

Rudolf Rasch

The Thirty-Two Works of Francesco Geminiani

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

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

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

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TABLE 2.1.
SUBSCRIBERS TO THE SMITH & BARRETT EDITION

Abbreviations in the column “Identification”:

MP Member of Parliament
RAM Royal Academy of Music
HPO The History of Parliament Online

Abbreviations in the column “Other subscr.” (=Other subscriptions):

B Bononcini, *Cantate e duetti* (1721)
A Ariosti, *Cantatas and Lessons* (1724)
R Handel, *Rodelinda* (1725)

No.	Entry	No. books	Identification	Other subscr.
	His Royal Highness the Prince of Wales.	1	George II, Prince of Wales (1683-1760)	B, A
	Her Royal Highness the Princess of Wales.	1	Caroline of Ansbach, Princess of Wales (1683-1737)	B, A
	Her Highness the Princess Anne.	1	Anna of Hanover (1709-1758), married in 1734 Prince William IV, Stadtholder of Frisia, later of the Dutch Republic	B, A
	His Highness the Princess Amelia.	1	Amelia of Hanover (1711-1785)	A
	Her Highness the Princess Carolina Charlotta.	1	Caroline of Hanover (1713-1757)	A
	Hon. Edward Ash, Esq;	1	Edward Ash (1673?-1748), landowner, of Heytesbury, Wiltshire, subscriber RAM, MP for Heytesbury 1695-1747. [MT-HPO]	B, A
	John Atwood, Esq;	1	John Atwood (1697/8-1738), landowner, of Saxlingham, Norfolk. [MT]	
	—— Aglionby, Esq;	1	Henry Aglionby (1684-1759), landowner, of Nunnery, Cumberland, MP Carlisle 1721-1727. [MT, HPO, Burke]	
	Dr. Arbuthnot.	1	John Arbuthnot (1667-1735), physician, satirist and polymath. [H7M, R 3]	B, A
	Mr. Ashfield.	1	Frederick Ashfield (?-1728/29), a Royal Decypherer (cryptoanalyst) in the Secretary’s Office. Music collector, catalogue: <i>A Catalogue of a Small but Very Curious Library of the Books and Mss. of Frederick Ashfield, Esq.</i> (London, J. Heath [1729], sale 24 March 1729 OS. GB-Lbl. S.C. 450.). [MT]	B, A
	Mr. St. Andre.	1	Nathaniel St Andre (1680-1776), Swiss-born, fencing- and dancing master, then anatomist to the Royal household, eloped 1729 with Elizabeth Molineux	
	His Grace the Duke of Bedford.	1	Wriothesley Russell, 3rd Duke of Bedford (1708–1732)	B
	Her Grace the Duchess of Bedford.	1	Lady Anne Egerton (c.1705-1762)	
	The Right Honourable Earl of Bristol.	1	John Harvey, 1st Earl of Bristol (1665-1751)	B, A
	The Right Honourable Earl of Baithmore. The Right Honourable Earl of Baithmore . <i>Ld: Baltimore</i>	1	Charles Calvert (1699-1751), 5th Baron Baltimore , founder and Lord Proprietor of the colony of Maryland. [MT; H&M, R 18]	
	The Right Honourable Lord Bateman	1	William Bateman, 1st Viscount (1695-1744)	

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No.	Entry	No. books	Identification	Other subscr.
	Sir John Buckworth, Bart.	1	John Buckworth, 2nd Baronet (1704-1759), MP	
	Lady Sophia Bentinck.	1	Sophia Bentinck (1701-1741)	
	Honourable — Bentinck, Esq;	1	William Bentinck (1704-1774)	A, R
	— Brudenell, Esq;	1	James Brudenell, MP for Chichester, Andover, subscriber RAM.	B, A, R
	Waller Bagenall, Esq;	3	Walter Bagenal (1670-1745), a landowner with estates in Ireland.	B, A
	Governor Bohun. Governor Bohun . Boon.	1	Charles Boone (?-1735), Of Rook's Nest, Tandridge, Surrey. Governor of Bombay, 1715-1722; MP Ludgershall, 1727-1734; a Director of the East India Company 1729-1735. [MT, HPO]	
	Honourable Colonel Blathwaite.	2	John Blathwait (1690-1745), First Troop of Life Guards. Prodigy on the harpsichord, studied with Alessandro Scarlatti while Grand Tour in 1706-1708. Served as a Director of the Royal Academy of Music. Dedicatee of Avison's concertos, Op. 2. [MT, Hawkins, V, p. 126n]	B, A
	Honourable Colonel Brown	1	John Brown (died 1743), in 1726 holding only an honorary colonelcy, in 1737 Lieutenant-Colonel of the King's own Royal Horse Guards. [MT]	
	Mr. William Bodvel	1	William Bodvel (1694-1759), MP	
	Mr. Papillon Ball	1	Papillon Ball (1694-?), West India merchant, later a director of the Royal Exchange Assurance company, director of the <i>Philo-musicae & -architecturae societates</i> . [Spink 2010, p. 529]	
	Mr. Thomas Barton	1	Thomas Barton (1685/1686-1735), harpsichord-maker in London. [MT, Boalch]	
	Mr. James Brotherton	1	James Brotherton (died 1775), bookseller in Cornhill, London, successor to John Brotherton. [MT]	
	Mr. Thomas Bigg. Mr. Thomas Bigg . Beake Esqr.	2	Not Thomas Bigg (died 1761), surgeon at St. Bartholomew's Hospital [MT], but Thomas Beake, Clerk of the Privy Council, Manager of the Charitable Corporation.	
	Mr. Bothmar	1	Baron (Reichsgraf) Hans Caspar von Bothmar (1656-1732), Hanoverian representative in London, original subscriber to the Royal Academy of Music and an amateur oboe player. [MT] Among Ariosti's subscribers there is also "Bothmar, Count Bothmar's Nephew"	A
	Mr. John Blackwood	1	John Blackwood (c.1698-1767), of Charlton, Kent. Slave owner, art collector and, MP Edinburgh Burghs. [MT, HPO]	
	Mrs. E. Boteler. Mrs. E. Boteler . Buttler.	1	Not Elizabeth Boteler (c.1700-1752), née Williams, married Sir Philip Boteler, 4th Baronet Boteler of Barham Court, in 1719 [MT], but one Mrs. E. Buttler or Butler.	
	Mr. John Barret	6	John Barrett, Music seller	
	His Grace the Duke of Chandos	1	James Brydges, 1st Duke of Chandos (1674-1744), subscriber RAM, MP Hereford 1698-1714.	B, A
	The Right Honourable Lord Clinton	1	George Clinton (c. 1686-1761), Admiral of the Fleet, Subscriber RAM.	B, A

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No.	Entry	No. books	Identification	Other subscr.
	The Right Honourable Lord James Cavendish	1	James Cavendish (1651-1751), MP Derby	B
	The Right Honourable Lord Cadogan	1	Charles Cadogan, 2nd Baronet (1685-1776), MP Reading, Newport. General	
	The Right Honourable Lady Mary Capel	1	Mary Capell (1700-1756), daughter of Algernon Capell, 2d Earl of Essex. [H&M, R 19]	A
	Sir Thomas Cook. <i>Kt. of the Bath</i>	1	Thomas Cooke (1703-1756), Author	
	Honourable Edward Calwart, Esq; [w corrected into v]	1	Edward Henry Calvert (1701-1730), in 1729 appointed Commissary General of the American colony of Maryland by his elder brother Cecil (Lord Baltimore, 1699-1751). [MT]	
	Charles Cotton, Esq:	2	Charles Cotton, director of the <i>Philo-musicae & -architecturae societates</i> . [Spink 2010, p. 529]	
	Hen. Corneilisen, Esq;	1	William Henry (Willem Hendrick) Cornelissen, Dutch-born merchant and banker, naturalised in 1716. [MT]	
	Richard Curtis, Esq;	1	Richard Curtis (1674/1675-1731), sheriff of Berkshire. [MT]	
	Honourable Colon. Cotton	1	Stanhope Cotton (died 7 December 1725 December), brother of Sir Robert Cotton and in 1716-1718 Deputy Governor of Gibraltar. Commanded the 13th Regiment of Light Infantry. [MT]	B
	Captain Chaworth	1	John Chaworth. [MT]	
	His Grace the Duke of Devonshire, Lord President of the Privy Council.	1	William Cavendish, 2nd Duke of Devonshire (1672-1729)	B, A
	The Right Honourable Lord Delaware	1	John West (1693-1766), 1st Earl De la Warr, Subscriber RAM, [MT]	A
	Sir – Darcy Sir Con ^{rs} . Darcy. <i>K^t. of the Bath</i> .	1	Conyers Darcy (died 1758), Subscriber RAM.	A
	Honourable Charles de la Faye, Esq;	1	Charles de La Faye (1677-1762), senior civil servant, son of Huguenot émigré Louis (Lewis) de la Faye. In 1726 MP Belturbet, co. Cavan (Ireland). [MT]	
	Henry Drake, Esq;	1	Henry Drake (c.1693-1755) of Charborough (Dorset) and Ellerton Abbey (Yorkshire), was a landowner and parliamentarian. Subscriber RAM. [MT, HPO]	B, A
	-- Dacres	1	Thomas Dacres, Esq, a Gentleman of the Privy Chamber in 1726, subscribed to Ariosti's <i>Lessons</i> in 1724. [MT]	
	Mr. Isaac Dias	2	Isaac Dias, Portuguese-Jewish merchant, possibly a ship owner with West-Indies connections, connected to London and/or Amsterdam.	
	The Right Honourable Earl of Essex	1	William Cappell, 3d Earl of Essex (1697-1743), Subscriber RAM.	B, A, R
	The Right Honourable Countess of Essex	1	Elizabeth Russell (c. 1711-1784)	B
	Richard Edgecombe, Esq;	1	Baron Richard Edgcumbe (1680-1758), Subscriber RAM, Director RAM. [MT]	B, A
	Mr. John Ellam		John Ellam, director of the <i>Philo-Musicae et Architecturae Societas</i>	

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No.	Entry	No. books	Identification	Other subscr.
	The Right Honourable Viscount Faulconbridge.		Thomas Belasyse (1699-1774), 4th Viscount Fauconberg (Falconberg, Falconbridge) of Henknowle (Durham), subscriber to Ariosti's <i>Lessons</i> in 1724. [MT]	A
	Honourable Colonel Fane.		John Fane (1686-1772), Colonel commanding the First Troop of Horse Grenadier Guards, 7th Earl of Westmorland in 1736. [MT]	A
	Philip Floyd, Esq;		Possibly a Philip Floyd, son of Philip and Mary, who died in Lewes, Sussex, in 1771. [MT]	
	The Reverend Mr. Edward Finch		Rev. Edward Finch (1663-1738 nagaan), cleric, composer and copyist, 5th son of Heneage Finch, 1st Earl of Nottingham. [MT, New Grove]	A?
	Honourable Captain Charles Fielding		Charles Fielding (died 1746), Captain in the Coldstream Regiment of Foot Guards. Brother of William, Earl of Denbigh. [MT]	A?
	Honourable Mr. Fabrice.		Friedrich Ernst von Fabrice (1683-1750), Hanoverian diplomat and courtier, in London 1719-1729, Subscriber RAM. [MT]	B, A
	His Grace the Duke of Grafton, Lord Chamberlain.		Charles FitzRoy, 2nd Duke of Grafton (1683-1757), Lord Chamberlain from 1724 onwards	B, A
	The Right Honourable Lord Viscount Gage.		Thomas Gage, 1st Viscount Gage (c.1690?-1754), MP for Tewkesbury, Subscriber RAM.	B, A
	Sir William Gage. <i>K^t. of the Bath</i> .		William Gage, 7th Baronet (1695-1744), MP for Seaford, Subscriber RAM.	B, A
	Honourable Colonel Guise.		Sir John Guise, Baronet (c. 1678-1732), eldest Captain of the First Regiment of Guards.	
	Geering, Esq;		Richard Geering, clerk in Chancery	
	Henry Gray, Esq;	5	Sir Henry Grey (or Gray; 1691-1764), of Howick, Northumberland, landowner, High Sheriff of Northumberland in 1736 and created a Baronet in 1746. [MT]	B?
	Sackville Gwyn, Esq;		Sackville Gwynne (or Gwyn; 1670-1734), of Glanbrân, Llanfair-ar-y-bryn, Carmarthenshire, Wales, landowner. [MT]	
	Mr. William Gulston	2	William Gulston, wine and timber merchant, director of the <i>Philo-musicae & -architecturae societas</i> . [Spink 2010, p. 529] [H&M, F 22]	
	Captain Nathaniel Galpine.		A "Captain Nathaniel Galpin of Mile-End" subscribed in 1739 to vol. 1 of <i>The family expositor: or, a paraphrase and version of the New Testament</i> . [MT]	
	Captain Francis Galpine.		A relative of the preceding?	
	The Right Honourable Marquis of Hartington.		Charles Cavendish (1704-1783)?, son of William Cavendish, 2nd Duke of Devonshire, 2nd Marquess of Hartington, MP Heytesbury, Westminster, Derbyshire.	B, A
	The Right Honourable Lord Herbert.		Thomas Herbert (1693-1750), 8th Earl of Pembroke, 5th Earl of Montgomery, Subscriber RAM.	A
	The Right Honourable Lord Effingham Howard.		Francis Howard (1683-1743), 1st Earl of Effingham.	B
	The Honourable Richard Hampden, Esq;		Richard Hampden (c.1680-1728), MP Wendower and Buckinghamshire.	

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No.	Entry	No. books	Identification	Other subscr.
	Hyde, Esq;			
	Harrington, Esq;		Henry Harrington (1686-1769), medical doctor, lived in Bath, subscribed in 1727 to the libretto of Handel's <i>Admetus</i> . [MT] [H&M, R 49] [Johnstone 2008, p. 115]	
	Thomas Hashet, Esq;		Probably Thomas Hatchet, but not clearly identifiable under this name. [MT]	
	Charles Hedges, Esq;		Charles Hedges (born 1700), of Finchley.	
	Roger Harenc, Esq;		Roger Harenc (1693-1763), London merchant and art collector of Huguenot origin, settled in London around 1720. [MT]	
	Mr. J.J. Heidegger.		John Jacob Heidegger (1666-1749), impresario of Swiss descent, active in London	B, A
	Mr. Joseph Hankey.		Joseph Hankey (1699-1769), alderman? Patron of Michael Festing. [MT]	
	Mr. Hubert.		William Hubert (died 1740), a French-born art dealer with premises in St Martin's Lane. [MT]	
	Mr. Herwart.		John Francis Maximilian de Hervart, resident in Southampton, the son of Philibert de Hervart or Herwart (1645-1721), Huguenot refugee. [MT]	
	The Honourable Mrs. Howard.		Henrietta Hobart (1687/88-1767), married the Honourable Charles Howard in 1708. Known for her correspondence with eminent persons of the age. [MT]	
	Mr. Thomas Harbin.	5	Thomas Harbin, a stationer on the Strand, director of the <i>Philo-musicae & -architecturae societas</i> . [Spink 2010, p. 530]	
	Sir John Jennings.		John Jennings (1664-1743), Admiral, Subscriber RAM.	A
	James Joy, Esq;		James Joy (1683-1740), a noted bibliophile, Sheriff of Northamptonshire in 1725. [MT]	
	Mr. Charles Ubrick Jorry. Corrected to "Christian Ulrick Jorry"		Christian Ulrich Jorry, dwarf at the court of George I, of German or Polish descent.	
	Mr. William Jones.		William Jones, apothecary, director of the <i>Philo-musicae & -architecturae societas</i> . [Spink 2010, p. 529]	
	Dr. Idarnegan. Corrected to "Jernegan".		Charles Jernegharn (1688?-1760), M.D. Montpellier 1708, married Frances Belasyse [see Faulconbridge].	R
	Coort Knevit, Esq;		Coort Knevit, later Lieutenant and Captain in the 3d Regiment of the Scots Guards, director of the <i>Philo-musicae & -architecturae societas</i> . [Spink 2010, p. 529]. [H&M, R 61]	
	Captain Knowles.		Charles Knowles (c.1704-1777), a naval officer, later a Rear-Admiral, Governor of Jamaica and a Baronet. [MT]	
	The Right Honourable Count de Lippe.		Albrecht Wolfgang Count of Schaumburg Lippe (1698-1748), Subscriber RAM..	B, A, R
	John Letten, Esq;	10	John Letten (c. 1680-1752)? London merchant, a shareholder in the Hudson's Bay Company. [MT]	

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	William Leager, Esq;		?	
	Lenthall, Esq;		Probably John Lenthall, of Burford Priory, Oxfordshire, High Sheriff of Oxfordshire in 1709. [MT]	
	Capt. Laroon		Marcellus Laroon the Younger (1679-1772), capable amateur cellist, and soldier. [MT]	
	Mr. Jacob Lamago.	2	Jacob de Aharon Lamago, a Portuguese-Jewish merchant resident in London. [MT]	
	His Grace the Duke of Manchester.		William Montague (1700-1739), 2nd Duke of Manchester, Subscriber RAM.	A
	The Right Honourable Lord Milsington.		David Colyear, Viscount Milsington (1698-1729). [H&M, R 29]	A
	The Right Honourable Lord Molesworth.		Richard Molesworth, 3d Viscount (1680-1758), military officer.	
	The Honourable Mr. Molineux.		Samuel Molineux (1689-1728), astronomer, subscriber RAM.	A
	The Right Honourable Lady Elizabeth Molineux.		Elizabeth Capell, daughter of Algernon Capell, 2d Earl of Essex, wife of Samuel Molineux. Later she married Nathaniel St. André.	A
	William Marshall, Esq;		Too many alternatives to decide between!	
	Mundy Muster, Esq;		?	
	Mansell, Esq;		?	
	Captain Maddin.		Probably Richard Maddin made a Captain in the Royal Horse Guards in 1734; promoted to Major by 1737. [MT]	B?
	Mr. Isaac Mendez.		Isaac Mendez or Mendes, Portuguese-Jewish Merchant in London. He and his son Moses (not the Moses Mendes appearing elsewhere) subscribed in 1738 to Giacob Cervetto's Op. 2.	
	Mr. Isaac Munios.	5	Isaac Munios (= Sp. Muñoz), Portuguese-Jewish merchant with premises in the parish of St. Botolph, Aldgate, London. [	
	Mr. Abraham Munios.	5	Abraham Munios (= Sp. Muñoz), Portuguese-Jewish merchant with premises in Whitechapel, London. A relative of Isaac Munios?	
	The Musical Society at the Castle Tavern in Pater-noster Row.	3	Academy of Vocal (later: Ancient) Musick	
	His Grace the Duke of Norfolk, Earl Marshall.		Thomas Howard (1683-1732), 8th Duke of Norfolk, Earl Marshall	B, A
	Her Grace the Duchess of Newcastle.		Lady Harriet Goloplin (c. 1707-1776), wife of Thomas Pelham, Duke of Newcastle (1693-1768)	B
	Sir Clobery Noel, Bart.		Clobery Noel, 5th Baronet (c. 1695-1733), politician	
	Mr. William Nepnou.			
	Mr. Isaac Nunes.		Possibly Isaac Fernandes Nunes (d. 1732), a Portuguese-Jewish merchant living at the time of his death in Billiter Square, London. [MT] [H&M, R 84, F 45]	
	Mr. Thomas Oliverton.			

