

Rudolf Rasch

The Thirty-Two Works of Francesco Geminiani

Work Two: The Corelli Concertos, *Prima parte* (1726)

Please refer to this document in the following way:

Rudolf Rasch, The Thirty-Two Works of Francesco Geminiani: Work Two: The Corelli Concertos, *Prima parte* (1729)

<https://geminiani.sites.uu.nl/>

For remarks, suggestions, additions and corrections: r.a.rasch@uu.nl

© Rudolf Rasch, Utrecht/Houten, 2019

22 February 2019

CONTENTS

The Corelli Concertos, <i>Prima parte</i> (1726).....	3
The Dedication	11
Subscription	12
The Arrangements	16
The Concertos.....	41
Notation	46
Engraving and Printing	53
The Walsh Edition.....	56
The Cooke Edition.....	63
The Le Cène Edition.....	66
The Leclerc Edition	69
Manuscripts	69
Early Reception	73
Obadiah Shuttleworth's Concertos from Corelli's Sonatas.....	73
Facsimile Editions	78
Modern Editions	78
Recordings.....	80
Conclusion.....	80

THE CORELLI CONCERTOS, *PRIMA PARTE* (1726)

Geminiani's Second Work appeared in 1726, ten years after his First Work, the *Sonate a violino, violone e cembalo* of 1716. This is a remarkably long time interval. Geminiani was not only late to publish his *primitiae*, he was also slow to produce a sequel to it. The composers who can be compared to Geminiani, such as Corelli, Torelli, Albinoni and Vivaldi, produced their *Opera seconda* as a rule between three to six years after their *Opera prima*. It is difficult to provide a good reason for this. Was he too busy with other matters? The *Sonate a violino, violone e cembalo* of 1716 must have met at least modest success, probably, however, considerable.

Not very many details are known about Geminiani's biography between 1716 and 1726.¹ Apparently he socialised with other Italians in London. In a letter of 3 December 1717, written in Dresden on 3 December 1717 to Giovanni Giacomo Zamboni, Hessian agent in London, the castrato singer Gaetano Berenstadt asks Zamboni to bring his regards to Thomas Roseingrave and Geminiani:²

Reverita il caro Roseingrave, et il Sig^{re}: Gimignani, alla salute de' quali ieri bevvi con M^r: La Riche del buon Ermitage & dita al primo che in breve sodisfarò al mio debito con scrivergli.

(François La Riche was an oboe player of Flemish descent, employed by the Dresden court.)

In London, Geminiani gave very few if any public concerts and performed mainly in private settings. As Burney would write many years later:³

Geminiani was seldom heard in public during his residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play in their houses, were his chief support.

One such occasion is described in the diary of the physician Claver Morris (1659-1727), based in Wells, not far from Bath. Morris attended a performance by Geminiani in the house of Mr. Stagg in Bath on 7 October 1721:⁴

[6 October 1721] Capt. Farewell, Mr. Perry, & I went to Bath, to Hear Senior Geminiani, the best Player on a Violin in Urope. We dined at the Lamb; & not having a better way of coming into his Company than by the mediation of Mr. Harrington we went to Kelston where Mr. Ash happening to be, he was so kind to undertake we should heare this admir'd Performer. We had a long Consort at Mr. Harrington's.

[7 October 1721] Mr. Ash went with us to Bath, & introduc'd us into the Company of Geminiani. (at Mr. Stagg's House). & he entertain'd us with the utmost Civility as well as his wonderful Hand on the Violin.

The Harrington mentioned here is John Harrington (1680-1725, often spelled "Harington"), the great-grandson of the well-known poet and courtier John Harrington (1525-1612); he lived in Kelston House near

¹ See Careri 1993, pp. 8-15.

² See Lindgren 1991, no. 19, pp. 20-22.

³ Burney, General History, II, 992. (Quoted after Careri 1993, p. 14).

⁴ The respective diary entries, for 6 and 7 October 1721, are quoted in Careri 1993, p. 14. See also Johnsone 2008, p. 108.

Bath. Geminiani must have visited Harrington already earlier. The London auctioneers Puttick & Simpson offered in 1872 an autograph manuscript of a violin sonata by Geminiani in the following way:⁵

200 Geminiani, Solo for the Violin, given to John Harrington, Esq. at Kelston House, near Bath, 1719, when the Author was staying there with his pupil Matthew Dubourg, *entirely Autograph and signed* 9 pp.

Geminiani must have visited him in the company of Matthew Dubourg (1703-1767), his pupil, although still very young.⁶ The sonata in question may, of course, have been a copy of one of the Violin Sonatas of 1716 but in view of the dissemination of the printed volume it seems more probable that it was a new sonata.

I assume that the sonata was not sold in 1872, because a similar autograph was offered for sale at Puttick & Simpson's on 24 February 1873 and this may well have been the one of 1872.⁷ On that occasion, or later, the manuscript must have come into the hands of the collector Julian Marshall (1836-1903), if it is indeed "the autograph Solo" mentioned as part of item 451 of the auction of Marshall's collection in 1884:⁸

[21/.] 451 Geminiani (F.) Art of Playing on the Violin, *frontispiece by Bouchardon, with portrait and an autograph Solo for the Violin added, half red mor. t. e. g. by F. Bedford, 1751*

After this listing we lose track of the manuscript. It seems possible that the sonata in question is the D major sonata extant as an eighteenth-century manuscript copy in Statens Musikbibliothek in Stockholm. Its last movement is a simple minuet that became known as "Geminiani's Minuet"; Dubourg composed variations on it for violin and figured bass.

Geminiani was soon regarded one of the foremost if not the foremost violinist residing in England. The poem *The session of musicians*, published anonymously in 1724 comments on the major musicians active in England at that time, as they have to appear before Apollo. Geminiani's appearance is described as follows:⁹

Next him [=Roseingrave] Ge—m—ni did appear,
With Bow in hand as much a sob'rer air [than Roseingrave?];
He simper'd at the God, as who would say,
You can'deny me, if you hear me play.
Quickly his meaning *Phæbus* understood,
Allowing what he did was very good;
And since his Fame all Fiddlers else surpasses,
He set him down first Treble at *Parnassus*.

There are some references from these years to concertos by Geminiani. An advertisement in the *Daily Courant* of 4 March 1719, of a concert by the violinist Rouse Hawley, announces the performance of "several Concerto's and Solo's of Mr. Jeminiani" on 6 March 1719 in Hickford's Great Room in James Street (London).

⁵ Coover 1988, pp. 29 and 217.

⁶ Dubourg had already been in Bath in 1718 and met Claver Morris there on 9 October. See Johnstone 2008, pp. 108 and 116.

⁷ Coover 1988, p. 218.

⁸ *Catalogue of the Musical Library of Julian Marshall, Esq.* (1884), p. 26.

⁹ *The Session of Musicians* (London: M. Smith, 1724), p. 8.

In a letter of 25 April 1721 John Perceval, Lord Egmont (1683-1748), wrote to his brother Philip that Henry Needler (1685?-1760, a well-known musical amateur, music collector and music copyist, and later a member of the Academy of Vocal (Ancient) Musick) would send a “Concerto in D#” by Geminiani in gratitude to Philip, who had sent a concerto of his own composition to Needler.¹⁰ On 5 May 1721 Philip answered, from Dublin:

I am obliged to Mr. Needler for the Musick he promist: I had one of Geminiani which Mr Needler copy'd when I was in England & is in d#. If this be a new one, I shall be glad to have it [...].

Needler and Philip Perceval may be referring to the same Concerto in D major and this may be the same as the *Select Concerto No. II*, likewise in D major, published in 1734, and ascribed in a manuscript copy to Matthew Dubourg. Such an identification is, of course, hypothetical, but is at least supported by the fact that both Needler and Philip Perceval were in contact with Matthew Dubourg in the late 1710s.¹¹

It is possible that Geminiani was some kind of art dealer as well in this period.¹² In the *Daily Post* of 19 March 1723 an auction was announced of “a curious Collection of Paintings, by the most eminent Italian and other Masters, with some very good Household Furniture, ... being the entire Collection of Mr. Geminiani”, to take place in Geminiani’s lodgings, in the Blue Ball in Duke-Street, Yorkshire Buildings, on 21 March. Catalogues were available, also with the auctioneer Christopher Cock, but no copy seems to be extant.

A second auction was announced in the *Daily Courant* of 21 April 1725, of “the valuable and exceeding fine Collection of Mr. Geminiani’s Choice Paintings, by the most Eminent Italian and other Masters”. This time the auction was in the Green Door in the Little-Piazza, Covent-Garden. Perhaps Geminiani had moved to this place. Again the auctioneer Christopher Cock managed the auction, which was to take place on two days, 21 and 22 April 1725. A catalogue was printed and two copies appear to be extant.¹³

In addition to these various activities Geminiani participated, with William Croft, John Pepusch and Giovanni Bononcini, in the jury for the election of a new organist of the Church of St. George’s at Hanover Square, after the completion, in 1725, of a new organ by Gerard Smith.¹⁴ Thomas Roseingrave was appointed out of seven candidates.

Geminiani’s First Work, the Violin Sonatas of 1716, can be described as the composer’s “answer” to Corelli’s famous *Sonate a violino, violone o cimbalo [...] Opera quinta* of 1700. Geminiani’s Second Work is related again to Corelli’s Sonatas Op. 5 but in a markedly different way. Whereas the Sonatas of 1716 retained the genre of the violin solo sonata but are new works, different in elaboration and in spirit from Corelli’s examples, the compositions that Geminiani published in 1726 retain Corelli’s original Sonatas Op. 5 Nos. I-VI but present them in a different format, that of the concerto grosso. They are arrangements of Corelli’s works, aptly published under the title *Concerti grossi [...] Composti delli sei soli della prima parte dell’Opera Quinta d’Arcangelo Corelli*. Three years later followed similar arrangements of Corelli’s Sonatas Op. 5 Nos. VII-XII, analogously published as *Concerti grossi [...] Composti delli sei soli della seconda parte*

¹⁰ Careri 1993, p. 14 (without mentioning to whom the letter was addressed), Harris 2013, pp. 97-98. The letter is in GB-Lbl, Add. Ms. 40729, pp. 110-111, and is quoted here after Harris 2013.

¹¹ Harris 2013, pp. 99 and 111-112.

¹² See Christopher Hogwood, “Geminiani and Fine Art”, in *Geminiani Studies*, Edited by Christopher Hogwood (Bologna: Ut Orpheus, 2013), p. 413-475, especially pp. 419-420.

¹³ A facsimile of the catalogue is in Hogwood 2013, pp. 443-446.

¹⁴ See the advertisements in *Read’s Weekly Journal* of 19 November 1725 and the *Dublin Journal* of 30 November 1725. See also Hawkins, *General History*, 1776, v, p. 166-167. Burrows 2013, pp. 9-10: 27 October 1725 Parish Records of St George’s, Hanover Square. ... That the Choice of a proper Person to be Organist be referr’d to the following Great Masters vizt: Doctr: Crofts, Doctr: Pepuch, Mr: Handel, Mr: Bononcini, Mr: Jeminiani, Or any three of them.

dell'Opera Quinta d'Arcangelo Corelli. In a somewhat shorter wording they can be referred to as “Concerti grossi from Corelli’s Sonatas Op. 5”, but we will often use the shorthand expression “Corelli Concertos”, where necessary specified as the “*Prima parte*” or the “*Seconda parte*”.¹⁵

Contemporary sources may use different ways to described the arrangement. The minutes of the Philo-Musicae et Architecturae Societas (see below) speak of “Solos ... made into Concerti Grossi”. The publishers of the first edition, William Smith and John Barrett, describe the works in their advertisements as “Solos ... turn’d into Concertos”,¹⁶ whereas the publishers that reprinted the edition, John Walsh and Benjamin Cooke, returned to the expression “Solos ... made into Concertos”.¹⁷

The *Prima parte* of Geminiani’s Corelli Concertos was first published in London in 1726. Although it may not be entirely clear at first sight from the edition itself, the edition was a private publication of Geminiani himself, like that of the Sonatas of 1716 had been. The First Issue of the 1716 Sonatas did not mention any printer, publisher or seller on the title page (but it did mention the engraver, Thomas Cross). The *Prima parte* of 1726 mentions William Smith and John Barrett as printers of the work in the imprint, without mentioning the name of Geminiani as publisher, thereby suggesting somehow they were the publishers as well. But this is not the case. At a closer look it becomes clear that Smith was the printer and that both were sellers, Geminiani being the publisher.

The *Prima parte* of the Corelli Concertos was published by subscription. Probably the subscription process begun informally, on 18 February 1725, when the Philo-Musicae et Architecturae Societas was founded, one of whose first decisions was to subscribe to the concertos (see below). A public subscription campaign was launched on 18 June 1726, by an advertisement in the *Daily Post* of that day:

This Day is publish’d ... The Six Solos of Corelli turn’d into Concertos by Mr. Geminiani are now a Printing, and will be ready to deliver to the Subscribers by the first of August next. Therefore any Person that is willing to subscribe may have there [*sic*] names enter’d any Time before the 25th of July, by Reason the Work will be finish’d without fail by the Time mentioned. Subscriptions are taken in by William Smith, Printer of the said Book at Corelli’s Head against Norfolk-street in the Strand, J. Barrett at the Harp and Crown in Coventry-street near Piccadilly, and J. Young in St. Paul’s Church-yard.

The period of time from 18 June to 1 August 1726 is a rather brief period, only six weeks. According to the advertisement the printing of the work was already underway. Three music dealers and publishers are mentioned as addresses where to go for a subscription: William Smith, “at Corelli’s Head against Norfolk-street in the Strand”, John Barrett, “at the Harp and Crown in Coventry-street near Piccadilly” and John Young, “in St. Paul’s Church-yard”. Subscription would close on 25 July. No price is mentioned, neither a discount as a reward for the subscription. The next advertisement to quote makes clear that a down payment was required, probably half the price.

As it would turn out, the date of 1 August was not made. Subscribers could collect their copies from 10 August onwards, as informs us an announcement in the *Daily Post* of that day:

¹⁵ Later on, Geminiani also composed concerto arrangements a number of trios by Corelli from the latter’s Op. 3 (and one of Op. 1), which are “Corelli Concertos” as well, but we will always refer to them with mentioning either the opus numbers or the trio genre as their origin. The denomination “Corelli Concertos” will be reserved for the arrangements of Corelli’s Sonatas Op. 5.

¹⁶ *Daily Post*, 18 June, 26 August 1726, *Daily Courant*, 21 September 1726, *Daily Journal*, 14 July 1727.

¹⁷ Walsh: *Daily Courant*, 16, 21 September 1726, *Daily Journal*, 10 February 1731, and later advertisements. Cooke: *Daily Courant*, 19 September, 10 December 1726, *Daily Post*, 27 January 1727

The Six Solos of Corelli turn'd into Concertos, in seven Parts, by Mr. Geminiani, are now printed, and ready to deliver to the Subscribers this Day; all those Gentlemen who have subscribed to this Work may, upon bringing their Receipts and making their second Payment, have their Books deliver'd to them by William Smith, Printer of the said Book, at Corelli's Head against Norfolk-street near St. Clement's Church in the Strand, and John Barret at the Harp and Crown in Coventry-street, near Piccadilly.

This advertisement makes clear that the work was printed by William Smith, and that John Barrett merely was a second distribution address. The name of John Young has dropped out of the business. As said before, the edition itself mentions both Smith and Barrett in the imprint, as printers of the edition.

William Smith was active as a publisher of engraved music from about 1725 until about 1750¹⁸. His catalogue includes keyboard music, trio sonatas, concertos and vocal music. His main composers were Michael Christian Festing (a pupil of Geminiani) and Thomas Augustine Arne. The *Prima parte* of the Corelli Concertos is one his first publications. William Smith was an engraver as well.

In the world of music publishing the name of John Barrett is only known in relation to a few editions of engraved music, all produced together with William Smith and published around 1725.¹⁹ Apart from the *Prima parte* are to be mentioned John Sheeles's *Suits of Lessons for the Harpsichord or Spinett*. With William Smith he published, in 1724, the first issue of Francesco Mancini's *XII Solos*, which were reissued with corrections by Geminiani, which corrections are included in this study as Geminiani's Third Work (1727).

Why is the first edition of Geminiani's Concertos from Corelli's Sonatas Op. 5 Nos. 1-6 a private publication and not one published by Smith and Barrett? First of all the title page does not mention Smith and Barrett as publishers, as could easily have been done by a phrase such as "printed for and sold by". But a stronger argument is that both Smith and Barrett can be found among the subscribers. Both of them subscribed for six copies, which excludes them, I believe, as publishers. The edition must have been a private enterprise of Geminiani's, like the Sonatas of 1716.

The fact that even Smith and Barrett had to buy the copies they could sell in their shops strongly suggests that the first edition of the Corelli Concertos was available in first instance *only by subscription*. The list of subscribers includes 156 names of persons and institutions who subscribed for 217 copies, enough for a profitable impression. There are no other typical music sellers in the list of subscribers. This may either mean they did not subscribe because the price was too high or that they were excluded deliberately. Several of the subscribers who took multiple copies could, however, have resold the edition to private customers. The twelve copies of Smith and Barrett and possibly those of other resellers then were the only copies that could freely circulate (if they did not buy them for their own use). Later on more will be said about the subscribers.

The price for a copy is nowhere mentioned, but may well have been one guinea (£ 1:1). This is the price for a copy mentioned in the advertisement that announced subscription for the *Seconds Parte*. It is also the price for copies of several private editions published by Geminiani from 1739 onwards. It is a high price. Normally one would expect twelve concertos for this amount, whereas Geminiani offered only six.

It is possible that private publications in general were sold for higher prices than those issued by commercial publishers such as John Walsh. Attilio Ariosti's cantatas and lessons published in 1724 sold for two guineas (£ 2:2), while it has only 47 engraved pages and 33 letterpress pages; this is twice Geminiani's price for more than 100 pages.

¹⁸ Humphries & Smith 1954, p. 297.

¹⁹ Humphries & Smith 1954, p. 65,

Smith's edition of the *Prima parte* of Geminiani's Corelli Concertos was printed on rather large paper (see below) and on more pages than strictly necessary; it must have looked luxurious. The reprints that will be discussed below were indeed sold for half this price. For Geminiani the lower prices of the reprints were, in 1726, not a problem *per se*, because he had already sold the 217 copies subscribed for at the full price so that his immediate financial aim had been reached. Apparently he was not planning to reprint the volume. We do not know to what extent he reckoned with the possibility that other publishers would reprint his Corelli Concertos so quick and sell it for so low a price. John Walsh had reprinted his Sonatas of 1716 without authorization as well as a large number of works by other composers and the popularity of Corelli's work in England had reached more or less its zenith in the 1720s. If Geminiani really thought his work would not be reprinted, for example because it was dedicated to King George I, he was at least slightly naive. In any case he did not take the trouble of obtaining a privilege to protect his edition against unauthorized reprints.

Probably the policy that Geminiani had adopted for the distribution of his Corelli Concerts was chosen in order to ensure that he could keep, from the beginning onwards, full control of the dissemination of the work. But the result was, as I already hinted at, just the opposite. Distribution by subscription only must have given the work a prestigious status, while at the same time it made it profitable for other music publishers to reprint the set, which was, after all, not protected by a privilege.

Therefore, if Geminiani had hoped that his Corelli Concertos would be known mainly from his own edition, the real world proved to be quite different from this presumable intention. Within one and a half months after their appearance, the Concertos were reprinted twice, first by John Walsh, then by Benjamin Cooke. The Walsh edition would prove to be a very successful one, with several dozens of extant copies. Cooke's edition was less successful: copies of it are rather rare today. The income from the reprints completely passed by Geminiani and came entirely into the hands of the reprinters, notably those of John Walsh.

The reprints were considerably cheaper than Geminiani's private edition, namely half a guinea. They forced Smith and Barrett to lower their price. They went down to half a guinea as well, as appears from the advertisement in the *Daily Courant* of 28 September, less than two weeks after Walsh's reprint and just a week after Cooke's:²⁰

To all Lovers of Musick. There being lately printed two false and spurious Editions of the Solo's of Corelli, turn'd into Concertos by Mr. Geminiani, and sold at half a Guinea a Set; These are to give Notice, that the true original Copies corrected and publish'd by the Author's own Hand, are to be sold at the same Price by William Smith (Printer of the said Books) at Corelli's Head against Norfolk-street in the Strand, and J. Barret at the Harp and Crown in Coventry-street, near Piccadilly. N.B. The other Editions are very false and incorrect.

One must assume that Smith and Barrett sold their copies now very quickly, because they were for the same price as Gemini's own copies.

The plates, though probably the possession of Geminiani, will have been stored in Smith's shop. They were never used again for producing new copies of the work. And Geminiani would never cooperate with either William Smith or John Barrett again.

²⁰ See also Careri 1993, p. 17.

THE PHILO-MUSICÆ ET -ARCHITECTURÆ SOCIETAS

The publication in 1726 of Geminiani's Concertos from Corelli's Sonatas Op. 5 is strongly connected with the recently established partly musical partly Masonic *Philo-Musicae et -Architecturae Societas*. The society was founded on 18 February 1725 by eight founding members—among them Geminiani—who came from the masonic lodge at the Queen's Head Tavern, Holles Street.²¹ The new Societas also met in the Queen's Head. Geminiani had been created Mason in the Queen's Head Lodge a few weeks before, on 1 February 1726. The minute book of the Societas is extant and this tells us a lot about the lodge and about Geminiani's activities within the lodge.²² Certainly due to his status as a musician he was immediately made "Director and Perpetual Dictator of all the Musical Performances". He became Fellow Craft & Master.²³

The Societas was governed by thirteen directors, to begin with the eight founding members and enlarged by newly appointed directors. The minute book provides the name of the first complete board, of which the first eight are the founding members: 1. William Gulston; 2. Coort Knevit; 3. William Jones (an apothecary); 4. Edmund Squire (later replaced by Isaac Thuret); 5. Charles Cotton; 6. E. Papillon Ball; 7. Thomas Marshall (later replaced by Joseph Murden); 8. Francesco Geminiani; 9. Thomas Shuttleworth Junior (later replaced by John Ellam); 10. Thomas Harbin (a stationer); 11. James Murray (later replaced by William Grant); 12. Anthony Corville; and 13. Joshua Draper. Several of these men were personally subscribers to the *Prima parte* of Geminiani's Corelli Concertos.

The lodge possessed some musical instruments as well as a—probably modest—music library. Thomas Shuttleworth functioned as copyist of the Societas. On 16 December 1725 the *praeses* of the Societas, William Gulston, presented a collection of printed music to the lodge, containing a series of seven editions of concertos and ensemble sonatas by various composers: Tomaso Albinoni's *Sinfonie e concerti* Op. 2 and *Concerti* Op. 5, Carlo Antonio Marini's *Sonate a tre e a cinque* Op. 3 and *Sonate a tre e a quattro* Op. 6, Giuseppe Torelli *Sei sinfonie a tre [...] e sei concerti a quattro* Op. 6, Henrico Albicastro's *Concerti* Op. 7 and Giovanni Bianchi's *Concerti* Op. 2. None of these works are concerti grossi or "concertos in seven parts". In fact, the selection is a rather conservative one for 1725, no work being from later than 1710. One would perhaps expect English editions in this context, published by John Walsh, for example, but as it happens only one of these titles, Albinoni's Op. 2, was available in an English edition. All of them were available in a Dutch edition, published by Estienne Roger, roughly from 1698 to 1710. In addition Gulston donated a number of opera publications to the Societas.

Several musicians were contacted to assist to the musical performances of the Lodge, notably Francesco Barsanti (1690-1777), David Boswillibald (died 1729), John Eccles (c. 1668-1735), Charles Pardini (died 1756), Gaetano Scarpettini (floruit c. 1715-1735) and John Smith, probably to be identified with John Christopher Smith (1683-1763).²⁴ Payments to them are known for the entire time the lodge was active, from Geminiani's appointment onwards. This all strongly suggests that concertos were performed during the meeting of the lodge, although the exact performance modalities are not known. The professional musicians

²¹ Careri 1993, p. 15. This section is mainly based on Careri 1993, pp. 15-17, Andrew Pink, "A Music Club for Freemasons: Philo-musicae et -architecturae societas Apollini, London, 1725-1727," *Early Music* 38 (2010), pp. 523-535, and Andrew Pink, "Geminiani and Freemasonry", in *Geminiani Studies*, edited by Christopher Hogwood (Bologna: Ut Orpheus, 2013), pp. 369-398, in particular pp. 369-383.

²² The minute book is GB-Lbl, Add. Ms. 23202. A transcription is published as *The Book of the Fundamental Constitutions and Orders of the Philo Musicae et Architecturae Societas, London, 1725-1727*, Edited by W. Rylands (London, 1900 = Quatuor Coronatum Antigrapha, 9).

²³ Careri 1993, p. 16.

²⁴ About these musicians see Pink 2010, pp. 524-525, and Pink 2013, pp. 373-374.

could play just the concertino parts only. Or amateur members would join in and in that case concertos could be played with more than one player on the ripieno parts.

The publication of Geminiani's Corelli Concertos and finding subscribers for it may have been one of the main purposes, if not the sole purpose of the *Societas*. Already at the first meeting of the *Societas* it was decided that "the First Six Solo's of Corelli and made into Concerti Grossi by our Dictator Francesco Xaverio Geminiani be subscrib'd for in the Name of the Society."²⁵ This suggests that the *Prima parte* of the Corelli Concertos had already been composed by the beginning of 1725 and that they would be published soon. It would, however, take about one year and a half before a subscription was announced publicly, preceding the eventual publication in August 1726. The reason for this delay is unknown.

The Philo-Musicae et Architecturae Societas fell into decline just over two years after its foundation. The reasons for this are not clear. The last meeting recorded in the minute book was on 23 March 1727, some months before the announcement of subscription for Geminiani's *Seconda parte*, his Fourth Work, a subscription that would fail.

