanding of the context, purpose, and meaning of the music. In striving to find answers that will inspire our performance, we paradoxically can create a new and personal interpretation, free of other performers' or mainstream schools' influences. In other words, my goal is to provide information that gives performers more options in interpreting Martines's music.

At the same time, this document also sheds light on the importance of Martines's keyboard sonatas from a historiographical perspective. They evidence the rise of instrumental music together with the secularization of music and the rise of a new class demanding printed music. As part of the notable Anthologies published by Haffner, the two sonatas that Martines published during her lifetime fit into a larger whole, shedding new light on the reception of the galant keyboard style across Europe.

Besides her music, the most important and fundamental source to support and structure this document is Martines's own autobiographical sketch, sent as a letter to Padre Martini in 1773, the same year that the Italian theorist helped sponsor her admission to the *Accademia Filarmonica di Bologna*, as the first woman to be accepted in the history of the prestigious institution.⁷ It is fascinating that a Catholic priest would be supportive of a woman composer, and that Martini thought just as highly of her as the other composers from whom he solicited biographical information. Martines represents an example of the circumstances that would allow a woman composer to succeed during her time. Her autobiography and the extensive

⁷ Martines to Padre Martini, December 16, 1773.

correspondence that she exchanged with her contemporaries are valuable testimonies that constitute primary sources for understanding eighteenth-century practices, including preferences about interpretation and instruments, as well as the role that women played in the development of cultural and musical life.

It is also important to demonstrate that women—though omitted from mainstream history textbooks—were very much active musicians in the 18th century, and that they were contributors to major aesthetic currents, helping to shape the “galant” sound. However, I consider it important to reflect on the difficulties that Martines and other women had to face to enter the world of composition, and to give these women due recognition as part of the eighteenth-century musical scene. In this document I describe some of the issues that Martines had to face to avoid criticism, and how most of her carefully taken decisions, and those taken by her mentor Metastasio, helped her succeed to the extent a woman could in the eighteenth century. I also describe the roles she and other women played as students, music consumers, hostesses of musical events, instrument owners and builders, performers, and composers by including other relevant female figures who were Martines’s contemporaries, including Josepha Auernhammer, Marianna and Caterina D’Auenbrugger, and Nannette Streicher.

Finally, I believe that advancing accessibility through a modern edition that is respectful toward the original works sheds light on musical gems that have been overlooked by history until recently because they were composed by a woman. Incorporating them into the classical music canon encourages equity and diversity in musical institutions and in concert halls.

CHAPTER II: MARTINES'S CONNECTIONS, EDUCATION, AND INFLUENCES⁸

Martines the Italian

I was born in the year 1744 on the 4th day of May. In my seventh year they began to introduce me to the study of music, for which they believed me inclined by nature. Its rudiments were taught to me by Signor Giuseppe Haydn, currently Maestro di Cappella to Prince Esterhazy, and a man of much reputation in Vienna, particularly with regard to instrumental music. In counterpoint, to which they assigned me quite early, I have had no other master than Signor Giuseppe Bonno, a most elegant composer of the imperial court, who, sent by Emperor Charles VI to Naples, stayed there many years and acquired excellence in music under the celebrated masters Durante and Leo But in all my studies, the chief planner and director was always, and still is, Signor Abbate Metastasio who, with the paternal care he takes of me and of all my numerous family, renders an exemplary return for the incorruptible friendship and tireless support which my good father lent him up until the very last days of his life.⁹

Marianna Martines (1744–1812), wrote many ambitious vocal and instrumental works, some of which were premiered and published during her life. Although most of her keyboard music has been lost, the three keyboard sonatas that are the subject of this dissertation have survived. Her Hispanic surname Martinez came from her paternal grandfather, a Spanish soldier who came to Naples, Italy, in the late seventeenth century. Her father, Nicolo Martinez, developed a friendship with an Italian poet, Antonio Trapassi, better known as the prolific Italian librettist Metastasio. Eventually, the Martinez family and Metastasio lived in the same building in Vienna, the *Altes Michaelerhaus*. Other residents were Niccola Porpora and Joseph Haydn, who would become the singing and harpsichord teachers of Martines¹⁰ and her sister. The Martines sisters, neither of whom ever married, looked after their family friend Metastasio until his death and the librettist left his estate to them, including his harpsichord and music library.

⁸ Each section of this chapter is headed by an excerpt from Martines's autobiographical sketch containing relevant information. This sketch was contained in a letter that Martines sent to Padre Martini in December 16, 1773 at his request after she became a member of the *Accademia Filarmonica di Bologna*.

⁹ Martines to Padre Martini, December 16, 1773.

¹⁰ It was common at the time to use different names to resonate with different audiences. For example, Burney called her Martinetz, probably to translate the Spanish "z" to an English sound.

That allowed the sisters the financial means to live as independent artists and to organize musical salons at their home. In the following section, the most important figures who contributed to Marianna Martines's artistic formation will be introduced.

JOSEPH HAYDN (1732–1809)

In 1749, after his voice transitioned, Joseph Haydn was ousted from the *Stephansdom* choir where he had served as a boy soprano.¹¹ As Godt suggests in his book on Martines, when Haydn was a teenager, he was probably just trying to survive in a chilly and drafty attic, situated two floors above the Martines family.¹² Like Martines, he benefited from living in such a privileged situation. He served Nicola Porpora (1686–1768) as an accompanist and learned compositional and other galant skills from the Neapolitan master. As Haydn remembered,

There was no lack of asino [ass], coglione [idiot], birbante [rogue], and pokes in the ribs, but I put up with it all, for I profited greatly with Porpora in singing, in composition, and in the Italian language.¹³

Following Martines's autobiographical sketch, we can establish that Haydn was nineteen years old when he started teaching the seven-year-old Martines. From her statement, and because while living at the *Michaelerhause* he was frequently accompanying Porpora, we might imagine Haydn also teaching her keyboard skills. He had learned keyboard and violin playing, as well as singing, while serving in the *Stephansdom* choir. Haydn's earliest known keyboard sonatas date from around 1760, just slightly earlier than Martines's three surviving keyboard sonatas, but one

¹¹ James Cuthbert Hadden, *Haydn*. (Cambridge: Cambridge University Press, 2010), 19.

¹² Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, ed. John A. Rice. (New York: Boydell & Brewer University of Rochester, 2010), 20.

¹³ Vernon Gotwals, trans., and ed., *Haydn: Two Contemporary Portraits* (from G.A Griesinger, and A. C. Dies Haydn Biographies), (Madison: University of Wisconsin Press, 1968), 12 quoted in John A. Rice, *Music in the Eighteenth Century*. 1st ed. Western Music in Context: A Norton History. (New York: W.W. Norton and Company, 2013), 146.

can find features of his early composition style in Martines's. Haydn, who later taught many other talented ladies, probably gained a lot of experience from teaching the skillful Martines.

THE NEAPOLITAN TRADITION: BONNO, DURANTE, AND LEO

Giuseppe Bonno (1771–1788), apparently Martines's only composition teacher, was also born in Vienna of an Italian father. In his early education, he was sent to Naples to study composition with Francesco Durante and Leonardo Leo, two exponents of the early Galant style. When he came back to Vienna seeking a position at the imperial chapel, the Kapellmeister Johann Joseph Fux trained him in counterpoint.¹⁴

In Martines's autobiographical sketch, as Godt aptly observes, she emphasized her teacher's connection to the Neapolitan school, but not to the prominent Viennese composer Fux, pedagogue, theorist, and author of the *Gradus ad Parnassum*, the most representative counterpoint treatise of the Baroque tradition.¹⁵ Among the Neapolitan masters recognized by Martines was Francesco Durante (1684–1755), whose teaching activities as primo maestro at three of the four most important Neapolitan conservatories resulted in the publication of many *Partimenti*¹⁶ which were distributed across Europe.¹⁷ Leonardo Leo (1694–1744) taught a whole generation of galant composers as well. His *Partimenti* embody the tradition of the formula *proposta-risposta* using the schemata Romanesca- Prinner, present in Martines's sonatas.¹⁸

¹⁴ Godt, *Marianna Martines*, 23.

¹⁵ Godt, *Marianna Martines*, 23.

¹⁶ See *Martines the Singer* in this chapter.

¹⁷ Peter van Tour, "Partimento Teaching According to Francesco Durante, Investigated Through the Earliest Manuscript Sources" in *Studies in Historical Improvisation from Cantare Super Librum to Partimenti*, ed. Massimiliano Guido, (London: Routledge, 2017), 131-132.

¹⁸ Robert Gjerdingen, *Music in the Galant Style*, 51.

METASTASIO (1698–1782)

Pietro Trapassi (Metastasio)¹⁹ was born in Rome to a humble family but was fortunate to be taken under the wing of his godfather Cardinal Pietro Ottoboni, who took care of his education. Trapassi was able to study with Gian Vincenzo Gravina at the renowned Arcadian Academy, where eventually Trapassi was admitted as a member.²⁰ His great and continuous success in Naples led him to become the most famous poet and librettist of the eighteenth century. He represented the Enlightened desire of spreading knowledge and culture while keeping the material simple enough to reach everyone. Goldoni described it with these lines:

Metastasio's style is pure and elegant, his verses flowing and harmonious. An admirable clarity in the sentiment, an apparent facility that hid the painful work of precision, his sweet moral, have rendered him worthy of admiration and have merited him the immortal crown conferred by Italians, which foreigners as well have not refused to grant him.²¹

Metastasio arrived in Vienna in 1730 to take the position of court poet to Emperor Charles VI. He was 46 years older than Martines. As she reported, he was a lifelong friend of the Martines family and almost a father to her. Whether there was any other kind of relationship between the two or with any other members of the family we will never know, but he was no doubt the key to success for Martines to become a published composer and a highly skilled musician. Their correspondence shows an extremely polite relationship of mutual respect and admiration. He wrote on her behalf many of the letters that helped Martines to connect with influential people across Europe. From this and the fact that he supplied texts for a number of her arias, we can conclude that their collaborative relationship there was hierarchical. Perhaps the

¹⁹ Original name of the great poet, whose last name is the equivalent of the Greek word Metastasio and means "to go through".

²⁰ Daniel Heartz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: W. W. Norton, 2003), 24.

²¹ Carlo Goldoni, *Tutte le opere*, ed. G. Ortolani, 14 vols. Milan: 1935-52, 1: 187, in Heartz, *Music in the European Capitals*, 27.

reason why she did not write on her own behalf until after he passed away was due to his “paternal care,” intended to protect a lady from the unwelcoming attitude of professional society toward the feminine gender; his public sponsorship was probably Martines’s best chance to enter a male-dominated world. When writing to Martini, she did not forget to mention that Metastasio was her “*principale ordinatore, e direttore*.”²²

All these figures related to Martines seem to interconnect with Naples. As Rice elucidates, “Naples gained almost mythical status as a musical city.”²³ Jean-Jacques Rousseau encouraged whoever wanted to get inspiration to composed to go to Naples, and “hear the masterpieces of Leo, Durante, Jommelli, and Pergolesi.”²⁴ Although Martines never left Vienna, her heritage and close connections influenced her strongly and shaped her persona and her music according to the Neapolitan fashion. She would even sign as *La Signora Martines*²⁵ and would be published in collections of music by Italian composers.²⁶

²² Ruler and director.

²³ John A Rice, *Music in the Eighteenth Century*. 1st ed. Western Music in Context: A Norton History. (New York: W.W. Norton and Company, 2013), 31.

²⁴ Rice, *Music in the Eighteenth Century*, 31.

²⁵ Marianna Martines, *Sonata per il Forte ô Piano Dell Signora Maria Anna Martines*. 1810 ca. Staatsbibliothek, Berlin. [Digital Collections of Staatsbibliothek zu Berlin Workview: Sonaten; pf; A-Dur\(PPN1764230418 - PHYS_0002 - overview-toc\) \(staatsbibliothek-berlin.de\)](#) (A Major Sonata)

²⁶ Marianna Martines, III Sonaten: 1. von Palladini. 2. von Martinez. 3. von Galuppi. In *Raccolta musicale contenente Sonate di celebri compositori Italiani*. Norimberga, Haffner, 1800 ca. Staatsbibliothek, Berlin. [Digitalisierte Sammlungen der Staatsbibliothek zu Berlin Werkansicht: \[Sammelhandschrift\] 3 Sonaten; pf\(PPN1756963290 - {4} - Übersicht mit Inhaltsverzeichnis\) \(staatsbibliothek-berlin.de\)](#) (E Major Sonata)

Martines the Enlightened-Galant Persona

Being persuaded that to succeed in music one needs other knowledge, I set about acquiring, in addition to German and Italian (my native tongues), a familiarity with French and English, in order to be able to read the fine poets and writers who distinguish themselves in them, without failing to practice continually in speaking and translating from one language into the other such noteworthy writings as the Galateo of Monsignor Della Casa, which I just lately translated from Italian into French.²⁷

Classification of musical-historical periods has long provoked discussion among scholars and the eighteenth century is no different. Although the term “Classical,” which was chosen in the nineteenth century to define the music of the late eighteenth century, is already *démodé*, there is still conversation around the variety of genres, styles, and instruments within the hundred years that it encompasses. While I will be using “eighteenth century” to describe Martines’s epoch, I consider fundamental the same characteristics that James Webster uses to denominate the period 1720-1780 as the “Enlightenment-galant.”²⁸

As explained in *The Eighteenth Century: Europe in the Age of Enlightenment*, for most Enlightenment figures, happiness stemmed directly from acquiring knowledge,²⁹ which Martines’s own words could not reflect any better. She was born during a period of intellectual and philosophical renaissance that emphasized the value of knowledge of many disciplines. Enlightenment thinkers gave attention to the relationship between words and music,³⁰ that linked musicians and writers much as it did with Martines and Metastasio. As Cobban states, “the civilized pastimes of painting, music and literature properly belong to the realm of history as

²⁷ Martines to Padre Martini, December 16, 1773. Source: I-Bc, L.117.81. Translations of this part of the letter is in Godt, *Marianna Martines*, 34. For the original fragment in Italian, see Appendix C.

²⁸ James Webster, “The Eighteenth Century as a Music-Historical Period?” *Eighteenth-Century Music* 1 (2004): 55.

²⁹ L.D. Ettliger, *The Eighteenth Century: Europe in the Age of Enlightenment*, ed. Alfred Cobban (New York: McGraw Hill, 1969), 273.

³⁰ Fubini, Enrico, Blackburn, Bonnie J. *Music & Culture in Eighteenth-Century Europe: A Source Book*. Translated by Wolfgang Freis, Lisa Gasbarrone, and Michael Louis Leone, (Chicago: University of Chicago Press, 1994), 11.

well as of art.”³¹ In fact, during the eighteenth century the arts underwent a transformation alongside the rise of a new social class, eager to possess wealth, develop culture, and enjoy leisure time. A new fashion emerged in accordance with Enlightenment thinking, the Galant style. The term galant was commonly used in the eighteenth century³² not only to refer to music, but to a collection of traits, attitudes, and manners associated with the cultured nobility that Robert Gjerdingen illustrates with this example:

If we imagine an ideal galant man, he would be witty, attentive to the ladies, comfortable at a princely court, religious in a modest way, wealthy from ancestral land holdings, charming, brave in battle, and trained as an amateur in music and other arts His female counterpart would have impeccable manners, clothes of real sophistication, great skill as a hostess, a deep knowledge of etiquette, and training in one or more of the "accomplishments"—music, art, modern languages, literature, and the natural sciences.³³

In music the term seems to have originated with the German composer Johann Mattheson, who listed the “most famous and galant composers in Europe.” Among other eighteenth-century uses of the term, it seems relevant to mention Carl Philipp Emanuel Bach’s differentiation between the “learned” and the “galant” styles in his *Versuch*.³⁴ The theorist Heinrich Koch (1749–1816), specified the appropriateness of the “free” or “galant” style for theater and chamber music and the association of the “strict” or “learned” style with the church.³⁵

The Galant style, as understood in this dissertation, describe the style that flourished in Naples with the aim of simplifying the complexity of the Baroque style, as Herz states,

³¹ Alfred Cobban, *The Eighteenth Century: Europe in the Age of Enlightenment*, (New York: McGraw-Hill, 1969), 342.

³² The term appears as far as 1611 in English, and probably before in French as *Gallant*, with different nuances and sometimes contrasting meanings than the ones acquired around 1720 when it was mainly used for describing Italian “modern” music- explained in Hartz, Daniel, *Music in European Capitals: The Galant Style, 1720–1780- 16-19*, and more in depth in Sheldon, David A., “The Galant Style Revisited and Re-evaluated,” *Acta musicologica* 47 (1975).

³³ Gjerdingen, *Music in the Galant Style*, (Oxford: Oxford University Press, 2007), 5.

³⁴ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*. William J Mitchell, trans. and ed., 2nd ed., (London: Cassell and Company, 1951).

³⁵ Heinrich Koch, *Musikalisches Lexikon*, (Frankfort, 1802), trans. in Leonard G. Ratner, *Classic Music: Expression, Form, and Style*, (New York, 1980), 23, quoted in Hartz, *Music in European Capitals*, 18-19.

“dominating the music for much of the century and defining a musical epoch.”³⁶ It was disseminated throughout Europe by the many traveling musicians and through the travels of cultured people who visited the main destinations of the “Grand Tour,”³⁷ including Naples, seeking to absorb the rich heritage of Western civilization in art, architecture, literature, classical antiquity, and music, most notably Italian opera.

In this context, the nature of the musical training received by women acquired significance in late eighteenth-century music. Before the eighteenth-century, with very few exceptions, women had not been allowed to train in counterpoint since it was considered hard work, and therefore unseemly for women with upper-class pretensions; as a result, they were excluded from taking part in professional music making. However, the new fashion, this concept of gallantry that dominated society and music in the eighteenth century, valorized previously female-attributed qualities such as good manners, elegance, and refinement; on this basis, women were included as equals within the common category of musical *amateurs* or *dilettantes*.³⁸

Marianna Martines epitomizes the values and ideals of the 18th-century Enlightenment era. She cultivated not only her talents as a composer, singer, keyboardist, linguist, and informed reader of literature, but also a distinctive persona that was described by various acquaintances.

Michael Kelly,³⁹ who was a regular attendee of Martinez’s salon, included in his memories:

³⁶ Hertz, *Music in European Capitals*, 19.

³⁷ Rice, *Music in the Eighteenth Century*, 58.

³⁸ The term amateur, that comes from the French *aimer*, and the term dilettante, that derives from the Italian *dilettare*, had no negative connotations during the eighteenth century: they simply meant to love and to be delighted. In the eighteenth century, the social roles of the amateur and the professional were not defined clearly since many players had other jobs; the difference might have been initially the kind of training received by musicians, such as instruction in counterpoint, which was considered to be for professionals only. Marianna described herself as a dilettante.

³⁹ Michael Kelly was a singer in the Viennese opera buffa troupe from 1783 to 1787, and a friend of Mozart.

The colleges of Bologna and Pavia gave her the title of *Dottoressa*; and deputations came from both those places, with her diploma. When I was admitted to her conversazioni and musical parties, she was in the vale of years, yet still possessed the gaiety and vivacity of a girl and was polite and affable to all.⁴⁰

The historian Charles Burney, who wrote *Memoirs of the Life and Writings of the Abbate Metastasio*, went further, describing Martines as the patron saint of music:

From hence I went to Metastasio, for the last time! I found with him much company, and the St. Cecilia, Martinetz, at the harpsichord, to which she had been singing. At her desire there was a commutation of compositions between us. She had been so kind as to have transcribed for me, among other things, a song of Metastasio set by herself, with which I had been greatly struck in a former visit.⁴¹

Her graceful manners, also shown in her correspondence, demonstrate not only her remarkable musical prowess but also her deep engagement with the intellectual currents of her era. Her music and her persona reflect the elegance and simplicity of the Galant Style. Her pursuit of knowledge, fostered by her interactions with luminaries like Metastasio, shows her commitment to the Enlightenment's emphasis on reason, education, and cultural refinement.

⁴⁰ Michael Kelly, *Reminiscences of Michael Kelly of the King's Theatre and Theatre Royal Drury Lane*, 2d ed., 2 vols., (London: Henry Colburn, 1826), vol. 1, 249.

⁴¹ Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, 2 ed., 2 vols. (London: Becket, 1775), vol. 1, 362.

Martines's Old and New Masters

My exercise has been, and still is, to combine the continual daily practice of composing with the study and scrutiny of that which has been written by the most celebrated masters such as Hasse, Jommelli, Galluppi and the others who are famous today and who are praised for their musical labors—and without neglecting the older [masters] such as Handel, Lotti, Caldara, and others.⁴²

Martines's engagement with her current era was not in conflict with her interest for past ones. By including previous generations in her education, Martines strengthens her Neapolitan School lineage. The only two composers on her list that were not Italian had a strong relationship with Naples. According to Burrows, George Friedrich Handel (1685–1759) developed a more mature compositional style during the time he spent in Italy between 1706 and 1710, where he likely met Alessandro and Domenico Scarlatti, Francesco Gasparini, Antonio Caldara, and Antonio Lotti.⁴³ Johann Adolf Hasse (1699–1783), born in Hamburg, embarked on the Grand Tour and spent three years in Italy, where he studied composition with the elderly Alessandro Scarlatti.⁴⁴ Hasse's wife was an Italian opera singer, Faustina Bordoni. Martines loved Hasse's music. A letter in which Metastasio transmits her devotion for it reads:

Our composer writes ceaselessly, and goes ever in pursuit of perfection, seeking it among your golden notes, of which she has gathered a rich store that she never tires of augmenting. She renders thanks for your favorable recollections of her.⁴⁵

As a proper Enlightened figure, Martines accumulated a vast collection of music which would be enlarged when she received Metastasio's library as his heiress.⁴⁶ Although her collection was later dispersed, her autobiographical sketch and other contemporary sources give us good hints of what it might have contained. Among her surviving autograph manuscripts are

⁴² *Martines's Old and New Masters (END)* Dixit Dominus, ed. Irving Godt (Madison, WI: A-R Editions, 1997), vii–viii. For the original fragment in Italian, see Appendix C.

⁴³ Donald Burrows, *Handel*, (Oxford: Oxford University Press, 2012), 32-34.

⁴⁴ Rice, *Music in the Eighteenth Century*, 49.

⁴⁵ Metastasio to Hasse, October 23, 1773, in Metastasio, *Tutte le opere*, vol.5, 264-265.

⁴⁶ Godt, *Marianna Martines*, 5.

copies that she made—for study, performance, or both—of madrigals by Caldara and of polychoral church music by Lotti.⁴⁷ It is interesting to note that all the other composers she praised and the works she performed, as found in Metastasio’s letters, were Italian: the *Stabat Mater* by Giovanni Battista Pergolesi (1710–1736), the vocal duets by Padre Martini (1706–1784), the settings by Pasquale Cafaro (1715–1787) and Niccolò Jommelli (1714–1774) of two of Saverio Mattei’s (1742–1795) psalm translations, Giovanni Marco Rutini’s (1723–1797) keyboard sonatas, Maria Rosa Coccia’s (1759–1833) compositions,⁴⁸ or a collection of arias and keyboard sonatas written by Farinelli (1705–1782). Martines’s opinion about Farinelli’s keyboard sonatas represents the first time in which she expressed it in her own words and not through her mentor Metastasio.⁴⁹

On the other hand, Martines’s categorization of the “masters” she studied requires some further explanation. In a time of progressive development of a language, the masters she calls “*i più antichi*” [the older], were listed by Mattheson as the “most famous and galant composers in Europe.”⁵⁰ Logically, there were some obvious differences in influences and style between the two generations, the more modern one pushing the boundaries of the new musical language a little further,⁵¹ but there were also some commonalities. As they were acquainted with both the learned and the galant styles, the possibilities for these composers were endless. They were all

⁴⁷ Madrigali a quattro voci Del Signor Antonio Caldara, A-Wn, SA.67. C.2 from the collection of R.G. Kiesewetter, in Godt, *Marianna Martines*, 25.

⁴⁸ Sent to Metastasio, who replied on behalf of his “advisor” without revealing what probably was Mariana’s identity. Two years later another female composer, Josina van Boetzelaer, sent music to Metastasio, who this time revealed Martines’s judgement.

⁴⁹ Godt, *Marianna Martines*, 156-160.

⁵⁰ That includes Bononcini, Caldara, Lotti, Capelli, Gasparini, Handel, Keiser, A. Scarlatti, Marcello, Telemann, and Vivaldi-Heartz, *Music in European Capitals*, 18.

⁵¹ For Rice the 1720s onwards generation of operatic composers came to the fore in Naples. “Hasse, Pergolesi, and their contemporaries largely rejected counterpoint and divorced the melodic function of the upper part from the accompaniment function of the bass” in Rice, *Music in the Eighteenth Century*, 21.

closely linked to the church, holding important positions in Italy such as San Marco in Venice [Antonio Lotti (1667–1740) then Baldassare Galuppi (1706–1785)] and San Pietro in Rome (Jommelli), and they therefore composed religious music in the learned *style antico*.⁵² Others travelled between the courts and churches of Europe: Mantua, Barcelona, Rome, Vienna [Antonio Caldara (1670–1736)],⁵³ Stuttgart (Jommelli), or Dresden (Hasse), and spent periods of their careers in different parts of the world. Their education integrated the study of older generations and the exploration of the current tendencies. In addition to the keyboard they studied other instruments and singing alongside compositional and improvisational skills.⁵⁴ With the increasing secularization of music, they found work in non-religious institutions and concert series (as Handel did in England), succeeding also with their instrumental music. Some of them combined their church positions with teaching ones at the conservatories and the *Ospedali*.⁵⁵ All of them cultivated *opera seria*,⁵⁶ and most of them put their music at the service of the most renowned of librettists: Martines’s mentor, Metastasio.

Martines was no less skilled; her mentor made sure she received due training, and her music reflected it. In his letter to Mattei of December 4, 1769, Metastasio explained how Martines chose “to avail herself of both the grace of the modern style, avoiding its licenses, and the harmonious solidity of the old ecclesiastical style, divested of its Gothicisms.”⁵⁷ Martines

⁵² Paul R. Laird, “Catholic church music in Italy, and the Spanish and Portuguese Empires” in Simon P Keefe, ed. *The Cambridge History of Eighteenth-Century Music*. (Cambridge: Cambridge University Press, 2009), 35-41.

⁵³ Ursula Kirkendale, *Antonio Caldara: La Vita. [Studi Su Antonio Caldara Nel Terzo Centenario Della Nascita]*. (Firenze: L.S. Olschki, 1791), 225.

⁵⁴ For instance, Hasse was a skillful singer, Handel played the violin, and Caldara the cello.

⁵⁵ Charitable hospices that provided musical education to women (in Venice) and men (in Naples).

⁵⁶ Genre that developed in Italy and spread all over Europe and the colonies, based on moral arguments (in opposition to the French often viewed as “corrupted”). Some of its main characteristics include the use of the Da Capo Aria and the preference for the Castrato voice.

⁵⁷ Metastasio to Mattei, December 18, 1769, in Metastasio, *Tutte le opere*, vol. 4, 760-61, translation in Godt, *Marianna Martines*, 87.

must have also been preoccupied with pleasing another very important figure in this *secolo d'oro* Italiano, Padre Martini. Born in Bologna, Giovanni Battista Martini became a priest and rarely left his native city; however, he became the most renowned teacher and theorist in Europe at the time, and the most influent academic at the *Filarmonica di Bologna*. As the Harvard Biographical Dictionary of Music notes, “his most important works are *Storia della musica* and *Saggio di contrappunto*, a treatise on counterpoint.”⁵⁸ He collected an enormous library of music, instruments, and portraits, and his correspondence with his contemporaries is a great source for research. He taught about eighty Italian musicians, including Jommelli, Cafaro, and Rutini, present in Martines’s library, and many foreign ones who went to Bologna to learn “*l’arte d’uscire da qualunque angustia o aridità*” (the art of exiting from any distress or aridity), as noted by Jommelli on his biography written by Mattei.⁵⁹

As Cypess deduces, “Padre Martini had been aware of Martines and her compositions at least since 1761, when he corresponded with Metastasio about the poet’s young protégée.”⁶⁰ Martines maintained a long correspondence with Martini, most of which is written by herself and not via Metastasio. At the beginning and the end of her autobiographical sketch, requested by the influential academic, she portrays the respect and admiration, that she felt towards him and perhaps also the honest hope of his approval:

A proper concern not to burden Your Honor, at least until I was assured of the recovery of your precious health by the last note it pleased you to direct to me, was nevertheless reasonable; it was the legitimate excuse for my tardiness in replying to you. Now I trust in your perfect recovery and play the heavy debt with which the excess of your generous partiality has imposed on me by the favorable judgement you have pronounced upon the Psalm *Miserere* which I set to music and sent to you at your command; returning to you

⁵⁸ Don Michael Randel, *The Harvard Biographical Dictionary of Music*, (Cambridge, Mass.: Belknap Press of Harvard University Press, 1996).

