

Rudolf Rasch

The Thirty-Two Works of Francesco Geminiani

Work Six: The *Select Harmony* Concertos (1734)

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WORK SIX  
THE *SELECT HARMONY* CONCERTOS (1735)

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GEMINIANI IN PARIS AND DUBLIN

After his London concert series of the Winter 1732 season and the publication of his Concertos Opp. 2 and 3 in the same city Geminiani's star as musician and composer had reached its zenith, leaving only by Handel above him. Despite this achievement he left London rather soon after the end of the concert series, of which the last concert must have taken place on 4 May 1732.

In the pamphlet *See and Seem Blind, or A Critical Dissertation on the Publick Diversions* (London: H. Whitridge, [1732]), by Aaron Hill, written in the form of "A Letter from the Right Honourable the Lord B—to A—H— Esq.", we read the following lines:<sup>1</sup>

Poor *Italy* is like to be drain'd of all its Singers; for *Geminiani*, after having got very handsomely by a weekly Consort at *Hickford's* during the Season; is gone to *Italy* to procure new Voices for the next. So that we are like to swim in Diversion.

The pamphlet itself is undated but it was advertised in *The Daily Journal* of 8 June 1732, that is, on the same day as the advertisement of Geminiani's Concertos Op. 2. *See and Seem Blind* must have been written a little while before that date and that means that Geminiani had left London already before the publication of his Concertos Op. 2. The advertisement of the Concertos Op. 2 does not contradict such a statement: they were for sale at Hickford's Room and Geminiani himself is not mentioned as seller.

The connection between Geminiani and Hickford's room that becomes apparent from the advertisement of the Concertos Op. 2 is in fact corroborated by Hill's remark that Geminiani was on his way to Italy to recruit singers for the next season, Winter 1733, for a series of subscription concerts at the same venue. Now the question is: did Geminiani indeed go to Italy when he left London supposedly in May 1732? No single piece of evidence is available that would support the idea that Geminiani was in Italy in 1732, but of course that does not mean he was there. We simply do not know.

What we do know is that Geminiani was in Paris in the autumn of 1732. This knowledge come from the following lines from a letter written by Charles Stanhope in London on 2 November 1732 (N. S.) to William Capel, Third Earl of Essex, in Turin, where Capel resided (since 1731) as ambassador extraordinary and plenipotentiary to the king of Sardinia, Charles Emmanuel III of Savoy:<sup>2</sup>

Your Lordship may perhaps have read Geminiani dead in the newspapers, but I left him at Paris alive, and well, and I believe he will be here [=London] in a day or two.

Paris is a natural place to pass on one's way back from Italy to London. Whether or not on his return from Italy, Geminiani's 1732 visit to Paris would be the first in a series of six visits to that city. The later ones took place in 1736-1737, 1740-1741, 1742-1743, 1746 and 1751-1755 so that all in all Geminiani's spent nearly ten years of his life in the French capital.

But Geminiani did not return so quickly to London as Stanhope expected. On 29 January 1733, recently returned from Paris to London, Thomas Pelham wrote the following lines to William Capel in Turin:<sup>3</sup>

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<sup>1</sup> Burrows 2013, pp. 533-536.

<sup>2</sup> Careri 1993, p. 27. The original letter is in GB-Lbl, Add. Ms. 27732, fols. 42-43.

<sup>3</sup> Careri 1993, p. 27. The original letter is in GB-Lbl, Add. Ms. 27732, fols. 99-100.

I am quite ashamed of having neglected to acknowledge one or two letters which Your Lordship honoured me with before I left Paris, the last of which M. Lanzetti brought me, who I thought fully answer'd the description you gave of him. We are in daily expectation of him & Geminiani here, but they will come too late to establish any Concert this year, for Arrigoni & Martini make one in the same manner Geminiani did the last year, tho' I don't find with the same success. All publick Diversions are at a very low ebb, especially the operas; we have just now one of Handel, which is more likely to succeed than any has done this winter.

Salvatore Lanzetti was an Italian musician (cellist) in the service of the Kings of Sardinia, but he travelled largely through the whole of Europe during most of his life. By the end of 1732 he apparently had gone to Paris, with the intention to continue his journey to London, where he would indeed arrive some time later. Pelham's letter suggests that he socialised with Geminiani, which is indeed not impossible at all. If we assume that Pelham had left Paris earlier in January 1733, it means that Geminiani was still there. Indeed, too late to be able to organise a concert series in London for the Winter season of 1733, which should begin in January 1733 at the latest.

