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I hereby recommend that the thesis prepared under my supervision by Kenley Paul Inglefield

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be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts

Approved by:

James R. By
Philip D. G. G. G.
Elmer Thomas

THE SINFONIAS OF
NICCOLO JOMMELLI

Presented by

Kenley Paul Inglefield

To fulfill the thesis requirement for the degree of
Doctor of Musical Arts

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PREFACE

The eighteenth-century symphony could aptly be compared to an iceberg, of which only one-eighth is visible above the surface. The symphonies of Haydn and Mozart (and only the late ones at that) make up the visible part. These few eighteenth-century symphonies are the ones most frequently performed, and remain those generally familiar to the public and to most musicians.

There exists, however, a vast quantity of symphonies from this period which is relatively unknown. These works, which are in manuscript part sets in libraries and have not been performed for nearly two hundred years, bridge the gap from the Baroque period to the mature symphonies of Haydn and Mozart; they are the works in which the symphonic form evolved. Without them, the symphonies of Haydn and Mozart might not have developed as they did. Yet, considering its bulk, this area has undergone scant musicological research—and some of this research has been inaccurate.¹

Most of these symphonies were written by men whose names have long since passed into the limbo of obscure entries in music dictionaries. Yet these works were certainly popular and widely performed in their time—a fact attested to by the great quantity of part sets, both printed and in manuscript, which still exists in

¹For example, present-day authorities no longer ascribe the whole emergence of the symphony to Johann Stamitz and the Mannheim School, as did Hugo Riemann.

many European libraries. The recent Union Thematic Catalog of Eighteenth-Century Symphonies lists over ten thousand incipits.² Publishers, then as now, were in business to make money; copyists had to be paid. If the demand for these works had not existed, they would not have been duplicated so prolifically.

The purpose of this short study is an attempt to assess the place of Niccolò Jommelli (1714-1774) in the development of the symphony. Primarily remembered as an important Neapolitan opera composer, his longest held position was in the court at Stuttgart, Germany. As with all opera composers of this period, his sinfonias served the dual function of opera overture or independent concert piece.

This study is based on nine Jommelli sinfonias (one of them in two versions) from three sources: six came from the Gino Collection of Italian Manuscript Music in the University Library of Uppsala, Sweden; three were procured from the Allgemeine Musikgesellschaft in Zürich, Switzerland; one was obtained from the Library of Congress. Those from Zürich arrived in full-sized Xerox copies, while the others are on microfilm.

All of the sinfonias were in copyists' manuscript; none are published versions. Most of the parts were copied on ten-stave oblong paper and undoubtedly date from the eighteenth century,

²This catalog, prepared by Jan La Rue (in collaboration with others), has apparently not been published yet. It is described in articles by La Rue in MGJ and JAMS.

probably from within a few years of the actual composition.

Apparently none of these sinfonias is an autograph; however the scope of this study—analysis of form and instrumentation—does not require autographs. As with most sinfonias of this period, these exist only as sets of parts. Therefore the first task in writing this paper was to recopy all of the works in score form.

Special thanks are due for the patient and wise guidance of Dr. James Riley and for the able assistance in score copying and typing by my wife Ruth.

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INTRODUCTION: THE SINFONIA

During the seventeenth century, the Italian opera overture was known as the "Sinfonia avanti l'opera". By 1700, this sinfonia had become standardized as a three-section form: fast, slow, fast. Although examples of such a form occurred earlier, it is Alessandro Scarlatti (1659-1725), founder of the "Neapolitan School", who is credited with establishing this as the normal Italian opera overture form.¹

This three-section framework (fast, slow, fast) was the most noticeable characteristic of the Italian sinfonia, representing a break with the older sonata da chiesa form which began with a slow section. The French overture, which developed only slightly earlier than the sinfonia, also began with a slow section.² However, the sinfonia was a sharp break with tradition in another and perhaps more important way—its texture. The sinfonia was decidedly homophonic as opposed to the polyphonic baroque sonata and the fugal allegro section of the French overture. It was this homophonic texture which allowed themes and motives to acquire individual character, a process which was the basis of the classical symphony. Of course, both the polyphonic baroque style and the new gallant style

¹A noted earlier example of the tripartite form is A. Stradella's Il Barcheggio (1681).

²Some authorities trace the slow introduction of the fully developed symphony back to the French overture.

existed side by side during the first part of the eighteenth century, but thanks to what Donald Jay Grout calls "the growing taste for simplicity, ease, lightness of texture, tuneful melody, and facile ornamentation," the baroque style was fast losing popularity.³

The change from polyphonic to homophonic texture resulted in a new type of melody. A typical baroque melodic line consisted of a recognizable opening motive followed by a "spinning-out" process—that is, a continuation either derived from the motive itself or based on abstract scale and broken chord patterns. On the other hand, a typical gallant melody consisted of short melodic fragments, usually of distinctive shape and rhythm. These were often no more than two bars long, and the composer frequently achieved length by mere repetition. In the absence of any complex polyphonic texture, these fragments impress themselves on the listener as "themes". From the gallant melody (c. 1720) to the mature works of Haydn and Mozart (c. 1780), there took place a gradual development in the length and cohesiveness of these "themes"; the short-winded fragments became long, self-contained, logical musical thoughts.

The three-movement sinfonias of A. Scarlatti were rather modest in scope. The three sections were often connected by half-cadences, and the final section was usually in the form of a minuet or gigue.⁴

³Donald Jay Grout, A Short History of Opera (New York: Columbia University Press, 1947), p. 181.

⁴For an example, see A. T. Davidson and W. Apel, Historical Anthology of Music (Cambridge, Mass.: Harvard University Press, 1950), II, No. 259. (Further references to HAM.)

By 1740, the beginning of the period with which this study is concerned, the three sections had lengthened to become separate movements, and questions of tempo and meter had been largely standardized. Adam Carse gives the following concise description of the sinfonia at this time (which aptly fits the symphonies of Jommelli):

. . . an Allegro, usually in Common Time, of about 80 to 120 bars, energetic, showy and fully scored; an Andante which might contain from 30 to 80 bars (varying according to the length of the bar), lyrical and quietly scored; a final Presto of 100 or more bars, usually in 3/8 time, bustling and fully scored. The whole might occupy only six or seven minutes in performance.⁵

Although originally conceived as an opera overture, some sinfonias were also written for concert performance without any connection to an opera. In fact, sinfonias which were written to precede operas usually had no thematic or dramatic relationship with their opera, and were often performed as concert pieces in their own right. There was no musical difference whatever between the independent sinfonia and one written for an opera.

The first movement of the sinfonia nurtured the evolution of sonata form. Reinhard G. Pauly, in Music In the Classic Period, gives the following table showing how sonata form evolved from the baroque binary form:⁶

⁵Adam Carse, 18th Century Symphonies (London: Galliard, Ltd., 1962), p. 11.

⁶Reinhard G. Pauly, Music in the Classic Period (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965), p. 41.

(Note: R indicates dominant or relative major)

BAROQUE SUITE MOVEMENT

(No clear-cut theme)
 continuation - "theme" - - - - -
 ||: I - R :||: R - I :||

SINFONIA c. 1730

1st theme - 2nd theme 1st theme - 2nd theme
 ||: I - R :||: R - I :||

LATER SINFONIA

1st theme - 2nd theme trans. - 1st theme - 2nd theme
 ||: I - R :||: R - I - I :||

"SONATA FORM"

1st theme - trans. - 2nd theme -
 ||: I - - R - R :||
 Exposition

(repeat often indicated)
 ? (modulating) 1st theme - trans. - 2nd theme -
 ||: R - I - I - - I - I :||
 Development Recapitulation

As can be seen in the table, two major developments were required before the true sonata form emerged: 1) the contrasting second theme, and 2) the development section.