⁵⁹ In my opinion Jommelli was intending “the art of voice leading, and how to resolve dissonances.”

⁶⁰ Rebecca Cypess, *Women and Musical Salons in the Enlightenment* (Chicago: University of Chicago Press, 2022), 160.

infinite and humble thanks for the courage which your magisterial approbation inspires in me, united to the ardent desire to make myself worthy of it, and to justify for once the kindly disposition with which you so freely honor me.....

Thus are fulfilled the commands of Your Honor. I hope that my ready obedience will procure for me a continuation [of them]; and meanwhile, full of gratitude and respect, I devotedly affirm myself Your Most Illustrious Reverence, at Vienna, 16 December 1773, Your Most Devoted and Obedient Servant, Marianna Martines, Accademica Filarmonica.⁶¹

Martines the singer

In such a cultured atmosphere and circle of connections, it is only to be expected that Martines's fatherly mentor would have found the best of the Neapolitan singing teachers to complete Marianna's privileged training, namely, Nicola Porpora (1686–1768). Anton Schmid, the successor to Marianna's older brother Giuseppe Martines as Director of the Imperial Court Library, wrote a brief biographical note about Marianna Martines, in which he mentioned Porpora as her singing and composition teacher.⁶² Years earlier, Burney had already mentioned him as her composition teacher.⁶³ While Martines affirmed she had had only one composition teacher in her biographical sketch, we must not forget that in the golden age of *bel canto* (between circa 1700 and 1775), singing aspirants had to undertake good musical training, in theory and practice of other instruments, usually the clavichord, before learning "beautiful singing." Only then, according to Pier Francesco Tosi (c. 1653–1732) in his *Opinioni de' cantori antichi e moderni*,⁶⁴ could singers continue by developing the voice in the middle octave, then

⁶¹ Dixit Dominus, ed. Irving Godt (Madison, WI: A-R Editions, 1997), vii–viii. For the original fragment in Italian, see Appendix C.

⁶² Anton Schmid, "Zwei musikalische Berühmten Wien's aus dem schönen Geschlechte in der zweiten Hälfte des verflossenen Jahrhunderts," Wiener allgemeine Musik-Zeitung, nos. 128-29 (Sat. 24 & Tues. 27 October 1846) in Irving Godt, "Marianna in Italy: The International Reputation of Marianna Martines (1744-1812)", The Journal of Musicology, (University of California Press, Autumn, 1995), Vol. 13, No. 4, 538-561 <https://www.jstor.org/stable/763898>, accessed February 9, 2023.

⁶³ Burney mentions Porpora as her composition teacher in Burney, *Metastasio*, vol.3, 291.

⁶⁴ A castrato singer and composer whose treatise, one of the few sources on singing of this period, was updated by Agricola (see Chapter 4). Tosi, Pier Francesco, *Opinioni De' Cantori Antichi, E Moderni*, Monuments of Music and Music Literature in Facsimile. 2d Series: Music Literature, 133. (New York: Broude Bros, 1968), quoted

practicing scales and vowel sounds, followed by other qualities of tone and higher registers, and finally ornaments.⁶⁵

Metastasio and Porpora had become acquainted during the poet's early years in Naples where they collaborated on a birthday serenata for the Empress Elisabeth in 1720 and 1721.⁶⁶ Porpora composed many of his works for Metastasio's texts, and traveled across Europe, occupied many important positions, and accumulated successes. However, he had to compete hard with other composers, and in Dresden, the competition became so intense that it pushed Porpora to move again. He arrived in Vienna in 1752, where he renewed his friendship with Metastasio, and coincidentally or not, moved to the same *Michaelerhause* where the poet, the Martines's family and Haydn were housed under the same roof.⁶⁷

As Rice asserts, "Porpora brought his firsthand understanding of Galant musical aesthetics with him to Vienna."⁶⁸ Porpora had been a student of Gaetano Greco, a renowned *partimento* author. Naples was the cradle of *partimento* practice, and Porpora, who became a teacher in the same conservatories (Sant'Onofrio and Santa Maria di Loreto) continued the tradition with his teaching. In *The Art of Partimento*, Sanguinetti explains how the term *partimento*, which had been intended as a composition bass in the previous century, gained a different meaning and purpose in the eighteenth century. It became a new notational system that could also indicate different clefs, as well as virtuosic or polyphonic passages. Considering the flexibility implied in the exercises, it required a command of the art of improvisation and became

in Paul T. Klingstedt, *Common Sense in Vocal Pedagogy As Prescribed by the Early Italian Masters*. (Stillwater, Okl: Edwards Bros, 1941), 15-21.

⁶⁵ Klingstedt, *Common Sense in Vocal Pedagogy As Prescribed by the Early Italian Masters*, 15-21.

⁶⁶ Godt, *Marianna Martines*, 20.

⁶⁷ The Porpora Project, <https://www.porpora.co.uk/>.

⁶⁸ Rice, *Music in the Eighteenth Century*, 146.

a teaching tool for that purpose.⁶⁹ As Gjerdingen explains, “for the eighteenth century student in Naples, strict counterpoint, harmony through figured bass, and common types of imitation were all tightly integrated through training in *partimenti*.”⁷⁰ A good teacher was fundamental to ensure students’ accomplishments in such a moldable art, which is the reason why most of the continuation of this practice throughout the century relied on oral tradition.⁷¹ Just as his teacher taught him, Porpora probably taught Marianna.⁷²

As Rice remarks on this topic, “practice in the realization of *partimenti* made it easier for singers to accompany themselves at the keyboard, as well as facilitating vocal improvisation- an essential skill for eighteenth-century singers.”⁷³ Peter Van Tour points out how the assimilation of the *partimento* rules helped singers not only in creating melodies but in “enhancing upper parts or melodies.”⁷⁴ In fact, Rice’s theory about why there is such a large number of exact repetitions in the scores of eighteenth-century arias “only begins to make sense when we think of these scores as vehicles for vocal improvisation.”⁷⁵

The *partimento* tradition explains the fact that the eighteenth-century musician was a performer, a composer, and an improviser, all at once; its oral transmission, in the century of traveling musicians, elucidates how a common language spread all over Europe, also through education. The many musical examples that scholars have found both in musical works and in students’ notebooks have allowed later generations to extract the musical formulas or prototypes

⁶⁹ Giorgio Sanguinetti, *The Art of Partimento*, (Oxford: Oxford University Press, 2012), 5-7.

⁷⁰ Robert Gjerdingen, *Partimento and Continuo Playing in Theory and in Practice*. (Leuven (Belgium): Leuven University Press, 2010), 70.

⁷¹ Giorgio Sanguinetti, *The Art of Partimento*, 5-7.

⁷² Porpora taught also Martines’s favorite composer Hasse (as well as Alessandro Scarlatti).

⁷³ Rice, *Music in the Eighteenth Century*, 33.

⁷⁴ Peter van Tour, “Partimento Teaching According to Francesco Durante, Investigated Through the Earliest Manuscript Sources” in *Studies in Historical Improvisation*, 131.

⁷⁵ Rice, *Music in the Eighteenth Century*, 36.

known as *schemata*, which can be found in a wide variety of musical works and consist of “a particular repertory of stock musical phrases employed in conventional sequences,” as Gjerdingen defines the Galant style.⁷⁶ The *zibaldones* (students’ books in which they wrote their teachers’ *partimenti*), are a great source to understand the galant mentality “through a close analysis and comparison of galant musical behaviors.”⁷⁷ While *partimenti* could develop some of the learned style skills, such as composing a fugue, for Gjerdingen “partimenti may have provided models for how to adapt principles of strict counterpoint to the prevailing galant style.”⁷⁸ Martines’s keyboard sonatas contain many of these formulas, such as the typically galant opening gambit consisting in the combination of the *Romanesca*, usually opening musical phrases and *Prinner*, acting as a response (Ex. 1), or the *Fenaroli* (Ex. 2), which according to Gjerdingen was “usually repeated and most often introduced following a modulation to the dominant key.”⁷⁹

⁷⁶ Robert Gjerdingen, *Music in the Galant Style*, (Oxford: Oxford University Press, 2007), 6.

⁷⁷ Gjerdingen, *Music in the Galant Style*, 19.

⁷⁸ Gjerdingen, *Partimento and Continuo Playing in Theory and in Practice*, 69.

⁷⁹ Robert Gjerdingen, *Music in the Galant Style*, Appendix.

Example 1. Marianna Martines, Sonata in G Major, mvt. I., mm. 4-11.

The image shows two systems of musical notation for a piano piece. The first system is labeled "Romanesca" and the second "Prinner".

System 1 (Romanesca): Measures 4-7. The right hand has triplets of eighth notes. Fingering for the right hand in measures 5-7 is 3, 2, 1; 1, 5, 6, 3; 4. The left hand has a triplet of eighth notes in measure 4. Fingering for the left hand in measure 4 is 1, 5, 6, 3. Chords below the staff are I, V, vi, i, I.

System 2 (Prinner): Measures 8-11. The right hand has a triplet of eighth notes in measure 8. Fingering for the right hand in measures 8-11 is 6, 5, 4, 3; 4, 3, 2, 1. The left hand has a triplet of eighth notes in measure 8. Fingering for the left hand in measures 8-11 is 4, 3, 2, 1. Chords below the staff are IV, I, 6, V 4/3, I.

Example 2. Sonata in E Major, mvt. I., mm. 1-4.

The image shows two systems of musical notation for a piano piece. The first system is labeled "Allegro" and the second "Partial Fenaroli".

System 1 (Allegro): Measures 1-4. The right hand has a triplet of eighth notes in measure 1. Fingering for the right hand in measures 1-4 is 7, 1; 2, 3. The left hand has a triplet of eighth notes in measure 1. Fingering for the left hand in measures 1-4 is 4, 3, 7, 1. Chords below the staff are I, V, vi, i, I.

System 2 (Partial Fenaroli): Measures 3-4. The right hand has a triplet of eighth notes in measure 3. Fingering for the right hand in measures 3-4 is 7, 1; 2, 3. The left hand has a triplet of eighth notes in measure 3. Fingering for the left hand in measures 3-4 is 4, 3, 7, 1. Chords below the staff are I, V, vi, i, I.

While there is no doubt that Martines would have absolutely met all the requirements regarding the musical training needed to become a great singer, she seems to have added to those

a natural predisposition towards singing. The *amico della casa* Charles Burney described Martines's singing as "well-toned and sweet, an excellent shake, a perfect intonation, a facility of executing the most rapid and difficult passages, and a touching expression."⁸⁰ In his biographical note, Anton Schmid emphasized her "special gifts of both body and mind" and "her exceptionally lovely voice."⁸¹

Metastasio must have been very pleased with his protégé's attributes. Eventually their relationship developed into a collaborative one.⁸² Giambattista Mancini (1714–1800), another product of the Neapolitan School, castrato, and author of singing books, wrote:

I heard her myself, when she was still very young, sing and play the cembalo with astonishing mastery, accompanying her own compositions, sung and expressed with such force of musical emphasis that Sig. Abbate Metastasio himself felt again the emotion that he had been able to excite in the human heart with his inimitable librettos.⁸³

Metastasio, almost stepping away from his mentoring position, said:

All the help that I give and can give her (since I am so far less instructed than her in the science of music), is to see that she reads the words that she wishes to set to music in my presence before she puts her hand to the work; and when I am not pleased with her expression, I make her listen, as I re-read them myself, with a greater or different emphasis that the sentiment requires.⁸⁴

Some musicologists propose to call the *opera seria* "Metastasian Opera" as the genre that became the favorite in Italy (and Europe) between approximately 1720 and 1780, would not have become so renowned without Metastasio.⁸⁵ It is very revealing to think about how close Martines was to such an important figure, representative of an entire era in musical history.

⁸⁰ Burney, *Germany*, vol. 1, 310-14.

⁸¹ Anton Schmid, "Zwei musikalische Berühmtheiten Wien's aus dem schönen Geschlechte in der zweiten Hälfte des verflossenen Jahrhunderts," part 2., *Wiener allgemeiner Musik-Zeitung* 6 (1846), 517, quoted in Godt, *Marianna Martines*, 32.

⁸² Suggested by Cypess in *Women and Musical Salons in the Enlightenment*, 192.

⁸³ Mancini, *Riflessioni pratiche*, 229–30 n1; translated in Godt, *Marianna Martines*, 33.

⁸⁴ Metastasio to Mattei, April 18, 1771; *Metastasio, Tutte le opere*, vol.5, 78-80.

⁸⁵ Muraro, and Foleno. *Venezia E Il Melodramma Nel Settecento*, 342. (referring to Hellmuth Christian Wolff).

Martines's *Scelta d'Arie Composte per suo diletto* [Selection of Arias for (one's own) Pleasure]⁸⁶ is a great example of their collaboration and complementarity. Despite the confusion that this Italian title might create, discussed by renowned scholars,⁸⁷ and which in my reading leaves unclear whether the pieces were intended for her own or Metastasio's pleasure or perhaps that of the audience or the potential singer attempting them,⁸⁸ this set of arias encompass the mix of styles constantly present in Martines's music. Dated circa 1767, the simplicity of the meter coinciding with Metastasio's text develops into virtuosic passages that she probably used for displaying her vocal skills, including her knowledge of ornamentation and improvisation. In the following example (Ex. 3), we can agree with Hertz's thoughts: "Metastasio's soft vowels and liquid consonants, as well as his short lines, are very favorable to musical setting." Martines intelligently use to good advantage those components in Metastasio's texts, and the Italian language, by combining purposefully the stressed and light syllables with those of the emphasized and light beats.⁸⁹ In addition, as we can appreciate in example 4, Martines was able to masterfully combine Metastasio's singable texts with virtuosic *passi d'agilità*, vocal embellishments on a single syllable of the text, typical of the *bel canto* style as practiced by Farinelli.⁹⁰

⁸⁶ Manuscript written in Vienna (1767); carried to Naples by Maria Carolina of Austria (1752-1814) when she got married to Ferdinand IV of Naples and now kept in the Library of the S. Pietro a Majella Conservatory. Available at [https://imslp.org/wiki/Scelta_d%27Arie_Composte_per_suo_diletto_\(Martinez,_Marianne\)](https://imslp.org/wiki/Scelta_d%27Arie_Composte_per_suo_diletto_(Martinez,_Marianne)). Note the way the Italian language does not reflect to whom this work is directed to.

⁸⁷ See Cypess, Rebecca. "Women Composers and the Risk of Authorship". *Early Music America Magazine*, 27, no. 3 (September 2021): 40-44.

⁸⁸ *Suo*, in Italian, could mean her, his, yours, or theirs. *Diletto* means pleasure, probably in the eighteenth-century nuance referring to musicians who enjoyed playing music whether they were professionals or not.

⁸⁹ Hertz, *Music in European Capitals*, 25.

⁹⁰ Porpora, famous for the success of his students, was the teacher of Farinelli, probably the most well-known castrato of the whole eighteenth century. Farinelli, a friend of Martines composed as well (their correspondence show how he sent her music and gifts). Carlo Broschi, known as Farinelli (1705–1782) wrote music that contains two main characteristics: *passi d'agilità*, e *note tenute* [virtuosic passages and long notes], besides a slower harmonic rhythm, longer phrases, and richer rhythmic variety than those of other composers in Maria Teresa

Example 3. Marianna Martines, Scelte d'Arie Composte per suo diletto, “Vo solcando un mar crudele,” mm. 31-34.⁹¹



Example 4. Marianna Martines, Scelte d'Arie Composte per suo diletto, “Vo solcando un mar crudele,” mm. 39-47.



Martines’s mastery of the galant musical language and her command of the learned style, both absorbed from her Neapolitan influences, are conspicuously present in her keyboard sonatas, where she employs schemata, other *galantries* such as the use of the *Abb’* phrases, galant cadenzas, and Lombard rhythms, as the next chapter will analyze.

Muraro, and Gianfranco Foleno. *Venezia E Il Melodramma Nel Settecento*. Studi Di Musica Veneta, 6-7. Firenze: Leo S. Olschki Editore, 1978, 357.

⁹¹ IMSLP, “Vo solcando un mar crudele,” Scelta d’Arie Composte per suo diletto by Marianne Martinez (Part I, 2). Vienna: Manuscript, n.d. (ca.1767). [https://imslp.org/wiki/Vo_solcando_un_mar_crudele_\(Martinez,_Marianne\)](https://imslp.org/wiki/Vo_solcando_un_mar_crudele_(Martinez,_Marianne)), accessed February 1, 2024.

CHAPTER III: THE EARLIEST SOURCES OF MARTINES'S THREE KEYBOARD

SONATAS IN CONTEXT

Martines the Galant Composer

Perhaps it is only a coincidence that Martines published only two works during her lifetime, and that those were two of her three (surviving) sonatas, but the sonata genre as conceived in the eighteenth century embodied the Enlightenment principles that permeated her life. Although its origins date as far back as the sixteenth century and its etymology comes from the word “*suonare*” [to play], its shape and function evolved throughout the centuries according to musical and societal trends. In the eighteenth century it acquired some connotations that would be theorized in the nineteenth century as what we nowadays understand as “sonata form.”

As Schmidt explains, the eighteenth century saw the change of the “social function of ‘absolute’ instrumental music;” it progressively abandoned the church and the court and arrived in the new semi-private and public spheres, with the obligation to become understandable and “accessible” to the listeners and the performers. By 1750, there was a rapid turn away from contrapuntal texture to “tuneful, indeed often song-like, melodies.”⁹² In fact, as Rice claims, “among the instrumental genres frequently cultivated by galant composers were the three-movement concerto and two relatively new genres: the keyboard sonata and the symphony.”⁹³

For Rosen, the genre became very successful because the new sonata forms that eighteenth-century composers were exploring were “ideal in their clarity and simplicity and equally significant in their seriousness.” It is significant that he employs the plural of the word

⁹² Thomas Schmidt, *The Sonata*, Cambridge Introductions to Music, (Cambridge, UK: Cambridge University Press, 2011), 186.

⁹³ Rice, *Music in the Eighteenth Century*, 22.

“form,” as there was not just one established way of composing a sonata: it was not so much a genre as a “style.” According to Rosen, it arrived in “two waves”; the first between 1730 and 1765 approximately, characterized by a “radical” simplification of the textures, and the second, from 1765 to 1795, “when the new forms and textures were given a greater monumentality and complexity.”⁹⁴

The sonata as a style was already commented on in the eighteenth century. In 1775, the German musician Johann A. P. Schulz noted:

Clearly, in no form of instrumental music is there a better opportunity than in the sonata to depict feelings without words . . . there remains only the form of the sonata, which assumes all characters and every expression. Through the sonata, the composer can hope to produce a monologue by way of notes of melancholy, grief, sorrow, tenderness, or delight and joy: or sustain a sensitive dialogue solely through passionate tones or similar or various qualities; or simply depict violent, impetuous, and contrasted, or light, gentle, fluid, and pleasing emotions.⁹⁵

This eighteenth-century reflection on the ‘balanced’ genre describes Martines’s sonatas well. Even though the sonata as an instrumental composition does not require the use of words, Schulz’s comparison of the composer’s way of conveying meaning to a monologue implies that this “new” sonata style integrates vocal music and pure instrumental music. Martines, knowledgeable in both singing and keyboard playing, as well as in literature and poetry, likely found in the sonata the perfect vehicle to merge and consolidate her skills. Perhaps the *Empfindsamer Stil*⁹⁶ that seems to be described by Schulz is more obvious in other composers such as C. P. E. Bach; however, Martines’s music contains every subtle nuance of it. As in her

⁹⁴ Charles Rosen, *Sonata Forms*, Rev. ed. (New York: Norton, 1988), 11-13.

⁹⁵ Johann A. P. Schulz, “Sonate,” in Sulzer’s *Allgemeine Theorie der Schönen Künste* (Leipzig, 1783), II: 688–689 in Bertil H. van Boer, *Music in the Classical World: Genre, Culture, and History*, (New York: Routledge, 2019), 103.

⁹⁶ *Empfindsamkeit* or *Empfindsamer Stil*: an “expressive” or “sensitive” manner cultivated in northern Germany during the mid-eighteenth century characterized by the predominance of homophonic texture and a gently expressive melodic line broken up by rests into many small motives, including “sigh” figures (descending appoggiaturas).

persona, there is a kind of humility in her music (perhaps due to her gendered position in society), but there is no doubt that she succeeded in delivering her musical discourse as described by Schulz's concept. Her discourse flows through a delicate variation of motives, rhythms, repetitions, juxtapositions, and a masterful use of form.

FORM

Although Godt claims that each of the nine movements that compose Martines's sonatas is in sonata form,⁹⁷ it is important to recall Hepokoski and Darcy's influential text, where it is explained that "the term 'sonata form' was almost surely unknown to Haydn, Mozart, early Beethoven, and their contemporaries it seems to have surfaced only in the 1820s and 1830s." For Hepokoski and Darcy the form developed consequently to the Enlightenment principles, as an "abstract metaphor for disciplined, balanced action in the world."⁹⁸ While the current way of describing the main three sections of the sonata form (exposition, development, and recapitulation) appeared later as well, they were already described by eighteenth century theorists, according to Schmidt, as "sections."⁹⁹ Martines's use of the form exemplifies various possibilities of the distribution of thematic materials within these "sections" to pursue the balance valued in the eighteenth century. For purposes of accessibility, I will be using Hepokoski's and Darcy's modern terminology to describe an example that follows the form nowadays considered standard and one that does not.

In Martines's Sonata in G (composed in 1769 or before), we hear the primary theme in the tonic key followed by a bridge that modulates to the dominant for the appearance of the

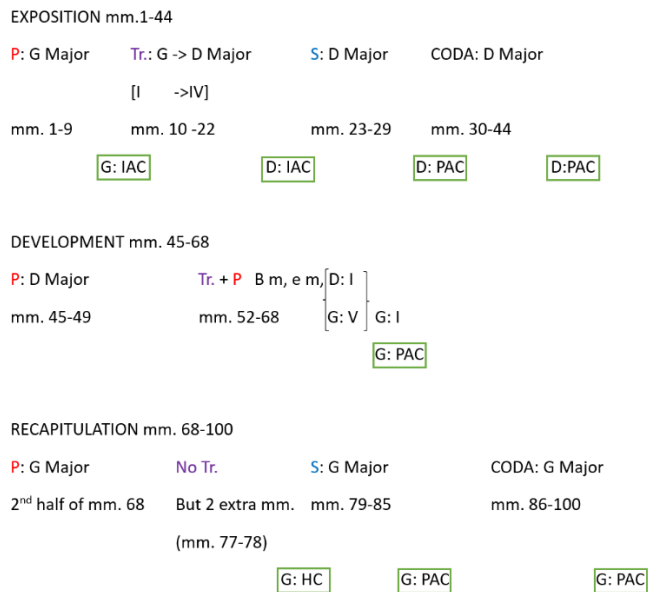
⁹⁷ Godt, Marianna Martines, 53.

⁹⁸ James A Hepokoski, and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*, (Oxford: Oxford University Press, 2006), 14-16.

⁹⁹ Schmidt, *The Sonata*, 63.

secondary theme, ending the exposition in D on m. 44. Following the repeat signs, Martines combines the primary theme and a motive previously heard in the transition of the exposition to create a short development that leads to a complete recapitulation in which the two contrasting themes appear in the tonic key. Martines's originality is shown by her use of an expressive half cadence and a suspenseful fermata on m.78 which avoids repeating the same transition already heard in the exposition.

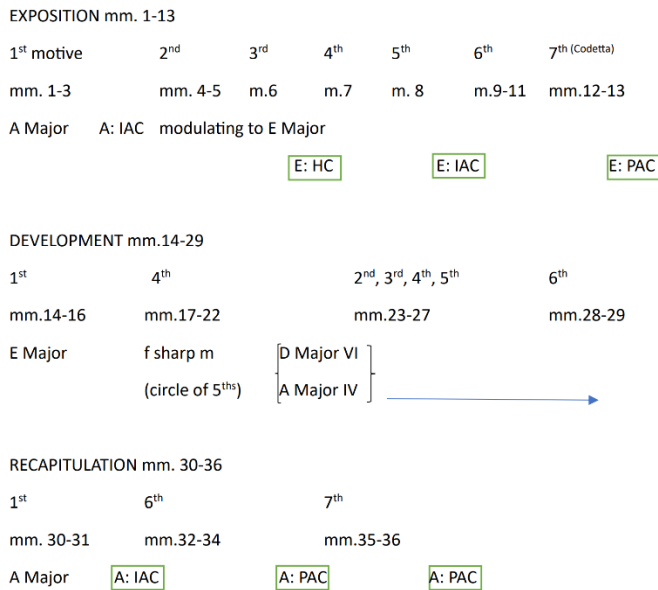
Figure 1. Form diagram, Sonata in G Major, mvt. I.



Describing the first movement of Martines's Sonata in A (composed in 1765 or before) in modern terms becomes harder, particularly in assigning categories such as the primary and the secondary themes to the recurrent short motives that Martines uses throughout the movement to confer balance to the form. Seven different motives appear in the exposition starting in the home key and modulate to the dominant almost from the beginning of the movement: the second motive (mm. 4-5), reinforces the dominant that will sound as a tonic by the arrival of the third

motive on m. 6, which ends with a half cadence in E Major. The fifth motive ends with an imperfect cadence in E Major, followed by the sixth and the seventh motives (the latter being a codetta) which remain in E Major. After the repeat sign, we hear the first motive in E Major, the fourth motive developed by a fast-paced harmonic progression that leads to A Major through a circle of fifths, and a recapitulation of the second to the fifth motives in the same order as in the exposition but in the home key. Then, Martines uses the first of these five motives in the home key, this time followed only by the sixth motive and the same codetta that ended the exposition (the seventh motive).

Figure 2. Form diagram, Sonata in A Major, mvt. I.



In all three of Martines's sonatas, both the Exposition and the Development-Recapitulation sections are marked by repeat signs, common in most sonatas from this period. The repeat was reminiscent of the da capo aria, in which the performer could display artistry by the use of embellishments and variations typical of *bel canto*, and Martines's sonatas certainly

accept this usage. In addition, it was a device for enlarging and magnifying the work, as well as helping the audience to enjoy recognizing the “tunes” more easily.

OTHER “GALANTERIE”

As Sheldon clarifies, “the association of *Galanterie* with melodic figuration and ornamentation becomes more explicit from statements made later in the eighteenth century” such as those by Quantz, Scheibe, or Marpurg.¹⁰⁰ However, while these eighteenth-century theorists talked specifically about features such as Lombardic rhythms or the use of arpeggiation for the passing tones, I am using the term “*Galanterie*,” as the French plural referring to galant characteristics, to encompass a wide spectrum of commonalities in the galant language.

In addition to the Schemata discussed in the previous chapter, the kinds of textures, the use of certain types of chords and features of rhythm and melody in Martines’s sonatas reveal once more her command of the Galant style. One of the main characteristics of the galant language that permeates all three of Martines’s sonatas is the use of lean textures, which as Rice explains, involve just the melody and the bass, or some thirds or sixths in the melody. The bass, as Rice continues, provides “a sense of momentum and excitement by moving in repeated quarter notes or eighth notes.” Another galant feature is the use of ABB or ABB’ phrase structures, from which Martines often constructs her sonata themes. Example 5 shows an ABB structure where the A motivic material is presented in m.1, followed by a B response in the upbeat of m. 2, that repeats in m. 3:

¹⁰⁰ Sheldon, “The Galant Style Revisited and Re-evaluated,” 257.