Geminiani's masonic connection would have a little continuation about a year after the end of the *Philo-musicae et Architecturae Societas*. In 1728 apparently a delegation or simply a single delegate from a group of people who want to erect a masonic lodge in Naples had come to London to seek the authority of the Grand Master of the London Grad Lodge, Henry Hare, Third Baron Coleraine (1693-1749), for doing so. Colerain authorized one otherwise unknown George Olivaros and Geminiani to travel to Naples to assist the brethren there to establish a duly organized masonic loge. This becomes clear from the following document, now apparently lost or at an unknown place, but first published in 1886 in the Neapolitan masonic periodical *Luce e Concordia* and since then republished several times:²⁶

Colerain, G. M. (L. S.)

Whereas a petition has been presented to us, and signed by several brethren residing in and about the city of Naples in Italy, humbly praying that they may be consituted into a regular lodge, these are therefore to impower and authorize our Right Worshipful and well beloved Brethren Mr. George Olivaros and Sig. Francesco Saverio Germaniani [sic], or either of them, to convene our Brethren at Naples aforesaid, who have signed the said petition. And that Mr. George Olivaros or Sig. Francesco Saverio Germiniani do in our place and stead constitute a regular lodge in due form (they, the said Mr. George Olivaros and Sig. Francesco Saverio Geminiani, taking special care that they and every of them have been regularly made masons), and that they be required to conform themselves to all and every the regulations contained in the printed Book of Constitutions of our most ancient and right Worshipful Fraternity, and observe such other rules and regulations as shall from time to time be transmitted to them by us or Al. Choke Esq., our Deputy Grand Master, or the Grand Master or his Deputy for the time being. And that they do send to us or our Deputy a list of the members of their lodge together with the regulations agreed on to be by them observed, to the end that they may be entered in the Grand Lodge Book. And upon the due execution of this, our deputation, the said Mr. George Olivaros or Sig. Francesco Germiniani, is hereby required to transmit to us or our said Deputy a certificate under both or either of their hands, of the time and place of such consistution, in order that it may be entered in the Book of Regular Lodges.

²⁵ Careri 1993, p. 16, Pink 2010, p. 528; Pink 2013, p. 179.

²⁶ Ruggiero Di Castiglione, *La Massoneria nelle Due Sicilie nel '700 Vol. I: Una repubblica massonica e altri saggi* (Roma: Gangemi, 2006), pp. 15-16. Probably also in the same author's *Alle sorgenti della massoneria* (Roma: Atanòr, 1989).

Given under our hand and seal of office, the eleventh day of May, 1728, and in the year of Masonry 5728, by the Gand Master's Command.

Will. Reid, Secretary

Al. Choke, D[eputy] G[rand] M[aster]

Nathaniel Blackesby

Jo. Higmore, G[rand] Warden

It is interesting to read that Olivaros and Geminiani where either together or singly authorized to establish the masonic lodge in Naples. It seems quite possible that this was done with the express intention that Olivaros could go to Naples alone, but still with the additional authority of Geminiani. Indeed, nothing is known about a journey to Naples by Geminiani in 1728, although that does not mean by definition that such a journey did not take place. For the moment, however, we assume that Geminiani remained in London, to prepare the publication of the *Seconda parte* of his Concertos from Corelli's Sonatas Op. 5.

With the danger of weakening the reasoning developed in the previous paragraph, it must be said that Geminiani certainly undertook a journey to the Continent in 1728. A poem by his pupil Henry Carey attests his presence in The Hague, in Holland, probably in 1728. This journey will be discussed in relation to Work Three, the *Seconda parte* of his Concertos from Corelli's Sonatas Op. 5.

THE DEDICATION

Geminiani dedicated the *Prima parte* of his Corelli Concertos to King George I, a dedication mentioned on the title page and confirmed by a separate letter of dedication that follows the title. On the title page the King is addressed as "la Sacra Maestà di Giorgio, Rè della Gran Brettagna, Francia ed Ibernica &c. &c. &c." (France and Spain as territories where George I would be king are, of course, merely claims from the past.)

The Violino Primo del Concertino partbook contains a brief letter of dedication:

SIRE,

Vengono questi Concerti alla luce, ed anziioso di renderli degni del pubblico applaudo, li cansacro umilmente alla MAESTÀ VOSTRA, sicuro che sotto i potentissimi Auspicj di sì gran MONARCA, ne conseguiranno la stima universale, e saranna graziosamente accolti non solo in questo felicissimo Regno, ma da per tutto, oue risuona l'immortale suo Nome, e manifesteranno ad ognuno il carattere, col quale mi pregio d'essere perpetuamente riconosciuto

Della MAESTÀ VOSTRA

Umilissimo, Devotissimo, e Fedelissimo Servitore
Francesco Geminiani.

which can be translated as

Sir,

These Concerts are now published, and, anxious to make them worth public applause, I dedicate them humbly to Your Majesty, assured that under the mighty auspices of such a great Monarch

they will earn universal esteem, and will be gracefully received not only in this most happy Realm, but everywhere where resounds your immortal Name, and they will show to everybody the character with which I have the honour to be recognized for ever

Your Majesty's

Most humble, devoted and faithful servant
Francesco Geminiani.

George I, also Elector of Hanover, had been King of Great Britain since 1714. Of course, many book publications were dedicated to him during his reign, but relatively few music books. Giovanni Bononcini's *Cantate e duetti* (1721) and Attilio Ariosti's *Cantatas and Lessons* (1724, issued without title page) are so far the only examples I can mention besides Geminiani's *Prima parte*. These two publications share some more features with the *Prima parte*: they were both private publications and were both published by subscription. The phrase used by Geminiani on his title page is in fact a copy of that used by Bononcini: "dedicati alla Sacra Maestà di Giorgio Re della Gran Bretagna". Ariosti also uses this phrase but leaves out the epitheton "Sacra".

The text of Geminiani's letter of dedication is totally formal and provides no information whatsoever. It seems written independently from the letters of dedication in the cantata volumes of Bononcini and Ariosti. Both these authors refer to their work for the Royal Academy of Music, the joint-stock opera company founded in 1719 under the auspices of King George I. Geminiani did not, in fact could not make such a reference.

The dedication copy of Geminiani's *Prima parte* is not known to be extant. Neither is it known if Geminiani received a reward and if so, what.

King George I died within a year after the publication of the *Prima parte*, on 11 June 1727.

The dedication to the King was omitted on the title page of the two reprints, those by Walsh and Hare and by Cooke and Wright respectively, that appeared still the same year (1726), but it was retained on the title pages of the Dutch and French reprints, by Michel-Charles le Cène (1730?) and Charles-Nicolas Le Clerc (1741, with the *Seconda parte*) respectively. Buyers of copies of these editions may have thought that the dedication referred to King George II, who reigned from 1727 to 1760.

SUBSCRIPTION

The *Prima parte* of Geminiani's Corelli Concertos was published by subscription. Such a procedure is mentioned in the minutes of the founding meeting of the Philo-Musicae et Architecturae Societas on 18 February 1726 (see above) and the advertisements in 18 June and is confirmed by the advertisement of 10 August 1726 notifying its publication as well as by the list of subscribers contained in the publication.

Publication by subscription goes back in England to the early seventeenth century as far as normal books (with text) are concerned. Use of this procedure increased during the course of the century and would become more and more common during the eighteenth, to reach its zenith around 1800. After that time, its popularity diminished, but it would never disappear completely from the book trade. The advantages of the subscription system are obvious. Authors and publishers could gauge how much interest there would be for their publications, and obtain an estimate of how much was useful to produce. At the same time a part of the cost was paid for at the moment of subscription, that is, before the actual production. The printed list of the names of the subscribers could act as promotion for both author and publisher. Subscribers could buy the

publication for a lower price (although not always) and having their names printed in the book would add to their prestige.

Publishing music by subscription was relatively new in 1726.²⁷ No British musical publications sold by subscription are known from the seventeenth century. (If at least Thomas Mace's *Musick's Monument*, published in 1676, is excluded.) The first examples of music editions published through subscription date from the 1720s. Giovanni Bononcini's volume of *Cantate e duetti* (London, 1721) seems to be the very first of them. It was followed by Jean Gillier's *Recueil d'airs françois* (1723), Attilio Ariosti's Cantatas and Lessons (no title page, 1724), William Croft's *Musica sacra* (Walsh, 1724), and the two volumes of Richard Neale's *A Pocket Companion for Gentlemen and Ladies* (London, 1724 and 1725). These were followed by a series of operas by Handel, published by Cluer: *Rodelinda* (1725), *Scipio* (1726), *Alessandro* (1726) and *Admeto* (1727).

Some of the subscriptions mentioned in the previous paragraph were very successful: Bononcini's *Cantate* attracted 236 subscribers, who bought 439 copies, Ariosti's cantatas no fewer than 764 subscribers, who bought at least one copy (no numbers of copies taken are mentioned). But the most successful subscriptions of all were those for the two volumes of Neale's *Pocket Companion*: the first volume had 465 subscribers for 992 copies, the second volume 391 subscribers for 945 copies. If the number of copies greatly exceeds the number of subscribers, this indicates the presence of a fair number of music sellers among the subscribers. The editions of Handel's operas from 1725 onwards attracted fewer subscribers.

It is quite well possible that Geminiani's decision to publish his Corelli Concertos by subscription was induced by the obvious success of the subscriptions of the cantata volumes by Bononcini and Ariosti, and possibly those by Neale. It may be noted here as well that all publications with subscription before Geminiani's Corelli Concertos were volumes with cantatas, airs or sacred music, in short, vocal music. Geminiani's Corelli Concertos were the first instrumental works offered to the public through subscription.

In general subscription was proposed through an advertisement in one of the London newspapers, describing the work to be published, mentioning the price of the work, of which usually half had to be paid at the moment of subscription as down payment, the date the subscription term closed and the expected date of publication. A few months later would follow an announcement that the subscribers could collect their copies against payment of the amount remaining. Non-subscribers had to pay a higher price by then.

The subscription procedure of Geminiani's Corelli Concertos confirms rather nicely to the pattern described above. William Smith advertised the subscription in the *Daily Post* of 18 June 1726, setting the end of the subscription term on 25 July and the publication date on 1 August. No prices are mentioned in this case, but the advertisement in the *Daily Post* of 10 August announcing the availability of the edition mentions a "Second Payment", so that there certainly was a down payment at the moment of subscription.

The five weeks between the opening of subscription and the availability of the edition is rather short. In fact the time between the ending of the subscription and the publication was *very* short, only a week. This may be indication that subscriptions had been sought for and obtained already long before these dates, an assumption particularly prompted by the fact that subscription for the edition had already been mentioned during the first meeting of the Philo-Musicae et Architecturae Societas, that of 18 February 1725. One of the subscribers, Colonel Stanhope Cotton, died on 7 December 1725, that is, too early when there was no possibility for subscription before the date of the advertisement, 18 June 1726. This may be seen as supporting the idea that subscription for the *Prima parte* had already begun during the first half of 1725.

The names of the subscribers are printed in letterpress on four pages that follow the dedication. The layout of this list follows rather closely that of some earlier lists, notably that in Boccherini's *Cantatas e*

²⁷ For this section I used information in Hunter & Mason 1999.

duetti published in 1721. The list is alphabetical, but each letter is in fact organized hierarchically. First come the peers, in the order of Dukes, Marquises, Earls, Viscounts and Barons. Then follow the commoners, in the order of Honourable, Sir, Esquire and Mr. Within these categories there is hardly any alphabetical ordering. The proper list is preceded by a brief listing—in larger font on separate lines—of the members of the royal family who subscribed: the Prince and Princess of Wales—that is, the future King George the Second and his wife Caroline of Brandenburg-Ansbach—and their three daughters Anne, Amelia and Carolina Charlotte. (Their elder son Frederick (1707-1751) is not mentioned.)

The subscription for Geminiani's Corelli Concertos was certainly successful, but it was not as successful as those of Bononcini's and Ariosti's cantatas and Neale's *Pocket Companion*. A total of 157 people and institutions subscribed for 217 copies. Especially the number of musicians and dealers that subscribed for multiple copies is small, and much smaller than in the other lists.

A transcription of the list with identifications of the persons mentioned in it is included in Table 2.²⁸ The identifications are not complete. As is usual with subscription lists, not always enough information is provided to be sure about the identity of the subscriber. First names are not always given and then identification is not necessarily entirely certain. Noble or other titles are almost always provided, in many cases also references to occupations such as Captain and Colonel. A problem sometimes is the variability with which a certain name occurs and it seems that there are a number of clear misspellings in the list, probably caused by reading error of the compositor. So "Baltimore" has become "Blaithmore" in the list, "Jerningham" "Idarnegan". In Table 1 it is tried to provide for every subscriber his or her full name, where applicable the most important noble titles, years of birth and death, and main occupation.

The copy of the edition now in the Public Library of Manchester has corrections and additions in the list of subscribers, which seem, as far as can be seen now, to be in the hand of Geminiani. The writing resembles his handwriting as known from some documents of later time and it seems that Geminiani would be the only one for whom it would be important to carry out such corrections and who would be able to do so. It seems therefore that the Manchester copy was Geminiani's own copy, although it does not contain any further traces of his ownership.

There are nine corrections or additions:

Before correction, as printed	After correction, additions in italics
The Right Honourable Earl of Baithmore.	The Right Honourable Earl of Baithmore . <i>Ld: Baltimore</i>
Governor Bohun.	Governor Bohun . <i>Boon</i> .
Mr. Thomas Bigg.	Mr. Thomas Bigg . Beake Esqr.
Mrs. E. Boteler.	Mrs. E. Boteler . Buttler.
Sir Thomas Cook.	Sir Thomas Cook. <i>K^t. of the Bath</i> .
Sir – Darcy.	Sir <i>Con^{rs}</i> . Darcy. <i>K^t. of the Bath</i> .
Sir William Gage.	Sir William Gage. <i>K^t. of the Bath</i> .
Mr. Charles Ubrick Jorry.	Corrected to "Christian Ulrick Jorry".
Dr. Idarnegan.	Corrected to "Jernegan".

In six cases names were corrected. In two cases this leads to a new identification of the subscribing persons: Thomas Beake instead of Thomas Bigg, and Mrs. E. Buttler (Butler?) instead of Elisabeth Boteler.

²⁸ I am greatly indebted to Michael Talbot (Liverpool) for his assistance in identifying many of the lesser-known people of the list.

In four other cases the names is spelled wrongly but this is clear at the same time, not giving rise to confusion with names of other persons. In three cases the qualification “Knight of the Bath” was added, referring to the Order of the Bath, founded by King George I on 18 May 1725.

The following remarks can be made regarding the list. It opens, as already mentioned, with persons from the royal family, who are set apart at the beginning of the list. the main part of the list contains a fair number of nobility, among whom nine dukes, three duchesses, one marquis, four earls, two countesses and two viscounts. In addition there are baronets, landed gentry, persons addressed as Honourable, Sir or Esquire. Some belong to foreign nobility such as the Count of Lippe, Hans Caspar von Bothmar and Friedrich Ernst von Fabrice. Many subscribers were Member of Parliament for shorter or longer stretches of time.²⁹ Some subscribers had diplomatic backgrounds, such as Hans Caspar von Bothmar, resident for Hanover in London, and Giovanni Giacomo Zamboni, resident in London for Hesse Darmstadt. One must count with the possibility that several or even many of these people were solicited by Geminiani himself or an assistant to subscribe.

A few subscribers had a Huguenot background (Charles de La Faye, Harenc, Herwart), others a Dutch background (Bentinck, Cornelissen, Westenra).

Some categories may be noted here with special emphasis. There are relatively many military man, often titled Captain or Colonel, both from the armed forces on land and the marine.³⁰ Another distinct category is formed by the subscribers with clearly Portuguese-Jewish names such as Dias, Lamago, Munios, Mendez, Nunes and Suasso.

Finally the three musical societies that subscribed must be mentioned: the Philo-musicae et Architecturae Societas itself (apparently for one copy only), the Philharmonica Club (three copies) and the “Musical Society at the Castle Tavern in Pater-noster Row”, which is the Academy of Vocal (later: Ancient) Music (three copies). Several of the directors of the Philo-musicae et Architecturae Societas are found among the subscribers, but not all of them.³¹

Subscriptions of professional musicians are notably missing and subscriptions of people from the world of music are few in number. Among the last category may be mentioned Nathaniel St. André (dancing master, among other professions), Thomas Barton (harpsichord maker), Edward Finch (cleric, composer and copyist), John Jacob Heidegger (the impresario) and John Rich (manager of Covent-Garden Theatre). Some of the subscribers are known as amateur musicians, as Marcellus Laroon and Giovanni Giacomo Zamboni. A number of subscribers were shareholders of the Royal Academy of Music.³²

Multiple subscription may point to use by music clubs and societies or to re-sale. The sellers mentioned on the title page of the edition, William Smith and John Barrett, each subscribed for six copies. Two subscribers, John Letten and Robert Richards, ordered ten copies, which must point to re-sale. This must also apply to the six copies subscribed for by William Western. No specific bookselling activities, however, are known for these men during these years. Six people ordered five copies, which may be either for re-sale or

²⁹ Member of Parliament: Edward Ash (Heytesbury), Henry Aglionby (Carlisle), Charles Boone (Ludgershall), John Blackwood (Edinburgh), James Brydges (Hereford), Charles Cadogan (Reading, Newport), Charles de La Faye (Belturbet), Charles Cavendish (Heytesbury). Richard Hampden (Wendover, Buckinghamshire), David Polhill (Bramber), Henry Perrot (Oxfordshire), Thomas Rowney (Oxford), Thomas Western (Sudbury).

³⁰ Brown (Colonel), Cadogan (General), Cotton (Colonel), Fielding (Captain), Guise (Colonel), Nathaniel Galpin (Captain), Francis Galpin (Captain), Jennings (Admiral), Knevit (Captain), Knowls (Captain), Laroon (Captain), Maddin (Captain), Turner (Colonel).

³¹ Papillon Ball, Charles Cotton, John Ellam, William Gulston, Thomas Harbin, William Jones, Coort Knevit, Thomas Shuttleworth.

³² James Brudenell, Hans Caspar von Bothmar, James Brydges (Duke of Chandos), Georg Clinton, Conyers Darcy, Henry Drake, William Cappell (Earl of Essex), Richard Edgcombe, Thomas Gage, William Gage, Thomas Herbert, John Jennings, William Montague (Duke of Manchester), James Waldegrave.

perhaps for use in a music club: Henry Gray (landowner), Harbin (Societas Director), Munios (Isaac, Jewish merchant), Munios (Abraham, Jewish merchant), Rawlinson (?), John Rich (manager Covent-Garden Theatre). The ones who intended to sell all or part of their copies will have received some kind of discount. If not, the publication would be too expensive to be sold at all. By this resale a limited number of copies, apparently about fifty, came into circulation by ordinary purchase.

Will all the subscribers actually have performed the concertos of the *Prima parte*? Probably not; at least it is hard to believe this systematically. In many cases the publication must have been a collector's item. As said before, no extant copy can be connected with one of the original subscribers.

It will come as no surprise that many of the subscribers of Geminiani's Corelli Concertos also occur in the other subscription lists of the period, first of all Bononcini's *Cantate e duetti* (1721), Ariosti's Cantatas (1724) and Handel's *Rodelinda* (1725). In the last column Table 1 there are references to these subscriptions wherever applicable.

THE ARRANGEMENTS

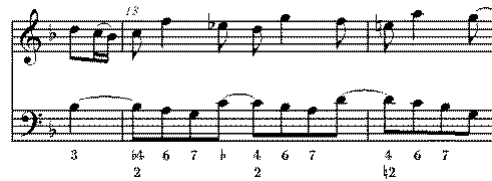
In the 1720s Corelli's Sonatas for Violin and Figured Bass Op. 5 were available in a great number of editions, produced either in Italy (Rome, Bologna) or in Western Europe, particularly London, Amsterdam and Paris. Which edition did Geminiani use as musical text as the basis for his arrangements? Two editions are the main candidates to have served as providers of the examples for Geminiani's arrangements: the Roman edition published privately by Corelli himself in 1700 and the reprint published in London by John Walsh later in the same year. By a happy coincidence concerning some details in Corelli's edition it is possible to show that Geminiani must have used a copy of that edition sold around 1705.

Corelli's edition went through three successive issues. The first one has no name of a seller on the title page, only that of the engraver, Gasparo Pietrasanta. The copies of this issue must have been sold by Corelli himself or on his behalf from 1700 until his death in 1713. After his death the plates came into the possession of the stationer Filippo Farinelli, who added a remark on the title page about the availability of the sonatas in his shop: "Si vendono à Pasquino all'Insegna della Stella da Filippo Farinelli". Copies with such a title page must have been sold between 1713 and some point in the middle of the eighteenth century, when the plates came into the possession of the stationer Innocenzo Massimini. He replaced Farinelli's phrase on the title page by one that reads "Si vendono in Roma da Innocenzo Massimini Cartolaro alli Cesarini".

Only once corrections on the music plates of the edition were made. They are very small in number and have to do with the figuring of the bass. The most important of them concern bar 13 and the beginning of bar 14 of the opening Grave of Sonata II. The second quaver of the bass line bar 13 was changed from *a* to *a-flat* (by the simple addition of a flat), the "4|2" figurings with perfect fourth on the first and fifth quavers of bar 13 and the first quaver of bar 14 were replaced by "[sharp]4|2" figurings, with an augmented fourth by the addition of a sharp before the "4", and the third and seventh quavers of bar 13 received a figuring—" [sharp]" and "[natural]" respectively—to create a major third on the bass.³³

³³ See Archangelo Corelli, *Sonate a Violino e Violone o Cembalo, Opus V*, Herausgegeben von Cristina Urchuegía, (Laaber, Laaber-Verlag, 2006 = Archangelo Corelli, *Historisch-kritische Gesamtausgabe der musikalischen Werke*, Band III), p. 163.

original version



revised version



By the additions and changes in the figuring five minor seventh chords were transformed into as many dominant seventh chords. This could be done without affecting the violin part.

The other corrections on the plates consist of sharps added to the figuring to confirm pitches suggested by the tonality of the passage but not provided in the key signature. Such sharps were added in Sonatas VI (iv/13) and X (iii/3 and iv/13). In all three cases a sharp was added before a “4” in a 2-4 figuring.

When were these corrections applied? The editors of the Laaber edition of the works have investigated in which surviving copies the revision of bar 13 of the opening movement of Sonata II was found. The original version was found in 18 copies of the first issue, the revised version in 14 copies of the first issue. This issue was for sale between 1700 and 1713 but we must assume that more copies were sold in the early years of this time span than in the later years. We estimated therefore that the corrections were applied by 1705 at the latest. The corrections are found in nearly all copies sold by Farinelli or Massimini. A few copies sold by these stationers have the original version of the engraving, which must mean there were still unsold original copies in stock when the corrections were made which were sold only later.

Bar 13 of the Grave of Corelli’s Sonata II corresponds to bar 15 of Geminiani’s arrangement of this movement:

The musical notation for bar 15 of Geminiani's arrangement shows four staves: V1 (Violino Primo), V2 (Violino Secondo), AV (Arpeggio Violino), and Vcl BR (Violoncello/Basso). The bass line (Vcl BR) has figured bass notation: 3, 2, 6, 7, 4, 6, 7, 4, 6, 7. The violin parts (V1, V2, AV) have treble clefs and a key signature of one flat (B-flat).

The figuring of the bass line of this passage is almost equal to that of the revised version. Also the way the inner parts have been worked out pays tribute to the revised version of Corelli’s figuring. This bar, therefore, seems to indicate that Geminiani used the revised version of Corelli’s sonatas. The flat for the second quaver of the bass part of bar 15, however, is missing. And the sharps added to the figuring of Sonatas VI and XI are absent in the corresponding bars of Geminiani’s arrangements. In the case of the third movement of Sonata XI (bar 3) the missing sharp in the 2-4 figuring above *b* is clearly visible in de *e2* in the Violino Secondo.

Comparison of Geminiani’s arrangements with the two engraved versions of Corelli’s sonatas is therefore partly inconclusive about which version was used by Geminiani for composing his arrangements. However,

in a number of copies of the original version of the Roman edition the corrections to bar 13 of the first movement of Sonata II were added in manuscript, but not the extra sharps in Sonatas VI and XI. These copies correspond exactly with Geminiani's arrangements as far as the corrections are concerned. One such copy is the one in I-Bc, available via its facsimile edition by SPES. Other copies with handwritten corrections to bar 13 of the first movement of Sonata II are in I-Mc, US-NH and US-PHu.³⁴ Geminiani must have had at hand a copy such as the one in I-BC, with bar 13 of the first movement of Sonata II in revised form and Sonatas VI and XI in original form.³⁵ Such copies must have been created about the time the corrections were made on the plates by correcting sheets printed earlier but not yet sold. Such an observation makes it quite possible that Geminiani acquired his copy around 1705, which is within in time span of 1704 to 1707, a time span for which his whereabouts are uncertain but when he may well have been in Rome, to get acquainted with Corelli and receive instructions from the latter and from Alessandro Scarlatti.

The reprints of Corelli's Sonatas Op. 5 by John Walsh in London and Estienne Roger in Amsterdam, published in 1700 and 1701 respectively, both follow Corelli's original version. The only Western-European edition that follows Corelli's revised version is the edition with the added ornamented versions of the slow movements of Sonatas I-VI published by Estienne Roger in 1710. But this edition has the *a*[flat] in bar 13 of the first movement of Sonata II and lacks figuring in the first six sonatas, so that it cannot have been Geminiani's example. No edition published in Western Europe has the revised figuring of bar 13 of the first movement of Sonata II.