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	The Right Honourable Lord Paisley.		James Hamilton (died 1744), F.R.S., 7th Earl of Abercorn in 1734, freemason, dedicatee of Pepusch's <i>Short Treatise of Harmony</i> (1731). [MT]	
	John Palmer, Esq;		Possibly John Palmer (1696-1761), of Ecton, Northamptonshire. [MT]	
	Aldred Popple, Esq;		Aldred Popple (died 1745), Governor of Bermuda, 1737-1745. [MT]	
	Polhill, Esq;		Possibly David Polhill (1674-1754), of Chipstead, Kent, MP Bramber. [MT]	
	Perrot, Esq;		Possibly Henry Perrot (1689-1740) of Northleigh, Oxfordshire, MP Oxfordshire. [MT]	
	Philharmonic Club.	3		
	Philo-Musicæ & Architecturæ Societas.			
	Mr. James Parmentier.		James Parmentier (1658-1730), French-born painter, came to England 1676, worked for the Philo-Musicæ et Architecturæ Societas.	
	His Grace the Duke of Queensbury.		Charles Douglas, 3d Duke of Queensberry (1698-1778) .	B, A
	Her Grace the Duchess of Queensbury.		Lady Catherine Hyde (c. 1701-1777).	B, A
	His Grace the Duke of Rutland.		John Mannes, 3d Duke of Rutland (1696-1779).	A
	His Grace the Duke of Richmond.		Charles Lennox, 2d Duke of Richmond (1701-1750), Grand Master Mason.	A
	Honourable Colonel George Read.		George Reade (1687-1756), of Shipton-under-Wychwood. MP for Tewkesbury. [MT]	
	Thomas Rowney, Esq;		Thomas Rowney (1693-1759), MP for Oxford	
	William Rawlinson, Esq;	5	Probably William Rawlinson (died 1757), a wine-merchant. [MT]	
	John Rich, Esq;	3	John Rich (1692-1761), manager of Covent Garden theatre. [MT]	
	Mr. Richards.	10	Perhaps Robert Richards, who is recorded in 1749 as being a bookseller in Clare-Market. [MT]	B?, A?
	Baron Suasso.		Antonio II Isaac Lopes Suasso, Third Baron of Avernas-le-Gras (1695-1775). From a Portuguese - Jewish banking family with strong Dutch connections.	
	Mr. Suasso.	2	Alvaro Jacob Israel Lopes Suasso (1696-1751), made Fellow of the Royal Society in 1735. [MT] Younger brother of preceding.	
	Mr. Jeronimo Lopez Suasso.		Jeronimo Lopes Suasso (1702-1740), younger brother of the two preceding.	
	Mr. Thomas Snelling.		Probably the London bookseller of that name. [MT]	
	Mr. Thomas Shuttleworth, Jun.		Thomas Shuttleworth, Junior, a government employee, director of the <i>Philo-musicæ & -architecturæ societas</i> . [Spink 2010, p. 529]	
	Mr. William Smith.	6	William Smith, music seller	B?
	Honourable Colonel Turner.		Possibly the Colonel Turner who resigned from the Second Troop of Horse Guards in 1723. [MT]	

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	Honorable John Trevor, Esq;		John Trevor (1695-1764), of St Anne's Hill, Surrey. Lawyer. Chief Justice for Carmarthen, Pembroke and Cardigan. [MT]	
	Richard Trevor, Esq;		A relative of the above?	
	The Right Honourable Lord Walgrave.		James Waldegrave (or Walgrave, died 1741), 1st Earl, diplomat, subscriber RAM. [MT]	A
	The Right Honourable Countess of Walsingham.		Melosina de Schulemberg (died 1778), illegitimate daughter of George I, made Countess of Walsingham in 1722. [MT] [H&M, R 101]	A
	John Webb, Esq;		John Webb of Odstock, Wiltshire, brother-in-law to James Waldegrave. [MT]	
	Berlace Webb, Esq;		A relative of the above?	
	Thomas Western, Esq;		Thomas Western (c. 1693-1733), of Preston, Sussex, a London merchant, MP for Sudbury. [MT]	
	William Western, Esq;	6	A relative of the above?	
	Robert Walter, Esq;		Probably Robert Walter (died 1731), of Sarsden, Oxfordshire, Baronet. [MT]	
	Warner Westenra, Esq;		Warner Westenra (died after 1771), Irish merchant, of Protestant Dutch extraction, MP for the Irish constituency of Maryborough. [MT]	
	Mr. William Wharam.		Probably William Wharam, a (future) merchant ship commander, the son of an identically named shipwright. [MT]	
	Sir William Young.		William Young, of Delaford Park, Buckinghamshire, landowner and owner of a plantation in Tobago. [MT]	B?
	Signior Zamboni, Minister of his most Serene Highness the Landgrave of Hesse Darmstadt.		Giovanni Giacomo Zamboni (1683-1753), merchant, diplomat, amateur harpsichordist, agent for the Landgrave of Hesse Darmstadt in London.	B, A

TABLE 2.2.
 SOCIAL CATEGORIES AMONG THE SUBSCRIBERS

Category		N.
Royal family	Prince of Wales, Princess of Wales, Princesses Anne, Amelia, Caroline	5
His Grace the Duke of	Bedford, Chandois, Devonshire, Grafton, Manchester, Norfolk, Queensberry, Rutland, Richmond	9
Her Grace the Duchess of	Bedford, Newcastle, Queensberry	3
The Right Honourable Marquiss of	Harrington	1
The Right Honourable Earl of	Bristol, Baltimore, Chesterfield, Essex	4
The Right Honourable Count of	Lippe	1
The Right Honourable Countess of	Essex, Walsingham	2
The Right Honourable Viscount	Faulconbridge, Gage (Lord)	2
The Right Honourable Lord	Bateman, Clinton, Cavendish, Cadogan, Delaware, Herbert, Howard, Milsington, Molesworth, Paisley, Walgrave	11
The Right Honourable Lady	Capel, Molineux	2
Honourable	Ash, Bentinck, Calwart, Fabrice, Hampden, Molineux, Taverner (Esq)	7
Honourable Mrs.	Howard	1
Honourable Colonel	Blathwaite, Brown, Cotton, Fane, Guise, Read, Turner	7
Honourable Captain	Fielding	1
Baron	Suasso	1
Sir	Buckworth (Bart), Cook, Darcy, Gage, Jennings, Noel (Bart), Young	7
Lady	Bentinck.	1
Governor	Bohun	1
Esq.	Atwood, Aglionby, Brudnell, Bagenall, Cotton, Cooper, Corneilisen, Curtis, Drake, Dacres, Edgecombe, Floyd, Geering, Gray, Gwyn, Hyde, Harrington, Heshet, Hedges, Harenc, Joy, Knevit, Letten, leager, Lenthall, Marshall, Muster, Mansell, Palmer, Popple, Polhill, Perrot, Rowney, Rawlinson, Rich, Trevor, Webb (J.), Webb (B.), Western (Th.), Western (W.), Westenra	41
Dr.	Arbuthnot, Idarnegan	2
Mr.	Ashfield, St. Andre, Bodvel, Ball, Barton, Brotherton, Bigg, Bothmar, Blackwood, Barret, Da Costa, Dias, Ellam, Gulston, Heidegger, Hankey, Hubert, Herwart, Harblin, Jorry, Jones, Lamago, Mendez, Munios (I.), Munios (A.), Nepnou, Nunes, Oliverton, Richards, Suasso, Lopez Suasso, Snelling, Shuttleworth (Jun.), Smith, Wharam	35
Mrs.	Botelet	1
Signior	Zamboni	1
Captain	Chaworth, Galpine (N.), Galpine (F.), Knowles, Laroan, Maddin	6
The Reverend Mr.	Finch	1
Musical Society	... at Castle Tavern in Pater-noster Row, Philharmonica Club, Philo-Musicæ & Architecturæ Societas	3

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TABLE 2.3.
 BORROWING FROM CORELLI'S SONATAS OP. 5

Concerto I

Bars	Violino Primo	Violino Secondo	Alto Viola	Basso
i/1-2	new	new	new	Violone
3-9	V1C: Violino V1R: simplified			Violone
10-11	Violino	new	new	Violone
11-12	new	Violino	new	Violone
13-14	Violino	new	new	Violone
15-16	new	new	new	Violone
17-23	V1C: Violino V1R: simplified			Violone
24-25	Violino	new	new	Violone
25-26	new	Violino	new	Violone
27-29	Violino	new	new	Violone
29-30	new	Violino	new	Violone
30-32	Violino	new	new	Violone
33-35	new	Violino	new	Violone
ii/1-2	Violino upper			
3-4	new	Violino lower		
5-6	Violino lower	Violino middle	Violone	
7-9	Violone	new	new	Violino – 8
10-11	Violino	new	new	Violone
11-12	Violone	new	new	Violino
13-17	Violino lower-middle	Violino upper	new	Violone
18	Violino			
19	Violino lower	Violino upper	new	Violone
20	Violino lower	Violino upper	new	new
20-21	Violino lower	Violino upper	new	Violone
21-25	Violino upper	Violino lower	new	Violone
26	Violino	new	new	Violone
27	new	new	Violino	Violone
27-28	Violino lower + 8	Violino upper	new	Violone
29-30	Violino middle	Violino upper variant	new	Violone
31-42	new (Corelli: arpeggio)			Violone
42-46	simplified (C: figur.)	new	new	Violone
46-53	V1C: Violino (conc.) V1R: simplified	V1C: new V2R: simplified	new	Violone
54-55		new	Violino variant	Violone
55-58	Violino upper	Violino lower	new	Violone
58-59	Violino 61	new	new	Violone 61
iii/1-20	Violino	new	new	Violone
21-23	Violino	Violone + 8		
23-39	Violino	(new)	(new)	Violone
39-45	Violino – 8	new	new	Violone
iv/1-2	Violino			
2-4	Violino upper	Violino lower		
4-6	Violino lower	Violino upper	Violone	
6-8	Violino	new	new	Violone
8-10	new	Violino	new	Violone
10-18	Violino upper	Violino lower	new	Violone
18-26	V1C: Violino V1R: simplified	new	new	Violone
26	new	Violino	new	Violone
27	Violino	new	new	Violone

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Bars	Violino Primo	Violino Secondo	Alto Viola	Basso
27	new	Violino	new	Violone
28	Violino	new	new	Violone
28-29	new	Violino	new	Violone
30	Violino upper	Violino lower	new	Violone
31	Violino		Violino – 8	Violone
32	new	Violino	new	Violone
33	Violino		Violino – 8	Violone
34	new	Violino	new	Violone
35	Violino		Violino – 8	Violone
36-40	V1C: Violino V1R: simplified	new	new	Violone
41		Violino	new	Violone
42-50	Violino variant	new	new	Violone

Concerto II

Bars	Violino Primo	Violino Secondo	Alto Viola	Basso
i/1-2	Violino	Basso + 15	2: = Violino – 8	
3	new	new	new	Violone 2
4	Violino 3	new	new	Violone 3
5-6	Violino 4-5	Basso 5 + 15	6: = Violino 5 – 8	
7	new	new	new	Violone 5
8	Violino 6	new	new	Violone 6
8-23	Violino 6-21	new	new	Violone 6-21
ii/1	Violino			
2	Violino upper	Violino lower		
3-4	Violino upper	Violino lower		Violone
5	Violino			Violone
6	Violino upper	Violino lower	new	Violone
7-8	Violino upper	Violino lower	new	Violone – 8
9	Violino upper	Violino lower	new	Violone
10	Violino lower	Violino upper	new	Violone – 8
11	Violino lower	Violino upper	new	Violone
12-13	Violino upper	Violino lower	new	Violone
14	Violino upper	Violino lower	new	Violone – 8
15	Violino upper	new	new	Violone
16-18	Violino		Violone + 8	
18-20	Violino upper	Violino lower	new	Violone
20-22	new	Violino lower		Violone
22-28	Violino upper	Violino lower	new	Violone
29-31	Violino middle	Violino upper	Violino lower	Violone
32-35	Violino upper	Violino lower	new	Violone
36-41	new (Corelli arpeggio)	new	from Violino arpeggio	Violone
42-44	Violino upper	Violino lower	Violone	Violone
45	Violino upper	Violino lower	new	Violone
46-48	Violino	new		Violone
49-50	Violino lower	Violino upper	new	Violone
51-52	Violino lower + 8	Violino upper	new	Violone
53-55	Violino upper	Violino lower		
56-61	Violino upper	Violino lower	new	Violone
iii/1-14	V1C: Violino V1R: simplified	new	new	Violone
14-22	Violino			Violone
23-26	V1C: Violino V1R: simplified	new	new	Violone
26-33	Violino			Violone

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Bars	Violino Primo	Violino Secondo	Alto Viola	Basso
34	Violino	new	new	Violone
35-36	new	Violino	new	Violone
37-38	Violino	new	new	Violone
39-40	new	Violino	new	Violone
41-43	Violino	new	new	Violone
43-56	Violino			Violone
57-68	V1C: Violino V1R: simplified	new	new	Violone
iv/1-5	Violino	new	new	Violone
5-9	new	Violino	new	Violone
9-20	Violino	new	new	Violone
v/1-5	Violino			Violone
6-7	Violino upper	Violino lower		Violone
8-10	Violino lower	Violino upper		Violone
11-14	Violino upper	new		
15-19	Violino upper	new	new	Violone
20-24	Violino lower	new	new	Violone
25-29	Violino	new	new	Violone
29-35	Violino	new		Violone
35-41	Violino upper	Violino lower	new	Violone
42-48	new	new	new	Violone
49-60	Violino	new	new	Violone
60-64	Violino upper	Violino lower	new	Violone
65-72	Violino	new	new	Violone

Concerto III

Bars	Violino Primo	Violino Secondo	Alto Viola	Basso
i/1-22	Violino	new	new	Violone
ii/1-3	Violino			Violone
3-5	Violino upper	Violino lower		Violone
6	Violino upper	Violino lower		
7-9	new	new	new	Violone
10-11	Violino upper	Violino lower		Violone
12-14	Violino	new		Violone
15	Violino	new	new	Violone
16-18	Violino upper	new	new	Violone
19-20	new	Violino	new	Violone
20-21	Violino lower	Violino upper	new	Violone
21-23	V1C: Violino upper V1R: simplified	V1C: Violino lower V1R: simplified	new	Violone
23-29	V1C: Violino V1R: simplified upper	Violino simplified lower		
29-30		Violino		
31-32	Violino	new		
32-34		new	Violone + 8	
34-36	Violino lower	Violino upper	new	Violone
37-39	new	Violino	new	Violone
40-41	Violino upper	Violino middle	Violino lower	Violone
42-48	V1C: Violino V1R: simplified upper	Violino simplified lower	Violone + 8	Violone
48-50	Violino simplified	Violino simplified	new	Violone
iii/1-34	Violino	new	new	Violone
35		Violino	new	Violone
36-38	Violino	new		Violone
39-40		Violino	new	Violone

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Bars	Violino Primo	Violino Secondo	Alto Viola	Basso
41-47	Violino	new	new	Violone
48	Violino – 8	new	new	Violone
49	new	Violino –8	new	Violone
50-51	Violino	new	new	Violone
iv/1-35	V1C: Violino V1R: simplified	V2: Violino simplified	new	Violone
35-39	Violino	new	new	Violone