No single composer can be credited with the invention of the contrasting second theme. At first, there was only a modulation to the dominant (or relative major), but gradually this area took on more character until in the hands of many composers, recognizable second themes appeared. It should be noted that there was little if any real contrast between the first and second themes initially, and that some composers (even in the time of Haydn) wrote sonata forms without a clearly contrasting second theme at all. Among the composers who were active during the time when the second theme emerged are Giuseppe Tartini (1692-1770), Rinaldo di Capua (1700--c. 1780), and G. B. Sammartini (1701-1775).⁷ Bathia Churgin considers Sammartini "the first important master of the symphonic form".⁸ There are well-defined triadic themes in some of his first movements, although there may be even more than two themes, and in keys other than tonic and dominant. Sammartini did not write real development sections.

Tartini, Rinaldo, and Sammartini belong to the generation before Jommelli. By the time Jommelli and his contemporaries became active (c. 1740), the second theme (in the dominant or relative major) was a well-established idea. However, a well-defined development section was

⁷For a collection of Sammartini's early symphonies (to c. 1740), see Bathia Churgin, The Symphonies of G. B. Sammartini (Cambridge, Mass.: Harvard University Press, 1968), I. See also HAM No. 283.

⁸Churgin, op. cit., p. 7.

still lacking in the first movements of most of these composers.⁹

The form of the sinfonia's first movement during the time Jommelli was active was basically that which Pauly in his table labels "Later Sinfonia".

The sinfonias of this period have modest middle movements. Usually marked Andante rather than Adagio, these sections were often more lightly scored (i.e. wind instruments were tacit). The movements were usually in simple binary or ternary form, often based on a single theme, and were short, as already noted in the quotation from Carse. The texture was typically that of a lyrical melody in the first violins with a simple accompaniment in the other parts.

By Jommelli's time, the third movement of the sinfonia had lost its specific dance-like character. It could be in any one of the forms already mentioned (binary, ternary or rudimentary sonata), or it could be a rondo. Pauly states that, "After 1750, rondos appear with increasing frequency."¹⁰ The things which these third movements did have in common were their almost invariable 3/8 meter and their fast tempo markings, usually Presto.

All of the Jommelli sinfonias which are included in this study are in this three-movement form, a style which was continued in the works of many other composers including J. C. Bach (1735-1782) and

⁹There had been isolated examples of fully developed sonata forms as early as the sinfonia to Pallade trionfante (1722) of Francesco Conti (1681-1732), according to the article "Symphony" in W. Apel, ed., Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1961), p. 725.

¹⁰Pauly, op. cit., p. 45.

even in the earlier symphonies of Mozart.¹¹ However, during the period of Jommelli's activity some composers did write four-movement symphonies with the addition of a minuet. The earliest example of this is ascribed to the Austrian Georg Mathias Momm (1717-1750) in his Symphony in D major of 1740.¹² Another Austrian composer who wrote four-movement symphonies was Georg Christoph Wagenseil (1715-1777).

Perhaps the best-known four-movement symphonies were composed by Johann Stamitz (1717-1757), founder of the so-called "Mannheim School", and by many of his followers in this school such as Franz X. Richter (1709-1789), Christian Cannabich (1731-1798), and Ignatz Holzbauer (1711-1783). Stamitz published a Symphony in D in 1755 (No. 1 in a collection titled La melodia Germanica) which is in four movements and which uses the cresc. il forte.¹³ Considered a very important figure in the development of the symphony, Stamitz was credited at one time with the invention of the orchestral crescendo. It is curious however, that standard sources are not explicit about the specific dates of his works and do not say when he first used the crescendo.

The instrumentation of the sinfonia in the period beginning c. 1740 was fairly standard. The majority of works composed within this

¹¹One later Mozart symphony is also in three movements: Symphony No. 38 in D major, the "Prague", K. 504.

¹²See HAM No. 295 for the last movement of this work. An article by Jan La Rue in Journal of the American Musicological Society, XIII (1960), 181-96, casts some doubt on the authenticity of this work.

¹³For an analysis, see Pauly, op. cit., pp. 49-51.

period are sinfonia à 8 voci, meaning four-part strings plus two horns and two oboes or flutes. Published versions often state "flutes or oboes", thereby making the work playable by more orchestras. There were also many sinfonia à 6 voci; strings plus two horns. Larger combinations were unusual until the 1770's when the sinfonia à 10 voci became common.

The presence of certain additional instruments was taken for granted, however. During this period, most orchestras were directed from the harpsichord (although Mannheim was led by the first violinist). There are many passages in these sinfonias with incomplete harmonies which the leader (often the composer) filled in at the harpsichord, playing from a bass part. It was also expected that a bassoon would double the bass line, a carry-over from the baroque basso continuo. It was not until the 1780's that bassoons generally had a separate part. Adam Carse cites as an example of this practice a bound part book in his possession labelled "Bassoons", containing over sixty overtures. Not a single part is headed "bassoon"; they are all called Basso, Basso Continuo, Organo, or Violoncello and Organo.¹⁴

Many of these symphonies may also have included parts for trumpets and timpani in their original instrumentation. Such parts were not essential and could easily be added when the occasion demanded. Carse cites manuscript sets of parts which included trumpets and drums while the corresponding published versions in eight parts

¹⁴Carse, op. cit., p. 43.

did not.¹⁵

Often written in haste, there are many passages in these works in which the second violin part was "col violino primo" and the viola doubled the basso part an octave higher, resulting in two-part string writing. Three-voice texture, in which there were two violin parts but the viola still doubled the basso, was also very common. A truly independent and essential part for the viola was unusual. Another sign of haste is the occasional flute or oboe part which dipped below the range of the instrument when doubling the violins. The clarino horn and trumpet technique of the baroque was dying out, so melodic parts for these instruments were rare.

This, then, was the state of the sinfonia during the time that Niccolò Jommelli flourished.

¹⁵Ibid., p. 44.

JOMMELLI'S LIFE AND STYLE

Niccolò Jommelli was born in Aversa, near Naples, on September 10, 1714. At this time the "Neapolitan School" was a dominating force in the world of music, attracting musicians from all over Europe to study in the four famous conservatories located at Naples.¹ These institutions were originally homes for orphans who received training in choral singing, religion, and a trade. By the end of the seventeenth century, however, the emphasis turned to music and the conservatories attracted such famous teachers as Francesco Provenzale (1627-1704), Alessandro Scarlatti (1660-1725), and Leonardo Leo (1694-1744). Not only did students of these masters learn the current style of Neapolitan opera, but they also received a solid grounding in the older contrapuntal style. In addition to producing many of the major eighteenth-century opera composers, the Neapolitan School fostered a revitalization of church music, represented by such masters as Leo, Francesco Durante (1684-1755), and Antonio Lotti (c. 1667-1740). As a youth, therefore, Jommelli was immersed in a very vital and well-balanced musical environment.

Jommelli's first training in music was from a cleric named

¹These were the Conservatorio dei Poveri di Gesù, Cons. della Santa Maria di Loreto, Cons. di Sant' Onofrio, and Cons. La Pietà dei Turchini. An interesting first-hand description of the Cons. di Sant' Onofrio is given by Oliver Strunk, Source Readings in Music History (New York: W. W. Norton & Co., 1950), p. 693.

Muzillo, leader of the choir in the cathedral at Aversa.² This is the only part of his training upon which standard references agree. Baker's Biographical Dictionary of Musicians (further references to Baker's) avoids the issue of his further training completely, saying that whether he studied at any Naples conservatory cannot be established.³ Grove's Dictionary of Music and Musicians (Grove's) also says that Jommelli's training at the Naples conservatories is "obscure", but in a lengthy footnote gives evidence supporting his study with Leo, Francesco Mancini (1679-1739) and Prota.⁴ Anna Mondolfi, writing in Die Musik in Geschichte und Gegenwart (MGG), gives the most complete account of Jommelli's attendance at the conservatories of Naples. According to Miss Mondolfi, Jommelli was enrolled by his father in the Conservatorio di Sant' Onofrio in 1725 (age eleven) where he studied with Prota and Francesco Feo (1691-1761). Then on September 20, 1728 he switched to the Conservatorio della Pietà dei Turchini where he studied with Nicola Fago (1677-1745, teacher of Leo and Feo), Sarcuni and Basso.⁵

Miss Mondolfi goes on to say, "Wenngleich er nicht unmittelbar

²No biographical information is available. Spellings of Muzillo in various sources include also Mazillo and Mozzillo.

³Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians (5th ed.; New York: G. Schirmer, 1958), p. 788.

⁴Mrs. Julian Marshall, "Jommelli, Niccolò," rev. Alfred Loewenberg, in Grove's Dictionary of Music and Musicians, Eric Blom, ed. (5th ed.; New York: St. Martin's Press, 1955), IV, 652. No biographical information is available on Prota.

⁵Anna Mondolfi, "Jommelli," in Die Musik in Geschichte und Gegenwart (Kassel: Bärenreiter, 1958), VII, 143. No biographical information is available on Sarcuni or Basso.

Schüler Leos war, so wirkte doch der Einfluss des grossen Meisters stark und gewinnbringend auf ihn ein."⁶ However, this statement is in direct conflict with the articles on Leonardo Leo in both MGG and Baker's. According to Baker's, Leo succeeded A. Scarlatti as instructor in the Conservatorio di Sant' Onofrio in 1725 (the year of Jommelli's enrollment), ". . . where he remained until his death [1744], training many illustrious pupils, including Pergolesi, Jommelli, Piccinni, Sacchini, Traetta; simultaneously taught at the Cons. della Pietà."⁷ This clearly establishes Leo's presence in both of the conservatories at which Jommelli is supposed to have studied. It is highly unlikely that Jommelli would not have studied with Leo sometime in the course of the several years spent in those two institutions. A more contemporary source, Charles Burney, also supports the supposition that Jommelli did in fact study with Leo.⁸

His formal education behind him, Jommelli presented his first opera seria, L'Errore amoroso, at the Teatro Nuovo in Naples in the spring of 1737, his twenty-third year. This opera was successful, and the "Maestro di Cappella Napoletano" brought out Odoardo in the following year. The favorable reception of these first two works resulted in Jommelli's being summoned to Rome under the sponsorship

⁶Loc. cit. "Although he was not directly Leo's student, the great master's influence on him was strong and fortunate."

⁷Slonimsky, Op. cit., p. 938.

⁸Charles Burney, A General History of Music, (New York: Dover Publications, Inc., 1957), II, 927.

of the Cardinal Duke of York. There he composed his third and fourth operas in 1740 and 1741, respectively.

In 1741, Jommelli proceeded from Rome to Bologna where his opera Ezio was produced. By this time Jommelli, now twenty-seven years old, had become firmly established as a master in the eyes of the public and his colleagues, for he was named to membership in the Accademia Filarmonica of Bologna. While in Bologna he also came in contact with Padre Martini (1706-1784). Burney tells a story of this meeting which, although perhaps apocryphal, seems worth repeating:

. . . he (Jommelli) told this learned contrapuntist that he had a scholar to introduce to him. Padre Martini assured him, that he should be glad to instruct any one so well recommended. And a few days after, the good father asking who and where was the disciple he had talked of? Jomelli, answered, Padre son io; and, pulling a studio of paper out of his pocket, on which he had been trying his strength in modulation and fugue upon canto fermo, begged of him to examine and point out his errors.⁹

After a brief stay in Bologna, Jommelli continued his grand tour of important Italian musical centers, travelling to Venice where his opera Merope appeared in 1741. Jommelli was active in Venice for a number of years, while also supervising productions of his works in Turin, Bologna, Padua, Rome and other Italian cities. In 1743, through the influence of the composer Johann Adolph Hasse (1699-1783), Jommelli was appointed director of the Conservatorio degli Incurabili in Venice, a position he held until 1747. One work from this period, the overture to Cajo Mario (Rome, 1746), is included in this study.

⁹Ibid., p. 929.

In 1747, Jommelli began two productive years in Rome, writing several operas including Didone abbandonata (1747) which is also among the overtures discussed here.

In 1749, he began a two-year stay in Vienna. Here he had new successes and continued to widen his fame; but most important of all, he formed a close friendship with the great librettist Metastasio. At this time he wrote two operas, both of which were on librettos by Metastasio. The overture to one of these, Achille in Sciro, is examined in this study. While in Vienna he also revised three of his earlier operas and took part in the composition of several pasticci.

April, 1750 saw Jommelli in Rome again where he remained until 1753. In addition to writing several operas during this period, he produced a few Intermezzi. Jommelli was also composing church music at this time, for thanks to the support of Cardinal Albani he had been named assistant to the Maestro di cappella of the Papal Chapel. Two important societies, the Accademia di S. Cecilia and the Arcadia, deemed him worthy of membership. It is interesting to note that in 1753, Christian Cannabich (1731-1798), an important early classical symphonist and a native of Mannheim, was sent by the Elector to Rome to study with Jommelli.

Later in 1753, Jommelli was summoned by Count Karl Eugen von Württemberg to the city of Stuttgart, Germany. On August 10, Jommelli entered the Württemberg court, assuming the most important position of his career and joining the ranks of Italian-born or -trained

composers who dominated the operatic scene in the major courts of Europe outside of Italy. He remained in this position until 1769.

Jommelli's conditions of employment in Stuttgart were, to say the least, enviable. In addition to free dwellings in Stuttgart and Ludwigsburg, he received a yearly salary of 3000 florins, one-half in cash and one-half in goods. By 1767, his income had risen to 6100 florins.¹⁰ For each opera written he received an honorarium of 100 Zechinen in a golden snuff-box.¹¹ When the Duke made his frequent trips, Jommelli and the entire chapel were taken along. In addition to all this, Jommelli was guaranteed six months of vacation in Italy every three years!

The Duke of Württemberg was a musically educated person who honored Jommelli both as an artist and as a person. Jommelli's wishes and suggestions were supported by the Duke at all times and he acquired a power which few of his countrymen enjoyed in the German courts. Jommelli was not only master of the orchestra but also of the stage, and had the final word in all questions of performance. Stuttgart opera during this time bore the unmistakable stamp of Jommelli's personality.

During this period, Jommelli composed a great number of new operas including Creso (Rome, 1757; the overture is included in

¹⁰The florin was the same as a Gulden or guilder, equal to the "pound Scots", or one-twelfth of the pound sterling (1 s. 8 d.).

¹¹The Zechine was a gold coin worth approximately nine Marks.

this study) and Fetonte (1768).¹² He also produced church works, among them an oratorio on the Passion and a Requiem for the Duchess of Württemberg. The proximity of Mannheim was a further advantage for Jommelli, since his operas were occasionally performed there. In 1763, Jommelli had his first meeting with the young Mozart, after which Leopold Mozart claimed unjustly that Jommelli had prevented them from meeting the Duke.¹³

Jommelli returned to Naples in 1769 where he was to spend the remainder of his life. His financial problems were long behind him by now, and he and his wife lived in comfortable semiretirement in nearby Aversa, his birthplace. His first opera upon his return, Armida abbandonata (1770), had only moderate success. The fourteen-year-old Mozart and his father were in Naples at this time and had a second, more pleasant meeting with Jommelli. Mozart heard Armida abbandonata and had this to say about it in letters to his sister: "The day before yesterday we were at the rehearsal of Signor Jommelli's opera, which is well composed and which I really like. He himself spoke to us and was very polite."¹⁴ "The opera here is one of Jommelli's; it is beautiful, but too serious and old-fashioned for

¹² Printed in Denkmäler deutscher Tonkunst, Vol. XXXII-XXXIII, ed. by H. Abert (1907).