Pelham's letter also tells us that Carlo Arrigoni and Giuseppe Sammartini filled the lacuna that Geminiani had left open with a series of subscription concerts. In fact, it we may believe the following advertisement in the *London Evening Post* of 16 December 1732 (repeated in the *Daily Post* of 20 and 22 December), they did only so after that Geminiani had expressly written to them that he was unable to be in London to organise the series of winter concerts that should begin in December 1732 and that there was an agreement between them that they would take his place as organisers of the series

Proposals by Mess. Arrigoni and St. Martini, for carrying on the Weekly Concerts of Vocal and Instrumental Musick, proposed to be performed by Mr. Francis Geminiani, at Mr. Hickford's Great Room in Panton-street this Season. Mr. Arrigoni having received a Letter from Mr. Geminiani, wherein he declines carrying on the said Concerts, the said Mess. Arrigoni and St. Martini (to prevent a Disappointment to those who approv'd of the said Concerts perform'd by Mr. Geminiani last Winter, and who appear'd inclined to have them continued this) have agreed to carry on the said Concerts on the same Terms as Mr. Geminiani perform'd last Winter, viz. 1. Each Subscriber to pay Four Guineas on delivery of a Silver Ticket; and each subscribing Lady may introduce another Lady, paying 5 s. at the Door; but no Person to be otherwise admitted under Half a Guinea. 2. Mr. Carbonelli has engaged to play the First Violin. 3. The first Concert to begin on Thursday the 4th Day of January next, at Seven in the Evening, and to be continued every succeeding Thursday till Twenty Concerts are completed. N.B. Subscriptions are taken in, and Tickets deliver'd, by Mr. Hickford.

Apparently it had always been understood that Geminiani would organise a series of subscription concerts in London in the winter of 1732-1733. The first concert as now organized by Arrigoni and Sammartini took place on 4 January 1733.

In his letter of 29 January 1733, Pelham again misjudged Geminiani's readiness to return to London. Instead, Geminiani would probably remain in Paris for the larger part of 1733, only to travel to London in September of that year, in the company of Charles Moore, Third Baron of Tullamore (1712-1764), as we learn from a letter of Pelham to Essex dated 1 October 1733:<sup>4</sup>

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<sup>4</sup> Careri 1993, pp. 27-28. The original letter is in GB-Lbl, Add. Ms. 27732, fols. 239-240.

Geminiani went from hence about ten days ago with Lord Tullamore for England. I believe he got just money enough here, with the help of some Pictures, to defray his Expenses. After the Prince of Orange's wedding is over, they are to go to pass the winter in Ireland.

This letter reveals that Geminiani sold pictures, paintings probably, in Paris, to cover the expenses of going to London. Dealing in art may indeed have been a reason of his prolonged stay in Paris, but independent confirmation of this statement is not available. In some way the wording of the letter suggests that was not really in the service of Lord Tullamore at that time, because he had to pay his fare himself.<sup>5</sup>

According to Pelham's letter Geminiani would stay in London until after the marriage of Prince William of Orange and the English princess Anna of Hannover, and then go to Ireland, to spend the winter there. planned for November 1733. Indeed, the marriage had already been registered in Leeuwarden on 21 October 1733 and there would be festivities in London in the months following that date. As it happened, however, the marriage was postponed because of political problems between the British King and the Dutch Republic and also because of illness of the Prince of Orange and would not take place before 25 March 1734.

By the date of the marriage Geminiani was already a few month in the Irish capital, Dublin. He arrived there on 29 November, still in the retinue of Charles Moore, a fact important enough to be reported in the *Faulkner's Dublin Journal* of 4 December and the *Dublin Evening Post* of 4-8 December 1733:

Last Thursday the Right Hon. Lord Tullamore arrived here from his Travels. It is expected, that his Lordship will speedily take his Seat in the House of Peers. Signor Geminiani, a Native of Italy, and a most famous Musician arrived here with his Lordship.

It is assumed by several commentators (Careri 1993, p. 30; Boydell 2013, p. 162) that Geminiani stayed in the service of Lord Tullamore for a while. If so, one must assume that he was first, during the winter of 1734, in Dublin, then, later in 1734, in Tullamore's summer residence near Tullamore, a village some one hundred kilometers west of Dublin. There is, however, no direct evidence for such an employment.

Already quite soon after his arrival in Dublin Geminiani organised a benefit concert for himself, to take place on 17 December 1733 in the Great Room in Crow Street. It was advertised in *The Dublin Evening Post* of 15 December 1733:<sup>6</sup>

By their graces the Duke and Dutchess of Dorset's Special Command. By Subscription. For the Benefit of Signior Geminiani. At the Great Room in Crow-Street. On Monday the 17th of this Instant December, will be perform'd, A Consort of Vocal and Instrumental Musick, In which Signior Geminiani will perform several Solo's and Concerto's of His own Composition. The Vocal Part by Mrs Davis. Subscriptions are taken in at Lucas's, the Globe, and the House of Commons Coffee-Houses, at one Guinea for Three Tickets, Single Tickets, half a Guinea each. To begin at the usual Hour.