Concerto IV

Bars	Violino Primo	Violino Secondo	Alto Viola	Basso

Concerto V

Bars	Violino Primo	Violino Secondo	Alto Viola	Basso

Concerto VI

Bars	Violino Primo	Violino Secondo	Alto Viola	Basso

TABLE 2.4.
 PERIOD STRUCTURE OF THE FUGUES IN CORELLI'S SONATAS OP. 5 NOS. I-VI

Movement	Exposition	Extension	Development	Figuration	Development	Conclusion
I/ii	Exposition Cor: 1-8 Gem: 1-10	Extension Cor: 8-17 Gem: 10-17	Development 17-30	Figuration 31-54		Conclusion 54-59
I/iv	Exposition 1-5	Extension 6-9	Development 9-17	Figuration 18-40		Conclusion 41-50
II/ii	Exposition 1-5	Extension 5-16	Development 16-35	Figuration 36-39	Development 41-58	Conclusion 58-61
II/v	Exposition 1-24		Development 24-41	Figuration 41-49	Development 49-68	Conclusion 68-72
III/ii	Exposition 1-10		Development 10-21	Figuration 21-30	Development 30-41	Conclusion 42-50
IV/ii	Exposition 1-8	Extension 8-11	Development 11-19	Figuration 20-36 42-53	Development 36-42	Conclusion 53-61
V/ii	Exposition 1-18			Figuration 18-35 44-63 67-85	Polyphony 36-43 64-66	Conclusion 86-93
VI/i	Exposition 1-8	Extension 8-12	Development 12-32	Figuration 32-46	Development 46-51	Conclusion 51-58
VI/iv	Exposition 1-6	Extension 7-13	Development 13-28	Figuration 28-34 53-56	Polyphony 35-43	Conclusion 56-74

TABLE 2.5.
 TEXTURES IN CORELLI'S SONATAS OP. 5 AND GEMINIANI ARRANGEMENTS

Movement	Bars	Texture	Set by Geminiani as
Sonata I (D Major)			
I/i Grave etc.	1-2 Grave	Melody	Tutti A 4
	3-9 Allegro	Figuration	Tutti A 3 (V1C)
	10-14 Adagio	Melody	Tutti A 4
	15-16 Grave	Melody	Tutti A 4
	17-23 Allegro	Figuration	Tutti A 3 (V1C)
	24-35 Adagio	Melody	Tutti A 4
ii Allegro	1-30	Polyphony	Soli, Tutti
	31-42	Arpeggio	Soli A 2 (rewritten, arpeggio unrecognizable)
	42-53	Figuration	42-46 Tutti A4 (polyphony, figuration removed) 46-53 Tutti A 4 (figuration in V1C, also with V2C)
	54-61	Polyphony	Tutti
iii Allegro	1-31	Melody	Not arranged by Geminiani
iv Largo	1-54	Melody	Tutti, Soli
v Allegro	1-17	Polyphony	Soli, Tutti
	18-40	Figuration	Soli A 2 (V1C, Vc), A 2 (V1C=AV, Vc), Tutti (V1C)
	41-50	Polyphony	Tutti, Soli
Sonata II (B[flat] Major)			
II/i Adagio	1-21	Melody	Soli, Tutti
ii Allegro	1-28	Polyphony	Soli, Tutti
	29-33	Arpeggio	Tutti A 4 (polyphony, Vc)
	34-35	Polyphony	Tutti
	36-39	Arpeggio	Soli A 4 (arpeggio rewritten)
	40-61	Polyphony	Soli, Tutti
iii Vivace	1-64	Figuration	Tutti (V1C), Soli, Tutti, Tutti (V12C)
iv Adagio	1-20	Melody	Soli, Tutti
v Allegro	1-40	Polyphony	Soli, Tutti
	41-48	Figuration	Soli A4 (figuration partly rewritten)
	49-72	Polyphony	Soli, Tutti
Sonata III (C Major)			
III/i Adagio	1-22	Melody	Soli, Tutti
ii Allegro	1-11	Polyphony	Tutti, Soli
	12-14	Figuration	Soli A3
	15-21	Polyphony	Tutti
	21-23	Figuration	Tutti (V12C)
	23-28	Figuration	Tutti (V1C)
	29-41	Polyphony	Soli, Tutti
	42-45	Figuration	Tutti (V1C)
	46-50	Arpeggio	46-48 Tutti (V1C=Arpeggio) 49-50 Tutti (Polyphony)
iii Adagio	1-51	Melody	Soli, Tutti
iv Allegro	1-30	Figuration	Not arranged by Geminiani
v Allegro (Giga)	1-39	Figuration	Tutti (V1C), 35-36, 37-38 Soli A 3

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Movement	Bars	Texture	Set by Geminiani as
Sonata IV (B[flat] Major)			
IV/i Adagio	1-17	Melody	Soli, Tutti
ii Allegro	1-19	Polyphony	Tutti
	20-32	Figuration (Violino)	Tutti (V1C), Soli A 3, 26 Tutti (V12C)
	33-36	Figuration (Violone)	Tutti (Vc)
	36-41	Polyphony	Tutti
	42-46	Figuration (Violino)	Tutti (V1C)
	47-53	Figuration (Violone)	Tutti (Vc), Soli (A 3)
	54-61	Polyphony	Tutti
iii Vivace	1-61	Figuration	Tutti, Tutti (V1C), Soli A 2, A 3
iv Adagio	1-17	Melody	Soli, Tutti
v Allegro	1-5	Melody	Soli, Tutti
	5-20	Figuration (Violino, Violone)	Tutti (V1C, Vc)
	21-22	Melody	Tutti
	21-39	Figuration (Violino, Violone)	Tutti (V1C, Vc), Soli A 2
	39-42	Melody	Tutti
Sonata V (G Minor)			
V/i Adagio	1-13	Melody	Tutti
ii Vivace	1-20	Polyphony	Tutti, Soli
	21-28	Figuration (Violone)	Tutti (Vc)
	29-35	Figuration (Violino)	Soli A 4
	36-43	Polyphony	Tutti
	44-63	Figuration (Violino)	Soli A 3
	64-66	Polyphony	Tutti
	67-74	Figuration (Violone)	Tutti (Vc)
	75-81	Figuration (Violino, Violone)	Soli A 2
	82-85	Figuration (Violone)	Tutti (Vc)
	86-101	Polyphony	Tutti
	102-104	Arpeggio	Tutti (polyphony)
ii Adagio	1-37	Melody	Soli, Tutti, Tutti (V1C)
iv Vivace	1-88	Figuration (Violino, Violone)	Not arranged by Geminiani
v Giga Allegro	1-24	Figuration	Tutti (V1C), Soli A 2
Sonata VI (A Major)			
VI/i Adagio	1-26	Melody	Tutti, Soli
ii Allegro	1-24	Polyphony	Tutti, Soli
	25-26	Arpeggio	Tutti (polyphony, arpeggio unrecognizable)
	26-32	Polyphony	Tutti
	32-46	Arpeggio	Tutti (V12C) V1C: broken intervals
	46-59	Polyphony	Soli, Tutti
iii Allegro	1-29	Figuration	Not arranged by Geminiani
iv Adagio	1-35	Melody	Tutti, Soli
v Allegro	1-28	Polyphony	Tutti
	28-35	Figuration (Violino)	Soli A 3, Tutti (V1C)
	35-43	Polyphony	Tutti, Soli
	43-56	Figuration	Soli A 4 (figuration rewritten)
	56-74	Polyphony	Tutti

TABLE 2.6.
 THEMATIC ENTRIES IN THE FUGUES IN CORELLI'S SONATAS OP. 5 AND GEMINIANI'S ARRANGEMENTS

Violoncello	Violoncello with marking "Soli"
Basso	Violoncello and Basso Ripieno
+8	Entry one octave higher
+15	Entry two octaves higher
—8	Entry one octave lower
—15	Entry two octaves lower

Concerto I in D major, second movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-10)				
1	1-3	D major	Violino	Violino Primo Soli
2	2-4	A major	Violino lower part	Violino Secondo Soli
3	4-6	D major	Violone	Alto Viola Soli (+8)
4	7-9	A major	Violino	Violoncello (—8)
Extension (10-17)				
5	9-10	D major	Violino	9: Basso (head motif only; —8)
6	10-12	A major	Violone (tenor clef)	10-11: Basso (head motif; —8)) 11-12: Violino Primo (continuation, +8)
7	12-14	D major	Violone	Basso
Development (bars 17-30)				
8	17-18	D major	Violino (variant)	Violino Primo Soli (variant)
9	18-19	A major	Violino lower-upper part (variant)	Violino Secondo Soli (variant)
10	20-21	D major	Violone (variant)	Basso (variant)
11	24-25	A major	Violone (variant)	Basso (variant)
Figuration (bars 31-54)				
Conclusion (bars 54-59)				
12	54-55	A major	Violino (head motif, basic form)	Alto Viola (variant)
13	56-57	D major	Violone (variant)	Basso (variant)

Concerto I in D major, fourth (last) movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-5)				
1	1-2	D major	Violino	Violino Primo Soli
2	2-4	A major	Violino lower part	Violino Secondo Soli
3	4-6	D major	Violone	Alto Viola Soli (+8)
Extension (bars 6-9)				
4	6	A major	Violone (head motif)	Basso
5	8-10	D major	Violino lower part	Violino Secondo
Development (bars 9-17)				
6	12-14	A major	Violone (tenor clef)	Alto Viola = Violoncello
7	14-16	D major	Violone	Basso
Figuration (bars 18-40)				
8	19	D major	Violone (head motif)	Basso

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No.	Bar	Key	Corelli	Geminiani
9	21	A major	Violone (head motif)	Basso
10	23	D major	Violone (head motif)	Basso
Conclusion (bars 41-50)				
11	41	A major	Violino (head motif)	Violino Secondo
12	43-44	D major	Violone	Basso

Concerto II in B[flat] major, second movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-5)				
1	1-2	B[flat] major	Violino upper part	Violino Primo Soli
2	2-3	F major	Violino lower part	Violino Secondo Soli
3	3-5	B[flat] major	Violone	Violoncello
Extension (bars 5-16)				
4	5-6	F major	Violino	Violino Primo Tutti
5	6-7	B[flat] major	Violino lower part	Violino Secondo Tutti
6	7-8	F major	Violone	Basso
Development (bars 16-35)				
7	16-17	B[flat] major	Violone (tenor clef)	Alto Viola
8	18-19	F major	Violino lower part	Violino Secondo
9	34-35	D minor	Violino lower part	Violino Secondo
Figuration (bars 36-41)				
Development (bars 41-58)				
10	42-43	F major	Violone (tenor clef)	Alto Viola = Violoncello
11	44-45	B[flat] major	Violone	Basso
12	50-51	B[flat] major	Violino lower part	Violino Primo
Conclusion (bars 58-61)				

Concerto II in B[flat] major, fifth (last) movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-24)				
1	1-6	B[flat] major	Violino	Violino Primo Soli
2	6-11	F major	Violino lower-upper part	Violino Secondo Soli
3	15-20	B[flat] major	Violone	Basso
Development (bars 24-41)				
4	24-25	G minor	Violino (head motif)	Violino Primo
5	29-30	B[flat] major	Violone (tenor clef; head motif)	Violoncello (tenor clef)
6	30-31	F major	Violino (head motif; stretto)	Violino Primo Soli
7	31-32	C minor	Violone (tenor clef; head motif; stretto)	Violoncello (tenor clef)
8	32-33	G minor	Violino (head motif; stretto)	Violino Primo Soli
Figuration (bars 41-49)				
Development (bars 49-68)				
Conclusion (bars 68-72)				

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Concerto III in C major, second movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-10)				
1	1-3	C major	Violino	Violino Primo
2	3-5	F major	Violino lower part	Violino Secondo
3	7-9	C major	Violone	Basso
Development (bars 10-21)				
4	14-16	A minor	Violino	Violino Primo
Figuration (bars 21-30)				
Development 2 (bars 30-41)				
5	31-33	C major	Violino upper part	Violino Primo Soli
6	32-34	C major	Violone (stretto)	Alto Viola Soli (+8)
7	34-35	G major	Violone (head motif)	Violoncello
8	37-39	C major	Violino upper part (modified)	Violino Secondo Soli
9	39-42	C major	Violone (modified)	Basso
Conclusion (bars 42-50)				

Concerto IV in F major, second movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-8)				
1	1-2	F major	Violino	Violino Primo
2	2-4	C major	Violino lower part	Violino Secondo
3	5-7	F major	Violone	Basso
Extension (bars 8-11)				
4	8-9	C major	Violino upper part	Violino Primo
Development (bars 11-19)				
5	11-12	F major	Violino upper part	Alto Viola
6	13-14	C major	Violone	Violoncello
7	16-17	F major	not	Basso
Figuration (bars 20-36)				
Development (bars 36-42)				
8	36-38	C major	Violino	Violino Primo
Figuration (bars 42-53)				
Conclusion (bars 53-61)				
9	53-55	C major	Violino	Violino Secondo
10	55-56	F major	Violone	Basso

Concerto V in G minor, second movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-18)				
1	1-5	G minor	Violino	Violino Primo
2	6-11	D minor	Violino lower-upper part	Violino Secondo

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No.	Bar	Key	Corelli	Geminiani
3	13-18	G minor	Violone	Basso
Figuration (bars 18-35)				
Polyphony (36-43)				
Figuration (bars 44-63)				
Polyphony (bars 64-66)				
4	64-66	G minor	not	Violino Secondo (head motif)
Figuration (bars 67-85)				
Conclusion (86-93)				

Concerto VI in A major, second movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-8)				
1	1-3	A major	Violino	Violino Primo Soli
2	2-5	E major	Violino lower part	Alto Viola Soli (—8)
3	4-6	A major	Violone	Basso
Extension (bars 8-12)				
4	8-10	E major	Violino	Violino Secondo Tutti
Development (bars 12-32)				
5	11-12	E major	Violone	Basso
6	19-20	A major	Violone (tenor clef)	Alto Viola = Violoncello
Figuration (bars 32-46)				
Development (bars 46-51)				
7	46-48	A major	Violino	Violino Primo Soli
8	48-50	E major	Violino lower-upper part	Violino Secondo Soli
9	50-51	A major	Violone	Basso
Conclusion (bars 51-58)				

Concerto VI in A major, fourth (last) movement

No.	Bar	Key	Corelli	Geminiani
Exposition (bars 1-7)				
1	1-3	A major	Violino	Violino Primo Soli
2	3-5	E major	Violino upper part	Violino Secondo Soli
3	5-7	A major	Violone	Basso
Extension (bars 7-13)				
Development (bars 13-28)				
4	13-15	E major	Violino	Violino Secondo Tutti
5	15-17	A major	Violino upper part	Alto Viola
6	17-19	E major	Violone	Violino Primo Tutti (+15)
Figuration (bars 28-34)				

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No.	Bar	Key	Corelli	Geminiani
Polyphony (bars 35-43)				
Figuration (bars 53-56)				
Conclusion (bars 56-74)				
7	56-58	A major	Violino	Violino Primo Tutti
8	58-60	E major	Violino upper part	Violino Secondo Tutti
9	60-62	A major	Violone	Basso

TABLE 2.7.
 TREATMENT OF FIGURATION PASSAGES

Movement	Bars	Setting		Original figuration
I/i Allegro	3-9 17-23	Tutti	A 3: V1, V2, AV	V1C
I/ii Allegro	42-46	Tutti	A 4	Replaced by polyphony
	46-53	Tutti	A 4	V1C
I/iv Allegro	18, 20, 22	Soli	A 2	V1C
	19, 21, 23-25	Tutti	A 4	V1C
	26-29	Tutti	A 4	V1CR, V2CR
	31, 33, 35	Soli	A 2: V1C=AV, Vc	V1C=AV
	32, 34	Tutti	A 4	V2CR
	36-40	Tutti	A 4	V1C
II/iii Vivace	1-13, 23-26	Tutti	A 4	V1C
	14-22, 26-33	Soli	A 2	V1C
	33-43	Tutti	A 4	V1CR, V2CR
	43-56	Soli	A 2	V1C
	57-68	Tutti	A 4	V1C
v Vivace	41-48	Soli	A 4	Rewritten
III/ii Allegro	21-23	Tutti	A 4	V1C, V2C
	23-28	Tutti	A 4	V1C
	42-45	Tutti	A 4	V1C
iv Allegro	1-2, 4-5	Soli	A 3	V1C
	3-4, 5-6	Tutti	A 4	V1C
	6-10	Soli	A 3: V1C, V2C, AV=Vc	V1C
	10-17	Tutti	A 4	V1C
	17-18, 19-20	Soli	A 3	V1C
	19, 21-35	Tutti	A 4	V1C
IV/ii Allegro	20-25	Tutti	A 4	V1C
	25-26	Tutti	A 4	V1C, V2C
	27-32	Soli	A 3	V1C
	32-36	Tutti	A 4	Vc
	42-46	Tutti	A 4	V1C
	47-50	Tutti	A 4	Vc
	51-53	Soli	A 3	Vc
iii Vivace	1	Soli	A 1	V1C
	2, 5, 7, 11	Tutti	A 4	V1CR
	3-4	Soli	A 3	V1C
	6, 8, 10, 12	Soli	A 1	V1C=AV
	9, 13-18	Tutti	A 4	V1C
	18-27	Soli	A 2	V1C
	28, 30-33	Tutti	A 4	V1CR
	29	Soli	A 1	V1C=AV
	34-38	Soli	A 2	V1C
	39-44	Tutti	A 4	V1CR
	45-48	Soli	A 3	V1C
	48-58	Tutti	A 4	V1C
v Allegro	5-9	Soli	A 2	V1C
	9-13	Tutti	A 4	V1C, Vc
	13-20	Tutti	A 4	V1C
	23-24	Tutti	A 4	V1C

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Movement	Bars	Setting		Original figuration
	25-26	Soli	A 2	V1C
	26-29	Tutti	A 4	V1C, Vc
	29-33	Soli	A 2	V1C
	34-38	Tutti	A4	Vc
V/ii	21-28	Tutti	A4	Vc
	29-35	Soli	A 4	V1C
	44-61	Soli	A 3	V1C
	67-74	Tutti	A4	Vc
	75-81	Soli	A 2	V1C, Vc
	82-85	Tutti	A4	Vc
iv Allegro	1-9	Tutti	A 4	V1C
	10-12, 14-16	Soli	A 2	V1C
	12-14, 17-24	Tutti	A 4	V1C
VI/ii Allegro	32-33, 34-35, 36-37	Soli	A 3	V1C
	34, 36, 38-46	Tutti	A 4	V1C
iv Allegro	28-29, 30-31, 32-33	Soli	A 3	V1C
	30, 32, 34	Tutti	A 4	V1C
	43-56	Soli	A 4	V1C: rewritten