Example 5. Sonata in A Major, mvt. I., mm. 1-4.

Allegro 1

The musical score consists of two systems. The first system contains measures 1 and 2. The second system contains measures 3 and 4. The key signature is A major (two sharps) and the time signature is common time (C). The tempo is marked 'Allegro'. The first measure is numbered '1'. The score includes various ornaments and trills.

Other devices present in Martines's sonatas that are described by Rice as typically galant are:

1. Lombardic rhythms (a dotted-rhythm pair of notes in which the shorter note precedes the longer; to qualify as Lombardic, the short note must be on the beat or subdivision of a beat, as in m. 23 of the second movement of the Sonata in A Major, shown in example 6):

Example 6. Sonata in E Major, mvt. II., mm. 21-28.

2. Half cadences, which “often served to articulate important breaks in the musical discourse.”¹⁰¹ As shown in example 7, Martines uses a half cadence in the recapitulation of the first movement of the Sonata in G Major to avoid repeating the transition that connected the primary and the secondary themes in the exposition (mm. 77-78). By following it with a dramatic pause she connects the secondary theme, this time in the home key (m.79).

¹⁰¹ Rice, *Music in the Eighteenth Century*, 21.

Example 7. Sonata in G Major, mvt. I, mm. 76-82.

3. The galant cadence as explained by Hertz, which is the progression I-IV (or ii 6/5) V-I harmonizing a descending scale wise melodic line, as in mm.31-32 of the example 8.¹⁰²

Example 8. Sonata in A, mvt. III, mm. 25-35.

¹⁰² Hertz, *Music in European Capitals*, 23. This is a common galant schema dubbed “Cudworth” by Gjerdingen, *Music in the Galant Style*, 147.

La Signora Martines Dilettante a Vienna

As noted by Godt, “According to Schmid’s well-informed biographical sketch of 1846, Martines wrote thirty-one keyboard sonatas Of these, the Sonatas in E and A are the only works of Martines known to have been published in her lifetime.”¹⁰³ Only three of the sonatas have made their way to our days, including a manuscript copy realized by an unknown scribe in the Dresden court of the keyboard Sonata in G.¹⁰⁴ There is no known autograph of any of them.

During the eighteenth century, printed music was disseminated much faster than in previous epochs, as the middle class, which could not always afford to pay musicians to perform, demanded music for themselves to play. The keyboard was the favorite instrument for convenient reasons: with just one player people could enjoy music at home.¹⁰⁵ One of the publishers that took more interest in the solo keyboard sonata was Johann Ulrich Haffner (1711–1767), a lutenist and publisher who published a hundred and fourteen sonatas written by sixty-seven composers between 1755 and 1766 in two main collections: *Œuvres mêlées* and *Raccolta Musicale*.¹⁰⁶ These important anthologies assembled composers from every part of Europe, including prominent names such C. P. E. Bach, Domenico Scarlatti, Padre Martini, Johann Schobert, and Leopold Mozart.¹⁰⁷

¹⁰³ Godt, *Marianna Martines*, 52.

¹⁰⁴ Marianna Martines, *Sonata da Cimbalo da Marianna Martines 1769*. [Harpsichord Sonata in G major \(Martinez, Marianne\) - IMSLP: Free Sheet Music PDF Download](#) (G Major Sonata). Information about the provenience of this source can be found at Marianna Martines, Sonatas, cemb. Manuscript copy D-DI, Mus.3450-T-1, (RISM ID no.:1001082545), <https://opac.rism.info/rism/Record/rism1001082545>, accessed 12/10/23.

¹⁰⁵ Sarah Adams, “International Dissemination of Printed Music during the Second Half of the Eighteenth Century,” in *The Dissemination of Music: Studies in the History of Music Publishing*, ed. Hans Lenneberg (Lausanne: Gordon and Breach, 1994), 21–42.

¹⁰⁶ William S. Newman, *The Sonata in the Classic Era*. 3rd ed. (New York: W.W. Norton, 1983), 71-72.

¹⁰⁷ Petrucci Music Library, “Johann Ulrich Haffner list of works”, https://imslp.org/wiki/Johann_Ulrich_Haffner, accessed September 14, 2023. Here one can find a list of works with dates, and some of the sonatas he published have been digitized.

There is no account of how or why Martines's music was published in Haffner's anthologies. Publishing was not easily accessible to women. Regarding the call for submissions that Haffner circulated in 1759 for the *Raccolta Musicale*, offering six free exemplars to each composer whose works were accepted,¹⁰⁸ Cypess suggests that "this might not have been an obvious route for Martines to take if she had not had a network of connections to professional Italian composers." In her view, it is more likely that Padre Martini, who was acquainted and constantly in contact with Martines, acted as a "link between Haffner and Martines."¹⁰⁹ Maybe coincidentally, one of Martini's sonatas was published in the fourth volume, the same one in which Martines's Sonata in E appeared.

The cover page of each of the five volumes of the collection in which Martines's sonatas were published is headed "*Raccolta Musicale contenente VI sonate per il cembalo solo d'altretanti celebri compositori italiani messi nell'ordine alfabetico co loro nomi e titoli. A Norimberga, alle spese di Giovanni Ulrico Haffner suonatore di liuto*" [Musical Anthology containing Sonatas for the *cembalo solo*¹¹⁰ of famous Italian composers organized in alphabetical order with their names and titles. In Nuremberg, at the expense of Johann Ulrich Haffner, lute performer]. Another page follows in each of the volumes as a dedication to the composers of the sonatas with the inscription "*Ai rispettivi signori compositori virtuosi ed amatori della musica dedica questa raccolta raccomandandosi alla di loro benevolenza*" [to each of the {male} composers, *virtuosi* and music *amateurs*, {Haffner} dedicates this anthology, commending

¹⁰⁸ Lothar Hoffmann-Erbrecht, "Der Nürnberger Musikverleger Johann Ulrich Haffner," *Acta musicologica* 26, no. 3–4 (August–December 1954): 126, in Cypess, *Women and Musical Salons in the Enlightenment*, 159.

¹⁰⁹ Cypess, *Women and Musical Salons in the Enlightenment*, 159–160.

¹¹⁰ See Chapter 3, *Martines's Keyboards*.

himself to their benevolence].¹¹¹

In the Sonata in E, published in 1762 in the fourth volume of Haffner's anthology, and the Sonata in A, published in 1765 in the fifth volume, Martines's work was introduced as "*Sonata della Signora Maria Anna Martines Dilettante a Vienna.*" [Sonata of Ms. Maria Anna Martines, *Dilettante* in Vienna]. Martines was not the only non-Italian-born composer; alongside the many Italians who held positions in the courts and churches of Spain, Russia, and Italy, another foreign name appears Italianized: "*Signore Francesco Krafft, Maestro di Capella e Compositore di Musica in Bruselles*" [Chapel Master and Composer in Brussels]. Regardless of the composer's nationality, all the sonatas in the *Raccolta* are written in the Italian Galant style. Some of them show reminiscences of Baroque style, for example by the use of the *fugato* or the presence of sonata movements labelled "*fuga a tempo*,"¹¹² but overall, they share the same galant language as Martines's sonatas. Most of them are structured in three movements, except for a few that are in four movements, and one single-movement sonata (the one attributed to Scarlatti in the second volume). The most employed tempo markings, as in Martines's sonatas, are *Allegro*, *Allegro moderato*, *Allegro assai*, and *Allegro brillante* for first movements, *Adagio* for second movements, and *Minuetto* or *Tempo di minuetto* for third movements.

Martines is the only composer introduced as "*dilettante.*" The other composers, all male, are accompanied by titles such as *Maestro di Capella*, or *Accademico Filarmonico* (with the exceptions of Rutini, whose "title" was "*Compositore di Musica in Fiorenza*" [Composer in Florence], and Galuppi, introduced as "*Baldassar Galuppi, detto Buranello*". [known as *Buranello* {from Burano, near Venice}]. Rutini and Galuppi were published in several volumes

¹¹¹ Johann Ulrich Haffner, *Raccolta musicale contenente sonate per il cembalo solo d'altretanti celebri compositori italiani messi nell'ordine alfabetico co loro nomi e titoli*, 5 vol., 1711-1767. Microfilm TN: 406581

¹¹² Giovanni Battista Serini, who studied with Galuppi, in the II volume.

of the *Raccolta*, but by the fifth volume they had acquired the titles “*Accademico Filarmonico*,” and “*Maestro di Capella a San Marco a Venezia*,” respectively, whereas Martines’s title remained the same in both the fourth and the fifth volumes. Had this publication happened after Martines became an Academic in Bologna, she, too, might have had a more distinguished title published here.

While I agree with Cypess’s perspective on why Martines preferred to be viewed as a *dilettante*, claiming that the careful cultivation of Martines’s public image protected her from the criticism suffered by other women trying to succeed in the world of composition,¹¹³ it is difficult to say who chose the designation in this publication. Martines had previously written the “*Scelta d’arie composte per suo diletto*,” but again, which intention is behind the title remains unknown to us. It is true that she did not hold any public position at that time, but for that very reason it is significant that she was included in these notable anthologies nonetheless; it was possibly because of her connections, but definitely because of her worth. The word “*signori*” in Haffner’s dedication, which apparently indicates that the composers included in his anthology were all male, could just be the Italian convention (typical of Romance languages even today) of using the masculine gender when speaking in plural.

On the other hand, and although this is a topic that would require a much longer and in-depth explanation, the term *dilettante*, which derives from the Italian verb *dilettare*, had no negative connotations in the eighteenth century; it mostly meant to be delighted. In the same way, the term *Liebhaber* as used by C. P. E. Bach, and the terms *amateur* or *amatori*, also present in Haffner’s dedication, came from the German verb *lieben*, the French verb *aimer*, and

¹¹³ Rebecca Cypess, “Women Composers and the Risk of Authorship”. *Early Music America Magazine*, 27, no. 3 (September 2021): 40-44. In this article, Cypess compares the lives of Martines and Coccia, who was heavily criticized for seeking public exposure.

the Italian verb *amare*, all meaning “to love.” At the time, the social roles of what we now call the *amateur* and the professional musician were not defined clearly. Indeed, Haffner used the words *virtuosi* and *amatori* complementarily and not as opposed. Since many players had other jobs, the difference might have been in the kind of training received by the subject, since instruction in counterpoint was considered to be for professionals only in the previous century. By the eighteenth century, however, there was a blurring of the distinction between the two categories, as Martines—who was trained in counterpoint—and others demonstrate. Around 1790, Schönfeld would describe her as a *connoisseur*,¹¹⁴ a word referring to an expert, or a professional:

Martines, Fräulein Nanette von, is one of the most prominent connoisseurs among our many amateurs [in Vienna]. She reads at sight, accompanies from the full score, and is an excellent singer. Rigorously correct in composition and execution, her taste is largely after the older Italian style She has written masses and a large number of arias, which sometimes come close to Jommelli’s style, and is in every respect a great supporter of music.¹¹⁵

The solo sonata developed contemporaneously with the growing importance of instrumental music, the rise of the fortepiano, and the increasing demand of the domestic market for printed music. Its main purpose was educational: a piece to develop technical and musical skills. It is accurate that a large percentage of potential buyers were women who could dedicate their time to this kind of pleasure and to cultivate this appreciated skill. The performance of music on other keyboard instruments such as the clavichord, virginal, or spinet had been a feminine activity long before the eighteenth century; however, it was mostly the “new instrument,” the piano, that would progressively spread from the court to other social spheres: at

¹¹⁴ C. P. E. Bach’s term *Kenner*.

¹¹⁵ J. F. von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, 1796, 41-42, translated in Godt, Marianna Martines, 199.

first to the nobility and the bourgeoisie, and eventually—perhaps more often during the next century—to middle-class homes. In any event, the prevalence of keyboard instruments in eighteenth-century homes created a strong demand for teachers, which was often met by women, for whom it became an important source of income. As Schmidt points out, there was a significant increase of the words “*amateurs* or *dilettantes*” in the titles of the sonatas, which often “were available on weekly subscription,” and “among the *amateurs*, women were additionally singled out.”¹¹⁶ C. P. E. Bach’s set of six Sonatas *Für Kenner und Liebhaber* also known as Sonatas *For connoisseurs and dilettantes*,¹¹⁷ and the Sonatas Wq 54/1–6 known as *Six Sonates pour le Clavecin à l’usage des Dames* [Six Keyboard Sonatas for the Use of Ladies]¹¹⁸ are examples illustrating this trend.

Teachers acknowledged particularly talented women, who were sometimes their patrons, by dedicating compositions to them. To give a well-known example, the headings of the sonatas composed by Haydn and Mozart are important historical sources that prove the recognition obtained by women such as Josepha Auernhammer and Marianna and Caterina D’Auenbrugger.

Josepha Barbara Auernhammer (1758–1820) learned fortepiano and counterpoint from Mozart, with whom she performed on numerous occasions. He dedicated some of his violin sonatas to her, and she corrected the printing of some of his works. She played house concerts at her own residence and public concerts in venues such as the National Theater, where she played Beethoven’s Piano Concerto in C Major, Op. 15. She also managed to publish in the *Journal pour les Dames*, a very influential magazine through which she must have inspired other women,

¹¹⁶ Schmidt, *The Sonata*, 179.

¹¹⁷ Herbert Westerby, *The History of Pianoforte Music*, (New York: Da Capo Press, 1971), 63.

¹¹⁸ David Schulenberg, *Probestücke, Leichte and Damen*, Complete Works Edition of C. P. E. Bach, Vol. I/3, Los Altos, CA: Packard Humanities Institute, 2005, <https://C.P.E.bach.org/toc/toc-I-3.html>, accessed November 13, 2021.

and also for the renowned publishing house Artaria, dedicating her works to other women. Like Martines, she signed the Italian version of her name: *Signora Giuseppa Aurnhamer*. Her works are mostly sets of variations,¹¹⁹ some written for both the harpsichord and the fortepiano, and some written for one or the other instrument. They are technically demanding, showing perhaps the progressive acceptance of the display of virtuosity by female keyboardists.

Marianna Auenbrugger (1759–1782) and Caterina Auenbrugger (1755–1825) were highly regarded as pianists and Marianna also as a composer. They were students of Haydn and Antonio Salieri. The latter, who trained Marianna Auenbrugger in counterpoint, published her Keyboard Sonata in E-flat “*per il clavicembalo o il fortepiano*” at his own expense when Marianna died, under a very touching dedication that could be translated as “from the illustrious Lady Marianna d’Auenbrugg, first and last composition. With joy, from her friend and admirer of her rare virtues and mastery of music, from her counterpoint teacher Mr. Anton Salieri, composer to the emperor.”¹²⁰

Composing was a sign of the increasing participation of women in professional engagements and the social acceptance of their display of artistry, but there is another aspect that should be considered if we are to understand the full implications of composing, performing, and publishing music for women in the Vienna of Martines: the concert life.

¹¹⁹ She also has two sonatas in A and E, although detailed as 3 Sonaten; cemb at the Staatsbibliothek of Berlin, <https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN827121598>, accessed 09/14/2023.

¹²⁰ “Front page of Auenbrugger Sonata no.1,” IMSLP, https://imslp.org/wiki/File:PMLP177460-auenbrugg_sonata-1-.pdf, accessed October 15, 2021.

Von Martines

MARTINES'S *AKADEMIEN*

By the beginning of the eighteenth century, Vienna had long been the capital of the Habsburg dynasty, “the largest city in the German-speaking part of Europe and the most cosmopolitan”, as Rice affirms. Both Empress Maria Theresa, and her eldest son Joseph (who ruled with her after 1765) were music lovers.¹²¹ When Mozart arrived in Vienna, he told his father “I assure you this is a splendid place—and for my craft the best place in the world.”¹²² At that time, in Vienna, there were some semi-private series supported by generous patrons, but most performances occurred in private salon concerts. Recognizing the indispensable role of female patrons of music is extremely important as many of these events were hosted by women.¹²³

To appreciate the social and cultural context in which Martines’s “Akademien” took place, a brief sketch of the rise of the phenomenon generally known as the salon will be helpful. In Paris in 1617, Catherine de Vivonne, Marquise de Rambouillet, started the salon’s earliest manifestation at the *Hôtel de Rambouillet*,¹²⁴ establishing certain ideal features for this form of gathering: an intimate setting, the recognition of attendees based on talent rather than birth, and conversation as a form of entertainment and cultural enrichment led by the hostess.¹²⁵ In its classic eighteenth-century manifestation, erudition, cultural breadth, and social grace, talent, and

¹²¹ Rice, *Music in the Eighteenth Century*, 106-109.

¹²² Quoted in Rice, *Music in the Eighteenth Century*, 201.

¹²³ Mary S. Morrow, *Concert Life in Vienna: Aspects of a Developing Musical and Social Institution*, (New York: Pendragon Press, 1989), 16-17. Morrow’s table reporting the list of patrons and the frequency over the years of the private concerts they organized in Vienna, shows thirteen female hostesses (all organizers of regular or weekly events) out of a total of 52 hosts (including occasional ones).

¹²⁴ Marquise the Rambouillet’s personal residence.

¹²⁵ Chauncey B. Tinker, *The Salon and English Letters*, (New York: The Macmillan Company, 1915), Preface.

skill were keys to success. Towards the end of the eighteenth century and throughout the next, the salon took on political overtones, reflecting the rising power of the bourgeoisie. It became an important site for professional activities such as the acquisition of pupils, the ascent towards success and fame, and a forum for women to display musical ability.

It is not known exactly when Martines started the musical events that would become well-known and appreciated among Viennese and foreign visitors. The first account of an event with an audience taking place at Martines's house dates from 1770, documented in a letter from Metastasio to Saverio Mattei (the Calabrian/Neapolitan librettist for whom Martines wrote her Italian Psalms). Metastasio relates the reading of one of Mattei's psalms as "*privatissimo*," [very private] although the presence of an audience is implied.¹²⁶ Twenty years later, Johann Ferdinand von Schönfeld, in his *Jahrbuch der Tonkunst von Wien und Prag* (1796 Yearbook),¹²⁷ surveyed Vienna's private musical gatherings in the mid-1790s under the rubric "*Academies of Dilettantes*." One of these salons, or better *Akademien*,¹²⁸ that achieved great popularity in Vienna was the one hosted by Marianne von Martines. Schönfeld reported:

Among these private academies several stand out because foreigners who come here find easy entry and are received very pleasantly. These are as follows: in the homes of Herr von Henikstein, Court Councilor von Greiner, Fräulein von Martines, and Herr [Johann Ferdinand] von Schönfeld from Prague.¹²⁹

There are many accounts of renowned personalities attending Martines's salon. For example, Salieri, as portrayed in a nineteenth-century biography, "was especially welcome during the

¹²⁶ Godt, *Marianna Martines*, 156.

¹²⁷ Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*. (Wien: Schönfeld, 1796.)

¹²⁸ *Akademien*, German plural of *Akademie*, is the name that salons received in eighteenth-century Vienna. They were small gatherings hosted by private patrons that featured soloists, chamber music and large productions. These events differed from the few public concerts only because they offered free admission to the audience. The term came from the *Accademie* in Italy, as explained in Schimdt, *The Sonata*, 175.

¹²⁹ Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, (New York: Boydell & Brewer University of Rochester, 2010), 196.

evening, when he took part in the musical entertainments of the honorable Martinez.”¹³⁰ There are also reports of Martines performing at her salons. Michael Kelly, reporting on Martines’s salon, wrote: “Mozart was an almost constant attendant at her parties, and I have heard him play duets on the piano-forte with her, of his own composition. She was a great favorite of his.”¹³¹

ACCADEMIA FILARMONICA DI BOLOGNA AND KNIGHTHOOD

Martines’s acceptance into the *Accademia Filarmonica di Bologna*, becoming the first woman ever accepted into the prestigious institution, was probably one of the factors that helped make her salon one of the centers for leading musicians in Vienna. Her beautifully written letter to the *Accademia Filarmonica di Bologna* upon becoming the first female Honorary member in 1773 opened the door for a stream of other women who followed:¹³²

The inexpressible pleasure that I feel, illustrious and generous academicians, in learning that even my name is to be included among the famous names of the celebrated composers who lend brilliance to this musical association, and in learning of the new and hitherto untried manner which you were pleased to designate as the means to honor me so greatly, namely the public act of your unanimous approval, cannot succeed in deluding me so far that I would not reflect on how much, alas, I lack in order to be worthy of so much honor, and on the heavy obligation it imposes on me to exert myself henceforth so that with some new progress I might make less evident the excesses of your partiality in my favor. I do not completely despair of success in diligently retracing the masterly paths previously marked out by you with so much glory. And I beg, meanwhile, that you receive with the same kindness you have already shown me these protestations—which are as sincere as they are respectful—of my ineradicable gratitude.¹³³

¹³⁰ Ignaz von Mosel, *Ueber das Leben und die Werke des Anton Salieri*, (Vienna: Wallishausser, 1827), 26, in Godt, Marianna Martines, 155.

¹³¹ Michael Kelly, *Reminiscences of Michael Kelly of the King’s Theatre and Theatre Royal Drury Lane*, 2d ed., 2 vols. (London: Henry Colburn, 1826), vol. 1, 249.

¹³² Including Maria Rosa Coccia in 1779, Maria Brizzi Giorgi in 1806, and Marianna Bottini in 1820- in “Albo Accademici”, *Accademia Filarmonica di Bologna*, <http://www.accademiafilarmonica.it/index.php?page=ricerca-albo-accademici>, accessed October 16, 2021.

¹³³ Martines to the Accademia de’ Filarmonici of Bologna, June 21, 1773. Sources: Original in I-Baf; copy in the hand of Padre Martini, Österreichische Nationalbibliothek, 7/59–1, reproduced in Irving Godt, *Marianna Martines*, 217. (Original in Appendix C).

This recognition was noted all over Europe. The *Gazzetta di Bologna* announced the new title of “the prominent and excellent Signora Marianna Martinez, of Spanish nationality” and how “it was their intent, by this spontaneous gesture, to render due justice to her rare merits.” Despite mistaking her nationality, the announcement’s use of the phrase “rare merits” suggests the unusualness of this honor being awarded to a musician of her gender.¹³⁴ The *Wienerisches Diarium* in Vienna proudly emphasized the correct nationality of Martines, as well as her gender:

A short time ago the musical Academy de’ Filarmonici of Bologna admitted Mademoiselle Marianna Martines, a native of Vienna, although of Spanish ancestry, into their famous society. The official diploma, executed with the most honorable expressions, has already been sent here. It is a fact that the Academy, by their voluntary admission, has done no more than justice to the rare and special merits of Mademoiselle Martines. All the members could not express sufficiently their amazement at the combination of beauty, ingenuity, nobility of expression, and an astonishing correctness in the compositions of the new candidate. Such a unanimous judgment leads us also to reproach the Academy for waiting so long to share the honor with so worthy a member of their famous and celebrated society. How much patriots must rejoice as every day they see ever more how the German nation takes pains to distinguish itself in all the arts with such fine progress! And what rare and special honor it is to the fair sex here, to be able to count as a member a woman for whom so many cities have reason to envy them. Thanks be to the glorious reign of our most honorable queen, under which all the sister arts have soared so high and will soon lead us to expect a certain level of perfection.¹³⁵

Martines, who lived under the reign of Maria Theresa until she was 36, benefited from the Enlightened Queen’s taste for galant music and her favor towards the feminine gender.¹³⁶ As Rice affirms, “the enthusiasm with which Maria Theresa and her daughters cultivated keyboard music inspired other women in Vienna’s upper classes to study the harpsichord and piano with seriousness and success.”¹³⁷ Maria Theresa’s court was also good to Martines’s family. As summarized by Cypess, it was presumably due to Metastasio’s influence that “Marianna’s

¹³⁴ *Gazzetta di Bologna*, July 13, 1773, transcribed in Gambassi, *L’Accademia Filarmonica*, 351, translated in Godt, *Marianna Martines*, 140.

¹³⁵ *Wienerisches Diarium*, August 4, 1773, translated in Godt, *Marianna Martines*, 140.

¹³⁶ Bruce Alan Brown, “Maria Theresa’s Vienna,” in *The Classical Era: From the 1740s to the End of the 18th Century*, ed. Neal Zaslaw (Englewood Cliffs, NJ; Prentice Hall, 1989), 99–125.

¹³⁷ Rice, *Music in the Eighteenth Century*, 118.

brothers were granted knighthood in a process that started in 1774,” hence allowing her to introduce herself as “von Martines.”¹³⁸ Becoming part of the aristocracy was still in the eighteenth century a great privilege that granted Martines the socio-economic position to host her *Akademien*.

Perhaps another circumstance that added to Martines’s devotion to her *Akademien* was Metastasio’s death in 1782, a sad event that transferred to Martines a pension and the poet’s most precious possessions, including his library and instruments. Maybe to distract herself during grieving, Martines put her focus on her relationships with the world, happening at her weekly events, as she described:

Since that time when I abandoned the methodically ordered way of life of my great teacher (of most mournful memory) I have been immersed in the larger world, and find myself with many new acquaintances, and this has made me lose time and neglect my other duties.¹³⁹

Martines’s life clearly became busy in her mature years, and her musical events led to many interesting acquaintances. She most likely performed her sonatas there, but which instruments did she use for bringing them to life? Her contemporaries’ stories offer hints about that.

¹³⁸ Cypess, *Women and Musical Salons in the Enlightenment*, 156.

¹³⁹ Martines to Bertola, June 17, 1793, translated in Godt, *Marianna Martines*, 194.

Martines's Keyboards

REPORTS

Four words denoting keyboard instruments appear in eighteenth century reports on Martines's playing: *Cembalo*, *Cimbalo*, *Gravicembalo*, and *Piano Forte*. The earliest account is Mancini's,¹⁴⁰ in which he describes the instrument which Martines commanded "with astonishing mastery" as a *cembalo*. Metastasio owned at least one harpsichord that was inherited by Martines when he passed away, noted down in his estate as *cembalo*. However, Metastasio left to Marianna something else besides the *cembalo*: "*ed i sordini, che si trovano nella mia casa coi tavolini, o piedi che ad essi spettano*" [and the "sordini", which are in my house with the little tables, or legs that they need].¹⁴¹ As explained in an article by Patrizio Barbieri, the *sordino* has been identified as a tangent piano, which has a particular kind of action mechanism that allows dynamic control in keyboard instruments.¹⁴² In the tangent piano the strings are struck by narrow wooden slips (tangents), as opposed to the leather covered hammers of the fortepiano.

If the identification of *sordini* with *Tangentenflügel* is correct, it would prove that Metastasio, and therefore Martines, had access to both a harpsichord and a touch-sensitive keyboard instrument, representing both the prevailing options at the time. Besides, there are some mentions of what might had been different instruments in Metastasio's correspondence with some Italian composers who sent him their music, carefully judged by his protégé. In 1764, Metastasio, thanking Padre Martini for a collection of vocal duets, wrote:

¹⁴⁰ See Chapter 2, *Martines the Singer*.

¹⁴¹ *Opere postume del Sig. Ab. Pietro Metastasio*, ed. Abate Conte d' Ayala, 3 vols. (Vienna: Alberti, 1795), vol.3, 351-60.

¹⁴² Patrizio Barbieri, "The Sordino: the Unsuspected Early Italian Tangent Piano 1577-1722". *The Galpin Society Journal*, Vol. 63 (May 2010): 49-60, <https://www.jstor.org/stable/20753657>, accessed September 21, 2023. According to Barbieri "The principle on which the tangent piano is based was illustrated in Rome as early as 1650, and identifying the sordino with the tangent piano is first expressed in 1722."