This advertisement reveals various interesting bits of information. First there is the "special command" of the Duke and the Duchess of Dorset. These are Lionel Sackville, First Duke of Dorset (1688-1765), and his wife Elizabeth Colyear (c. 1689-1768). Sackville was Lord Lieutenant of Ireland, from 1731 to 1737 (and

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<sup>5</sup> I assume Lord Tullamore, then a little over twenty years old, was returning from a grand tour, but I could not find information about this.

<sup>6</sup> Careri 1993, p. 29; Boydell 2013, p. 162.

again from 1751 to 1755), that is, the highest official person in the Kingdom of Ireland, with only King George II above him. His wife Elizabeth Colyear — they had married in 1709 — was a niece of Charles Colyear, Second Earl of Portmore (1700-1785), who had been, in 1726, a subscriber to Geminiani's Concertos after Corelli's Sonatas Op. 5, *Prima parte*. The patronage of the Duke and Duchess of Dorset shows that Geminiani had immediate access to the highest social circles in Dublin.

The "Crow Street Musick Hall" was a rather recently (1731) opened concert venue.<sup>7</sup> As performers only Geminiani himself and the female singer "Miss Davis" are mentioned. The latter is probably to be identified with the wife of the violinist John Clegg. Neither her Christian name nor the dates of her birth and death are known. The programme of the concert is, as usual in advertisements of this kind, only partially specified: "several solo's and concertos of his own composition". The "solo's" could be taken from the Sonatas of 1716 or, and perhaps more probably so, from the Sonatas Op. 4, also published in 1739 or the revisions of the Sonatas of 1716 published in 1739 as *Le prime sonate*. For the concertos one would think first of the Concertos Op. 2, but that is by no means certain. Several addresses are given for the sale of tickets, all of them inns or coffee-houses in Dublin: Lucas's, the Globe, and the House of Commons Coffee-Houses. The price was one guinea (£ 1:1:0) for three tickets, half a guinea (£ 0:6:5) for a single ticket. This means that when coming with two persons one could take a third one for free.

According to William H. Grattan Flood — who did his research in the 1900s, that is before 1923, when a fire destroyed the Irish National Archives — Geminiani gave several more concerts in Dublin in the Spring of 1734, but the sources for this statement are unknown.<sup>8</sup> Equally unknown it is on what evidence his remark is based that Geminiani returned to London later in 1734 and gave several concerts in Hickford's Room in London in 1735.<sup>9</sup> No advertisements for such concerts are known (at least, not to me.)

Still according to Flood, Geminiani went to Dublin again, in 1737. That he went to Dublin is certain, but perhaps 1738 is a better guess concerning the date. And in between, there must have been a period spent in Paris, unknown to Flood. For the moment we will assume that Geminiani was in Paris from 1636 to 1638 and in Dublin from 1638 to 1640. The two visits, to Paris and Dublin respectively, will be discussed in relation to Work Nine, The Sonatas Op. 4, published in London in 1739.

#### TURLOUGH CAROLAN

A remarkable episode in Geminiani's biography that must be connected with a visit to Dublin is his assumed encounter with the most famous Irish harp player of all times, Turlough Carolan (1670-1738). No exact or even inexact date is known of the event and in principle it could also be situated in Geminiani's second visit to Dublin (which we assume took place from 1738 to 1740), but since O'Carolan died in 1738, 68 years old, we will situate the encounter in the period of the first visit to Dublin, from late 1733 to some point in 1734.

Turlough Carolan (or O'Carolan, Toirdhealbhach Ó Cearbhalláin in Irish) was born near Nobber in the County of Meath in Ireland and grew up there and later in Ballyfarnon in the County of Roscommon.<sup>10</sup> Blinded at the age of eighteen years old by smallpox, he was apprenticed with the harper McDermott Roe. At the age of 21 he started his career of his own as itinerant bard. In 1720 he married Mary Maguire and from that time he lived with her on a small farm in Mohill, in the County of Leithrim. The couple had six daughters and one son. In addition to his singing and harp playing Carolan became famous for the numerous

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<sup>7</sup> About the Crow Street Musick Hall see Flood 1910b.

<sup>8</sup> Flood 1910a, p. 109.

<sup>9</sup> Flood 1910a, p. 109.

<sup>10</sup> About Carolan: Flood 2/1906; Donal Joseph O'Sullivan, *Carolan: The Life, Times and Music of an Irish Harper* (London: Keagan & Paul, 1958; 2 vols.; reprinted 1983; Cork: Ossian Publications, 2001; in one volume).

songs for which he composed the music and often also wrote the words, of which more than two hundred survive. They are available in a few eighteenth-century editions and a number of manuscript anthologies now in various library on the Irish Island (Belfast, Dublin). Among the early editions must be mentioned *A Collection of the Most Celebrated Irish Tunes* (Dublin: Neale brothers, 1724); a book published by Carolan's son and Patrick Delany of Trinity College in Dublin in 1748 of which only an incomplete copy survives (IRL-Dn); *A Favorite Collection of the So Much Admired Old Irish Tunes* (Dublin, 1778);<sup>11</sup> and *The Hibernian Muse* (London, c. 1786), which volume reprints much from *A Favorite Collection*.<sup>12</sup> The last two publication adds bass lines to all of the tunes.