TABLE 2.8.
 SOLO AND TUTTI PASSAGES

Concerto I (D Major)

Movement	Bars	Tutti/Soli	Voices	Parts
i Grave	1-2	Tutti	A 4	V1, V2, AV, B
Allegro	3-9	Tutti	A 3	V1R, V2, B, conc. V1C
Adagio	10-14	Tutti	A 4	
Grave	15-16	Tutti	A 4	V1, V2, AV, B
Allegro	17-23	Tutti	A 3	V1R, V2, B, conc. V1C
Adagio	24-35	Tutti	A 4	
ii Allegro	1-2	Soli	A 1	V1C
	2-4	Soli	A 2	V1C, V2C
	4-7	Soli	A 3	V1C, V2C, AV, Vc
	7-9	Soli	A 4	V1C, V2C, AV, Vc
	9-17	Tutti	A 4	
	17-20	Soli	A 4	
	20-31	Tutti	A 4	
	31-42	Soli	A 2	V1C, Vc
	42-46	Tutti	A 4	
	46-47	Tutti	A 4	V1R, V2R, AV, BR, conc. V1C, V2C
	48	Soli	A 3	V1C, V2C, Vc
	49	Tutti	A 4	V1R, V2R, AV, BR, conc. V1C, V2C
	50	Soli	A 3	V1C, V2C, Vc
	51-53	Tutti	A 4	V1R, V2, AV, BR, conc. V1C,
	54-59	Tutti	A 4	
iii Largo	1-9	Tutti	A 4	
	9-13	Soli	A 3	V1C, V2C, Vc
	13-17	Tutti	A 4	
	18-20	Soli	A 3	V1C, V2C, Vc
	20-26	Tutti	A 4	
	26-35	Soli	A 3	V1C, V2C, Vc
	35-45	Tutti	A 4	
iv Allegro	1-2	Soli	A 1	V1C
	2-4	Soli	A 2	V1C, V2C
	4-6	Soli	A 3	V1C, V2C, AV
	6-11	Tutti	A 4	
	11-12	Tutti	A 3	V1, V2, Vc
	12-13	Tutti	A 3	V1, V2, AV=Vc
	13-14	Soli	A 3	V1C, V2C, AV=Vc
	14-18	Tutti	A 4	conc Vc
	18	Soli	A 2	V1C, Vc
	19	Tutti	A 4	conc V1R
	20	Soli	A 2	V1C, Vc
	21	Tutti	A 4	conc V1R
	22	Soli	A 2	V1C, Vc
	23-25	Tutti	A 4	conc V1R
	26-30	Tutti	A 4	
	31	Soli	A 2	V1C=AV, Vc
	32	Tutti	A 4	
	33	Soli	A 2	V1C=AV, Vc
	34	Tutti	A 4	
	35	Soli	A 2	V1C=AV, Vc
	36-40	Tutti	A 4	conc. V1C
	41-46	Tutti	A 4	
	47-48	Soli	A 4	V1C, V2C, AV, Vc

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Movement	Bars	Tutti/Soli	Voices	Parts
	49-51	Tutti	A 4	

Concerto II (B[flat] Major)

Movement	Bars	Tutti/Soli	Voices	Parts
i Adagio	1-2	Soli	A 3	V1C, V2C, AV
	2-4	Tutti	A 4	
	5-6	Soli	A 3	V1C, V2C, AV
	6-8	Tutti	A 4	
	8-9	Soli	A 2	V1C, Vc
	9-12	Tutti	A 4	
	12-14	Soli	A 3	V1C, V2C, Vc
	14-17	Tutti	A 4	
	17-18	Soli	A 3	V1C, V2C, Vc
	18-19	Tutti	A 4	
	19-21	Soli	A 2	V1C, Vc
	21-23	Tutti	A 4	
ii Allegro	1	Soli	A 1	V1C
	2	Soli	A 2	V1C, V2C
	3-5	Soli	A 3	V1C, V2C, Vc
	5-6	Tutti	A 4	V1, V2, AV, Vc
	7-16	Tutti	A 4	
	16-18	Soli	A 2	V1C, AV
	18-20	Tutti		
	20-22	Soli	A 3	V1C, V2C, Vc
	22-24	Tutti		
	24-26	Soli	A 3	V1C, V2C, Vc
	26-28	Tutti	A 4	V1R, V2R, AV, B, conc. V1C, V2C
	29-36	Tutti	A 4	31-33 conc. Vc
	36-41	Soli	A 4	V1C, V2C, AV, Vc
	42-46	Tutti	A4	
	46-48	Soli	A 3	V1C, V2C, Vc
	48-50	Tutti	A4	
	50-51	Soli	A 3	V1C, V2C, Vc
	51-53	Tutti	A4	
	53-55	Soli	A 3	V1C, V2C, Vc
	55-61	Tutti	A4	
iii Vivace	1-14	Tutti	A 4	conc. V1C
	14-22	Soli	A 2	V1C, Vc
	23-24	Tutti	A 4	conc. V1C
	24-32	Soli	A 2	V1C, Vc
	33-43	Tutti	A 4	
	43-56	Soli	A 2	V1C, Vc
	57-65	Tutti	A 4	conc. V1C, V2C
	66-68	Tutti	A 4	conc. V1C
iv Adagio	1-5	Soli	A 4	V1C, V2C, AV, Vc
	5-9	Tutti	A 4	
	9-10	Soli	A 3	V1C, V2C, Vc
	10-11	Tutti	A 4	
	11-12	Soli	A 3	V1C, V2C, Vc
	12-13	Tutti	A 4	
	13-15	Soli	A 3	V1C, V2C, Vc
	15-20	Tutti	A 4	
v Vivace	1-6	Soli	A 2	V1C, Vc
	6-15	Soli	A 3	V1C, V2C, Vc
	15-29	Tutti	A 4	

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Movement	Bars	Tutti/Soli	Voices	Parts
	29-35	Soli	A 3	V1C, V2C, Vc
	35-41	Tutti	A 4	conc. V1C
	41-49	Soli	A 4	V1C, V2C, AV, Vc
	49-54	Tutti	A 4	
	54-59	Soli	A 3	V1C, V2C, Vc
	59-61	Tutti	A 4	
	61-66	Soli	A 3	V1C, V2C, Vc
	66-68	Tutti	A 4	
	68-70	Soli	A 3	V1C, V2C, Vc
	70-72	Tutti	A 4	

Concerto III (C Major)

Movement	Bars	Tutti/Soli	Voices	Parts
i Adagio	1-2	Soli	A3	V1C, V2C, Vc
	2-4	Tutti	A 4	
	5-6	Soli	A3	V1C, V2C, Vc
	6-10	Tutti	A 4	
	10-13	Soli	A 2	V1C, Vc
	13-15	Tutti	A 4	
	15-17	Soli	A 2	V1C, Vc
	17-19	Tutti	A 4	
	19-20	Soli	A3	V1C, V2C, Vc
	20-22	Tutti	A 4	
ii Allegro	1-3	Tutti	A 2	V1, Vc (--BR)
	3-5	Tutti	A 3	V1, V2, Vc (--BR)
	5-6	Tutti	A 2	V1, V2
	7-10	Tutti	A 4	
	10-14	Soli	A3	V1C, V2C, Vc
	14-21	Tutti	A 4	
	21-23	Tutti	A 4	conc. V1C, V2C
	23-27	Tutti	A 4	conc. V1C
	27-29	Soli	A 4	V1C, V2C, AV, Vc
	29-30	Tutti	A 4	
	31-32	Soli	A 2	V1C, V2C
	32-34	Soli	A 3	V1C, V2C, AV
	34-36	Soli	A 4	V1C, V2C, AV, Vc
	37-42	Tutti	A 4	
	43-48	Tutti	A 4	conc. V1C
	49-50	Tutti	A 4	
iii Adagio	1-4	Soli	A 2	V1C, Vc
	4-8	Tutti	A 4	
	8-10	Soli	A 2	V1C, Vc
	10-12	Tutti	A 4	
	13-16	Soli	A 2	V1C, Vc
	16-20	Tutti	A 4	
	20-24	Tutti	A 4	conc. V1C
	24-28	Soli	A 2	V1C, Vc
	28-34	Tutti	A 4	
	35-39	Soli	A3	V1C, V2C, Vc
	39-51	Tutti	A 4	
iv Allegro	1-2	Soli	A3	V1C, V2C, Vc
	3-4	Tutti	A 4	conc. V1C
	4-5	Soli	A3	V1C, V2C, Vc
	5-6	Tutti	A 4	conc. V1C
	6-10	Soli	A4	V1C, V2C, AV, Vc

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Movement	Bars	Tutti/Soli	Voices	Parts
	10-16	Tutti	A 4	conc. V1C
Second period	17	Tutti	A 4	conc. V1C
	18	Soli	A3	V1C, V2C, Vc
	19	Tutti	A 4	conc. V1C
	20	Soli	A3	V1C, V2C, Vc
	21-35	Tutti	A 4	conc. V1C
	35-36	Soli	A3	V1C, V2C, Vc
	36-37	Tutti	A 4	conc. V1C
	37-38	Soli	A3	V1C, V2C, Vc
	38-39	Tutti	A 4	conc. V1C

Concerto IV (F Major)

Movement	Bars	Tutti/Solo	Voices	Parts
i Adagio	1-2	Soli	A3	V1C, V2C, Vc
	2-4	Tutti	A 4	
	5-9	Soli	A 2	V1C, Vc
	9-11	Tutti	A 4	
	11-12	Soli	A3	V1C, V2C, Vc
	13	Tutti	A 4	
	14	Soli	A 2	V1C, Vc
	15-17	Tutti	A 4	
ii Allegro	1-2	Tutti	A 1	V1
	2-5	Tutti	A 4	V1, V2, AV, Vc (--BR)
	5-11	Tutti	A 4	
	11-12	Tutti	A 1	AV
	12	Tutti	A 2	V1, AV
	13-16	Tutti	A 4	V1, V2, AV, Vc (--BR)
	16-19	Tutti	A 4	
	20-25	Tutti	A 4	conc. V1C
	26	Tutti	A 4	conc. V1C, V2C
	27	Tutti	A 4	
	27-32	Soli	A3	V1C, V2C, Vc
	32-36	Tutti	A 4	conc. Vc
	36-38	Tutti	A 4	V1, V2, AV, Vc (--BR)
	38-42	Tutti	A 4	
	42-45	Tutti	A 4	conc. V1C
	46	Soli	A 4	V1, V2, AV, Vc
	47-50	Tutti	A 4	conc. Vc
	50-53	Soli	A3	V1C, V2C, Vc
	53-54	Soli	A 4	V1C, V2CR, AV, Vcl
	55-61	Tutti	A 4	
iii Vivace	1	Soli	A 1	V1C
	2-3	Tutti	A 4	
	3-4	Soli	A3	V1C, V2CR, Vc
	5-6	Tutti	A 4	
	6-7	Soli	À 1	V1C=AV
	7-8	Tutti	A 4	
	8-9	Soli	À 1	V1C=AV
	9-10	Tutti	A 4	
	10-11	Soli	À 1	V1C=AV
	11-12	Tutti	A 4	
	12-13	Soli	À 1	V1C=AV
	13-18	Tutti	A 4	conc. V1C
	18-27	Soli	A 2	V1C, Vc
	27-28	Soli	A 2	V2CR, Vc

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Movement	Bars	Tutti/Solo	Voices	Parts
	28-29	Tutti	A 4	
	29-30	Soli	A 2	V1C=AV, Vc
	30-34	Tutti	A 4	
	34-38	Soli	A 2	V1C, Vc
	38	Soli	A 2	V2CR, Vc
	39	Tutti	A 4	
	40	Soli	A 2	V2CR, Vc
	41	Tutti	A 4	
	42	Soli	A 2	V2CR, Vc
	43	Tutti	A 4	
	44-48	Soli	A3	V1C, V2C, Vc
	48-57	Tutti	A 4	conc. V1C
	58-61	Tutti	A 4	
iv Adagio	1-2	Soli	A 2	V2C, Vc
	2-4	Tutti	A 4	
	5-6	Soli	A 2	V1C, Vc
	6-7	Soli	A 3	V1C, V2C, Vc
	7-8	Tutti	A 4	
	8-9	Soli	A 3	V1C, V2C, Vc
	9-10	Tutti	A 4	
	10-12	Soli	A 3	V1C, V2C, Vc
	12-4	Tutti	A 4	
	15	Tutti	A 4	conc. V1C, V2C, Vc
	16-17	Tutti	A 4	
v Allegro	1-2	Soli	A 2	V1C, V2C
	2-5	Tutti	A 4	
	5-9	Soli	A 2	V1C, V2C
	9-20	Tutti	A 4	conc.V1C, Vc
	21	Tutti	A 4	
	22	Soli	A 2	V1C, V2C, Vc
	23-24	Tutti	A 4	conc. V1C
	25-26	Soli	A 2	V1C, Vc
	27-28	Tutti	A 4	conc.V1C, Vc
	29-33	Soli	A 2	V1C, Vc
	33-38	Tutti	A 4	conc. Vc
	39-42	Tutti	A 4	

Concerto V (G Minor)

Movement	Bars	Tutti/Solo	Voices	Parts
i Adagio	1-4	Tutti	A 4	
	5	Soli	A 2	V1C, V2C
	6-9	Tutti	A 4	
	9-11	Tutti	A 4	conc. V1C, V2C
	11-12	Tutti	A 4	
	13	Soli	A 2	V1C, V2C
ii Vivace	1-6	Tutti	A 2	V1, Vc (--BR)
	6-11	Tutti	A 3	V1, V2, Vc (--BR)
	11-12	Soli	A 2	V1C, V2C
	13-18	Tutti	A 4	
	19-28	Tutti	A 4	conc. c
	29-35	Soli	A 4	V1C, V2C, AV, Vc
	36-44	Tutti	A 4	
	44-61	Soli	A 3	V1C, V2C, Vc
	62-63	Soli	A 2	V1C, V2C
	64-66	Tutti	A 4	

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Movement	Bars	Tutti/Solo	Voices	Parts
	67-76	Tutti	A 4	conc. Vc
	76-81	Soli	A 2	
	82-85	Tutti	A 4	conc. Vc
	86-103	Tutti	A 4	
iii Adagio	1	Tutti	A 1	B
	2-3	Tutti	A 3	V1, AV, B
	4-10	Tutti	A 4	
	10-15	Tutti	A 4	conc. V1C; no BR
	15-21	Tutti	A 4	
	21-23	Soli	A 3	V1C, V2C, Vc
	23-27	Tutti	A 4	
	27-33	Tutti	A 4	conc. V1C; no BR
	33-37	Tutti	A 4	
iv Allegro	1-9	Tutti	A 4	conc. V1C
Second period	10-12	Soli	A 2	V1C, Vc
	12-14	Tutti	A 4	conc. V1C
	14-16	Soli	A 2	V1C, Vc
	17-24	Tutti	A 4	conc. V1C

Concerto VI (A Major)

Movement	Bars	Tutti/Solo	Voices	Parts
i Adagio	1-8	Tutti	A 4	
	8-9	Soli	A 3	V1C, V2C, Vc
	9-12	Tutti	A 4	
	13-15	Soli	A 3	V1C, V2C, Vc
	16-18	Tutti	A 4	
	18-19	Soli	A 2	V1C, Vc
	19-26	Tutti	A 4	
ii Allegro	1-2	Soli	A 1	V1C
	2-4	Soli	A 3	V1C, V2C, Vc
	4-8	Tutti	A 4	
	8-10	Tutti	A 4	No BR
	11-12	Tutti	A 4	
	12-19	Soli	A 3	V1C, V2C, Vc
	19-20	Tutti	A 4	No BR
	20-32	Tutti	A 4	
	32-33	Soli	A 3	V1C, V2C, Vc
	34	Tutti	A 4	conc. V1C
	34-35	Soli	A 3	V1C, V2C, Vc
	36	Tutti	A 4	conc. V1C
	36-37	Soli	A 3	V1C, V2C, Vc
	38-46	Tutti	A 4	conc. V1C, V2C
	46-50	Soli	A 3	V1C, V2C, Vc
	50-58	Tutti	A 4	
iii Adagio	1-9	Tutti	A 4	
	9-16	Soli	A 3	V1C, V2C, Vc
	16-22	Tutti	A 4	
	22-26	Soli	A 3	V1C, V2C, Vc
	27-35	Tutti	A 4	
iv Allegro	1-2	Soli	A 1	V1C
	3-4	Soli	A 2	V1C, V2C
	6-13	Tutti	A 4	
	13-15	Tutti	A 2	V2CR, Vc
	15-17	Tutti	A 3	V2CR, AV, Vc
	17-28	Tutti	A 4	

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Movement	Bars	Tutti/Solo	Voices	Parts
	28-29	Soli	A 3	V1C, V2C, Vc
	30	Tutti	A 4	conc. V1C
	31	Soli	A 3	V1C, V2C, Vc
	32	Tutti	A 4	conc. V1C
	33	Soli	A 3	V1C, V2C, Vc
	34	Tutti	A 4	conc. V1C
	35-43	Tutti	A 4	
	43-56	Soli	A 4	V1C, V2C, AV, Vc
	56-58	Tutti	A 3	V1, AV, Vc (no BR)
	58-60	Tutti	A 4	V1, V2, AV, Vc (no BR)
	60-66	Tutti	A 4	
	66-68	Soli	A 4	V1C, V2C, AV, Vc
	69-70	Tutti	A 4	
	70-71	Soli	A 3	V1C, V2C, Vc
	72	Tutti	A 4	
	72-73	Soli	A 3	V1C, V2C, Vc
	74	Tutti	A 4	

TABLE 2.9.
 TYPES OF TUTTI PASSAGES

Abbreviations:

V1 Violino Primo Concertino *and* Ripieno
 V2 Violino Secondo Concertino *and* Ripieno
 AV Alto Viola
 B Violoncello *and* Basso Ripieno

(V1C) With Violino Primo del Concertino concertante
 (V12C) With Violino Primo de Concertino *and* Violino Secondo del Concertino concertante
 (Vc) With Violoncello concertante
 (—BR) Without Basso Ripieno

Indications between parentheses refer to all pages listed on the same line before them.