There arrived yesterday on my *cembalo* the masterly duets that it pleased Your Most Reverend Lordship to present to me. Our young composer performed all of them, one after another, assisted by another voice¹⁴³

A few years later, in 1771, the Poet wrote to Giovanni Marco Rutini naming differently the instrument used for Martines to try Rutini's sonatas on:

I am grateful, my amiable Signor Rutini, for the obliging attention that you have shown in sharing with me your beautiful keyboard sonatas [*sonate da gravicembalo*], which have given me pleasure not only in their clear, noble, and correct harmony and their unusually inventive imagination Signora Anna Martines, congratulates you, having repeatedly and masterfully played them with the greatest pleasure to herself and to me.¹⁴⁴

In 1774, the poet informed Mattei of Marianna's performance and approval of Jommelli's work (Miserere):

Immediately the impatient Signora Martines placed it eagerly on her *gravicembalo* and sang it carefully, interrupting herself from time to time with exclamations of wonder and with repetitions of many passages that moved her in the course of her own singing.¹⁴⁵

Once more, in 1779, Metastasio uses the word *gravicembalo* when conveying Martines's opinion on the music of another lady, the Baroness Boetzelaer:

The effect of the pleasure one feels on hearing them performed always increases the impatience to solicit their repetition. Signora Martines, who is rightly enchanted by them, complies wonderfully with my requests at the *gravicembalo*, so that this will be our pleasant occupation for a long time to come.¹⁴⁶

Perhaps just an idiomatic spelling, we find in Martines's own words a different term, *cimbalo*.

When expressing her gratitude towards Farinelli, who has sent her some of his compositions including keyboard sonatas, Martines wrote:

¹⁴³ Metastasio to Martini, March 14, 1764, in Metastasio, *Tutte le opera*, vol.5, 264-65, translated in Godt, *Marianna Martines*, 157.

¹⁴⁴ Metastasio to Rutini, February 18, 1771, in Metastasio, *Tutte le opere*, vol.5, 70-71, translated in Godt, *Marianna Martines*, 158.

¹⁴⁵ Metastasio to Mattei, October 17, 1774, in Metastasio, *Tutte le opere*, vol.5, 310-11, translated in Godt, *Mariana Martines*, 157-158.

¹⁴⁶ Metastasio to Boetzelaer, December 28, 1779, in Metastasio, *Tutte le opere*, vol.5, 602, translated in Godt, *Marianna Martines*, 161.

Having played through your ingenious compositions—both the sonatas and the arias— at the keyboard [*Cimbalo*] several times, I cannot delay giving you a full report of the real delight that they have given me and at the same time presenting my observations. The keyboard sonatas [*Le Sonate da Cimbalo*] have excited great applause from various people skilled in the art, on account of their great naturalness and the inspiration that reigns throughout¹⁴⁷

THE HEADINGS OF MARTINES’S SONATAS

As we saw earlier, Haffner presented his *Raccolta Musicale* “*per il cimbalo solo*,” and therefore Martines Sonatas in E and A fall into this category without the need of further specification in their titles. It is interesting to note that only a few sonatas in Haffner’s compilation seem to reinforce the designation of instrument by repeating it on the first page of the score, such as Serini’s, Galuppi’s (in the second volume), and Rutini’s (in the first volume, where instead the word “*cimbalo*” is written). The unpublished Sonata in G was titled “*Sonata da Cimbalo*,” the same term that was recorded by her own words in her letter to Farinelli.

Another contemporary-to-Martines source of the Sonatas in E and A is available at the Berliner *Staatsbibliothek*. It is a hand-copy of the Sonatas in E and A, faithfully made by an unknown copyist after the first edition around 1800. While all the musical information is identical to the first editions, the cover pages are different. Particularly Martines’s Sonata in A is preceded by one page that reads: “Sonata per il Forte o Piano Della Signora Maria Anna Martines,”¹⁴⁸ a proof that it was performed on the Fortepiano by Martines’s contemporaries.

¹⁴⁷ Martines to Farinelli, August 5, 1782, translation in Godt, *Marianna Martines*, 161.

¹⁴⁸ Marianna Martines, *Sonata per il Forte ô Piano Dell Signora Maria Anna Martines*. 1810 ca. Staatsbibliothek, Berlin. [Digital Collections of Staatsbibliothek zu Berlin Workview: Sonaten; pf: A-Dur\(PPN1764230418 - PHYS_0002 - overview-toc\) \(staatsbibliothek-berlin.de\)](https://nbn-resolving.org/urn:nbn:de:hbz:5:1-63888-p0071-9) (A Major Sonata)

Figure 3. Title page of Sonata per il Forte ô Piano Dell Signora Maria Anna Martines. 1810 ca.



MARTINES'S SONATAS ON THE FORTEPIANO

Martines's Sonata in E ranges from BB to c3, and the Sonatas in A and in G from D to d3. All these sonatas fit in the range of a harpsichord but would also have been very effective on the early fortepiano. The light textures used by Martines, in many instances homophonic, are appropriate for both categories of instruments, but the frequent presence of galant accompanied melody (sometimes in block chords, and sometimes in broken chords) makes the fortepiano the perfect instrument for the melody to sing freely. Especially in the Sonata in G, we can observe a development in Martines's writing, with an increased presence of virtuosic and brilliant

fragments, longer phrases, and extended passages of accompanied melody that are enhanced by the light touch and the variety of timbres among the registers of Viennese pianos.

The fortepiano possesses capacities that strengthen the intrinsic relation of galant music and rhetoric. With the use of dynamics, the performer can imitate an orator by inflecting nuances that complement articulation. Dynamics are an essential part of conveying the *chiaroscuro*, a term borrowed from the world of visual arts that describes the interplay of light and shadow in painting; in galant music it involves the contrast and balance of high and low, long and short, or strong and weak elements within a composition.

If Martines did not perform her sonatas on the fortepiano in her youth when she composed them, she must have done so later in her life.¹⁴⁹ The musical and cultural gatherings at her home would have represented the perfect atmosphere for the sonata style/genre, and the fortepiano seemed to be the preferred instrument by then. As mentioned earlier, the tenor Michael Kelly had heard Mozart and Martines playing duets “on the piano-forte” in Martines’s *Akademien*, and in 1785, Leopold Mozart, who was visiting Wolfgang in the same city, wrote to his daughter:

We never get to bed before one o’clock and I never get up before nine Every day there are concerts; and the whole time is given up to teaching, music, composing and so forth. Where am I to go? If only the concerts were over! It is impossible to describe the trouble and the commotion. Since my arrival your brother’s fortepiano has been taken at least a dozen times to the theater or to some other house.¹⁵⁰

¹⁴⁹ The rise of the fortepiano in Vienna has been extensively researched and documented. A few of the many studies that detail the mechanism, tonal qualities, and social function of the Viennese piano in Martines’s world are David Sutherland, “Silbermann, Bach, and the Florentine Piano,” in *Early Keyboard Journal* 21 (2003): 45-63, Derek Carew, *The Mechanical Muse: The Piano, Pianism and Piano Music, c.1760-1850* (London: Ashgate Publishing Company, 2007), 11, or Michael Cole, *The Pianoforte in the Classical Era*, (Oxford England: Clarendon Press, 1998).

¹⁵⁰ Leopold Mozart to Maria Anna Mozart, 1785, *The Letters of Mozart and His Family*, 888–89, translated in Rice, *Music in the Eighteenth Century*, 206.

Not long thereafter, in the mid-1790s, Martines's *Akademien* were announced by Schönfeld as among the most renowned in Vienna. Schönfeld also identified the most renowned fortepiano builders at the time, Anton Walter, Johann Schantz, and Nanette Streicher: "The third great master, or rather mistress, is Madame Streicher living in the house "Rote Rose" in the Landstrasse...the three artists are actually the most famous ones."¹⁵¹

Nannette Streicher (1769–1833) was the daughter of Stein and took over the management of her late father's firm in 1794, gaining respect and fame in the decades to come. Streicher showed musical talent from a very early age. She gave her first recital at the age of seven and performed for Mozart a year later. Although Mozart was not enthusiastic about her performance, he believed in her talent, and discussed technical methods with her father to help her:

Herr Stein is quite crazy about his daughter, who is eight and a half and who now learns everything by heart. She may succeed, for she has great talent for music. But she will not make progress by this method—for she will never acquire great rapidity, since she definitely does all she can to make her hands heavy. Further, she will never acquire the most essential, the most difficult and the chief requisite in music, which is, time, because from her earliest years she has done her utmost not to play in time. Herr Stein and I discussed this point for two hours at least and I have almost converted him, for he now asks my advice on everything.¹⁵²

In that letter, Mozart described in detail how the young Streicher was using her arms, wrists, and fingers to produce a certain sound that, in his opinion, she had to change. These comments must have made an impact for life in the young Streicher and may have been a turning point in her education. Perhaps, her conception of sound and technique translated later into the mechanism and features of her pianos. This letter was sent in 1777, which means that by the time Mozart was performing with Martines at her *Akademien*, he already had a very clear idea on how to

¹⁵¹ Eva Badura-Skoda, *The Eighteenth-Century Fortepiano Grand and its Patrons: From Scarlatti to Beethoven* (Bloomington: Indiana University Press, 2017), 369.

¹⁵² Wolfgang A. Mozart to his mother, October 24, 1777, in Emily Anderson, ed, *The letters of Mozart and his Family* (London: Macmillan, 1997), 340.

maximize the possibilities of the fortepiano and was more than willing to share it openly. It therefore feels reasonable to imagine the conversations they would have had when performing Mozart's sonatas for four hands together. Some years later, in 1801, Andreas Streicher (1761–1833), Nannette's husband, even assembled some instructions to be given with the pianos from their workshop. The booklet *Brief Remarks on Playing, Tuning and Maintaining the Fortepianos made by Nannette Streicher (née Stein) in Vienna*,¹⁵³ contains many of the concepts that Mozart had suggested to Nannette's father as the correct keyboard technique. According to Michael Cole, these instructions show the appropriate approach to a fortepiano that should be played with the fingers, due to the way both father and daughter laid out the keyboard and strung the instrument.¹⁵⁴

It is difficult to say which came first: the ideal sound conception, the physicality of the instruments, or the musical fashion; all three factors contribute to the intrinsic relation between the kind of technique required to perform on these instruments and the Galant style. In England, although the design and sound of pianos was quite different, Charles Burney commented on a similar response to the rise in popularity of the fortepiano, explaining how and why it became the favorite instrument and the appropriate one for the musical taste of the time:

We were unwilling to give up the harpsichord, and thought the tone of the pianoforte spiritless and insipid, till experience and better instruments vanquished our prejudices and the expression and the chiar'oscuro [light and shade] in performing music expressly composed for that instrument, made us amend for the want of brilliancy in the tone so much, that we soon found the scratching of the quill in the harpsichord intolerable, compared with the tone produced by the hammer.¹⁵⁵

¹⁵³ Andreas Streicher, *Kurze Bemerkungen über das Spielen, Stimmen und Erhalten des Fortepiano welche von Nannette Streicher (geborene Stein) in Wien gefertigt werden* (Vienna, 1801) quoted in Michael Cole, *The Pianoforte in the Classical Era*, (Oxford: Clarendon Press, 1998), 308.

¹⁵⁴ Michael Cole, *The Pianoforte in the Classical Era*, 307.

¹⁵⁵ Percy A. Scholes, *The Oxford Companion to Music*, 10th ed., (London: Oxford University Press, 1970), 459.

It should be pointed out that no dynamic signs appear in any of Martines's first editions nor in the extant manuscript copy of her Sonata in G, and very few articulations are notated. Therefore, we should interpret these scores according to the implications of the common galant language that performers knew, making it unnecessary for the composer to detail "obvious" conventions. As interpreters, we need to explore the use of variety in articulation, touch, phrasing, grouping, and breathing, and if the instrument allows it, the dynamic palette. But first, we need to be acquainted with the musical language of the time, which will determine our interpretive choices. In the next chapter, I will offer an introduction to the main eighteenth-century treatises that cover the common principles of a "good" performance.

CHAPTER IV: PERFORMATIVE SUGGESTIONS INFORMED BY EIGHTEENTH-
CENTURY SOURCES

The Treatises Most Relevant to Martines's Sonatas

In the Age of the Encyclopedia,¹⁵⁶ newly methodical and pragmatic books on music education began to appear. These included treatises for individual instruments, which began to spread around 1730. These books were very influential for both performers and composers, as Van Boer explains.¹⁵⁷ While prior to this date music essays focused on music theory, this new kind of books offered practical information about instruments, useful for composers to write for them, and for performers to develop their technique. Worth mentioning that these were targeted to a growing market of upper/middle class amateurs (professionals would have learned this information orally, through apprenticeship for example). However, the explanations about the physical aspects involved in performance were vague, especially for keyboard treatises, perhaps due to the coexistence of many different keyboard instruments. These treatises offer only a few hints on technique, as opposed to whole chapters on other parameters which refer to performance style. In fact, my purpose with this chapter is not to provide a method on how to physically play Martines's sonatas, but on how to read and interpret them according to the eighteenth-century.

As this information is already found in eighteenth-century treatises, my intention is to make it more accessible by condensing and organizing the instructions given in some the most

¹⁵⁶ This is a term many historians use as it represents the Enlightenment principle of sharing knowledge allowing people to inform themselves. The first Encyclopedia is known as Diderot's *Encyclopédie*, as it was edited by Denis Diderot (it is a compilation of writings by many authors), and it was published in France between 1751 and 1772. See Lawrence E. Sullivan, "Circumscribing Knowledge: Encyclopedias in Historical Perspective," *The Journal of Religion* 70, no. 3 (1990): 315–39.

¹⁵⁷ Bertil H. Van Boer, *Music in the Classical World: Genre, Culture, and History*. (New York: Routledge, 2019), 17.

representative ones of the century, and to provide suggestions on how to apply them in the interpretation of Martines's writing. Because not every treatise covers the same topics, a combined analysis of several essays will denote the range of parameters surveyed and facilitate comparison of the data. Even though my focus is put on keyboard performance, I have included treatises on other instruments (Leopold Mozart on violin and Quantz on flute) and on singing (Agricola, Mancini, and Porpora), while avoiding technical specificities, concluding there was a common way of conceiving the musical discourse. Aiming for a general approach that Martines could have absorbed and exercised in the performance of her sonatas at different keyboards and stages of her life, from the moment of the conception of the works to the potential performances in her late *Akademien*, I have chosen the most influential treatises on singing and instrument playing representing the style of an epoch that were published during the second half of the eighteenth century. The German and the Italian ones are likely to have been part of Martines's library. For the same reason, I have decided to compare an earlier and a later source on keyboard playing (Carl Philipp Emanuel Bach and Türk) and on singing (Agricola and Mancini), observing the prevalent consistency of principles throughout the second half of the century. Furthermore, I have given due consideration to the closest source reflecting Porpora's teaching, a 1968 compilation of two of his students' recollections. Finally, due to language limitations, I have used modern translations of the sources, except for Mancini's *Riflessioni pratiche sul canto figurato*, whose work I have been able to read from a reprint of the original source in Italian.

In the next paragraphs, I will summarize the historical relevance of the selected sources, chronologically organized, by referring to the introductions that the editors of these translated editions have written to illustrate it.

RELEVANCE OF THE SOURCES

Johann Joachim Quantz (1697–1773), Versuch einer Anweisung die Flöte traversiere zu spielen [Essay on Playing the Flute], published in 1752.

Quantz was a multifaceted and cosmopolitan musician, remembered for being the flute teacher of Frederick the Great. As Reilly details, Quantz “studied the violin, oboe, trumpet, cornett, trombone, horn, recorder, bassoon, cello, viola da gamba and double bass.”¹⁵⁸ He spent time in Vienna (where he studied with Zelenka, Fux’s student), in Poland, and got acquainted with the French and Italian styles at the Dresden court. As noted in the introduction written by Reilly, Quantz acknowledged violinist and composer Johann George Pisendel (a student of Torelli and Vivaldi), as a strong influence in his “musical development.”¹⁵⁹ In 1724, Quantz continued delving into the Italian taste by embarking into the Grand Tour, which involved meeting the greatest instrumentalists, singers, and composers of the time, such as Hasse and Farinelli.¹⁶⁰ The tour was prolonged with stays in France and England.¹⁶¹

As Reilly points out, these travels marked “the beginning of his international reputation as a performer and composer.”¹⁶² When Quantz became the personal teacher and composer to Frederick II of Prussia in 1741, Berlin represented one of the most prominent musical centers in Europe, whose court counted C. P. E. Bach among its musicians.¹⁶³ It is also very interesting to recognize the “recently uncovered letters” that Quantz exchanged with Martini between 1761

¹⁵⁸ Johann Joachim Quantz, *On Playing the Flute*, Edward R Reilly, trans and ed., 2nd ed., (New York: Schirmer Books, 1985), Introduction xii

¹⁵⁹ Quantz, *On Playing the Flute*, Introduction xv.

¹⁶⁰ Quantz, *On Playing the Flute*, Introduction xii.

¹⁶¹ It is worth citing Quantz’s autobiography, translated in Paul, Nettl, *Forgotten Musicians*, (New York: Philosophical Library, 1951).

¹⁶² Quantz, *On Playing the Flute*, Introduction xix.

¹⁶³ Reilly, introduction to Quantz, *On Playing the Flute*, Introduction xx-xxv.

and 1765, in which they sent literature and music to each other.¹⁶⁴ Reilly ends his introduction to the essay by citing the relevance of Quantz's book during his time, and the praise it received from many of his contemporaries.¹⁶⁵ Not only does the essay "On Playing the Flute" summarize the musical taste of a century, it integrates practices throughout Europe. The fact that it was published several times, translated into several languages, and had wide circulation, besides Quantz's Italian influences, his contacts in Vienna, and his connection with Martini make plausible that Martines was acquainted with his famous essay.

Carl Philipp Emanuel Bach, Versuch über die wahre Art das Clavier zu spielen [Essay on the True Art of Playing Keyboard Instruments], published in two parts in 1753 and 1762.

C. P. E. Bach was the second of Johann Sebastian Bach's five musician sons, and the teacher of his younger brother Johann Christian Bach and many other renowned musicians.¹⁶⁶ He influenced not only his direct students but, through his publications, in a wider sense the entire history of European music. He greatly expanded the expressive and technical vocabulary of the keyboard and wrote over three hundred distinct solo keyboard pieces, which he often published himself. As Mitchell states, the *Essay on the True Art of Playing Keyboard Instruments* "became famous as an instruction book almost immediately and reached many students throughout the latter half of the 18th century." Haydn called it "the school of schools," and Mozart, Beethoven, and Clementi used it as a teaching and studying method. Carl Czerny recounted that "Beethoven's method followed the Essay closely and included the playing of the *Probestücke*," these being the set of movements organized in six sonatas that accompanies the treatise to

¹⁶⁴ Reilly, introduction to Quantz, *On Playing the Flute*, Introduction xxvii-xviii.

¹⁶⁵ Reilly, introduction to Quantz, *On Playing the Flute*, Introduction xxxi.

¹⁶⁶ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, edited and translated by William J. Mitchell, 2nd ed., (London: Cassell and Company, 1951), Introduction 1.

provide practical examples.¹⁶⁷

Although C. P. E. Bach wrote in his autobiography that he never had another composition and keyboard performance teacher besides his father, Mitchell explains the obvious differences in style by assuming he must have gathered “a large part of the practical wisdom contained in [the Essay] at Frederick’s court.”¹⁶⁸ While French was the language spoken at court, as an enlightened monarch, Frederick the Great loved Italian manners. He was fond of Italian opera, the Galant style, and owned several fortepianos. He gathered a “musical family” of fine musicians “who adapted their style of composition and performance to his tastes and stood constantly ready to accompany his performances of flute sonatas and concertos,” as Rice states.¹⁶⁹ While C. P. E. Bach did not enjoy such favored position as Quantz at the Prussian court, the King allowed him the free time that he used for composing. Works such as the “Prussian Sonatas” (Wq. 48), dedicated to the King, represent a mix of styles product of C. P. E. Bach’s life influences: the learned style acquired from his father, the fashionable Galant style to which he was exposed at Frederick’s court, and the *Empfindsamer Stil*. One of the latest main features is represented in C. P. E. Bach’s composition style with unmeasured passages imitating opera recitatives.

According to Mitchell, “a great deal of his music was written for teaching purposes.” Bach’s interest in teaching *amateurs* or *dilettanti* is shown in the introduction of each part of his Essay, where his explanations reflect his awareness of the musical culture of his time.¹⁷⁰ On the other hand, although throughout the treatise he distinguishes between “learned” and “galant”, his

¹⁶⁷ Mitchell, introduction to C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 2.

¹⁶⁸ Mitchell, introduction to C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 5.

¹⁶⁹ Rice, *Music in the Eighteenth Century*, 127.

¹⁷⁰ Mitchell, introduction to C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 8.

music manifests more features of the latter; in his autobiography, he said “my principal aim has been directed toward playing and composing as vocally as possible for the keyboard ”¹⁷¹

It is hard to imagine that a teenaged student like Martines, still forming herself as a musician, would have not received a copy, or at least some references to this renowned book, considering how appropriate it would have been to her carefully designed and complete training. The likelihood that she studied the *Versuch* is further supported by its acknowledged importance to Haydn and Mozart and its potential connection to Padre Martini through Johann Christian Bach, who studied with Martini beginning in 1754.

Leopold Mozart, Versuch einer gründlichen Violinschule [A Treatise on the Fundamental Principles of Violin Playing], published in 1755.

Alec Hyatt King, author of the introductory note to the 1985 reprint of Edith Knocker’s translation of Leopold Mozart’s treatise, affirms that “much of what Leopold Mozart wrote was derived from Tartini, [and] this, combined with its author’s understanding of contemporary style in performance, gives the *Violinschule* its enduring quality.”¹⁷² As Alfred Einstein elucidates in his preface to Knocker’s translation, Leopold Mozart’s focus was placed upon “the rules of his art.”¹⁷³ His book was the first of its kind, encouraged by the Berlin theorist Friedrich Wilhelm Marpurg (1718–1795), who compared it to those of C. P. E. Bach and Quantz, in so far as all “go far beyond the boundaries of mere ‘Tutors’ of their instruments; they are guides to the whole musical *style* of their time.”¹⁷⁴ Leopold was regarded as the best violin teacher of his era;

¹⁷¹ Carl Philipp Emanuel, Bach, *Carl Philip Emanuel Bach’s Autobiography*, William S Newman, ed., Facsimiles of Early Biographies, V. 4., (Hilversum: Frits A.M. Knuf, 1967), 372, quoted in Mitchell, introduction to C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 16.

¹⁷² Alec Hyatt King, preface to Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed., translated and edited by Editha Knocker, Early Music Series 6 (Oxford: Oxford University Press, 1985), vii.

¹⁷³ King, preface to Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, xiv.

¹⁷⁴ King, preface to Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, Preface

his treatise underwent three reprints during his life, with further revised editions appearing well into the nineteenth century.¹⁷⁵ Considering the number of people that must have owned one of these popular reprints, it is probable that Martines would have come into contact with it; her acquaintance or friendship with Wolfgang Amadeus makes this all the more likely.

Johann Friedrich Agricola, Anleitung zur Singkunst [Introduction to the Art of Singing], published in 1757.

Agricola's book consists of a German translation and update of Pier Francesco Tosi's treatise on the *bel canto* style titled *Opinioni de' cantori antichi e moderni*. Tosi was a famous Italian castrato who had "codified important aesthetic principles and gave practical directions for singers of his time," as Baird writes in her introduction. Baird cites Burney's opinion that in Germany, the book became "the best on the subject."¹⁷⁶

Agricola helped disseminate the *bel canto* style from his country of origin to the Berlin court where he was employed. Baird mentions that he "held in great esteem the libretti of Metastasio, which were often set at the Berlin opera."¹⁷⁷ Baird concludes with a very significant fact of relevance to this dissertation: since vocal music continued to be more important than instrumental in the mid-eighteenth century, "it is probable the *Anleitung* was at the time accorded a position of greater importance than even the books of Agricola's distinguished colleagues, Quantz and C. P. E. Bach. Orders for subscription had been plentiful."¹⁷⁸ Martines, who was herself a singer as well as a keyboard player, was well-positioned to connect these forms of

xxiv.

¹⁷⁵ King, preface to Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, Preface xxix.

¹⁷⁶ Julianne Baird, introduction to Johann Friedrich Agricola, *Introduction to the Art of Singing*, edited and translated by Baird (Cambridge England: Cambridge University Press, 1995), 1.

¹⁷⁷ Baird, introduction to Johann Friedrich Agricola, *Introduction to the Art of Singing*, Introduction 27.

¹⁷⁸ Baird, introduction to Johann Friedrich Agricola, *Introduction to the Art of Singing*, Introduction 34.

music-making. The connection with Metastasio and Porpora, perhaps the greatest exponent of the Italian *bel canto*, reiterates the likely importance of this treatise in Martines's training.

Giambattista Mancini, Riflessioni pratiche sul canto figurato [Practical Considerations on Singing], published in 1774.

Mancini, who held the title of Academic at the *Filarmonica di Bologna* contemporarily to Martines at the time of publication of his practical considerations on singing, was also the singing master at Vienna's imperial court, where Maria Theresa had requested his services as a teacher of her daughters; indeed, the treatise is dedicated to the Duchess *Maria Elisabetta*. His correspondence with Martini proves the latter's support for the publication of the book, which was published in several languages and in various editions. Mancini focuses on singing technique, but as with the other authors of these sources, he considers a deep study and understanding of musical style to be fundamental.¹⁷⁹

Daniel Gottlob Türk, Klavierschule [School of Clavier Playing], published in 1789.

Thirty-six years after the first volume of the *Essay on the True Art of Playing Keyboard Instruments* came to light, Türk published at his own expense the next and "last major work in the tradition of Bach's Essay," according to Raymond H. Haggh, the translator and editor of the *School of Clavier Playing*.¹⁸⁰ Even though Türk's book expands substantially the topics and the number of examples and detailed explanations compared to Bach, the structure and the intention are very similar. Türk's main target is "the beginner,"¹⁸¹ but as with C. P. E., he does not delve

¹⁷⁹ Giambattista Mancini, *Riflessioni pratiche sul canto figurato*, (Bologna: Forni Editore, ristampa anastatica terza ed., 1777), Translated from *Premessa*.

¹⁸⁰ Raymond H. Haggh, introduction to Daniel Gottlob Türk, *School of Clavier Playing, or, Instructions in Playing the Clavier for Teachers & Students*, translated and edited by Raymond H Haggh (Lincoln: University of Nebraska Press, 1982), xiii. Here give the publication information of the original edition also.

¹⁸¹ Türk, *School of Clavier Playing*, 209.

too much into the physicality of keyboard playing. Both differentiate between the harpsichord, the clavichord, and the fortepiano, and use the word *clavier* to offer a method that can be applied to any of the keyboard instruments. For both authors, the training of a musician, whether a *Kenner* or a *Liebhaber*,¹⁸² depends on natural talent and the knowledge of good execution, which requires an understanding of “the emotional significance of music,” as Haggh states.¹⁸³ To my understanding, Türk does not contradict any information found on C. P. E.’s treatise, in fact he had studied it and cites it often, as well as Agricola’s.¹⁸⁴ His own revised edition, published in 1802, remained perhaps a little out of fashion, receiving some critiques for his outspoken preference for the clavichord —shared with C. P. E. Bach— as the right instrument for beginners, instead of the fortepiano. However, far from denigrating the fortepiano, he stated that “next to the clavichord, it was the best instrument for musical expression.”¹⁸⁵ Türk spent his days in various cities in Germany as a teacher and multifaceted musician with expertise in violin, organ and conducting. He was acquainted with the best musicians and compositions of his time, and citing Haggh, became “a teacher that deserves our attention and our veneration.”¹⁸⁶ While perhaps Martines would only have become aware of this method in her mature years, one might think that an avid learner like herself would have been at the very least curious to read the latest and biggest book on keyboard playing, or even use it as a method for her students, while remaining coherent to C. P. E. Bach’s tradition. It is worth mentioning that an unauthorized edition of the treatise was published in Vienna in 1798.¹⁸⁷

¹⁸² German words for *connoisseur* and *dilettante*.

¹⁸³ Türk, *School of Clavier Playing*, Translator’s introduction, xiii.

¹⁸⁴ Türk, *School of Clavier Playing*, Translator’s introduction, xxiii.

¹⁸⁵ Türk, *School of Clavier Playing*, See translator’s introduction, xvi-xviii. Türks quote is found on page 58 of the 1802 edition.