A complete edition of Carolan's poetical work edited by Tomás Ó Máille was published as *Amhráin Chearbhalláin — The Poems of Carolan* in 1916.<sup>13</sup> Carolan's musical works were published in a complete modern editions by Donal Joseph O Sullivan (1958) and Grainne Yeats (1989).<sup>14</sup>

The poet and author of Irish descent Oliver Goldsmith (1730-1774), who spent most of his life in England and always wrote in English, reports the following anecdote, as part of a short biographical note on Carolan entitled "The History of Carolan, the Last Irish Bard", in *The British Musical Magazine, or Monthly Repository for Gentlemen and Ladies* of July 1760 (pp. 418-419).<sup>15</sup>

Being once at the house of an Irish nobleman, where there was a musician present who was eminent in his profession, Carolan immediately challenged him to a trial of skill. To carry the jest forward, his Lordship persuaded the musician to accept the challenge, and he accordingly played over on his fiddle the fifth concerto of Vivaldi. Carolan immediately taking his harp, played over the whole piece after him without missing a note, though he never had heard it before, which produced some surprise. but their astonishment increased, when he assured them he could make a concerto in the same taste himself, which he instantly composed, and that with such spirit and elegance, that it may compare (for we have it still) with the finest compositions of Italy.

The name of the "Irish nobleman" is not given, nor that of the "eminent musician". It is therefore surprising to see the concerto played by the musician so clearly specified: the "fifth Concerto by Vivaldi". This is generally taken to be Concerto V of *L'estro armonico*, Op. 3, published in London by John Walsh in 1715 (Libro Primo) and 1717 (Libro Secondo). This concerto is, however, rather a concerto for two violins, although there are many solo passages just for the Violino Primo. In fact, "the Fifth Concerto by Vivaldi" could also refer to Concerto V in *La stravaganza, Opera quarta* (London: Walsh, [1728]) or even Concerto V in the Vivaldi anthology published as *Select Harmony, First Collection* (London: Walsh, [1730]), a collection devoted entirely to works (violin concertos) by Vivaldi.

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<sup>11</sup> *A Favorite Collection of the So Much Admired Old Irish Tunes, The Original & Genuine Tunes of Carolan, the Celebrated Irish Bard, Set for the Harpsichord, Violin, and German Flute* (Dublin: John Lee, [1778], Morris Hime, c. 1800, London: Broderip & Wilkinson, c. 1804). In the Broderip & Wilkinson edition the Harpsichord is replaced by the Piano Forte.

<sup>12</sup> *The Hibernian Muse: A Collection of Irish Airs, Including the Most Favorite Compositions of Carolan* (London: S A & P Thompson, [c. 1786?]).

<sup>13</sup> *Amhráin Chearbhalláin — The Poems of Carolan, Together with other N. Connacht and S. Ulster Lyrics*, Edited with introduction, notes and vocabulary by Tomás Ó Máille (London: Irish Texts Society, 1916).

<sup>14</sup> O'Sullivan 1958, Vol. 1, pp. 163-185, commentary in Vol. 2. See also *Complete Collection of Carolan's Irish Tunes*, 1984; No. 154, p. 105. And Grainne Yeats, *The Complete Works of O'Carolan* (Cork: Ossian, 1989).

<sup>15</sup> Also in *The European Magazine, and London Review*, for October 1787, p. 247, and *The Works of Oliver Goldsmith M. B. with a Life and Notes*, Vol. II (London: Henry Washbourne, 1835), Essay XX, pp. 283-285: 284. O'Sullivan 1958, Vol. 1, p. 146.

The question now is: Is Oliver Goldsmith a reliable witness? Born either in Pallas (County of Longford) or Elphin (County Roscommon), he grew up in Lissoy (County of Westmeath) before he went to Dublin to study at Trinity College in the late 1740s. It seems nearly impossible that he witnessed the event himself. It must have happened when he was a young boy, not more than four years old or so. Goldsmith is not always accurate in his biographical note of Carolan: he states, for example, that Carolan was born blind and that Carolan was the author of the song «O'Rourke's fare will ne'er be forgot», both statements which are not correct. The anecdote quoted takes a disproportionately large portion of the single-page note so that it is almost as if the note was written as a framework for the anecdote, a consideration that increases in a way his credibility. Also there is the remarkable phrase about the piece composed by Carolan: "for we still have it". This must have been a manuscript copy of the piece as it was played, at the time of writing the biographical note (1760) either in the possession of Goldsmith or in someone else's but known to him, in other words, some kind of physical evidence.

