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The Thirty-Two Works of Francesco Geminiani

Work Seven: The Concertos from Corelli's Sonatas Opus 3 (1735)

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WORK SEVEN
THE CONCERTOS FROM CORELLI'S SONATAS OPUS 3 (1735)

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THE CONCERTOS FROM CORELLI'S SONATAS OPUS 3 (1735)¹

That the works of Arcangelo Corelli dominated English musical life as far as instrumental music during the first decades of the eighteenth century was concerned does not need to be repeated here. All of Corelli's works were republished in London with great success: the Violin Sonatas Opus 5 for the first time in 1700, the Trios Sonatas Opus 1-4 in 1705, the Concertos Opus 6 in 1715. These first British editions were all published by John Walsh (Senior). There were several reprints of all these editions by other publishers and all editions kept being reissued until nearly the end of the eighteenth century or were replaced by new ones because the plates were worn out. Many works also circulated in arrangements, either for other melodic instruments or for keyboard. With some exaggeration one can say there were few eighteenth-century concert programs in England without a work by Corelli.

Geminiani had contributed to this Corellimania—and as a consequence also profited from it—with his concerto arrangements of Corelli's Sonatas Op. 5, published in two volumes in 1726 and 1729 respectively. The first edition of the *Prima parte* (WORK TWO) was published on his behalf by William Smith by subscription and never reissued. The first edition of the *Seconda parte* (WORK THREE) was meant to be published in London on Geminiani's behalf by Nicholas Prevost (but printed in Amsterdam by Michel-Charles Le Cène) but this plan did not materialize. The edition was indeed printed in the mean time by Le Cène but not delivered to Prevost; instead Le Cène himself sold the copies of this edition. Both volumes were disseminated in Britain in great number through their reprints by John Walsh.

In 1735 a new series of concerto arrangements of works by Corelli was published in London by John Walsh (Junior). This time it was a set of six concertos, based on as many trio sonatas by Corelli, five taken from the latter's Sonatas Op. 3 (nos. I, III, IV, IX and X), one from the Sonatas Op. 1 (no. IX). The edition shares with the *Select Concertos Nos. II-IV* (published 1734) and their re-issuing in *Select Harmony, Third Collection* (1735) the property that nothing points to a direct involvement of Geminiani in the preparation and publication of the edition.

The Concertos after Corelli's Sonatas Op. 3 were first advertised in the *London Daily Post and General Advertiser* of 5 November 1735:

John Walsh [...] where may be had, just publish'd, 1. Six Sonatas, collected from Corelli's 3d Opera, made into Concerto's by Sig. Geminiani for Violins. In seven Parts.

The advertisement was repeated in the *Country Journal, or The Craftsman* of 29 November 1735. Publication of the edition can therefore safely be set at November 1735.

The edition first published by Walsh in 1735 appears to have been the only edition of the works. No other publisher has ever produced a reprint. All copies preserved of the Walsh edition have identical title pages, which suggest in a way that there was not only just a single edition but also just a single issue. However, "inside" the edition some or all plates of the concertino partbooks were replaced by new ones on various occasions and these replacements created new issues. In all, four issues can be counted.

The title page has the following text:

CONCERTI GROSSI | Con Due Violini | Viola e Violoncello | *di Concertino obligati. e Due altri Violini* | e Basso di Concerto Grosso | *Composti delli Sei Sonate del | Opera Terza D'Arcangelo*

¹ We should refer to these works as "The Concertos from Corelli's Sonatas Opp. 3 and 1". For the sake of simplicity, we will drop the "and 1": after all, there is only one concerto after a sonata from Corelli's Op. 1, probably the reason a reference to it was equally missing in the original title.

Corelli | Per | FRANCESCO GEMINIANI | N.B. The Works of this Author may be had where these are | sold. viz. 12 Solos for a Violin and Bass. 12 Concertos for Violins | in 7 Parts. and Corellis 12 Solos made into Concerts. | London. Printed for and Sold by I. Walsh Musick Printer and | Instrument maker to his Majesty at the Harp and Hoboy in | Catherine Street in the Strand. N^o. 569

The layout of the title page as a whole follows the familiar pattern of Walsh's editions: it has a frame around the title and two "boxes" for the remark about the sale of Geminiani's other works and the imprint respectively. Main title and instrumental specification are copies of similar phrases on the title pages of the *Prima parte* of the Corelli Concertos (1726) and the Concertos Op. 3 (1732). Typography even imitates that of the Corelli Concertos (engraved by William Smith) more than that of the Concertos Op. 3 (engraved by one of Walsh's engravers). The phrase mentioning the models of the concertos ("*Composti ... Corelli*") copies the corresponding phrase from the title of the Corelli Concertos with only the necessary changes. It retains, however, the preposition-article contraction "delli" from "delli sei soli", whereas it should had been changed into "delle": "delle sei sonate". In fact, even this designation would have been erroneous when taken literally, because Corelli's Op. 3 contains twelve sonatas. The use of the preposition "per" in "per Francesco Geminiani" may be derived from the title page of the *Seconda parte* of the Corelli Concertos (1729). It is a correct but less usual way to introduce the composer.

The sale of Geminiani's other works was also mentioned on the title page of the Concertos Op. 3, but without any specification, just as "All the Works of this Author". Now it is specified as including the Solos Op. 1, the Concertos Opp. 2 and 3 and the Concertos from Corelli's Sonatas Op. 5.

The edition is in seven partbooks: Violino Primo, Violino Primo Ripieno, Violino Secondo, Violino Secondo Ripieno, Alto Viola, Violoncello and Contra Basso. Within the whole of editions of Geminiani's works it is unique: it is fact composed of two "components": the Concertino part books are printed from the plates of Walsh's edition of Corelli's *Opera Terza: XII Sonatas of three parts for two Violins and a Bass with a Through Bass for the Organ, Harpsicord or Arch Lute*, the Ripieno parts from newly engraved plates. The last concerto of the set derives the plates for the Concertino partbooks from the corresponding edition of Corelli's *Opera Prima*. Because of the use of the plates of the sonata edition for the concertos the Concertino parts do not have the word "del Concertino" in the header lines on top of the pages. They are simply headed "Violino Primo", "Violino Secondo" and "Violoncello". Also, the concertos retain the numbers of the sonatas they had in the sonata edition, thus: I, III, IV, IX, X, IX. This is not only a discontinuous series, it is a "recurrent" series as well: after Concerto X from Op. 3, there is Concerto IX from Op. 1. In the Concertino partbooks the page numbers are those of the sonata edition. The following overview gives a survey of the edition:

Concerto	Walsh 1735	Concertino pages	Sonata	Key
[I]	I	1-2	Op. 3 No. I	F Major
[II]	III	5-6	Op. 3 No. III	B flat Major
[III]	IV	7-8	Op. 3 No. IV	B Minor
[IV]	IX	17-18	Op. 3 No. IX	F Minor
[V]	X	19-20	Op. 3 No. X	A Minor
[VI]	IX	17-18	Op. 1 No. IX	G Major

In the text that follows here the single concertos in the set of six Concertos from Corelli's Sonatas Op. 3 will be referred to by the number that reflects their position in the set, which will be placed between square brackets.

The Violoncello partbook has new engravings for Concertos [I] and [VI], for both concertos on a single page. The Violoncello part of Concerto [I] has, of course, page number 1; the Violoncello part of Concerto [VI] has no page number, which is understandable: it could have page number 21, as following page 20 of the previous concerto, but as Concerto IX it had page 17 in the sonata edition. To avoid confusion the engraver must have decided to leave out the page number, although this helps little in practice.

The numbering I, III, IV, IX, X, IX is not only used in the Concertino partbooks that were printed from the plates of the sonata edition, it is also adopted in the newly engraved Ripieno partbooks. But there page numbers run from 1 to 6, a numbering also reflecting the fact that for every concerto the Ripieno parts are engraved on a single page.

So far there has been no doubt about Geminiani's authorship of the concerto arrangements of Corelli's Sonatas Op. 3: they occur in all work lists of Geminiani. They are, without any reservation, included in the new Opera Omnia Francesco Geminiani, in fact included in Volume 8, the second volume published. In their quality as arrangements in the form of expansions of works for fewer instruments, however, the Concerto's from Corelli's Sonatas Op. 3 differ from Geminiani's concerto arrangements of Corelli's Sonatas Op. 5. In the case of the arrangements of Corelli's Sonatas Op. 5 the pre-existing voices were sometimes taken over with little or no changes (particularly in the *Seconda parte*), sometimes changed considerably up to being unrecognizable (particularly in the *Prima parte*). They were never left completely unchanged. In the Concerto's from Corelli's Sonatas Op. 3 the concertino parts are printed from the plates of Walsh's edition of Corelli's Sonatas Opp. 1-4 and are therefore by the way they are produced bound to be exactly as in the original version of the works. The composition of the concerto versions consisted only of the writing out of the Violino Primo Ripieno, Violino Secondo Ripieno and Basso Ripieno parts and composing a Viola part for the Ripieno passages. I use the verb "writing out" (and not "composition") for the Ripieno parts are nearly completely identical to the corresponding Concertino parts except that they are silent during the Concertino passages. This means that the composition of the arrangements included only two activities: first, selecting which passages would be Concertino passages and which ones Ripieno passages, and secondly, composing an Alto Viola part for the Ripieno passages. These tasks ask for only very a very modest compositional expertise. The writer of this text could easily do that, as could probably most readers of this text.