¹⁸⁶ Türk, *School of Clavier Playing*, Translator’s introduction, xxviii.

¹⁸⁷ Grove Music Online, “Türk, Daniel Gottlob,” Erwin R. Jacobi.

<https://doi.org/10.1093/gmo/9781561592630.article.28607>, accessed February 9, 2024.

Nicola Porpora, Domenico Corri, and Isaac Nathan (compiled by Foreman as “The Porpora Tradition”).

We do not know how Porpora taught his students, apart from some hints found in treatises like Agricola’s, but we know from his music and his exercises that he strongly emphasized the importance of breathing, as Talia affirms in his article describing a compilation of Porpora’s students’ writings.¹⁸⁸ Assembled by Foreman, it contains a series of exercises that might have been similar to those with which Martines was trained, designed by Nicola Porpora (1686-1768), Domenico Corri (1746-1825), and Isaac Nathan (1792-1864). Corri’s introduction to the art of singing is conceived in the shape of a dialogue between a potential student and the master; the first question that the master asks is “in what line or style do you mean to practice, as a professor or amateur?” continuing: “the distinction between them is not in the principles of the art, but in the application of them, or rather, in the extent to which the application should be carried:- to acquire the art of singing in a superior degree, there must be a gift of nature, and much assiduous practice.”¹⁸⁹

Such language, which Martines might well have heard from Porpora, informs her autobiographical sketch. In it, Martines positioned herself as one pursuing the art of singing to a superior degree, and as a methodical and dedicated student; as described by others, she was naturally talented. In the same way, and under the tutelage of such cultivated and creditable masters, she must have wanted to consummate the art of keyboard playing to her time’s standards. But most importantly, what she must have strived for is her time’s ideals of

¹⁸⁸ Joseph Talia, “Nicola Porpora and the Neapolitan School”, *History of Vocal Pedagogy: Intuition and Science*, A, 2017, 154-165.

¹⁸⁹ Edward Foreman, compiler, Nicola Porpora, Domenico Corri, Isaac Nathan, *The Porpora Tradition, Masterworks on Singing*, vol. 3. (place of publication unidentified: Pro Musica Press, 1968), Page 1.

interpretation and good taste, transcending the particularities of each instrument. Given that these are the main topics discussed in the above-mentioned treatises, it seems necessary to provide the potential performer of Martines's Keyboard Sonatas with a summary of the most relevant information that those contain, while encouraging a deepest delve into them. These principles, as contemplated in the eighteenth century, will help the performer to mold the printed music into an intelligible, expressive, and eloquent performance.

A Good Performance

There seems to have been an agreement in the eighteenth century regarding the qualities of a "good performance." First of all, performers had to be naturally inclined to the art of music and possess certain qualities that would allow them to perfect it, or as Quantz described "a natural gift and a good mixture of temperaments," the latter being especially necessary to become a "learned" musician.¹⁹⁰ While this idea of the importance of natural talents was carried out throughout the century, no one disregarded the necessary commitment to the craft, its study, the understanding of harmony and interpretation of the score, and the development of imagination and dexterity.

The performer had an extremely important responsibility. An effective performance, as described by Quantz, depended "almost as much upon the performer as upon the composer."¹⁹¹ All the treatises agreed on what makes a performance effective, or in other words a good one: the ability of the performer to convey the character of the music, including the various sentiments or passions within the composition, and to be moved by it so as to touch the hearts of the audience.

¹⁹⁰ Quantz, *On Playing the Flute*, 11-14.

¹⁹¹ Quantz, *On Playing the Flute*, 119-120.

Quantz stated, “a good execution must be expressive, and appropriate to each passion that one encounters.”¹⁹²

Elaborating on this, C. P. E. Bach said “a musician cannot move others unless he too is moved. He must of necessity feel all the affects that he hopes to arouse in his audience.”¹⁹³ Even though he went through a long list of practicalities that the performer had to acquire during the due training, such as finger dexterity, he stated: “keyboardists whose chief asset is mere technique are clearly at a disadvantage.”¹⁹⁴ Leopold Mozart was also convinced that “everything depends on good execution;” for him, performers should know how to “produce the effect in the right place; and how to vary the character.”¹⁹⁵ Türk continued the tradition of the previous generation, stating “whoever performs a composition so that the affect (character, etc.), even in every single passage, is most faithfully expressed (made perceptible) and that the tones become at the same time a language of feelings, of this person it is said that he is a good executant.”¹⁹⁶ While each treatise offers instructions on slightly different parameters and emphasizes different subjects, they all agree on how to deliver these affects, feelings, and passions contained in music.

Quantz compared “musical execution with the delivery of an orator”, in so far as both are “masters of the hearts of the listeners.” In his view, the orator aims “for a pleasing variety in voice and language and expresses each sentiment with an appropriate vocal inflection,” so the instrumentalist or singer¹⁹⁷ must do likewise.¹⁹⁸ Mancini corroborated the importance of oratory and the significance of moving the audience by illustrating how a good orator inflects

¹⁹² Quantz, *On Playing the Flute*, 124.

¹⁹³ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 152.

¹⁹⁴ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 147.

¹⁹⁵ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 215.

¹⁹⁶ Türk, *School of Clavier Playing*, 321.

¹⁹⁷ Quantz, *On Playing the Flute*, Quantz affirms that the rules of good execution are universal for singers and instrumentalist on page 127.

¹⁹⁸ Quantz, *On Playing the Flute*, 119-120.

great variety in the voice: “pay attention to the speech of a good Orator, and you will hear how many poses, how many varieties of voices, how many different forces he uses to express his senses; now he raises his voice, now he lowers it, now he speeds it up, now he harshens it, and now he makes it sweet, according to the different passions he intends to stir in the listener.”¹⁹⁹

Türk remarked “whoever would read a poem and the like in such way that it becomes comprehensible to the listener must place a marked emphasis on certain words or syllables. The very same resource is also at the disposal of the practicing musician.”²⁰⁰

Speech, but also singing, was constantly brought up in these manuals. C. P. E. Bach said “the ear must be trained through constant listening of good music,”²⁰¹ to which he added “the accomplished musician [should not miss] the opportunity to hear artistic singing.”²⁰² Singing methods such Agricola’s emphasized the fact that the agility of the voice could not be perfect if it was not natural, as otherwise, instead of providing the audience with *piacere e diletto*, [pleasure and entertainment] it would give them boredom and breathlessness.²⁰³ Regarding the beauty of the tone, Türk used the words “singing tone.”²⁰⁴

To summarize, natural inclination, thorough study, and other practicalities were subject to what Türk would call “the highest goal of music”:²⁰⁵ to move the audience by being emotionally immersed in the music. We can conclude that the main goal for the performer in designing a

¹⁹⁹ “Attenti pure al discorso d’un buon Oratore, e sentirete quante pose, quante varietà di voci, quante diverse forze adopra per esprimere i suoi sensi; ora innalza la voce, ora l’abbassa, or l’affretta, or l’incrudisce, ed or la fa dolce, secondo le diverse passioni, che intende muovere nell’uditore.” Mancini, *Riflessioni pratiche sul canto figurato*, 220.

²⁰⁰ Türk, *School of Clavier Playing*, 324.

²⁰¹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 82.

²⁰² C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 151.

²⁰³ “L’agilità di voce non può essere perfetta, se non è naturale; e se non è perfetta, in vece di recare all’uditore piacere e diletto, gli apporta noia ed affanno.” Mancini, *Riflessioni pratiche sul canto figurato*, 190.

²⁰⁴ Türk, *School of Clavier Playing*, 355.

²⁰⁵ Türk, *School of Clavier Playing*, 337.

performance is to understand the affect, the character, and the various sentiments behind the composition, and then to decide how to utilize oratorical devices to deliver it. As Quantz instructed, the performer should be able to recognize “some particular features by which, taken together one can perceive the dominant sentiment of a piece and in consequence how it should be performed.” These features could be the major or minor mode, the intervals that are more frequent, the articulation, the dotted rhythms, the dissonances, topical allusions, register, and tempo indications.²⁰⁶

Martines not only possessed the required qualities to pursue music to its highest level, but also to become an effective performer. As someone who was skilled in singing, in languages, and translation, and who was the protégée of the famous librettist Metastasio, she would have been particularly attuned to oratory. Considering this should encourage the performer to individuate the features, such as those mentioned by Quantz, in Martines’s Keyboard Sonatas, that reveal the affects and sentiments that the performer must convey (and feel), and to inflect the right nuances that an orator would use to make a discourse compelling.

Determining Character and Therefore Delivery

TEMPO

Tempo is one of the features that composers of the eighteenth century often only implied by Italian descriptive terms, such as Allegro, Andante, or Adagio,²⁰⁷ since the metronome was not invented until the beginning of the 19th century. For Leopold Mozart, recognizing the division of meters into “simple or common” (C, 2/4, and *Alla breve*), and “triple” (3/1, 3/2, 3/4, 3/8, 6/4, 6/8, and 12/8), was “sufficient to show in some degree the natural difference between a

²⁰⁶ Quantz, *On Playing the Flute*, 125-126.

²⁰⁷ To describe them in Martines’s Sonatas I have used the definitions used by Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 50-51, and Türk, *School of Clavier Playing*, 105-106.

slow and a quick melody.” He correlated the denominator of the time signature with degree of speed; for example, the *Alla breve*, would be “nothing more than the 4/4 divided into two parts.”²⁰⁸ To clarify what the time signature implications are, we can summarize that that slow and fast tempi occur in both simple and triple meters, but it is noticeable that larger denominators are suggestive of quicker tempi and vice versa. J. S. Bach’s tempi are illustrative of this: the fastest fugue is in 6/16 (F major, gigue topic) and the slowest in cut time (C# minor, stile antico).

Figure 4. Meaning of alla breve and common time.



Martines’s Keyboard Sonatas are written in both simple and triple meters, independently of the tempo indication, and with the common feature that the denominator is always 4. Another commonality is that all the second movements are written in 3/4. However, this only helps to recognize “in some degree,” as Leopold Mozart clarified, the tempo that Martines implies. It is fundamental to relate the time signature with the Italian descriptive terms, as well as with the rhythmic and melodic characteristics of each movement. For instance, while in her earlier sonatas Martines used simple Italian terms to indicate tempo (*Allegro*, *Andante*, *Adagio*, *Tempo di minuetto*), in her later Sonata in G Major, she specified it with “*Allegro Brillante*,” in the first movement, and “*Allegro Assai*,” in the third. Other characteristics that suggest these two

²⁰⁸ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 31-32.

movements to be played faster in comparison to those marked only as Allegro, are the presence of larger note values and rapid figurations. A more detailed analysis of tempi in Martines's Keyboard Sonatas is offered in the next chapter. While the metronome was not invented during Martines's time, the reader can refer to Quantz's system of relating tempo to pulse, that can be "transcribed" into metronome markings, as Reilly does in his translation of the treatise.²⁰⁹

HEAVY AND LIGHT

Tempo determined the way of executing the musical discourse. For C. P. E. Bach "the pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it."²¹⁰ Leopold Mozart recommended finding a phrase "from which one can recognize quite surely what sort of speed the piece demands."²¹¹ The treatises put special emphasis on distinguishing the way of playing lively and merry compositions or passages, such as Allegro movements, and melancholic and longing ones such as Adagios. C. P. E. Bach added "the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes."²¹²

In the Allegro therefore, as Quantz said, "passagework must be played with liveliness and articulation and without hurrying,"²¹³ For him, "a true musician may distinguish himself by the manner in which he plays the Adagio."²¹⁴ Noticing that "the kinds of slow pieces are diverse. Some are very slow and melancholic (Adagio di molto or Lento assai), while others are a little more lively, and hence more pleasing and agreeable," was also important

²⁰⁹ Quantz, *On Playing the Flute*, Section VII of Chapter XVII, S 45 to S 59, 282-292.

²¹⁰ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 151.

²¹¹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 33.

²¹² C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 149.

²¹³ Quantz, *On Playing the Flute*, 129-130.

²¹⁴ Quantz, *On Playing the Flute*, 162.

to Quantz.²¹⁵ But the main distinction between fast and slow was better described by Türk as “heavy and light execution,” which according to him, “also contribute a great deal to the expression of the prevailing character.”²¹⁶ For Türk in “heavy execution every tone must be played firmly (with emphasis) and held out until the very end of the prescribed duration of the note. Light execution is that in which every tone is played with less firmness (emphasis), and the finger lifted from the key somewhat sooner than the actual prescribed duration. In order to avoid misunderstanding I must also remark that the terms heavy and light in general refer more to the sustaining or detaching of a tone rather than to the softness or loudness of the same.”²¹⁷

Türk had not been the first in mentioning this difference in execution. Quantz had already prescribed that in slow tempos the melody should be “sustained constantly,”²¹⁸ and Leopold Mozart that “merry and playful passages must be played with light, short, and lifted strokes [of the bow], happily and rapidly; just as in slow, sad pieces one performs them with long strokes of the bow, simply and tenderly.”²¹⁹ In relation to Martines’s style, it is interesting to note that Türk individuated the “Italian national taste” as one that “requires in general a medium (between heavy and light) execution.”²²⁰ Nevertheless, the performer has to consider the context in which this “medium” touch should be applied and to what extent within the spectrum of “middle.” Generally, all the second movements of Martines’s Keyboard Sonatas demand a heavier sustained touch to convey their character, while fast movements, specially the third movements of her sonatas, require a very light and lively one.

²¹⁵ Quantz, *On Playing the Flute*, 164.

²¹⁶ Türk, *School of Clavier Playing*, 342.

²¹⁷ Türk, *School of Clavier Playing*, 347.

²¹⁸ Quantz, *On Playing the Flute*, 166.

²¹⁹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 223.

²²⁰ Türk, *School of Clavier Playing*, 352.

EMPHASIS AND INFLECTION

Meter played a primary role in the execution of a musical work. As Quantz emphasized, one “must know how to make a distinction in execution between the principal notes, ordinarily called accented or in the Italian manner, good notes, and those that pass where it is possible, the principal notes always must be emphasized more than the passing.”²²¹ These principal notes, as explained by Leopold Mozart were the “strong beats” (ex. The first eighth note in the 2/4).²²² This rule should be applied consistently unless other markings appear within a measure that cancel this effect, such slurs, *fp* markings, or accents.²²³ While this situation rarely happens in Martines’s sonatas, there are a few syncopated passages, such as the opening theme of the second movement of the E Major Sonata, or m.19 in the first movement of the same sonata, that make an exception; in these cases the syncopations should be more emphasized than the strong beats.

Besides strong beats and syncopated passages, there are other situations that require emphasizing some tones to avoid monotony in the musical discourse. As Türk replied to the question of which situations call for emphasis: “it would be difficult to specify every one, but those which are especially to be so treated are: those tones which fall on a strong beat or on an important part of the measure and the beginning tones of sections of a composition and phrase members” [musical ideas or motives],²²⁴ and when there is “a succession of several tones of

²²¹ Quantz, *On Playing the Flute*, 123.

²²² Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 219 contains a detailed explanation.

²²³ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 221.

²²⁴ Türk, *School of Clavier Playing*, 324.

apparently the same duration.”²²⁵ Another reason to stress and slightly hold a note, according to Quantz, was to “avoid hurrying,” for example by applying it to the first note of quick figures.²²⁶

How often, to what extent and how much one should use length and dynamic to emphasize the tones in the situations mentioned above was clarified by Türk, who indicated, “I still believe that the accent which is so essential for good execution, in certain cases can be as little left up to the discretion of the performer as can, for example, the extempore use of forte and piano or of one of the essential ornaments.” To exemplify the way one can play with the length of the notes to inflect these stresses, Türk alluded to oratory, as the orator “not only lays more emphasis on important syllables and the like, but he also lingers upon them a little.”²²⁷ In fact, for him, “mainly the [notes] which can be accented [dynamically], depending on the circumstances, can be lengthened.” Nevertheless, he explains further that “the holding of a note should be only scarcely perceptible and depends also on the length of the note and its relationship to the others”²²⁸ This situation is applicable to all the appoggiaturas that Martines frequently uses to introduce other ornaments, often trills.

ARTICULATION

As Martines does not detail articulation, apart from a few places, especially in the G Major Sonata where she marks some slurs and strokes, one must decide which kind of touch to use according to the affect, the motivic groups, and the situation of certain notes within the meter, considering the parameters previously explained. An important reflection that one can extrapolate from the treatises is that it was preferable to use of a variety of articulation in small

²²⁵ Türk, *School of Clavier Playing*, 88.

²²⁶ Quantz, *On Playing the Flute*, 130.

²²⁷ Türk, *School of Clavier Playing*, 327.

²²⁸ Türk, *School of Clavier Playing*, 328.

groups within the musical discourse rather than imposing a long legato line. The non-legato touch was probably the prevalent kind of articulation, especially for the left hand. The non-legato touch may and should be used with different degrees of length, depending on the character, the tempo and some specific situations.

C. P. E. Bach clarified that notes that do not have any specific indication or implication “are sounded for half their value, unless the abbreviation Ten. [tenuto] is written over them.” He pointed out an example how this practice can be determined by the tempo: “Quarters and eighths in moderate and slow tempos are usually performed in this semidetached [non-legato] manner. They must not be played weakly, but with fire and slight accentuation.”²²⁹ Another situation for the use of non-legato touch was mentioned by Leopold Mozart, who explained that the notes that accompany a melody “are mostly not sustained but played quickly” [non-legato], while respecting the meter so the “good note” (strong beat) is slightly longer.²³⁰

On the contrary, “the notes which are to be played legato must be held for their full length,” according to C. P. E. Bach. When organized in “patterns of two and four, slurred notes are played with a slight, scarcely noticeable increase of pressure on the first and third tones. The same applies to the first tones of groups of three notes.”²³¹

Agricola differentiated between “detached,” “slurred,” and “drag.” For the detached “division,” the notes “are all articulated with the same speed and clarity and are equally distinguishable.”²³² For him, “the domain of the slur is very limited in singing. It is confined to a few stepwise ascending and descending notes that, in order not to displease, may not encompass

²²⁹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 157.

²³⁰ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 222.

²³¹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 154.

²³² Agricola, *Introduction to the Art of Singing*, 151.

more than four notes.”²³³ As explained by Agricola, “the drag consists of the execution of certain notes, which one after the other, alternatively become loud and soft.”²³⁴ Agricola’s “drag” is the same kind of inflection that should be applied to two-notes slurs.

It is also interesting to note Leopold Mozart’s explanation of the meaning of rests. Rests, besides allowing singers and wind instrumentalists to breathe, are used to comply with the right “punctuation,” and “for the sake of elegance.”²³⁵ Martines uses rests frequently, separating the many short motives encompassing her musical discourse. These are often very short ones, as if they were comas indicating singer’s breaths. In other cases, the rests Martines uses are longer, separating bigger structural sections, and always between repeated sections, sometimes conveying a dramatic effect, sometimes an effective suspense before hearing already known themes.

FLEXIBILITY OF TEMPO

C. P. E. Bach’s advice was “to avoid frequent and excessive retards, which tend to make the tempo drag.” However, “on entering a fermata expressive of languidness, tenderness, or sadness, it is customary to broaden slightly.”²³⁶ In this regard, Türk admitted something that might sound strange to our modern idea of a steadiness in the tempo, writing that “it is difficult to specify all of the places where quickening and hesitating can take place,” but he relates the choice to the character of the composition. Where the character is “vehemence, anger, rage, fury, and the like, the most forceful passages can be played with a somewhat hastened (*accelerando*) motion. Also, certain thoughts which are repeated in a more intensified manner (generally

²³³ Agricola, *Introduction to the Art of Singing*, 153.

²³⁴ Agricola, *Introduction to the Art of Singing*, 154.

²³⁵ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 36.

²³⁶ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 161.

higher) require that the speed be increased to some extent. Sometimes, when gentle feelings are interrupted by a lively passage, the latter can be played somewhat more rapidly.” By contrast, where there are “tender, longing, or melancholy passages, in which the emotion, as it were, is concentrated in one point, the effect can be very much intensified by an increasing hesitation. The tempo is also taken gradually slower for tones before certain fermatas, or passages toward the end of a composition”²³⁷

Breathing, which can be emulated in instrumental playing, also intersects with timing as an aid to musicality. Porpora’s student Corri instructed that “the observance of the musical Phrase [is] necessary to regulate the taking breath, and to make the sense and meaning of a composition understood.”²³⁸ While Martines’s discourse might seem fragmented in some cases, one must not forget that Martines, as a singer who also played the keyboard, would have understood this concept, and conceive her music accordingly. The smaller units should not confuse the performer in so far that bigger phrases with complete musical sense are the goal to achieve a fluent and singing-like (or speech-like) performance. Allowing some tempo fluctuation is another concept that a *bel canto* performer must have integrated into her practice and musical taste, necessary to express naturally the affects and passions behind the music.

DYNAMICS

While the use of dynamics will depend on the choice of instrument, all the treatises included remarks on them, once more relating them to the character of the composition. Application of dynamic variety was encouraged whether written out or, as in Martines’s sonatas, left unspecified. Quantz insisted upon using contrast and variation, affirming that “light and

²³⁷ Türk, *School of Clavier Playing*, 360.

²³⁸ Foreman, *The Porpora Tradition*, 6.

shadow must be constantly maintained.”²³⁹ For him, the “alternation of Piano and Forte contribute greatly” to this end and are desirable in the Adagio.²⁴⁰ The same necessity, but in the Allegro, was requested by Agricola, who recommended that the improvised melodies “must be performed sometimes loudly and sometimes softly, resulting in a type of chiaroscuro.”²⁴¹ C. P. E. Bach thought that “it is not possible to describe the contexts appropriate to the forte or piano,” concluding that “the particular effect of these shadings depends on the passage;” however, he instructs that “complete passages may be marked first forte and, later, piano. This is a customary procedure with both repetitions and sequences, particularly when the accompaniment is modified.” For him, other situations that required a dynamic change were “an exceptional turn of a melody, or ones of a melody which lie outside the key.”²⁴² Türk’s general opinion on the use of forte and piano, was that “in compositions of a spirited, happy, lively, sublime, magnificent, proud, daring, courageous, serious, fiery, wild, and furious character all require a certain degree of loudness while gradations are again necessary ”²⁴³

ORNAMENTATION

“No one disputes the need for embellishments.” With this sentence, C. P. E. Bach opened the second chapter of his Essay. For him, embellishments “connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention.” However, he clarified that to avoid their poor use, “it has always been better for composers to specify the

²³⁹ Quantz, *On Playing the Flute*, 124. Leopold Mozart describes Piano and Forte as “light and shade” as well, on Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, page 218.

²⁴⁰ Quantz, *On Playing the Flute*, 165.

²⁴¹ Agricola, *Introduction to the Art of Singing*, 233.

²⁴² C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 163.

²⁴³ Türk, *School of Clavier Playing*, 339.

proper” ones.²⁴⁴ It is important to distinguish between fixed and free ornamentation, the first being indicated by the composer, and the second at the discretion of the performer.

Martines indicates plenty of fixed ornaments for which the performer will be able to refer to a realization chart in the next chapter. However, due to limitations in musical notation, the performer must carefully consider the context where the fixed ornaments appear. Appoggiaturas, trills, turns, and mordents are affected by the character of the music. For instance, in Martines’s second movements the performer may linger a little longer than what the usual rule for resolving appoggiaturas discussed below indicates, both before resolving an appoggiatura and before moving onto the trill to which it is connected. While trills, turns, and mordents should be played fast in any context, there is margin for tenderness and/or the use of dynamics to soften them consequently to the character of the music. In the fast tempos of Martines’s keyboard sonatas, the performer should aim for fast and bright trills, turns and mordents. The following general rules stated in the treatises will help the performer to navigate through Martines’s fixed ornaments.

FIXED ORNAMENTS

The following general and specific rules for each kind of fixed ornament are common to all the treatises:

1. Proportion: as C. P. E. Bach stated, ornaments “stand in proportioned relationship to the length of the principal note, the tempo, and the affect of a piece.” As a rule, “the more tones contained in an ornament, the longer the principal note must be.”²⁴⁵

²⁴⁴ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 79.

²⁴⁵ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 83.

2. On the beat: as Türk stated “all ornaments indicated by small notes ... must never be played until the time when the main note itself would be played” [on the beat]. When there are two voices sounding simultaneously the one that does not have the ornament is played with the ornament on the beat.²⁴⁶
3. Appoggiaturas, consisting of a dissonant note that resolves to a regular chord note, whether marked with a slur or not, should be played legato, the dissonant note being emphasized and the resolution lighter. Their length is variable: they take half of the value of the note that follows when it is even, or two thirds if the note that follows is uneven. However, appoggiaturas are played quickly when accompanying quick notes, and more tenderly in situations like an Adagio.²⁴⁷ Where another ornament follows an appoggiatura, it should be played lightly.²⁴⁸
4. Trills consist of the rapid alternation of two notes starting the note above the one with the ornament (unless preceded by a prefix).²⁴⁹ Rapidity is preferred, although the speed depends on the character of the piece.²⁵⁰ The suffix²⁵¹ is always added, unless “the duration of a note does not allow [it],”²⁵² and it “must be played as rapidly as the trill.”²⁵³

²⁴⁶ Türk, *School of Clavier Playing*, 232-233.

²⁴⁷ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 90-155, Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 174, Türk, *School of Clavier Playing*, 193-210, Mancini, *Riflessioni pratiche sul canto figurato*, 142 “Il valore dell’appoggiatura semplice deve corrispondere alla metà della nota che la concepisce; se poi la nota farà di valore ineguale, in questo caso l’appoggiatura vale due terzi.”

²⁴⁸ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 128.

²⁴⁹ See Chapter 5, Ornament Chart.

²⁵⁰ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 101, Türk, *School of Clavier Playing*, 246-247.

²⁵¹ See Chapter 5, Ornament Chart.

²⁵² Türk, *School of Clavier Playing*, 249-252.

²⁵³ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 104.

5. The turn, consisting of the note above the principal one, followed by the principal note, the lower neighbor, and ending with the principal note, can be played quickly or tenderly depending on the character of the piece.²⁵⁴
6. The mordent, consisting of a rapid alternation between the ornamented note and the one below, happening usually only once (principal note, lower neighbor, principal note), could be extended by additional alternations if it pertains to a long note.²⁵⁵

FREE ORNAMENTS

While all the treatises considered fundamental the use of ornamentation to “strengthen the expression of the passions and feelings; and in addition to necessary variety, as it were, they bring light and shadow in a composition,” as Türk claimed,²⁵⁶ they all agree that one should be moderate in their use. Quantz recommended to use only a “few extempore variations”²⁵⁷ in the Allegro, but he offered an incredible number of imaginative possibilities “designed chiefly for the Adagio, since it is there that you have the greatest time and opportunity to introduce variations.”²⁵⁸ In agreement, C. P. E. Bach pointed out a few more situations where “embellishments are better suited” such as “long rather than short notes ... and hence at half or full closes, caesurae, and fermate.”²⁵⁹ Most importantly, free ornamentation “must be related to the affect of a movement.”²⁶⁰

²⁵⁴ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 112-115, Türk, *School of Clavier Playing*, 271-272.

²⁵⁵ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 127, Türk, *School of Clavier Playing*, 265-266.

²⁵⁶ Türk, *School of Clavier Playing*, 229.

²⁵⁷ Quantz, *On Playing the Flute*, 134.

²⁵⁸ Quantz, *On Playing the Flute*, 160.

²⁵⁹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 84.

²⁶⁰ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, 144.

Besides the ones given by Martines, and as common eighteenth-century practice discussed in these treatises, the performer might add a few extra trills, turns, and mordents, as long as those do not change the character of the piece or musical passage. From all Martines's sonatas movements, the one where a more elaborated kind of free ornamentation would be appropriate, according to the treatises, is the Adagio of her Sonata in A Major. For that movement, the performer will be able to refer to my suggestions on the modern edition. I have used ornaments to vary some of the repetitions, especially in cadential formulas and melodic figurations, and to fill some long notes and intervals.²⁶¹ However, it is expected that the performer will find other possibilities, perhaps finding inspiration from some of the techniques used by *bel canto* singers to showcase technical prowess and agility. Those techniques include the addition of melismatic passages and virtuosic, improvised, or semi-improvised sections. Through constant practice and experimentation, the performer should eventually be able to improvise ornaments. Quantz supplied a vast number of great examples to develop and master eighteenth-century musical language in this regard, specifically on how to fill different intervals,²⁶² as well as a whole chapter on "the manner of playing the Adagio," where he described in depth the way one should ornament it, and applied ornamentation to musical passages.²⁶³

To sum up, the acquaintance and assimilation of the general performative parameters discussed in the mentioned major eighteenth-century treatises, will be fundamental to pursue a compelling interpretation of Martines's Keyboard Sonatas, providing the performer with the necessary tools that can be applied throughout them, while being able to adjust to specific

²⁶¹ See Appendix A.