¹³ Otto Jahn, The Life of Mozart, transl. Pauline D. Townsend (New York: Edwin F. Kalmus, (n.d.)), I, 31.

¹⁴ Emily Anderson, The Letters of Mozart and His Family (2nd ed.; New York: St. Martin's Press, 1966), I, 208.

the theatre."¹⁵ Mozart's last comment may give a hint as to why Jommelli's next two operas, his last for Naples, were failures.

During these final years in Naples, Jommelli was also receiving a pension from the King of Portugal who tried to persuade him to go to Lisbon. Jommelli declined this honor because of his wife's poor health. However, he did provide three new operas and revived several of his older works for the Lisbon stage. His last opera, L'accademia di musica, was performed in Lisbon in 1775, the year after his death. Jommelli's most famous and lasting composition, written in 1773 in Naples, was not an opera but the Miserere for two voices and orchestra to an Italian text.

Late in 1771, after producing Armida abbandonata, Jommelli had suffered a stroke which, however, did not impair his intellect. He rallied to produce his final works during the next three years, but on the night of August 25, 1774, he suffered a second and fatal stroke. Saverio Mattei, a close friend of Jommelli and the translator of the text for his Miserere, gave this description of Jommelli's funeral which indicates the high esteem in which he was held:

Yesterday all the musicians of this city united in celebrating the funeral of the great Jommelli. The church was very finely ornamented; and a great number of wax tapers were placed about the pompous bier. Two orchestras of three rows each could scarcely contain the vocal and instrumental performers who assisted in executing the Music that was expressly composed

¹⁵Ibid., p. 211.

on the occasion by the worthy Sabatini, who beat the time himself, as maestro di capella. It was the celebrated Genaro Manna, composer of the archiepiscopal church, who first suggested this plan of a public funeral, in which all these musicians had an opportunity of manifesting their regard for Jommelli, and of furnishing an example to posterity of the gratitude due to great talents, which may likewise stimulate young artists to merit equal honors. At the desire of Signor Manna, not only every musician attended the funeral and performed gratis, but contributed likewise towards the expenses of this solemnity.¹⁶

Jommelli was not only held in high esteem as a composer; those who knew him spoke highly of him as a person. Young Mozart's comment has already been noted. Mattei said,

Jommelli was my friend; he lived two years in my neighbourhood, and I had frequent opportunities of conversing with him, and of admiring his captivating manners, particularly his modesty in speaking of rival artists, whose compositions he readily praised, though their authors were not equally candid in speaking of him.¹⁷

Burney met Jommelli in 1771, and gave the following description of his gracious reception:

This morning I first had the pleasure of seeing and conversing with Signor Jommelli, who arrived at Naples from the country but the night before. He is extremely corpulent, and, in the face, not unlike what I remember Handel to have been, yet far more polite and soft in his manner. I found him in his night-gown, at an instrument, writing. He received me very politely, and made many apologies for not having called on me, in consequence of a card I had left at his house; but apologies were indeed unnecessary, as he was but just come to town, and

¹⁶Saverio Mattei, quoted in Burney, op. cit., p. 932.

¹⁷Ibid., p. 932.

at the point of bringing out a new opera that must have occupied both his time and thoughts sufficiently. . . . In short, I went away in high good humor with this truly great composer, who is indisputably one of the first of his profession now alive in the universe; for were I to name the living composers of Italy for the stage, according to my idea of their merit, it would be in the following order: Jommelli, Galuppi, Piccinni, and Sacchini.¹⁸

Present day authorities are in general agreement about the style of Jommelli. In fact, so much are they in agreement that one suspects a common source for their opinions. Both Baker's and Grove's state that Jommelli partially adopted the German style during his stay in Stuttgart, and that this was responsible for the failure of his last works after returning to Naples. Again quoting Burney, one finds the following:

. . . but Germany and Jomelli were of mutual service to each other: the one perhaps wanted grace, and the other solidity. Jomelli on his arrival at Stutgard composed in his first manner, which was thin and artless; but finding that the Germans delighted in rich harmony and contrivance, he met them half way, and by a mixture of styles, both were improved and more generally admired.¹⁹

Jomelli had three styles of composition. Before he went to Germany, the easy and graceful flow of Vinci and Pergolesi pervaded all his productions; but when he was in the service of the Duke of Württemberg, finding the Germans were fond of learning and complication, he changed his style in compliance with the taste and expectations of his audience; and on his return to Italy, he tried to thin and simplify his dramatic

¹⁸Charles Burney, The Present State of Music in France and Italy (2nd. ed., London: T. Becket & Co., 1773), p. 305.

¹⁹Burney, A General History . . . , p. 945.

Music, which, however, was still so much too operose for Italian ears, that in 1770, upon my asking a Neapolitan how he liked the opera of Demofonte, he cried out with vehemence -- è scelerata, Signore!²⁰

. . . his long residence in Germany obliged him to a constant exercise in learned counterpoint; for which, though unjustly censured by his countrymen, he has acquired great reputation among the lovers of harmony, elsewhere.²¹

The factors in Jommelli's stylistic change then, according to Burney, were 1) richer harmonic content and 2) a more contrapuntal texture. Unfortunately, these factors are not demonstrated in the one work included in this study which can definitely be dated after Jommelli's move to Stuttgart (overture to Creso, 1757). Anna Mondolfi, writing in MGG, probably came closer to the truth when she blamed the failure of Jommelli's last operas on changing public taste.²² This supposition is supported by the already-quoted remark of young Mozart that Armida abbandonata was "too serious and old-fashioned". The Neapolitan opera seria style in which Jommelli was nurtured was gradually changing. On the other hand, Jommelli himself was known as somewhat of an opera reformer, having acquired the sobriquet of "the Italian Gluck". His main reform, and an anticipation of one of Gluck's reforms, was largely to reject the da capo aria. He also made more use of recitativo accompagnato as opposed to the traditional recitativo secco of the opera seria.

²⁰Ibid., p. 930-1. A rough translation: "It's awful!"

²¹Ibid., p. 583.

²²Mondolfi, op. cit., p. 114.

There is one stylistic area in which Jommelli may have made an important contribution to the symphony--the orchestral crescendo. Paul Henry Lang makes the flat statement that, "The crescendo manner reached the German symphonists through Jommelli."²³ The origin of the orchestral crescendo may not be that simple, although Lang is certainly correct in stating that it did not originate with the Mannheimers as previously thought. Jommelli's opera Artaserse (1749) has for the first time in his works the words, "crescendo il forte". This and his next opera, Iphigenia in Aulis, were performed in Mannheim by 1751, three years before Jommelli arrived in nearby Stuttgart. According to Hermann Abert, two of Jommelli's models, Leo and Hasse, used the term "rinforzando"; and in his earlier operas Jommelli used that term as well as "piano - poco forte - più forte - forte assai".²⁴ However the idea, if perhaps not the actual term, had occurred even earlier. In 1733, Rameau used graphic signs for crescendo and diminuendo similar to the signs which we use today; and as early as 1675 Matthew Locke had indicated "lowder by degrees."²⁵

²³Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co., 1941), p. 603.

²⁴Hermann Abert, introductory remarks to edition of Fetonte in Denkmäler deutscher Tonkunst (1907), XXXII-XXXIII, vi.

²⁵Walter Gerstenberg, "Dynamik," in Die Musik in Geschichte und Gegenwart (Kassel: Bärenreiter, 1954), III, 1030.

Apparently, the idea of the crescendo was conceived independently at different times by various composers, and received a strong impetus from Italian dramatic music. The subject of the orchestral crescendo needs further investigation, but it seems certain that Jommelli was at least one of the means by which it found its way to the German symphonists. Of the nine Jommelli sinfonias covered by this study, two have crescendo indications and one has a diminuendo (manCando il forte), all such markings appearing in the first movements.