The procedures sketched for the composition of the Concertos from the Sonatas Op. 3 are not only completely at variance with Geminiani's habits as a composer in general as far we know them — he even continuously revised his own works — they also create a discrepancy between the title and the works: while the title counts the Alto Viola among the Concertino parts in the arrangements themselves the Alto Viola is a part of the Concertino only for a single bar. Two features of the edition also seem to speak against Geminiani as the arranger: the Violoncello partbook is left without figures and the Basso Ripieno parts are headed "Contra Basso" except that of Concerto [III], which is headed "Organo". Both headings occur nowhere else in Geminiani's works. That the Basso Ripieno parts of Concertos [II] and [IV] are without figures may of course be oversight of the engraver not noticed by the publisher, but such absence of figures also occurs nowhere else in Geminiani's works.

All this taken together, one could even doubt if Geminiani really were the "composer" of these arrangements, because it would mean he had given up three features that are so typical for his profile as a composer and arranger: the constant revision of works of prior composition, the introduction of differences between corresponding Concertino and Ripieno parts and the use of the Alto Viola as Concertino instrument. We will see, however, that there remain a number of aspects of the works, notably some "irregularities" in

leaving out or doubling parts in Tutti passages that also occur in the concerto arrangements of Corelli's Op. 5 sonatas, that could point to Geminiani as the arranger also here. One could think of the arrangements of early works, composed perhaps in the early 1720s, and then in such a way that the players of the Concertino parts could still play from the sonata partbooks they undoubtedly possessed. New parts had only to be copied then for the Alto Viola and the Ripieno parts.

It seems, however, improbable that Walsh's edition was based on a score written by Geminiani or a score copied from such a score. For this the version as presented in the edition deviates too much from Geminiani's ways to write down concerto compositions (although we know these ways only from the editions published in partbooks under this supervision, notably the *Prima parte* of the Corelli Concertos and the Concertos Op. 2). Was there perhaps someone else to prepare the score for Walsh's edition, based on some circulating manuscript or set of parts? So far, it is only possible to speculate about this. One would think of a musician or a minor composer from Walsh's environment who could also do editing work. If we look for any specific feature of the arrangements that could lead us this person, then the only thing we find is the use of the word "Contra Basso" for Basso Ripieno. This is a little used term for the figured-bass part of the Tutti passages. One composer who used it was William Hayes (1708-1777), organist in Worcester and Oxford, in several of his concerti grossi, which have been preserved in manuscript only.² Hayes was a vivid admirer of Corelli, as is clear from his *Remarks on Mr. Avison's Essay on Musical Expression* (London: J. Lyon, 1751), where he recommends the study of Corelli's works to every music student. There is, however, no confirming evidence that points to his authorship of the concerto arrangements of Corelli's Sonatas Op. 3. Nevertheless, he wrote a concerto arrangement of Geminiani's Sonata IV of 1716, of which only the beginning is extant, in the manuscript GB-Ob, Ms. MS Mus. c.21, an autograph by Hayes.³ In the manuscript, the arrangement after Geminiani immediately follows a concerto arrangement of Sonata X from Giovanni Stefano Carbonelli's *Sonate da camera a violino e violone o cembalo* [London, 1729],⁴ which makes us believe that this arrangement and that of Geminiani's sonata were made in the 1730s.

Finally, it may be worth while to mention Giuseppe Sammartini (1695-1750) here, who arranged his own trio sonatas, published as *XII Sonate a due violini e violoncello [...] Opera terza* in 1743 as concerti grossi, which were published as *Concerti grossi a due violini, viole e violoncello obbligati con due altri violini e basso di ripieno [...] Opera quinta* in 1747. The concerto arrangements are for the same instrumental combination as the Concertos from Corelli's Sonatas Op. 3 discussed here.

THE CONCERTOS

This section will deal first with the way Tutti and Soli passages are composed and used in the Concertos from Corelli's Sonatas Op. 3. Thereafter attention will be paid to the arrangement of the fugal episodes in the fast movements of the concertos. Finally the arrangement of the bass line will be discussed: while the Violoncello of the Concertos copies that of the sonata version, the Contra Basso is only partially derived from the Organo part, which is in a way nothing else than the corresponding part in the sonata composition.

References to the parts of the concertos will be made according to the name they have in de concerto edition, that is Violino Primo (and not Violino Primo [del] Concertino), Violino Primo Ripieno, Violino

² Simon Heighes, *The Life and Work of William and Philip Hayes* (London: Routledge, 1995), pp. 147-148.

³ GB-Ob, MS Mus. c. 21: 30 x 23 cm, 105 fols., on fols. 26r-29v: untitled concerto arrangement of Geminiani's Sonata IV. The title Concerto and the name of the composer were added by William Henry Havergal (1793-1870), who later owned the manuscript. RISM 800271030. Not in Heighes 1995.

⁴ GB-Ob, MS Mus. c. 21, fols. 13v-25v: "*A solo of Carbonelli made into a concerto*", a title added by Havergal. RISM 800271029.

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Secondo (and not Violino Secondo [del] Concertino), Violino Secondo Ripieno, Alto Viola, Violoncello and Contra Basso or Organo (and not Basso Ripieno). If the corresponding Concertino and Ripieno versions are being discussed, these will be referred to as first violin, second violin and bass parts respectively. As abbreviation for Violino Primo and Violino Primo Ripieno together will be used V1/R, and similarly V2/R, the two bass lines together is Vc/CB (or Vc/Org).

The word “part” will be used to refer to specific instrumental part in the score. The word “voice” refers to a line in the composition.

The concertos will be referred to by their position number in the edition, between square brackets: Concerto [I], [II], [III], [IV], [V] and [VI].

The fact that the Concertino partbooks are in fact just the complete corresponding parts of the sonatas that are being arranged strongly defines the set-up and the character of the concerto versions. In their quality as concerti grossi the arrangements consist of an alternation of Soli and Tutti passages. The Soli passages are necessarily identical to the corresponding passages of the sonatas minus the Organo part, the Tutti passages are, at least in principle, identical to the corresponding passages of the sonatas with the Concertino parts doubled by Ripieno parts and with an added Alto Viola part. The first bars of the first movements of Concerto [I] will serve as an example of these two basic textures:

This type of arrangement is characteristic for large portions of all six concertos.

By far the most Tutti passages are four-voice and have all seven string parts playing together. A very few four-voice Tutti passages deviate from this pattern. Some, for example, do not make use of the full ensemble, by leaving out either a Concertino or a Ripieno part:

Movement	Bars	Missing part
[IV]/ii	6-8	No CB
[V]/iii	3-4	No V2R
[VI]/i	1, 3, 5, 7	No V2
	31, 33, 35, 37	No V1
[VI]/iv	8, 19	No CB

In the second movement of Concerto [IV] the missing Contra Basso is a consequence of the writing of the Violoncello part with a tenor clef:

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The image shows a musical score for Concerto [VI] from Corelli's Sonatas Opus 3. It consists of four staves: Violino Primo (V1), Violino Secondo (V2), Viola (AV), and Violoncello/Contrabasso (Vc/CB). The key signature is one flat (B-flat). The score shows a 'Tutti' marking in the Cello/Double Bass part. At the bottom right, there is figured bass notation: 9 6 b.

In the first movement of Concerto [VI] one of the Concertino violins is excluded from the Tutti chords because it plays the solo figuration in between the chords. This concerns first the Violino Secondo (bars 1-9), than the Violino Primo (bars 31-39).