²⁶² Quantz, *On Playing the Flute*, 136-161.

²⁶³ Quantz, *On Playing the Flute*, 162-178.

situations. My hope is that the performer will be able to apply the principles to the instrument of their choice, and perhaps to other music. In line with the treatises I have selected, long recognized as valuable sources, in the next chapter I will delve into the most common ways of reading the particularities of Martines's sonatas, while leaving to the good taste of the performer to decide if something is a rule, or an exception. The performative suggestions I offer consider the various determining features of Martines's sonatas, such as meter and tempo, articulation, notation, and ornamentation, that can be applied to their performance on the harpsichord and other keyboard instruments, as well as other parameters, such as phrase shaping and dynamic inflection, that the performer will be able to apply when performing them on the clavichord, the fortepiano, and—why not?—the modern piano.

CHAPTER V: THE INTERPRETATION OF MARTINES'S SONATAS

In this section I will describe the character, tempo, touch (heavy and/or light), and articulation applicable to each movement of Martines's Sonatas, and will provide some concrete examples of the application of emphasis, inflection, and flexibility of tempo that can be extrapolated and applied throughout the movements. Since I have tried to cover various applications of and exceptions to those parameters in each of the movements, it can be useful for the performer to read through all of them, even if performing only one of the sonatas. Likewise, I strongly encourage the performer to consult the previous chapter as well as the discussed treatises before approaching the performance of Martines's sonatas. As this chapter is conceived as a potential companion to be printed with the new edition, I have tried to remain concise by giving quick performance tips beyond the score annotations. These include ideas on the use of dynamic changes, primarily regarding general opportunities to vary the sound in repetitions, changes of register, and harmonic/melodic sequences, the first two situations being more suited for sudden changes, and the last for progressive changes (*crescendo* and *diminuendo*). The realization of all the fixed ornamentation in Martines's Sonatas will be provided in the form of a chart, organized by movements. Examples of the kinds of free ornaments that a performer could add to Martines's slow-tempo movements will be given for the *Adagio* of the A Major Sonata, which the performer can find in the edition in Appendix A. Nevertheless, I would advise the performer to take my suggestions as only one possible example, because it is important to develop a good taste for devising elaborations oneself and eventually improvising them in an informed way. For that, as for the application of all these interpretative parameters, it is important to consider their purpose, desired frequency, and appropriate context.

Sonata in E

Allegro: lively and cheerful but not hurried. I suggest feeling two beats per measure (2/4: strong and weak) the first of which should be more emphasized by length (and/or dynamic level). A light touch and the non-legato as the prominent articulation are needed throughout the movement. Perhaps the motive that can help to individuate the tempo is the upbeat of m.5 in 64th-notes. Leading to a repetition of the four-measure opening theme, this time ending in a register an octave higher, this decoration of its homonymous opening upbeat (m.0), needs a tempo that allows it to be understandable, and a very light touch. It is one of the few places in this movement where there is a slur, meaning that it needs to be grouped as one gesture. The way all these little motives that form this movement are preceded by upbeats help emphasize the meter when played correctly: lightly and leading to the downbeats. Martines uses smaller figuration for the upbeats such as the mordent in m. 0 or the sixteenth-note triplet on m. 2, and longer and harmonically important notes for the downbeats, such as the tonic octaves in m. 1 or the expressive appoggiatura in m. 3.

An example of the use of dynamics could be applied to the eight opening measures, by starting forte and changing to piano when the opening theme ends in a higher register. A more tender character and softer sound, and perhaps a slightly more sustained articulation, suits the secondary theme starting at m. 18. An example of a moment where a flexible tempo can be applied is m. 31 (slight ritardando) going into m. 32, where the lively initial subject comes back after an episode of a more tender character.

Andante: walking. It requires feeling three beats per measure (3/4: strong, weak, weak), the first of which should be more emphasized by length (and/or dynamic level); in the passages where the right hand is syncopated this distribution still applies to the left hand, while the

syncopations represent an exception to it as one of the situations where a note receives emphasis. These syncopations in mm. 1-2 and the subdivisions in m. 3 are helpful for individuating the tempo. The touch should lean towards the “heavy” side, without losing the walking feeling, and the predominant articulation towards legato, because of the affective nature of the movement. While many elements suggest an articulated touch, such as consecutive octaves, syncopations, melodic leaps, dotted rhythms, and repeated notes, this movement is fundamentally expressive, cantabile, and tender. The slurs marked in m. 11, are the only ones present in the whole sonata aside from the upbeat of m.5 and parallel moments, in the first movement. Although the slurs might only be a way of clarifying to the eye that these are not regular 16ths, I believe the slurs also indicate the need for legato in these motives, and that if there are none at later appearances of sextuplets it is because by then the motive is familiar. An example of a situation where idiomatic slurs should be applied occurs in m. 5: descending (or ascending) short notes where the second of every two is repeated before going down (or up) stepwise are paired up so the first note of every pair receives more emphasis and the second is lighter and shorter (but without disregarding the metric structure). Due to the character, the long note of the dotted rhythms could be prolonged slightly; remembering that dotted-rest notation was not in common use at this time, it is interesting to note the dotted rhythm at the 32nd-note level in the first beat of m. 24 may well imply that the subsequent beats should also be dotted. An example of flexibility of tempo could be applied to the last two measures of the movement, which could be softened using a subtle ritardando and a somewhat longer appoggiatura leading to the last note.

Allegro: brisk and not hurried, is different from the first allegro insofar as it is written in triple meter (3/4), which makes it lighter and closer in spirit to that of a dance, without the need of an extra indication of degree. In fact, if it were not for the striking 5-measure opening, this

might be construed as a minuet. The triplets should keep the lively tempo and its lightness going throughout the whole movement. The prominent articulation used for this movement should be non-legato, leaning towards the short side of note length. I recommend emphasizing the first quarter note of each measure by making it a bit longer than the other two quarter notes, which will be especially noticeable in the measures where there are three quarter notes (whether in the left hand, as in mm. 1-3, or the right hand, as in mm. 20-23). An example of an exception to the normal inflection of the appoggiatura (emphasized and tied to a lighter resolution) could be the one in m. 19, where I recommend avoiding a slur and maintaining the overall articulation, because the appoggiatura falls on the second beat, it is part of a cadence, and the lively spirit of the movement should prevail. An example of the use and role of the rests, related to flexibility of tempo, could be the quarter-note one on m. 41, which requires some extra timing necessary to give due importance to the recapitulation of the main theme.

Sonata in A

Allegro: this allegro is written in common time (C), equivalent to a 4/4 where the beats are divided as: strong, soft, half-strong, soft. That, along with the profuse ornamentation and the small figurations at the thirty-second-note level throughout the movement, require some moderation, while at the same time imparting a very lively spirit. Haydn usually marks this kind of movement Moderato (Hob. XVI:19 is a typical example). I recommend feeling it in two half-notes (the first being stronger than the second), using a light touch and non-legato articulation, and conceiving the accompaniment in groups of four eighth notes.

Even though it is difficult to differentiate between primary and secondary themes as discussed in Chapter 3, the rhythmical dotted motives (mm. 1-3), the major mode, and the brisk character of the opening theme accept a more articulated touch and stronger sound than the

following ones formed by sextuplets and triplets, which offer a chance to change the articulation towards the legato side and the sound to a softer one. It should be pointed out that even within the non-legato articulation, one can inflect scale-wise groups of notes, which appear throughout the movement, with subtle variations in length and dynamics as if they were slurred. This could also be applied to written-out arpeggios, such as those in m.12. Other concepts, applicable to all the movements of which this particular one offers good examples, is that one must pay attention to on-beat triplets that should be inflected in a similar manner to appoggiaturas, such as in m.4, and that one must be consistent with articulation choices throughout the movement.

Appoggiaturas that represent the end of a big section, such as the one in m. 13, can be held for longer than its value, postponing slightly the resolution, that consequently becomes shorter.

Adagio: slow, tender, melancholic, longing, but still needs to be felt in a triple meter (3/4), agreeing with Türk that the Adagio without another indication could be more flowing and therefore more pleasant than an “Adagio di molto.” What distinguishes the Adagio from the Andante can be measured in terms of mood and affect rather than in speed, the former being more melancholic, serious, or solemn. In this case, that character is emphasized by the minor mode, the Lombardic rhythms, the frequent use of appoggiaturas (both written out and not), and the expressive wide intervals. This movement needs to be played at a slow but flowing tempo that allows the melody to sing freely, especially important considering the profuse ornamentation and elaborated embellishments reminiscent of the Italian *bel canto*, such as the one in m. 22; these and other places like the previous m. 21, when approaching the cadence, allow some tempo flexibility. A hallmark of this movement, the frequent presence of dotted rhythms, could serve the player to develop original variants from repetitions. As an example, the three Lombardic figures in m. 1, could be played differently than the next three in m. 2, perhaps by sharpening the

rhythm the first time, and softening it the second. Then, in m. 3, one could prolong the long notes and shorten the short notes of the three dotted figures progressively through the three repetitions to emphasize the arrival of a longer dotted figure that happens for the first time on the downbeat of m. 4. While the prevalent execution that suits this movement is the heavy one, with the consequent use of legato touch, some places like m. 18 represent another exception to the typical slurred appoggiatura, for the same reasons detailed above.²⁶⁴ Suggested free ornamentation for this Adagio movement can be found in Appendix A, as part of the new edition of Martines's Sonata in A.

Tempo di Minuetto: written in 3/4, this movement reflects the common structure of a dancing minuet, in which two measures correspond to one step cycle. Looking at the way Martines groups motives in measures of two, this structure works well throughout most of the movement and gains from the lightness that this conception contributes. However, there is an exception that breaks this pattern in m. 21 and m. 26 by extending the phrase by one additional measure, creating a five-measure unit, a practice also seen at the beginning of the minuet of the E major sonata. The brisk and elegant character of the minuet requires a quite fast but steady tempo. An example of how to avoid hurrying by stressing and holding slightly a note, besides the one already written out for the left-hand figure in m. 1, could be applied to scale-wise groups like the one on m. 14. This movement should be performed with a light touch, the prevalent articulation being non-legato, leaning towards the short side. The only written out staccato articulation in the two published sonatas occurs in mm. 23 and 25 and their parallel mm. 63 and 65, calling for a still lighter and slightly accented execution to suggest a playful character. An

²⁶⁴ See comments on Martines's Sonata in A Major, *Allegro*.

example of another application of dynamics could be used in m. 33, where an exceptional turn of the melody presents the main motive in the minor mode without preparation; in this situation the performer might opt for a sudden dynamic change. The appoggiatura on m. 7, not included in the ornament chart as it requires further explanation, is a good example of the execution that C.P.E. Bach recommends when it follows a triple length tone, in which case it takes two-thirds of its value (in m.7 the appoggiatura becomes a half note, followed by a quarter note with a trill).

Sonata in G

Allegro brillante: in this sonata Martines writes explanatory indications regarding the degree of speed in the outer movements. “Brillante” means brilliant or bright, therefore fast. The figurations fit well within a rapid context; the toccata-like textures of passages like mm. 2-9 and the arpeggiated figurations in m. 11 and m. 13 are not interesting on the melodic but rather the textural level, actuating the ‘topic’ of brilliance. Even though it is written in common time, my suggestion would be to feel a cut-time beat to keep a light and flowing feel and to pair up the quarter notes in the left-hand accompaniment in cases like mm. 10 and 12. The manuscript source contains many staccato markings (in the shape of dots, as opposed to the wedges in Martines’s Sonata in A) and many rests, indicating the need for a light touch and the prevalence of non-legato and staccato articulation. M. 37 and m. 41 are other examples where I advise not to slur the appoggiatura on the third beat to its resolution, which would weaken the rhythmic energy. An exception to the usual metric feeling can be found on m. 68, where Martines extends the dominant preparation by two beats displacing to the third beat of the measure the downbeat of the recapitulation, which should be treated as such and not with weaker third-beat strength. It may be that this is the reason that eventually causes the need for a fermata to regroup, on m. 78.

Andante: this Andante differs from the one in the E Major Sonata in that it is written in the minor mode, has smaller subdivisions, and features long, ornamental melodic groups. Perhaps closer in spirit to an Adagio, its melancholic affect requires a heavy execution and the feeling of a slow 3/4, produced by the accompaniment, which opens with repeated close position chords in quarter notes. As in the Adagio of the A Major Sonata, a dotted rhythm in the melody anchors the first beat of every measure and lightens up the ornamented figurations. It requires the prevalence of legato touch, reinforced by frequent slurs grouping eight 32nd notes that, as opposed to the slurs indicated in the Sonata in E, would not be needed to clarify to the eye that these are not regular note values. Therefore, I advise to apply expressive inflection to the slurs marking this kind of groups throughout the movement.

Allegro assai: among all the movements in Martines's sonatas, this one requires the most virtuosity from the performer in handling scales, arpeggios, broken chords, and broken octaves. *Allegro assai* is "quite fast" according to Turk, and similar to "Presto" according to Leopold Mozart. Written in 2/4, a quick meter, with a steady flow of sixteenth notes, its cheerful character requires a light touch and the prevalence of non-legato articulation that leans towards the short side. I suggest feeling the movement in one to a bar. The 2/4 is brisk enough to allow a four-measure hypermeter to be perceived easily, reflecting the heightened energy characteristic of *Allegro assai* (as opposed to the same note values written in longer measures of 4/4). While hypermeter is almost always allowed, the fast tempo required to perform this movement makes it obvious. However, one of the signs of Martines's prowess as a composer is the irregularity of the second hypermetric phrase, which elides a second four-bar group onto the downbeat of m. 8.

Fixed Ornaments

The following chart reviews all the fixed ornaments that appear in Martines's sonatas, organized by movements. While it is notated quite precisely in an attempt to translate into modern notation a stylish realization, I reiterate that ornaments do not have to fit a metric count: irrational is better.

Figure 5. Fixed Ornaments

Sonata in E Major

I. Allegro

m. 1  m. 3   

m. 18  ...

m. 57    m. 70 

mm. 77-78  m. 79 

II. Andante

m. 6  m. 7   

m. 18  m. 37   

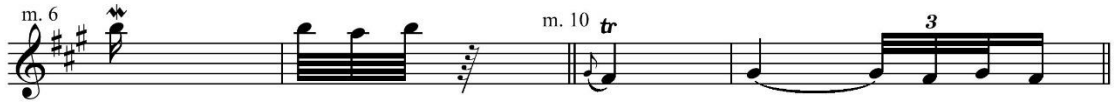
III. Allegro

m. 66    

Sonata in A Major

I. Allegro

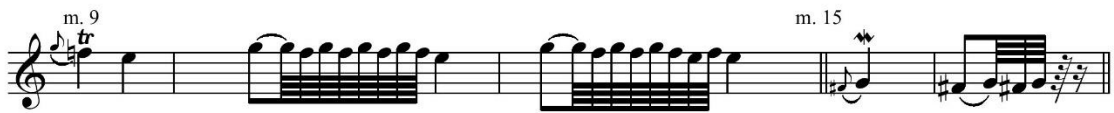
m. 1 

m. 6 



II. Adagio

m. 8 

m. 9 

m. 18 

m. 19 

III. Tempo di Minuetto

m. 1

m. 12

m. 21

Sonata in G Major

I. Allegro Brillante

m. 1 m. 10 m. 23

m. 29

m. 85

II. Andante

m. 1 m. 5

m. 6

m. 8

m. 9

m. 13

m. 15

m. 10

m. 13

CHAPTER VI: CONCLUSION

Martines's keyboard sonatas are worth playing, teaching, and thinking about. They are representative of the aesthetic of late eighteenth-century western Europe. They exemplify all the attributes that were sought by eighteenth-century musicians from the origins of the Galant style to its establishment as the musical language in Europe. Martines's sonatas encompass all the hallmarks of this common language: the inherent connection between text and music, the elegance of musical phrases, and the treasured balanced form. Some of the challenges that the performance of these sonatas presents include the use of a refined touch and a constant variation in the inflection of articulation (and dynamics if the instrument allows it); as such, they represent milestones in the development of keyboard technique. These sonatas are therefore great practical teaching resources, appropriate across many levels.

Martines's persona is also representative of the Enlightenment values of her time: a woman of incredible talents, she was able to thrive in what was still a very patriarchal society through her intelligently cultivated connections. It is remarkable that all these male well-established figures, including Metastasio, Porpora, Haydn, Martini, or Farinelli to mention some, would publicly recognize her merits. Not less impressive is the fact that she was the only woman composer published in anthologies that represent the first attempt of distributing the largest collection of solo keyboard sonatas across Europe; thanks to these collections, her music would be copied at the Dresden court, and retained in private collections. Furthermore, her salon became one of the most popular locations for musical and cultural exchange, attracting the most renowned international visitors to Vienna, like Mozart. As a central figure of such an important network, Martines helped to popularize the Neapolitan currents in Vienna, and in Europe. It is fundamental to include her in our histories, teaching studios and recitals as one of the best

examples of women whose contributions directly influenced the development of the musical culture of her time. Martines's life is an interesting example from a purely historiographical perspective as well. The daughter of immigrants of humble origins, she was nevertheless able to rise to such an extent that she became part of the aristocracy.

As the first female composer who entered the prestigious *Accademia Filarmonica di Bologna*, which was advertised in the journals of the time as a big achievement, she deserves recognition as one of the pioneers in the fight for equal rights, ensuring other women could follow her path, though not as frequently as their male counterparts; Maria Rosa Coccia became a member of the institution in 1779, Maria Brizzi Giorgi in 1806, and Marianna Bottini in 1820. Source of inspiration as an accomplished woman, Martines's music and persona have sparked my curiosity for discovering other women's stories, deserving of similar investigations.

I hope this dissertation encourages scholars, performers, and students to find other exciting projects that reveal overlooked parts of history, musicking practices, and important figures. Contextualizing Martines's music and figure within her time has been a highly instructive process leading to deeper understanding of her musical language; a process enhanced by translating this language into a modern source that nevertheless attempts to remain faithful to the composer's contemporary sources. The most important message I would like to convey with this dissertation is that it is not only fair to include works such as Martines's keyboard sonatas in the curricula of musical institutions and in public performances, but necessary to complete the picture of history that otherwise would be untruthful or incomplete. Looking at history through the lenses of individuals such as Martines gives us a new and richer perspective, while analyzing and performing her music opens our eyes to the mainstream practices of a distinctive time and place.

REFERENCES

Sources for the Edition:

Haffner, Johann Ulrich. *Raccolta musicale contenente sonate per il cembalo solo d'altretanti celebri compositori italiani messi nell' ordine alfabetico co loro nomi e titoli*, 5 vol., 1711-1767. Microfilm TN: 406581, copy from UNC Chapel Hill.

Haffner, Johann Ulrich. *Raccolta musicale contenente sonate per il cembalo solo d'altretanti celebri compositori italiani messi nell' ordine alfabetico co loro nomi e titoli*, vol. 4, 1762. Music Library of the Leipzig City Library.

Haffner, Johann Ulrich. *Raccolta musicale contenente sonate per il cembalo solo d'altretanti celebri compositori italiani messi nell' ordine alfabetico co loro nomi e titoli*, vol. 5, 1765. Bayerische Staatsbibliothek München, Signatur: 2 Mus.pr. 1091-5.

Martines, Marianna. *Sonata da Cimbalo da Marianna Martines 1769. Harpsichord Sonata in G major (Martinez, Marianne) - IMSLP: Free Sheet Music PDF Download (G Major Sonata)*

Other Manuscript Sources for Martines's Sonatas:

Marianna Martines, "III Sonaten: 1. von Palladini. 2. von Martinez. 3. von Galuppi. In *Raccolta musicale contenente Sonate di celebri compositori Italiani Norimberga alle spese di Haffner*", 1800 ca. Staatsbibliothek, Berlin. [Digitalisierte Sammlungen der Staatsbibliothek zu Berlin Werkansicht: \[Sammelhandschrift\] 3 Sonaten; pf\(PPN1756963290 - {4} - Übersicht mit Inhaltsverzeichnis\) \(staatsbibliothek-berlin.de\)](#)

Martines, Marianna. *Sonata per il Forte ô Piano Dell Signora Maria Anna Martines*. 1810 ca. Staatsbibliothek, Berlin. [Digital Collections of Staatsbibliothek zu Berlin Workview: Sonaten; pf; A-Dur\(PPN1764230418 - PHYS_0002 - overview-toc\) \(staatsbibliothek-berlin.de\)](#) (A Major Sonata)

Current available editions:

Martines, Marianne. *Three Keyboard Sonatas*, ed. Ernst Pauer, Leipzig: Breitkopf und Härtel, n.d.(ca.1878)

Martines, Marianne. *Sonata da Cimbalo G-dur*, ed. Sally Fortino, Furore, 1992.

Martines, Marianne. *Three Sonatas for Keyboard*, ed. Shirley Bean, Hildegard, 1994.

Martines, Marianne. *Allegro from Sonata in A Major*, ed. Immanuela Gruenberg, Hal Leonard, 2023.

Eighteenth-Century Treatises:

- Agricola, Johann Friedrich. *Introduction to the Art of Singing*. Translated and edited by Julianne Baird. Cambridge England: Cambridge University Press, 1995. Original edition, *Anleitung zur Singkunst*, published in 1757.
- Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J Mitchell. 2nd ed. London: Cassell and Company, 1951. Original edition, *Versuch über die wahre Art das Clavier zu spielen*, published in two parts in 1753 and 1762.
- Mancini, Giambattista. *Riflessioni pratiche sul canto figurato*. Bologna: Forni Editore, ristampa anastatica terza ed., 1777.
- Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. Editha Knocker, trans. and ed., 2nd ed., Early Music Series, 6. Oxford Oxfordshire: Oxford University Press, 1985. Original edition, *Versuch einer gründlichen Violinschule*, published in 1755.
- Porpora, Nicola, Domenico Corri, and Isaac Nathan. *The Porpora Tradition, Masterworks on Singing*, vol. 3. Compiled by Edward Foreman. N.p.: Pro Musica Press, 1968.
- Quantz, Johann Joachim. *On Playing the Flute*. Edward R Reilly, trans. and ed., 2nd ed. New York: Schirmer Books, 1985. Original edition, *Versuch einer Anweisung die Flöte traversiere zu spielen*, published in 1752.
- Türk, Daniel Gottlob. *School of Clavier Playing, or, Instructions in Playing the Clavier for Teachers & Students*. Translated and edited by Raymond H Haggh. Lincoln: University of Nebraska Press, 1982. Original edition, *Klavierschule*, published in 1789.

Books, Chapters in Books, Journal Articles:

- Adams, Sarah. "International Dissemination of Printed Music during the Second Half of the Eighteenth Century," in *The Dissemination of Music: Studies in the History of Music Publishing*. Hans Lenneberg, ed. Lausanne: Gordon and Breach, 1994.
- Arnold, F. T. *The Art of Accompaniment from a Thorough-Bass, As Practised in the Xviiith & Xviiiith Centuries*. London: Holland Press, 1961.
- Barbieri, Patrizio. "The Sordino: the Unsuspected Early Italian Tangent Piano 1577-1722." *The Galpin Society Journal*, Vol. 63 (May 2010): 49-60, <<https://www.jstor.org/stable/20753657>>, (accessed September 15, 2023).
- Brown, Bruce Alan. "Maria Theresa's Vienna." In *The Classical Era: From the 1740s to the End of the 18th Century*, edited by Neal Zaslaw, 99–125. Englewood Cliffs, NJ; Prentice Hall, 1989.

- Burney, Charles. *The Present State of Music in France and Italy: A Facsimile of the 1773 London Ed.*, in *Monuments of Music and Music Literature in Facsimile*, 2d Series: Music Literature, 70. New York: Broude, 1969. First edition, London: T. Becket & Co., 1773.
- . *The Present State of Music in Germany, the Netherlands, and United Provinces, or, the Journal of a Tour through Those Countries Undertaken to Collect Materials for a General History of Music* (Vol. 1, 2nd ed., corrected.). Cambridge: Cambridge University Press, 2014. Second edition, London: T. Becket and Co., 1775.
- Burrows, Donald. *Handel*, 2nd ed. New York: Oxford Academic, 2012.
- Caldwell, John. *Editing Early Music*. 2nd ed. Early Music Series 5. Oxford: Clarendon Press, 1995.
- Christensen, Thomas, Robert Gjerdingen, Giorgio Sanguinetti, and Rudolf Lutz. *Partimento and Continuo Playing in Theory and in Practice*. Leuven (Belgium): Leuven University Press, 2010.
- Cobban, Alfred, John Newenham Summerson, and Walter Harry Green Armytage. *The Eighteenth Century: Europe in the Age of Enlightenment*. New York: McGraw-Hill, 1969.
- Cole, Michael. *The Pianoforte in the Classical Era*. Oxford England: Clarendon Press, 1998.
- Cypess, Rebecca. *Women and Musical Salons in the Enlightenment*. Chicago: University of Chicago Press, 2022.
- . “Women Composers and the Risk of Authorship.” *Early Music America* 27, no. 3 (September 2021): 40-44.
- Dumitrescu, Theodor, Kügler, Karl and van Berchem, Marnix, eds. *Early Music Editing: Principles, Historiography, Future Directions*. Turnhout: Brepols Épitome Musical, 2013.
- Ettlinger, L.D. *The Eighteenth Century: Europe in the Age of Enlightenment*. Alfred Cobban, ed. New York: McGraw Hill, 1969.
- Fubini, Enrico, and Bonnie J. Blackburn. *Music & Culture in Eighteenth-Century Europe: A Source Book*. Translated by Wolfgang Freis, Lisa Gasbarrone, and Michael Louis Leone. Chicago: University of Chicago Press, 1994.
- Gjerdingen, Robert. *Music in the Galant Style*. Oxford: Oxford University Press, 2007.
- . *Partimento and Continuo Playing in Theory and in Practice*. Leuven (Belgium): Leuven University Press, 2010.
- Goldoni, Carlo. *Tutte le opere*. Vol.1. Milan: G. Ortolani, 1935-52.

- Godt, Irving. *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*. John A. Rice, ed. New York: Boydell & Brewer University of Rochester, 2010.
- Godt, Irving. "Marianna in Italy: The International Reputation of Marianna Martines (1744-1812)." *Journal of Musicology* 13, No. 4 (Autumn 1995): 538-561.
- Grier, James. *The Critical Editing of Music: History, Method, and Practice*. Cambridge [England]; New York: Cambridge University Press, 1996.
- Guido, Massimiliano, ed. *Studies in Historical Improvisation from Cantare Super Librum to Partimenti*. London: Routledge, 2017.
- Hadden, James Cuthbert. *Haydn*. Cambridge: Cambridge University Press, 2010.
- Haynes, Bruce, and Burgess, Geoffrey. *The Pathetick Musician: Moving an Audience in the Age of Eloquence*. New York: Oxford University Press, 2016.
- Heartz, Daniel. *Music in European Capitals: The Galant Style, 1720–1780*. New York: W. W. Norton, 2003.
- Hepokoski, James A, and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*. Oxford: Oxford University Press, 2006.
- Keefe, Simon P, ed. *The Cambridge History of Eighteenth-Century Music*. Cambridge: Cambridge University Press, 2009.
- Kellet, E.E. and E.W. Naylor. *A History of the Pianoforte and Pianoforte Players*. Translated by Oscar Bie. New York: Da Capo Press, 1966.
- Kelly, Michael, *Reminiscences of Michael Kelly of the King's Theatre and Theatre Royal Drury Lane*, 2d ed., 1 vol. London: Henry Colburn, 1826.
- Kirkendale, Ursula. *Antonio Caldara: La Vita. [Studi Su Antonio Caldara Nel Terzo Centenario Della Nascita]*. Firenze: L.S. Olschki, 1971.
- Kirkpatrick, Ralph. "Scarlatti's Harpsichord." In *Domenico Scarlatti, 175-185*. Torino; ERI, 1984.
- Klingstedt, Paul T. *Common Sense in Vocal Pedagogy As Prescribed by the Early Italian Masters*. Stillwater, Oklahoma: Edwards Bros, 1941.
- Kroll, Mark. *The Cambridge Companion to the Harpsichord*. Cambridge: Cambridge University Press, 2019.
- Laird, Paul R. "Catholic Church Music in Italy, and the Spanish and Portuguese Empires." In *The Cambridge History of Eighteenth-Century Music*, edited by Simon P Keefe, 27-58. Cambridge: Cambridge University Press, 2009.