One may assume that the general conception of Geminiani's Corelli Concertos was based on that of Corelli's own concertos, first published posthumously in Amsterdam in 1714, *Concerti grossi [...] Opera sesta*. Considering the date of this publication Geminiani cannot have known the concertos in their printed form in Italy before he left for England. He may have heard, however, some of the concertos in Rome from before they were published and he may have seen manuscripts. In any case the concertos were well known if not extremely well known and famous in England during the decade 1715-1725, the decade between their publication in Amsterdam and London and the composition and publication of Geminiani's Op. 5 arrangements. Not only Roger's edition was distributed in London by an agent,³⁶ John Walsh produced his reprint soon after the first edition, in 1715.³⁷

In Corelli's Concertos Op. 6 there are two predominant setting formats: "Soli" passages for Violino Primo and Secondo and Violoncello del Concertino and *tutti* passages for these parts with the corresponding Concerto Grosso parts and supplemented by a Alto Viola part. Occasionally there are *sol*i passages for Violino Primo and Secondo del Concertino. In several *tutti* passages the Violino Primo del Concertino part or the Violino Primo and Secondo del Concertino parts have figuration while the corresponding Concerto Grosso parts play a simplified extract of the Concertino parts. In general the application of these textures is in well-defined blocks of one or more (until many) bars.

In Geminiani's concerto style there is a larger variety of solo and *tutti* types and there are passages that possess both solo and *tutti* characteristics. Transitions from *sol*i to *tutti* passages or vice versa are often gradual instead of sudden. "Gradual" here means that the various parts do not start the doubling by Riepiano parts at the same moment. Altogether Geminiani's concerto writing shows a much greater flexibility than Corelli's.

³⁴ I have not checked if the added sharps for Sonatas VI and XI are indeed missing in these copies.

³⁵ The only difference between Geminiani's reading and the revised version of bar 13 of the first movement of Sonata II is the flat before the second quaver in the bass. Either it was absent in his copy of the sonatas or it was overlooked or omitted on purpose by Geminiani.

³⁶ Announced by Roger's London agent Henry Ribotteau in the *Post Man* of 1 January 1715.

³⁷ Announced by Walsh in the *Post Man* of 4-6 August 1715.

Geminiani's arrangements techniques as applied in the Corelli Concertos appear to be dependent on the texture that he found in Corelli's sonatas. In Corelli's sonatas four main texture types can be distinguished, which will here be called (1) "melody", (2) "polyphony", (3) "figuration", and (4) "arpeggio". These textures can be described as follows:

- (1) "Melody" texture means that there is a single melodic line in the violin part, with a continuo accompaniment in the Violone part.
- (2) "Polyphony" means the polyphonic, usually two-voice use of themes and motifs in the violin part, often alternated with chords. Longer melodic lines are absent. Similar themes and motifs (but no multiple stops) may occur in the Violone part, in alternation with typical continuo-line fragments.
- (3) "Figuration" means that there is a continuous stream of quavers and semiquavers, often employed in triadic or intervallic figures, by which way they represent a kind of polyphony in them.
- (4) "Arpeggio" means that triple and quadruple stops are written with the instruction "arpeggio", which means that they must be performed as broken chords.

The application of these textures in Corelli's sonatas Op. 5 Nos. I-VI is related to what could be called "type of movement". There are four types of movements:

- (1) Slow movements, which have always the texture "melody";
- (2) Fast movements that are fugues, which consist of an alternation of periods with "polyphony" texture and periods with "figuration" or "arpeggio" textures;
- (3) *Perpetuum mobile* movements which have the texture "figuration"; and
- (4) Binary movements. There are four of them. Two of them, the final movements of Sonatas III and V are gigue, written with continuous quavers in the violin part, in other words, with "figuration" texture. The last movement of Sonata IV also reminds one of a gigue, because of the numerous triplets in common time. It only misses the anacrusis that is standard procedure in Corelli's gigue. It has short stretches of "melody" texture at the beginning, which precede and follow long passages in "figuration" texture. The first movement of Sonata V is binary as well, but without the resemblance of any dance type. It has a simple "melody" texture, as the other slow movements.

The first movement of Sonata I has a sectional form: slow sections (Grave, Adagio) in "melody" texture alternate with fast sections (Allegro) in "figuration" texture.

Now the ways in which Geminiani's turned these textures into concerto writing can be investigated.

(1) The texture "melody" means that there is a single melodic line in the violin part accompanied by figured bass, as found in the slow movements. The basic arrangement technique is retaining the violin part as Violino Primo and the Violone part as bass line. Within this procedure passages can be realized as *tutti* or *solì*. In the case of an arrangement as *tutti* passage the original parts are retained as Concertino parts and

doubled by their respective Ripieno parts; newly composed Violino Secondo and Alto Viola parts are added. As an example the opening phrase of the first movement of Concerto VI:

The image displays two musical staves for the opening phrase of the first movement of Concerto VI. The top staff is labeled 'Corelli' and the bottom staff is labeled 'Geminiani'. Both are marked 'Adagio'. The Corelli staff shows a Violino (V) and Violoncello/Viola (Vne) part. The Geminiani staff shows a Violino Primo (VIC), Violino Secondo (VIR), Violino Secondo (V2C), Violino Secondo (V2R), Alto Viola (AV), and Violoncello/Bass (Vcl BR) part. The Geminiani arrangement includes more complex fingering and articulation than the Corelli original.

From this example it appears that details in Corelli's original melody may be changed. This is in fact quite often the case. The bass line is most often copied note by note, but figuring may be added or changed, as also shown in the example given. In general there is more figuring in Geminiani's arrangement than there was in Corelli's original publication.

In the case of an arrangement as *solì* passage the original parts are maintained as Violino Primo del Concertino and Violoncello parts. These parts may be supplemented by a Violino Secondo del Concertino part or by Violino Secondo del Concertino and Alto Viola parts. This way there are two-, three- and four-part *solì* passages. As an example a three-voice *solì* passage from the first movement of Concerto VI:

The image displays two musical staves for a three-voice *solì* passage from the first movement of Concerto VI. The top staff is labeled 'Corelli' and the bottom staff is labeled 'Geminiani'. Both are marked 'Adagio'. The Corelli staff shows a Violino (V) and Violoncello/Viola (Vne) part. The Geminiani staff shows a Violino Primo (VIC), Violino Secondo (VIR), Violino Secondo (V2C), Violino Secondo (V2R), Alto Viola (AV), and Violoncello/Bass (Vcl BR) part. The Geminiani arrangement includes more complex fingering and articulation than the Corelli original.

In slow movements two-voice *solì* passages are not uncommon, but four-voice *solì* passages are rare. Where Corelli uses a tenor clef for his bass line, Geminiani often chooses a setting as *solì* passage in his arrangement. A Basso Ripieno part has, in Geminiani's compositions, never a tenor clef so that the choice of

a *sol*i setting for passages where Corelli's sonata had a tenor clef was an easy way to avoid having to use a tenor clef in the Basso Ripieno part or replacing it by a bass clef.

Occasionally there are deviations from the above described patterns. The second instance of a repeated motive in a *tutti* passage may be, for example, given to the Violino Secondo, as in bars 11-12 of the first movement of Concerto I:

In bars 25-26 this procedure is used again.

In the final bars of this movement (bars 33-35) Corelli's melody has been assigned to the Violino Secondo, in a very freely arranged format. Only the main points of the melody have been retained. Where the melody goes to the Violino Secondo, the Violino Primo plays a newly composed part above it. The Violino Primo also take, in the penultimate bar, one of the notes of Corelli's original melody, the *b1*:

In some rare cases Corelli's melody is put aside and replaced by a new one, as in the opening bars of the first movement of Concerto I:

Corelli

Grave

Geminiani

Grave

Occasionally the arrangement is more complicated, such as the beginning of the first movement of Concerto II, where the simple two-voice imitation in Corelli's sonata is expanded to a four-voice imitation. To achieve this a full bar is inserted between the imitative entries of Corelli's score:

Corelli

Adagio

Geminiani

Adagio

Soli Tutti

(2) The texture “polyphony” is found in all fugal fast movements of Corelli's sonatas. In the violin part it is recognizable by the polyphonic treatment of themes and motifs and by the occurrence of double and triple stops. The accompanying bass part may also have occurrences of the fugal theme and other motifs that are used in the violin part.

Before discussing Geminiani's arrangement techniques for the polyphonic periods in Corelli's sonatas it is useful to say a few words about the fugal movements of Corelli's Sonatas Op. 5 Nos. I-VI in general.³⁸ As said before, all second movements are fugues as are three out of the six final movements, those of Sonatas I, II and VI. The fugues that are second movements, the “first fugues”, are “serious fugues”, in binary metre except one, the only fugue of Sonata V, which is in 3/8 metre. The fugue of Sonata V is exceptional in

³⁸ For the analysis of Corelli's fugues the author profited much from Talbot 2014.

several more respects, as will become clear when further details are being discussed. The fugues that are last movements, the “second fugues”, are “lighter fugues”, in some kind of ternary metre, 6/8 or 3/4.

Corelli’s fugues from his Op. 5 can be described as consisting of a number of consecutive periods, which follow one another without any formal interruption such as a tempo or metre change or a double barline. Often the final chord of a period is at the same time the beginning of the next period, which makes the transition a very smooth one. The periods have different functions and often a different character as well. The length of a period may vary from a mere five bars to twenty or more. The following types of periods will be distinguished: “Exposition”, “Extension”, “Development”, “Figuration”, “Polyphony” and “Conclusion”. All types except “Figuration” have polyphonic textures.

All of Corelli’s fugues begin with an exposition in which the main theme is presented in three entries. These entries follow a standard pattern: the first and second entries are played by the violin, the second entry in a two-part violin polyphony. In the two-part polyphony the second entry is not necessarily the lower part constantly. It is not uncommon that the added notes are partly above the theme, partly below it, so that the theme may be somewhat hidden in the polyphony. The first two entries may or may not have a figured bass line to support them. The third entry is always played by the Violone. The thematic entries of the exposition entries always follow the scheme tonic-dominant-tonic as far as tonality is concerned. There are no recurring counter-subjects. The exposition can be considered finished with the first clear cadence on the tonic that follows the third entry.

In most fugues the exposition is followed by what can be called an “Extension”, a passages which continues the texture and character of the exposition and brings several more thematic entries, but not in any prescribed or uniform order. The cadence that ends the extension is much more marked than the one that ended the exposition, in such a way that a new beginning is what is expected now.

This new beginning is the development period, in which the main theme always occurs again a few times. New themes may be introduced and usually some short motifs are used over and over again to give the period unity and coherence. Development periods apply similar polyphonic textures as were visible in the exposition and its extension. The development of the first fugue of Sonata I is built around a variant of the main theme.

The development is always followed by a period with “figuration” or “arpeggio” texture, or with both of these textures.

After the figuration period may follow a second development period. This period is followed by the final period of the movement, which will be called the “conclusion”. The conclusions also employ polyphonic textures, often with a few entries of the main theme. Several fugues have a short Adagio coda separated from the preceding phrase by a general pause, headed by a fermata sign or not. The conclusion of the fugue of Sonata III has, exceptionally, the texture of a figuration period.

As already hinted at, the fugue of Sonata V is different from all other fugues. It is in triple time (3/8) instead of the usual common time. It has no development, neither immediately following the exposition nor further on in the movement, nor does it have an extension of the exposition. After the exposition the main theme is never heard again in its full form. It has extensive figuration passages that alternate with polyphonic periods that use motifs from the main theme. The first figuration periods immediately follows the exposition.

An overview of the period structure of the nine fugues from Corelli’s Sonatas Op. 5 Nos. I-VI is in TABLE 2.6.

As will have become clear from the above explanations, thematic entries may occur in all periods except figuration periods (or the polyphonic periods of the fugue of Sonata V). The total number of thematic entries

in a fugue from Corelli's sonatas Op. 5, Nos. I-VI, is around ten: it varies from eight to thirteen. The fugue of Sonata V has only three entries in the exposition; the theme never appears again in the movement.

Geminiani's arrangements of Corelli's fugues leave their structures as described above in principle intact. But the fugues are treated with much greater liberty than was the case regarding the slow movements, with the texture "Melody". Here will first be discussed Geminiani's ways of arranging the polyphonic periods of the fugues. The figuration periods have the textures "Figuration" or "Arpeggio" and Geminiani's ways of dealing with these textures will be discussed subsequently.

Corelli had to create the polyphony of his fugues solely by a violin with figured-bass accompaniment, which is a rather limited means for such a purpose. In most cases a three-voice polyphony is being created, with two voices in the violin part and one voice in the bass part. In addition the violin part may include three- and four-note chords. Geminiani's job as arranger was easier: he had the usual set of four parts—Violino primo and Secondo, Alto Viola and "Basso"—available, a much more comfortable resource. The two polyphonic lines often comprised in Corelli's violin parts could without any problem be assigned to the Violino Primo and the Violino Secondo parts of his arrangement respectively. In principle the higher voice of the original polyphony goes to the Violino Primo and the lower voice to the Violino Secondo, but this is not always so. Corelli's bass lines could be transferred to the Violoncello part of the arrangement with or without the Basso Ripieno. Three- and four-note chords in the violin part provided a larger choice of notes for the arrangement. This overview provides, as it were, preferential places for Corelli's notes in the arrangements, but Geminiani frequently placed them in other voice parts of his arrangements than expected from this simple listing.

Where Corelli's music only has a two-voice structure—melody and bass—Geminiani had two provide additional voices, most often in the Violino Secondo and the Alto Viola.

Polyphonic textures in the expositions, extensions and developments of Corelli's sonatas are arranged by Geminiani both in *solì* and in *tutti* passages. Polyphonic concluding periods are nearly always set as *tutti*, at least the final bars.

Corelli's fugal expositions are treated by Geminiani in a rather standardized way. The first thematic entry of the fugue is always given to the Violino Primo, either as *solì* or as *tutti*. The second entry then follows in the Violino Secondo (*solì* or *tutti*), while the Violino Primo is derived more or less from the violin polyphony of Corelli's sonata. The third entry is left in the bass part, as in Corelli's sonata. This pattern is found in all the fugues of Concertos II-VI. The expositions of the two fugues of Concerto I follow a different pattern, as will be explained later.

First an example of an exposition with three thematic entries will be given, that of the first fugue of Concerto II. The entries are in the Violino Primo (bar 1), Violino Secondo (bar 2) and Violoncello (bar 3) respectively. They follow one another at the distance of just a single bar. The fugal answer here is tonal. The exposition is in principle complete at the beginning of bar 4, with the B[flat] major chord that concludes the third entry, but this cadence is followed by another one with greater weight and leads to the B[flat] major chord at the beginning of bar 5. In bar 5 starts the extension, with three additional entries of the main theme, of which the first is already visible in the Violino Primo. From the example it is clear that Geminiani changed many details of Corelli's exposition, but he left the main structure intact:

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

Corelli

Allegro

Geminiani

Soli

Tutti

V

Vne

VIC

VIR

V2C

V2R

AV

Vcl

BR

The theme of the fugue of Concerto III is longer, comprising two full bars, while there are connecting phrases between the entries. The exposition is therefore several bars longer than that of the first fugue of Concerto II. Fugal answer is real here, which is made possible by the modulating little connecting phrase in the first half of bar 3. The first and second entries are supported by a bass line, which provides in addition a clear cadence at the end of the theme. A two-voice phrase in the violin part (Corelli) or in the Violino Primo and Secondo parts (Geminiani) provides the modulation from G major back to C major necessary to accommodate the third entry.

The third entry, in the bass line of bars 7-8, seems to be incomplete, but the final motif of the theme is found in the Violino Primo, in the second half of bar 8. In Corelli's sonata this motif is hidden in the violin figuration of bar 8. The third entry ends therefore with the C major chord at the beginning of bar 9. One can say that the exposition ends with the G major chord half-way bar 10:

Corelli

Allegro

Geminiani

Tutti

[Soli]

V

Vne

VIC

VIR

V2C

V2R

AV

Vcl

BR

The expositions of the two fugues of Concerto I differ from those of the other concertos. They have four-entry expositions with the entries as a regular sequence from high to low, in the Violino Primo, Violino Secondo, Alto Viola and Violoncello subsequently. This is, of course, a very normal procedure for a four-voice concerto fugue, but such a sequence of entries is never found in Corelli's Sonatas Op. 5. To achieve this in the concerto arrangement, the third entry was moved by Geminiani from the bass part to the Alto Viola part. The fourth entry, found in Geminiani's Violoncello part, is in fact taken from the extension of the exposition in Corelli's sonata. It has its origin in Corelli's violin part. The first four notes are as it were "hidden" in Corelli's violin part in the triple stops that mark the final cadence of the exposition. By making the fourth entry part of the exposition Geminiani extends the exposition by two additional bars; it now ends at the beginning of bar 10 instead of the beginning of bar 8:

Corelli

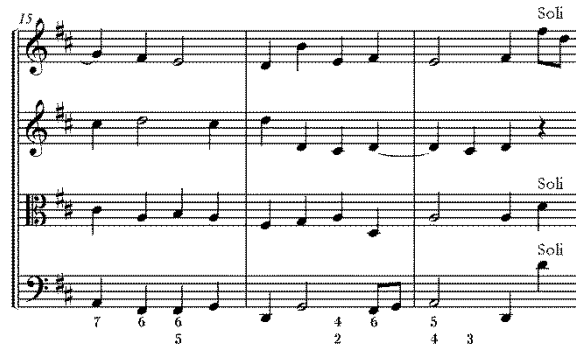
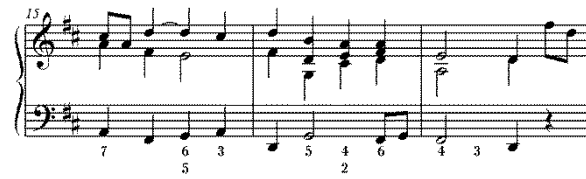
Geminiani

For the arrangement of the exposition of the second fugue of Sonata I Geminiani used similar techniques.

As explained above, most expositions (in fact, all except those of the fugues of Sonatas/Concertos III and V) are followed by an extension, a prolongation of the texture of the exposition with one or more thematic entries. As an example is given here the extension of the exposition of the first fugue of Concerto I (given just above). It is interesting to see how Geminiani changed the first two thematic entries that occurred in Corelli's extension. The first one (bars 9-10) is truncated—limited to the four crotchets which with the theme begins—and serves as bass line for the cadence ending the exposition. The characteristic second half of the theme (with the downward run in semiquavers) has been left out. Perhaps this was done because this entry now falls over the transition from exposition to extension. The second entry, in bars 10-12 of Corelli's Violone part is truncated as well, but now the opening crotchets have been removed and the second half of the theme has been maintained, albeit moved from the Violone part to the Violino Primo part:

Corelli

Geminiani



The extension is usually concluded by a full and rather strong cadence, followed by a “new beginning”. This new beginning is often marked by an open texture, either *solì* or *tutti*, which gradually develops into a more dense one. It is the beginning of what was called the development period. As an example the development period of the fugue of Concerto IV, which runs from the middle of bar 11 to the end of bar 19. There are two thematic entries at the beginning of the development, in bars 11-12 and 13-14, in Corelli’s sonata in the violin and bass part respectively, in Geminiani’s arrangement in the Alto Viola and Violoncello part. Geminiani added two additional thematic entries further on in the development, which do not occur in Corelli’s sonata: in bars 16-17 in the bass part in a somewhat abbreviated form and in bars 16-18 in complete form in the Alto Viola. The second of these entries follows the first one after a crotchet only so that these entries together form a rather close *stretto*:

Corelli

Geminiani

Corelli

Geminiani

Some developments introduce special features. In the development of the first fugue of Concerto I (bars 17-30) the main theme is replaced by a variant with smaller note values, bringing more liveliness in the composition. The development of the second fugue of Concerto II brings the head motif of the fugal theme in a stretto sequence, through the keys of B[flat] major, F major, C minor and G minor:

Corelli

Geminiani

The development is always followed by a figuration passage, after which may come a second development. As an example of such a second development the one of the first fugue of Concerto VI, which has no fewer than four thematic entries, in the Violino Primo, Violino Secondo, Violoncello and Violino Secondo respectively, the first two as part of first two-voice, then four-voice *solì* passage, the last two as part of a four-voice *tutti* passage:

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

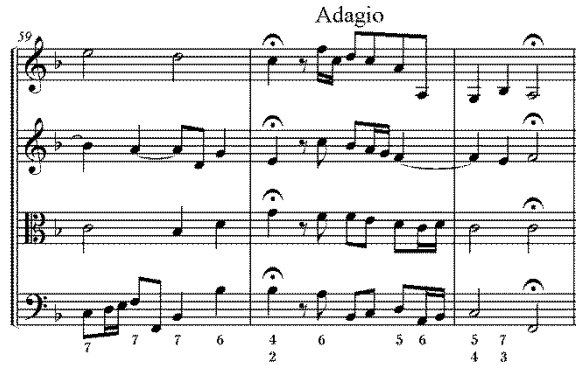
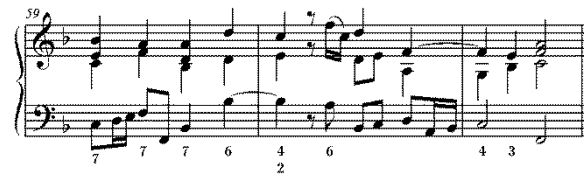
Corelli

Geminiani

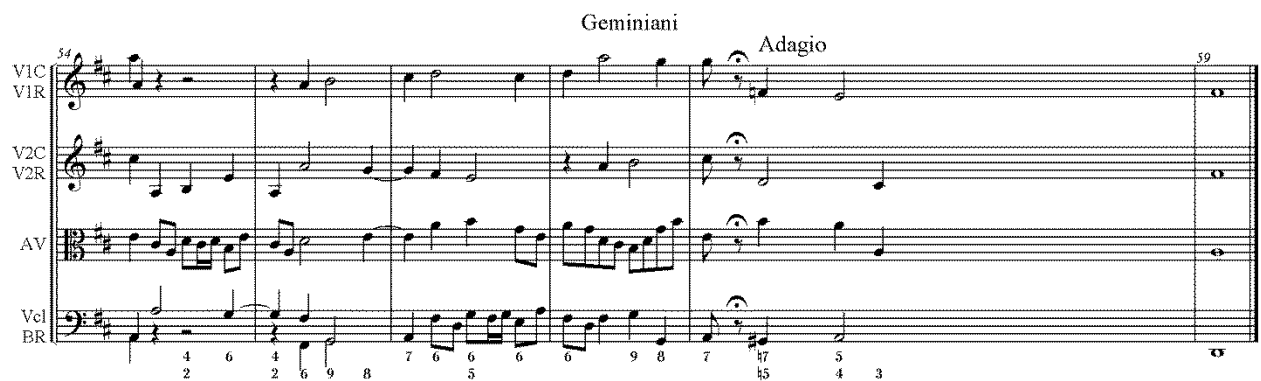
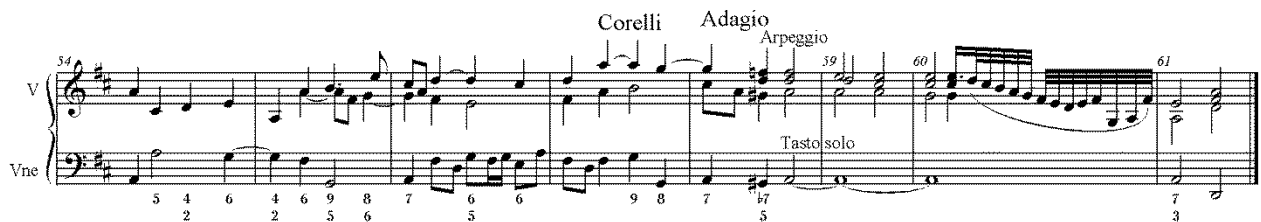
The final periods of the fugues, which were called “conclusions”, are often in polyphonic style as well and often (but not always) contain thematic entries. As an example the conclusion period of the first fugue of Concerto IV. It begins half-way bar 53 of the movement. In Corelli’s sonata this conclusion has a rather strongly polyphonic character, with many double stops and a few bars with triple stops. Even the final phrase, a short coda set off from the preceding phrase by a general pause, has a two-voice violin part. It has two thematic entries, one in the violin part (bars 53-54) and one in the bass part (bars 55-56). The first of these entries is in Geminiani’s arrangement in the Violino Secondo. From Corelli’s violin part of these bars little is left except the general melodic layout. The upper voice of the violin polyphony of Corelli’s bars 55-56 is assigned by Geminiani to the Violino Secondo. The three-voice polyphonic structure implicit in the chords of Corelli’s bars 58-59 is represented by Geminiani by three voices in the Violino Primo, Violino Secondo and Alto Viola respectively:

Corelli

Geminiani



Another remarkable Conclusion is that of the first fugue of Concerto I, for mainly two reasons. In Corelli's sonata there is a thematic entry in A major in the violin part in bars 54-55, but limited to the first motif, which has relatively little attention value. Geminiani has replaced it by the variant introduced in bars 17-18, a much more conspicuous sequence of notes. And he has moved the entry from the violin part (where it was played in a very low register) to the Alto Viol part (where it is more to the middle of the range). Other parts there are only the Violino Secondo (Concertino and Ripieno) and Violoncello, all together is a very restricted range (between *g* and *e1*). The second significant change is the removal of the arpeggio of Corelli's bars 59-60 and the following flourish in bar 60. Instead, Geminiani has contracted Corelli's four bars 58-61 to only two bars. The second sonority of Corelli's bar 58 had been separated from the first by a rest in all parts headed by a fermata sign, while the first sonority is shortened from crotchet to quaver. The tempo marking "Adagio" has been moved from the first crotchet of the bar to the second crotchet, after the fermata. The treatment of the violin polyphony follows the usual procedures:



It has already been said several times: the fugue of Sonata/Concerto V differs from all other fugues in many respects. An important feature is that the main them is never found after the exposition. For this reason

this fugues has no developments. In their place come periods that can be marked as “Polyphony”: polyphonic passages built on motifs and ideas from the theme. As an example bars 36-43:

The image displays a musical score for bars 36-43. The top system, labeled 'Corelli', shows the original violin (V) and viola/bass (Vne) parts. The bottom system, labeled 'Geminiani', shows the arrangement for a full orchestra, including Violino Primo (VIC, V1R), Violino Secondo (V2C, V2R), Alto Viola (AV), and Violone/Bass (Vcl, BR). The arrangement features a 'Tutti' section and a 'Soli' section. The notation includes various musical symbols such as notes, rests, and dynamic markings, with some parts transposed or reimagined by Geminiani.