In a number of passages there are one or two *concertante* Concertino parts that plays figuration, with a corresponding Ripieno part that plays only the main notes. This concerns either the Violino Primo or the Violino Secondo separately, or both parts at the same time. It is a common practice in Corelli's and Geminiani's original concerti grossi and in Geminiani's arrangements of Corelli's Sonatas Op. 5. The following table is an overview of these instances in Concertos from Corelli's Sonatas Op. 3:

Movement	Bars	<i>Concertante</i> parts
[III]/iv	6-8, 19-21, 29-31	V2 concertante
[V]/iv	2-6, 10	V1, V2 concertante
	11	V2 concertante
	18-21	V1 concertante
	24-25	V1, V2 concertante
	25-27	V2 concertante
	28-31	V1 concertante
[VI]/ii	14-16, 31-32	V1, V2 concertante
	37-42	V1, V2 concertante

As an example can be given the first bars of the fourth movement of Concerto [V], where, in bars 2 and 3-4, Violino Primo and Violino Secondo play figuration and the corresponding Ripieno parts longer notes:

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In the second movement of Concerto [II] the Ripieno part differs rhythmically from the Violoncello part, mostly by choosing shorter note values (bars 18-23):

The practice of choosing shorter note values for final notes of phrases in the added parts than in the borrowed parts is typical for Geminiani's concerto arrangements of Corelli's Sonatas Op. 5. There, however, it is applied more systematically.

Bars 15-17 of the second movement of Concerto [IV] is another instance where the Ripieno parts are not just duplicates of the Concertino parts:

So far about the four-voice Tutti passages.

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Three-voice Tutti passages are not rare: they occur in all concertos except Concerto [V]. The following table is a list of them:

Movement	Bars	Missing Voice	Missing Part
I/ii	24	No AV	
I/iv	19	No AV	No CB
II/iv	3-5	No AV	No CB
	6	No Vc/CB	
III/ii	30-34	AV=Vc	No CB
IV/i	8-9	No AV	
	18-19	No V2/R	
IV/ii	3-6	No Vc/CB	
VI/i	11	No AV	No CB
VI/ii	5-6	No AV	
	6-7	AV=V1	No V1R
	10-13	No AV	No CB
	13-14	AV=V2	No V2R
VI/iv	5-7, 18	No AV	No CB

With a few exceptions the missing voice is in the alto voice. Either the Alto Viola is left out at all or it doubles another Concertino part, be it the Violino Primo, the Violino Secondo or the Violoncello. When the Alto Viola part is left out, usually the Contra Basso is also omitted. There is no necessary connection between these two omissions but it is impossible to overlook the fact that the Alto Viola and the Contra Basso are often left out simultaneously. When the Alto Viola doubles a Concertino part, it replaces in fact the proper Ripieno part.

A passage in the second movement of Concerto [VI] (bars 10-14) illustrates the two modalities: from bar 10 to bar 13 the Alto Viola is simply left out, in bars 13-14 it doubles the Violino Secondo part and there is no Violino Secondo Ripieno:

The musical score shows four staves: VI/V1R (Violino Primo/Ripieno), V2/V2R (Violino Secondo/Ripieno), AV (Alto Viola), and Vc/CB (Violoncello/Contra Basso). The AV staff is empty from bar 10 to 13, then contains the V2 part from bar 13 to 14. The Vc/CB staff has markings for [Tutti] and [Soli].

There is a single fragment that is a Tutti passage without Violino Secondo voice (Concerto [IV]/i/18-19) and there is a half-bar and a short passage (Concertos [II]/iv/6 and [IV]/ii/3-6 respectively) where there is a Tutti passage without a bass part.

Two-voice Tutti passages occur in two varieties: first and second violins, and a violin voice with bass. The first variety is found in only two movements, mostly in fugal expositions:

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Movement	Bars	Missing Part
I/ii	10-11	No V2R
	23	No V2R
III/ii	3-5	V2=AV, no V2R

All three examples leave out the Violino Secondo Ripieno, but in Concerto [III] (ii/3-5) the Alto Viola takes the place of the missing part.

The second variety of a two-voice Tutti, consisting of a violin voice (either Violino Primo or Violino Secondo) with the bass voice, is somewhat less rare, but still limited to short fragments in most cases. The only substantial passage is the beginning of the fourth movement of Concerto [VI], as the following overview shows:

Movement	Bars	Voice	Missing Part
II/iv	1-3	V1/R, Vc	No CB
	26	V2/R, Vc/CB	
IV/i	7-8	V1/R, Vc/CB	
VI/i	10	V1/R, Vc	No CB
VI/iv	1-4, 17	V2/R, Vc	No CB

The habit of leaving out one of the Ripieno parts is also visible here.

A one-voice Tutti is found only once, for the first entry of the theme in the fugue that is the second movement of Concerto [III]. It is for Violino Primo and ditto Ripieno.

Soli passages are three-voice, for Violino Primo, Violino Secondo and Violoncello, in an overwhelming majority of cases. They are in fact nothing else than the corresponding passage from Corelli's sonata, only without figuring—a consequence of the fact that the Violoncello partbook of Walsh's edition had no figures—and without Organo part (which would have provided the necessary figuring).

A four-voice Soli passage occurs only once. It is the opening phrase of the first movement of Concerto [IV]. In Corelli's Sonata it is set as a rudimentary fugal expositions, with entries for the Violino Primo, the Violino Secondo and the Violoncello and a bass line underneath the first two entries. In the concerto version an additional entry was cleverly inserted between those of the Violino Secondo and the Violoncello, thereby creating a perfect dux-comes-dux-comes order:

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Two-voice Soli passages are not infrequent. They are most often for Violino Primo and Violino Secondo or for Violino Primo and Violoncello. Of course, their presence is totally dependent on their prior presence in the sonata versions. The following table gives an overview of them:

Movement	Bars	Parts	Fugal exposition
[I]/ii	2-3	V1, V2	Second entry
	29-30	V1, V2	
[I]/iv	3-4	V1, V2	Second entry
	17	V1, Vc	First entry
[II]/iii	1-2	V1, Vc	First entry
[III]/ii	16-17, 23-26	V1, V2	First and second entries in stretto
[III]/iv	1-4	V1, Vc	First entry
[IV]/i	1-2	V1, V2	First entry
[IV]/ii	2	V1, AV	Second half of first entry
[V]/ii	3-5	V1, V2	Second entry
	14, 15	V1, Vc	
	19-20	V1, V2	Second entry
	25, 26	V1, Vc	
[VI]/i	2-9	V2, Vc	
	32-39	V1, Vc	
[VI]/ii	1-2	V1, Vc	First entry

The majority of these two-voice Soli passages come from fugal expositions or related contrapuntal constructions. In the case of two-voice Soli passages consisting of Violino Primo and Violoncello it is usually the first thematic entry with accompaniment, in the case of two-voice Soli passages consisting of Violino Primo and Violino Secondo it is usually the second thematic entry with the continuation of the first. Examples of these textures are found in the music examples that are given below as examples of the treatment of fugal episodes.

Soli passages for a single violin, the Violino Primo, occur in Concertos [I], [IV] and [V]:

Movement	Bars	Fugal exposition
[I]/ii	1-2	First entry
	22	First entry (canonic)
	29	First entry (canonic)
[I]/iv	1-2	First entry
[IV]/ii	1	First entry
[V]/ii	1-2	First entry
	18-19	First entry
[IV]/iv	1, 9, 21,	First entry (canonic)

In all cases the Soli passage is the first entry in a fugal or canonic structure.

All six Concertos from Corelli's Sonatas Op. 3 have at least one fugal movement. Three concertos (I, [III], [V]) have two fugal movements, always the second and fourth movements. Concertos [IV] and [V] have a fugal second movement, Concerto [II] a fugal fourth movement. All these movements are fast movements.

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All fugal movements (but one) start with a three-voice fugal exposition, most often with the entry order Violino Primo-Violino Secondo-Basso. Often there is a bass line already underneath the entries in the violin parts. Fugal entries may occur later in the movement as part of fugal developments or as single entries. Besides full entries motifs from the theme are often used separately in further passages of the movements.

Expositions can be treated as Soli passages, as Tutti passages or can contain both Soli and Tutti passages.

There is just one exposition that is completely treated as a Soli passage, that of the second movement of Concerto [I]. The first Tutti passage begins only in bar 11.

Expositions as complete Tutti passages are more common: there are three of them, in Concertos [II] (fourth movement), [III] (second movement) and [VI] (fourth movement).

The exposition of the second movement of Concerto [III] is uncommon in that it has a countersubject that plays a role throughout the movement. It is introduced as a counterpoint against the second half of the theme, in the Violino Secondo. It is doubled by the Viola so that the result is a Tutti part. The proper fugal entry of the Violino Secondo follows in stretto as third entry after the second entry in the Basso:

Vivace

5
4 [#]

6 7 7 6 7 6 7 7 #4 6† 5
2 4 3

There are also expositions that contain both Soli and Tutti passages. Two of them, in Concertos [I] (iv) and [V] (ii), have the first two entries as Soli passages, the third entry as Tutti passage. As an example the first bars of the fourth movement of Concerto [I]:

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The exposition of the second movement of Concerto [IV] has the first entry as a Soli passage, the second and third entries as a Tutti passage. In the third entry the Basso Ripieno is missing, but this is a consequence of the notation of the Violoncello part with a tenor clef here.