- Martines, Marianna. *Dixit Dominus*. Irving Godt, ed. Madison, WI: A-R Editions, 1997.
- Maunder, Richard. *Keyboard Instruments in Eighteenth-Century Vienna*. New York: Oxford University Press, 1998.
- Metastasio, Pietro. *Tutte le Opere di Pietro Metastasio*. Bruno Brunelli, ed. Milano: A. Mondadori. 1952.
- Mioli, Piero. *Padre Martini: Musicista e musicografo da Bologna all'europa (1706-1784)*. Lucca: Libreria Musicale Italiana. 2006.
- Morrow, Mary S. *Concert Life in Vienna: Aspects of a Developing Musical and Social Institution*. New York: Pendragon Press, 1989.
- Muraro, Maria Teresa and Gianfranco Foleno. *Venezia e il melodramma nel Settecento*. In *Studi di Musica Veneta*, 6-7. Firenze: Leo S. Olschki Editore, 1978.
- Newman, William S. *The Sonata in the Classic Era*. 3rd ed. New York: W.W. Norton. 1983.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1996.
- Rice, John A. *Music in the Eighteenth Century*. 1st ed. *Western Music in Context: A Norton History*. New York: W.W. Norton and Company, 2013.
- Rosen, Charles. *Sonata Forms*. Rev. ed. New York: Norton, 1988.
- Sanguinetti, Giorgio. *The Art of Partimento*. Oxford: Oxford University Press, 2012.
- Scholes, Percy A. *The Oxford Companion to Music*. 10th ed. London: Oxford University Press, 1970.
- Schroeder, David P. *Haydn and the Enlightenment: The Late Symphonies and Their Audience*. Oxford: Clarendon Press, 1997.
- Sheldon, David A. "The Galant Style Revisited and Re-evaluated." *Acta musicologica* 47 (July-December 1975): 240-70.
- Schmidt, Thomas. *The Sonata*. Cambridge, UK: Cambridge University Press, 2011.
- Strohm, Reinhard. "Hasse, Scarlatti, Rolli." *Analecta Musicologica* 15 (1975): 220-257.
- Sutherland, David. "Silbermann, Bach, and the Florentine Piano." *Early Keyboard Journal* 21 (2003): 45-63.
- Talia, Joseph. "Nicola Porpora and the Neapolitan School." *History of Vocal Pedagogy: Intuition and Science* (January 2017): 154–65.

Taruskin, Richard. *The Oxford History of Western Music*, vol. 2, *The Seventeenth and Eighteenth Centuries*. New York: Oxford University Press, 2005.

Trapassi, Pietro. *Opere postume del Sig. Ab. Pietro Metastasio*. Abate Conte d' Ayala, ed. vol.3. Vienna: Alberti, 1795.

Van Boer, Bertil H. *Music in the Classical World: Genre, Culture, and History*. New York: Routledge, 2019.

Van Tour, Peter. *Counterpoint and Partimento: Methods of Teaching Composition in Late Eighteenth-Century Naples*. Uppsala: Uppsala University, 2015.

Van Tour, Peter. "Partimento Teaching According to Francesco Durante, Investigated Through the Earliest Manuscript Sources." In *Studies in Historical Improvisation from Cantare Super Librum to Partimenti*, edited by Massimiliano Guido, 131-132. London: Routledge, 2017.

Webster, James, "The Eighteenth Century as a Music-Historical Period?" *Eighteenth-Century Music* 1, no. 1 (March 2004): 47-60.

Westerby, Herbert. *The History of Pianoforte Music*. New York: Da Capo Press, 1971.

Online Sources:

Grove Music Online, "Türk, Daniel Gottlob," Erwin R. Jacobi. <<https://doi.org/10.1093/gmo/9781561592630.article.28607>>, (accessed February 9, 2024).

IMSLP, "Front page of Auenbrugger Sonata no.1." <https://imslp.org/wiki/File:PMLP177460-auenbrugg_sonata-1-.pdf>, (accessed October 15, 2021).

IMSLP, "Vo solcando un mar crudele," Scelta d' Arie Composte per suo diletto by Marianne Martinez (Part I, 2). Vienna: Manuscript, n.d. (ca.1767). <[https://imslp.org/wiki/Vo_solcando_un_mar_crudele_\(Martinez,_Marianne\)](https://imslp.org/wiki/Vo_solcando_un_mar_crudele_(Martinez,_Marianne))>, (accessed February 1, 2024).

Petrucci Music Library, "Johann Ulrich Haffner", <https://imslp.org/wiki/Johann_Ulrich_Haffner>, (accessed September 14, 2023).

The Porpora Project, "Porpora". <<https://www.porpora.co.uk/>>, (accessed September 17, 2023).

APPENDIX A: A NEW EDITION OF MARIANNA MARTINES'S KEYBOARD SONATAS

Sonata in E Major

I

Marianna Martines

Allegro

7

13

20

27

34 *tr*

Musical notation for measures 34-39. Measure 34 features a trill (*tr*) on a quarter note. Measure 35 contains a sixteenth-note run. Measure 36 has a triplet of eighth notes. Measure 37 has a quarter note. Measure 38 has a quarter note. Measure 39 has a quarter note.

40

Musical notation for measures 40-45. Measure 40 has a quarter note. Measure 41 has a quarter note. Measure 42 has a quarter note. Measure 43 has a quarter note. Measure 44 has a quarter note. Measure 45 has a quarter note.

46

Musical notation for measures 46-51. Measure 46 has a quarter note. Measure 47 has a quarter note. Measure 48 has a quarter note. Measure 49 has a quarter note. Measure 50 has a quarter note. Measure 51 has a quarter note.

52

Musical notation for measures 52-57. Measure 52 has a quarter note. Measure 53 has a quarter note. Measure 54 has a quarter note. Measure 55 has a quarter note. Measure 56 has a quarter note. Measure 57 has a quarter note.

58

Musical notation for measures 58-64. Measure 58 has a quarter note. Measure 59 has a quarter note. Measure 60 has a quarter note. Measure 61 has a quarter note. Measure 62 has a quarter note. Measure 63 has a quarter note. Measure 64 has a quarter note.

65 *tr*

Musical notation for measures 65-70. Measure 65 has a quarter note. Measure 66 has a quarter note. Measure 67 has a quarter note. Measure 68 has a quarter note. Measure 69 has a quarter note. Measure 70 has a quarter note.

71

71

78

78

85

85

92

92

99

99

105

105

II

Andante

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 7-11. Measure 7 includes trills (tr) and sixteenth-note runs. Measures 10 and 11 feature sixteenth-note runs with fingerings 6 and 6 indicated.

Musical notation for measures 12-15. Measure 12 has a triplet of sixteenth notes. Measures 14 and 15 contain sixteenth-note runs with fingerings 3, 6, and 6.

Musical notation for measures 16-20. Measures 16 and 17 feature sixteenth-note runs. Measure 18 includes a fermata over a half note. Measures 19 and 20 show a melodic line with quarter notes and eighth notes.

Musical notation for measures 21-24. Measures 21 and 22 contain sixteenth-note runs. Measures 23 and 24 feature eighth-note patterns in the right hand and quarter notes in the left hand.

25

Musical notation for measures 25-28. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 25 features a treble clef with eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 26 has a treble clef with a half-note chord and a bass clef with a half-note. Measure 27 has a treble clef with a half-note chord and a bass clef with a half-note. Measure 28 has a treble clef with eighth-note chords and a bass clef with eighth-note chords.

29

Musical notation for measures 29-31. Measure 29 has a treble clef with a half-note chord and a bass clef with eighth-note chords. Measure 30 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 31 has a treble clef with a half-note chord and a bass clef with a half-note. The system ends with a double bar line.

32

Musical notation for measures 32-35. Measure 32 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 33 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 34 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 35 has a treble clef with eighth-note chords and a bass clef with eighth-note chords.

36

Musical notation for measures 36-40. Measure 36 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 37 has a treble clef with a trill (tr) over a half-note chord and a bass clef with eighth-note chords. Measure 38 has a treble clef with a trill (tr) over a half-note chord and a bass clef with eighth-note chords. Measure 39 has a treble clef with a trill (tr) over a half-note chord and a bass clef with eighth-note chords. Measure 40 has a treble clef with sixteenth-note chords and a bass clef with eighth-note chords. The system ends with a double bar line.

41

Musical notation for measures 41-44. Measure 41 has a treble clef with sixteenth-note chords and a bass clef with eighth-note chords. Measure 42 has a treble clef with sixteenth-note chords and a bass clef with eighth-note chords. Measure 43 has a treble clef with sixteenth-note chords and a bass clef with eighth-note chords. Measure 44 has a treble clef with sixteenth-note chords and a bass clef with eighth-note chords.

45

6

6

6

7

6

49

54

58

61

Allegro

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth-note triplets and quarter notes. The left hand provides a bass line with quarter notes and eighth-note triplets.

7

Musical notation for measures 7-12. The right hand continues with eighth-note triplets and quarter notes. The left hand features eighth-note triplets in the first measure and quarter notes in the following measures.

13

Musical notation for measures 13-17. The right hand has eighth-note triplets and quarter notes. The left hand has quarter notes and eighth-note triplets.

18

Musical notation for measures 18-22. The right hand has quarter notes and eighth-note triplets. The left hand has eighth-note triplets and quarter notes.

23

Musical notation for measures 23-27. The right hand has quarter notes and eighth-note triplets. The left hand has eighth-note triplets and quarter notes.

29

Musical notation for measures 29-34. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with several triplet markings. The left hand provides a steady accompaniment with eighth and quarter notes.

35

Musical notation for measures 35-39. Measures 35-37 contain triplet eighth notes in the right hand. A double bar line with repeat dots follows. Measures 38-39 feature a rhythmic pattern of eighth notes with accents in the right hand, while the left hand continues with a simple accompaniment.

40

Musical notation for measures 40-45. The right hand has a melodic line with frequent triplet markings. The left hand accompaniment consists of quarter and eighth notes.

46

Musical notation for measures 46-50. The right hand features a melodic line with triplet markings. The left hand accompaniment is simple, using quarter and eighth notes.

51

Musical notation for measures 51-55. The right hand has a melodic line with triplet markings. The left hand accompaniment is simple, using quarter and eighth notes.

56

61

66

72

78

82

Sonata in A Major

Marianna Martines

Allegro

I

1

3

5

7

9

Musical score for measures 9-10. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the right hand with sixteenth-note runs and triplets, and a bass line with eighth-note chords. A trill (tr) is marked above the final note of measure 10.

11

Musical score for measures 11-13. The key signature is three sharps. Measure 11 continues the melodic complexity with sixteenth-note runs and triplets. Measure 12 features a trill (tr) and a descending melodic line. Measure 13 concludes with a double bar line and repeat dots.

14

Musical score for measures 14-15. The key signature is three sharps. Measure 14 includes a sharp sign (#) and a measure rest (h). The right hand has sixteenth-note runs with trills, and the bass line has eighth-note chords. Measure 15 features a trill (tr) and a sixteenth-note triplet.

16

Musical score for measures 16-17. The key signature is three sharps. Measure 16 has a sixteenth-note triplet in the right hand and eighth-note chords in the bass. Measure 17 features a series of sixteenth-note triplets in the right hand and eighth-note chords in the bass.

18

Musical score for measures 18-19. The key signature is three sharps. Measure 18 features sixteenth-note triplets in the right hand and eighth-note chords in the bass. Measure 19 includes a sharp sign (#) and sixteenth-note runs with triplets in both hands.

20

Musical score for measures 20-21. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 20 features a treble clef with a triplet of eighth notes (F#, A, C#) marked with a fermata and a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#). Measure 21 continues with a treble clef triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#).

22

Musical score for measures 22-23. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 22 features a treble clef with a triplet of eighth notes (F#, A, C#) marked with a fermata and a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#). Measure 23 continues with a treble clef triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#).

24

Musical score for measures 24-25. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 24 features a treble clef with a triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#). Measure 25 continues with a treble clef triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#).

26

Musical score for measures 26-27. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 26 features a treble clef with a triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#). Measure 27 continues with a treble clef triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#).

28

Musical score for measures 28-29. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 28 features a treble clef with a triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#). Measure 29 continues with a treble clef triplet of eighth notes (F#, A, C#) marked with a sharp sign, followed by a sixteenth-note triplet (D, E, F#) and a sixteenth-note triplet (G#, A, B). The bass clef has a triplet of eighth notes (F#, A, C#) and a triplet of eighth notes (D, E, F#).

30

Musical notation for measures 30 and 31. The key signature is three sharps (F#, C#, G#). The music is written for piano in a grand staff. Measure 30 features a complex melodic line in the right hand with sixteenth-note runs and trills, while the left hand provides a steady accompaniment. Measure 31 continues the melodic development with a trill and a sixteenth-note run.

32

Musical notation for measures 32 and 33. Measure 32 is characterized by dense sixteenth-note passages in the right hand, with triplets and sextuplets. The left hand has a rhythmic accompaniment of eighth notes. Measure 33 features a trill in the right hand and a more active left hand accompaniment.

34

Musical notation for measures 34 and 35. Measure 34 contains intricate sixteenth-note patterns in the right hand, including sextuplets and triplets. The left hand accompaniment consists of eighth-note chords. Measure 35 shows a melodic phrase in the right hand with a trill, and the left hand accompaniment concludes the section.

II

Adagio

Musical score for measures 1-4. The piece is in 3/4 time and marked Adagio. The right hand features a complex, flowing melodic line with many slurs and ties, while the left hand provides a steady accompaniment of eighth notes. A small musical fragment with a fermata is shown above the right hand in the top right corner.

5

Musical score for measures 5-8. The right hand continues with a melodic line, including a trill in measure 7. The left hand accompaniment consists of eighth notes. A small musical fragment with a fermata is shown above the right hand in the top right corner.

9

Musical score for measures 9-11. The right hand features a melodic line with trills in measures 9 and 11. The left hand accompaniment consists of eighth notes. A small musical fragment with a fermata is shown above the right hand in the top right corner.

12

Musical score for measures 12-15. The right hand features a melodic line with a triplet in measure 12 and a trill in measure 14. The left hand accompaniment consists of eighth notes. A small musical fragment with a fermata is shown above the right hand in the top right corner.

16

Musical score for measures 16-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 16 features a treble staff with eighth-note triplets and a bass staff with a quarter note. Measures 17-19 continue with similar rhythmic patterns, including a trill (tr) in measure 19.

20

Musical score for measures 20-22. The system consists of three staves. Measure 20 has a treble staff with sixteenth-note sextuplets and a bass staff with a quarter note. Measures 21-22 feature a trill (tr) in the treble staff and a sixteenth-note triplet in the bass staff.

23

Musical score for measures 23-26. The system consists of three staves. Measure 23 has a treble staff with sixteenth-note triplets and a bass staff with a quarter note. Measures 24-26 include a repeat sign and a trill (tr) in the treble staff.

27

Musical score for measures 27-30. The system consists of three staves. Measure 27 has a treble staff with sixteenth-note triplets and sextuplets, and a bass staff with a quarter note. Measures 28-30 continue with complex rhythmic patterns, including a trill (tr) in measure 30.

31

Musical score for measures 31-34. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 31 features a complex rhythmic pattern in the treble staff. Measures 32-34 include trills (tr) in the treble staff and a steady eighth-note accompaniment in the bass staff.

35

Musical score for measures 35-37. Measure 35 includes a melodic fragment above the staff. Measures 36-37 feature trills (tr) in the treble staff and a consistent eighth-note accompaniment in the bass staff.

38

Musical score for measures 38-40. Measures 38-40 show trills (tr) in the treble staff and a steady eighth-note accompaniment in the bass staff. Measure 39 includes a triplet of eighth notes in the treble staff.

41

Musical score for measures 41-43. Measures 41-43 feature trills (tr) in the treble staff and a steady eighth-note accompaniment in the bass staff. Measure 42 includes a triplet of eighth notes in the treble staff.

44

Musical score for measures 44-46. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 44 features a complex melodic line with triplets in the treble and a bass line with a 7/8 time signature. Measures 45 and 46 continue the melodic development with various rhythmic patterns and accidentals.

47

Musical score for measures 47-49. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 47 has a dense melodic texture with many sixteenth notes. Measures 48 and 49 show a continuation of the melodic line with some rests and dynamic markings.

50

Musical score for measures 50-53. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 50 features a series of triplets in the treble. Measures 51 and 52 include dynamic markings such as *tr* and *f*. Measure 53 shows a melodic line with a 7/8 time signature.

54

Musical score for measures 54-56. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 54 has a melodic line with a *tr* marking. Measure 55 continues the melodic line with a *f* marking. Measure 56 features a dense melodic texture with many sixteenth notes and a *tr* marking.

57

Musical score for measures 57-59. The score is written for piano in G major and 3/4 time. Measure 57 features a treble clef with a half note G4 and a quarter note A4, and a bass clef with a half note G3 and a quarter note A3. Measure 58 features a treble clef with a half note B4 and a quarter note C5, and a bass clef with a half note G3 and a quarter note A3. Measure 59 features a treble clef with a half note D5 and a quarter note E5, and a bass clef with a half note G3 and a quarter note A3. A double bar line with repeat dots is at the end of measure 59. An inset staff above measure 59 shows a close-up of the treble clef notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Tempo di Minuetto

III

Measures 1-5 of the Minuet. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melody with grace notes and triplet patterns. The left hand provides a rhythmic accompaniment with eighth-note patterns.

Measures 6-10 of the Minuet. Measure 6 begins with a first ending bracket. The right hand continues with triplet patterns and grace notes. The left hand maintains a steady accompaniment.

Measures 11-15 of the Minuet. The right hand features a more complex melodic line with grace notes and triplets. The left hand continues with eighth-note accompaniment.

Measures 16-19 of the Minuet. The right hand has a melodic line with grace notes. The left hand features a prominent triplet pattern in the bass line.

Measures 20-24 of the Minuet. The right hand has a melodic line with grace notes. The left hand features a prominent triplet pattern in the bass line.

25

Musical notation for measures 25-30. The piece is in D major (two sharps) and 3/4 time. Measure 25 features a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with a quarter note (D). Measure 26 has a treble clef with a quarter note (A) and a bass clef with a quarter note (F#). Measure 27 has a treble clef with a quarter note (G) and a bass clef with a quarter note (E). Measure 28 has a treble clef with a triplet of eighth notes (A, B, C) and a bass clef with a quarter note (D). Measure 29 has a treble clef with a quarter note (B) and a bass clef with a quarter note (C). Measure 30 has a treble clef with a triplet of eighth notes (C, B, A) and a bass clef with a quarter note (D).

31

Musical notation for measures 31-35. Measure 31 has a treble clef with a quarter note (A) and a bass clef with a quarter note (F#). Measure 32 has a treble clef with a quarter note (G) and a bass clef with a quarter note (E). Measure 33 has a treble clef with a quarter note (F#) and a bass clef with a quarter note (D). Measure 34 has a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with a quarter note (D). Measure 35 has a treble clef with a quarter note (A) and a bass clef with a quarter note (F#).

36

Musical notation for measures 36-40. Measure 36 has a treble clef with a triplet of eighth notes (A, B, C) and a bass clef with a quarter note (D). Measure 37 has a treble clef with a triplet of eighth notes (B, C, D) and a bass clef with a quarter note (E). Measure 38 has a treble clef with a triplet of eighth notes (C, D, E) and a bass clef with a quarter note (F#). Measure 39 has a treble clef with a triplet of eighth notes (D, E, F#) and a bass clef with a quarter note (G). Measure 40 has a treble clef with a triplet of eighth notes (E, F#, G) and a bass clef with a quarter note (A).

41

Musical notation for measures 41-45. Measure 41 has a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with a quarter note (D). Measure 42 has a treble clef with a quarter note (A) and a bass clef with a quarter note (F#). Measure 43 has a treble clef with a quarter note (G) and a bass clef with a quarter note (E). Measure 44 has a treble clef with a quarter note (F#) and a bass clef with a quarter note (D). Measure 45 has a treble clef with a quarter note (A) and a bass clef with a quarter note (F#).

46

Musical notation for measures 46-50. Measure 46 has a treble clef with a quarter note (A) and a bass clef with a quarter note (F#). Measure 47 has a treble clef with a quarter note (G) and a bass clef with a quarter note (E). Measure 48 has a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with a quarter note (D). Measure 49 has a treble clef with a triplet of eighth notes (G, A, B) and a bass clef with a quarter note (E). Measure 50 has a treble clef with a triplet of eighth notes (A, B, C) and a bass clef with a quarter note (F#).

52

Musical notation for measures 52-55. Treble clef, key signature of two sharps (F# and C#). Measures 52-55 feature a complex melodic line with triplets and sixteenth-note runs. The bass line consists of simple chords and single notes.

56

Musical notation for measures 56-60. Treble clef, key signature of two sharps. Measures 56-60 feature a more rhythmic and chordal texture. The bass line has a prominent triplet pattern.

61

Musical notation for measures 61-65. Treble clef, key signature of two sharps. Measures 61-65 feature a fast melodic passage with sixteenth-note runs and a trill in measure 65. The bass line is simpler.

66

Musical notation for measures 66-68. Treble clef, key signature of two sharps. Measures 66-68 feature a melodic line with triplets and sixteenth-note runs. The bass line is simple.

69

Musical notation for measures 69-72. Treble clef, key signature of two sharps. Measures 69-72 feature a melodic line with triplets and a trill. The bass line is simple.

Sonata in G Major

I

Marianna Martines

Allegro brillante

Measures 1-3 of the first system. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a simple bass line.

Measures 4-7 of the second system. The right hand continues with intricate triplet and sixteenth-note passages. The left hand provides a steady accompaniment.

Measures 8-11 of the third system. The right hand has a more melodic line with some chromaticism. The left hand features block chords.

Measures 12-14 of the fourth system. The right hand has a melodic line with some chromaticism. The left hand features block chords.

Measures 15-18 of the fifth system. The right hand has a melodic line with some chromaticism. The left hand features block chords.

18

Musical notation for measures 18-20. Treble clef with a key signature of one sharp (F#). The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand provides a simple accompaniment of quarter notes and rests.

21

Musical notation for measures 21-23. Measure 21 continues the complex right-hand pattern. Measure 22 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 23 has a whole rest in the right hand and a bass clef with a simple accompaniment.

25

Musical notation for measures 25-27. Measure 25 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 26 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 27 has a whole rest in the right hand and a bass clef with a simple accompaniment.

28

Musical notation for measures 28-31. Measure 28 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 29 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 30 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 31 has a whole rest in the right hand and a bass clef with a simple accompaniment.

32

Musical notation for measures 32-35. Measure 32 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 33 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 34 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 35 has a whole rest in the right hand and a bass clef with a simple accompaniment.

36

Musical notation for measures 36-38. Measure 36 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 37 has a whole rest in the right hand and a bass clef with a simple accompaniment. Measure 38 has a whole rest in the right hand and a bass clef with a simple accompaniment.

39

Musical notation for measures 39-42. The piece is in G major (one sharp). Measure 39 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 40 continues with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 41 includes a triplet of eighth notes in the treble, a triplet of eighth notes in the bass, and a sixteenth-note triplet in the treble. Measure 42 features a triplet of eighth notes in the treble, a triplet of eighth notes in the bass, and a trill (tr) on a note in the treble.

43

Musical notation for measures 43-46. Measure 43 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 44 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 45 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 46 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

47

Musical notation for measures 47-50. Measure 47 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 48 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 49 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 50 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

50

Musical notation for measures 50-53. Measure 50 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 51 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 52 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 53 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

53

Musical notation for measures 53-56. Measure 53 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 54 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 55 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 56 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

56

Musical notation for measures 56-59. Measure 56 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 57 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 58 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 59 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

59

62

65

68

72

76

79

Musical notation for measures 79-82. Treble clef has eighth notes with slurs and accents, and some triplets. Bass clef has a simple eighth-note accompaniment.

83

Musical notation for measures 83-85. Treble clef has sixteenth-note runs and a trill. Bass clef has a simple accompaniment.

86

Musical notation for measures 86-89. Treble clef has eighth-note triplets. Bass clef has eighth-note accompaniment.

90

Musical notation for measures 90-93. Treble clef has eighth-note triplets and a trill. Bass clef has eighth-note accompaniment.

94

Musical notation for measures 94-96. Treble clef has eighth-note triplets. Bass clef has a sixteenth-note accompaniment.

97

Musical notation for measures 97-100. Treble clef has eighth-note triplets and a trill. Bass clef has eighth-note accompaniment.

II

Andante

Musical score for piano, measures 1-11. The score is in 3/4 time, key of B-flat major, and marked Andante. It features a complex melodic line in the right hand and a supporting bass line in the left hand. Measure 1 shows a melodic fragment. Measure 2 includes a trill (tr) and a sixteenth-note run. Measure 3 features a triplet (3) and a sixteenth-note run (6). Measure 4 has a sixteenth-note run (6) and a trill (tr). Measure 5 contains a trill (tr) and a sixteenth-note run (6). Measure 6 includes a trill (tr) and a sixteenth-note run (6). Measure 7 has a trill (tr) and a sixteenth-note run (6). Measure 8 features a trill (tr) and a sixteenth-note run (6). Measure 9 includes a trill (tr) and a sixteenth-note run (6). Measure 10 has a trill (tr) and a sixteenth-note run (6). Measure 11 shows a trill (tr) and a sixteenth-note run (6).

13

16

20

*N.B.

22

25

*N.B: Refer to m. 4.

28

Musical score for measures 28-30. Measure 28 features a dense sixteenth-note arpeggiated pattern in the right hand and a bass line of chords in the left hand. Measure 29 has a similar arpeggiated pattern. Measure 30 shows a melodic line in the right hand with a fermata and a bass line of chords.

31

Musical score for measures 31-32. Measure 31 has arpeggiated patterns in the right hand and chords in the left hand. Measure 32 continues with similar patterns, including a sixteenth-note run in the right hand.

33

Musical score for measures 33-34. Measure 33 features a melodic line in the right hand with slurs and a bass line of chords. Measure 34 continues with a melodic line and chords.

35

Musical score for measures 35-37. Measure 35 has a melodic line in the right hand and chords in the left hand. Measure 36 continues with a melodic line and chords. Measure 37 shows a melodic line in the right hand and a bass line of chords.

38

Musical score for measures 38-40. Measure 38 features a melodic line in the right hand with a trill (*tr*) and a bass line of chords. Measure 39 continues with a melodic line and chords. Measure 40 shows a melodic line in the right hand and a bass line of chords.

40

Musical score for measures 40-41. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with sixteenth-note runs and slurs, marked with a '6' above the staff. The left hand provides a steady accompaniment of eighth-note chords, also marked with a '6' below the staff.

42

Musical score for measures 42-44. The right hand begins with a trill (tr) on the first note, followed by a series of sixteenth-note runs and slurs. The left hand continues with eighth-note accompaniment. The key signature remains two flats.

45

Musical score for measures 45-47. The right hand features a triplet (3) of sixteenth notes followed by a sixteenth-note run (6), and then another triplet (3) of sixteenth notes followed by another sixteenth-note run (6). The left hand has a triplet (3) of eighth notes. The piece concludes with a final chord in the right hand. The key signature remains two flats.