In Thomas Campbell's *Philosophical Survey of the South of Ireland, In a Series of Letters to John Watkinson* (London: W. Strahan and T. Cadwell, 1777), "Letter XLIV: Musicians—Welsh and Scotch Music from Ireland", pp. 447-455: 452, we read the following note:

His [Carolan's] ear was so exquisite, and his memory so tenacious, that he has been known to play off, at first hearing, some of the most difficult pieces of Italian music, to the astonishment of Geminiani.

Thomas Campbell (1733-1795), born in Glack in Northern Ireland, he became Curate in Clogher, in Northern Ireland, in 1769, a Chancellor in 1773. His *Philosophical Survey* is a description of South Ireland in the form of a series of fictitious letter. His remark on Carolan and Geminiani seems to be based on Goldsmith's anecdote, with the added inference that the eminent musician who played Vivaldi's concert could be no other one than Geminiani.

Thomas Cooper Walker (c. 1762-1810) pays ample attention to Carolan's life and works in his *Historical Memoirs of the Irish Bards* (Dublin: Author, 1786). In his Appendix VI he tells two anecdotes about Carolan that involve some kind of musical contest, which we will call Walker's first and second anecdote. The first one is a story different from Goldsmith's anecdote, the second one is related to Goldsmith's anecdote but differs from it both in wording and some details so that Goldsmith seems not to have been Walker's source. Walker, nevertheless, knew Goldsmith's note in *The British Magazine* of 1760 through its reprint in the *European Magazine* of 1785, but he doubted that this was really Goldsmith's work, rather thought the note "every way unworthy the pen of that elegant writer." and did not make use of the anecdote contained in it.<sup>16</sup>

Walker's first anecdote comes from "a letter which I lately received from a learned friend, containing many curious notices concerning Carolan."<sup>17</sup> The identity of the friend is not revealed. The anecdote is a rather complicated story:<sup>18</sup>

It is a fact well ascertained, that the fame of Carolan having reached the ears of an eminent Italian music-master in Dublin, he put his abilities to a severe test; and the issue of the trial convinced him, how well founded every thing had been, which was advanced in favour of the Irish Bard. The method he made use of was as follows: He singled out an excellent piece of music, and highly in

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<sup>16</sup> Walker 1786, p. 95, note (n).

<sup>17</sup> Walker 1786, Appendix VI, p. 82.

<sup>18</sup> Walker 1786, Appendix VI, p. 89. Sullivan 1958, Vol. 1, pp. 145-146.



the style of the country which gave him birth: here and there he either altered or mutilated the piece; but, in such a manner, as that no one but a real judge could make a discovery. Carolan bestowed the deepest attention upon the performer while he played it, not knowing, however, that it was intended as a trial of his skill; and that the critical moment was at hand, which was to determine his reputation for ever. He declared it was an admirable piece of music; but, to the astonishment of all present, said, very humorously, in his own language, *ta se air chois air bacaighe*; that is, here and there it limps and stumbles. He was prayed to rectify the errors, which he accordingly did. In this state the piece was sent from Connaught to Dublin; and the Italian no sooner saw the amendments, than he pronounced Carolan to be a true musical genius.

Here, Carolan and the Italian musician are not at the same place: Carolan is at some place in the province of Connaught (West Ireland), the Italian musician is in Dublin. The Italian musician sends an Italian piece of music with some alterations to Carolan, who has it performed by a local violin player. After the performance Carolan recognizes the alterations, which he describes as mutilations. He has the music corrected, and the result is sent back to Dublin, to the great surprise of the Italian musician, who subsequently declares Carolan to be “a true musical genius”. In the comment following his two anecdotes Walker identifies the Italian musician in the first as Geminiani:<sup>19</sup>

The Italian alluded to in the first of these relations, was the celebrated Geminiani.

It is not clear if this information was given in the letter of his learned friend or that it was an inference by Walker himself.

Walker’s second anecdote was taken from a letter written to him by his “worthy and ingenious friend, Dr. Sylv. O’Halloran, Esq. of Limerick”. This is the surgeon and antiquary Sylvester O’Halloran (1728-1807), living in Limerick. The anecdote reads as follows:<sup>20</sup>

In the beginning of the last century, the then Lord Mayo brought from Dublin a celebrated Italian performer, to spend some time with him at his seat in the country. Carolan, who was at that time on a visit at his lordship’s, found himself greatly neglected; and complained of it one day in the presence of the celebrated foreigner. “When you play in as masterly a manner as he does, (replies his Lordship) you shall not be overlooked.” Carolan wagered with the musician, that, though he was almost a total stranger to Italian music, yet he would follow him in any piece he played; and that he himself would afterwards play a voluntary, in which the Italian should not follow him. The proposal was acceded to, and Carolan was victorious.