JOMELLI'S SINFONIAS

In the ensuing discussion, the sinfonias will be designated as follows: those from the Gimo Collection of Italian Manuscript Music will be referred to as Gimo 164 to Gimo 169; those from the Allgemeine Musikgesellschaft as AMG 797 and AMG 798; and the one sinfonia which was available from the Library of Congress will be referred to as L of C.

An additional sinfonia, AMG 796, proved to be another copy of Gimo 166, although its scoring is à 6 whereas Gimo 166 is à 8, including oboes. There was a discrepancy between the numbers in the Allgemeine Musikgesellschaft catalog and the numbers on the part sets received. (The numbers for AMG 796 and AMG 797 were in reverse order on the actual parts as compared to the catalog listing. These sinfonias are referred to here by the numbers which appear on the part sets.) For a sample page from one of these part sets, see Appendix C, Example 1.

Of these nine sinfonias, only four can be assigned dates because they are identified as overtures to specific operas.¹ The

¹Gimo 164: Overture to Achille in Sciro, Vienna, 1749.

Gimo 165: Overture to Cajo Mario, Rome, 1746.

Gimo 166: Overture to Greso, Rome, 1757.

Gimo 167: Overture to Didone abbandonata, Rome, 1747. New versions in Vienna, 1749, and Stuttgart, 1763.

five remaining works are labelled simply "Sinfonia" or "Overtura da orchestra". Since these are not autographs, the indication is clear that they were copied to be performed in concert, independent of their operas.

Four of these sinfonias, Gimo 165, 167, 169 and AMG 797, are written for the smaller à 6 instrumentation (strings plus two horns). The remaining five are à 8 with a pair of oboes in all cases except for the L of C sinfonia which calls for flutes. The viola part to Gimo 168 is missing.

As pointed out in the introductory chapter, the presence of a bassoon and harpsichord is to be taken for granted in all sinfonias of this period. This was the period of dual leadership in orchestras, and Carse says that "K. H. Graun at Berlin, Hasse at Dresden and Jommelli at Stuttgart directed the opera from the keyboard, assisted by their respective violinist-leaders J. G. Graun, Pisendal and Bini . . ."² Some of the part sets for these sinfonias included an extra basso, apparently for the harpsichord. In fact, the basso parts for two sinfonias, AMG 796 (the duplicate of Gimo 166) and AMG 797, are figured.

Some idea of how these sinfonias sounded may be gleaned from the size of the orchestra which Jommelli had at his disposal in Stuttgart. In 1757, his fourth year at Stuttgart, the orchestra had the following personnel: fifteen violins, four cellos, two basses, three

²Adam Carse, The Orchestra in the 18th Century (Cambridge: W. Heffer and Sons, Ltd., 1940), p. 91.

flutes, three oboes, and four horns.³ Although violas, bassoons, trumpets and drums are not listed, it could be assumed that the violists were counted in the violin section since all of these sinfonias do include obligatory viola parts. It was common in those days for players to double on two or more instruments, so it is possible that bassoon, trumpets and drums were also available to Jommelli. These players were divided into Kammer and Hof musicians, so it is likely that the orchestra which Jommelli used for the opera was somewhat smaller, especially in the wind section.

Jommelli seems to have maintained a very high standard of performance at Stuttgart, for contemporary sources ranked his orchestra on a par with Mannheim. However, in the Italian orchestras of that time, conditions were certainly much more lax, and Jommelli would not have had the autocratic authority which he wielded at Stuttgart. Burney gives the following amusing account of an incident which involved Jommelli and the famous violinist and composer, Felice Giardini (1716-1796). Giardini, as a young man, had acquired a position in an opera orchestra at Naples. He had also acquired the habit of improvising on the music at hand whenever this seemed appropriate.

"However," says Giardini, of whom I had this account, "I acquired great reputation among the ignorant for my impertinence; yet one night, during the opera, Jommelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the Maestro di

³Ibid., p. 27.

Capella a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy; for which I was rewarded by the composer with a--violent slap in the face; which," adds Giardini, "was the best lesson I ever received from a great master in my life."⁴

Regarding the technique of orchestration, Carse singles out Jommelli as

. . . one who represents progress, and the best of the transition stage amongst the Italian operatic composers of the Neapolitan school Possibly the knowledge of what northern composers were doing at the time accounts for the better musicianship and greatly improved orchestration of this Italian as compared with the work of many of his compatriots.⁵

Some aspects of these nine sinfonias support Carse's opinion. The strings are usually in three-part texture with the violas doubling the bass line an octave higher as was common in this period. However, there are several passages containing true four-part writing with an independent viola part. (See incipits for first movements of Gimo 167, Gimo 169 and AMG 798 in Appendix A, and Example 4 in Appendix C.)

While most of Jommelli's wind writing in these sinfonias follows the norm for that day (i.e. unimaginative harmonic fill-in for the horns and violin doublings for the oboes), there are some notable exceptions. Melodic passages for the horns, usually

⁴Charles Burney, A General History of Music (New York: Dover Publications, Inc., 1957), II, 896.

⁵Adam Carse, The History of Orchestration (New York: Dover Publications, Inc., 1964), pp. 150-51.

labelled Corni di caccia, can be found in the third movements of Gimo 167 and AMG 797 (see incipits in Appendix A). There was a wide divergence of clef, key signature and transposition in the corni parts, indicating that horn notation had not yet become standardized in this period. The second movement of the L of C *sinfonia* consists of a florid duet for flutes over a light accompaniment by first and second violins alone (see incipit in Appendix A). One example of haste in scoring occurs at the end of the first movement of this symphony where the first flute, doubling the violins, descends to a low B.

The most unusual scoring for winds is found in AMG 798. Here there are some truly remarkable solo passages for both horns and oboes. The second theme group of the first movement, in its first appearance, consists of a long solo passage for the two oboes, sometimes in parallel thirds, sometimes passing short fragments back and forth. However, when the second theme group returns in the tonic the horns enter the picture. (See Example 2 in Appendix C.) The passage opens with a seven-measure solo for the two horns (Example 2 begins with the fifth measure), followed by a concertante section in which the pair of oboes and the pair of horns exchange motives. The horn part (in F) rises to a high D! The second movement of this symphony is entirely a solo for the two oboes. In the third movement, a rondo, the three couplets are entrusted to solo oboes, horns, then oboes again, while the refrains are tutti. Whether this

concertante and soloistic writing for oboes and horns represents an advance in orchestration or a regression to the baroque style is a moot question. Certainly the clarino horn technique required here was a declining art.

Sudden changes in dynamics abound in these sinfonias, even in the slow movements. The crescendo appears in the first movements of Gimo 166 and AMG 797. The only use of diminuendo is in the first movement of AMG 798, but here Jommelli uses the term mantando il forte rather than diminuendo. Ornamentation consists mainly of descending and ascending appoggiaturas, but there are also occasional mordents and trills.

The majority of these sinfonias have three independent, self-contained movements. However, three of them have movements which are connected, as in the original A. Scarlatti models. The second movement of AMG 798 ends with a half cadence. In the L of C sinfonia, which has all three movements connected, the first movement also ends on a half cadence. However, the second and third movements of this sinfonia, and the first and second movements of AMG 797 are completely linked as shown in Examples 3a and 3b of Appendix C.

Jommelli was not a slave to the four-measure phrase, a fact which ranks him above many of his contemporaries in this period. There are many phrases in his sinfonias which are other than four or eight measures in length. For one example, see the three-measure opening theme of AMG 797 in Appendix A.

A complete formal analysis of each symphony appears in Appendix A. However, some general conclusions may be reached concerning Jommelli's handling of form. Most of the first movements, when reduced to their simplest form by overlooking transitions and codas, are basically $\begin{matrix} A & B & A & B \\ I & V & I & I \end{matrix}$. This corresponds to the form of the "Later Sinfonia" on page four of this study. As can be seen in Appendix A, only two first movements--AMG 797 and L of C--differ from this basic pattern.