Considering the above given examples it can safely be said here that in general Geminiani treats Corelli's passages with violin polyphony with the utmost liberty: not rarely motifs occur in variant forms and it may be at times quite difficult to recognize the notes of Corelli's sonata in Geminiani's concerto arrangement. Notes of Corelli's violin and bass parts may go to almost any part in Geminiani's arrangement. These remarks apply in particular to the cases where Geminiani arranges double and triple stops from Corelli's sonatas: the notes of the chords appear in the arrangements as part of melodic lines. Motives and notes from Corelli's violin parts may be transposed an octave up or down and may also appear in the Alto Viola part.

(3) The texture “figuration” means that there is a continuous stream of quavers or semiquavers in one of the two parts (or both) of a movement of Corelli's sonatas. Figuration is found in all fast movements and appears to be not found in any slow movement. In fugal movements it occurs in alternation with polyphonic textures and arpeggio passages. The *perpetuum mobile* movements and the two Giga movements (Sonatas III/v and V/v) use a figuration texture throughout the movement. In addition it is the predominant texture in the binary final movement of Sonata IV. Usually the figuration is in the Violino part, but in some movements also the Violone part has figuration, and sometimes both parts have figuration at the same time.

In order to understand Geminiani's handling of figuration passages in his concerto arrangements it is important to realize that Corelli's figuration is nearly always chordal or intervallic. That means that the figuration includes or implies two or three contrapuntal lines or voices, so that often the figuration and the continuo line together reflect a full four-voice polyphonic structure. This property makes it difficult to add, in a concerto arrangement, further independent voices or parts. Indeed, it will be clear from the examples given below that the added parts in the passages with a figuration texture often double the polyphonic lines that are implied in the figuration. The problem of composing the appropriate additional parts may have been the reason that Geminiani exclude most, that is, four out of the six *perpetuum mobile* movements in Corelli's Sonatas Op. 5 from his arrangements.

Not counting the discarded *perpetuum mobile* movements, Geminiani maintained in most cases Corelli's figuration in his concerto arrangements. Remarkably often figuration periods are set as a *tutti* passages, with the original figuration in the Violino Primo del Concertino part. The Violino Primo Ripieno then plays a simplified version of the figuration line. The Violino Secondo and Alto Viola parts play simple lines newly

composed but often doubling lines that are implicit in the figuration part. As an example of this type of setting the following passage from the second movement of Concerto IV:

Corelli

Geminiani

The arrangement of figuration as *tutti* passages more or less as in the example just given occurs in a fair number of fugal fast movements (Concertos I/ii, iv, II/v, III/ii, IV/ii, V/ii, VI/iv), in the two *perpetuum mobile* movements (Concertos II/iii, IV/iii), in the two Giga movements (Concertos III/iv, V/iv) and in the Allegro sections of the opening movement of Concerto I. Normally it is a four-voice *tutti*. In the Allegro sections of the opening movement of Concerto I the Alto Viola part is silent, creating a three-voice *tutti*.

If the figuration is in double stops, it is divided over the Violino Primo and Secondo del Concertino parts:

Corelli

Geminiani

In a number of movements Corelli's figuration is arranged in *solli* passages. This happens about as many times as the arrangement in *tutti* passages. An arrangement as a two-voice *solli* passage is not rare and in fact this boils down to the simple copying of a number of bars from Corelli's sonata. As an example the following bars from the third movement of Concerto II:

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
 Work Two: The Corelli Concertos, *Prima parte* (1726)

Corelli

Geminiani

Figuration arranged as two-voice *solì* is found in the second fugue of Concerto I (bars 18, 20, 22, 31, 33, 35; in the last three bars the Violino Primo del Concertino is doubled by the Alto Viola), in the *perpetuum mobile* movements of Concertos II and IV and in the final Giga movement of Concerto V.

A number of movements in Concertos III (ii/12-14, iv/19, 21, 23), IV (ii/27-32), V (ii/44-61) and VI (iv/26, 28, 30) have figuration passages set as three-voice *solì* passages. The following example comes from Concerto IV (ii/27-30):

Corelli

Geminiani

There is only one four-voice *solì* passages with figuration, in Concerto V (ii/29-35):

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

Corelli

Geminiani

In this fragment the Violino Secondo del Concertino and Alto Violino parts stop half-way, leaving only the Violino Primo del Concertino and Violoncello parts to continue.

Figuration in the Violoncello part nearly always occurs in *tutti* passages, as in the following bars from the second movement of Concerto V:

Corelli

Geminiani

As to be expected the Basso Ripieno part plays a simplified version of the Violoncello part. The Alto Viola part plays long notes, which double notes already contained in the Violoncello part and in the Violino Primo del Concertino part.

Figuration in the Violoncello part is a few times applied in *Soli* passages. Then, of course, the Basso Ripieno part is silent, while it is possible at the same time to retain bars written with a tenor clef. In the second movement of Concerto IV the following passage can be found (bars 50-53):

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

Corelli

Geminiani

Soli

Tutti

[Soli]

In rare cases there is figuration both in the Violino Primo del Concertino and Violoncello part. An example is the following passage from the second movement of Concerto V, where it is set as a two-voice *solì* passage:

Corelli

Geminiani

Tutti

[Tutti]

Soli

Tutti

In the final movement of Concerto IV violin and violoncello figuration appear in rapid alternation. In fact, together they give the impression of a constant stream of quaver triplets, strongly suggesting that this piece is a gigue in disguise. It is a tutti passage, with two voices that consists of a Concertino-Ripieno pair in the sense that the Concertino part plays figuration and the Ripieno part a simple outline. It is the only tutti passage of the concertos where the Violoncello part is written with a tenor clef and the Basso Ripieno part of the same bars with a bass clef:

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

Corelli

Geminiani

In the examples given above of the placement of figuration in the concerto arrangement the same texture was maintained for a number of bars, in order to create a passage of a certain length. In some figuration passages, however, the way of setting figuration in the concerto arrangement changes every single bar or every two bars. In the final Allegro movements of Concertos I (bars 16-25) and VI (bars 28-34) there are figuration passages with a rapid succession of *sol*i and *tutti* passages. In Concerto VI this has the following result:

Corelli

Geminiani

The alternation of *sol*i and *tutti* passages has, of course, everything to do with the identical repeats of these bars in Corelli's sonata. Also the *perpetuum mobile* movement of Sonata IV shows a constant change of type of setting.

In some cases Geminiani did not maintain Corelli's figuration in his concerto arrangements. This happened in the last movements of Concertos II:

Corelli

Geminiani

Of course, Geminiani's Violino Primo del Concertino is clearly related to Corelli's violin part.

There is a passage in the final movement of Concerto VI (bars 43-56) that has been classified as "figuration" in TABLE 2.6, but differs from the usual figuration by the mixture of different note values, quavers and semiquavers. It includes many broke chords and perhaps this was the reason that Geminiani rewrote the passage rather thoroughly, the bass line excepted. In his revision as a four-voice *solì* passage Geminiani added many dissonant suspensions in the Violino Secondo del Concertino line which led to a fair number of additional figures in the figuring of the Violoncello part. The Alto Viola part mostly just supports the sequential nature of the passage. The result was the following:

Corelli

Geminiani

Fast movements of the *perpetuum mobile* type have violin figuration throughout, as have the two Giga movements that conclude Sonatas III and V. In the last movement of Sonata IV, which is in binary form, figuration texture is also prominent: it dominates the movement except for the short stretches of "melody" texture already referred to.

Passages with a Violino Primo del Concertino playing figuration, the Violino Primo Ripieno playing an extract of the figuration and the other parts further voices, also occur in Corelli's Concertos Op 6, but with

less doubling of the implied polyphony of the figuration in the other parts. Probably this is a consequence of the way these passages were composed: it seems that first the four-voice structure was designed and then the figuration on top of it. Geminiani composed the figuration passages just the other way around: the figuration line was already given, with the bass line, and the other parts had to be composed around them, or, rather, between them. In passages with figuration in Corelli's concertos the other parts only rarely have long notes, as frequently is the case in Geminiani's arrangements. Another difference between the figuration passages in Corelli's concertos and Geminiani's concertos arrangements is that in Corelli's concertos frequently the figuration is also played by the Ripieno parts.

(4) Arpeggio passages occur in the second-movement fugues of Corelli's Sonatas I, II, III and V. An arpeggio passage is even more difficult to transform into a concerto passage because of the three- and four-note chords that in combination with the bass part already represent a complete four-voice structure. It is difficult to design added voices that do not run parallel with one of the voices that are implicit in the arpeggio. Geminiani uses various techniques to accept or to avoid this problem.

In one case only (Sonata III/ii/46-48) the arpeggio is maintained in the concerto arrangement. The Violino Primo Ripieno and the two Violino Secondo parts follow lines implicit in the arpeggio chord, the Alto Viola doubles the organ point in the bass part, with is the "bass part" of the arpeggio at the same time:

The image displays two musical staves for comparison. The top staff, labeled 'Corelli', shows a single system with a Violin (V) and Viola (Vne) part. It begins with a section marked 'Arpeggio' starting at measure 46, followed by a section marked 'Adagio'. The bottom staff, labeled 'Geminiani', shows a multi-staff system with Violino Primo (VIC), Violino Secondo (VIR, V2CR), Alto Viola (AV), and Violoncello/Bass (Vcl BR). It also begins with a section marked '[Arpeggio]' starting at measure 46, followed by a section marked 'Adagio'. The Geminiani arrangement shows more complex polyphonic textures in the upper parts compared to the Corelli version.

In the example just given Geminiani has separated the last two bars from the preceding ones by a general pause, to create a clearly defined coda, stronger than the one in Corelli's sonata, where it is only indicated by an "Adagio" marking. Geminiani has also stressed the secondary dominant before the suspension of the leading note by giving it its own bass note.

In addition, Geminiani's coda shows a second way to deal with arpeggio chords in his concerto arrangements: the replacement of the chords by the polyphonic lines that are contained in them.

The replacement of arpeggio passages by long notes that represent the notes of the arpeggio chords is also applied in Sonatas II (ii/29-34) and V (ii/102-104). In bars 29-34 of the second movement of Sonata II the result is the following:

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

The first system of the musical score compares two versions of a piece. The top half, labeled 'Corelli', shows a 'Vne' (Violone) part starting at measure 29 with an 'Arpeggio' section. The bottom half, labeled 'Geminiani', shows a 'Soli' passage for a four-voice ensemble consisting of V1C, V1R, V2C, V2R, AV, and Vcl BR. The Geminiani version rewrites the arpeggio as a four-voice soli passage, with each instrument playing a different line derived from the original arpeggio.

Some bars earlier in the movement (II/36-39) an arpeggio passage has been rewritten as a four-voice *soli* passage. The Violino Primo del Concertino plays a newly composed figuration-like line, the Violino Secondo del Concertino and Alto Viola lines play long notes that represent to notes played in the arpeggio in Corelli's sonata:

The second system of the musical score continues the comparison. The top half, labeled 'Corelli', shows a 'Vne' (Violone) part starting at measure 36 with an 'Arpeggio' section. The bottom half, labeled 'Geminiani', shows a 'Soli' passage for a four-voice ensemble consisting of V1C, V1R, V2C, V2R, AV, and Vcl BR. The Geminiani version rewrites the arpeggio as a four-voice soli passage, with each instrument playing a different line derived from the original arpeggio.

Finally, the arpeggio in bars of the second movement of Sonata I (ii/31-42) is put aside entirely and replaced by newly composed figuration derived from the chords of the arpeggio. The bass line is in fact of the figuration type as well, with motives that are typical for the “walking basses” of Corelli’s slow movements:

As a final point some words must be said about the final notes. In Corelli's sonatas final notes of movements and periods always fill up the entire final bar. In Geminiani's Sonatas of 1716—comparable works—final notes are sometimes shorter than the complete bar and followed by a rest to fill up the bar. In his arrangements of Corelli's Op. 5 sonatas Geminiani shortened final notes of a number of movements, as the following table shows:

Movement	Corelli	Geminiani
I/iv Allegro	Dotted quaver	Quaver plus two quaver rests
II/iii Allegro	Dotted minim	Crotchet plus two crotchet rests
II/v Allegro	Dotted minim	Crotchet plus two crotchet rests
III/iv Allegro bars 16 and 39	V: Dotted crotchet tied with quaver Vne: Dotted crotchet	V1C: Dotted crotchet tied with quaver Other: Crotchet plus quaver rest
V/i Adagio	Semibreve	Crotchet plus three crotchet rests

It does not become clear, however, why the shortening was applied in these cases and not in the other ones. The Giga that concludes Concerto V is metrically identical to that of Concerto III; nevertheless, the final notes of the accompanying parts are dotted crotchets that fill the final bar.

THE CONCERTOS

Geminiani's concerto arrangement are described in the title of their edition as concerti grossi and indeed, their composition shows of a constant alternation of *tutti* and *solì* passages. Both *tutti* and *solì* passages may be for one to four voices and may have different compositions of voices. The terms "voice" and "part" will be used here—as before—with quite distinct meanings: a "voice" is a line in a contrapuntal structure, a "part" is an instrumental parts in Geminiani's score.

Four out of the seven parts of Geminiani's arrangements, are described on the title page as Concertino part and may therefore play in *solì* passages: the Violino Primo del Concertino, Violino Secondo del Concertino, the Alto Viola and the Violoncello. They also play in *tutti* passages. The three other ones, the

Violino Primo Ripieno, the Violino Secondo Ripieno and the Basso Ripieno double the Concertino parts in *tutti* passages. The single Alto Viola part is ambiguous in this respect: it plays in all *tutti* passages but also in a number of *sol*i passages and has “Tutti” and “Sol*i*” markings to warn the player when there is a change in setting. But these markings could also be used to stop a second viola player from playing the *sol*i passages.

In a *tutti* passage the two corresponding Concertino and Ripieno parts play in principle the same notes. In a number of cases there are deviations. In many passages the Violino Primo del Concertino plays figuration in a *tutti* passage and the Violino Primo Ripieno plays a simplification of the part. The same procedure may be applied to the pair Violoncello-Basso Ripieno. Apart from these major deviations between corresponding Concertino and Ripieno part there may be small deviations, single notes, or a few notes. And, as a matter of fact, there is no full consistency between corresponding parts when it comes to ornamentation, articulation and dynamics.

Tutti passages occur—as to be expected—in all movements of Geminiani’s arrangements of Corelli’s Sonatas Op. 5 Nos. I-VI. The “normal” *tutti* includes all parts, the Ripieno parts doubling the Concertino parts and the Alto Viola as single part. As an example the first phrase of the slow movement of Concerto I:

The musical score is for the first phrase of the slow movement of Concerto I, marked 'Largo'. It features six staves: VIC (Violino Primo del Concertino), VIR (Violino Primo Ripieno), V2C (Violino Secondo del Concertino), V2R (Violino Secondo Ripieno), AV (Alto Viola), and Vcl BR (Violoncello/Basso Ripieno). The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 'tutti' setting. The Alto Viola part has a 'Sol*i*' marking at the end. The Violoncello/Basso Ripieno part has figured bass notation (6, 6, 7, 6, 6, 9, 8, #, 7, 6, #) below the staff.

There are several variants of four-voice *tutti* writing that are applied from time to time in the concertos. The first variant is with figuration in one of the Concertino parts, most often the Violino Primo del Concertino part, sometimes in both the Violino Primo del Concertino and Violino Secondo del Concertino parts and also sometimes in the Violoncello part. In these cases the corresponding Ripieno part plays a simplified version of the Concertino parts, usually longer notes that double the most prominent notes in the Concertino parts. Passages with this kind of setting are quite normal in the “Figuration” periods of the fugues, the *perpetuum mobile* movements and the Giga movements. Several examples have already been given above.

Another variant of a four-part *tutti* passage is writing the passage without Basso Ripieno. In several cases this was done because the bass part of the passage in Corelli’s sonata had been written with a tenor clef while Geminiani apparently did not want to transpose the bass line for his arrangement nor write the bass line with a bass clef. Sometimes the bass line has a thematic entry (Concertos IV/ii/13-16 and VI/ii/19-20), sometimes a simple accompanying line (Concertos IV/ii/2-5, 36-38 and VI/ii/8-10). In the third movement of Concerto V the Basso Ripieno is silent where the bass part is in accompanying a passage that is Pianissimo in the higher parts. Why the Basso Ripieno is missing in bars 58-60 of the last movement of Concerto VI is not clear.

Another *tutti* variant is applied in the slow movement of Concerto V (bars 10-16 and 26-30). The Violino Primo del Concertino plays the solo line of Corelli’s sonata, the Violino Primo Ripieno doubles the Violino Secondo parts in the pianissimo accompaniment by all other parts, without Basso Ripieno:

Tutti passages with fewer than four voices are found nearly exclusively in the imitative periods of the fugues, most often in the exposition, less often in the extension of the exposition or in a development. Fugal entries set as a single *tutti* voice occur in the first fugue of Concerto IV (bars 1-2: Violino Primo, bar 11: Alto Viola) and in the single fugue of Concerto V (bars 1-5); *tutti* fugal passages for two voices occur in the fugues of Concertos III (ii/1-3: Violino Primo and Violoncello, 6: Violino Primo and Secondo), IV (ii/12: Violino Primo and Alto Viola), V (ii/1-6: Violino Primo and Violoncello) and VI (iv/13-15: Violino Secondo and Violoncello). Note that where the Violoncello is included in these passages, the Basso Ripieno is always silent.

There are two examples of a one-voice *tutti* bar not related to fugal writing: the opening bars of the slow movements of Concertos V and VI, which are set for Violoncello and Basso Ripieno only and for Violino Primo respectively.

Three-voice *tutti* passages are a little more frequent than two-voice ones, with eight examples, most of them again in the exposition of fugues. The three voices are realized by various combinations of instrumental parts:

(1) The most frequent combination is Violino Primo, Violino Secondo and Violoncello. In polyphonic situations this is always without Basso Ripieno. This combination appears to occur in two variants. The first variant just has the parts mentioned. Phrases set in this way occur in Concertos III (ii/3-5) and V (ii/6-11). The following example comes from Concerto V:

In the second variant the Violoncello is doubled by the Alto Viola part. This variant is found in Concertos I (iv/12-13) and IV (ii/2-5). The doubling by the Alto Viola is induced by the fact that the Violoncello part is relatively high and written with a tenor clef so that it cannot be doubled by the Basso Ripieno. The following example, the beginning of the fugue of Concerto IV, illustrates this procedure:

(2) An alternative combination is Violino Primo (or Violino Secondo), Alto Viola and Violoncello. This is found in Concertos I (ii/54-55, with Violino Secondo), V (iii/2-3, non-imitative, with Basso Ripieno) and VI (iv/15-17, with Violino Secondo, and 56-58, imitative, without Basso Ripieno). As an example the last mentioned passage:

(3) The Allegro sections of the first movement of Concerto I consist of *tutti* passages without Alto Viola part. It is a three-voice *tutti* therefore, although with a Violino Primo del Concertino that plays figuration.

The most often occurring *sol*i format is the trio setting, for Violino Primo del Concertino, Violino Secondo del Concertino and Violoncello. It is, of course, the traditional format for a *sol*i passage in concerti grossi, used ubiquitously, for example, in Corelli's Concertos Op. 6. Passages of this kind occur in nearly every movement of the Geminiani's concerto arrangements, sometimes in all movements of a single concerto (III, IV). Most often these passages are relatively short, one to four bars long. Only the fugue of Concerto V (Vivace) has a substantially longer passage of this kind, of 17 $\frac{3}{8}$ -metre bars (bars 44-61). As an example a simple passage from the last movement of Concerto II:

Next in frequency come the passages for Violino Primo del Concertino and Violoncello, in fact the format of Corelli's sonatas. Passages of this kind occur in thirteen movements, that is exactly half the movements of the complete set of six concertos (26 movements). Where these passages occur they are very much like the

corresponding passage from Corelli's sonatas. Also these passages are most often short, from one up to five bars. As an example the following bars from the first movement of Concerto III:

Only occasionally, as in the *perpetuum mobile* movement of Concerto II, passages of this kind are longer.

Soli passages with a four-part writing occur in all six concertos, but in small number. In several concertos there is only one such passage, as in Concertos I (iv/47-48) and V (ii/29-35). They occur most often in fast movement, as in the last movement of Concerto VI:

The fourth movement of Concerto II is the only slow movement with a four-part *soli* passage: it opens with a five-bar passage of that kind:

One-part and two-part *soli* passages are frequent in the expositions of the fugal movements of the concertos. for the first two entries.

Finally, attention should be paid to a rather curious feature of the concerto settings. Several times the final note of a cadence in one of the parts is replaced by a rest. This happens three times, in Concertos I (ii/20: Violino Secondo del Concertino), II (iv/14: Alto Viola) and VI (ii/8: Alto Viola):

Rudolf Rasch: The Thirty-Two Works of Francesco Geminiani
Work Two: The Corelli Concertos, *Prima parte* (1726)

One could easily make up *ad hoc* explanations of these missing notes, but in none of the cases insertion of the missing note would have been or would have caused a problem.

NOTATION

In a previous section it was maintained that Corelli's Concertos Op. 6 served as models for Geminiani's concerto arrangements of Corelli's Sonatas Op. 5. The scoring is indeed the same but it appears that the nomenclature slightly differs from that of Corelli's Op. 6. According to the title page Corelli's Op. 6 is scored for

Duoi Violino e Violoncello di Concertino obligati
e duoi altri Violino, Viola e Basso di Concerto grosso ad arbitrio che si potranno radoppiare

in other words, a Concertino consisting of two violins and violoncello and a Concerto Grossi consisting of two violins, viola and bass. The Concerto Grosso parts are *ad libitum* ("ad arbitrio") and can be doubled ("che si potranno radoppiare"). The individual parts follow this description exactly:

Violino Primo del Concertino
Violino Secondo del Concertino
Violoncello del Concertino
Violino Primo del Concerto Grosso
Violino Secondo del Concerto Grosso
Alto Viola
Basso del Concerto Grosso

The Alto Viola lacks a group designation, probably because there is just one Alto Viola part, belonging to the Concerto Grosso. Both the Violoncello del Concertino and the Basso del Concerto Grosso are figured. The title suggests two performance modes: first, with the Concertino only and then the basso continuo is

played from the Violoncello del Concertino, and secondly, with Concertino and Concerto Grosso; the basso continuo is then played from the Basso del Concerto Grosso.

The title of Walsh's reprint first repeats Roger's Italian title and then adds a free English translation of it. The genre marking "Concerti grossi" is translated as "XII Great Concertos, or Sonatas". The scoring is now described as for

Two Violins and a Violoncello,
or for two Violins more, a Tenor, and a Thorough-Bass, which may be doubled at Pleasure.

The designations Concertino and Concerto Grosso have disappeared from the description of the scoring, the indication "ad arbitrio" is contained in the "or" (instead of the original "e"), while the expression "at Pleasure" can be seen as a translation of "che si potranno". Also the use of the word "Sonatas" to denote the compositions may be interpreted as giving performers the liberty to use only the Concertino parts, which transforms the concertos into trio sonatas. The parts of Walsh's editions themselves have the same designations on top of the pages as they have in the Roger edition.

The title of the *Prima parte* of Geminiani's Corelli Concertos is derived from the Italian titles of the Roger and Walsh editions of Corelli's Op. 6. But there are some subtle changes. Geminiani's scoring is for

Due Violini, Viola, e Violoncello di Concertino obligati,
e Due altri Violini e Basso di Concerto grosso.

In this wording the Alto Viola part has moved from the Concerto Grosso to the Concertino. The *ad libitum* aspect of the Concerto Grosso parts is omitted from the title, as is the possibility to double these parts. It is impossible to say if this means that the Concerto Grosso parts cannot be missed. Certainly it cannot mean they cannot be doubled.

Some of the parts have designations in the partbooks that differ from what the title page promises. The header lines of the respective partbooks specify the parts as

Violino Primo del Concertino
Violino Secondo del Concertino
Alto Viola
Violoncello
Violino Primo Ripieno
Violino Secondo Ripieno
Basso Ripieno

Neither the Alto Viola nor the Violoncello are marked "del Concertino", while Geminiani used the indication "Ripieno" to mark the parts that make up de Concerto Grosso. The discrepancy between the part names on the title page and those on the music page may well be result of the fact that Geminiani gave the engraver a score without an appropriate title page. for which reason the engraver used an edition of Corelli's concertos as example for his title page.

An interesting question is whether the engraver worked from a full score with seven staves, one for each part, or from a reduced score, with four staves, with the corresponding Concertino and Ripieno parts on the same stave. As far as Geminiani's concerto scores are known—the autograph manuscript of *La selva incantata* (GB-Lcm, Ms 822) and the score editions of his Concertos Opp. 2 and 3 (published 1757)—they are four-stave scores. To accommodate a pair of Concertino and Ripieno parts on a single stave, various

means are used, the most important ones being the application of two-voice notation (one voice with upward stems, one voice with downward stems), the use of the markings “Tutti” and “Soli” and the use of the abbreviations “C.” (Concertino) and “R.” (Ripieno). With these means fairly complicated situations can be notated on a single stave and the entire composition can then be written on four staves, which is a substantial saving of copying time and paper.

If the question is if it is possible to write down the score of the *Prima parte* of Geminiani’s Corelli concertos satisfactorily in four-stave score format, it is difficult to give a definitive answer. Nevertheless, the answer is not without importance. If the engraver had a four-stave score before him, small or insignificant differences between corresponding parts are due rather to inaccuracy from the side of the engraver than differences written so on purpose by Geminiani. Examples of these differences are the occasional deviations between the Concertino and Ripieno violin parts and the differences in figuring between the Violoncello and Basso Ripieno parts.