Walker expressly does not identify this Italian musician with Geminiani. There are striking structural similarities between Walker’s second anecdote and Goldsmith’s:

- (1) Carolan and the Italian musician are both at the country house of a patron.
- (2) The Italian musician plays an Italian piece.
- (3) Carolan repeats the piece from merely hearing it a single time.
- (4) Carolan plays a voluntary.

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<sup>19</sup> Walker 1786, Appendix VI, p. 90.

<sup>20</sup> Walker 1786, Appendix VI, pp. 89-90. O’Sullivan 1958, Vol. 1, p. 147.

(5) The Italian musician cannot play the voluntary from merely hearing it a single time.

There are differences in details: the “Irish nobleman” is here identified as “Lord Mayo”, who is Theobald Bourke, Sixth Viscount of Mayo (1681-1741), who’s residence was the manor Castleburke near Ballintober (or Ballintubber, county of Mayo), which is in the province of Connaught (which is mentioned as the place of the event of the first anecdote). In Goldsmith’s anecdote the Italian piece is specified as Vivadi’s Concerto V, in Walker’s anecdote it is not specified; in Goldsmith’s anecdote Carolan improvises a concerto in Italian style, in Walker’s anecdote the piece is a voluntary in a style not further specified (although the genre name may refer to its improvisatory character); in Goldsmith’s anecdote the Italian musician’s inability to repeat the piece played by Carolan is not included. And last but not least, there is a difference of atmosphere between Walker’s second anecdote and Goldsmith’s anecdote: in Goldsmith’s words the atmosphere was friendly and congenial, in Walker’s it is hostile and competitive (“Carolan was victorious”).

Geminiani is mentioned again in Walker’s book when a description of Carolan’s character is given. Now Walker quotes the exact words of Charles O’Conor (1710-1791), an Irish antiquarian, who lived in Belnagare (county of Roscommon) and who had harp lessons of Carolan in his youth, many years before, in 1729.<sup>21</sup> This character sketch includes the following sentence (Walker, p. 97):

So happy, so elevated was he [=Carolan], in some of his compositions, that he excited the wonder, and obtained the approbation, of a great Master, who never saw him; I mean *Geminiani*.

This seems to confirm the first anecdote of Walker, the more so as it comes from another source. And it seems to contradict Goldsmith’s anecdote and Walker’s second anecdotes, which imply a presence of the two musicians at the same place and time.

O’Conor’s description of Carolan’s character contains still another interesting sentence (pp. 97-98):

The Italian compositions he preferred to all others: Vivaldi charmed him, and with Corelli he was enraptured.

This sentence is used often by later commentators to state a clear Italian influence on the music composed by Carolan, different from the music of the other Irish harpers and composers.

Walker reproduced much of his biographical sketch of Carolan in the *Dublin Chronicle* of 5 July 1787, pp. 226-227, in an essay entitled “Anecdotes of Carolan, the Irish Bard, and of some of his Contemporaries; in a Letter from a Gentleman to his Friend.”<sup>22</sup> This may be a more or less exact reproduction of Sylvester O’Halloran’s letter, as mentioned in the *Historical Memoirs of the Irish Bards*, published one year earlier. There is one remarkable change of detail: the phrase “in the presence of a foreigner” is replaced by “in the presence of the celebrated Geminiani”. Perhaps Walker had read or re-read Thomas Campbell’s *Philosophical History* (where Carolan and Geminiani are linked to one another) of 1777 in the meantime.

The anecdotes told by Goldsmith and Walker have been repeated by various commentators after them. It seems that Edward Bunting, in *The Ancient Music of Ireland* (Dublin, 1840), p. 71, was the first to connect to “concerto” mentioned in Goldsmith’s anecdote with a specific composition. He quotes Goldsmith’s anecdote (without mentioning the name of Goldsmith, and referring, apparently wrongly so, to the *Monthly Review*<sup>23</sup>)

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<sup>21</sup> O’Sullivan 1958, p. 57

<sup>22</sup> O’Sullivan 1958, p. 147.

<sup>23</sup> At least, I could not trace back Bunting’s version to the *Monthly Review*, which appeared in four series from 1749 to

in a shortened and paraphrased form and provides two specifications not given by Goldsmith: the name of the Italian musician (“Geminiani”) and the name of the piece of music composed on the spot by Carolan (“Carolan’s Concerto”).<sup>24</sup>

At the house of an Irish nobleman, where Geminiani was present, Carolan challenged that eminent composer to a trial of skill. The musician played over on his violin the fifth concerto of Vivaldi. The surprise of the company was increased when he asserted that he would compose a concerto himself at the moment; and the more so, when he actually played that admirable piece known ever since as Carolan’s Concerto.