The exposition of the fourth movement of Concerto [III] brings the theme only in the violin parts. The first entry is entirely Soli, the second entry has the first half Soli, the second half Tutti, while the Violino Secondo Ripieno part is a simplified form of the Violino Secondo Concertino part:

This treatment of the theme is repeated when it returns in bars 18-20 and 38-40, in both cases in the Violino Secondo.

Many features described above for the expositions are also found in developments. Soli developments can be found in Concertos [I] (iv/30-33), [II] (iv/15-20), [III] (ii/16-18) and [IV] (ii/12-14), Tutti developments in Concertos [I] (ii/10-13, 23-26, iv/19-22), [II] (iv/26-32) and [VI] (iv/16-22). The development in bars 19-23 of the second movement of Concerto [V] has the first two entries, in the Violino Primo and Secondo Concertino, as Soli, the third in the bass parts as Tutti, thereby mimicking the pattern followed in the exposition.

Corelli's Sonatas Opp. 1 and 3 have two bass parts, a Violoncello part without figuring and an Organo part with figuring. The two parts run parallel for large portions of the compositions; in many movements they are completely similar. The Organo part also doubles the Violoncello part when the latter is notated with the tenor clef; at those places it also retains the tenor clef. From time to time the Organo part presents a simplified version of the Violoncello part. And occasionally there are passages where the Violoncello part plays figuration and the Organo has a simpler part which is not an extract of the Violoncello.

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Work Seven: The Concertos from Corelli's Sonatas Opus 3 (1735)

Musical score for Concerto [VI] from Corelli's Sonatas Opus 3, measures 14-19. The score is for Violin I (VI), Violin II (V2), Alto Viola (AV), and Violoncello/Organ (Vc Org). Measures 14-15 are marked [Soli] and measures 16-19 are marked [Tutti]. The organ part has a bass line in measures 17-19.

In the sonatas that served as models for the concerto arrangements there are two passages where the Organo has the bass line for a few bars while the Violoncello is silent. The first of them is the bass line of bars 17-19 of the fourth movement of Sonata Op. 3 no. I. In the concerto version this fragment has been moved to the Violoncello part, while the Basso Ripieno is silent. A similar situation — Violoncello silent, bass line in the Organo part — is found in Corelli's Sonata Op. 1 no. IX, second movement, bars 1-4. In Concerto [VI] the bass line is transferred to the Violoncello part, with the Basso Ripieno silent. It is probably for these changes in the Violoncello part that new plates were prepared just for these two concertos.

Finally some words must be said about the role of the Alto Viola. In most cases it is a low-profile middle voice in Tutti passages. But occasionally the Alto Viola takes on a different role. We have already cited the first bars of the first movement of Concerto [IV], where the Alto Viola act as the fourth voice in a Soli passage. Here the Alto Viola entry is marked "Soli", followed two notes later by "Tutti". The pair of markings "Soli" and "Tutti" is also found in the fourth movement of Concerto [II]. Also here the Alto Viola plays in a Soli passage, but the independence of the Alto Viola part is questionable:

Musical score for Concerto [II] from Corelli's Sonatas Opus 3, measures 18-20. The score is for Violin I (VI), Violin II (V2), Alto Viola (AV), and Violoncello/Contra Bass (Vc CB). Measures 18-20 are marked [Soli]. The Alto Viola part has a "Soli" marking above it in measure 19.

In principle the parallel movement between the Alto Viola part and the Violoncello part is cancelled by the intervening crotchets in the Violoncello part, but the notes in the Alto Viola part are easily perceived as duplicates of the corresponding notes in the Violoncello part.

Sometimes the Alto Viola replaces a Ripieno part and doubles a Concertino part; this can be the Violino Primo, the Violino Secondo or the Violoncello part.

In two instances the Alto Viola part plays notes that come from Corelli's Organo part and that are not included in the Basso Ripieno part of the concerto version. The first is in the fourth movement of Concerto [II],

bar 6, first half. A small Organo fragment, not found in the Violoncello part, is moved to the Viola part, transposed one octave upward. The second instance is in the second movement of Concerto [III], bars 30-35. This is a remarkable passage. In Corelli's sonata the Organo plays the fugal theme in the alto register and notated with an alto clef. The Violoncello plays the same theme but skips the octave leap between the third and the fourth note and plays the rest one octave *below* the Organo.⁵ In the concerto version the theme in the Organo part could without further adaptation be moved to the Alto Viola Part:

The image shows a musical score for five parts: Violino Primo (V1), Violino Secondo (V2), Alto Viola (AV), Violoncello (Vc), and Organo (Org). The score is in G major and 3/4 time. The Organo part is in the alto register, and the Alto Viola part is in the alto register, both playing the fugal theme. The Violoncello part is in the bass register, playing the same theme but with an octave leap between the third and fourth notes.

As it comes to variety in the arrangement techniques it is almost as if the variety is larger towards the end of the set of six concertos. It is in fact almost if during the arrangement process gradually more liberty in technique was developed.

How were these concerto arrangements composed? If the assumption is correct that the works were not published for immediate publication but rather for private use, the beginning must have been copying out in a seven-stave score the three concertino parts from Walsh's edition of Corelli's trio sonatas.

The second step must have been deciding which passages would become Soli passages and which ones Tutti passages. We have seen that passages with a Violoncello part notated with the tenor clef were usually treated as Soli passages in the concerto versions; many other Soli passages, however, have Violoncello parts notated with the bass clef. Tutti passages could be created by duplicating the Violino Primo, Violino Secondo and Violoncello parts and adding a Alto Viola line. We have seen that simplifications of the Violoncello parts offered by Corelli's Organo parts were not included in the new Basso Ripieno.

And finally there were a number of places in the score where the arrangement deviates from the simple schemes outlined above. This is the case when the Ripieno parts have other notes than the corresponding Concertino parts and when small phrases from the original Organo part are moved to either the Violoncello or the Alto Viola part. In addition, the arrangements show at least one characteristic that may be called typical "Geminianian": the shortening of final notes of phrases in the Ripieno parts.

NOTATION

The notational characteristics of the Concertos from Corelli's Sonatas Op. 3 are necessarily determined to a large extent by those of the edition of the sonata versions of same works, first published by John Walsh [Sr.] in 1705, as *Opera terza: XII Sonatas of Three Parts for Two Violins and a Bass with a Through-Bass for ye Organ, Harpsicord or Arch-Lute*. For the Concertino partbooks this determination is complete; the other partbooks could introduce new elements and they indeed did so, but to a rather limited extent.

⁵ The editor of the Sonatas Opp. 1 and 3 in the Corelli *Gesamtausgabe* considered this notation to be a mistake.

The first consequence of the use of partbooks of the sonata edition is that the works are still headed "SONATA". This incongruous use for the concerto arrangements is maintained in the added partbooks. "Soli" and "Tutti" markings are missing completely in the Violino Primo and Secondo partbooks and in the Violoncello partbook in so far as it was printed from the respective sonata partbook. They are found only in the Alto Viola part (in very small number) and in the two newly engraved Violoncello parts of Concertos [I] and [VI].

Corelli's key signatures are frequently "modal", that is, which fewer sharps or flats than modern, "tonal" usage would prescribe. This also applies to the selection of sonatas now arranged as concerts. Sonata Op. 3 No. IV, in B flat major, has a key signature of one flat, Sonata Op. 1 No. IX, in G major, has no key signature, and Sonata Op. 3 No. IX, in F minor, even "misses" two flats, with its key signature of two flats only. No changes were applied in this respect for the concerto arrangements.

Corelli's metres and time signatures most often already follow later, that is, modern, usage. There are two exceptions. The Violino Primo and Secondo parts of the last movement of Concerto I, printed from the sonata partbooks, have the time signature "C 6/8", the other partbooks—newly engraved—have the "modern" "6/8" only. The last movement of Corelli's Sonata Op. 3 No. X had the violin parts notated in 12/8, with the time signature "C 6/8", the bass parts in common time. The Violino Primo and Secondo have a few bars (7-8, 20, 27, 30-31) notated in common time. The transitions from 12/8 to common time is marked with the numeral "8", those back to 12/8 with the numeral "12", in all cases without time signatures. These characteristics have been maintained in the concerto version. The Ripieno parts and the Alto Viola have been notated in 12/8 throughout. The Violino Primo and Secondo Ripieno parts include some of the few bars notated in common time, but without the added numerals (and without time signature).