First themes are rhythmic and usually outline the tonic chord. Second themes generally contrast quite sharply with the opening themes (see Example 4 in Appendix C). The transitions between are often sequential--in Gmo 167 the sequential material is derived from the first theme. The most exciting parts of the first movements are in fact found in the transitions. A common scoring here consists of measured tremolo in the violins with passage work in the bass and viola parts, and it is here that the instances of crescendo or diminuendo occur.

Development sections are lacking with one exception: in Gmo 169, the return of the A theme is interrupted by a quick modulation to the supertonic and a passage of fifteen measures which introduces new material before the remainder of the A theme returns. It could be speculated that Jommelli felt the need for more excitement in the middle of this movement, and took a tentative step toward the full sonata form.

Jommelli's second movements are not so easily categorized. In

seven of them the winds are tacit, but the other two, AMG 798 and I. of C, consist of solos for oboes or flutes. Five are monothematic, either through-composed or having a B theme which is derived from the A theme. Only one, Gimo 169, has a clear-cut ternary second movement. Surprisingly, three of these movements are in the first-movement form of $\begin{matrix} A & B \\ I & V(III) \end{matrix}$ $\begin{matrix} A & B \\ I & I' \end{matrix}$, and one, Gimo 166, can only be described as a complete sonata form in spite of a recapitulation which begins with new material.

There is also some variety in the form of the last movements. Four of them are rondos, a fact which might give some clue to the date of these sinfonias since rondos were more prevalent after 1750. There is one final movement in monothematic baroque binary form (Gimo 168), which also might give a clue to the year of composition. The remaining four last movements are again in the form of $\begin{matrix} A & B & A & B \\ I & V & I & I' \end{matrix}$ with some variation, however. In Gimo 166 and AMG 797, the A theme is first restated briefly in the dominant before reappearing in the tonic. Gimo 169 approaches sonata form by inserting a statement of A in the dominant, followed by a transition section, before the second appearance of A in the tonic.

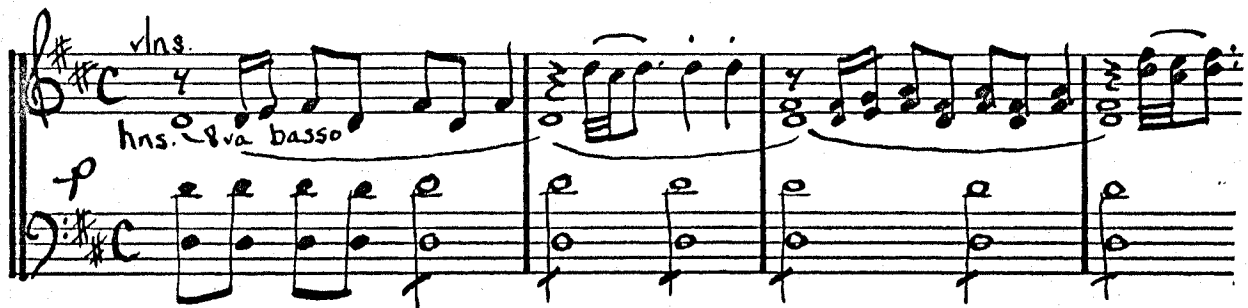
From the foregoing discussion, it seems clear that Jommelli's sinfonias are fairly typical for his period. Yet there are enough exceptions to the rules to show Jommelli as a composer with a high degree of skill and originality. His sinfonias show several diverse influences: his heritage as an Italian melodist, and the early classical fragmentary thematic style; formal designs that came from the baroque, and others that looked forward to sonata form; soloistic

wind parts in concertante style, and pedestrian doublings and harmonic fill-in for the winds. In his own time, Jommelli was a highly renowned and influential composer. The part which he may have played in the development of the orchestral crescendo has been outlined here. However, the definitive word on this, his influence on symphonic form, and other possible contributions must await future research. It is hoped that this thesis has shown the place of Jommelli in music history to be a subject worthy of further investigation.

APPENDIX A: THEMATIC INCIPITS

Gimo 164: Overtura Da Orchestra Del Sig:r Niccolò Jomelli
(Overture to Achille in Sciro)

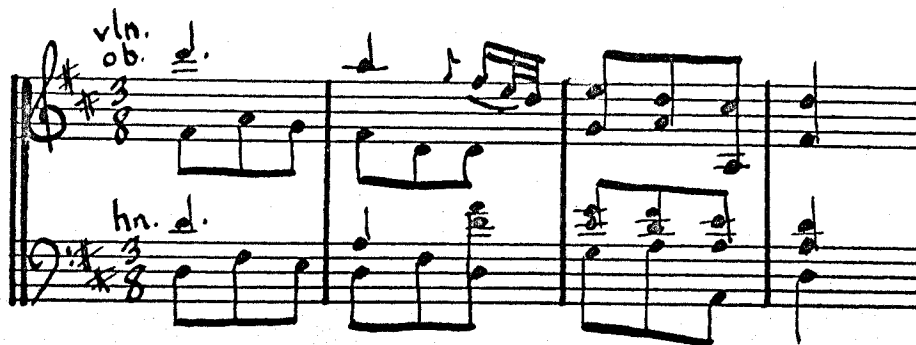
I. Allegro, m. 5.



II. Andante, m. 1.



III. Presto assai, m. 1.

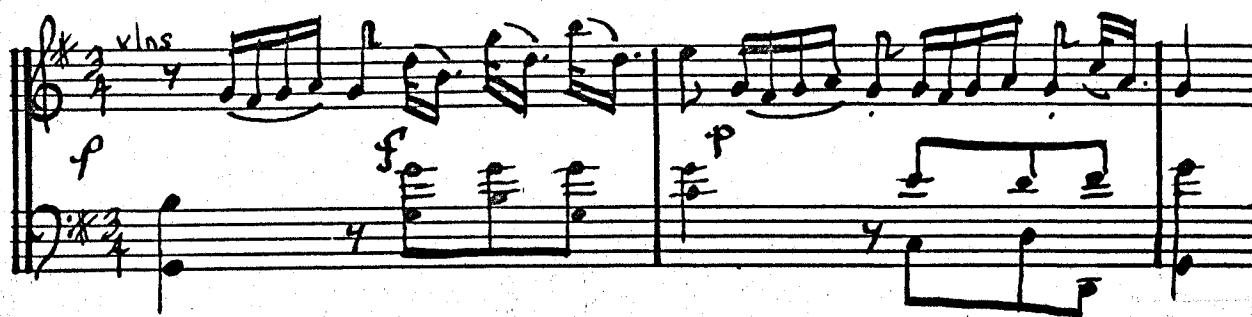


Clmo 165: Sinfonia Del Sig:r Nicolo Jomalli
 (Overture to Cajo Mario)

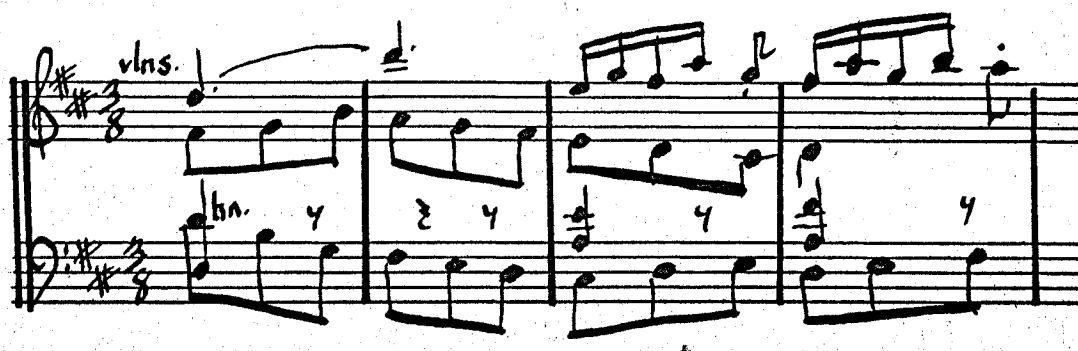
I. Allegro spiritoso, m. 1.