Movement	A1	A2	A3	A4
Concerto I (D Major)				
I/i Grave, Allegro, Adagio			3-9 (V1C) 17-23 (V1C)	1-2, 10-14 15-16, 24-35
ii Allegro				9-17, 20-31, 42-46 46-47, 49 (V12C) 50-53 (V1C) 54-59
iii Largo				1-9, 13-17 20-26, 35-45
iv Allegro			12-13 (V1, V2, AV=Vc)	6-11 14-16 (Vc) 19, 21, 23-25 (V1C) 26-30, 32, 34 36-40 (V1C) 41-46, 49-51
Concerto II (B[flat] Major)				
II/i Adagio				2-4, 6-8, 9-12 14-17, 18-19, 21-23
ii Allegro				5-6 (—BR) 7-16, 18-20, 22-24 26-28 (V12C) 29-36 (Vc) 42-46, 48-50 51-53, 55-61
iii Vivace				1-14, 23-24 (V1C) 33-43 57-65 (V12C) 66-68 (V1C)
iv Adagio				5-9, 10-11 12-13, 15-20
v Vivace				15-29 35-41 (V1C) 49-54, 59-61 66-68, 70-72

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Movement	A1	A2	A3	A4
Concerto III (C Major)				
III/i Adagio				2-4, 6-10, 13-15 17-19, 20-22
ii Allegro		1-3 (V1, Vc, —BR) 6 (V1, V2)	3-5 (V1, V2, Vc, —BR)	7-10, 14-21 21-23 (V12C) 23-27 (V1C) 29-30, 37-42, 49-50
iii Adagio				4-8, 10-12, 16-20 20-24 (V1C) 28-34, 39-51
iv Allegro				3-4, 5-6, 10-16 (V1C) 17, 19, 21-35 (V1C) 36-37, 38-39 (V1C)
Concerto IV (F Major)				
IV/i Adagio				2-4, 9-11, 13, 15-17
ii Allegro	1-2 (V1) 11 (AV)	12 (V1, AV)	2-5 (V1, V2, AV=Vc, —BR)	5-11 13-16 (—BR) 16-19 20-25 (V1C) 26 (V12C) 27 32-36 (Vc) 36-38 (—BR) 38-42 42-45 (V1C) 47-50 (Vc) 55-61
iii Vivace				2-3, 5-6, 7-8, 9-10, 11-12 13-18 (V1C) 28-29, 30-34, 39 41, 43 48-57 (V1C) 58-61
iv Adagio				2-4, 7-8, 9-10, 12-14 15 (V12C, Vc) 16-17
v Allegro				2-5 9-20 (V1C, Vc) 21 23-24 (V1C) 27-28 (V1C, Vc) 33-38 (Vc) 39-42
Concerto V (G Minor)				
V/i Adagio				1-4, 6-9, 11-12
ii Vivace		1-6 (V1, Vc, —BR)	6-11 (V1, V2, Vc, —BR)	13-18 19-28 (Vc) 36-44, 64-66 67-76 (Vc) 82-85 (Vc) 86-103
iii Adagio	1 (B)		2-3 (V1, AV, B)	10-15 (V1C, —BR) 15-21, 23-27, 33-37

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Movement	A1	A2	A3	A4
iv Allegro				1-9 (V1C) 12-14 (V1C) 17-24 (V1C)
Concerto VI (A Major)				
VI/i Adagio				1-8, 9-12 16-18, 19-26
ii Allegro				4-8 8-10 (—BR) 11-12 19-20 (—BR) 20-32 34, 36 (V1C) 38-46 (V12C) 50-58
iii Adagio				1-9, 16-22, 27-35
iv Allegro		13-15 (V2, Vc, —BR)	15-17 (V2, AV, Vc, —BR) 56-58 (V1, AV, Vc, —BR)	7-13, 17-28 30, 32, (V1C) 35-43 58-60 (—BR) 60-66, 69-70, 72, 74

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TABLE 2.10.
TYPES OF SOLO PASSAGES

Movement	A1 V1C	A2 V1C, V2C	A2 V1C, AV	A2 V1, Vc	A3 V1C, V2C, AV	A3 V1C, V2C, Vc	A4 V1C, V2C, AV, Vc
Concerto I (D Major)							
I/i Grave, Allegro, Adagio							
ii Allegro	1-2	2-4		31-42	4-7	7-9, 17-20 48, 50	
iii Largo						9-13, 18-20 26-35	
iv Allegro	1-2	2-4		18, 20, 22; 31, 33, 35 (V1C=AV)	4-6	13-14 (AV=Vc)	47-48
Concerto II (B[flat] Major)							
II/i Adagio				8-9, 19-21	1-2, 5-6	12-14, 17-18	
ii Allegro	1	2	16-18			3-4, 20-22 24-26, 46-48, 50-51, 53-55	36-41
iii Vivace				14-22, 24-32 43-56			
iv Adagio						9-10, 11-12 13-15	1-5
v Vivace		10-15		1-6		6-10, 29-35 54-59, 61-66 68-70	41-49
Concerto III (C Major)							
III/i Adagio				10-13, 15-17		1-2, 5-6 19-20	
ii Allegro		31-32	32-34			19-21, 24-26	27-29, 34-36
iii Adagio				1-4, 8-10 13-16, 24-28		35-39	
iv Allegro						1-2, 4-5, 18 20, 35-36 37-38	6-10
Concerto IV (F Major)							
IV/i Adagio				5-9, 14		1-2, 10-13	
ii Allegro						27-32, 50-53	46, 53-54
iii Vivace	1, 6-7, 8-9 10-11 12-13			18-27, 27-28* 29-30*, 34-38 38*, 40, 42*		3-4, 44-48	
iv Adagio				1-2, 5-6		6-7, 8-9 10-12	
v Allegro				1-2, 5-9 25-26, 29-33		22	
Concerto V (G Minor)							
V/i Adagio		5					
ii Vivace		11-12 62-63		76-81		44-61	29-35
iii Adagio						21-23	

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Movement	A1 V1C	A2 V1C, V2C	A2 V1C, AV	A2 V1, Vc	A3 V1C, V2C, AV	A3 V1C, V2C, Vc	A4 V1C, V2C, AV, Vc
iv Allegro				10-12, 14-16			
Concerto VI (A Major)							
VI/i Adagio				18-19		8-9, 13-15	
ii Allegro						1-4, 12-19 32-33, 34-35 36-37, 46-50	
iii Adagio						9-16, 22-26	
iv Allegro	1-3	4-6				28-29, 31, 33 70-71, 72-73	43-56, 66-68

TABLE 2.11.
 PAGES WITH UNUSED STAVES IN THE SMITH & BARRETT EDITION

The figures in the rightmost column numbers (quantities) of staves (that is, how many unused staves), those in the bottom row (except that in the rightmost column) are numbers (quantities) of pages (that is, how many pages with a certain number of unused staves), those in the other cells are page numbers (that is, which pages have a certain number of unused staves).

	One	Two	Three	Four	Five	Six	Total
V1C	1	3, 9, 11, 17		5, 13			17
V2C	7, 9, 13		1, 3	11	5, 19		23
AV	3, 5, 7, 9, 13					6	11
Vc	3, 5	9, 11, 15		1			12
V1R	7	11		1			3
V2R	3, 7, 10	11		1			9
BR	11, 12	7	3, 13		1		15
Total	17	10	4	5	3	1	90

TABLE 2.12.
 DETAILS OF THE SMITH & BARRETT EDITION

NOTES AND RESTS

Wrong pitch

I/iv/27/V1R	N. 1 semiquaver <i>a2</i> (also preceding <i>custos</i>).
II/ii/48/V2R	N. 1 <i>c2</i> , instead of <i>d1</i> .
II/ii/49/V2R	N. 1 <i>b1-flat</i> , instead of <i>c1</i> .
III/iv/32/V1C	N. 11 quaver <i>c2</i> instead of <i>a1</i> .
III/iv/33/V1C	N. 5 quaver <i>d2</i> instead of <i>b1</i> .
IV/ii/40/V2R	N. 2 quaver <i>d2</i> , instead of <i>c1</i> .
IV/iv/14/V2R	N. 1 is quaver <i>d2</i> instead of <i>e2</i> .
VI/iii/27-28/Vc	Notated as if with a bass clef. The tenor clef suggests two minims <i>e1</i> and <i>e</i> instead of <i>a</i> and <i>A</i> . In some copies a bass clef is inserted by hand.
VI/iii/35/V2C	N. 1 <i>e1</i> , instead of <i>e1[sharp]</i> .
VI/iv/39/Vc	N. 4 <i>d</i> , instead of <i>a</i> . (The note would have been <i>a</i> if the tenor clef that follows immediately would have been placed one note earlier.)
VI/iv/69/AV	N. 2 crotchet <i>d1[sharp]</i> , instead of <i>d1</i> .

Wrong duration

I/iii/45/V2R, AV, BR	N. 1 semibreve without dot.
I/iv/49/V2R	N. 1 (<i>d1</i>) crotchet, instead of quaver, but two quaver rests follow
V/ii/68/V2C	N. 2 (<i>g1</i>) crotchet, no rest (instead of quaver plus quaver rest).
V/iv/24/V1R	N. 3 (<i>g1</i>) minim, instead of dotted crotchet.
V/iv/24/Vc	N. 3 (<i>G</i>) crotchet, followed by quaver rest, instead of dotted crotchet.

Wrong rhythm

I/iv/48/V2C	N. 3 (<i>d1</i>) crotchet, n. 4 (<i>c1[sharp]</i>) quaver, instead of quaver and crotchet.
III/iii/43/V1R	Nn. 3-4 (<i>a2-e2</i>) dotted quaver and semiquaver, instead of two equal quavers.
IV/i/16/V1C	Nn. 1-2 (<i>f2-d2</i>) two equal crotchets, instead of dotted crotchet <i>f2</i> and quaver <i>d2</i> .
IV/v/4/V1R, BR	Nn. 2-3 equal quavers (<i>f2-g2</i>), instead of dotted figure.
V/i/1-13	The dotted semiquaver rhythms are notated inconsistently but would seem to be intended to apply throughout this movement. Corelli's movement has equal semiquavers throughout.
V/i/2/V1C	Nn.8-9 (<i>f2-c2</i>) equal semiquavers, instead of dotted figure.
V/i/6/V1C	Nn. 2-3 (<i>d2-c2</i>) equal semiquavers, instead of dotted figure.
V/i/7/V1C	Nn. 2-3 (<i>e2[flat]-d2</i>) equal semiquavers, instead of dotted figure.

Difference Concertin-Ripieno

IV/v/23/V2	N. 3 different between V1C (<i>e2</i>) and V2R (<i>c2[sharp]</i>).
VI/i/25/V2C, V2R	N. 5 different between V2C (<i>e1</i>) and V2R (<i>d1</i>).

Various

IV/v/26/V1C, Vc	N. 1 of V1C <i>e2</i> and n. 1 of Vc <i>c</i> with flat in figuring, but this is certainly intentional.
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OTHER DETAILS

Tenor clef

I/ii/17-20/Vc	Tenor clef from b. 5, fourth crotchet, until b. 7, fourth crotchet.
I/ii/7-9/Vc	Tenor clef from b. 5 until b. 7, second crotchet.
I/iii/26-35/Vc	Tenor clef from b. 26, second minim, until b. 35, third minim.
I/iv/12-14/Vc	Tenor clef from b. 12, fifth quaver, until b. 14, fifth quaver.
I/iv/31-32/Vc	Tenor clef from b. 31, second quaver, until b. 33, second quaver.

I/iv/33-34/Vc	Tenor clef from b. 33, second quaver, until b. 34, second quaver.
I/iv/35/Vc	Tenor clef from b. 35, second quaver until end of bar.
II/i/19-21/Vc	Tenor clef from b. 19, second crotchet, until b. 21, fourth quaver.
II/ii/42-43/Vc	Tenor clef.
II/ii/59-60/Vc	Tenor clef from b. 59, second crotchet, until b. 60, third crotchet.
II/ii/6/Vc	Tenor clef from second crotchet until end of bar.
IV/i/1-2/Vc	Tenor clef from b. 1, fourth note, to b. 2, fourth note.
IV/ii/13-16/Vc	Tenor clef from b. 13 to b. 16, sixth quaver.
IV/ii/2-5/Vc	Tenor clef from b. 2, third crotchet, to b. 5, sixth quaver.
IV/ii/52-55/Vc	Tenor clef from b. 52, third crotchet, until b. 55, second quaver.
IV/iii/46-48/Vc	Tenor clef from b. 46 until b. 48, third crotchet.
IV/iv/6/Vc	Tenor clef from sixth until eighth quaver.
IV/iv/7/Vc	Tenor clef from second until fourth quaver.
IV/v/11-12/Vc	Tenor clef.
IV/v/28/Vc	Tenor clef from third crotchet to end of bar.
IV/v/35-36/Vc	Tenor clef from b. 25, third crotchet to b. 36, end of bar.
IV/v/5-7/Vc	Tenor clef from b. 5, second crotchet, until b. 7, third crotchet.
V/ii/77-80/Vc	Tenor clef.
V/iii/21-23/Vc	Tenor clef from b. 21, second crotchet, until b. 22, second crotchet.
VI/i/12-14/Vc	Tenor clef from b. 12, fourth crotchet, until b. 14, last quaver.
VI/i/18-19/Vc	Tenor clef from b. 18, fourth crotchet, until b. 19, fourth crotchet.
VI/ii/19-20/Vc	Tenor clef from b. 19 until b. 20, fourth crotchet.
VI/ii/33, 35, 37/Vc	Tenor clef.
VI/ii/47-49/Vc	Tenor clef from b. 47, third crotchet, until b. 49, end of bar.
VI/ii/8-10/Vc	Tenor clef from b. 8, fourth crotchet, until b. 10, end of bar.
VI/iii/24-28/Vc	Tenor clef from b. 24, second minim, until b. 28, end of bar. Actually the bass clef should have been restored at the beginning of b. 27.
VI/iii/9-11/Vc	Tenor clef from b. 9, second minim, until b. 11, second minim.
VI/iv/15-17/Vc	Tenor clef from b. 15, fourth quaver, until b. 17, fourth quaver.
VI/iv/39-40/Vc	Tenor clef from b. 39, fifth quaver, until b. 40, end of bar.
VI/iv/56-58/Vc	Tenor clef from b. 56, fifth quaver, until b. 58, fourth quaver.

“Soli” and “Tutti”

I/i/28/V2C	“Soli” two notes later.
I/ii/20/V2C	“Tutti” one note later.
I/ii/31/V1C, Vc	“Soli” one note earlier.
I/iv/46/AV	“Soli” one note earlier.
I/iv/46/V1C	“Soli” one note earlier.
I/iv/48/AV, Vc	“Tutti” one note later.
II/ii/36/V1C	“Soli” one note later.
II/ii/53/V1C	“Soli” one note earlier.
II/iv/5/Vc	“Tutti” one note later.
II/v/35/Vc	“Tutti” one note earlier.
II/v/42/Vc	“Soli” in the preceding bar.
II/v/66/Vc	“Tutti” one note later.
III/ii/21/V2C	“Soli” one note earlier.
III/ii/29/V1C	“Tutti” one note later.
III/iv/10/Vc	“Tutti” one note earlier.
III/iv/3/V1C	“Tutti” two notes earlier.
III/iv/36/V1C	“Tutti” one note earlier.
III/iv/5/V1C	“Tutti” one note later.
IV/ii/33/Vc	“Tutti” eight notes earlier, with first semiquaver of b. 32.
IV/ii/50/V1C	“Soli” two notes later, with n. 2 of b. 51.
IV/ii/50/V2C	“Soli” one note later, with n. 1 of b. 51.
IV/iii/48/V1C	“Tutti” one note later.
IV/iv/8/Vc	“Soli” one note earlier.
V/iv/16/V1C	“ <i>Tutti Piano</i> ” one note later, on n.1 of b. 17.
VI/i/15-16/V2C	“Tutti” at n. 5 (<i>a1</i> [sharp]) of b. 15, instead of n. 2 (<i>b2</i>) of b. 16.
VI/ii/32, 34, 36/V1C	“Soli” one note earlier.

VI/iv/40/AV, Vc	“Tutti” one note later.
VI/iv/43/AV	“Soli” one note later.
VI/iv/66/V1C	“Soli” one note earlier.
VI/iv/66/V2C	“Soli” one note later.
VI/iv/69/V1C	“Tutti” three notes earlier, on b. 68, n. 2 (<i>g2</i> [sharp]).
VI/iv/70/V2C	“Soli” one note later, on n. 6 (<i>e1</i>).