In several movements in triple time, either 3/2, 3/4 or 3/8, there are pairs of bars that together form a hemiola. In the parts that are derived from the sonata edition these pairs of bars are notated as a single double-length bar if there would be a slur over the barline inside the pair, for example, if the two bars have three notes of equal length. That means that in a number of cases one or two parts have double-length bars while the other part or parts have two single-length bars. In other cases all three parts have the double-length-bar notation. In the parts added to sonata parts the variety in notation has even increased because the double-length bars of the Concertino parts have most often been split in two single bars in the corresponding Ripieno parts, but not always: in a number of cases they have been retained. In the end there are only two examples of double-length bars consistently in all parts, in Concertos IV(i/6, iii/35) and V (iii/9), but many more with double-length bars in some parts and two single-length bars in the other parts. Where double-length bars occur in the Concertino parts while the Ripieno parts have rests, the double-length bars are counted as two bars in the rests of the Ripieno bars. Table 7.5 summarizes the occurrence of double-length bars in the concertos.

Articulation in the form of slurs is rather scarce in the borrowed partbooks and perhaps even scarcer in the added partbooks. Staccato strokes are found on the minims that form a hemiola in bars 25, 57 and 59 of the last movement of Concerto [II], which is in 6/4 time, only in the Violino Primo and Violino Secondo parts, but only on the new plates that were used for the Second and Third Issues and on the new plate used for the Fourth Issue. The strokes are not found in the Violoncello part, nor in the added parts. It is a rather common way to emphasize the hemiola in Geminiani's sonatas and concertos; I do not know how common or rare the practice was outside his works. Similar strokes are found in the Violino Secondo part of the second movement of Concerto [V] on the notes of the chords in the penultimate bar and on the half-close chord in the final bar. These strokes are found in all four issues, because in the First Issue this movement is on a plate that replaced the original plate of 1705.

“Piano” and “Forte” markings occur in some movements of Concertos [I] (iii, iv), [II] (iv), [III] (iv) and [IV] (iv), either in echo passages (“Piano” followed by “Forte”) or for final phrases (“Piano” only).

Signs for ornamentation are very rare. There is a trill (*tr*) in the second movement of Concerto [III].

The Violoncello part of Walsh's edition of Corelli's trios is without figures, and therefore also the Violoncello part of the arrangements as concertos.⁶ That leaves the Contra Basso part as the only one with figures, which were indeed copied faithfully from the Organo part of the sonata edition. The omission of the figuring of the Violoncello partbook may lead to a performance in which only the Tutti passages use continuo realization and actually that may well have been an existing practice.

The textual quality of the added parts, the Violino Primo and Secondo Ripieno, the Alto Viola and the Contra Basso, is neither particularly good nor bad. A number of tempo markings and even time signatures are missing. There is the usual variation in the placement of dynamic markings and slurs. Repeat marks may be missing or be given in error. There are in some places discrepancies in rhythm between parts, such as dotted versus undotted rhythms, tied versus untied notes, unequal note lengths compensated by rests, and so on. These discrepancies may occur either between parts with a Concertino-Ripieno pair or between parts in general or between parallel passages. Figuring is sometimes wrong or wrongly placed. Occasionally there is a wrong note.⁷

ENGRAVING AND PRINTING

Let us now first have a look at the parts derived from Walsh's edition of Corelli's Trio Sonatas Op. 3. We begin with a little bit about the history of Walsh's edition of Corelli's trios.

In the 1700s Corelli's works were the stake of a fierce competition between the Amsterdam music publisher Estienne Roger and his London colleague John Walsh (senior). Roger had already published Corelli's Trios Opp. 1-4 in rather low-profile editions that had appeared one by one during the first years of his activities as a music publisher, from 1696 to 1698. Opp. 1 and 3 were produced in four partbooks in upright folio format, Opp. 2 and 4 in three oblong quarto partbooks. The music was engraved “free-hand”.

By 1705 John Walsh must have formed the plan must to produce a better looking new edition of the works. This edition was first announced in the *Post Man* of 22-25 September 1705; the advertisement claims that the music was corrected by Corelli's former pupil Nicola Francesco Haym. This was immediately refuted by Haym, who claimed, in an announcement published in the *Post Man* of 25-27 September, that he had instead done correction work for the forthcoming new edition of Estienne Roger in Amsterdam. In the *Post Man* of 29 September-2 October Walsh repeated his claim that Haym had done the correction for him, but an added note informs us that also “Gasparini”, that is Gasparo Visconti, had acted as a corrector of Walsh's edition.

Whatever the case as far as the correction was concerned, all four volumes were now published simultaneously, as a set, all of them consisting of four upright folio partbooks, in the cases of Opp. 2 and 4 by providing simply two Violono o Cimbalo partbooks. Opp. 1 and 3 have separate Violoncello and Organo parts, of which only the Organo part has figures. Engraving was done with help of punches and the layout of Opp. 1 and 3 followed what we have called the “principle of concerto partbook engraving”, namely with the part of a given sonata always on two facing pages. As a consequence of this principle all partbooks of Opp. 1 and 3 have 24 pages of engraved music.⁸ Walsh's engraver numbered the plates from 1 to 24, which caused what I call “reverse pagination”: the odd-numbered pages are left-hand pages, the even-numbered page are right-hand pages. The partbooks of Opp. 2 and 4 have fewer pages, because two pages for each part of each sonata proved

⁶ In the Italian editions and in the Amsterdam reprints the Violoncello parts have figures throughout.

⁷ For further details we refer to the Textual Commentary of the Francesco Geminiani Opera Omnia, Volume 8.

⁸ The bass parts of Op. 3 have 25 pages, because of Sonata XII, which is engraved on three pages.

to be too much of space for them.⁹ All pages of Opp. 2-4 have the opus number as small Arabic numeral centred at the bottom. The pages of Op. 1 do not have such numerals.¹⁰

Analyses of the variants of the various editions of Corelli's Sonatas Opp. 2 and 4 carried out for the *Historisch-kritische Gesamtausgabe* of Corelli's works have shown that the text of Walsh's editions of these volumes was derived from the editions of these works published by Estienne Roger in Amsterdam in the years 1696-1697.¹¹ These were, in turn, based on the recent editions by Giosepe Sala in Venice in the years 1692-1695. The Sala editions are reprints of the Bolognese reprints by Pier-Maria Monti (1685, 1694) of the original Roman editions published by Giovanni Angelo Mutij (1685) and Giovanni Giacomo Komarek (1694).

Unfortunately, the analyses of the variants of the various editions of the Sonatas Opp. 1 and 3 carried out for the *Historisch-kritische Gesamtausgabe* do not include the Walsh editions, nor the Roger editions of the years 1697-1698.¹² If the Walsh editions of the sonatas Opp. 1 and 3 were based the Roger editions of the previous decade, the question that remains is on which editions Roger's editions were based. It seems that they were, unlike the editions of the Sonatas Opp. 2 and 4, based on Roman editions of the works. The inventory of the shop made in 1743 shows that there was a copy of the first Roman edition of the Sonatas Op. 4, published by Komarek in 1689, in the shop. And a comparison of variants in the Walsh edition shows that the Walsh edition resembles the Roman tradition more than the Bolognese-Venetian tradition. Therefore, for the moment it will be assumed that the text of Walsh's edition of Corelli's Sonatas Opp. 1 and 3, on which the concerto arrangements published in 1735 were based, was derived from the Roman editions of the works with the editions published in Amsterdam by Estienne Roger as intermediary step.

Walsh's edition of Corelli's trios belongs to his most successful editions. Several dozens of copies are extant today in libraries all over the world (and even it is not difficult to buy antiquarian copies). The title page indicates a sequence of three issues. The first issue, of 1705, has the names of John Walsh and Joseph Hare in the imprint. The second issue, first produced in the early 1730s, changed the imprint: it has the name of John Walsh only and has the publisher's numbers 364 to 367. Later on, the publisher's number was removed.

It is no wonder that after a certain time plates with music got worn out and had to be replaced by new ones. The copies of the four volumes published in facsimile by King's Music—evidently a late copy—show in fact no fewer than five different engraving hands, which means probably that on four occasions a number of plates were replaced by new plates.¹³ The engraving hands can be shortly described as follows:

Engraving hand A: probably the engraving of 1705, easily to be recognized by the vertical lines on the left and right borders of the pages. Sonata numbers below "SONATA" and with a horizontal accolade underneath it. Tempo markings in roman type. The angle between the two legs of the quaver rest slightly rounded.

⁹ The partbooks of Op. 2 have 16 pages, those of Op. 4 14 pages.

¹⁰ Estienne Roger published a similar edition of Corelli's trio sonatas in 1706, thus with all four volumes together in similar style and layout. The set was available early 1706. As in the Walsh edition all four volumes consisted of four partbooks, in the cases of Opp. 2 and 4 by doubling the Organo partbook as Violoncello partbook, both of them with figuring. Opp. 1 and 3 are engraved with each part of each sonata on two facing pages, Opp. 2 and 4 with each part of each sonata on a single page. Page numbers of Opp. 1 and 3 run from 2 to 25, those of Opp. 2 and 4 from 1 to 12.