Certainly it is possible for long stretches in every movement of every concerto to write down the score in four-stave format and to apply “Tutti” and “Soli” markings and two-part notation at the appropriate places. But from time to time there are bars or passages where the writing of two corresponding parts on a single stave can hardly be done in a satisfactory way. This is especially so where there is figuration in a Concertino part and longer notes in the corresponding Ripieno part. Also where the Violoncello and the Basso Ripieno part differ (apart from simple octaves) and both have figuring or where they have different clefs it is difficult to write them together on a single stave. The notation of the corresponding Concertino and Ripieno parts on one staff becomes complicated when the two parts have different articulation or dynamics and even more, in the case of bass parts, if they have different clefs or different figuring.

From the considerations given above it seems most probable that Geminiani’s score for the engraver was a full score, the violin parts either with the Violini Primi first, or with the Violini del Concertino first. There are too many passages where the notation of Concertino and Ripieno parts on one staff could give too easily rise to confusion for the engraver. Where the Ripieno parts doubled the Concertino parts, writing these passages in full could be avoided by giving the first notes of the passage, adding a remark as “con 1a” and giving the final notes. Where the Ripieno parts did not play, rests would be inserted. This is also the way in which Corelli wrote down the two movements of his Concertos Op. 6 in the manuscript now in the Deutsche Staatsbibliothek in Berlin.³⁹ Likewise, the British score edition of Corelli’s Op. 6 (London: Benjamin Cooke, 1732, reprinted by John Walsh in 1735) was in full score.

In the paragraphs now following various details of the notation of Geminiani’s Corelli Concertos in the Smith & Barrett edition will be discussed.

The Viola part is as a matter of fact completely notated with an **alto clef**, the Violoncello part has frequent passages written with a **tenor clef**, roughly but not completely following Corelli’s application of the tenor clef in the Violone part of his Op. 5 sonatas. The Basso Ripieno is entirely written with the bass clef and does not contain passages in the tenor clef. Because of this passages with a Violone part written in a tenor clef in Corelli’s sonatas almost automatically are treated as *sol*i passages in Geminiani’s concerto arrangements. In a few cases Geminiani wrote a *tutti* passage with the Violoncello part in a tenor clef without Basso Ripieno. Examples of this are found in Concerto VI (ii/8-9, iv/15-17). The final movement of Concerto V has a few bars with the Violoncello in the tenor clef playing figuration and the Basso Ripieno in the bass clef playing simple notes (bars 11-12, 28, 35-36).

³⁹ See the reproduction in Arcangelo Corelli, *Concerti grossi, opus VI*, Herausgegeben von Rudolf Bossard (Cologne: Arno Volk Verlag, 1978 = Historisch-kritische Gesamtausgabeder musikalischen Werke Band IV), pp. 10-13. The Pastorale from Concerto VIII has been notated with Violini del Concertino first, the Corrente from Concerto X with Violini Primi first.

The Concertino partbooks have ubiquitous “**Soli**” and “**Tutti**” markings, to indicate where the Ripieno parts play with them or not. In the three Ripieno parts these markings are not found. Normally, or ideally, a “Soli” marking placed below the first note in a Concertino part that is not played by the corresponding Ripieno part and a “Tutti” marking below the first note in a Concertino part where the corresponding Ripieno part joins the Ripieno part. The Alto Viola participates in *sol*i passages only every now and then and in those cases “Soli” and “Tutti” markings are found. In many movements the Alto Viola is only a *tutti* part so that no markings occur.

The placement of the “Soli” and “Tutti” markings is not always exact; often the markings occur one or two notes too early or too late. Sometimes they are missing at all. In case of a *sol*i passage with figuration in the Violino Primo del Concertino part the marking “Soli” is often placed below the first note of the figuration, which often coincides with the final note of the preceding *tutti* passage in the Violino Primo Ripieno.

Tempo markings are mainly as Corelli’s in his Op. 5, always as a single word, without qualification. A few slow movements have a different marking:

Movement	Corelli	Geminiani
I/iii	Adagio	Largo
II/i	Grave	Adagio
VI/i	Grave	Adagio

Time signatures also follow Corelli’s, including the anomalous 9/6 and 6/9 metre for a number of bars of the Violino Primo del Concertino in the *perpetuum mobile* movements of Sonatas II and IV. “9/6” means in fact “nine notes in the time of six” and is used to describe a passage with triplets in 3/4. A return to normal 3/4 is signalled by the time signature 6/9, or “six notes in the time of nine”. The accompanying Violone part of Corelli’s sonatas retain the 3/4 metre throughout.

Among Corelli’s Sonatas I-VI there are two movements of the Giga type with a compound triple metre, the final movements of Sonatas III and V, both in 12/8 metres. The accompanying Violone part is notated in common binary meter. In Geminiani’s concerto arrangements all other parts than the Violino Primo del Concertino are in common metre. These movements use the semibreve rest sign for the whole 12/8 bar, the minim rest sign for the half 12/8 bar.

Three slow movements in Corelli’s sonatas in triple metre (3/4 or 3/2) have **hemiolic bars** of double length (Sonatas I/iv/43, III/iii/50, V/III/35). In Geminiani’s concerto arrangements the first one has been rewritten as two bars, the second and third ones have been retained. The reason for this difference in treatment is not clear.

In Corelli’s sonatas **fermatas** are only used to mark the rest that follow the opening phrases of the slow opening movements of Sonatas III and VI; in both cases the rest is followed by a restatement of the same phrase in the dominant key. These fermatas are retained in Geminiani’s concerto arrangements. In addition, fermatas are placed on final notes of movements or on the rests that fill up the last bar of the movement after the final note. The placement of these fermatas is, however, not systematic. They are not placed on all final notes or rests and if they are placed there they may lack in certain parts. Fermatas may also been placed on the rests before codas in fast movements (Concertos I/ii/58) or on the concluding notes before those rests (Concerto IV/ii/60, VI/ii/56). Finally, fermatas are placed on the rest that separate the Adagio and Grave sections in the first movement of Concerto I (bar 14).

Repeats play a limited role in the first six sonatas of Corelli's Op. 5: only the first movement of Sonata V and the last movements of Sonatas III, IV and V are in binary form with full repeat indications (double bars with dots on both sides) in the middle and at the end of these movements. This is similarly so in Geminiani's arrangements. The marking at the end of the movement may be missing in some parts, certainly not meaning that the second half of the movement does not need to be repeated but rather as typographical inaccuracy. The two periods of the first movement of Sonata V have an elaborate *prima volta* ending and a short *second volta* ending in de Violino Primo and Secondo del Concertino parts. The *seconda volta* ending is marked by a fermata:

Key signatures follow entirely Corelli's and therefore are frequently modal: Concerto II in B[flat] Major is written with one flat, as is Concerto V in G Minor; the final concerto, Concerto VI, in A Major, is written with a key signature of two sharps. Accidentals follow the customs of the time, that is, they may be missing for octaves or repeated notes after a barline, while they may be present for multiple notes within a single bar. Corelli's use of the flat to denote a natural is most often replaced by modern usage.

Corelli's Sonatas Op. 5 contain no **ornaments** whatsoever. His Concertos Op. 6 have trills here and there in the violin parts, marked as "t.". Geminiani's concerto arrangements of Corelli's Sonatas Op. 5 have cadential trills added at just a very few places (Concertos II/iii/56, 67, v/20; IV/v/38, 40, 42 in V1R). Many more would of course have been possible. Appoggiaturas have been added on three places only in the Alto Viola part of the last movement of Concerto VI (bars 10, 67, 68). It is unclear why they are found only there and nowhere else.

Articulation in Corelli's sonatas is restricted to slurs. Where the parts are comparable Geminiani follows in his concerto arrangements Corelli's slurring only partially. There are many passages where notes are unslurred where Corelli had slurs. In addition to slurs there are a few staccato marks in Geminiani's arrangements in the form of small vertical strokes. They are used to mark the hemiolic rhythm in the 6/8-bars of the last movement of Concerto I (bars 17 and 30) and to emphasize the shortness of the final notes of the last movement of Concerto II and the concluding notes before the rest preceding the coda of the fugue of Concerto III (ii/48).

An interesting articulation found in Geminiani's Corelli Concertos is the **pizzicato** found for all the parts except the Violino Primo del Concertino in the last movement of Concerto V. It is systematically marked by the word "Pissicato". It is a relatively early application of this technique. Geminiani did not use pizzicato in his Concertos Opp. 2 and 3 (both published in 1732), but used it again in his revision of the Violin Sonatas of 1716 as Prime sonate (1739) and in the concerto arrangements of his own Sonatas Op. 4, published in 1743. In these publication the pizzicato is indicated by the marking "senz'arco".

In Corelli's Sonatas Op. 5 Nos. I-VI the **dynamic** marking "*Piano*" is used several times for the repeat of the final phrase of a movement or a period. This will be called a *petite reprise* here. Such petites reprises are found in the last movements of Sonatas III, IV, V and VI. In the fugue of Sonata IV a series a motifs is marked "*f.*" and "*p.*" in alternation. In the Concertos Op. 6 the use of dynamic indications is more varied: groups of bars within a movement may be repeated *piano*, after which the music continues *forte*.

In Geminiani's concerto arrangements of Corelli's Sonatas Op. 5 Nos. I-VI the application of dynamic markings is more frequent and more varied than in both Corelli's sonatas and concertos. In his concerto arrangements of Corelli's Sonatas Op. 5 Geminiani virtually neglected the original dynamics and introduced his own at several places. Markings used are "*Piano*", "*Più Piano*", "*Pianissimo*" and "*Forte*". The placement of these marking is not always exact, that is, they may be placed one or two notes earlier or later than the musical phrase seems to require. They may be present in some or most parts but missing in the other parts while it is clear there is one dynamic level for all parts. Sometimes markings seem to be placed halfway

the duration of a note. It is not rare that a change in dynamic level occurs at a place where there are longer and shorter notes at the same time so that it is impossible—if it is accepted that the dynamic markings should be placed at the beginning of a note—to place them simultaneously in all parts.

Geminiani did not take over Corelli's custom of the petite reprise played *Piano*. There are several movements with a *Piano* phrase towards their end, but usually it is the pre-final phrase that has to be played *Piano*, which is then followed by the final cadence of the movement which has to be played *Forte*. The *Piano* phrase never is the repeat of a preceding *Forte* phrase. This procedure is applied in Concertos II (iii/63-66 *Piano*, 66-68 *Forte*; iv/16-19 *Piano*, 19-20 *Forte*), III (iii/45-46 *Piano*, 47 *Forte*) and IV (iii/52-59 *Piano* accompaniment, 59-61 *Forte*; iv/15-16 *Piano*, 16-17 *Forte*). The movements mentioned are slow movements or *perpetuum mobile* movements. The following example of a pre-final *Piano* phrase followed by a *Forte* cadence shows the final bars of the slow movement of Concerto II:

This musical score snippet shows the final bars of the slow movement of Concerto II. It features four staves: Violino Primo (VIC), Violino Secondo (V2C), Viola (AV), and Violoncello/Bass (Vcl BR). The music is in G minor (three flats). The first part of the snippet, starting at bar 16, is marked *Piano*. The second part, starting at bar 19, is marked *Forte*. The notation includes various note values, rests, and fingerings (e.g., 6, 5, 6, 5, 6, 6, 5, 6, 6, 5, 6, 7, 6). The *Piano* section ends with a cadential phrase, and the *Forte* section begins with a new phrase.

The third movement of Concerto I and the first movement of Concerto III have a *piano* phrase until the very end of the movement. The first period of the final movement of Concerto III also ends with a “*Piano*” passage (bars 14-16), but there is no similar *Piano* passage at the end of the second period, perhaps because the pre-final phrase there is set as a *sol*i passage, thus creating a kind of “natural” *Piano*. Bars 20-21 of the second movement (the fugue) of Concerto III are a cadential phrase (a repetition of bar 19-20) marked “*Piano*”, what is restored to “*Forte*” half-way bar 21.

Both periods of the binary movement that concludes Concerto IV have petites reprises. In Corelli's sonatas the repeats are marked “*Piano*”. In Geminiani's arrangements the first instances of these passages are already marked “*Piano*”, the second ones then become “*Pianissimo*”:

This musical score snippet shows the final bars of the slow movement of Concerto II, focusing on the transition from *Piano* to *Pianissimo*. It features the same four staves as the previous snippet: VIC, V2C, AV, and Vcl BR. The music is in G minor. The first part of the snippet, starting at bar 16, is marked *Piano*. The second part, starting at bar 19, is marked *Pianissimo*. The notation includes various note values, rests, and fingerings (e.g., 6, 5, 6, 7, 6, 5, 6, 7, 6). The *Piano* section ends with a cadential phrase, and the *Pianissimo* section begins with a new phrase.

There are also applications of dynamic markings that do not create phrases with a certain dynamic level for all parts at the same time. Fairly common are passages with figuration where the Violino Primo del Concertino does not have a dynamic marking, while all the accompanying parts are marked “*Piano*”. This usage is typical for passages where the Violino Primo del Concertino plays figuration and found in various

fast movements in Concertos I (i/3-9, 17-23), III (ii/23-28, 43-48), V (iv/1-9, 17-22) and VI (ii/41-44). The following passage from the second movement of Concerto III illustrates this practice:

In Concerto VI the phrase concerned is followed by a continuation marked “Più Piano” (bars 44-46), in Concerto V by a continuation marked again “Piano”, but probably meaning “Più Piano”. Accompanying parts marked “Pianissimo” are also found in the third movement, the second slow movement, of Concerto V (bars 11-16 and 26-31). In the first movement of Concerto I the notes that follow the piano accompaniment (bars 10 and 24) are marked “Forte”, emphasizing the chord that concludes the figuration in the Violino Primo del Concertino.

A “Forte” marking is found from time to time in Ripieno parts at places where a *tutti* passage begins, as in Concertos I (ii/9, 20, 41, 55), II (i/2, ii/5) and VI (ii/51). It apparently must serve as a reminder not to play *piano* in the *tutti* passage.

A somewhat curious pattern of “Forte” and “Piano” markings is found in the Violino Secondo del Concertino and Violoncello parts of bars 46-51 of the second movement of Concerto I, a figuration passage. It is in fact a passage where *tutti* and *solì* passages alternate within two-bar durations. The *tutti* is short, there crotchets only. At the third crotchet a *solì* begins that continues through the next bar. In the Violoncello the “Forte” and “Piano” marking are clearly synchronized with the *tutti* and *solì* bars of the Violino Primo, but in the Violino Secondo the “Forte” and “Piano” markings alternate after every half-bar and create non-synchronous “Forte” and “Piano” playing, meaning that some parts play “Piano” where others play “Forte”. The exact musical significance of such a dynamic pattern is not clear. Actually, it could also be a misunderstanding from the side of the engraver:

Isolated Forte and Piano markings may occur in the Concertino parts, as in Concertos I (iii/31/V2C: “Piano”, perhaps meant as an echo of the same motif in the Violino Primo del Concertino), IV (iv/2/V2C: “Forte”, the beginning of a *tutti* passage) and VI (ii/8/Vc: “Forte”, the beginning of a *tutti* passage without Basso Ripieno).

Figuring in the *Prima parte* of Geminiani’s Corelli Concertos is in principle as in Corelli’s sonatas, but there are many changes and also many additions. Figures includes all numerals from 2 to 9 and the accidentals sharp, flat and natural. Numerals can be preceded by an accidental. Sometimes there are variant notations such as an accidental after a numeral and sharpened numerals with a transverse dash. The “Tasto Solo” markings in Concertos I (i/3-9, 17-23), III (ii/42-48) and V (ii/96-100) have been maintained, but those in Concertos III and V do have a figure, a “7” and a sharp respectively). The “Tasto Solo” in the Conclusion of the first fugue of Concerto I (Corelli’s bar 59-61) has no equivalent in Geminiani’s arrangement.

As a final point attention must be paid to occasional differences in length of corresponding Concertino and Ripieno notes, always final notes of a cadence. This occurs notably in the bass line when notes in the basso Ripieno part are shorter than those Violoncello part while there is no reason for this difference from the context. Examples of this practice can be found in final movements of Concertos II (bars 41, 68), III (bars 22, 28, 30), IV (13, 14) and VI (bars 28, 30, 32, 43, 66). In the final movement of Concerto II shortened Ripieno notes that conclude a cadence can also be found in the Violino Primo and Secondo parts (bars 29, 53, 61, 68). The final bars of both periods of the Giga that concludes Concerto III have a longer note in the Violino Primo del Concertino part (tied dotted crotchet and quaver in 12/8 time) than in all the accompanying parts (crotchet in common time, with a quaver rest).

ENGRAVING AND PRINTING

Geminiani’s First Work, the Sonatas of 1716, was published in score, as usual at that time for sonatas for a single instrument with figured bass. The Second Work, the Corelli Concertos, was, on the contrary, published in separate parts, as customary for works in the concerto genre. A second difference is the format: the Violin Sonatas of 1716 were engraved in oblong format, following Italian and transalpine traditions for the genre, the Corelli Concertos are in upright format, as probably every eighteenth-century transalpine concerto publication.

The change from score to parts has important implications for the engraving of the music. With parts longer stretches of music fit on two facing pages and this makes it in general easier to avoid page turns not only within a movement but also often within an entire piece.

The engraving of partbooks should always be studied in the light of what may be called “the general principle of partbook engraving”: the engraving of an instrumental part of a composition on two facing pages. Of course, with shorter pieces, one could try to engrave the parts of a piece on single pages.

In the engraving of the Ripieno partbooks and the Alto Viola of Geminiani’s Corelli Concertos the general principle can be clearly recognized: most concertos are on two facing pages. There are two deviations. Concerto I is a longer concerto, so that an extra page was used, page 1, which was convenient, because a consequence of the general principle is that it leaves page 1 of a partbook blank. In addition, Concerto V is shorter than Concerto VI, so that the engraver chose, in the Alto Viola and the Basso Ripieno, to put the first movement of Concerto VI on the second, right-hand page of Concerto V. The Violino Primo del Concertino and the Violino Second del Concertino follow the “general principle” for both Concertos V and VI.

So far, so good. But what about the rest of Concertino parts? They were difficult to fit per concerto on two facing pages. Therefore the concertos are on three to five pages and a new concerto often begins half-way a page. Assumingly the engraver worked without a fixed plan but decided per concerto and per movement how much he would put on a page.

There is a second factor that seriously influenced the engraving of the different parts of Geminiani’s Corelli Concertos, and that is space. The First Work, the Sonatas of 1716, was rather densely engraved by Thomas Cross, sometimes almost impossibly so. We do not know whether or not it was a deliberate decision or order of Geminiani, but the Corelli Concertos show exactly the opposite policy as far as the spaciousness of the engraving is concerned. The engraving is extremely spacious, apparently in order to avoid any crowdedness that could take place.

Each page has twelve staves, of 19 cm length, which makes 228 cm stave length per page, or 456 cm per pair of facing pages. There are ample indentations (7 cm) for the first staff of a piece. The engraving of the concertos suggests that the policy of the engraver was to put the notes sparsely on the plates and to start with a new left-hand page (plate) as soon as he presumed that a movement would not fit in the space on a right-hand page left open after the previous movement. This policy has as several consequences. The first is that there is little relation between piece and page, meaning that it is not tried to fit a movement on a page if that was possible with a little denser placement of the notes. Often movements end with one, two or three staves on a new page. Last staves of movements are often not justified, leaving these staves partially unused. Sometimes movements follow one another on the same stave.

A consequence is that there are many unused staves at the bottom of the right-hand pages, sometimes on almost every right-hand page of a partbook. Right-hand pages may not only have one or two unused staves, there may be up to six, but this happens only once (AV, p. 1). Three times there are five unused staves, five times four, and four times three. In total there are 90 unused staves, which is seven and a half pages if put consecutively. Table 3 lists the pages with unused staves.

The number of notes per stave varies roughly from 15 to 35, with an average of about 25. This is hardly more than one and two notes per cm. The Sonatas of 1716 were engraved with four to five notes per cm, while Pietrasanta’s engraving of Corelli’s Sonatas Op. 5 of 1700 showed an average of 3 notes per cm, more or less the present-day standard. The Corelli Concertos are therefore clearly too spacious, more spacious than necessary.

The policies of spacious engraving and leaving many staves unused lead to a relatively large physical size of the edition in comparison to its musical content. The seven partbooks together contain 108 engraved pages of music, and with this number it is Geminiani’s largest publication. That the engraving is needlessly space-

consuming is also clear from the Continental reprints: the Le Cène edition uses 76 engraved pages for the same Work, the Paris edition only seventy, while they certainly are not crowded.

Staves are about 10 mm high, as is the space between staves. Such an inter-staff space is actually too small for convenient reading. Often higher notes on a staff come very close to the lower notes of the next-higher staff or to the verbal indications that have been placed underneath them.

The Smith & Barrett edition does not provide a name for the engraver. The engraving resembles, however, so strongly the engraving of the edition of Mancini's Solos, published in John Barrett and William Smith, which is signed at the end "W^m. Smith sculp", that we may rather safely assume that William Smith was also responsible for the engraving of the *Prima parte* of the Corelli Concertos.

Copies of the First Edition of the Corelli Concertos are printed on single folios with horizontal chain lines, 26 mm apart. This makes the edition a Type IVb printing. No watermark or countermark was observed. Present-day size of the copies is most often around 30-31 x 22-23 cm, but at least one copy (GB-Ckc, O2.2.10) is substantially larger, 33 x 27 cm. Perhaps they were all of this size originally. This points to an original sheet size of 54 x 66 cm, a large variant of Royal Paper.

All extant copies are uniform as far as paper is concerned so that it is more than probable that all copies were printed in a single impression.

The book-printed pages of the Violino Primo del Concertino, with the dedication and the list of subscribers, are printed on the same paper as the engraved part. Some copies do not contain the dedication or lack the list of subscribers.

The number of copies subscribed for allows an estimate of the number of copies printed. The dedicatee is not in the list, nor Geminiani himself. Geminiani will have kept a number of copies for himself, we do not know how much. But this will have been more than five and fewer than fifty. Therefore, for the moment we estimate the number of copies in this impression between 225 and 250. Today twelve copies are extant. This means a survival rate of about 5 %.

The quality of the edition is rather good. There are very few wrong notes. Wrong pitches occur in Concertos I (iv/27/V1R: first note a semiquaver *a2* instead of *b2*), II (ii/48-49/V2R: two crotchets *c2-b1*[flat] instead of *d1-c1*) and IV (iv/14/V2R: first quaver *d2* instead of tied quaver *e2*). The quaver *d2* in the Violino Secondo Ripieno in bar 40 of the second movement of Concerto IV looks wrong, because the Concertino part has a quaver *c2*. The note *d2*, however, changes the chord into 5-6-chord which is not *a priori* impossible.

Notes with wrong durations occur in Concertos IV (i/16: V1C: two equal crotchets instead of dotted crotchet plus quaver), IV (v/4/V2 and BR: second crotchet contains equal quavers while V1C and Vc have dotted figure), V (i: sometimes parts have equal semiquavers where the corresponding parts have dotted figures; iv/25/V1R: final note is minim instead of dotted crotchet; Vc: final note is crotchet with quaver rest instead of dotted crotchet).

There is some inaccuracy or inconsistency in the placement of "Tutti" and "Soli" markings, articulations, dynamics, fermatas and figuring, but not more than in the every music edition of the time. Figuring is sometimes wrong; the most conspicuous example is the flat placed under the final note of the last movement of Concerto III. This is a C major chord and needs no figuring.

The sale of copies to the subscribers will have been the primary dissemination of the *Prima parte* of Geminiani's Corelli Concertos. Most of the subscribers are private persons but a few—Smith and Barrett themselves in the first place—were sellers or dealers of some kind, especially those who subscribed for multiple copies. These copies will have been sold to buyers who did not subscribe.

Twelve copies of the Smith & Barrett edition of the *Prima parte* of Geminiani's Corelli Concertos are preserved today. Only one of them can be linked by means of a signature or otherwise with one of the subscribers. It is the copy now in Glasgow (GB-Ge). It has the signature of Joseph Gulston (1745-1786), who had an uncle William Gulston. This William may be the director of the Philo-musicæ et Architecturæ Societas. The dedication copy is no longer extant. The copy now in Manchester seems to have been Geminiani's own copy, because it has corrections in the list of subscribers that look like to be in his hand. Other early owners that are known are one Robert Archbold ("1756": I-BGi) and one C. Jones ("1829": GB-CDu). Three copies belonged to nineteenth- and twentieth-century collectors such as Alfredo Piatti (1822-1891: I-BGi), Henry Watson (1846-1911: GB-Mp), Jean-Auguste Stelfeld (US-AA). Several copies come from the libraries of institutions such as King's College in Cambridge (GB-Ckc), Charterhouse School in Godalming (GB-Ckc) and the B.B.C. Library (GB-CDu). The original dissemination seems to have been nearly exclusively English. TABLE 2.12 lists the provenances of the extant copies as far as known.

When the *Prima parte* of Geminiani's Corelli Op. 5 arrangements were published, the *Seconda parte* was not yet available. Most copies of the First Edition of the *Prima parte* are still today a "stand-alone" copies, some are coupled to a *Seconda parte*, always an issue produced around 1730, which probably means that the coupling dates from around that time. Coupled copies always occur in larger collections, including other editions of works by Geminiani and of also Corelli's Concerto grossi Op. 6. In some cases (I-BG, without the *Seconda parte*, but with the 1732 Geminiani edition of the Concertos Op. 2; US-AA) all copies now together may have been so from around 1730. In some others of these collections (GB-Ckc, Radcliffe, GB-Ge) the dates of the individual copies are so variable that one must assumed they were brought together in the second half of the eighteenth century or later, even if the *Prima* and *Seconda parte* of the Corelli Concertos were already together around 1730. TABLE 2.13 gives an overview of the couplings of the extant copies.

THE WALSH EDITION

The Smith Edition of the *Prima parte* of Geminiani's Concertos from Corelli's Sonatas Op. 5 was published in August 1726. Two reprints appeared in September 1726, less than six weeks after the Smith & Barrett edition. The first of these reprints was published by John Walsh, the second one by Benjamin Cooke.