Tempo markings

II/i/1/V1C	“Grave” (as in Corelli’s sonata) in place of “Adagio”.
II/ii/61/V1C, V1R	“Adagio” at the beginning of the tied note, that is, on b. 60, n. 7 (<i>b1</i> [flat]).
V/iv/1	Geminiani omits Corelli’s title “Giga”.

Time signatures

I/i/10/V2R	Time signature (common time) missing.
I/iii/43-44	Two bars instead of Corelli’s single bar of double length.
II/iii/14/V1C	Time signature 9/6, as in Corelli’s sonata.
II/iii/22/V1C	Time signature 3/4, to cancel the 9/6 or 9/8 of bb. 14-21.
IV/iii/18/V1C	Time signature 9/6.
IV/iii/27/V1C	Time signature 3/4.

Fermatas

I/i/14/Vc	Fermata sign missing.
I/ii/58/AV	Fermata sign on n. 1 (<i>e1</i>), instead of the rest that follows.
I/iii/45/V2R, Vc, BR	N. 1 without fermata.
I/iv/50	In most parts the fermata sign is placed above the last note. In the V1R part it is placed on the first quaver rest, in the BR part on the second (last) quaver rest. It seems inappropriate to have fermatas on final notes that are notated as short note values. In the edition therefore the fermata signs are all placed above the last quaver rests.
II/i/23/V1R, V2R, BR	N. 3 without fermata.
II/ii/61/Vc	N. 2 (<i>B</i> [flat]) without fermata sign.
II/iii/68/V1C	Without fermata sign on last crotchet rest.
II/iv/20/BR	N. 1 (<i>D</i>) without fermata sign.
III/i/22	Only V1C, V2R and AV with fermata signs.
III/i/4/AV	N. 1 (<i>d1</i>) without fermata sign.
III/i/4/V1R	Fermata sign on n. 1 (<i>b1</i>).
III/ii/50/V1C	N. 1 without fermata sign.
IV/ii/61	N. 3 with fermata sign in all parts except V2C.
VI/ii/56/V2R, AV	Fermata sign on the rest.
VI/ii/56/Vc	Fermata sign on the rest.

Repeats

III/iv/16/V1C	The last note before the repeat is given as quaver. It should be a crotchet in the <i>prima volta</i> , a quaver in the <i>seconda volta</i> .
III/iv/39/V1C, Vc, BR	Without repeat marks.
IV/v/42/V2C, BR	Without repeat markings.
V/i/13/V1R, V2R, BR	Without repeat mark.
V/i/5-6/Vc	Without repeat marks.
V/iv/24/V1C, AV	Without repeat marks.

Articulation

I/i/33/V2R	Nn. 2-4 (semiquavers <i>c2</i> [sharp]- <i>d2</i> - <i>e2</i>) slurred.
II/v/72/V2C, AV	N. 1 without staccato dash.
III/iii/10-11/V2R	Tie over the barline (<i>e2</i> - <i>e2</i>) given mistakenly as slur between b, 11, nn. 1-2 (<i>e2</i> - <i>d2</i>).
IV/iv/13-14/V2R	Without tie over the barline (<i>e2</i> - <i>e2</i>).
V/iv/12-13/V2C	Without tie over the barline (<i>b1</i> [flat]- <i>b1</i> [flat]).

Dynamics

II/iii/61/V2C	N. 1 (<i>b1</i> [flat]) mistakenly marked “ <i>Piano</i> ”.
III/i/13/V2C	N. 1 (<i>g2</i>) with an isolated “ <i>Forte</i> ”, probably intended to be read as “ <i>Tutti</i> ”.
III/i/21/Vc	“ <i>Piano</i> ” on n. 8 (<i>f</i>), instead of n. 6 (<i>d</i>).
III/ii/20/BR	“ <i>Piano</i> ” three notes earlier.
III/iii/46/V2C	“ <i>Piano</i> ” on n. 1 (<i>a1</i>) of b. 45 in place of n. 1 (<i>a1</i>) of b. 46.
IV/iii/52/V2C	“ <i>Piano</i> ” one note earlier.
IV/iii/52/Vc	“ <i>Piano</i> ” one note later, that is b. 53, n. 1.
IV/iii/59/AV	“ <i>Forte</i> ” one note later.
IV/iii/59/BR	“ <i>Forte</i> ” misplaced in b. 57, n. 2 (instead of b. 59, n. 2).
IV/iii/59/V2C	“ <i>Forte</i> ” one note earlier.
IV/iv/16/V1C	“ <i>Forte</i> ” one note earlier.
IV/iv/42/Vc, BR	“ <i>Pianissimo</i> ” at third crotchet of the preceding bar.
IV/v/17,19/V2R	“ <i>Piano</i> ” and “ <i>Pianissimo</i> ” reversed.
IV/v/17/Vc	“ <i>Piano</i> ” one note later.
IV/v/19/Vc	“ <i>Pianissimo</i> ” one note later.
V/i/7/V1C, Vc	Last notes have “ <i>Soli</i> ”, in place of “ <i>Piano</i> ”. (Or is this passage meant to be a <i>Soli</i> passage, with V1C, V2C and Vc only?)
V/i/8/V1C, Vc	Last notes have “ <i>Tutti</i> ”, in place of “ <i>Forte</i> ”.
V/i/8/V2C	“ <i>Forte</i> ” two notes earlier.
V/iii/15/V2C	“ <i>Forte</i> ” one note later.
V/iii/27/V2R	“ <i>Pianissimo</i> ” at beginning of bar.
V/iv/17/Vc	“ <i>Piano</i> ” two notes later.
V/iv/21/AV	Redundant “ <i>Piano</i> ” on n. 1 (<i>d1</i>).
V/iv/22, 23	“ <i>Piano</i> ” here may imply either “ <i>Più Piano</i> ” or “ <i>Pianissimo</i> ”.
V/iv/23/Vc	“ <i>Piano</i> ” one note earlier, on n. 3 of previous bar.
VI/i/22/V2C	“ <i>Piano</i> ” on n. 3.
VI/ii/44/V2C	“ <i>Più Piano</i> ” one note earlier.
VI/iv/65/BR	A superfluous “ <i>Forte</i> ” on n. 1 (<i>d</i> [sharp]).

Figuring

I/iii/45/BR	N. 1 without figure.
I/iv/11/Vc	Figure “6” on n. 2 (quaver <i>d</i>); it should be one quaver earlier, as second figure of n. 1 (crotchet <i>d</i>).
I/iv/16/Vc	N. 5 (<i>e</i>) without figure.
I/iv/25/Vc	N. 1 (crotchet <i>b</i>) figured “9 6”, n. 2 (quaver <i>d</i>) without figure. “6” should be on n. 2.
II/ii/14/BR	N. 1 (<i>f</i>) figured “4 3”, n. 2 (<i>F</i>) unfigured.
II/ii/15/BR	N. 3 (<i>f</i>) figured “4 3”, n. 4 (<i>F</i>) unfigured.
II/ii/3/Vc	The flat of the figuring “[flat]6” of n. 5 (<i>g</i>) is placed so far to the left that it seems to belong to n. 4 (<i>f</i>).
II/v/37/BR	N. 1 (<i>G</i>) figured “9 8”, n. 2 (<i>g</i>) unfigured.
II/v/5/Vc	N. 2 (<i>f</i>) figured “4 3”, n. 3 (<i>F</i>) without figure.
II/v/67, 71/BR	N. 2 figured “4 3”, n. 3 unfigured.
III/i/18/BR	Figure “6” of n. 9 (<i>f</i>) one note earlier (<i>e</i>).
III/i/3/BR	N. 5 (<i>b</i>) figured “7”.
III/i/7/BR	N. 5 (<i>f</i>) figured “7”.
III/ii/17/BR	N. 4 (<i>f</i>) without figure “7”.
III/ii/19/BR	N. 4 (<i>e</i>) without figure “6”.
III/ii/8/BR	Figure “6” for second quaver of n. 4 (<i>f</i>) on n. 4 itself.
III/ii/8/BR	N. 9 (<i>G</i>) without figure “3”.
III/iii/18/BR	N. 1 with figure “6 5”, instead of “7”.
III/iv/39/BR	N. 1 (<i>c</i>) with figure “[flat]”, instead of no figure.
IV/ii/39/Vc	N. 3 (<i>a</i>) with figure “8” (instead of “6”).
IV/ii/41/Vc	Figuring of n. 5 (<i>f</i>) on n. 4 (<i>e</i>).
IV/iii/37/Vc	Figuring for second crotchet of n. 2 (minim <i>A</i>) on n. 2 itself.
IV/iv/12/BR	Figure “6” on n. 4 (<i>e</i>), instead of fourth crotchet.
IV/iv/12/Vc	Figure “6” on n. 4 (<i>e</i>), instead of fourth crotchet.
V/i/2/Vc	N. 3 (<i>c1</i>) figured “[flat]9”.

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V/iii/5/BR	N. 1 (c) figured “6” (instead of “[flat]”).
VI/i/23/BR	N. 5 (d) with figure 6 instead of n. 6 (c[sharp]) and n. 6 (c[sharp]) with figure “[sharp]6”, instead of n. 7 (B).
VI/ii/30/BR	N. 3 (d) with figure “4 3”, instead of “4” and the figure “3” above the rest that follows.
VI/ii/52/Vc	N. 2 (minim f) with figuring “4 2+” on second crotchet.
VI/iv/51/Vc	Figure “6” above the rest before n. 1, instead of on n. 1 (e).

TABLE 2.13.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE SMITH & BARRETT EDITION

Copy	Size	Provenance
D-HV1	30 x 25.5 cm	
F-Pn, L 12629	31.5 x 26 cm	
GB-Ckc, Radcliffe...1745b (2)	29 x 22 cm	Charterhouse School, Godalming
GB-Ckc, O2.2.10 [1]	33 x 27 cm	King's College, Cambridge
GB-Ckc, O2.2.10 [2]	31 x 26 cm	King's College, Cambridge
GB-CDu, BBC 19909	31 x 22 cm	B. B. C. Library Bought 1950 from Hyman C. Jones 1829
GB-Ge, Sp. Coll. Q.c.3.1-7 (6)	32 x 23 cm	Joseph Gulston (1745-1786) 1766
GB-Lbl, g.45.m.	30 x 22 cm	
GB-Mp	30.5 x 24.5 cm	Henry Watson Music Library Geminiani?
I-BG, Piatti-Lochis 8673(a)	30 x 23 cm	Alfredo Piatti (1822-1891) Robert Archbold 1756
US-AA, M1040 .G32 C713 (1)	32 x 23 cm	Jean-Auguste Stellfeld
US-PHu		

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TABLE 2.14.
 COUPLING OF COPIES OF THE SMITH & BARRETT EDITION

The last column lists further works by Geminiani found in the same binding.

<i>Prima parte</i> Copy	<i>Seconda parte</i>	Other
2A Smith & Barrett Edition 2A1 Single Issue 2A1a Single Impression, {1726}		
D-HVl	not?	
F-Pn, L 12629	not	
GB-Ckc, Radcliffe...1745b (2)	4A1b. Prevost Issue (1729)	Corelli, Concertos Op. 6 (Walsh 370) Concertos Op. 2 Revised (Johnson) Concertos Op. 3 (Walsh 379) Concertos Op. 7 (Johnson)
GB-Ckc, O2.2.10 [1]	not	
GB-Ckc, O2.2.10 [2]	not	
GB-CDu, BBC 19909	not	
GB-Ge, Sp. Coll. Q.c.3.1-7 (6)	4B1b. W&H, {1731}	Concertos Op. 2 (Johnson) Concertos Op. 3 (Johnson) Concertos Op. 4 (1743) Concertos Op. 7 (Johnson)
GB-Lbl, g.45.m.	not	
GB-Mp, BR 580 Cu78	not	
I-BG, Piatti-Lochis 8673(a)	not	Concertos Op. 2 (Geminiani 1732)
US-AA, M1040 .G32 C713 (1)	4B1a. W&H, {1729}	Concertos Op. 2 (Geminiani 1732) Concertos Op. 3 (Walsh)
US-PHu	not?	

TABLE 2.15.

CHANGES IN THE WALSH EDITION IN COMPARISON WITH THE SMITH & BARRETT EDITION

Corrections

I/iii/45/BR	N. 1 figure “[sharp]” (missing in A).
I/iv/27/V1R	N. 1 correct note <i>b2</i> (instead of wrong <i>a2</i>).
I/iv/46/AV	“Soli” on correct position (instead of one note earlier).
IV/v/17/Vc	“Piano” on correct position (instead of one note later).
IV/v/19/Vc	“Pianissimo” on correct position (instead of one note later).
V/i/5-6/Vc	With repeat marks (missing in A).
V/i/8/V2C	“Forte” three notes earlier (in A two notes earlier).
VI/ii/52/Vc	N. 2 (minim <i>f</i>) with figuring “4 2” on second crotchet (in A “4 2+”).
VI/iii/35/V2C	N. 1 correct <i>e1</i> [sharp] (instead of wrong <i>e1</i>).
I/i/2/BR	Figures of n. 2 (<i>c</i> [sharp]) on right position (instead of one note later).

Errors

I/i/3/V2R	N. 1 (<i>a</i>) crotchet without dot.
II/i/1/AV	“Allegro” in place of “Adagio”.
II/v/59-60/V2R	No tie over the barline (<i>b1</i> [flat]- <i>b1</i> [flat]).
III/ii/5/V2R	N. 1 (<i>f1</i> [sharp]) given as crotchet.
VI/ii/30/V1C	Without tie between nn. 4-5 (<i>a1</i> - <i>a1</i>).
VI/ii/57/BR	N. 1 (crotchet <i>d</i>) with figuring “6 4 [sharp]” on second quaver, instead of “6 [sharp]4”.
I/iii/12-13/V2C	No tie over the barline (<i>d2</i> - <i>d2</i>).
II/iii/33/V1C	“Tutti” one note earlier.
II/iv/15/Vc	“Tutti” one note later.
VI/iv/66/Vc	Figuring “[sharp]” on n. 1 (dotted crotchet <i>B</i>), instead of on third quaver of the note.
II/i/10/V1C	Nn. 3-4 (<i>e2</i> [flat]) without tie.
II/ii/27/V1C	N. 1 <i>e2</i> , instead of <i>f2</i> .
II/iv/1/AV	“Allegro” in place of “Adagio”.
II/iv/10/V1C	“Tutti” one note earlier (n. 2).
II/v/15-16/V1C	No tie over the barline (<i>b1</i> [flat]- <i>b1</i> [flat]).
III/i/1/V1C	Without “Soli” marking.
IV/iv/8/V1C	N. 5 (<i>f2</i>) quaver, instead of semiquaver.
VI/ii/7/V1C	Without tie between nn. 4-5 (<i>a2</i> - <i>a2</i>).
I/ii/29/BR	Figure of n. 7 (<i>g</i>) on n. 8 (<i>e</i>).
I/ii/48, 50/Vc	“Piano” one note later.
I/ii/49, 51/Vc	“Forte” one note later.
I/iii/24-25/V2R	No tie over the barline (<i>f1</i> [sharp]).
I/iii/27/V1C	Only nn. 3-5 (<i>a2</i> - <i>g2</i> - <i>f2</i> [sharp]) slurred.
I/iii/30/V1C	Only nn. 3-5 (<i>g2</i> - <i>f2</i> [sharp]- <i>e2</i>) slurred.
I/iii/41/Vc, BR	N. 1 (<i>e</i>) figured “4 2”, instead of “4+ 2”.
I/iv/21/Vc	“Tutti” one note earlier.
I/iv/38/Vc	N. 2 (dotted crotchet <i>B</i>) figured “5 6”.
II/i/16/BR	N. 1 (<i>d1</i>) figured “6 4 2”.
II/i/20/V1C	Nn. 5-6 (<i>g2</i> - <i>a2</i>) and 7-8 (<i>b2</i> [flat]- <i>c2</i>) without slurs.
II/ii/29/BR	N. 2 (<i>c</i>) figured “7 [natural]”, instead of “7 [flat]”.
II/ii/34/Vc	N. 3 (<i>g</i>) figured “[natural]” only, instead of “9 [natural]”.
II/iii/54/Vc	N. 1 (<i>c</i>) with figuring “[flat]9 8”, instead of “9 [flat] 8”.
II/iii/56/V1C	Slur starts on n. 2 (<i>c2</i>), instead of n. 3 (<i>c2</i>).
II/iv/1/Vc	“Soli” one note later.

II/iv/9/Vc	“Soli” one note later.
II/iv/11/Vc	“Soli” one note earlier.
II/iv/17/Vc	N. 1 (<i>c1</i>) without figure “[flat]”.
II/v/15/V2C	“Tutti” one note later.
II/v/41/AV	“Soli” one note later.
II/v/60/BR	N. 2 (<i>f</i>) with figuring “[natural]”. Unfigured in A .
II/v/72/All	N. 1 without staccato dash.
III/i/6/V2C	“Tutti” one note later.
III/i/15/Vc	“Soli” one note earlier.
III/ii/20/Vc	“ <i>Piano</i> ” one note earlier.
IV/i/4/Vc	“Soli” two notes later.
IV/ii/18/Vc	Figure of n. 4 (<i>A</i>), “6”, on n. 3 (<i>f</i>).
IV/ii/50/V2C	“Soli” two notes later with n. 2 of b. 51.
IV/iv/16/V1C	Without tie between nn. 3-4 (<i>d2-d2</i>).
V/i/10/BR	N. 4 (<i>d</i>) figured “6[sharp]”, instead of “6” on the preceding rest and “[sharp]” on the note.
V/iii/11/AV	“ <i>Pianissimo</i> ” one note earlier.
V/iii/34/V1R	Nn. 1-2 (<i>c2-b1</i> [flat]) without slur.
VI/i/15/Vc	“Tutti” one note later.
VI/iii/22/Vc	“Soli” one note earlier.
VI/iv/6/V2R	Nn. 2-5 (<i>e2-d2-c2</i> [sharp]- <i>b1</i>) without slur.