¹¹ Arcangelo Corelli, *Sonate da camera, Opus II und IV*, Herausgegeben von Jürg Stenzl (Laaber; Laaber-Verlag, 1986 = Arcangelo Corelli, *Historisch-kritische Gesamtausgabe der musikalischen Werke*, Band II), pp. 142 and 153.

¹² Arcangelo Corelli, *Sonate da chiesa, Opus I und III*, Herausgegeben von Max Lütolf (Laaber; Laaber-Verlag, 1987 = Arcangelo Corelli, *Historisch-kritische Gesamtausgabe der musikalischen Werke*, Band I), pp. 206 and 219.

¹³ Remarkably enough, the engravings for the title pages were not renewed, while for each copy four prints from them are needed. I assume that Walsh foresaw this multiple use and had made use a harder metal for them.

Engraving hand B: mainly as A, but without the vertical lines on the left and right borders of the pages. The downward leg of the quaver rest strictly vertical, square angle between the two legs.

Engraving hand C: leaves out the accolades below the sonata numbers. Common-time sign with a little hook. Sonata numbers are three spaces of the staff high. The downward leg of the quaver rest slightly tilted.

Engraving hand D: mainly as C, but common-time sign with a curl. Sonata numbers are five spaces of the staff high. The angle between the two legs of the quaver rest slightly rounded.

Engraving hand E: Tempo markings rather oblique italics. Sonata numbers are three spaces of the staff high. The downward legs of crotchet and quaver rests slightly tilted, to the right and to the left respectively.

This overview does not mean that every engraving hand may be connected with a separate engraver. Engraving hands A and B may well be the same engraver, only at different times. Apart from the vertical lines left and right of the music, the hands are very similar. On the other hand, Hand B may also be a different engraver, whose task it was to provide new plates that looked as much as possible like those of Hand A, but without the vertical lines. Hands C, D and E look like different engravers, because there is no apparent other reason for the differences between them than personal style. Table 8.6 lists the engraving hands for all the pages of the four volumes of Corelli's Sonatas Opp. 1-4. It shows that the engraving hand may change with every next page of the edition.

Specialized research is needed to find out exactly and in detail when the new plates were produced. So far only some educated guesses can be proposed that are little more than speculations. Hands B maintains largely the original concept of the engraving and may be therefore responsible for relatively early replacements. Perhaps the advertisements of the edition in the *Post Boy* of 20 and 31 December 1720 and 29 May 1722 can be connected with Hand B. Hand C also engraved the added parts of the first, 1735 issue of the Concertos from Corelli's Op. 3 so that this hand may be connected with the rather emphatic advertisements of Corelli's works in the *London Evening Post* of 1, 11, 15 and 29 March and 17 April 1735, which announce "A new edition of Corelli's Sonatas, Solos and Concertos, printed on fine Dutch paper and correctly engraven." The hands D and E did their work after 1735, E in any case before or in 1740.

If we classify the plates of the concertino partbooks of the first issue of the Concertos from Corelli's Sonatas Op. 3 in terms of the engraving hands of the sonata edition, the result is following table:

Page	1	2	5	6	7	8	17	18	19	20	17	18
Violino Primo	B	B	B	A	B	A	A	A	A	A	A	A
Violino Secondo	A	B	A	A	B	B	B	A	B	A	A	A
Violoncello	(C)		C	A	C	A	C	A	C	A	(C)	

From the table it appears that still a fair number of pages (nineteen) were printed from the original engravings of 1705 (Hand A). A smaller number of pages from the violin partbooks were replaced by new engravings by Hand B (nine); four pages from the Violoncello partbook by engravings by Hand C.

Hand C also engraved the two new pages for the Violoncello parts of Concertos [I] and [VI]. In the Violoncello parts of these two concertos some (minor) changes were applied and probably for this reason it was decided not to use the pages from the sonata editions but to engrave two new pages. These pages differ from

the pages borrowed from the sonata editions in that they engrave the entire part of a concerto just on a single page instead of the two-page engravings applied throughout the sonata edition. Engraving the Violoncello parts of the two concertos on a single page each proved possible, but the engraving is very crowded, almost impossibly so.

The Ripieno partbooks of the Concertos from Corelli's Sonatas Op. 3 were all newly engraved, always with one concerto part per page. The little hooks at the upper end of the common-time symbol identifies the engraving hand as Hand C, but this appears to be a statement not entirely without problems. The engraving of the Alto Viola partbooks is similar for all pages, but three different forms of the C-clef have been used, one in the traditional H shape (fol. 6), one with double hooks in the usual form (pp. 1, 3-5), and one with a single downward hook, which is less usual (p. 2). The engraving of p. 2 looks a bit different from the other pages in general.

We have already mentioned to unusual headings of most pages of the Basso Ripieno partbook: "Contra Basso", which is found above pp. 1-2 and 4-6, and "Organo" (p. 3). Pages 2 and 4 have no figuring.

The title page and most music pages are printed from plates of 26 to 27 cm height and 18 to 19 cm width.

Copies of the First Issue of the Concertos from Corelli's Sonatas Op. 3 are printed on two kinds of paper, which are often found both of them in a single copy. The first kind used is characterized by a large Strasbourg Lily watermark and a countermark "IV", both symmetrical between chain lines. It may be assumed to be Dutch paper. The second kind has a Fleur-de-Lys watermark "between chain lines" and a countermark "IV" symmetrical between chain lines. The two countermarks cannot be distinguished from one another. Both kinds of paper have chain-line distances of 26 mm. All watermarks and countermarks are found in the centre of the pages.

The edition of the Concertos from Corelli's Sonatas Op. 3 must have been relatively cheap to produce. All partbooks together ask for 58 plates, of which only 26 had to be newly engraved; 32 could be borrowed from the edition of the trio sonatas. This is less much less effort and much less paper than the 70 music pages of the Concertos from Corelli's Sonatas Op. 5, *Seconda parte*, the 73 of the Concertos Op. 2, the 94 of the Concertos Op. 3 and the 108 of the *Prima parte* of the Concertos from Corelli's Sonatas Op. 5. Even counted per page Wash's edition of Concertos from Corelli's Sonatas Op. 3 is cheaper than the other editions mentioned: it cost £ 0:6:0, which is a little more than 1p per page. The Concertos from Corelli's Op. 5 (both parts together) cost £ 1:1:0 or about 1½p per page, the Concertos Op. 2 and Op. 3 cost £ 0:12:6 and £ 0:10:6 respectively, which amounts to about 2p per page. The Concertos from Corelli's Sonatas Op. 3 retained their price of £ 0:6:0 until the end of their availability. They are still listed for £ 0:6:0 in the 1776 catalogue of Walsh's successor William Randall, but are missing in the next catalogue, that of 1782.

So far I have been able to locate four extant copies of the First Issue of the Concertos from Corelli's Sonatas Op. 3, three of them in British Libraries, one on the Continent (Amsterdam). All of them are or were part of collective bindings that included also other concerto volumes by Geminiani or other composers. The copy now in Glasgow (GB-Ge. Spec. Coll. Q.c.3.1-7 (5)) comes from the collection of Joseph Gulston (1745-1786), that in London (GB-Lcm, LX.E.2. (2)) from the collection of Philip Joseph Salomons (1797-1866).

In or around 1740 new copies of the Concertos from Corelli's Sonatas Op. 3 were printed which constitute a Second Issue. It has the same title page as the First Issue, but a number of plates of engraving hand A were replaced by new plates, mostly by engraving hand F. All of these "F-plates" can also be found in the King's Music facsimile edition that we analysed for the engraving hands of the sonata edition.

The distribution of the engraving hands over the Concertino parts now looks as follows (new plates are presented bold-face):

The Thirty-Two Works of Francesco Geminiani
Work Seven: The Concertos from Corelli's Sonatas Opus 3 (1735)

Partbook	1	2	5	6	7	8	17	18	19	20	17	18
Violino Primo	B	B	B	E	B	E	E	E	E	E	E	A
Violino Secondo	E	B	E	E	B	B	B	E	B	C	E	E
Violoncello	(C)		C	A	C	E	C	A	C	A	(C)	

It is easily seen—and understandable as well—that the replaced plates were all plates of hand A. In fact, there are only three plates of hand A left, one in the Violino Primo partbook, two in the Violoncello partbook. One new plate (Violino Secondo, p. 20) is in Hand C, the main new hand in the 1735 issue.

In general the newly engraved plates are exact copies of the plates they replace. But occasionally they introduce variants. On p. 1 of the Violino Secondo, for example, a few slurs have been added in the second movement of Concerto I. In some cases slurs were left out on the new engraving (II/i/9/V2).

Copies of later issues are often recognizable by traces of wear of the title plate. After all, seven copies of the title page had to be printed for each complete copy of the edition, against one copy of each music page. The title page of copies of the Second Issue indeed show a little damage near the left line left of the words “Viola e Violoncello”; it is difficult to see.