III

1 Allegro Assai

7

13

17

21

25

Detailed description: This is a piano score for a piece titled 'Allegro Assai'. The music is in 2/4 time and the key signature has one sharp (F#). The score is divided into six systems, each with a measure number at the beginning. The first system (measures 1-6) features a rhythmic pattern of eighth and sixteenth notes in both hands. The second system (measures 7-12) includes a triplet of eighth notes in the right hand and a 7-measure rest in the left hand. The third system (measures 13-16) contains a triplet of eighth notes in the left hand and a 2-measure rest in the right hand. The fourth system (measures 17-20) shows a 7-measure rest in the right hand and a 3-measure rest in the left hand. The fifth system (measures 21-24) continues with rhythmic patterns in both hands. The sixth system (measures 25-28) concludes with a final cadence. The score includes various musical notations such as slurs, ties, and rests.

30

35

39

43

47

52

57

Musical notation for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 57 features a treble staff with eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measure 58 continues the treble staff's eighth-note pattern. Measure 59 has a treble staff with a whole note and a bass staff with a whole note. Measure 60 has a treble staff with eighth-note chords and a bass staff with eighth-note chords.

Musical notation for measures 61-64. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 61 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 62 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 63 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 64 has a treble staff with eighth-note chords and a bass staff with eighth-note chords.

69

Musical notation for measures 65-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 65 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 66 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 67 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 68 has a treble staff with eighth-note chords and a bass staff with eighth-note chords.

73

Musical notation for measures 69-72. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 69 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 70 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 71 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 72 has a treble staff with eighth-note chords and a bass staff with eighth-note chords.

77

Musical notation for measures 73-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 73 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 74 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 75 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 76 has a treble staff with eighth-note chords and a bass staff with eighth-note chords.

82

Musical notation for measures 77-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 77 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 78 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 79 has a treble staff with eighth-note chords and a bass staff with eighth-note chords. Measure 80 has a treble staff with eighth-note chords and a bass staff with eighth-note chords.

87

Musical score for measures 87-91. The system consists of two staves, treble and bass clef. Measure 87 has a whole rest in the treble and a complex bass line. Measures 88-91 show a melodic line in the treble and a supporting bass line.

92

Musical score for measures 92-96. The system consists of two staves, treble and bass clef. Measures 92-96 show a continuous melodic line in the treble and a supporting bass line.

97

Musical score for measures 97-101. The system consists of two staves, treble and bass clef. Measures 97-101 show a melodic line in the treble and a supporting bass line.

102

Musical score for measures 102-106. The system consists of two staves, treble and bass clef. Measures 102-106 show a melodic line in the treble and a supporting bass line.

107

Musical score for measures 107-110. The system consists of two staves, treble and bass clef. Measures 107-110 show a melodic line in the treble and a supporting bass line. Measure 108 has a fermata over the treble staff.

111

Musical score for measures 111-115. The system consists of two staves, treble and bass clef. Measures 111-115 show a melodic line in the treble and a supporting bass line. Measure 115 ends with a double bar line and repeat dots.

APPENDIX B: EDITORIAL NOTES TO THE NEW EDITION

Editorial Process

The performer will access a modern-looking edition of the three surviving Martines's keyboard sonatas produced from the earliest available and closest to the composer sources: the first edition of the sonatas in E and A Major, published during Martines's life, and manuscript copy of the sonata in G Major, made during Martines's lifetime. It is interesting to note that scores address directly the performer, who acts as an intermediary between the music and the audience, as explained by Grier "through the medium of performance."²⁶⁵ While my intention as an editor has been to remain faithful to the sources, the process of modernizing the writing has implied taking some personal decisions to solve "the practical issues of quick accessibility and easy legibility," as described by Kügler; however, following the author's advice on editing early music, I have tried to provide a mostly clean score, so the performer can refer to Chapter Five to understand and apply the general rules as opposed to being given what he describes as "a single, inevitably fraught and assailable solution."²⁶⁶

While there is no information confirming Martines's supervision of the first edition of her sonatas in E and A, nor of the copy of the Sonata in G, it seems unlikely that her only publications did not at least receive due supervision by her mentor Metastasio, or even perhaps by Martini, who was already acquainted with Martines's music by the time her sonatas became part of Haffner's *Raccolta Musicale*. Thus, I believe I can present my sources as "directly associated with the composer," according to Grier's categorization, and therefore my edition as

²⁶⁵ James Grier, *The Critical Editing of Music: History, Method, and Practice*. (Cambridge [England]; New York: Cambridge University Press, 1996), 23.

²⁶⁶ Karl Kügler, *Early Music Editing: Principles, Historiography, Future Directions*. (Turnhout: Brepols Épitome Musical, 2013), 18.

an *Urtext*.²⁶⁷ Even though this approach has been criticized because of the inevitable nature of editing early music, as clarified by Grier “a series of choices, educated, critically informed choices; in short, the act of interpretation,”²⁶⁸ I feel it can remain respectful to the composer and the performer when the edition is accompanied by critical notes that reveal the reasons behind the editorial choices. Since “the interrelationship between notation and convention becomes crucial during the transmission of a piece,”²⁶⁹ as Grier points out, here follows a description of the general procedure that I have used for translating Martines’s notation. I have followed Caldwell’s method for conveying the following parameters to the modern performer:

-Accidentals: most of the redundant accidentals that appear in the source are omitted but noted in the critical notes, and any necessary cancellations within the bar, if not shown in the source, are marked in the new edition in parenthesis. Purely editorial accidentals are dealt with in one of the possible ways mentioned by Caldwell as the “Bach method:” on the staff, in parenthesis.²⁷⁰ For these purely editorial decisions, I have followed CPE Bach’s suggestion for the frequent inconsistency on writing accidentals: “when accidental signs are not included the correct alterations might be arrived at by considering the preceding tones.”²⁷¹

-Staccato: since the “usual eighteenth-century sign for staccato is the vertical stroke or wedge; and it is best to retain this, using the dot only if it is in the source,” for this reason I am using the dots as they appear in the first edition of Martines’s sonatas in E and A Major, but the wedge for Martines’s sonata in G, while both are intended to staccato marking.²⁷² Both the stroke

²⁶⁷ Grier, *The Critical Editing of Music*, 109.

²⁶⁸ Grier, *The Critical Editing of Music*, 2.

²⁶⁹ Grier, *The Critical Editing of Music*, 41.

²⁷⁰ John Caldwell, *Editing Early Music*, 2nd ed. Early Music Series 5. (Oxford: Clarendon Press, 1995), 74.

²⁷¹ CPE Bach, *Essay on the True Art of Playing Keyboard Instruments*, 105.

²⁷² Caldwell, *Editing Early Music*, 88.

and the dot are interpreted the same way by CPE Bach as “detached notes which are detached with relation to their notated length, the tempo, and the volume. Such tones are always held for a little less than half of their notated length.”²⁷³

-Ornaments: I am in agreement with Caldwell, who states that “there is no substitute for the original orthography and a full editorial explanation, together with, where possible and appropriate, a closely relevant contemporary table of ornaments. The notation of appoggiaturas, long and short, should remain unchanged.”²⁷⁴ Note that while the copyist of Martines’s Sonata in G Major did not mark the appoggiaturas with a slur, unlike in Haffner’s edition of her Sonatas in E and A Major, the rule of playing them legato and with more emphasis on the appoggiatura than the resolution applies to both cases. On the other hand, in partial agreement to Caldwell’s recommendation on ornament notation:

There will nearly always be a need to explain some ornaments by means of an interpretation above the staff. The same method will also serve to clarify an editor’s recommendations as to rhythmic interpretation. Normally the note-shapes without the staff will suffice.

I consider the ornament chart sufficient to provide a clear explanation to the performer and avoid filling the score with too many marks; however, the rhythmic interpretation of a few figures that needed to be translated to modern notation can be found on an extra staff added on top of their first appearance in each movement of the sonatas. Finally, while agreeing with Caldwell, who thinks that “less frequently an editor may justifiably embellish a whole movement though on the whole it is better to expound general principles and let the player devise his own

²⁷³ CPE Bach, *Essay on the True Art of Playing Keyboard Instruments*, 154.

²⁷⁴ See Chapter 5.

realization,” I have felt the need of embellishing the only Adagio within the nine movements of Martines’s sonatas.²⁷⁵

-Stems: “Stem [as clefs] direction is another convention which might be silently modernized.”²⁷⁶ I have followed this indication except when the stems are pointing different directions, which in my opinion indicate different voices.

-Clefs: I have decided to modernize the C clef in Martines’s manuscript copy of the Sonata in G Major, while detailing the places where this has happened in the critical notes.

-Beaming: “Original beaming can be very well retained.”²⁷⁷ I have followed this indication as to me beaming seems to indicate the grouping of certain motives in the melody and in the accompaniment.

-Articulation consistency: whenever there is a repeated motive, the performer should reapply the same articulation as in its first appearance, unless noted differently in the following notes.

²⁷⁵ Caldwell, *Editing Early Music*, 88. See Appendix A, Martines’s Sonata in A Major, *Adagio*.

²⁷⁶ Caldwell, *Editing Early Music*, 89.

²⁷⁷ Caldwell, *Editing Early Music*, 89.

Critical Notes

Martines's Sonata in E Major

Allegro

m.4: the 64th-notes motive on the second beat is the only slurred one in the whole movement, marked in the source in all its reappearances (mm. 35, 57). Perhaps it can inspire the performer to apply a slur grouping the only other scale wise passage, although descendent and composed of sixteenth notes, starting on B in m. 15.

Courtesy accidentals eliminated from source from mm.:

22, RH, 2nd beat, 2nd sixteenth-note (G natural).

59, RH, 2nd beat, 2nd sixteenth-note in the triplet (A natural).

Andante

m. 11: first appearance of slurs, grouping sextuplets. The slurs can be reapplied to the sextuplets in m. 15, and perhaps to the triplet on the same measure, also on mm. 41 and 46.

Courtesy accidentals eliminated from source from mm.:

6, RH, 1st beat, half-note (A natural).

11, RH, 3rd beat, 3rd sixteenth-note in the sextuplet (D sharp).

13, RH, 3rd beat, 1st 32nd-note (D sharp).

15, RH, 2nd beat, 3rd 32nd-note in the sextuplet (D sharp).

18, LH, 2nd beat, 2nd eight-note (A natural).

37, RH, 1st beat, 1st eight-note (D natural).

39, RH, 2nd beat, 1st sixteenth-note (D natural).

46, RH, 1st beat, 3rd sixteenth-note in the sextuplet (G sharp), and 2nd beat, sixth sixteenth-note in the sextuplet (A sharp).

47, LH, 3rd beat, quarter note (A natural).

49, RH, 3rd beat, 1st sixteenth-note (A natural).

51, LH, 2nd beat, 2nd eight-note (D natural).

57, RH, 1st beat, 32-nd note after sixteenth-dotted note (A natural).

Allegro

Courtesy accidentals eliminated from source from mm.:

15, RH, 2nd beat, 2nd eight-note in the triplet (A sharp).

57, RH, 2nd beat, 1st eight-note in the triplet (E natural).

Martines's Sonata in A Major

Allegro

Courtesy accidentals eliminated from source from mm.:

5, RH, 3rd beat, 1st sixteenth-note of the 2nd triplet (D sharp).

6, RH, 1st beat, 1st sixteenth-note of the 2nd triplet (E sharp).

7, RH, 4th beat, 3rd 64-note (D sharp), and LH, 4th beat, 2nd sixteenth-note of the 2nd triplet (D sharp).

8, RH, 4th beat, 3rd 64-note (D sharp), LH, 4th beat, 1st sixteenth-note of the 1st triplet (D sharp), and 2nd sixteenth-note of the 2nd triplet (D sharp).

10, RH, 3rd beat, sixth sixteenth-note of the sextuplet (D sharp).

15, RH, 2nd beat, 2nd sixteenth-dotted note (D natural).

16, RH, 3rd beat, 1st, eight-dotted note (E sharp).

17, RH, 2nd beat, 1st sixteenth-note (E natural).

18, RH, 2nd beat, 2nd sixteenth-note in the 2nd triplet (E sharp).

19, LH, 2nd beat, 1st sixteenth-note of the 1st triplet (E sharp), and 2nd sixteenth-note of the 2nd triplet (E sharp).

20, LH, 2nd beat, 1st sixteenth-note of the 1st triplet (E sharp), and 2nd sixteenth-note of the 2nd triplet (E sharp).

21, LH, 2nd beat, 1st sixteenth-note of the 1st triplet (D sharp).

22, RH, 3rd beat, 2nd sixteenth-note of the triplet (G natural).

25, RH, 1st beat, 1st sixteenth-note of the 2nd triplet (A sharp).

28, RH, 3rd beat, 2nd sixteenth-note of the sextuplet (G natural).

Adagio

Courtesy accidentals eliminated from source from mm.:

5, RH, 2nd beat, 4th sixteenth-note (G sharp).

8, RH, 1st beat, 2nd eight-note (G natural).

15, RH, 3rd beat, 1st sixteenth-dotted note (E natural).

20, RH, 1st beat, 1st sixteenth-note after eight-note (F natural).

22, RH, 1st beat, 3rd 32nd-note (F natural).

27, RH, 1st beat, 1st eight-note (F natural).

34, RH, 2nd beat, sixteenth-note after eight-dotted note (E flat), and LH, 2nd beat, 1st sixteenth-note (F sharp).

35, LH, 3rd beat, 1st sixteenth-note (F natural).

36, RH, 1st beat, 1st 32nd-note after eight-note (B natural), LH, 1st beat, 1st sixteenth-note (E natural), 2nd sixteenth-note (B natural), and 2nd beat, 1st sixteenth-note (G sharp).

37, RH, 2nd beat, 2nd sixteenth-note (C sharp), and 3rd beat, 4th sixteenth-note (G natural).

38, RH, 4th beat, 4th sixteenth-note (C sharp), and LH, 1st beat, 1st sixteenth-note (G natural).

39, RH, 3rd beat, 2nd sixteenth-note (F natural), and LH, 1st beat, 1st sixteenth-note (F natural).

40, RH, 2nd eight-note (C natural), and LH, 1st beat, 2nd sixteenth-note (C natural).

41, RH, 2nd beat, 8th note in its 2nd half (F natural), and 3rd beat, 4th sixteenth-note (D natural).

49, RH, 3rd beat, last 32nd-note (F natural).

53, LH, 1st beat, 3rd sixteenth-note (C natural).

54, RH, 1st beat, 1st sixteenth-note in its second half (D natural).

55, LH, 1st beat, 3rd sixteenth-note (C natural).

56, 1st beat, 3rd 32nd-note (D natural).

57, RH, 2nd beat, eight-note in its second half (F natural).

58, RH, 1st beat, 1st quarter-dotted note (C natural).

Tempo di Minuetto

m. 0: I have removed the first two rests that appear in the source at the start of the movement and treat it as an upbeat (m. 0), mirroring the sources corresponding to the first and second movements of the Sonata in E major and the first movement of this one.

m. 32: there are four empty beats before proceeding to the second part (or returning to the first part) in the source which I believe it is an inexplicable stop in a place where a dance movement always continues to move. I have condensed the last bar of part one and the first of part two into a single measure, with the second part commencing on the third beat.

Courtesy accidentals eliminated from source from mm.:

36, RH, 3rd beat, 4th sixteenth-note (A natural).

58, RH, 1st beat, half note (G sharp).

Martines's Sonata in G Major

Allegro Brillante

m. 2: second beat m.8: soprano clef in source. The staccato articulation (wedges) should be applied throughout the movement to the left-hand eight-note and eight-note rest figures.

m.4: in the recapitulation, the corresponding the eight-note and eight-note figure rest becomes a quarter note (m.71).

mm.35-36: first time the triplets are slurred on source, and first appearance of a sextuplet, which is also slurred. I believe this indicates the use of legato for these groups of three and six notes, contrasting with the previous staccato motives, and with the non-slurred sextuplets on the left hand of m.38. Likewise, apply the slurs in mm.39-40, but not on mm. 42-43, as marked on the source.

m.37: compare with homonymous m.41 where the motive on beats 1 and 2 is slurred, and the C# is ornamented with a trill. Since the non-slurred motive appears first, it might be kept different from m.41.

Alto clef in source on mm.17-21, 46-63, second beat of m.86-m.88.

Courtesy accidentals eliminated from source from mm.:

12, RH, 4th beat, 4th sixteenth-note (D natural).

17, RH, 4th beat, 4th sixteenth-note (C sharp).

38, LH, 4th beat, 1st eight-note (C natural).

54, RH, 3rd beat, 4th sixteenth-note (G natural).

56, RH, 4th beat, 2nd sixteenth-note (C natural).

57, RH, 1st beat, 1st eight-note (G natural) and 4th beat, second sixteenth-note (D natural).

58, LH, 1st beat, 1st quarter-note (C natural).

62, RH, 1st beat, 2nd sixteenth-note (C natural).

63, RH, 4th beat, 2nd sixteenth-note (C sharp).

64, RH, 2nd beat, 4th sixteenth-note (C natural).

91, RH, 1st beat, 3rd eight-note of the triplet (D sharp).

Andante

m.1: modern realization of the motive on the first beat written on top on the new edition, mirroring motive on first beat of m.2. Reapply throughout the movement (mm. 3, 11, 12, 13, 14, 19, 20, 25, 28, 35, 38, 39).

m.3: apply the slurs to 32nd-note scale wise groups, both ascendent and descendent throughout the movement.

m. 4: the rhythm on the first and second beats of this measure is written correctly to modern standards on this measure but not on its next appearances on mm. 21, 31, 32, 40, 41, which I have kept written as in the source, but should be realized as m. 4.

m.5: the motive on beat four appears slurred on m.22, and non-slurred on m. 42. In this case, it seems wanted to keep them different.

m.13: first appearance of an arpeggio-like 32nd-notes slurred group on beat four. Apply throughout the movement.

Alto clef in source: mm.8-10, 19-33.

Courtesy accidentals eliminated from source from mm.:

3, RH, 3rd beat, 5th 32nd-note (F sharp).

7, LH, 2nd beat, 4th sixteenth-note (E flat) and 3rd beat, 2nd eight-note (C natural).

11, RH, 1st beat, 1st 32nd-note after dotted eight-note (A natural).

20, RH, 2nd beat, 4th 32-note (E natural).

28, RH, 3rd beat, last 32nd-note (A natural).

31, RH, 2nd beat, 1st dotted eight-note (A natural) and LH, 3rd beat, quarter note (D flat).

34, RH, 3rd beat, 1st 32nd-note (A natural), and 3rd beat, 4th 32nd-note (E flat).

35, LH, 3rd beat, quarter note (E flat).

36, LH, 2nd beat, quarter note (E flat).

37, LH, 1st beat, 4th sixteenth-note (E flat), and 2nd beat, 2nd eight-note (C natural).

39, RH, 3rd beat, 5th 32nd-note (F sharp), and 6th 32nd-note (E flat).

Allegro Assai

Alto clef in source: mm. 6-7, m.13, mm.15-18, 43-46, 51-61, m. 69, 71, 100, 105, mm. 107-110.

mm. 66-68: perhaps the chords should be arpeggiated as homonymous passage in mm. 10-12.

Courtesy accidentals eliminated from source from mm.:

17, RH, 1st beat, 2nd sixteenth-note (G natural).

18, RH, 1st beat, 2nd sixteenth-note (E natural), LH, 1st beat, 1st sixteenth-note (G natural), and 1st beat, 3rd sixteenth-note (F sharp).

28, LH, 1st beat, 4th sixteenth-note (D natural).

29, RH, 2nd beat, 2nd sixteenth-note (G natural).

30, RH, 2nd beat, 2nd sixteenth-note (C natural).

32, RH, 2nd beat, 4th sixteenth-note (D natural).

39, RH, 1st beat, 2nd sixteenth-note (G natural).

40, RH, 1st beat, 2nd sixteenth-note (E natural), and LH, 1st beat, 1st sixteenth-note (G natural).

44, RH, 1st beat, 2nd sixteenth-note (G natural).

45, RH, 1st beat, 2nd sixteenth-note (E natural), LH, 1st beat, 1st sixteenth-note (G natural), and 1st beat, 3rd sixteenth-note (F sharp).

53, RH, 2nd beat, 3rd sixteenth-note (C natural).

54, RH, 2nd beat, 4th sixteenth-note (G natural).

55, RH, 1st beat, 1st sixteenth-note (F sharp).

72, RH, 2nd beat, 2nd-sixteenth-note in the triplet (G natural).

75, RH, 1st beat, 2nd sixteenth-note (C natural).

76, RH, 1st beat, 2nd sixteenth-note (A natural), LH, 1st beat, 1st sixteenth-note (C natural), and 1st beat, 2nd sixteenth-note (C natural).

77, RH, 1st beat, 1st sixteenth-note (C natural), LH, 1st beat, 1st sixteenth-note (A natural), 1st beat, 2nd sixteenth-note (A natural), 2nd beat, 1st sixteenth-note (G natural), and 2nd beat, 2nd sixteenth-note (G natural).

82, RH, 2nd beat, 3rd sixteenth-note (D sharp).

89, LH, 1st beat, 4th sixteenth-note (D natural).

90, RH, 2nd beat, 4th sixteenth-note (G natural).

91, RH, 2nd beat, 2nd sixteenth-note (C natural).

93, RH, 2nd beat, 2nd sixteenth-note (D natural).

94, RH, 2nd beat, 4th sixteenth-note (G natural).

101, RH, 1st beat, 2nd sixteenth-note (C natural).

102, RH, 1st beat, 2nd sixteenth-note (A natural), and LH, 1st beat, 2nd sixteenth-note (C natural).

107, LH, 1st beat, 1st sixteenth-note (E natural), and 1st beat, 2nd sixteenth-note (A natural).

APPENDIX C: ORIGINAL TEXTS OF TRANSLATED MATERIAL

Martines the Italian

Il mio Genitore D. Nicolo Martines nacque in Napoli di Padre Spagnuolo, et sulle tracce paterne abbracciò nella prima sua gioventù il mestriere della Milizia. Io nacqui nell'anno 1744 nel dì 4 di Maggio. Nel settimo dell'età mia incominciarono ad introdurmi nello studio della musica alla quale mi crederono per natura inclinata. I principj di questa mi furono insinuati dal Sig.r Giuseppe Haydn presentemente Maestro di Cappella del Sig.r P[rinci]pe Esterhazy, e uomo di molto credito in Vienna particolarmente riguardo alla musica instrumentale. Nel contrapunto, al quale mi applicarono molto di buon ora non ò mai avuto altro Maestro che il Sig.r Giuseppe Bonno, Compositore elegantissimo della Corte Imperiale, che mandato dall'Imperador Carlo VI. a Napoli vi rimase molti anni et apprese ad eccellenza la musica sotto i celebri Maestri Durante, e Leo Ma di tutti questi miei studj, è stato sempre, et è tuttavia il principale ordinatore, e direttore il Sigr Abate Metastasio, il quale con la paterna cura che prende e di me, e di tutta la mia numerosa famiglia, rende un' esemplare contraccambio all' incorrotta amicizia, et alla indefessa assistenza che gli à prestata il mio buon Padre fino agli ultimi de' giorni suoi.

I was born in the year 1744 on the 4th day of May. In my seventh year they began to introduce me to the study of music, for which they believed me inclined by nature. Its rudiments were taught to me by Signor Giuseppe Haydn, currently Maestro di Cappella to Prince Esterhazy, and a man of much reputation in Vienna, particularly with regard to instrumental music. In counterpoint, to which they assigned me quite early, I have had no other master than Signor Giuseppe Bonno, a most elegant composer of the imperial court, who, sent by Emperor Charles VI to Naples, stayed there many years and acquired excellence in music under the celebrated masters Durante and Leo But in all my studies, the chief planner and director was always, and still is, Signor Abbate Metastasio who, with the paternal care he takes of me and of all my numerous family, renders an exemplary return for the incorruptible friendship and tireless support which my good father lent him up until the very last days of his life. (Godt 22)

Martines the Enlightened-Galant Persona

Persuasa poi che per potersi prevalere della musica bisognano ancora altre cognizioni; oltre le mie naturali lingue tedesca, et italiana; ò procurato di rendermi familiari la francese, e l'inglese, per poter leggere i buoni poeti e prosatori che si distinguono in esse: e non tralascio di continuamente esercitarmi e parlando, e traducendo dall'uno nell'altro idioma qualche scritto riguardevole, come il Galateo di Monsignor della Casa da me in francese, dall'italiano ultimamente trasportato.

Being persuaded that to succeed in music one needs other knowledge, I set about acquiring, in addition to German and Italian (my native tongues), a familiarity with French and English, in order to be able to read the fine poets and writers who distinguish themselves in them, without failing to practice continually in speaking and translating from one

language into the other such noteworthy writings as the Galateo of Monsignor Della Casa, which I just lately translated from Italian into French.² (Godt pag 34)

Martines' s Old and New Masters

I miei esercizi sono stati, e tuttavia sono l'accompagnar la continua diurna pratica dello scrivere allo studio, et esame di ciò che anno scritto i più celebrati Maestri, come l'Hasse, il Jommella, il Galluppi, e gli altri de' quali sono al presente illustri, et commendati i lavori armonici: e senza trascurare i più antichi come l'Hendel, il Lotti, il Caldara, et altri.

My exercise has been, and still is, to combine the continual daily practice of composing with the study and scrutiny of that which has been written by the most celebrated masters such as Hasse, Jommelli, Galluppi and the others who are famous today and who are praised for their musical labors—and without neglecting the older [masters] such as Hendel, Lotti, Caldara, and others

Martines' s Old and New Masters (END)

Il giusto riguardo di non infastidir V[ostra] P[aternalità] Ill.ma almen fin tanto ch'io fossi certa del ristabilimento della sua preziosa salute, che secondo l'ultimo foglio che si compiacque indirizzarmi, era tutta via cagionevole; è la legittima scusa della mia tardanza in risponderle. Or mi lusingo del suo perfetto ristabilimento, e pago il grave debito del quale mi à caricata l'eccessiva sua generosa parzialità col favorevole giudizio che à pronunciato sul Salmo Miserere da me posto in musica, et inviatole per suo comando: rendendole infinite umilissime grazie del coraggio ch'Ella m'inspira con le sue Magistrali approvazioni, unito all'ardente desiderio di rendermene meritevole, e giustificare una volta la benevola propensione di cui gratuitamente mi onora. Ella mi ordina d'informarla delle circostanze della mia esistenza e degli studj miei, senza dirmi a quale oggetto: et io benché convinta che non son degne della sua riflessione, ne accenno ciò non ostante il poco che n'è a me noto, non sapendo ridurmi a disubbidirla.

.....

A proper concern not to burden Your Honor, at least until I was assured of the recovery of your precious health by the last note it pleased you to direct to me, was nevertheless reasonable; it was the legitimate excuse for my tardiness in replying to you. Now I trust in your perfect recovery and play the heavy debt with which the excess of your generous partiality has imposed on me by the favorable judgement you have pronounced upon the Psalm *Miserere* which I set to music and sent to you at your command; returning to you infinite and humble thanks for the courage which your magisterial approbation inspires in me, united to the ardent desire to make myself worthy of it, and to justify for once the kindly disposition with which you so freely honor me. You command me to inform you of the circumstances of my existence and of my studies without telling me toward what purpose; wherefore, although certain that I am unworthy of your attention, I sketch it herewith, despite the little that is known to me, not knowing how to bring myself to disobey you.

Ecco eseguiti gli ordini di V. P. Ill.ma. La mia pronta ubbidienza spero che me ne procurerà la continuazione: e piena intanto di gratitudine, e di rispetto devotamente mi confermo Di V. P. Ill:ma Vienna 16 Xbre 773 D[evotissi]ma Obb[ligatissi]ma Serva vera Marianna Martines Accad:ca Filarm:ca

Thus are fulfilled the commands of Your Honor. I hope that my ready obedience will procure for me a continuation [of them]; and meanwhile, full of gratitude and respect, I devotedly affirm myself Your Most Illustrious Reverence, at Vienna, 16 December 1773, Your Most Devoted and Obedient Servant, Marianna Martines, Accademica Filarmonica.