II. Poco Andante, m. 1.



III. Allegro di molto, m. 1.



Gimo 166: Overtura Del Sig:r Niccolo Iommelli
(Overture to Creso)

I. Allegro, m. 1.

Handwritten musical score for the first movement, Allegro, measures 1-4. The score is written for two staves. The top staff is for the oboe (ob.) and violin (vln.), and the bottom staff is for the horn (hn.). The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The oboe and violin play a melody of eighth notes, while the horn plays a supporting bass line of eighth notes. The measures are: 1. Oboe/Violin: G4, A4, B4, C5; Horn: G3, A3, B3, C4. 2. Oboe/Violin: D5, C5, B4, A4; Horn: D3, C3, B2, A2. 3. Oboe/Violin: G4, A4, B4, C5; Horn: G3, A3, B3, C4. 4. Oboe/Violin: D5, C5, B4, A4; Horn: D3, C3, B2, A2.

II. Andante, m. 1.

Handwritten musical score for the second movement, Andante, measures 1-4. The score is written for two staves. The top staff is for the violin (vlns.), and the bottom staff is for the horn (hn.). The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a forte (f) dynamic. The violin plays a melody of eighth notes, while the horn plays a supporting bass line of eighth notes. The measures are: 1. Violin: G4, A4, B4, C5; Horn: G3, A3, B3, C4. 2. Violin: D5, C5, B4, A4; Horn: D3, C3, B2, A2. 3. Violin: G4, A4, B4, C5; Horn: G3, A3, B3, C4. 4. Violin: D5, C5, B4, A4; Horn: D3, C3, B2, A2.

III. Allegro assai, m. 1.

Handwritten musical score for the third movement, Allegro assai, measures 1-4. The score is written for two staves. The top staff is for the oboe (ob.) and violin (vln.), and the bottom staff is for the horn (hn.) and bass (basso). The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a forte (f) dynamic. The oboe and violin play a melody of eighth notes, while the horn and bass play a supporting bass line of eighth notes. The measures are: 1. Oboe/Violin: G4, A4, B4, C5; Horn/Basso: G3, A3, B3, C4. 2. Oboe/Violin: D5, C5, B4, A4; Horn/Basso: D3, C3, B2, A2. 3. Oboe/Violin: G4, A4, B4, C5; Horn/Basso: G3, A3, B3, C4. 4. Oboe/Violin: D5, C5, B4, A4; Horn/Basso: D3, C3, B2, A2.

Gimo 167: Sinfonia Del Sig:r Nicolo Jomelli

(Overture to Didone abbandonata)

I. Allegro con molto spirito, m. 1.

II. Andante, m. 1.

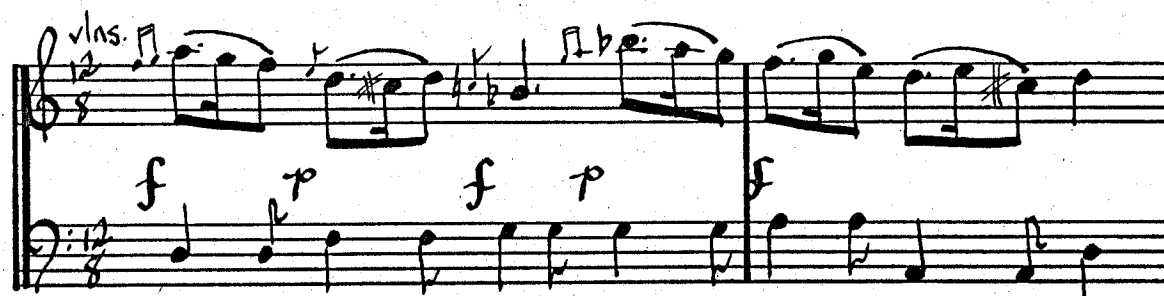
III. Allegro di molto, m. 1.

Gimo 168: Overtura da Orchestra Del Sig:r Niccolò Tomelli

I. Allegro spiritoso, m. 1.



II. Andante grazioso, m. 1.



III. Allegretto, m. 1.



Gimo 169: Overtura da Orchestra Del Sig:r Niccolò Jommelli

I. Allegro, m. 1.

Handwritten musical score for the first movement of the Overture by Niccolò Jommelli, marked Allegro, m. 1. The score is in G major (one sharp) and common time (C). It features a violin part (vlns.) and a horn part (hn.). The violin part begins with a treble clef and a key signature of one sharp. The horn part begins with a bass clef and a key signature of one sharp. The music is in common time and starts with a violin melody and a horn accompaniment.

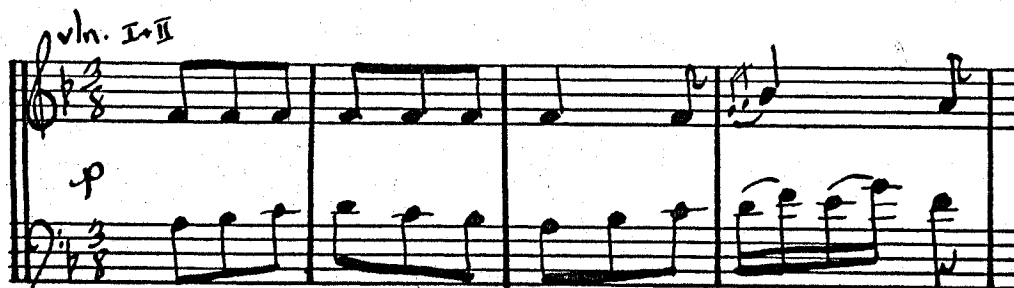
II. Andante, m. 1.

Handwritten musical score for the second movement of the Overture by Niccolò Jommelli, marked Andante, m. 1. The score is in G major (one sharp) and 2/4 time. It features a violin part (vlns.) and a horn part (hn.). The violin part begins with a treble clef and a key signature of one sharp. The horn part begins with a bass clef and a key signature of one sharp. The music is in 2/4 time and starts with a violin melody and a horn accompaniment.

III. Allegro assai, m. 1.

Handwritten musical score for the third movement of the Overture by Niccolò Jommelli, marked Allegro assai, m. 1. The score is in G major (one sharp) and 2/4 time. It features a violin part (vlns.) and a horn part (hn.). The violin part begins with a treble clef and a key signature of one sharp. The horn part begins with a bass clef and a key signature of one sharp. The music is in 2/4 time and starts with a violin melody and a horn accompaniment.

AMG 797: Sinfonia à 6 Del Sig:r JomelliI. Allegro, m. 1.II. Andante, m. 1.III. Allegro molto, m. 1.

AMG 798: Sinfonia Thoni F Del Sig:r Nicolo JamellyI. Allegro, m. 1.II. Andante, m. 2.III. Allegro assai, m. 1.

Library of Congress: Sinfonia in G

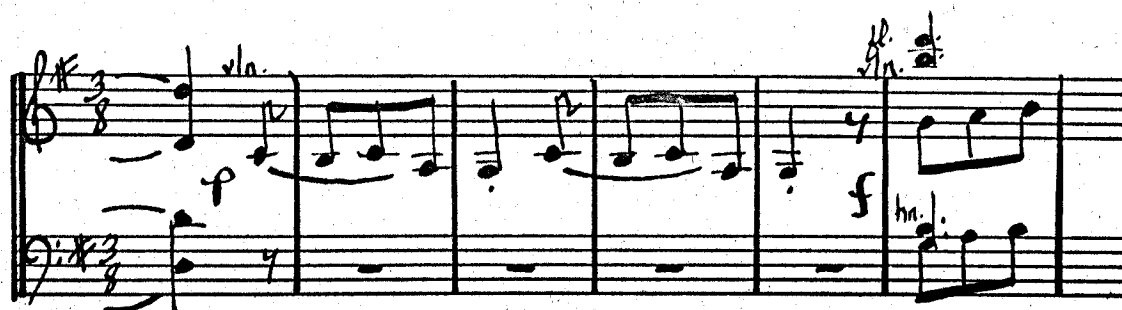
I. Allegro con molto spirito, m. 1.