The copies of the Second Issue are printed on paper with the lettermark IW, which refers to the paper maker James Whatman. Paper of this kind is typical for issues printed in or around 1740. In fact, the paper was used for dating this issue.

So far four copies of the Second Issue may be listed, in libraries in Cambridge, Dresden, Forli (Italy) and Urbana (IL, USA). The Cambridge copy (GB-Cpl, XRa.850 17A X15 (13)) has the signatures of Isaac Jami-neau (c. 1710-1789, perhaps first possessor?) and his (probable) nephew Jonathan Carter (1743-1817; GB-Cpl), the Forli copy (I-FOc, Piancastelli Mus 348) has an early signature of William Fallows (dates unknown).

A new issue of the Concertos from Corelli's Sonatas Op. 3, the Third Issue, was produced at some point in the 1740s. No specific evidence for a dating is available but chronologically it must fall between the previous issue that could be dated around 1740 and the next issue which can be dated provisionally by 1748 or 1750. Therefore, for the Third Issue we will estimate the year of production to be around 1745. The watermark of the paper used (see below) does not contradict that.

The Third Issue makes use of the same title page as the second, but now the damage in the plate left of the words “Viola e Violoncello” is clearly visible. The last “A-plate” in the violin parts (Violino Primo, last page) was replaced by a plate engraved by Hand D. The two A-plates in the Violoncello partbook were not replaced by new plates. The plate composition of the Third Issue can be tabulated as follows:

Partbook	1	2	5	6	7	8	17	18	19	20	17	18
Violino Primo	B	B	B	E	B	E	E	E	E	E	E	D
Violino Secondo	E	B	E	E	B	B	B	E	B	B	E	E
Violoncello	(C)		C	A	C	F	C	A	C	A	(C)	

The new plate for the last page of the Violino Primo part is also found in the King's Music facsimile edition and that means that the sonata publication had reached the state of the facsimile edition between 1740 and 1745.

The Third Issue differs from the two preceding issues by yet another characteristic: small numerals were engraved on top of each page of the Concertino partbooks to provide a continuous numbering from 1 to 12 for the violin partbooks and 1 to 10 for the Violoncello partbook.

Copies of the Third Issue are uniform as far as their paper is concerned: they are all printed on paper with vertical chain lines 26 mm apart with a Fleur-de-Lys watermark that is symmetrical around a chain line. Such paper was also used for the Third Issue of the *Seconda parte* of the Concertos from Corelli's Sonatas Op. 5 and the Fourth Issue of the *Prima parte* of the same concertos, which were tentatively dated around 1743 and 1745 respectively.

More copies have been preserved of the Third Issue than of any other issue. So far I have located seven copies, in libraries in Great-Britain and on the Continent. The single Contra Basso partbook now in Amsterdam (NL-At, Zz Gem 1) actually forms a set with other partbooks now in Vienna (A-Wn, SH Geminiani 10). They were still together as a complete copy in the collection of Anthony van Hoboken (1887-1983). The copy now in Cambridge (GB-Cfm, MU MUS 320) comes from the collection of Richard Viscount Fitzwilliam (1745-1816); it has the year 1799 inscribed in it, probably the year of acquisition. The provenances of the other copies are unknown.

The Fourth Issue, the last, of the Concertos from Corelli's Sonatas Op. 3 was produced probably by 1750. It differs from the preceding issues to such an extent that one could almost speak of a Second Edition. At some point in the 1740s Walsh must have decided that it was time for a completely new edition of the four volumes of Corelli's Sonatas Opp. 1 to 4, that is, an edition printed completely from newly engraved plates. The engraving was now done in such a way that every part of every sonata fitted on one page only.¹⁴ To accommodate as much music as possible on a page the number of staves was increased from twelve to fifteen, an increase as a matter of fact resulting in less space between staves. Now all partbooks of all four volumes have twelve engraved pages of music only. Page numbers run from 2 to 13, in order to have the left-hand pages with even numbers, the right-hand pages with odd numbers. Copies of this new edition still had the original title page, which is why the new edition is not listed separately neither in Marx's bibliography of Corelli's works nor in the relevant RISM volume.¹⁵ I could not find any advertisements that refer specifically to this new edition.

The Concertino partbooks of the Fourth Issue of the Concertos from Corelli's Sonatas Op. 3 are printed from the plates of the new edition of Corelli's Sonatas Opp. 1-4. The Ripieno Partbooks, including the Alto Viola, are still printed from the plates engraved in 1735 for the First Issue. Page 11 of the Violoncello partbook differs from the other pages in that it has only ten staves. Below the last stave there is an empty space of about 8 cm high. If we look at the corresponding page of sonata edition we see that the empty space was filled there by three staves with the first movement of Sonata XI. During the printing of the concerto version the last three staves were apparently covered with a piece of paper in order to prevent that the first movement of Sonata XI would get in the edition of the concertos.

The Fourth Issue of the Concertos from Corelli's Sonatas Op. 3 is printed on paper that clearly differs from that used for the previous issues: it has horizontal chain lines 27 mm apart and shows no traces of a watermark. Similar paper was used for issues of other editions that could be dated in the late 1740s.

So far I have located only one copy of the Concertos from Corelli's Sonatas Op. 3 which has the Concertino partbooks printed from Walsh's new edition. It is one of the two copies of the edition now in Forlì (I-FOc, Piancastelli Musica 340-347 (6)). The Concertos from Corelli's Sonatas Op. 3 is the last item in a collective binding per partbook of all of Geminiani's concerto publications. The Walsh editions are all of issues with similar paper as the Concertos from Corelli's Sonatas Op. 3; they are supplemented by two copies published by

¹⁴ In some cases a single part of a sonata occupies more than a page but then the sonata on the other page of the opening occupies less space, so that the two together are on two page.

¹⁵ For this reason I do not know how wide-spread the edition is. The copies in I-CR, fondo Albert Dunning, accessible on the IMSLP website, belong to this edition.

John Johnson in 1751 or later. That means that the complete set may well have been acquired in the early 1750s. It was later in the possession of the British chemist Charles Hatchett (1765-1847) and was bought at the sale of Hatchett's library in 1848 by the musician and music publisher Vincent Novello (1791-1861). In 1898 it was acquired by the bookbinder Roger de Coverly (1831-died?) and from his collection it passed to that of Carlo Piancastelli (1867-1938).

MANUSCRIPT

Only one early manuscript copy of the Concertos from Corelli's Sonatas Op. 3 (and 1) is known to. It is preserved in S-Skma, ObA-R, and is titled "VI Sonate Concerti Grossi del Opera Terza Trio d'Arcangelo Corelli, da Francesco Geminiani". It is a full-score copy of the Walsh edition, on seven staves. The order of parts is following the "First violins first" principle: "Violino Primo Principale", "Violino Primo Ripieno", "Violino Secondo Principale", "Violino Secondo Ripieno", "Alto Viola", "Violoncello" and "Basso". Note the differences with the names used in the edition: "Principale" has been added to the Concertino violins and "Contra Basso" has been simplified to "Basso".

RECEPTION

Compared to the massive attention, both in past and present times, for Geminiani's concerto arrangements of Corelli's Solos Op. 5, the Concertos from Corelli's Sonatas Op. 3 (and 1) have always remained relatively little known works. John Hawkins spent a few words on them in his *General History of the Science and Practice of Music*, published in 1776:¹⁶

He also made Concertos of six of Corelli's Sonatas, that is to say, the ninth in the first opera, and the first, third, fourth, ninth, and tenth of the third. This seems to have been a hasty publication, and is hardly now remembered.

For Charles Burney, in his *General History of Music* of 1789, just one sentence was enough:¹⁷

He likewise selected six of his [Corelli's] sonatas for the same purpose, and imitating his style in composing additional parts to them, manifested how much he respected the originals.

At the same time Burney had little appreciation for Geminiani's arrangements of Corelli's works in general, whether trio sonatas or violin sonatas, as we learn a few pages further:¹⁸

Indeed, during that period [between the publication of the Sonatas Op. 1 and the Concertos Opp. 2 and 3], he achieved what a plodding contrapuntist of inferior abilities might have done as well: transformed Corelli's solos and six of his sonatas into concertos by multiplying notes, and loading, and deforming, I think, those melodies, that were more graceful and pleasing in their light original dress.

Both Hawkins and Burney believed that the Concertos from Corelli's Sonatas Op. 3 were published after the Concertos from Corelli's Solos Op. 5, but before the Concertos Opp. 2 and 3, that is, between 1726 and 1732.

