

Giuseppe Sammartini

# 2 Sonaten

2 Sonatas

für Querflöte (Oboe) und Basso continuo  
for Flute (Oboe) and Basso continuo  
opus 2/4 und / and 2/6

Herausgegeben von / Edited by  
Hugo Ruf

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PREVIEW  
Low Resolution

**PREVIEW**

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# Vorwort

Giuseppe Sammartini, der ältere der beiden berühmten Söhne des französischen Oboisten Alexis Saint-Martin, wurde 1695 in Mailand geboren. Über die ersten Jahrzehnte seines Lebens ist nur wenig bekannt. Man weiß von einem Konzert in Neapel, in dem er zusammen mit seinem Vater als Oboist auftrat (1711), und man kennt das Sonatensolo für Flöte und Cembalo von Johann Joseph Quantz aus dem Jahre 1726, wonach Giuseppe Sammartini um diese Zeit in den Dienst des Kaisers in Mailand gewesen sein soll; Quantz zählt ihn mit Antoni Vivaldi zu den „zwei am besten oberitalienischen Instrumentalisten“.

1729 trat Giuseppe Sammartini, der zur Unterscheidung von seinem Bruder Giovanni Battista gerne der „Londoner Sammartini“ genannt wurde, im berühmten kleinen Theater am Haymarket auf. Er wurde in England schnell berühmt und erhielt eine Reihe von Loben und Anerkennung als Virtuose und als Lehrer (Hawkins: „greatest master in the art of playing the flute now“). Weniger bekannt und geschätzt waren seine zahlreichen Kompositionen für Flöte und Cembalo, die leider auch heute noch kaum beachtet wird, ebenbürtig neben den Werken von Giovanni Battista Sammartini und sogar Georg Friedrich Händel stellen (Burney: „...the best flute player in Europe, and fine“). Viele seiner Werke wurden erst nach seinem Tod entdeckt und veröffentlicht, so dass es bis in das 19. Jahrhundert hinein eine großer Beliebtheit. Giuseppe Sammartini starb 1770 in London.

Die vorliegenden Sonaten für G-Dur und a-Moll sind die *SONATA I/VI* und *SONATA VI* aus: *XII SONATE/a Flauto e Cembalo composta da GIUSEPPE SAN MARTINI / Milano 1726* (aus dem Nachlass von Charles Le Cène, Paris, Inv. Nr. 584). Beide Sonaten zeigen eine hohe Qualität, die auf die Fähigkeit seines exzellenten Oboenspiels berühmten Giuseppe Sammartini zurückzuführen ist. Die beiden Solos für Flöte und Cembalo oder Harpsichord, die beide auf die Fähigkeiten seiner Traversflöte zuweist, eignen sich wegen der nicht allzu großen Schwierigkeiten, die sie verlangen, höchstens Ton in der G-Dur-Sonate, d' ist in der a-Moll-Sonate (die eine größere technische Fertigkeit gefordert) vorzüglich für eine Ausführung mit Oboe.

Für diese Ausgabe wurde der Walsh-Druck übernommen, der die Fehler des Erstdrucks korrigiert. (Die Korrekturen sind in Klammern eingetragen.)

Nachdem die Sonaten 1726 unter dem Titel: *SIX/SOLOS/For a/GERMAN FLUTE or VIOLIN/with a TRAVERS FLUTE SOLO/for the/HARPSICHORD or VIOLONCELLO/COMPOS'D BY/GIUSEPPE SAN MARTINI/Opera II/ London. Printed for I. Walsh in Catharine Street in the Strand.*

Es liegen Abweichungen des Walsh-Druck-Textes vom Text des Le Cène - Erstdrucks vor, die wahrscheinlich auf Korrekturwünsche Sammartinis zurück. In unserer Ausgabe sind diese Korrekturen berücksichtigt worden.

## Preface

Giuseppe Sammartini, the elder of the two famous sons of the French violinist Alceste Martin, was born in Milan in 1695. Little is known about the first three decades of his life. We know of a concert (1711) in Novara, in which he played oboe together with his brother. In a quote from Johann Joachim Quantz of 1726, according to which Giuseppe Sammartini was the only decent wind player in Milan at the time; Quantz ranks him together with Antonio Vivaldi and Luigi Madonis among the best instrumentalists in Northern Italy.