John Walsh advertised their edition 37 days after Smith & Barrett had theirs. In the *Daily Post* of 16 September 1726 one reads:

New Musick, and Editions of Musick, publish'd this Vacation. All Corelli's Works, viz. his first four Operas for Violins in Parts; also his Twelve Concertos and Solos, and posthumous Works; his Solos made into Concertos by Mr. Geminiani, done in a very fair Character. [...] Printed for and sold by John Walsh Servant to His Majesty, at the Harp and Hoboy in Catherine-street in the Strand; and by Joseph Hare, at the Viol and Flute in Cornhill, near the Royal Exchange.

Like all of Walsh's editions, also this one was also available in the shop of Joseph Hare.

Five days later, 21 September, appeared a similar announcement in the *Daily Post*:

New Musick, just publish'd, Six Concertos in Seven Parts, being the Solos of Archangelo Correlli [sic], made into Concertos by Mr. Geminiani, engraved and printed in an exceeding fair Character. [...] Printed for and Sold by John Walsh, Servant to His Majesty, at the Harp and Hoboy in Catherine-street in the Strand; and by Joseph Hare, at the Viol and Flute in Cornhill, near the Royal Exchange.

John Walsh should be considered the main publisher. Joseph Hare was his associate and for nearly all of his editions that appeared until 1731 and his shop provided a second selling address. Therefore this edition will be simply called the Walsh Edition.

The title of the Walsh Edition repeats that of the Smith & Barrett Edition, but leaves out the dedication to King George I and has, of course, a different imprint. Its typography is also copied from the Smith & Barrett title page. The imprint mentions two sellers, John Walsh, “at the Harp and Hoboy in Catherine Street”, and Joseph Hare, “at the Viol and Flute in Cornhill near the Royal Exchanged”. The edition was sold for half a guinea (£ 0:10:6), as we learn from Smith’s advertisement of 28 September (see above).⁴⁰ This is confirmed in the catalogues of the Walsh firm.

How could Walsh produce a reprint of a 108-page publication in so short a time? There are two answers to this question. First, he had two engravers work on the volume. The first engraver (Engraver A) did the Violino Primo del Concertino, the Violino Primo Ripieno, the Violino Secondo Ripieno and the Basso Ripieno, pp. 1-7. The second engraver took care of the Violino Secondo del Concertino, the Alto Viola, the Violoncello and the Basso Ripieno, pp. 8-13. The first engraver worked on 55 plates plus the title page, the second one 53. The easiest distinction between the two engravers are the tempo markings of the movements. Engraver A set them in Roman type, Engraver B in italics. In addition, Engraver A put the baseline of the titles of the pieces (Concerto I, etc.) level between the first and second lines of the stave, Engraver B puts them level with the third line of the stave.

A second decision that was made in order to facilitate a speedy publication was to retain the division of the music over the pages from the Smith & Barrett edition. As an experienced music publisher Walsh must have seen that Smith’s edition was far too spacious, but nevertheless he instructed his engravers to copy the pages from Smith’s edition. This is remarkable because an edition of 108 engraved pages must have been substantially more expensive to produce than one of 80 to 90 plates, for example. That means that for Walsh it was more important to have this reprint on the market as quick as possible than to produce a reprint as cheaply as possible.

The time Walsh needed to produce his reprint of the *Prima parte* of Geminiani’s Corelli Concertos may serve for an estimate of how much time his engravers needed for engraving a page of music. I always thought that an engraver would need about one day for an engraved page, but this particular case, with about 55 pages in 36 days, would rather point to a rate of two pages per day. This seems possible because the engraver could derive the division of the notes over the staves from his example and the music of his example was sparsely set, with fewer notes per page than usual. In addition, engraving partbooks with a single part is considerably simpler than engraving, for example, keyboard music or solo sonatas with figured bass. Printing could have begun as soon as the engraving for a partbook was finished.

As a whole Walsh’s reprint is engraved even a bit more spacious than the Smith & Barrett edition. From time to time the engraver thought it wise to reduce the number of unused staves somewhat and he reached this goal by using more space for a particular movement than Smith had done. In one instance Walsh’s Engraver A “improved” the division of the music over the pages in comparison to Smith. In the Smith edition Concerto I ended with the first stave of page 5. Walsh’s engraver set this movement somewhat narrower so that he could let it end at the lowest stave of page 4.

It was the aim of Walsh’s engraver to reproduce the text of the Smith & Barrett edition as faithfully as possible. In general he has succeeded in this plan. There are a number of minor differences in slurring and tying and figuring and the placement of markings, due to inaccuracy. There is a two note durations in

⁴⁰ They are also advertised in *Mist’s Weekly Journal* of 14 January 1727: “New Musick and Editions of Musick, publish’d, [...] Geminiani’s Concertos done in an exceeding fine Character, and sold cheap [...] John Walsh.”

Concerto II (i/3/V2R: crotchet instead of dotted crotchet) and IV (iv/8/V1C: note 5 quaver instead of semiquaver). In the Violino Secondo Ripieno the repeat dots around the double bar in the middle of the final movement of Concerto IV are missing. On the other hand the wrong pitch in the Violino Primo del Concertino part of Concerto I (iv/27/: *a2*) has been changed to the correct pitch *b2*).

Walsh's edition of the *Prima parte* of Geminiani's Corelli Concertos was a highly successful edition. It went through five issues from 1726 to about 1750 and several dozen of copies are extant, many more than of the Smith & Barrett edition.

The **First Issue** has the names of John Walsh and Joseph Hare in the imprint. Extant copies show three different kinds of paper so that for the moment we assumed that there were three impressions. All three kinds of paper have vertical chain lines about 26 mm apart. It is the watermark that distinguishes them. So far only one copy (Hogwood, M0234(3)) has been located with the watermark Strasbourg Lily 2. This watermark also occurs in the first edition of the Walsh edition of the Sonatas of 1716, produced in 1719, and in the second impression of the Meares issue of the Geminiani edition of the Sonatas of 1716. It is also found in William Croft's *Musica sacra* (1724). For this reason I consider this to be the first impression, produced in 1726.

Several copies have paper with a Fleur-de-Lis watermark between two chain lines, and these may represent a impression of 1729, since the First Impression of Walsh's *Seconda parte*, produced in that year, has similar paper. One copy (GB-Lbl, g.45.i.) seems to represent a hardly trimmed copy, with size 36 x 23 cm. The paper used may be Crown Paper, with full sheets of 38 x 50 cm. (The same full-sheet paper size may also hold for the other impressions.)

Finally there is a copy (GB-Lcm, LX. E. 2. (2.) (1)) on paper with the watermark Strasbourg Lily 1B. Probably this is the Dutch paper to which is referred in advertisements in the *Daily Journal* of 10 February 1731, the *Country Journal* of 28 August 1731 and the *London Journal* of 11 November 1731. Therefore this copy may be from an impression to be dated 1731.

Walsh published a reprint of the *Seconda parte* of the Concertos, Geminiani's Fourth Work, in 1729. From then on he always advertised both Parts together, as twelve Concertos from Corelli's Sonatas Op. 5. They are also listed in his catalogues as one set of twelve concertos, with one price, £ 1:1:0. This probably means that from then on they were in principle sold as a set, not as two separate publications. Copies that are "single" today probably were coupled when first sold and only separated from the companion publication later. The copy that we assume to be produced in 1726 (GB-Chogwood, M0234) was, of course, probably sold without a *Seconda parte*, and still is a free-standing copy. Three out of the five copies of the impression of (presumably) 1729 are coupled to a copy of the *Seconda Parte*, always from the First Impression of the First Issue of the Walsh& Hare edition, also produced in 1729. One copy (GB-Cfm) is also coupled to copies of the first impressions of the Concertos Opp. 2 and 3, both of 1732, and it may be assumed that the four publications were together from 1732 onwards. Probably they were not bought together: in 1732 copies of the Corelli Concertos will have been from the next impression. The single known copy of the Third Impression, presumably of 1731, is also coupled to the *Seconda Parte* copy from the First Impression of the First Issue of the Walsh& Hare edition, produced in 1729. The various couplings are summarized in TABLE 2.15.

So far ten copies of the First Issue of the Walsh Edition have been located, nearly all of them in libraries in Great Britain. Early dissemination seems to have been nearly exclusively British. Early possessors include Richard Viscount Fitzwilliam (1745-1816; Cfm, MU MS 1286), and "J. Wills" ("1798"; GB-Ckc, Radcliffe. COR.Con.1745) and Philip Joseph Salomons (1797-1866; GB-Lcm, LX.E.2). The King's College copy comes from the collection of the composer Philip Radcliffe (1905-1986).

Joseph Hare died in 1733 and as a consequence the imprint on the title page had to be changed. The lowest line was removed and to facilitate the process the plate was shortened by half a centimetre. In addition, a plate number was added in the lower right corner: 376. These changes in the title page create the **Second Issue** of the edition. Extant copies with the adapted title page have paper with either a Strasbourg Lily 1B watermark, the same as used probably in 1731, or a Fleur-de-Lis between chain lines. This suggests that there were two impressions. Copies with the Strasbourg Lily 1B may perhaps be connected with the advertisement in the *London Evening Post* of 26 October 1734, which mentions the Dutch paper again. Copies with the Fleur-de-Lis watermark between chain lines could then be connected with the advertisement in the *London Daily Post and General Advertiser* of 18 April 1738,⁴¹ which does not specify the paper. The connections are, however, — and this must not be forgotten — rather conjectural.

Copies of the Second Issue of the *Prima parte* are almost always coupled to copies from the Second Issue of the *Seconda parte*, not always on the same paper. If it is assumed that they were bought together, impressions on similar paper will not have been simultaneous, which means that copies from a certain impression of the *Prima parte* can have been sold together with copies from more than one impression of the *Seconda parte*. Several copies of the Second Issue of the *Prima parte* are now bound with copies of other works by Geminiani, notably the Concertos Opp. 2 and 3 and the Select Harmony concertos, always from impressions from the period 1734-1741, which is exactly the time frame of the Second Issue. TABLE 2.15 summarizes the various couplings.

Six copies of the Second Issue were located so far. Early possessors include one “Captain Hastings” (GB-SA, Fin M1040 G25 C7 (1)), one “T. Goodban” (GB-Lcm, LX.D.3.), and Charterhouse organist Richard John Samuel Stevens (1757-1837). Later possessors include the amateur astronomer Reverend Henry Cooper Key (1819-1879; GB-Lbl, g.45.y.), the collectors Anthony van Hoboken (1887-1983) and the composers Gerald Finzi (1901-1956; GB-SA, Fin M1040 G25 C7) and Philip Radcliffe (1905-1986; GB-Ckc, Radcliffe.COR.Con.1730).

For each copy of the volume the title page was printed seven times, one for each partbook. For this reason the engraving of the title page was used up much faster than that for a page of music. Some copies of the issue of 1738 shows a crack in the lower part of the plate, right through the imprint (GB-Lcn, LX.D.3, GB-SA, Fin M1040 G25 C7). In the copy GB-Lam, 5.8 E, this has developed to a serious crack. A new title page was produced for the next issue, the **Third Issue**. It is largely an imitation of the first title page, but the imprint is organized differently. First there is a short line with place, name and address:

London. Printed for I. Walsh, in Catherine Street, in the Strand.

Then there follows a series of references to the availability of Geminiani’s Opp. 1, 2, 3 and 4:

where may be had
Just publish’d by M^r. Geminiani,
Twelve Solos for the Violin, Opera 1^{ma}.
Twelve Concertos for Violins in 7 Parts, Opera 2^{da}. & 3^{za}.
Twelve Solos for a Violin & Harpsichord, Opera 4^{ta}.

The way in which the phrase “where may be had” is engraved – in small type between lines with normal spacing between them – suggests it was forgotten first and added later. And the “Just” of the second line

⁴¹ Also in the *London Daily Post and General Advertiser* of 9 August 1739 and 11 July, 13 August and 1 and 23 October 1740.

must be taken with a little grain of salt, because the Solos Op. 1 mentioned first had been published by Walsh already in 1719, more than twenty years before this title page was produced (although it may refer as well to *Le prime sonate* of 1739). The Concertos Op. 2 and 3 were available at Walsh's shop from 1737 and 1732 onwards respectively, the Sonatas Op. 4 from 1739 onwards. The latter reference makes it possible to date this issue fairly well, especially in combination with the absence of any reference to the Concertos from Op. 4, which appeared in 1743. These two dates set the possible year range for the publication of this new issue at 1739-1743.

Geminiani's Corelli Concertos were repeatedly advertised in the years 1738-1740 in the *London Daily Post and General Advertiser* and all these advertisements are repeats of the advertisement of 18 September 1738. These advertisement cannot refer to the new issue. In this series of advertisements Geminiani's Solos are mentioned first, then his Concertos in seven parts (apparently the Concertos Opp. 2 and 3), and finally the Corelli Concertos. An advertisement in the *London Daily Post and General Advertiser* of 27 October 1741, however, includes the same works by Geminiani but mentions the Corelli Concertos first, followed by the "12 Concertos", that is Opp. 2 and 3, and then the Solos, either Op. 1 or 4 or both. It seems possible that this advertisement may be connected with the new issue of the Corelli Concertos. For the moment, therefore, it is assumed that the issue with this new title page, the Third Issue, was published in 1741.

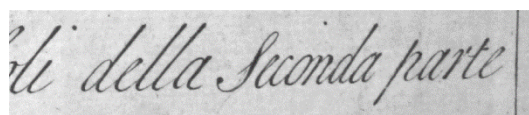
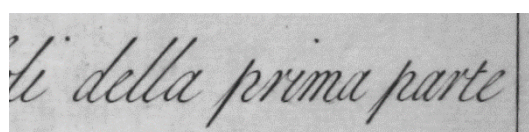
Most copies of the Third Issue have a Fleur-de-Lis watermark around a chain line. These copies must represent the First Impression. A few copies—I have seen two so far (GB-Lbl, g.45.c.(2.), NL-Bussum-Koopman)—have a Fleur-de-Lis watermark between chain lines and these must represent a Second Impression.

Couplings with the *Seconda parte* show highly consistent patterns. Copies of the First Impression are always coupled with copies of the Second Impression of the Second Issue of *Seconda parte*, produced with the same paper (with a Fleur-de-Lis watermark around the chain line) and presumably at the same time (1741). Copies of the Second Impression are always coupled with copies of the First Impression of the next issue, the Third, of the *Seconda parte*. The *Seconda parte* copies must have been printed later: they use an adapted state of the title plate of the *Prima parte* (see below) and are on different paper.

Several copies of the Third Issue are not only coupled to the *Seconda parte*, but also to copies of the Concertos Opp. 2 and 3 and the *Select Harmony* Concertos, always from impressions that were completely or nearly simultaneous. TABLE 2.17 summarizes the various couplings.

Thirteen copies have been located so far of the Third Issue, like those of the earlier issue nearly always in British Libraries. Early possessors include Isaac Jamineau (c. 1710-1789, perhaps first possessor?) and his (probable) nephew Jonathan Carter (1743-1817; GB-Cpl), one Benjamin Dawson (GB-Lbl) and Johan Mazer (1790-1837; S-Skma), later possessors were Theodore Edward Aylward (1844-1933; GB-CDu) and Anthony van Hoboken (1887-1983; A-Wn).

The title plate of the assumed 1741 issue of the *Prima parte* has a very particular history. It was used for the *Seconda parte* as well, simply by erasing the word "prima" from the plate and inserting "seconda":



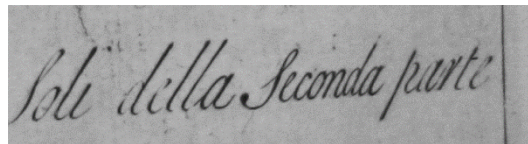
Note that the dote above the i of “prima” is still visible after the replacement of the word by “seconda”.

One would expect that after this replacement the title plate would not be used any more for copies of the *Prima parte*. Yet Walsh would change the “Seconda” on the plate back to “Prima”, this time with a capital:



This change creates the **Fourth Issue** of the *Prima parte*. The title page now has several severe cracks. Several copies are extant of this issue. They all have a Fleur-de-Lis watermark around a chain line (like the First Impression of the Fourth Issue). So far I have seen ten copies of this issue. Perhaps this issue can be connected with the advertisement in the *General Evening Post*, 17 January 1745, but this is just a speculation. Most of the copies are coupled to a *Seconda parte* copy either from the Third Issue (1745) or from the First Impression of the Fourth Issue (1747?). These two impressions of the *Seconda parte* have the same paper as the Fourth Issue of the *Prima parte*, but were “separated” by one another by the Fourth Issue of the *Prima parte*, a sequence that is clearly shown by the title pages of the issues, as is shown in the next paragraph. The couplings of the Fourth Issue of the *Prima parte* are summarized in TABLE 2.17.

After being used for the *Prima parte* for the second time, the word “Prima” was replaced by “seconda” again so that the plate could be used again for the title page of the First Impression of the Fourth Issue of the *Seconda parte*:



Again the dot above the i in “prima” was not removed so that in the fourth state of this title page one sees two dots roughly above the o in “seconda”. The presence of one or two dots above the “o” in “seconda” is the best way to distinguish between the second and fourth states of the plate. The word “seconds” is engraved twice in almost exactly the same style. There is a little less space between “della” and “seconda” in the fourth state than there was in the second state, but the difference is only noticeable in direct comparison.

Like the earlier issues most of the ten extant copies of the Fourth Issue are in British Libraries. Only two copies have a known provenance, in both cases an institutional one. The copy now in the library of the Royal College of music was in the nineteenth-century in possession of the Musical Union Institute, an organization that organized concert. It was presented by its director John Ella (1802-1888) to the South Kensington Museum. The copy now in Cardiff comes from the B.B.C. Music Collection.

Now the title page of 1741 could not be used any longer for the *Prima parte*. A new title plate, the third one, was made for the next issue, the **Fifth Issue**. Its text is mainly based on the second title plate, but it introduces some changes. The title is copied without change. The frame around the title, so typical for Walsh’s titles plates until some point in the 1740s, has disappeared, only the line separating title and imprint has been maintained. The address line of the imprint is unchanged, but the references to Geminiani’s works have been replaced by a line with references to other works, even works by other composers:

Of whom may be had
The Works of M^r. Handel, Geminiani, Corelli, S^t. Martini,
and all the Eminent Masters in Europe.

Walsh had been publishing works by Handel, Geminiani and Corelli already for many years at the time when this new title plate was made, but his publications of works by “St. Martini”, that is, Giuseppe Sammartini, provide a convenient *terminus post quem*. The first publications by Walsh of concertos by Sammartini date from the late 1740s. The *Concerti grossi [...] Opera quinta* were first advertised in the *General Advertiser* of 10 November 1747. This sets this new title page at some point around 1750. Walsh repeatedly advertised his edition of Geminiani’s Corelli Concertos in the years 1749-1753, beginning with 5 January 1749, and for the moment I would like to connect the Fifth Issue of the Concertos with these advertisements.⁴² It can then be dated 1749.

Most copies (four observed so far) have paper that is rather different from that of the first to third issues. Chain lines now run horizontal, at 28 mm apart, and this makes it a Type IV publication. No watermarks were observed in the copies inspected. They may have been cut away. These copies may represent the First and main Impression of the Fifth Issue, presumably produced in 1749.⁴³

One copy with the new title page (GB-Cfm) has paper with vertical chain lines and a watermark consisting of a Fleur-de-Lis around a chain line. It clearly represents another impression, but was this an earlier or a later one? A tentative answer is possible by using the analogy with the Fourth Issue of the Walsh Edition of the Concertos Op. 3. This issue has a new title page in exactly the same style as the Fifth Issue of the *Prima parte* of the Corelli Concertos and has most copies printed on paper with horizontal chain lines. A few copies are printed on paper with vertical chain lines and a Fleur-de-Lis watermark symmetrical around a chain line. One of this copies is coupled to the Fitzwilliam copy of the Fifth Issue of the *Prima parte* of the Corelli Concertos, which has the same paper. The title plate of the Fourth Issue of the Concertos Op. 3 has a little crack at the middle of tight side. This is slightly or not visible in the copies with horizontal chain lines, but clearly so in the copies with vertical chain lines. This makes us conclude that the copies with vertical chain lines are later copies, presumable from the later 1750s. Similar paper was used for the Second Impression of Johnson’s edition of the Sonatas from Op. 1 Nos. 7-12, produced probably in 1758.

The copy now in the Fitzwilliam Museum in Cambridge comes from the collection of Richard Viscount Fitzwilliam (1745-1816); it has the signature “Fitzwilliam 1799”. The copy now in Forlì was in the possession of the chemist Charles Hatchett (1765-1847). It 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).

With the Fifth Issue ends the printing history of the Walsh Edition of the *Prima parte* of Geminiani’s Corelli Concertos.

The Corelli Concertos are, of course, mentioned in all pertinent catalogues issued by Walsh from 1726 until the end of the firm in 1766, and after them in those of William Randall of 1776 and 1782 as “Corelli’s 12 Solos made Concertos by Geminiani — 1—1—0” or similar phrases.

⁴² There are announcements in the *General Advertiser* of 5 January 1749; the *London Evening Post* of 2 October 1750; the *Whitehall Evening Post* of 14 November 1751; the *General Advertiser* of 30 November 1751 and 13 January 1752; and the *Public Advertiser* of 5 January 1753.

⁴³ A very brief survey of editions published by John Walsh published around 1750 that are found in the Utrecht University Library told me that paper with horizontal chain lines was used for William Defesch’s *Twelve Sonatas for Two German Fluets ... Operta XII* (1748) and Rameau’s *Five concertos for the harpsicord* (1750). William Boyce’s *Twelve Sonatas for two violines; with a Bass* (1747) had paper with vertical chain lines and a watermark consisting of a Fleur-de-Lis around the chain line, as had Angelo Morigi’s *Six Sonatas for Two Violins with a Thorough Bass for the Harpsicord or Violoncello* (1751) and Carlo Ricciotti’s (recte: Unico Wilhelm van wassenaer’s) *Concerti armonici* (1755).

THE COOKE EDITION

Only three days after the first announcement of the Walsh Edition, Benjamin Cooke and Daniel Wright advertised another reprint of the *Prima parte* of Geminiani's Corelli Concertos, in the *Daily Courant* of 19 September. This is forty days after Smith & Barrett's edition:

Lately published, Six Concertos in Seven Parts: being the first Six Solos of Corelli's Opera Quinta, as made into Concertos by Sig. Geminiani. Printed by Benj. Cook, at the Golden Harp in New-street, Covent-Garden; and Daniel Wright, the Corner of Brook-street, Holbourn [*sic*]; and sold as cheap as any Place in Town. NB. At the same Places may be had, Two Concertos in Seven Parts: Being the First and Eleventh Solos of Corelli, and made into Concertos by Mr. Shuttleworth. Price 4s. Likewise the First and Second Collection out of Alexander; as also a Collection of Songs in Scipio.

The advertisement mentions both Benjamin Cooke and Daniel Wright, but extant copies mention either Cooke or Wright in the imprint. For the rest the title pages are identical. The two imprints define two issues, a Cooke Issue and a Wright Issue. Comparing the title pages makes clear that the Wright imprint was engraved first. It is in two lines:

*London, Printed for and Sold by D. Wright
next the Sun Tavern the corner of Brook-street Holborn.*

For the Cooke issue everything from "D. Wright" onwards was removed and replaced by new text:

*London, Printed for and Sold by B. Cooke
at the Harp in New Street Covent Garden.*

To diminish the amount of work to achieve this the plate was shortened by 0.5 cm at the bottom end and the second line of the imprint was placed a little closer to the first line than had been the case in the Wright imprint.

The title of the Cooke Edition is an English translation of the original Italian title:

CONCERTI GROSSI
*For two Principal Violins,
a Tenor & Bass Violin obligated,
and two Ripiano Violins
with a
CONCERTO GROSSO BASS.
being
the 1st. Six Solos of
Corelli's Opera Quinta.
as they are made into Concerto's
by
Sig^r. Francesco Geminiani.*

Note the spelling "Ripiano" for "Ripieno", a not uncommon variant in English sources. The dedication has been dropped. The adjective "Principal" is also an idea of Cooke (or Wright or Cross?). It is derived, of course, from the expression "Violino Principale", the usual way to call the solo part of a violin concerto. A Concertino part is not exactly the same as a solo part, but it comes close, at least.

Apart from the imprint on the title page, Cooke's Issue and Wright's Issue are completely identical, printed on similar paper, with vertical chain lines, 28 mm apart, without any visible watermark or countermark. It may be assumed that all copies were printed in one impression, either before or after the title pages were printed. Cooke and Wright will have divided the stock.

If the number of copies preserved today is a measure for eighteenth-century dissemination the Cooke Edition was not very successful. Only two copies of the Wright Issue are known (GB-Lbl, GB-Ckc), one of them (GB-Ckc) lacking the Violino Primo del Concertino partbook. Two copies also are known of the first impression of the Cooke Issue (GB-CDu, GB-SA). Later impressions and issues (see below) add a few copies to this very small number.

The fact that the Cooke title page was the later one means that new impressions could only have the Cooke title page, in other words, the plates must have remained in Cooke's shop and Benjamin Cooke must be considered the real publisher of the edition, with Daniel Wright just as a second selling address. The next advertisement of the edition, indeed, in the *Daily Courant* of 10 December 1727, mentions only Cooke:

This Day is Published [...] Printed [f]or and sold by Benj. Cooke at the Golden Harp in New Street, Covent Garden. Where may be had [...] As also, All the Favourite Song out of the [late Operas; Also Six Concertos in Seven] Parts, being the first Six Solos of Corelli's Opera Quinta, as they are made into concertos by Sig. Geminiani.

as does the one in the *Daily Post* of 27 January 1727:

This Day is publish'd, [...] Also [...] Where may be had, [...] Also Six Concertos in Seven Parts, being the first six Solos of Corelli, as they are made into Concertos, by Geminiani, all in very beautiful Characters, engraven by Tho. Cross. Printed for and sold by Benj. Cooke at the Golden Harp in New-street, Covent-Garden.

The latter advertisement adds an interesting piece of information, namely that the edition was engraved by Thomas Cross. Cross had been the engraver of Geminiani's First Work, the Sonatas of 1716.