¹⁶ John Hawkins, *A General History of the Science and Practice of Music, Volume the Fifth* (London, 1776), p. 242

¹⁷ Charles Burney, *A General History of Music, Volume the Third* (London, 1789), p. 640,

¹⁸ Charles Burney, *A General History of Music, Volume the Third* (London, 1789), p. 644,

I could not find any performance data for any of the concerts during the eighteenth and early nineteenth century. This does not, of course, exclude that they were performed at some place at some point of time

In the twentieth century the Italian musician and musicologist Guglielmo Barblan (1906-1978) was the first to pay attention to Concertos from Corelli's Sonatas Op. 3 (and 1). He considered them works of high quality, composed by Geminiani as a homage to his teacher Corelli, therewith echoing somehow Burney's statement about the works. He prepared an edition of Concerto [III] for Zanibon, which was published in 1960.¹⁹ In addition he wrote a short article about the works in *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, published in 1962 as proceedings of the XIX Settimana Musicale that took place in Siena from 22 to 30 July 1962 and during which the concerto published by him two years earlier was performed.²⁰ Later authors dealing with Geminiani's music most often mention the Concertos from Corelli's Sonatas Op. 3 but do not really discuss them.²¹ Peter Walls spends a paragraph on the role of the Alto Viola in the works.²² No author doubts Geminiani's authorship of the arrangements. After Barblan's edition of Concerto [III], however, came two editions of the complete set, edited by Max Lütolff and Christopher Hogwood respectively.

MODERN EDITIONS

The first modern edition of any of the Concertos from Corelli's Opp. 3 and 1 is the one of the Concerto [III], edited by Guglielmo Barblan and published by Zanibon in Padova in 1960, in score and parts. It is an ²³*Urtext* edition, with added bowings and dynamic markings between parentheses. The score follows the "Concertino first" principle, with the Concertino consisting solely of the two violin parts and the violoncello part. The viola part is in the ripieno section of the instrumental forces. The Organo part is headed "Violoncello e C. Basso [= Contrabbasso] di ripieno". Added is a rather strictly four-part realisation of the figured bass for "Organo (o Cembalo)" in a relatively simple style. Barblan used one of the Forli copies for his edition.

A complete modern score of the six Concertos from Corelli's Opp. 3 and 1 was included as an appendix ("Anhang") in Band I of the Historisch-kritische Gesamtausgabe of Corelli's works, edited by Max Lütolf and published by Laaber-Verlag in 1987.²⁴ The score follows the "Concertino first" principle, with the Alto Viola arranged among the Ripieno parts. Part names have been standardized after the Corellian model, with "Bassi" for the Contra Basso. Key signatures were modernized. Figuring after the sonatas was added to the Violoncello part and to the Contra Basso part where it was missing. There is a curious error in Concerto [VI]: the last four bars of the first movement are presented as the first four bars of the second movement. The edition is followed by a critical commentary consisting of a description of the sources, a critique of the sources and a listing of variant readings, including errors.

The Concertos from Corelli's Opp. 3 and 1 are included in Volume 8 of the Francesco Geminiani Opera Omnia, edited by Christopher Hogwood and published by Ut Orpheus Edizioni in Bologna in 2010, the second

¹⁹ Francesco Geminiani, *Concerto grosso in Si Minore (Composto sulla «Sonata a Tre da Chiesa» Op. IIIa. n. 4 di A. Corelli)*, A cura di Guglielmo Barblan (Padova: Zanibon 4366-4367, 1960).

²⁰ Barblan 1962.

²¹ For example, Careri 1993.

²² Walls 1997, pp. 394-395.

²³ Francesco Geminiani, *Concerto grosso in Si minore (composto sulla "Sonata a Tre da Chiesa" Op. IIIa n. 4 di A. Corelli)*, A cura di Guglielmo Barblan (Padova: Guglielmo Zanibon, Nos. 4366 (Partitura) and 4367 (Parti staccate (9)), 1960).

²⁴ Arcangelo Corelli, *Sonate da chiesa, Opus I und III, mit Francesco Geminianis Concerto grosso-Bearbeitungen von sechs Sonate aus Opus I und III*, Herausgegeben von Max Lütolf (Laaber: Laaber-Verlag, 1987 = Arcangelo Corelli, Historisch-Kritische Gesamtausgabe der musikalischen Werke Band I), pp. 225-314.

volume to appear in the series.²⁵ In Volume 8 they are followed by the three concertos from the *Select Harmony, Third Collection* published in 1734/1735 and the two "Unison Concertos" published in 1761. The score follows the "first violins first" principle and uses modern terminology in the part names, with "Violino I Concertino", "Violino II Concertino", "Viola", and "Basso Continuo" for the Contra Basso/Organo part. Figuring has been added to the Violoncello and to the Contra Basso of Concertos [II] and [IV], taken from Pepusch's score edition as published by Walsh in 1735. "Soli" and "Tutti" markings between square brackets have been added to the Concertino parts on the relevant places. The misrepresentation of the final bars of the first movement of Concerto [VI] is repeated here.²⁶ The Critical Commentary describes the First and Third Issue. Finally there is a detailed Textual Commentary.

RECORDINGS

The Concertos from Corelli's Sonatas Op. 3 have been recorded a few times. A complete recording on LP was realized in 1973 by the Monadnock Chamber Orchestra directed by James Bolle (born 1931).²⁷ (Mount Monadnock is a so-called Inselberg near Peterborough in New Hampshire, USA, where Monadnock Music, an organization founded by the conductor was housed.) A second complete recording, now on CD, issued in 2001, was made by the Ensemble Risonanze, directed by Carlo Chiarappa.²⁸ Occasionally single concertos were recorded. The Ostrava Janáček Chamber Orchestra recorded Concerto III together with works by Corelli, Baldassare Galuppi and Pietro Antonio Locatelli on a CD simply titled *Concerti grossi*, issued in 1986.²⁹ The same concerto is found on a CD recorded by the Tasmanian Symphony Chamber Players, with works by several composers from the seventeenth and eighteenth century, issued in 1990.³⁰ Both recordings certainly used Barblan's edition of this concerto. The Orchestre Baroque de Montréal directed by Joël Thiffault recorded Concertos [V] and [VI] on a CD issued in 1997.³¹ They are found as last items on a CD with the six Concertos Op. 3, apparently added for reasons of time.

CONCLUSION

The Concertos from Corelli's Sonatas Op. 3 take a rather special place amidst the Thirty-Two Works of Francesco Geminiani, first of all in that they show only a modest role of Geminiani in their composition: the task of the composer was nearly limited to select passages for a tutti treatment and adding a viola part to these. Nevertheless they show interesting features: not only the transformation from trio sonatas to concerti grossi but also the hybrid character of the edition, partly on plates "borrowed" from Walsh's edition of Corelli's trios, partly on new plates. Also unique is the sequence of the four issues of the edition: they are dependent on what happened with the edition of the trio sonatas. The process of replacing old and worn-out plates by new ones that is visible here could be studied better than anywhere else and gives insight in the variation of engraving hands.

²⁵ Francesco Geminiani, *6 Concertos after Corelli Opp. 1 & 3, H. 126-131; 3 Concertos from «Select Harmony», H. 121-123; 2 Unison Concertos, H. 124-125*, Edited by Christopher Hogwood (Bologna: Ut Orpheus, 2010 = Francesco Geminiani Opera Omnia GCE 2).

²⁶ The error was corrected in the separate republication of the Concertos from Corelli's Sonatas Op. 3 as *6 Concertos after Corelli Opp. 1 & 3 H. 126-131*, Edited by Christopher Hogwood (Bologna: Ut Orpheus, 2015 = Francesco Geminiani Opera Omnia Practical Edition based on the Critical Edition PEG 5).

²⁷ *Arcangelo Corelli: Six Trio Sonatas From Opp. 1 & 3 Transcribed As Concerti Grossi By Francesco Geminiani*. Monadnock Chamber Orchestra (James Bolle, direction). Musical Heritage Society MHS 1734, [1973].

²⁸ *Francesco Geminiani, Concerti grossi tratti dalle op. 3, 1 e 5 di Arcangelo Corelli*. Ensemble Risonanze (Carlo Chiarappa, direction). Tactus TC 680703, 2001, 2004.

²⁹ *Concerti grossi*. Ostrava Janáček Chamber Orchestra. Supraphon (Czech Republic) 10 3608-1 01, 1986.

³⁰ *18th-Century Virtuoso String Music*. Tasmanian Symphony Chamber Players. ABC Classics 432 530-2, 1990.

³¹ *Concertos grossos Opus 3*. Orchestre Baroque de Montreal (Joël Thiffault). ATMA ACD 2 2122 (1997).

The Thirty-Two Works of Francesco Geminiani
Work Seven: The Concertos from Corelli's Sonatas Opus 3 (1735)

For these reasons the Concertos from Corelli's Sonatas Op. 3 can have their place among the Thirty-Two Works of Francesco Geminiani.