TABLE 2.16.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE FIRST AND SECOND ISSUES OF THE WALSH EDITION

Copy	Size	Provenance
First Issue First Impression {1726}		
GB-Chogwood, M0234 (3)	32 x 23 cm	
Second Impression {1729?}		
GB-Cfm, MU. MS. 1286 (3)	32 x 22 cm	Richard Viscount Fitzwilliam (1745-1816)
GB-Chogwood, M0234 (1)	33 x 22-24 cm	
GB-Chogwood, M0234 (2)	31 x 22 cm	
GB-Chogwood, M2228	30.5 x 21 cm	
GB-Ckc, Radcliffe...1745(2)	27 x 21 cm	J. Wills 1798
GB-Lbl, g.45.i.	36 x 23 cm	
GB-Mp, BR 612 Gg 82 (4)	29,5 x 22.5 cm	
Third Impression {1731}		
GB-Lcm, LX.E.2.(2.)(1)	29 x 22 cm	Philip Joseph Salomons
GB-Mp, BR 580 Cu 781	28 x 21 cm	
Second Issue First Impression {1734}}		
GB-Lbl, g.45.y.(2.)	31 x 22.5 cm	Henry Cooper Key (1819-1879)
Second Impression (1738?)		
A-Wn, Mus SH Geminiani 11	30 x 23 cm	Anthony van Hobokon
GB-Ckc, Radcliffe...1730 (2)	27.5 x 21 cm	
GB-Lam, 5.8 E (6)	30 x 22 cm	R. J. S. Stevens
GB-Lcm, LX.D.3. (6.) (1)	29.5 x 22.5 cm	T. Goodban
GB-SA, Fin M1040 .G25 C& (1)	29.5 x 21.5 cm	Gerald Finzi Capt. Hastings

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TABLE 2.17.
COUPLING OF COPIES OF THE FIRST AND SECOND ISSUES OF THE WALSH EDITION

The last column lists further works by Geminiani found in the same binding if they are copies from impressions contemporary to those of the Corelli Concertos.

<i>Prima parte</i> Copy	<i>Seconda Parte</i> Copy	Further Couplings
First Issue First Impression (1726)		
GB-Chogwood, M0234 (3)		
Second Impression {1729}		
GB-Cfm, MU. MS. 1286 (3)	(4) Walsh&Hare, 1st, {1729}	(1) Concertos Op. 3 (W&H, 1732, 5A1a) (2) Concertos Op. 2 (1732, 6A1a)
GB-Chogwood, M0234 (1)		
GB-Chogwood, M0234 (2)		
GB-Chogwood, M2228	M2227(1)? W&H, 1st, {1729}	
GB-Ckc, Radcliffe...1745(2)	(3) Wals&Hare, 1st, {1729}	(1) Corelli, Concertos Op. 6 (Walsh 370) (4) Concertos Op. 2 (Johnson) (5) Concertos Op. 3 (Johnson) (6) Concertos Op. 7 (1748)
GB-Lbl, g.45.i.		
GB-Mp, BR 612 Gg 82 (4)	(5) Walsh 377	(1) Concertos Op. 2 (Walsh for author) (2) Concertos Op. 3 (Walsh 379) (3) Concertos Op. 4 (1743) (6) Concertos Corelli Op. 3 (Walsh) (7) Concertos Op. 7 (1746) (8) Select Harmony III (Walsh)
Third Impression {1731}		
GB-Lcm, LX.E.2.(2.)(1)	(2) W&H, 1st, {1729}	(1) Corelli, Concertos Op. 6 (Walsh 370) (3) Concertos Corelli Op. 3 (Walsh) (4) Concertos Op. 2 (Walsh for author) (5) Concertos Op. 3 (Walsh 379) (6) Concertos Op. 4 (1743) (7) Concertos Op. 7 (1746) (8)-(21) Handel, Sammartini, Avison, etc.
GB-Mp, BR 580 Cu 781		
Second Issue First Impression {1734}		
GB-Lbl, g.45.y.(2.)	(3) Walsh 377, 1st, {1734}	(1) Corelli, Concertos Op. 6 (W & H)
Second Impression {1738}		
A-Wn, Mus SH Geminiani 11		
GB-Ckc, Radcliffe...1730 (2)	(3) Walsh 377, 1st, {1734}	
GB-Lam, 5.8 E (6)	(7) Walsh 377, 1st, {1734}	(4) Concertos Op. 2 (Walsh for author, 6C1b) (5) Concertos Op. 3 (W&H, 5A1b) (8) Select Harmony (Walsh, 7A1b)
GB-Lcm, LX.D.3. (6.) (1)	(2) Walsh 377, 2nd, {1741}	(4) Concertos Op. 2 (Walsh for author, 6A2a) (5) Concertos Op. 3 (Walsh 379, 5A2a)
GB-SA, Fin M1040 .G25 C& (1)	(2) Walsh&Hare, 1st, {1729}	

TABLE 2.18.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE THIRD AND FOURTH ISSUES OF THE WALSH EDITION

Copy	Size	Provenance
Third Issue First Impression {1741}		
A-Wn, Mus SH Geminiani 12	30 x 22 cm	Anthony van Hoboken (1887-1983)
D-Dlb, Musica 2201-O-503	30.5 x 22 cm	
GB-Chogwood, M2230	31 x 23.5 cm	
GB-Cpl, XRa. 850 17A X15	30 x 22 cm	Jonathan Carter; Isaac Jamineau
GB-CDu, Aylward, 75 (2)	32 x 23 cm	Theodore Edward Aylward (1844-1933)
GB-En, Mus. E. l. 35.	30 x 23 cm	
GB-Lbl, h.205.a. (2.)	32 x 22 cm	
GB-Mp, BR580 Cu 783 (1)	31 x 23 cm	
GB-Mp, BR580 Cu 783 (2)	30 x 23-24 cm	
GB-Mp, BR580 Cu 783a	32.5 x 24 cm	
S-Skma, Mazers Saml: 266-271	31.5 x 23 cm	Collection Johan Mazer
Second Impression {1743}		
GB, Lbl, g.45.c. (2.)	31 x 22 cm	"Quid verum" Benjamin Dawson
NL-Bussum, Koopman 07 D 15	33 x 24 cm	
Fourth Issue Single Impression {1745}		
A-Wgm, XIII 73.332	32 x 23 cm	
D-B, DMS 214998/1	29.5 x 22 cm	
GB-Chogwood, M0234	30 x 21 cm	
GB-Chogwood, M2164 (1)	31.5 x 22 cm	
GB-Chogwood, M2164 (4)	31.5 x 22 cm	
GB-CDu, BBC 19909	32 x 23 cm	B. B. C. Music Collection
GB-Lbl, R.M. 17.f.22. (1.)	32 x 22.5 cm	
GB-Lbl, R.M. 17.f.22. (3.)	32 x 22.5 cm	
GB-Lcm, LX.D.2.(2.) (1)	33 x 23.5 cm	South Kensington Museum Musical Union Institute
NL-Uim, MAG ODZ 3261-3267	29 x 22 cm	

TABLE 2.19.
 COUPLINGS OF COPIES OF THE THIRD AND FOURTH ISSUES OF THE WALSH EDITION

The last column lists further works by Geminiani found in the same binding if they are copies from impressions contemporary to those of the Corelli Concertos.

<i>Prima parte</i>	<i>Seconda Parte</i>	Further Contemporary Couplings
3B3 Third Issue ("prima") 3B3a First Impression {1741}		
D-Dlb, Musica 2201-O-503	504: Walsh 377, 2nd, {1741}	
GB-Chogwood, M2230 (1)	(2) Walsh 377, 2nd, {1741}	
GB-Cpl, XRa. 850 17A X15 (11)	(12) Walsh 377, 2nd, {1741}	(2) 6C1c, Opus 2, WftA, {1741} (7) 5A3a, Opus 3, Walsh, {1745} (8) Opus 4, Gem 1743 (9) 7A1c, Sel. Harm., {1741} (10) Opus 7 (Johnson)
GB-CDu, Aylward, 75 (2)	no <i>Seconda parte</i>	(3) 6C1b, Opus 2. Walsh, {1740} (4) 5A2d, Opus 3, Walsh, {1741} (5) Opus 4, no title
GB-En, Mus. E. l. 35.	no <i>Seconda parte</i>	
GB-Lbl, h.205.a. (2.)	(3) Walsh 377, 2nd, {1741}	
S-Skma, Mazers Saml: 266-271	272-277 Walsh 377, 2nd, {1741}	290-295 6C1c, Opus 2, WftA, {1741} 296-301 5A3a, Opus 3, {1745}
3B3b Second Impression {1742}		
GB, Lbl, g.45.c. (2.)	(3.) Walsh one dot, {1743}	
NL-Bussum, Koopman 07 D 15	Walsh one dot, {1743}	
Fourth Issue ("Prima") Single Impression {1745}		
GB-Chogwood, M0234		
GB-Chogwood, M2164 (1) (1)	(2) Walsh two dots, {1749}	
GB-Chogwood, M2164 (4) (1)	(2) Walsh two dots, {1749}	
GB-CDu, BBC 19909		
GB-Lbl, R.M. 17.f.22. (1.)	(2) Walsh one dot, {1743}	
GB-Lbl, R.M. 17.f.22. (3.)	(4) Walsh two dots, {1749}	
GB-Lcm, LX.D.2.(2.) (1)	(2) Walsh one dot, {1743}	(3) 6C2a, Opus 2 Walsh, {1745} (4) 5A3c, Opus 3, N.B., {1749}
NL-Uim, MAG ODZ 3261-3267	(2) Walsh two dots, {1749}	

TABLE 2.20.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE FIFTH ISSUE OF THE WALSH EDITION

Copy	Size	Provenance
First Impression {1749} Horizontal chain lines, no w/m		
GB-Lbl, R.M. 17.a.3.(2.)	32 x 23 cm	
GB-Lbl, R.M. 17.f.22. (5.)	23 x 22.5 cm	
GB-Lu, ML Locked Cupb. M.785.6 (9)	32.5 x 23 cm	
I-FOc, Mus 340-347	32.5 x 23 cm	Carlo Piancastelli Roger de Coverly Vincent Novello Charles Hatchett
Second Impression Vertical chainlines, FdL 1		
GB-Cfm, MU. MUS. 320	32 x 23 cm	Richard Viscount Fitzwilliam

TABLE 2.21.
 COUPLING OF COPIES OF THE FIFTH ISSUE OF THE WALSH EDITION

The last column lists further works by Geminiani found in the same binding if they are copies from impressions contemporary to those of the Corelli Concertos.

<i>Prima parte</i>	<i>Seconda Parte</i>	Further Contemporary Couplings
Fifth Issue ("Masters") First Impression {1749} Horizontal chain lines, no w/m		
GB-Lbl, R.M. 17.a.3.(2.) (1)	(2) Walsh "two dots", 2nd, {1749}	(3.) Opus 2 Walsh (4.) Opus 3 Walsh (5) Opus 4 Johnson (6) Opus 7 Johnson (7) Incharnted Forrest
GB-Lbl, R.M. 17.f.22. (5.)	(6) Walsh "two dots", 1st, {1747}	
GB-Lu, ML Locked Cupb. M.785.6 (9)	(10) Walsh "two dots", 2nd, {1749}	(6) Opus 2 Walsh (7) Opus 3 Walsh (8) Opus 7 Johnson
I-FOc, Mus 340-347 (5)	(6) Walsh "two dots", 2nd {1749}	(1) Opus 2 (2) Opus 3 (3) Opus 4 Johnson (4) Opus 7 Johnson (7) Conc Cor Opus 3
Second Impression {1755?} Vertical chain lines, Fleur-de-Lys around chain line		
GB-Cfm, MU. MUS. 320 (9) (1)	(2) Walsh "two dots", 2nd, {1749}	(4) Opus 4 Johnson (5) 6C3a Opus 2 Walsh (6) 5A4b Opus 3 Walsh {1755} (7) Opus 7 Johnson (10) Conc Cor Opus 3

TABLE 2.22.

CHANGES IN THE COOKE EDITION IN COMPARISON WITH THE SMITH & BARRETT EDITION

Improvements

I/iii/45/V2R	N. 1 semibreve without dot and minim rest (instead of semibreve without dot in A).
II/v/5/Vc	Correct figuring: n. 2 (<i>f</i>) figured “4”, n. 3 (<i>F</i>) figured “4”. A has N. 2 (<i>f</i>) figured “4 3”, n. 3 (<i>F</i>) without figure.
I/i/9-10/Vcl	Tie over the barline (<i>d-d</i>), as in Corelli’s sonata. In A no tie.
I/i/23-24/Vcl	Tie over the barline (<i>A-A</i>), as in Corelli’s sonata. In A no tie.
I/iii/12-13/V2C	With tie over the barline (<i>d2-d2</i>) (Also B). A has no tie.
II/iii/33/V1C	“Tutti” one note earlier. (Also B .)
II/iv/15/Vc	“Tutti” one note later. (Also B .)
VI/iv/66/Vc	Figuring “[sharp]” on n. 1 (dotted crotchet <i>B</i>), instead of on third quaver of the note. (Also B .)

Errors

I/i/3, 17	“Alegro” here and everywhere in the edition.
I/i/29/V2C	No tie between nn. 2-3 (<i>a2-a2</i>).
I/iii/5/BR	N. 5 (<i>F</i> [sharp]) with figure “4”, instead of “[sharp]”.
I/iii/14-15/BR	Barline drawn such that the rest in b. 14 (apparently engraved first) comes after the barline, in b. 15.
I/iii/17/V1C	Without “Soli” on n. 1 (<i>a2</i>).
II/i/9/Vc	N. 7 (<i>a</i>) with figure “6”.
II/i/14/Vc	N. 8 (<i>b</i> [flat]) with figure “3”.
II/i/15/Vc	N. 1 (<i>b</i> [flat]) with figure “[flat]4 2”, despite <i>e1</i> in the AV part.
II/ii/46/V1C	“Soli” one note earlier.
II/ii/57/Vc	N. 1 (<i>f</i>) with figuring “6 [flat]5”, instead of “6 5”.
II/iii/41/Vc	N. 1 (<i>e1</i> [flat]) with figuring “6”, instead of no figuring.
II/iv/10/Vc	“Tutti” one note earlier.
II/v/23/Vc	N. 1 (<i>d1</i>) with figuring “4 2”, instead of “6 4”.
II/v/25-26/Vc	No tie over the barline (<i>f-f</i>).
II/v/55/Vc	N. 1 (<i>b</i> [flat]) with figuring “[flat]4 2”, instead of “4 2”.
III/ii/1/Vc	Figuring above second crotchet of n. 2 (<i>c1</i>) “4+ 2”, instead of “4 2”.
III/ii/8/Vc	No tie between nn. 4-5 (<i>f-f</i>).
III/ii/47-48/BR	No tie over the barline (<i>G-G</i>).
III/iii/21/Vc	N. 3 with figure “7 [flat]”, instead of “[flat]7”.
III/iii/32/BR	N. 2 <i>d</i> , instead of <i>d</i> [sharp].
III/iv/5/Vc	Second crotchet of n. 2 (minim <i>f</i>) with figure “[sharp]4 2”, instead of “4 2”.
III/iv/28/Vc	N. 2 (<i>a</i>) with figuring “[sharp]” only.
III/iv/35/V1C	“Soli” three notes later, that is, on n. 2 of b. 36.
III/iv/38/V2C	N. 2 (<i>a2</i> [flat]) quaver and nn. 3-4 (<i>g2-f2</i>) two semiquavers, instead of nn. 2-4 quaver triplet.
IV/i/4/Vc	“Soli” one note later.
IV/i/13/Vc	“Tutti” one note earlier.
IV/i/15/Vc	N. 4 (<i>c</i>) with figure “6 4”, instead of “5 4”.
IV/ii/17/Vc	N. 5 (<i>b</i> [flat]) with figure “7”, instead of “5”.
IV/iii/5/BR	N. 2 (<i>g</i>) with figuring “[natural]” only, instead of “7 [natural]”.
IV/iii/39/Vc	N. 1 (<i>B</i>) without figure.
V/ii/94/V1C	N. 2 <i>f1</i> [sharp], instead of <i>f1</i> .
V/iv/14/Vc	“Soli” one note earlier.
V/iv/21/Vc	Figuring on second crotchet (rest) “6 [natural]4 [flat]3” (“3” added).
VI/ii/32/V1C	Nn. 3-6 (<i>d2-e2-e2-e2</i>) group of four semiquavers with stems in a single direction, instead of notation for cross string performance.

VI/ii/33/V1C	Nn. 9-12 (<i>c2[sharp]-e2-e2-e2</i>) group of four semiquavers with stems in a single direction, instead of notation for cross string performance.
VI/ii/34/V1C	Nn. 13-16 (<i>e2-e2-d2-e2</i>) group of four semiquavers with stems in a single direction, instead of notation for cross string performance.
VI/iv/55/V1C	Slur over nn. 1-7 (<i>d2-c2[sharp]-b1-a1-g1[sharp]-f1[sharp]-e1</i>).