Well, the expression “ever since” must be taken with a grain of salt, for the first time the piece in question is entitled so (as far as we know), is Bunting’s own edition with the title “Carolan’s Concerto” in the first version of his anthology of Irish music, published in 1796 as *A General Collection of the Ancient Irish Music* (Dublin: Power & Co.), no. 42, p. 20. It is an arrangement for pianoforte, in E♭ major. In the preface of this publication no connection is made with the Carolan-Geminiani contest. Instead, an inspiration by Corelli is proposed:

In Carolan’s Concerto (N<sup>o</sup>. 42) — and in his Madam Cole (N<sup>o</sup>. 16) [—] the practitioner will perceive evident imitations of Correlli [sic], in which the exuberant fancy [!] of that admirable composer is happily copied.

It is as if Bunting knew in 1796 the piece in question as “Carolan’s Concerto” or perhaps simply as a “Concerto” by Carolan but was still unaware of Goldsmith’s anecdote, which also mentioned a “Concerto”. Later, when preparing the 1840 edition of *The Ancient Music of Ireland*, he must have got acquainted with Goldsmith’s anecdote and made “Carolan’s Concerto” the piece referred to in it.

It is unknown what Bunting’s source for “Carolan’s Concerto” was in 1796. Perhaps his surviving notebooks in the library of Queen’s University in Belfast will once give the answer.

Bunting’s *General Collection* of 1796 was, however, not the first publication of the tune. It is found, in G major and with an unfigured bass line, in *A Favorite Collection of the So Much Admired Old Irish Tunes* (Dublin, 1778). In this collection the tune is no. 49 (p. 20), but this was not Bunting’s source. In *A Favorite Collection* the tune has a different title: “Mrs. Poer”, which must be read as “Mrs. Power”; it refers to Elizabeth Keating, the wife of David Power (of Corheen, county of Galway). With the same title the tune is found in *The Hibernian Muse* (London, c. 1786?), as No. LXXXI, p. 50. One wonders therefore if “Carolan’s Concerto” really was the piece improvised as a counter-piece to Vivaldi’s Fifth Concerto during the contest.

Strange enough, there is some reason to connect “Carolan’s Concerto” with the Carolan-Geminiani contest: there are some common traits between Carolan’s Concerto and Vivaldi’s Violin Concerto RV 259, published as Concerto V in *Select Harmony, First Collection* (reprinted from *Concerti, Opera sesta* (Amsterdam: Roger, [1717]), No. II). First of all, Carolan’s Concerto has a definite Vivaldian flavour (more than a Corellian flavour, let alone a Geminianian flavour). Both Carolan’s Concerto and Vivaldi’s Concerto

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1844. Flood (1906, p. 231) repeats Bunting’s version and then refers to the *Monthly Review*, old series, Vol. lxxvii, but this volume (1787) contains a review of Walker’s book that includes a few remarks on Carolan but not the anecdote. The confusion may also be caused by the fact that the *Dublin Chronicle* of that year contains a reprint of Walker’s biographical sketch of Carolan, mentioning Geminiani as the Italian musician who performed in a contest with Carolan.

<sup>24</sup> Bunting 1840, p. 71.

RV 259 are in E $\flat$  major and both begin with three chords followed by a downward figure, albeit of different character. But nonetheless the relationship is remarkable: Could this be coincidence? Yes, it could. And we have no idea if Bunting's source already gave the piece in E $\flat$  major. He may as well have transposed it, for example from G major, as the other early sources have.

Bunting's version was reprinted in *One Hundred Irish Aires, Arranged for the Piano Forte* (New York: P. M. Haverty, 1859), no. 275, p. 137.

Other nineteenth-century sources present the piece in a different version. *O'Farrells Pocket Companion for the Irish or Union Pipes* (London: G. Goulding, 1805), [Vol. 1]) has the tune of "Carolans Concerto" on p. 16. It is in D major and in 2/4 time. The differences with the earlier sources discussed so far (*A Favorite Collection* and Bunting's *General Collection*) are considerable and in the second period of the tune so substantial that it is difficult to believe it was derived from any of them. In fact, the melody lacks the first half (four semiquavers) of bar 24, so that bars 25-31 are shifted a half bar backward and the tune ends on the second crotchet of bar 31. The second edition of Walker's *Historical Memoirs of the Irish Bards* (Dublin, 1818), Appendix, p. 21, *The Hibernia Collection* (Boston, 1860), Compiled by Patrick O'Flanagan (Boston: Elias Howe, 1860), p. 5, and *O'Neill's Music of Ireland*, Collected [...] and edited by Francis O'Neill, arranged by James O'Neill (Chicago: Lyon & Healy, 1903), no. 633, p. 113, reproduce O'Farrell's 1805 version in 2/4 time and D major. In the *Hibernia Collection* the error of the 1805 edition is repaired by changing the semiquavers of the first half of bar 31 into quavers so that the final note is in bar 32. In *O'Neill's Music of Ireland* the missing half bar is inserted, which suggests that a different source was used (or that the volume had a clever editor).