II. Andantino, m. 2.



III. Presto, m. 1.



APPENDIX B: ANALYSIS

Chart I: Key Relationships of Movements

	I	II	III
Gimo 164	D	G (IV)	D
Gimo 165	D	G (IV)	D
Gimo 166	D	A (V)	D
Gimo 167	G	G (IV)	G
Gimo 168	D	d (i)	D
Gimo 169	D	G (IV)	D
AMG 797	D	G (IV)	D
AMG 798	F	d (vi)	F
L of C	G	D (V)	G

Chart II: Tempo, Meter, Length of Movements

	I	II	III
Gimo 164	Allegro 4/4 65 m.	Andante 3/4 27 m.	Presto 3/8 76 m.
Gimo 165	Allegro 4/4 86 m.	Andante 3/4 23 m.	Allegro 3/8 63 m.
Gimo 166	Allegro 4/4 119 m.	Andante 3/4 115 m.	Allegro 3/8 105 m.
Gimo 167	Allegro 3/4 91 m.	Andante 6/8 26 m.	Allegro 3/8 68 m.
Gimo 168	Allegro 4/4 67 m.	Andante 12/8 13 m.	Allegretto 3/8 21 m.*
Gimo 169	Allegro 4/4 120 m.	Andante 2/4 33 m.	Allegro 3/8 78 m.*
AMG 797	Allegro 4/4 58 m.	Andante 2/4 28 m.	Allegro 3/8 80 m.
AMG 798	Allegro 4/4 113 m.	Andante 3/4 61 m.	Allegro 3/8 102 m.*
L of C	Allegro 4/4 36 m.	Andantino 2/4 110 m.	Presto 3/8 112 m.

(* indicates internal repeats not included in measure count)

Chart III: First Movements

Gimo 164	Intro. (1)	A(5)	trans (14)	B(25)	trans (33)	B(49)	trans (57)	Coda(62)
	I	I	<u>I V</u>	V	<u>V I II I</u>	I	<u>I</u>	I
Gimo 165	A(1)	trans (10)	B(26)	codetta (34)	A(43)	trans (52)	B(69)	Coda(77)
	I	<u>I V II III V</u>	V	V	I	<u>I V II I VI I</u>	I	I
Gimo 166	A(1)	B(19)	trans (29)	C(45)	A(76)	trans (90)	B'(103)	Coda(113)
	I	V	V	V I	I	V I	I	I
Gimo 167	A(1)	trans (15)	B(32)	A(41)	trans (55)	B(77)	Coda(85)	
	I	<u>I V</u>	V	I	<u>I II I VI I</u>	I	I	
Gimo 168	A(1)	tr(8)	A(17)	tr(22)	A(26) B(34)	tr(40)	A(42) B(51)	Coda(57)
	I	<u>I V</u>	V	<u>V II</u>	I V V	V	I I	I
Gimo 169	A(1)	B(45)	tr(65)	A(73)	A(93)	B(102)	Coda (117)	
	a b tr(19)	codetta(62)	a	dev(77)	b			
	<u>I I V</u>	<u>V V</u>	<u>V</u>	<u>I II</u>	<u>I</u>	<u>I</u>	<u>I</u>	
	Exp.			Dev.		Recap.		
AMG 797	A(1)	trans (7)	B(14)	A(23)	trans (29)	B(36)	C(46)	A(53)
	I	I	I	I	I	I	I	I
AMG 798	A(1)	B(24)	A(44)	A(53)	B(68)	A(101)	tr(106)	
	tr(12)	abcde		tr(58)	abcdef			
	I I II	V	V	I	I II I	I	I	
L of C	A(1)	B(17)	trans(32)	(through-composed)				
	I	V I	V					

(Note: Number in parentheses is that of measure in which section begins.)

Chart III: Second Movements

Gimo 164	A(1) I	trans.(5) (derived) V	A(8) V	trans.(12) (derived) I	A(16) I	Coda(20) I
Gimo 165	Through-composed, baroque spinning-out of initial motives. I(1) V(6) II(10) I(12)					
Gimo 166	A(1) I	B(12) V	A(17) I	B(25) III	C(31) I	B(41) I
	Exp.		Dev.		Recap.	
Gimo 167	A(1) I	B(9) (derived) (II I) V	A(16) I			
Gimo 168	(min) A(1) I	B(5) (derived) IV	A(9) I	III	III	
Gimo 169	A(1) I	B(15) V	A(25) I	Coda(31) I		
AMG 797	Through-composed with some thematic repetition. (15) I(1) V(8) I II I I(19)					
AMG 798	(min) Intro(1) I	A(3) a b I	B(15) a b c III	A(31) a c d I	B(46) a b c d I	
L of C	Intro(1) I	A(2) I	B(9) I	A(18) V	B(25) I	Coda(34) I



Chart III: Third Movements

Gimo 164	A(1) I	B(9) V	A(24) V	C(32) I IV I	A(46) I	D(54) I	Coda(61) I
Gimo 165	A(1) I	B(9) I	A(17) V	G(25) VI V	A(33) I	D(41) I	Coda(55) I
Gimo 166	A(1) I	B(25) V	A(49) V	A(57) I (V)	B(73) I	Coda(96) I	
Gimo 167	A(1) I	B(13) I	A(21) V	G(33) II I	A(45) I	Coda(56) I	
Gimo 168	A(1) : I	- V	A(9) V	A(13) I	Coda(21) : I		
Gimo 169	A(1) : I	B(21) trans.(5) V	A(35) trans.(39) V	A(56) trans.(39) II I	B(61) I	Coda(75) : I	
AMG 797	A(1) trans.(13) I	B(21) trans.(13) V	A(36) V	A(42) trans.(48) I V IV	B(56) trans.(48) I	Coda(71) I	
AMG 798	A(1) : I	B(17) : V	A(25) : I	C(41) : I	A(49) : I	D(65) : I	A(73) Coda(88) I I
L of C	A(1) trans.(18) I	B(26) trans.(18) V	A(54) trans.(71) I	B(79) trans.(71) I	Coda(102) I		

APPENDIX C: SELECTED EXAMPLES

Allegro *Vibolino* *Del Signore Tomelli*

f *p* *p* *p* *f* *f* *f* *f* *f* *f*

Andante

Ec. 1: AMG 797
Sinfonia à 6
Vin. I, p. I.

Example 2: AMG 798, Allegro, m. 72 f.

The image displays a musical score for a symphony, specifically Example 2, AMG 798, in the tempo of Allegro, starting from measure 72. The score is written for four staves: Oboe I & II, Horn I & II, Violin I & II, and Viola & Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the Oboe I & II staff with a whole rest, the Horn I & II staff with a series of eighth notes, the Violin I & II staff with a whole note, and the Viola & Bass staff with a whole note. The second system continues the Horn I & II staff with eighth notes, the Violin I & II staff with a whole note, and the Viola & Bass staff with a whole note. The third system shows the Violin I & II staff with a whole note, the Viola & Bass staff with a whole note, and the Horn I & II staff with a whole note. The fourth system shows the Violin I & II staff with a whole note, the Viola & Bass staff with a whole note, and the Horn I & II staff with a whole note. The score is presented in a clear, legible format with standard musical notation.

Example 3 a: Sinfonia in G (L of C), trans. II--III.



3 b: Sinfonia à 6 (AMG 797), trans. I--II.



Example 4: Sinfonia (Gimo 165), Allegro spiritoso, m. 26 f. (2nd theme).



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