TABLE 2.23.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE COOKE EDITION

Copy	Size	Provenance
First Issue (Wright Issue) Single Impression		
GB-Lbl, h.202.k.	30.5 x 22.5 cm	
GB-Ckc, Rw.104.121-126	29 x 21 cm	
Second Issue (Cooke Issue) First Impression		
GB-CDu, Mackworth Coll. 127-131	30 x 22 cm	Herbert Mackworth (1837-1891)
GB-SA, Fin M1040 G25 C7	29.5 x 21.5 cm	Gerald Finzi (1901-1956)
Second Impression		
GB-Ckc, Rw.1040.120	29 x 21	Louis Thompson Rowe (1855-1927)
NL-Bussum-Koopman, 12 B 20 [2]	28 x 22.5 cm	
S-Skma, Mazers Saml. G 266-271 [2]	28 x 21 cm	Johan Mazer (1790-1837)
Third Issue (Johnson Issue) Single Impression		
GB-Lbl, g.38.g.	32 x 23 cm	"John Taylor"

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

TABLE 2.24.
COUPLING OF COPIES OF THE COOKE EDITION

The last column lists further works by Geminiani found in the same binding if they are copies from impressions contemporary to those of the Corelli Concertos.

<i>Prima parte</i>	<i>Seconda Parte</i>	Further Contemporary Couplings
First Issue (Wright Issue) Single Impression		
GB-Lbl, h.202.k.	not	none
GB-Ckc, Rw.104.121-126 [2]	[3] Walsh & Hare	[1] Corelli, Concertos Op. 6 (??) [4] Concertos Op. 2 (Geminiani) [5] Concertos Op. 3 (Walsh for the Author) [6] Vivaldi, <i>Estro armonico</i> Op. 3 (Young)
Second Issue (Cooke Issue) First Impression		
GB-CDu, Mackworth 127-131	not	none
GB-SA, Fin M1040 G25 C7 [1]	[2] Walsh 377	
Second Impression		
GB-Ckc, Rw.1040.120 [2]	[3] Cooke	[1] Corelli, Concertos Op. 6 (Cooke?) [4] Concertos Op. 2 (Geminiani/Walsh) [5] Concertos Op. 3 (Cooke)
NL-Bussum-Koopman, 12 B 20	not	none
S-Skma, Mazer G 266-271 [1]	[2] Cooke	[3] Corelli, Concertos Op. 6 (Cooke)
Third Issue (Johnson Issue) Single Impression		
GB-Lbl, g.38.g.	not	none

TABLE 2.25.
 TITLES LISTED ON THE TITLE PAGE OF THE JOHNSON ISSUE OF THE COOKE EDITION

Listing	Identification
<i>24 Concertos by F. Geminiani – 4 Sets</i>	Catalogue 1754 (Opus 2, 3, 4, 7)
<i>20 Concertos by Mr. Avison – 3 Sets</i>	Catalogue 1754 (Opus 2, 3, 4)
<i>26 Concertos by Mr. Festing 3 sets</i>	Catalogue 1754
<i>12 Concertos by Corelli op. 6^{ta}.</i>	Not in 1754. Unknown when published.
<i>8 Overtures & 12 Concertos composed by Gio. St. Martini op. 9^d. & 10th.</i>	Catalogue 1754
<i>Ricciottis Concertos</i>	Not in 1754. Published probably 1757.
<i>Berg's Concertos</i>	Not in 1754. George Berg, <i>Concertos</i> Opus 1, [c.1756]
<i>Alcock's Concertos</i>	Catalogue 1754
<i>Scarlatti's Concertos</i>	Catalogue 1754
<i>24 Concertos by Humphries – 2 Sets.</i>	Catalogue 1754 (Opus 2, 3)
<i>12 Concertos & 6 Overtures by Sigr. Ciampi</i>	Catalogue 1754: 6 Overtures. 6 Concertos Op. 3 & Op. 4
<i>48 Sonatas by Corelli</i>	Catalogue 1754.
<i>Corellis Concertos & Sonatas in Score</i>	Catalogue 1754.
<i>12 Concertos in Score by Geminiani</i>	Not in 1754. Johnson, 1757 (Opus 2, 3).
<i>Corellis 2d. Six Solos made into Concertos by Geminiani</i>	
<i>Felton's 24 Organ Concertos – 4 Sets</i>	Catalogue 1754 (Opus [1], 2, 4, 5).
<i>Chilcot's Organ Concertos</i>	Thomas Chilcot, <i>Six Concertos</i> , 1756 (C 2053).

TABLE 2.26.
CHANGES IN THE LE CÈNE EDITION IN COMPARISON WITH THE WALSH EDITION

I/ii/20/V2C	“Tutti” on correct position. In B one note later.
I/iii/45/V2R	N. 1 semibreve with dot (correct). In B without dot.
II/v/5/Vc	N. 2 (<i>f</i>) figured “4”, n. 3 (<i>F</i>) without figure. In B n. 2 with “4 3”.
I/i/10/V2R	Time signature (common time) inserted. In B missing.
I/iv/16/Vc	N. 5 (<i>e</i>) with figure 7. In B without figure.
I/iv/46/V1C	“Soli” on correct position. In B one note earlier.
I/iv/49/V2R	N. 1 (<i>d1</i>) quaver with two quaver rests. In B crotchet, instead of quaver, but two quaver rests follow.
II/ii/3/Vc	The flat of the figuring “[flat]6” of n. 5 (<i>g</i>) is left out. In B it is placed so far to the left that it seems to belong to n. 4 (<i>f</i>).
II/iii/14/V1C	Time signature 9/8 instead of 9/6, as in B .
II/v/37/BR	N. 1 (<i>G</i>) figured “9”, n. 2 (<i>g</i>) figured “8”. In B n. 1 figured “9 8”, n. 2 unfigured.
II/v/67,71/BR	N. 2 figured “4”, n. 3 figured “3”. In B n. 2 figured “4 3”, n. 3 unfigured.
III/i/3,7/BR	N. 5 (<i>b</i>) unfigured. In B figured “7”.
III/i/18/BR	Nn. 7-9 without figures. In B figure “6” of n. 9 (<i>f</i>) one note earlier, on n. 8 (<i>e</i>).
III/ii/8/BR	N. 9 (<i>G</i>) with figure “3”. In B without figure.
III/ii/17/BR	N. 4 (<i>f</i>) with figure “7”. In B without figure.
III/ii/19/BR	N. 4 (<i>e</i>) with figure “6”. In B without figure.
III/iv/39/V1C,Vc, BR	With repeat marks. In B without repeat marks.
IV/iii/18/V1C	Time signature 9/8. B has 9/6.
IV/iv/12/BR	Figure “6” as second figure of n. 3 (<i>f</i>), which is correct. In B figure “6” on n. 4 (<i>e</i>).
IV/v/42/V2C,BR	With repeat marks. B without repeat marks.
V/i/13/V1R,V2R,BR	With repeat marks. B without repeat marks.
V/iv/24/Vc	N. 3 (<i>G</i>) dotted crotchet plus quaver rest. In B crotchet, followed by quaver rest.
V/iv/24/V1C,AV	With repeat marks. B without repeat marks.
VI/i/23/BR	Nn. 6 (<i>c</i> [sharp]) and 7 (<i>B</i>) with correct figurings “6” and “[sharp]6”. In B these figures on nn. 5 and 6.
I/i/3/V2R	N. 1 (<i>a</i>) dotted crotchet. In B undotted.
II/i/1/AV	“Adagio”, which is correct. B has erroneous “Allegro”.
II/v/59-60/V2R	Tie over the barline (<i>b1</i> [flat]- <i>b1</i> [flat]). In B no tie.
III/ii/5/V2R	N. 1 (<i>f1</i> [sharp]) correct quaver. In B erroneous crotchet.
VI/ii/30/V1C	A “half tie” before n. 5 (on a new stave) but not after n. 4 (on the previous stave). In B no tie.
VI/ii/57/BR	N. 1 (crotchet <i>d</i>) with figuring “6 4”. In B “6 4 [sharp]” on second quaver, instead of correct “6 [sharp]4”.
I/iii/33/Vc	Figure of n. 2 (<i>d1</i>) on n. 3 (<i>b</i>).
I/i/10/V1C, Vc	“Adagio” at start of bar.
I/i/32/V1R	Nn. 3-4 (semiquavers <i>g2-e2</i>) without slur.
I/ii/25/BR	N. 4 (<i>B</i>) figured “6”.
I/ii/42/Vc	“Tutti” one note earlier.
I/iv/34/BR	Figure of n. 2 (<i>g</i> [sharp]) on n. 1 (<i>a</i>).
I/iv/46/Vc	“Soli” one note later.
II/i/9/Vc	Figuring simplified: “4 2” on nn. 1 (<i>c1</i>) and 4 (<i>b</i> [flat]); “6” on n. 7 (<i>a</i>).
II/i/10/Vc	N. 2 (<i>a</i>) without figure.
II/i/12/V1C	“Soli” one note earlier.
II/i/14/V1C	“Tutti” one note earlier.
II/i/17/V1C	“Soli” one note earlier.
II/i/18/V1C	“Tutti” one note earlier.
II/i/22/Vc	Nn. 5-6 (<i>e</i> [flat]- <i>d</i>) quavers, n. 7 (<i>e</i> [flat]) crotchet.
II/ii/46/V2C	“Soli” one note later.
II/iv/9/V1C	Nn. 3-5 (<i>f2-g2-a2</i> [flat]) without slur.
II/iv/19/V2R	“Forte” on n. 5 (<i>g1</i>), instead of n. 4 (<i>f1</i>).
II/v/69-70/Vc	With a tie between b. 69, n. 2 (<i>e</i> [flat]), and b. 70, n. 1 (<i>e</i> [flat]).
III/i/18/Vc	N. 6 (<i>c</i>) without figure “3”.
III/i/21/Vc	N. 4 without figure “3”.
III/ii/14/V1C	“Tutti” one note earlier.
IV/ii/6/Vc	N. 5 (<i>b</i> [flat]) with figure “7”.

V/ii/26/BR	Figure of second quaver of n. 1 (e[flat]) “8”, instead of “6”.
V/ii/82/V1C	“Tutti” one note earlier.
VI/ii/32/V2C	“Soli” one note earlier.
VI/ii/36/V2C	“Soli” one note earlier.
VI/ii/52/Vc	N. 2 (minim <i>f</i>) without figuring.
VI/ii/52/BR	N. 2 (minim <i>f</i>) with figuring “6”.
VI/ii/53/BR	N. 1 (tied <i>e</i>) with figuring “4 2”.

TABLE 2.27.
 SIZES AND PROVENANCES OF EXTANT COPIES OF THE LE CÈNE EDITION

Copy	Size	Provenance
First Issue Single Impression		
I-Bc, Mus. FF.250	29 x 22 cm	Franchini Roberto Collegium Musicum Trajectinum
NL-DHgm, 28 G 35-41 (1)	29 x 21 cm	Daniel François Scheurleer
D-WD, 58	28.5 x 22 cm	
Second Issue First Impression, Paper with Lettermark "D"		
D-B, DMS 214998	30 x 22 cm	
Second Impression, Paper with Lettermark "S K"		
GB-Cambridge-Hogwood, M2229 (1)	29 x 21 cm	
GB-Lbl, f.17.g.(1.)	30 x 21 cm	Charles Bentinck
RUS-Ml, M3 P-ИИ / 1936 ч. 1	31 x 22 cm	
S-Uu, Leufsta Mus. i tryck 24	29 x 22 cm	Charles de Geer
S-Uu, Instr. Mus. i tryck 129	30 x 22 cm	Academiska Capellet Upsala
Impression Unknown		
GB-AM		
US-R, M178.C797		
US-R, M712 G322C.11		

TABLE 2.28.
 COUPLING OF COPIES OF THE LE CÈNE EDITION

The last column lists further works by Geminiani found in the same binding if they are copies from impressions contemporary to those of the Corelli Concertos..

<i>Prima parte</i>	<i>Seconda Parte</i>	Further Contemporary Couplings
First Issue Single Impression		
I-Bc, Mus. FF.250	not	
NL-DHgm, 28 G 35-41 (1)	(2) Le Cène	(3) Corelli, Concertos Op. 6 (Le Cène)
D-WD, 58	not	
Second Issue First Impression, Paper with Lettermark "D"		
D-B, DMS 214998	(2) Prevost	none
Second Impression, Paper with Lettermark "S K"		
GB-Cambridge-Hogwood, M2229 (1)	(2) [Prevost?]	none
GB-Lbl, f.17.g.(1.)	(2) Prevost	none
RUS-Ml, M3 P-ИИ / 1936 ч. 1	not	none
S-Uu, Leufsta Mus. i tryck 24	(2) Prevost	none
S-Uu, Instr. Mus. i tryck 129	(2) Prevost	none
Impression Unknown		
GB-AM		
US-R, M178.C797		
US-R, M712 G322C.11		

TABLE 2.29.

CHANGES IN THE LECLERC EDITION IN COMPARISON WITH THE LE CÈNE EDITION

Concerns only the places where **A**, **B** or **D** have a critical remark.

II/i/10/V1C	In D nn. 3-4 (<i>e2</i> [flat]) without tie. In E with tie.
II/ii/27/V1C	In D n. 1 <i>e2</i> , instead of <i>f2</i> . In E <i>e2</i> [flat].
II/ii/3/Vc	In A and B the flat of the figuring “[flat]6” of n. 5 (<i>g</i>) is placed so far to the left that it seems to belong to n. 4 (<i>f</i>). In D the flat is left out, in E the flat is placed after the figure “6[flat]”.
II/iv/1/AV	In D erroneous “Allegro” in place of “Adagio”. In E “Adagio”.
II/iv/10/V1C	In D “Tutti” one note earlier (n. 2). In E two notes earlier (n. 1).
II/v/15-16/V1C	In D no tie over the barline (<i>b1</i> [flat]- <i>b1</i> [flat]). In E with tie.
III/i/1/V1C	In D without “Soli” marking. In E with “Soli” marking.
IV/iv/12/BR	Figure “6” on n. 4 (<i>e</i>), instead of fourth crotchet. In D as second figure of n. 3 (<i>f</i>), which is correct. In E no figures in the second half of the bar.
IV/iv/8/V1C	In D n. 5 (<i>f2</i>) quaver, instead of semiquaver. In E semiquaver.
VI/ii/7/V1C	In D without tie between nn. 4-5 (<i>a2</i> - <i>a2</i>). In E with tie.

TABLE 2.30.
 SOLO AND TUTTI PASSAGES IN SHUTTLEWORTH'S CONCERTOS

Concerto I (D Major)

Movement	Bars	Tutti/Soli	Voices	Parts
i Grave	1-2	Tutti	A 4	V1, V2, Va, B
Allegro	3-9	Soli	A 3	V1C, V2C, Vc
Adagio	10-14	Tutti	A 4	
Grave	15-16	Tutti	A 4	
Allegro	17-23	Soli	A 3	V1C, V2C, Vc
Adagio	24-35	Tutti	A 4	
ii Allegro	1-2	Soli	A 1	V1C
	2-4	Soli	A 2	V1C, V2C
	4-10	Soli	A 3	V1C, V2C, Vc
	10-13	Soli	A 4	V1C, V2C, Va, Vc
	13-17	Tutti	A 4	
	17-18	Soli	A 2	V1C, Vc
	18-19	Soli	A 3	V1C, V2C, Vc
	19-20	Soli	A 3	V1C, V2C, Va
	20-30	Tutti	A 4	
	30-40	Tutti	A 4	Conc. V1C, V2C, Vc
	40-43	Soli	A 3	V1C, V2C, Vc
	43-46	Tutti	A 4	Conc. V1C, V2R, no BCG
	46-58	Tutti	A 4	
	58-61	Tutti	A 4	Conc. V1C
iii Allegro	1-	Soli	A 3	V1C, V2C, Vc
iv Largo	1-20	Tutti	A 4	
	20-23	Soli	A 2	V1C, V2C
	23-26	Tutti	A 4	
	26-27	Soli	A 3	V1C, V2C, Vc
	28-29	Tutti	A 4	
	29-30	Soli	A 3	V1C, V2C, Vc
	31-44	Tutti	A 4	
v Allegro	1-2	Soli	A 1	V1C
	2-4	Soli	A 2	V1C, V2C
	4-12	Soli	A 3	V1C, V2C, Vc
	12-14	Soli	A 4	V1C, V2C, Va, Vc
	14-18	Tutti		
	18-19	Soli	A 3	V1C, V2C, Vc
	19-20	Tutti		
	20-21	Soli	A 3	V1C, V2C, Vc
	21-22	Tutti		
	22-23	Soli	A 4	V1C, V2C, Va, Vc
	23-24	Tutti		
	24-25	Soli	A 4	V1C, V2C, Va, Vc
	25-50	Tutti		

Concerto II (E Major)

Movement	Bars	Tutti/Soli	Voices	Parts
i Adagio	1-18	Tutti		
ii Allegro	1-4	Tutti	A 4	
	5-8	Soli	A 4	
	9-16	Tutti	A 4	Conc. Vc
	17-18	Soli	A 4	
Second period	19-20	Soli	A 4	
	21-25	Tutti	A 4	Conc. V1C
	26	Soli	A 4	
	27-28	Tutti		
	28-30	Soli	A 4	
	31-40	Tutti		
iii Adagio	1-9	Tutti		
iv Vivace	1-2	Tutti	A 1	V1
	3-4	Tutti	A 2	V1, V2
	5-7	Tutti	A 3	V1, V2, B
	8-33	Tutti	A 4	
Second period	34-67	Tutti	A 4	
v Allegro	0-4	Soli	A 3	V1C, V2C, Vc
Repeat	4-8	Tutti		
Second period	8-12	Tutti		
	12-16	Tutti	A 3	V1, V2, Va, Conc. V1C, V2C
	16-20	Tutti	A 4	Conc. V1C, V2C
Repeat	20-24	Tutti	A 4	
	24-28	Tutti	A 3	V1, V2, Va, Conc. V1C, V2C
	28-32	Tutti	A 4	Conc. V1C, V2C