Thomas Cross certainly did work for the Cooke Edition of the *Prima parte* of Geminiani's Corelli Concertos, but he was not the only one to do so. Like Walsh, Cooke must have decided to publish his reprint as soon as possible, and likewise he set two engravers at work. One engraver (Engraver A) did the title page and the four Concertino partbooks, the Violino Primo del Concertino, the Violino Secondo del Concertino, the Alto Viola and the Violoncello, a total of 69 pages, and this is certainly Thomas Cross. The styling of the letters on the title page resembles that of Geminiani's Sonatas of 1716, especially the habit of putting dots above the capital "I". Lettering is in gracious italics everywhere. "Alegro" is systematically spelled with one "l" only. Tied crotchet and quaver notes have often been replaced by a dotted crotchet, also with the dot after a barline. Series of quavers in 3/4 time are often in two groups of four and two notes respectively. Marking are in small italics and often abbreviated: "tut:", "soli" or "so:" "for:" "pia:", "tasto solo", and so on. The engraving of the music both resembles the Sonatas of 1716 and differs from them. But the resemblance is strong enough to agree with the remark in the advertisement of 27 January 1727 and to identify Engraver A as Thomas Cross.

A second engraver (Engraver B) worked on the Concerto Grosso Parts, the Violino Primo Ripieno, the Violino Secondo Ripieno and the Basso Ripieno, a total of 39 pages. It is easy to recognize his part: he put page header lines and the titles of the pieces in roman type, whereas Cross used italics for these text

elements. Title of compositions (“Concerto I”, etc.) are in Roman type. Tempo markings are in italics, but smaller than Cross’s marking. Characteristic for the second engraver are the line extensions of the g in words as “Adagio” and “Allegro”. Series of quavers in 3/4 time are most often in a single group of six notes. The symbol for natural is often mirrored. Markings are in italics, but not abbreviated. In general this engraver imitated the engraving style of Smith more than Cross did.

Cooke’s engravers certainly worked independently from Walsh’s when preparing their reprint of the Corelli Concertos. Nevertheless the same improvement to the engraving of the final movement of Concerto I in the Violino Primo del Concertino partbook was carried out as Walsh’s Engraver A had done: the notes were set a bit narrower so that the movement would fit on page 4 and Concerto II would start on page 5. In addition Cooke’s engraver B applied the general principle of partbook engraving (having each part of each concerto on two facing pages) to all Ripieno parts, Thomas Cross also to the Alto Viola part.

In principle the Cooke edition is a faithful reprint of the Smith & Barrett edition. There are a few missing ties and “Tutti” and “Soli” marking may be displaced one or two notes. There are relatively many errors in the figuring of the Violoncello part, engraved by Thomas Cross. The figuring of the Basso Ripieno, engraved by the other engraver, is almost error-free. The cross-string notation of semiquavers (with stems within a group in two directions) in the Violino Primo del Concertino of the first Allegro of Concerto VI (bars 32-34) was replaced by ordinary notation (with all stems of a group in one direction). There are some wrong notes in Concertos III (iv/38/V2C: quaver plus two semiquavers instead of quaver triplet) and V (ii/94/V1C: *f*2[sharp] instead of *f*2).

The Cooke Edition had a longer life than the Smith Edition, in fact one about as long as the Walsh Edition. The copies originating from the First Impression, with either a Cooke or a Wright imprint, have already been mentioned. Two more complete copies with a Cooke imprint are extant (NL-Bussm-Koopman and S-Skma). They appear to have been printed on two different kinds of paper. The title pages and the Concertino partbooks are printed on a rather peculiar kind of paper, with horizontal chain lines that are difficult to see and with irregular distances between them (26 to 32 mm), but with a well-visible cornermark, consisting of the letters GM above T. This is an Italian mark, indicating Genoese paper, by a maker with the name G** M** T**. The Violino Primo del Concertino partbook of the Cooke Issue in Cambridge (GB-Ckc) is printed on the same paper. The Ripieno parts, on the other hand, printed on paper with horizontal chain lines that are 26 mm apart and without any visible watermark. The Genoese paper may point to a dating of this issue: it was used also for some copies of the Revised Version of Geminiani’s Sonatas Op. 4 (US-Wc), the Concertos from Op. 4 (1743: GB-Lbl) and the *Pieces de clavecin* (GB-Ckc), which all may be dated about 1743. It may be assumed that the Cooke copy of the *Prima parte* of the Corelli Concertos with the same cornermark was produced around the same time, that is around 1743.

Several earlier possessors of the copies of the two impressions of the Cooke edition can be mentioned: the Welsh industrialist Herbert Mackworth (1737-1791), the Swedish collector Johan Mazer (1790-1836), the British collector Louis Thompson Rowe (1855-1927) and the British composer Gerald Finzi (1901-1956).

Cooke ended his business at some point probably in the mid-1740s. Many of his plates and perhaps stock as well went to John Johnson and this also included the Cooke Edition of both the *Prima parte* and the *Seconda parte* of Geminiani’s Corelli Concertos. Johnson’s catalogue of 1754 mentions “Corelli’s 12 Solos made Concertos by Geminiani” for the price of £ 1:1:0 and this almost certainly refers to the Cooke Edition.⁴⁴

⁴⁴ It can, however, not be excluded that the reference refers to Walsh’s edition. The next item in the catalogue is Geminiani’s arrangements of Corelli’s Sonatas Op. 3, which were available in a Walsh edition only.

At some point in the 1750s, probably in 1757, Johnson produced a new issue of the Cooke Edition. Cooke's title page was put aside and replaced by an entirely new one. The title is in English again, but the description of the works is considerably simplified:

SIX
CONCERTOS
In Seven Parts
Being made from the first SIX SOLOS of
ARCANGELO CORELLI
Opera Quinta
BY
F. GEMINIANI

The imprint mentions John Johnson as publisher:

LONDON
Printed for John Johnson at the Harp & Crown Cheapside

The imprint is followed by a catalogue consisting of 17 items of concerts and overtures. This catalogue provides a means for dating this new issue. Most of the works listed already occur in Johnson's catalogue of 1754. A few works do not and they were probably published in 1756 (George Berg, Concertos Op. 1, Thomas Chilcot, Six Concertos) or 1757 (Geminiani's Concertos Op. 2 and 3 revised in score and parts, Ricciotti's Concertos). The catalogue mentions Avison's Concertos Op. 2, 3 and 4, issued in 1740, 1751 and 1755 respectively, but not Avison's Concertos Op. 6, published in 1758. Therefore one may assume rather safely that John Johnson published his new issue of the Cooke Edition of Geminiani's Corelli Concertos in 1757.

The new issue was printed on paper with vertical chain lines, 26 mm apart, occasionally with a watermark, a Fleur-de-Lis around a chain line. Only one copy is extant today (GB-Lbl). It has the signature of one "John Taylor", an early possessor, perhaps from the eighteenth century.

Johnson's issue is mentioned, as a matter of fact, in the catalogues issued by his widow in 1764 and 1770. It can be traced also in the catalogues of the publishers who took over the stock after the firm had ended business at some point in the 1770s. Most of Geminiani's works sold by Johnson are in Robert Bremner's catalogue of 1782 and the Corelli Concertos are listed as "Geminiani 12. from Corelli's Solos", for a price of £ 1:1:0. Preston took over Bremner's stock of plates and printed copies in 1789 or 1790 and all of Bremner's titles are listed in Preston & Son's Additional Catalogue of 1790. Here we find the Corelli Concertos again for the price of £ 1:1:0. This seems to be the end, as far the Cooke edition of Geminiani's Corelli Concertos are concerned, 64 years after their first publication in London, 1726.

THE LE CÈNE EDITION

The *Prima parte* of Geminiani's Concertos from Corelli's Sonatas Op. 5 was not only reprinted in England, the English reprints were followed, with some delay by two Continental ones, the first one published by Michel-Charles Le Cène in Amsterdam, probably in 1730, the second one by "Leclerc, Leclerc and Mme Boivin" in Paris, probably in 1741.

Michel-Charles Le Cène produced his reprint of the *Prima parte* certainly *after* he had published the first edition of the *Seconda Parte* of Geminiani's Corelli Concertos (Work 3). The *Seconda parte* appeared in the

course of 1729; there is, however, no direct information available about the publication date or year of the *Parte prima*. It is not mentioned in the advertisements of the *Parte seconda* of 2 September, 24 October and 11 November 1729. For this reason one may assume that it was not published in 1729 but in 1730. Despite the fact that the *Parte prima* was published after the *Parte seconda*, it was assigned publisher's number 549, while the *Parte seconda* had 550. The explanation of this discrepancy must be that Le Cène already intended to publish the *Prima parte* when the *Seconda parte* was produced and that he reserved a publisher's number for it.

It is very improbable that Geminiani authorized or approved of this publication or that he even knew of it before publication. One must rather assume that Le Cène just published the *Prima parte* in order to make the set complete. After the *Prima parte* was published, the two volumes were considered a set and were probably always sold as a such. In Le Cène's catalogue of 1735 the two parts appear together as one item, with a single price, f 12:0 (which equals £ 1:4:0). Five out of the nine extant copies are pairs of both volumes.

Le Cène's edition is clearly based on the Walsh edition, more in particular on the Walsh and Hare Issue of 1726, and not on the Smith and Barrett Edition of the same year. In the inventory of the shop made up after Le Cène's death in 1743 a copy of a London edition of the Concertos is mentioned and we assume that the listing refers to a copy of the Walsh edition:⁴⁵

1 [Geminiani] di Corelli Parte Prima Concerti London.'

Le Cène successor Emanuel-Jean de La Coste included this copy in his Catalogue of 1744, in order to sell it:⁴⁶

[Geminiani] di Corelli parte prima Concerti. London – f 6:0.'

Le Cène's edition is in principle a faithful copy of the Smith Edition, but it deviates from its example in various ways. Differently from the British reprints, the division of the music over the pages was not copied from the Smith Edition. Instead, Le Cène's engraver made a careful calculation of how much stave length he needed for all the movements and he made a careful planning to fit all concertos together nicely on a certain number of fully used pages, without any or just very few unused stave. This is done at the cost of several orphans (first staff of a Concerto as last staff of a page) and widows (last staff of a Concerto as first staff of a page), but there are indeed only two empty staves (in the Violino Secondo del Concertino, p. 11). The total number of engraved pages now is 76 plus the title, against 107 plus title for the Smith Edition.

The British editions were all printed by single sheets. Le Cène, on the contrary, printed on bifolios, which is almost necessary in the light of the use of double plates. In the case of Le Cène's edition of the *Prima parte* of Geminiani's Corelli Concertos, the number of pages per partbook is either a multiple of four, or just nine. Therefore Le Cène's edition of the *Prima parte* of the Corelli is a very efficient edition. It consists of three partbooks with 20, 12 and 12 pages respectively and four partbooks with nine pages of music. That makes altogether 38 double plates and five single plates.⁴⁷

Other changes have to do with the contents. First of all, partbook designations were changed, in fact made equal to those of the previously produced *Seconda parte*. This applies especially to the Ripieno parts, which are now called Violino Primo del Concerto Grosso, Violino Secondo del Concerto Grosso and Basso del

⁴⁵ NL-Aga, Not. Arch. no. 10226, piece 539, p. [368]

⁴⁶ Catalogue des livres de musique, imprimés à Amsterdam, chez Estienne Roger et Michel-Charles Le Cène (Amsterdam: Emanuel-Jean de La Coste, [1744], p. 59.

⁴⁷ The inventory of the estate of Le Cène mentions, for the *Prima parte* of the Corelli Concertos, 36 double plates and five single plates. I assume that the count of was not entirely correct.

Concerto Grosso. As mentioned before, these are Corelli's designations and we do not know whether they were used by Geminiani or chosen by Le Cène.

In general the Le Cène edition is a faithful copy of the Walsh & Hare Issue of the Walsh Edition, repeating the small error that slipped in this edition, such as missing slurs and misplaced "Soli" and "Tutti" markings. Where an error of the Walsh Edition was recognizable as such in the part book (that is, without having to bring the music in score), in a number of cases it was tried to correct the error. A dot was added after the undotted crotchet of bar 3 of the Violino Secondo Ripieno of Concerto I. The first movement of Concerto II was erroneously headed Allegro in the Alto Viola partbook of the Walsh edition. This was restored to the correct "Adagio" in the Le Cène edition. The missing repeat marks at the end of the final movement of Concerto III were inserted. In the *perpetuum mobile* movements of Concertos II (iii) and IV (iii) the "proportional time signature" 9/6 was replaced by the more familiar time signature "9/8". There are also a small number of additions or changes in the figuring that seem to have inserted there with the clear aim of trying to correct the Walsh edition.

Two different issues of Le Cène's edition of Geminiani's *Prima parte* are known. The First Issue does not have a publisher's number on the title page, which is unusual. Three copies (I-Bc, NL-DHgm, D-WD), belong to this issue. They have paper with horizontal chain lines, 26 mm apart, and a watermark consisting of a Strasbourg Bend, with a Fleur-de-Lis on top. This is a rather atypical paper for Le Cène. In the 1720 all editions I inspected have paper with vertical chain lines and a simple lettermark "D", in the 1730s Le Cène used similar paper but with the lettermark "SK". Perhaps this paper was used in between the periods when the other kinds of paper were the standard. Why these copies do not have a publisher's number, is unclear to me. The copy now in Bologna (I-Bc) comes from the Utrecht Collegium Musicum, who certainly purchased it directly from Le Cène. It also has a signature of "Franchini Roberto", which shows that it ended up in Italy at some point. The copy in Wiesentheid is from the collection of Rudolf Franz Erwein Count of Schönborn (1676-1754), probably also a first purchase. The copy in The Hague is from the collection of Daniel François Scheurleer (1855-1927).

The Second Issue does have a publisher's number (549) on the title page. Most extant copies (nine altogether?) belong to this issue. There must have been at least two impressions. The First Impression has paper with vertical chain lines, 25-26 mm apart, in which on several pages a lettermark "D" can be seen. Only one copy is with paper is known so far (D-B). It must have been produced c. 1730. The other copies have similar paper but have the lettermark "SK". This is paper used by Le Cène for many publications during the 1730s. Extant copies come from the collections of the Dutch nobleman Charles Bentinck (1708-1778; GB-Lbl), the Swedish nobleman Charles de Geer (1710-1778; S-Uu, Leufsta Collection) and Academic Chapel of Uppsala (S-Uu). Bentinck's copy may have been bought in The Hague at Nicolas Selhof's, Le Cène's agent there (because the binding is typical for copies of early editions coming from owners living in The Hague). The two other copies may have been acquired directly from Le Cène's shop in Amsterdam.

Many of Le Cène editions were sold also in Paris, by "le Sieur Le Clerc rue du Roule à la Croix d'Or". This is "Leclerc L'Ainé" or Jean-Panthaléon Leclerc, born before 1697, died after 1763.⁴⁸ He had his shop "À la Croix d'Or" in the rue de Roule. He engraved and published complete shop catalogues in 1734-1737, 1742 and around 1750. In his engraved catalogue of 1734-1737 one finds, among the works of Corelli:

Corelli Opera 5a mis en grand Concert par Geminiani,

⁴⁸ In 18th-century editions, catalogues and other documents the surname is most often written in two words: Le Clerc. We follow the convention applied by Anik Devriès in her work on the Leclerc to write the name Leclerc as one word. About Leclerc L'Ainé: Devriès 1976, pp. 25-34 and pp. 87-93; Devriès & Lesure 1979, pp. 95-97 and Facsimile 121.

for £t 30.⁴⁹ This almost certainly refers to Le Cène's edition of the Corelli Concertos, the two volumes together. A few years later his younger brother, Leclerc "Le Cadet", or Charles-Nicolas Leclerc would publish the concertos himself, certainly on the basis of the Le Cène Edition. Since this edition combines the *Prima* and *Seconda parte* in a single volume, it will be discussed in related to the *Seconda Parte* of the Corelli Concertos (Work 3).

After 1735 the activity of Le Cène publishing business diminished considerably. Le Cène died in 1743 and then an inventory was compiled of all stock and plates. The plates of both parts of the Corelli Concertos were still in the shop, as well as a number of printed copies. On page [283] is mentioned

[No.] '46 - Corelli di Geminiani. Parte prima e seconda XII concerti met een portefeuille.

This a copy of both parts together, in a folder. On page [313] single copies and plates are listed:

6 - [Corelli,] di Geminiani P^{te} 1— 36/5/65 f 32:1.
218 - di Parte 2^d 31/8/71 f 128:10.

The six copies of the *Prima parte* must mean that the edition has sold rather well. The 218 copies of the *Seconda parte* is a story by itself, which will be told when discussing the *Seconda parte* (WORK THREE).

The Corelli Concertos were still sold by the sellers who continued Le Cène business for a few years, Jean-Emanuel de La Coste and Jean Chareau. It is included in La Coste's catalogue of 1745.⁵⁰ In 1748 the business was ended definitively and stock and plates were sold at auction. Several Le Cène editions of works by Geminiani were bought by Amsterdam book and music sellers such as Johannes Smit, Hendrik Chalon and Arnoldus Olofsen,⁵¹ but if the Corelli Concertos were among these, is unknown.

THE LECLERC EDITION

The Parisian music publisher Charles-Nicolas Leclerc published a reprint of both the *Prima* and *Seconda parte* of Geminiani's Concertos from Corelli's Sonatas Op. 5, probably in 1741. Since this reprint contains the *Seconda parte*, it will be discussed in connection with that work, WORK THREE.

MANUSCRIPTS

A fair number of manuscript copies of Geminiani's concerto arrangements of Corelli's sonatas Opus 5 were written, apparently most of them on the Continent. Several formats can be distinguished, the main distinction being between score and parts. Manuscripts in part may comprise the full set seven parts, the reduced set of four parts or have a single part only. Manuscripts in score may also have full scores with seven staves or reduced scores with four staves. In several cases the manuscript contain both the *Prima parte* and the *Seconda parte* of Geminiani's concertos.

Statens Musikbiblioteket in Stockholm holds two manuscript copies in parts of the full set of twelve concertos. The first one (ObA-R) consists of seven upright folio partbooks in wrappers, each with a title on

⁴⁹ *Catalogue général de musique gravée ou imprimée en France* (1734-1737), p. 75.

⁵⁰ *Catalogue des livres de musique imprimés à Amsterdam chez Estienne Roger et Michel Charles le Cène* (Amsterdam, Emanuel-Jean de La Coste, [1744]), p. 44.

⁵¹ Johannes Smit: See the advertisements in the *Amsterdamsche Courant* of 13 January and 24 February 1750, the *Oprechte Haarlemsche Courant* of 17 February 1750, and the *'s-Gravenhaagsche Courant* of 18 February, 20 and 24 April 1750. For Hendrik Chalon: *Amsterdamsche Courant* of 2 May 1750, for Arnoldus Olofsen: *Oprechte Haarlemsche Courant*, 1 and 4 May 1752.

the outside front cover. The title is identical to the title of the editions, but without imprint. The Violino Primo del Concertino partbook has inside title pages too, both for the *Prima parte* and the *Seconda parte*. The title for the *Seconda parte* has a Prevost imprint. This, the part names and the variants make clear that the parts are copied from the Le Cène edition, in the second half of the eighteenth century. The *Seconda parte* is copied by a hand different from that of the *Prima parte*.

The second manuscript in parts in Stockholm (Mazers Saml. G. 266-277) consists of seven partbooks as well, but they are bound in brown leather and the bindings contain printed partbooks of Corelli's Concertos Op. 6 and Geminiani's Concertos Opp. 2, 3 and 4 after the Corelli arrangements. The writing hand is more like a modern hand than that of the Oba-R manuscript and it is entirely in one hand. Title pages, as in the ObA manuscript similar to the printed title pages but without imprint, are found only in the Violino Secondo del Concertino (for *Prima* and *Seconda parte*) and the Violino Secondo del Concerto Grosso (only for the *Prima parte*). The manuscript is a copy of the Le Cène edition as well. It may even have been copied from the preceding one, but this is far from certain.

The library of the Conservatorio Luigi Cherubini in Florence holds a set of seven manuscript partbooks of the complete set of Geminiani's arrangement. The main title is a slight variation of the title of the printed editions and covers both the *Prima* and *Seconda parte*: "Concerti Grossi | con due Violini, Viola, e Violoncello | di Concertino Obbligati | Due Violini, e Basso di Concerto grosso | dal Sig^r. Francesco Giminiani [sic] composti | dalle dodici Sonate dell'Opera Quinta | del Sig^r. Arcangelo Corelli". The part names follow those of the *Parte prima* with minor deviations: "Violino Primo di Concertino", "Violino Primo di Ripieno", "Violino Secondo di Concertino", "Violino Secondo di Ripieno", "Viola di Concertino", "Violoncello di Concertino" and "Basso". The manuscript is signed and dated on the title page of the Violino Primo di Concertino part: "Joannes Gherardi scripsit Anno 1775". Each piece is headed "Concerto I", and so on, as in the printed sources. The "Basso" part is figured but the "Violoncello di Concertino" part is not. Slurs missing and altered. So far its source could not be established. Because all the other Italian manuscript copies are derived from a copy of the Walsh edition, also this manuscript may have been copied from such a copy.

The library of the University of California in Berkeley holds two sets of seven manuscript partbooks, the Italian Mss. 209 and 210, with Geminiani's *Prima parte* and *Seconda parte* respectively.⁵² The partbooks are in oblong folio format and were certainly written in Italy in the second half of the eighteenth century. The paper is Italian, Duckles's catalogue of 1963 it is watermark 3, apparently also found in manuscripts with keyboard music by Haydn datable 1778.⁵³ The manuscripts are written by "Hand A" in Duckles's classification, who was responsible for a great number of manuscripts in the collection to which the copy of Geminiani's arrangements belong. Most of these manuscripts have an origin not far from Giuseppe Tartini, so that it seems plausible that the manuscript with Geminiani's arrangements were written in or around Padua in or around 1780. The partbooks of Geminiani's arrangements have titles and part names that differ from the printed editions. The title of the "Violino Principale" part of the *Prima parte* reads "Parte Prima | Opera Quinta | Del Sig^r. Archangelo Corelli | Ridotta in Concerti a sette parti | Dal Sig^r. Giminiani | Violino Principale". This is repeated on the title pages of the other parts, which have the following part names: "Violino Primo di Concerto", "Violino Secondo Obligato", "Violino Secondo di Concerto", "Alto Viola Obbligata" and "Violoncello Obligato." The Basso Ripieno part is without title page. The *Seconda Parte* likewise have a deviant shortened title: "Parte Seconda | Opera Quinta | Di Archangelo Corelli | Violino

⁵² RISM A/II 000.136.798 and 000.136.805. See Duckles 1963, pp. 107-113.

⁵³ Duckles 1963, p. 12, with a reference to Dénes Bartha and László Somfai, *Haydn als Opernkapellmeister* (Budapest 1950).

Principale”. The other parts are now titled: “Violino Primo Ripieno”, “Violino Secondo Obligato”, “Violino Secondo Ripieno”, “Alto Viola Obligata”, “Violoncello Obligato” and “Basso Ripieno”. It may be assumed that the new part names reflect a later conception of what a concerto should be: the works are seen as concertos for a solo violin (Violino Principale) with accompaniment including several obbligato parts.

Individual concertos are often unheaded in the Berkeley parts. The “Folia” has section 1 unnumbered, while section 2 is headed “Variazione 1^a.”, and so on. The Violoncello Obligato and Basso Ripieno parts are unfigured. Despite the differences in titles and part names the manuscript is a copy of the Le Cène edition, as an investigation of its variant tells us. The Ripieno parts have naby “Tutti” markings and this makes one think that the parts were copied from a score and not directly from printed parts. This would also explain the tempo mark “Grave” for the first movement of Concerto II in all parts, whereas the printed parts have “Grave” only in the Violino Primo del Concertino part and “Adagio” in the other ones.

The Bibliothèque nationale de France in Paris holds a set of four separate manuscript parts that copy the Concertino parts of the *Prima parte* (F-Pn, Ms. 13362). They were copied in the second half of the eighteenth century. The title of the Basso part is the most complete one and reads “Nº: Sei Quartetti | Di Violini Viola e | Basso | Del Sig^r: Arcangelo [sic] Corelli.” Other parts have simpler title pages: “Corelli | [name of part] | Quartetti.” There is no mention of Geminiani. The parts are named “Violino Primo”, “Violino Secondo”, “Viola” and “Basso”. Each piece is headed “I”, “II”, “III”, and so on; Concerto I is unheaded in both violin parts. Although in four parts, the parts have “Soli” and “Tutti” markings, although incomplete and unsystematic. The Basso part is unfigured. Also this manuscript is a copy of the Le Cène Edition. The first movement of Concerto II is marked “Grave” in all parts and this suggests again copying from a score rather than directly from parts of the Le Cène Edition.

Several manuscripts consist of just a single partbook, for various reason. The printed copy of the Le Cène Edition in Berlin (D-B, DMS 214998), with both the *Prima* and *Seconda parte* lacks its Violino Secondo Ripieno partbook. Already in the nineteenth century a manuscript copy was written to replace the missing partbook, probably a copy of the Walsh Edition of both volumes in the same collection.

The manuscript GB-DRC, M 157, is a partbook in oblong quarto format with the violin parts of a number of sonatas, concertos and overtures, apparently written by Cuthbert Brass (died 1782). It contains the Violino Primo del Concertino part of several concertos by Geminiani, among them Concerto VI from the Corelli Concertos. A similar manuscript is EIRE-Dn, Ms 4332, with the Violino Primo del Concertino part of three concertos by Geminiani, Concertos V and VI of the Corelli Concertos, and Concerto I of the Concertos Op. 2.