In 1729 Giuseppe Sammartini, often referred to as the "London Sammartini" to distinguish him from his brother Giovanni Battista, took up residence at the *Little Theatre* in the Haymarket. Soon he became famous as a virtuoso oboist (Burney: "the most celebrated oboist in Europe"). His numerous compositions were not as famous and popular as those of his brother, even though at the time they put him on a par with masters like Francesco Scarlatti and George Frideric Handel (Burney: "music full of science, originality and beauty"). His reputation has been disregarded today. Many of his works only survived in manuscript form and have remained very popular till far into the 19th century. Giuseppe Sammartini died in London in 1770.

The present sonatas in C major and D major are SONATA IV from: XII SONATE / a Flauto Transverso / con Basso / per il Signor SAN MARTINI / Milano 1729. Both sonatas are numbered in the title page of the first edition, but because their range is not very high (c" and d") they are not included in the present edition. The C major sonata, d" appears three times as the highest note in the flute part. These three parts are apparently suited to the oboe; Giuseppe Sammartini was often asked to play them during his exquisite oboe playing.

This edition is based on the following sources:

First edition (Milan 1729) (see above)

Reprint 1771 with the title XII / SOLOS / For a / GERMAN FLUTE or VIOLIN / with a / BASSO / and / PARTS for the / HARPSICHORD or VIOLONCELLO / COMPOS'D BY / SIG: GID: SAMMARTINI / Printed by J. Walsh in Catherine Street in the Strand / London. Printed for I. Walsh in Catherine Street in the Strand.

Many differences between the Walsh print and the text of the Le Cene first edition are probably corrections by Sammartini. These corrections have been incorporated in the present edi-

# Sonate

G-Dur / G major  
opus 2/4

Herausgegeben von / Edited by  
Hugo Ruf

Giuseppe Sammartini  
1695-1750

Andante

Flauto traverso  
o Oboe

Basso continuo

The music is in G major, 2/4 time. The first two staves are for Flute (Flauto traverso or Oboe) and Basso continuo respectively, both marked [mf]. The subsequent four staves are for Basso continuo alone, showing bassoon parts with various markings like trills and slurs. The final two staves show the full ensemble again, with the flute re-entering at measure 10. Measure numbers 1 through 12 are indicated below the staves.

6

13

17

21

25

Adagio

[attacca]

1. 2.

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A page of sheet music for piano, featuring four staves of musical notation. The music is in common time and consists of measures 6 through 25. The first three staves begin with treble clef, while the fourth staff begins with bass clef. The key signature changes from one sharp to two sharps. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano. A large, semi-transparent watermark with the word "PREVIEW" in large letters and "Low Resolution" in smaller letters runs diagonally across the page. Measure numbers 6, 13, 17, 21, and 25 are printed above the staves. Measure 25 includes a tempo marking "Adagio" and a performance instruction "[attacca]". The first two endings of a section are indicated by "1." and "2." above the staves.

Allegro

The image shows a page of sheet music for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is common time. The music is labeled "Allegro". A large, semi-transparent watermark reading "PREVIEW" and "Low Resolution" diagonally across the page indicates this is a sample or preview version of the sheet music.

Musical score page 8, measures 19-21. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp. Measure 19 starts with a forte dynamic. Measure 20 begins with a forte dynamic. Measure 21 starts with a forte dynamic.

Musical score page 8, measures 22-24. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp. Measure 22 starts with a forte dynamic. Measure 23 begins with a forte dynamic. Measure 24 starts with a forte dynamic.

Musical score page 8, measures 25-27. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp. Measure 25 starts with a forte dynamic. Measure 26 begins with a forte dynamic. Measure 27 starts with a forte dynamic.

Musical score page 8, measure 28. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp. Measure 28 starts with a forte dynamic.

Musical score page 8, measure 29. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp. Measure 29 starts with a forte dynamic.

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