Other manuscripts are in score. The Museo e Biblioteca Musicale in Bologna possesses two full scores of the *Prima parte* of the Corelli concertos, with shelfmarks F.116/A and F.116/B. On the title page they copy the complete title and imprint of the Second Issue of the Walsh edition so that it may be safely assumed they used a copy from this issue as example. Both manuscripts are in oblong folio format, F.116/B being somewhat smaller than F.116/A: 19 x 26 cm versus 22 x 30 cm. The paper of the two manuscript is similar but the rastrology is different and also the writing hands are different. Nevertheless, since they have the same division of the music over the pages, from beginning (fol. 1v) to end (fol. 79v), one of them seems to be a copy of the other and then it is probable that F.116/B was copied from F.116/A: F.116/A has Walsh’s publishing number (376) on the title page, whereas F.116/B has not. The manuscript F.116/A has been in the library in Bologna at least since the early nineteenth century. The manuscript F.116/B has the signature of the clarinet player Domenico Liverani (1805-1877), who apparently was its possessor in the nineteenth century. The library must have acquired it at some point halfway the twentieth century.

An interesting four-stave manuscript score of Geminiani's full set of twelve concertos is the copy written by his pupil Charles Avison (1709-1770) in the latter's so-called Workbook I now in the Public Library of Newcastle upon Tyne (GB-NTp, SL 780.8). The four staves contain the Concertino parts. Where the Ripieno parts deviate from the corresponding Concertino parts, they are simply omitted from the score. Only in the Allegro sections of the opening movement of Concerto I the notes of the Violino Primo Ripieno are added to the Violino Secondo stave. The copy has no articulation nor ornamentation. Also many tempo markings are missing. Figuring is added only to the bass of Concerto I and that of Concerto II until halfway the second movement. From there on there is no figuring. There are "Tutti" and "Soli" marking, but they are far from complete. The same applies to the occasional "Forte" and "Piano" markings. A comparison of details tells us that Avison copied his score from the Smith & Barrett Edition.

There are two more four-stave scores of the complete set of Geminiani's arrangements which are related: one was copied from the other. The one written first is now in library of the State Music Conservatory in Moscow (RUS-Mk, XI-373).⁵⁴ It is a manuscript of 254 folios in folio oblong format, containing scored copies first of Corelli's trio sonata Opp. 1-4 and then the concertino parts of Geminiani's arrangements of Corelli's Sonatas Op. 5. The manuscript was written by the Italian collector Fortunato Santini, who wrote the date (and time) "Ore 21 del 31 Luglio 1845" on fol. 55r. The first concerto of Geminiani's arrangements of Corelli's Sonatas Op. 5 is preceded by a title on fol. 172: "Opera V. | Concerto I di Corelli | ridotto in Quartetti | da Francesco Geminiani." The concertos that follow have simple headings as "Concerto II" and so on. As already said, the manuscript contains only the concertino parts, copied from the Walsh edition. Figuring differs from the printed sources; many figures, some dynamics (and an occasional bar) are missing. Slurs were added or omitted.

Probably in 1849, Santini gave or sold this manuscript to the Russian collector Alexander Skarjatin (1815-1884), then in Rome. Skarjatin's daughter Marija Aleksandrovna Demskaja bequeathed the collection of her father to the Moscow Conservatory in 1888.

Before the manuscript now in Moscow left Santini's possession, he had written a new copy by a copyist, which is now Manuscripts 1260-1261 in the Santini collection in Münster. This was copied either from the manuscript given to Skarjatin or from the same original. The new copy is dated and signed in pencil "29 Lug. [18]49 Luigi" on fol. 1r and "30 Lug[lio] [18]49 Luigi" on fol. 27v. "Luigi" may be the name of the copyist. Manuscript 1260 contains the four sets of Corelli's trio sonatas, Manuscript 1261 Geminiani's arrangements of Corelli's Sonatas Op. 5. These manuscripts are in similar oblong folio format and repeat the musical text of their example, the manuscript now in Moscow. Manuscript 1261 has as title "Concerti | di Corelli | V Opera | ridotta in Quartetti da | Francesco Geminiani".

It is remarkable that six manuscript copies have an Italian origin from the second half of the eighteenth century or later, be it that two of them depend on another Italian copy. Probably that means that during the second half of the eighteenth century printed copies could not be acquired in Italy. Today, the only copy of Geminiani's arrangements in Italy is in the Piancastelli collection in Forlì and this copy came to Italy after 1900. This situation confirms the idea that the dissemination of printed copies was very scarce in the eighteenth century. It seems possible that all preserved Italian manuscript copies were based on a single printed copy of the Walsh edition, but so far this is, of course, a conjecture.

⁵⁴ See Janitzek 1996.

EARLY RECEPTION

Geminiani's concerto arrangements of Corelli's sonatas belong to his best known works, with a wide dissemination in the eighteenth century, especially in Great Britain. This is evident first of all from the number of editions (five), issues and impressions, and from the great number of surviving copies. It is certain as well that these works were frequently performed, both in public concerts and in private environments. In general, the *Prima parte* and the *Seconda parte* were seen as just a single set of twelve concertos, not as two sets with six concertos each. For that reason the early reception will be discussed in connection with the *Seconda parte* (WORK 3).

OBADIAH SHUTTLEWORTH'S CONCERTOS FROM CORELLI'S SONATAS

Only days before the publication of the *Prima parte* of Geminiani's concerto arrangements of Corelli's Sonata's Op. 5 similar arrangements of two of Corelli's sonatas composed by Obadiah Shuttleworth were published. They are announced in *The Daily Post* of 4 August 1726:

This Day is publish'd, Two Concertos: Being the 1st and 11th Solos of Archangelo's Correlli, made into Concertos by Mr. Obadiah Shuttleworth. Price 4 s. Ingrav'd by Mr. Cross. Printed for and sold by Benjamin Cooke at the Golden Harp in New-street; Covent-Garden. N.B. There is lately publish'd the choicest Part of the Opera of Alexander, in two Collections; the first, Price 1 s. 6 d. the second 2 s. also the Favourite Songs in Scipio 1 s. 6 d.

This is just six days before the announcement of 10 August that the copies of the Smith & Barrett Edition of Geminiani's arrangements could be collected by the subscribers.

Obadiah Shuttleworth was the son of the harpsichordist and music copyist Thomas Shuttleworth (died 1725).⁵⁵ Obadiah, born around 1700, was known as an excellent violinist and organist, holding posts as an organist at St. Mary's Whitechapel (until 1724), at St. Michael's Cornhill (from 1724) and at the Inner Temple (from 1729). He died young, on 2 May 1734.

Direct relations between Geminiani and Shuttleworth are not known. But Obadiah's brother Thomas Shuttleworth Junior was a member of the *Philo-Musicae et Architecturae Societas* of which Geminiani was musical director, so that at least this brother knew about Geminiani's compositions and perhaps even had heard some of them. Obadiah himself seems to have been a freemason as well, member of the Queen Elizabeth's Head lodge in Pitfield Street (Hoxton) in 1731.

Shuttleworth was a composer too, but his compositions are, apart from his Corelli concertos, only known from announcements. As early as 1722 four major publications were announced, a set of twelve sonatas, probably for two violins and figured bass, a set of twelve concertos, a set of twelve sonatas for one violin and figured bass and a book of cantatas for one or two voices, with "Symphonies" (instrumental introductions):⁵⁶

We hear there will shortly be publish'd, Twelve Sonata's, Twelve Concertos's, and Twelve Solo's for a Violin and a Bass; with a Book of Cantata's for One or Two Voices, with Symphonies; some of which were compos'd at Thirteen Years of Age by the ingenious Mr. Obadiah Shuttleworth, whose judicious Performances on the Harpsicord and Violin are sufficiently known.

⁵⁵ Most information comes from Hawkins, iv, p. 312 and v, p. 181.

⁵⁶ *London Journal*, 28 April 1722.

Nothing is known about the works; perhaps they were never published. But it is certainly possible that they were published, but badly disseminated and therefore lost today. Two more concertos, equally completely unknown today, were announced in the *Daily Post* of 3 October 1729:

New Musick, Just Published. Two Concerto's for ten Instruments, viz. two Haut-bois, two Violins, one Tenor, one Bassoon, two Violins ripienos, one Violoncello, and a Thorow Base: The 1st composed for a private Concert, the 2d in Honour of St Caecilia's Day. By Mr. Obadiah Shuttleworth. Printed for, and sold by Joseph Hare, at the Viol and Haut-boy against Birch Lane in Cornhill, John Walsh at the Harp and Haut-boy in Catherine-street in the Strand, and John Young at the Dolphin and Crown in St. Paul's Church-yard. Where may be had. His Two Concerto's made from Corelli's Solo's.

Considering the selling addresses, these were certainly published.

So, Shuttleworth's two Corelli arrangements are his only surviving works. The first question is whether there is any relation with Geminiani's arrangements and the second is, if there is any relation, what is the relation exactly? It seems that the first question must be answered positively. It cannot be an accident that a few weeks after the announcement of Geminiani's Corelli arrangements appear two similar works, available for the public just a week before the availability of Geminiani's arrangements. It will be shown that the way in which Shuttleworth's arrangements are composed makes the composition relatively easy and therefore relatively quick, a matter of weeks rather than months. There are 31 engraved pages of not very complicated separate parts. Two or three weeks of engraving seems to have been sufficient to do the job. That means that the five weeks between the announcement of Geminiani's arrangements and the appearance of Shuttleworth's certainly would be enough to allow for both composing and publishing the works. Shuttleworth may have heard about Geminiani's arrangements even before their announcement in the *Daily Post*, through his brother Thomas Shuttleworth Junior, member of the *Philo-Musicae et Architecturae Societas*. Whatever the case, it seems that the publication of the concerto arrangements of two of Corelli's sonatas just before Geminiani's arrangement had, at least as partially, the purpose of trumping Geminiani, if not that of receiving extra attention because of Geminiani's set of six arrangements.

It is now time to have a closer look at Shuttleworth's arrangement. Because of the common genre—the concerto grosso—and the common models—Corelli's Sonatas Op. 5—Shuttleworth's and Geminiani's arrangements are bound to be similar works, with similar features. At the same time there are many differences between the arrangements. In only one case—the arrangements of Corelli's Sonata Op. 5 No. 1—a direct comparison is possible. Geminiani's arrangement of Corelli's Sonata Op. 5 No. 11 was included in the *Seconda parte* of this arrangements, which is assumed not yet to have been composed in 1726. That means that the two of Shuttleworth's concertos can be used for a comparison with Geminiani as far as arrangement methods in general is concerned, while the first of Shuttleworth's concerto can be used for a direct comparison with Geminiani's arrangement of the same sonata.

Shuttleworth's concertos are for the same instrumental forces as Geminiani's arrangement, but the part designations are "Corellian" more than "Geminianian": Violino Primo del Concertino, Violino Primo del Concerto Grosso, Violino Secondo del Concertino, Violino Secondo del Concerto Grosso, Viola (not: Alto Viola), Violoncello del Concertino (Concerto II: Basso del Concertino) and Basso del Concerto Grosso. The Violoncello/Basso del Concertino part is unfigured, perhaps related to the usage to play figured bass from the Basso del Concerto Grosso when the Violoncello/Basso del Concertino was played by a melodic bass instrument such as the violoncello. The title page does not specify the Concertino and Concerto Grosso parts

so that the status of the Viola part is undecided. It appears that it plays—as in Geminiani’s arrangements—both in *tutti* and *solì* passages.

Shuttleworth’s arrangement of Corelli’s Sonata No. 1 differs seriously from Geminiani’s arrangement of the same work: whereas Geminiani’s arrangement reworks large portions Corelli’s violin part and smaller portions of Corelli’s bass part, Shuttleworth leaves both parts of Corelli’s sonata in principle untouched. Only where the violin plays polyphony this is divided, with a number of adaptations, over two voices, one for the Violino Primo, the other one for the Violino Secondo. The difference between Shuttleworth’s and Geminiani’s arrangement of Corelli’s Sonata No. 1 is visible in particular in the sections of the sonata with figuration or arpeggio textures: Geminiani replaced most of the figuration and arpeggio by other types of writing and left out the *perpetuum mobile* movement, Shuttleworth retained in his arrangement Corelli’s figuration and arpeggio, as well as the *perpetuum mobile* movement. He also kept the Conclusion of the second movement as Corelli wrote it, instead of abbreviating it as Geminiani did.

Geminiani’s arrangement of Corelli’s Sonata Op. 5 No. 11 forms part of his *Parte seconda*. There, he normally retains Corelli’s violin and bass parts more or less unchanged. In the relations to their models Shuttleworth’s and Geminiani’s arrangements of this sonata do not differ in any fundamental sense. A discussion of further similarities and differences between the two arrangements of Corelli’s Sonata No. 11 has to be postponed to the general discussion of Geminiani’s *Seconda parte* of the Corelli Concertos.

Shuttleworth’s arrangements, being regular concerti grossi, consist of an alternation of *tutti* and *solì* passages, just like Geminiani’s. The slow movements, of both his Concertos I and II, and the slow sections of the opening movement of Concerto I, are based on sonata movements with a texture that was termed “Melody” in the discussion above of Corelli’s sonatas. They are largely set as *tutti* passages. Only in the slow middle movement of Concerto I there are short *solì* passages, either for the two violin parts (bars 20-23) or for two violins and cello (bars 26-27 and 29-30). In bars 20-23 the Violino Secondo del Concerto is a transposition of Corelli’s Violone part, which plays an imitation of the violin part in the preceding bars. Geminiani has likewise transferred the imitation in the Violone part to the Violino Secondo, but kept this passage as a *tutti* passage. In the *solì* passages in bars 26-27 and 29-30 Shuttleworth has based the Violino Secondo del Concertino on Corelli’s Violone part and has reduced his Violoncello del Concertino part to a single bass note. Geminiani treated these bars also as *solì* passages but in a different way, with Corelli’s Violone part retained in his Violoncello part. Geminiani has several more *solì* passages in this movement, where Shuttleworth continued the *tutti* writing.

The imitation of the main motive of the Adagio sections of the first movement (bars 11-12 and 25-26) is given to the Violino Secondo in Geminiani’s arrangement. Shuttleworth does the same.

Polyphonic periods—expositions, extensions and developments—occur only in the fugal movements of Shuttleworth’s Concerto I. His general point of departure for these periods is to retain Corelli’s single-line writing for the violin in his Violino Primo part and to divide in a rather free way the polyphony over his Violino Primo and Secondo. This creates with the Violoncello a two- or three-voice polyphony. Violino Secondo and Viola parts are added to arrive at a complete four-voice writing. Occasionally a thematic entry has been moved from Corelli’s Violone part to his Viola part (ii/10-12, 19-20, iv/12-14). This is always in *solì* passages; the Violoncello is silent or plays a newly added very simple new bass line.

The expositions of the fugues of Geminiani’s Concerto I differed from Corelli’s by the transfer of the third entry from the Violone to the Alto Viola part; the first entry of the extension was kept or placed in the Violoncello part, to serve as fourth entry of the exposition. This transformation is not found in Shuttleworth’s arrangement. The third entry always is in the Violoncello part, as in Corelli’s sonata. Thematic entries that were moved from the Violone to the Viola part are in later polyphonic periods of the movements.

As already noticed there are more marked differences between Shuttleworth's and Geminiani's in the treatment of the figuration and arpeggio textures of Corelli's sonatas. Shuttleworth's point of departure was to retain the figuration or arpeggio and to create, apart from the bass voice already available in the Violoncello or Basso di Concerto Grosso part, a suitable accompaniment to it in the other parts. This was achieved by various means, either in *solis* or in *tutti* passages.

Soli passages with figuration in the Violino Primo del Concertino part most often have the format of a three-part *soli* passage, with the Violino Secondo del Concertino and the Violoncello del Concertino. Most often the Violino Secondo del Concertino moves in quavers and crotchets against the semiquavers of the Violino Primo del Concertino. As an example the beginning of the *perpetuum mobile* movement of Concerto I:

The image displays two musical staves for the beginning of the 'perpetuum mobile' movement of Concerto I. The top staff is for Corelli, showing a Violino (V) part with a complex arpeggiated texture and a Violoncello/Basso Continuo (Vne) part with a simpler bass line. The bottom staff is for Shuttleworth, showing a Violino Primo (VIC) and Violino Secondo (VICG) part with a similar arpeggiated texture, and a Violoncello/Basso Continuo (VcC BCG) part with a simpler bass line. The tempo is marked 'Allegro'.

In the Allegro sections of the first movement of Concerto I Shuttleworth has copied the Violino Primo del Concertino part to the Violino Secondo del Concertino, but with a delay of one bar so that a kind of two-voice canon is created. In doing so he follows procedures already applied by Corelli in the first movement of his Sonata Op. 3 No. 12, especially in bars 30 and following and bars 54 and following:

The image displays two musical staves for the beginning of the 'perpetuum mobile' movement of Concerto I. The top staff is for Corelli, showing a Violino (V) part with a complex arpeggiated texture and a Violoncello/Basso Continuo (Vne) part with a simpler bass line. The bottom staff is for Shuttleworth, showing a Violino Primo (VIC) and Violino Secondo (VICG) part with a similar arpeggiated texture, and a Violoncello/Basso Continuo (VcC BCG) part with a simpler bass line. The tempo is marked 'Allegro'.

Another passage with figuration in both the Violino Primo and Secondo del Concertino parts is found in Shuttleworth's Concerto II (ii/5-8). Here the canonic aspect is missing. The Violino Secondo del Concertino part plays triads as the Violino Primo del Concertino does, but one note lower.

Bars 40-42 of the second movement of Concerto I have arpeggio in the Violino Primo del Concertino and newly-composed semiquaver figuration in the Violino Secondo del Concertino:

Occasionally there are short figuration passages, not longer than a single bar, set as four-part *solì* passages, both in Concerto I (iv/22-23) and II (ii/20, 26, 29). This is the example in Concerto I:

but in those of Concerto II the Violoncello and the Viola parts form together one single part rather than two. Different from Geminiani, Shuttleworth never sets figuration for violin and bass only. In general *solì* passages with violin and bass only do not occur in Shuttleworth's arrangements.

A number of figuration fragments are set as *tutti* passages. This has been done in different ways. In several cases the figuration is played by both the Violino Primo del Concertino and Concerto Grosso parts and further *tutti* parts are added for the Violino Secondo and Viola (I/ii/46-53, v/19, 23, 25-29, 31, 33, 35-40, II/v/4-11, 20-23). In the last movement of Concerto I the figuration has been transferred for a few bars to the

Violino Secondo, both the Concertino and Concert Grosso parts (I/v/21, 32, 34). In other cases the Violino Primo del Concerto Grosso part plays the main notes of the Violino Primo del Concertino (I/ii/58-60, II/ii/19,21-28), while the other parts play regular *tutti* voices. This was often Geminiani's solution.

Interesting is the way in which the arpeggio passage in the first fugue of Concerto I was treated. The arpeggio in the Violino Primo del Concertino has been retained, new figuration, mostly broken chords, have been added in the Violino Secondo del Concertino. The corresponding Concerto Grosso parts play the main notes from the Concertino parts:

The image displays two musical staves for comparison. The top staff, labeled 'Corelli', shows a Violino Primo (V) part with an arpeggio passage starting at measure 31. The bottom staff, labeled 'Shuttleworth', shows a full Concerto Grosso arrangement. It includes parts for Violino Primo del Concertino (VIC), Violino Primo del Concerto Grosso (VICG), Violino Secondo del Concertino (V2C), Violino Secondo del Concerto Grosso (V2CG), Viola (Va), Violoncello del Concertino (VcC), and Basso del Concerto Grosso (BCG). The arpeggio passage is marked in measure 31. The Shuttleworth version shows more complex figuration in the Violino Secondo del Concertino (V2C) and Violoncello del Concertino (VcC) parts, while the Basso del Concerto Grosso (BCG) plays the main notes.

The Violoncello del Concertino part has here figuration too, the Basso del Concerto Grosso plays only the main notes.

Figuration in the Violoncello part is also found in the second movement of Concerto II (bars 9-18 and 33-40). For the larger part the setting is a *tutti*, with the Basso del Concerto Grosse playing the main notes. Only the last two bars are set as a *sol*i passage, with two violins and cello.

Summing up one can say that Shuttleworth's arrangements are rather cleverly composed but there are no reasons that he knew Geminiani's arrangements from anything else than hearsay. In the same vein, Geminiani's compositions are totally independent of Shuttleworth's two concertos.

FACSIMILE EDITIONS

The Smith Edition of the *Prima parte* of Geminiani's Corelli Concertos is available in a facsimile edition published by King's Music (Huntingdon, UK) around 1985. There is no introduction and it is not mentioned which extant copy was used for the edition. The Basso Ripieno partbook is provided three times, with the markings "Cello Rip.", "Keyboard" and "Double Bass" respectively.

MODERN EDITIONS

The six concertos of the *Prima parte* of Geminiani's Corelli Concertos have a modest history of modern editions. First appeared a few editions of single concertos. The Italian composer Virgilio Mortari (1902-1993) edited Concerto I for the Carisch music publishing house. The edition appeared in 1937 as *Concerto*

*grosso N. 1 (dalla Sonata op. V. N. 1 di A. Corelli).*⁵⁷ The score includes eight string parts because the Alto Viola part is presen both as “Viola” part in the Concertino an as “Viole” part in the Concerto Grosso. This is explained by the following note preceding the score:⁵⁸

Notevole vi è l'importanza della prima viola del “Concerto grosso” la quale interviene spesso nel gioco dei tre strumenti solisti, sicchè il “Concertino” è, in realtà, costituito da un regolare quartetto d'archi.

The score is arranged according to the “Concertino first” principle and consists of Violino I, Violino II, Viola, Violoncello (Concertino), Violini I, Violini II, Viole, “Violoncelli e Contrabassi” (Concerto grosso) and “Cembalo (Pianoforte)”. The Cembalo part is a realization of the figuring of the bass parts, which has been omitted with the bass parts themselves. The edition is heavily edited with dynamic and articulation marking, including bowing indications. The Walsh Edition is mentioned as the original edition of the work.

The American musicologist and violin and viol player Sydney Back (1906-2001) edited the six concertos of the *Prima parte*. They were published in 1942 as *Six Concerti grossi, for Two Violins, Viola, and Voloncello Soli, with Strings and Harpsichord, Arranged from the Sonatas, Op. v, 1-6* by the New York Public Library.

The German harpsichordist and music editor Hugo Ruf (1926-1999) prepared an edition of Concerto III for Nagels Verlag in Kassel, for the series Nagels Musik-Archiv, in which it was no. 211, published in 1962.⁵⁹ Despite the mention of viola on the early title pages as part of the Concertino Ruf place the Viola part in the Ripieno section. His score is arranged as “Concertino first” and includes Violino I del Concertino, Violino II del Concertino, Violoncello del Concertino, Violino I, Violino II, Viola, “Violoncello e Violone” and “Basso continuo (Cembalo)”. The figuring of the original Basso Ripieno part (now “Violoncello e Violone”) has been maintained, that of the original Violoncello part has been omitted. The “Basso continuo (Cembalo)” gives a realization of the two bass parts together, with a little note explaining why not two realizations are given:

Nur äußerst selten stehen für die Aufführung von Werken dieser Art zwei Cembali zur Verfügung. Deshalb wurde für diese Ausgabe nur eine Cembalostimme ausgearbeitet. Ein zweites Cembalo hätte die bezifferte Stimme “Violoncello e Violone” mitzuspielen.

The edition follows the principles of the Urtext edition. There is no introduction, but the score is preceded by a reproduction of James McArdell's engraving after the portrait of Geminiani by Thomas Jenkins. Interesting is it to see that the year of birth of Geminiani is still given as “um 1680”.

Brian Clark (1961) and Clifford Bartlett prepared a simple transcription in score of Concertos I-VI after the Smith & Bartlett Edition for King's Music, probably first available in the 1990.⁶⁰ The score is arranged with “Concertino first”, with the Alto Viola part in the Concertino section, so that the order of parts is the

⁵⁷ Francesco Geminiani, *Concerto grosso N. 1 (dalla Sonata op. V. N. 1 di A. Corelli)*, [A cura di] Virgilio Mortari (Milano: Carisch C 18751, 1937 XV). 14 pp. “XV” is the year in the fascist reign of Italy. Parts were available from the publishing house.

⁵⁸ Also given in French, German and English.

⁵⁹ Francesco Geminiani, *Concerto grosso nach der Violinsonate op. V/3 von Arcangelo Corelli*, Herausgegeben von Hugo Ruf (Kassel: Nagels Verlag, 1962 = Nagels Musik-Archiv 211). 20 pp.

⁶⁰ [Arcangelo] Corelli / [Francesco] Geminiani, *Concerti grossi Nos. 1-6: Geminiani's Arrangement as Concerti grossi of Corelli's Opus 5 for Violin and Continuo*, Edited by Brian Clark and Clifford Bartlett (Huntingdon GB: King's Music, no year given).

following: Violino I Concertino, Violino II Concertino, Viola, Violoncello Concertino, Violino I Ripieno, Violino II Ripieno, Continuo. Both bass parts have figuring, but there is no realization.

In 2017 will appear, as Volume 7 of the Opera Omnia Francesco Geminiani, the critical edition of both the *Prima parte* and the *Seconda parte* of Geminiani's arrangements of Corelli's Sonatas Op. 5.

RECORDINGS

Complete recordings of the *Prima parte* of Geminiani's concerto arrangements of Corelli's Sonatas Op. 5 always also contain the *Seconda parte*. For this reason the recordings of the *Prima parte* will be discussed in connection with the *Seconda parte* (WORK THREE).

CONCLUSION

Geminiani's concerto arrangements of Corelli's sonatas Op. 5 belong, with the Concertos Opp. 2 and 3, to his most popular works. Immediately after the first appearance of the *Prima parte* in 1726, which was available by subscription only (or in small quantities from dealers who subscribed for multiple copies), reprints were published which were sold for half Geminiani's original price. New reprints and issues appeared until the middle of the century and the works must have been part of the stock repertoire of many music clubs and concert organizations.

Ever since the publication of the *Seconda parte* in 1729, the two volumes were seen as a single Work, comprising twelve concertos. This is not only visible in the publication history of the works, but also in their early dissemination, in discussions of them by modern commentators and in their modern publication and recording history. Further concluding remarks that concern the *Prima parte* will therefore be made in the corresponding section of the discussion of the *Seconda parte* (WORK THREE).