As is most often the case, it is very difficult if not impossible to ascertain the degree of truth of musical anecdotes. The stories are told without mentioning sources, are often vague and usually lack essential information such as date and time. In the present case we are confronted with the fact there are two anecdotes (if we accept that Goldsmith's and Walker's second anecdotes are variants of each other) and that we do not know if these two anecdotes refer to two distinct events or that they are, in the end, based on a single event. In general, modern commentators express their confidence in Walker's remark on the authority of O'Connor that Carolan and Geminiani never met and therefore reject Goldsmith's and Walker's second anecdotes, but this supposes that one believes that O'Connor was acquainted with all details of Carolan's life in the 1730s. But hopefully we have shown that such a rejection may be premature, in view of the possible resemblance between the Vivaldi concerto played and Carolan's Concerto and the remark by Goldsmith that he possessed or knew Carolan's piece. So it is best to abstain of any judgment of the credibility of any of the anecdotes told by Goldsmith and Walker.

The story of "Carolan's Concerto" did not, however, end with Bunting's *Ancient Irish Music* of 1840. William H. Grattan Flood, in his *History of Irish Music* (2/1906) spends several pages on the life and works of Carolan.<sup>25</sup> He recounts Goldsmith's anecdote in Bunting's version and has it followed by O'Connor's remark that the two men never met.<sup>26</sup> He then brings forward Walker's first anecdote, partially quoting Walker literally, partly paraphrasing him, as the solution for the discrepancy between Goldsmith's anecdote and O'Connor's statement. Since there is no reference for this retelling, one must assume that it is his own. (At least, I could not find any earlier sources for his paraphrase.) Two details have been specified. First, the place of the event is given as Elphin, a small town in the county of Roscommon; it is unclear from which source Flood derived this knowledge (but at least it is striking that Goldsmith may have been born there).

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<sup>25</sup> Flood 2/1906, Chapter XX1: "O'Carolan and his Contemporaries", pp. 227-242, pp. 227-239 on Carolan.

<sup>26</sup> Flood 2/1906, pp. 233-234.

And in the second place Geminiani's assessment of Carolan's qualities as a musician are given in Italian: "*il vero genio della musica*". As far as I know these Italian words are the invention of Flood.

In twentieth-century writing most often the Carolan-Geminiani encounter is told in Flood words, certainly a consequence of the authority and the wide circulation of his text. O'Sullivan (1958, pp. 145-148) and Barbara Boydell (2013, pp. 175-179) are the only ones who have analysed the background for the anecdotes now so widely disseminated.

O'Sullivan (1958, Vol. 1, no. 154, p. ) publishes the tune after Lee's *Favourite Collection of the So Much Admired Old Irish Tunes* (1780), but leaves out the added bass line. Other twentieth-century scholarly editions include Robin Williamson's *English, Welsh, Scottish and Irish Fiddle Tunes* (New York, 1976), pp. \*\*\* and Grainne Yeats's *The Complete Works of O'Carolan* (Cork: Ossian, 1989), pp. \*\*\*.

"Carolan's Concerto" has found a wide dissemination as a popular piece of Irish folk repertoire, almost completely based on O'Sullivan's edition of the piece. The webpage "Carolan's Concerto" of the Traditional Tune Archive gives the following post-1958 publications of the tune:<sup>27</sup> O'Neill (Krassen), 1976; p. 229; Brody (Fiddler's Fakebook), 1983; p. 62; S. Johnson (Kitchen Musician No. 3: Carolan), 1983 (revised 1991, 2001); p. 11; Complete Collection of Carolan's Irish Tunes, 1984; No. 154, p. 105; Mallinson (100 Enduring), 1995; No. 94, p. 39; Tubridy (Irish Traditional Music, vol. 1), 1999; p. 41; and Miller & Perron (Irish Traditional Fiddle Music), 2nd Edition, 2006; pp. 138–139 (with harmony parts). The same website also provides references to a great number of recordings of the piece.

Only Ellis Schuman (1931-2001) based his edition of "Carolan's Concerto" for harp, published with the title *Carolan's Concerto: Homage to Geminiani* (Ellensburg, WA: F C Publ. Co., 1992), on the version in Bunting's *A General Collection of the Old Irish Airs* of 1796.<sup>28</sup> The piece is transposed to D major, the melody has been changed (and shortened) at some places. In the accompaniment Bunting's version is clearly visible.

#### THE *SELECT HARMONY* CONCERTOS

Eighteenth-century music publishers did not only publish works composed as a set by the composer but also anthologies with compositions chosen from different sets of a single composer or compositions from several composers. John Walsh (Senior) was no exception to this rule. In 1730 he published an anthology of concertos by Antonio Vivaldi, chosen from the composer's Opus 6, 7, 8 and 9, first published in Amsterdam by Estienne Roger (*VI Concerti a cinque stromenti, Opera sesta*, 1719, *Concerti a cinque, Opera settima*, 1720) or Michel-Charles Le Cène (*Il cimento dell'armonia e dell'inventione, Opera ottava*: 1725, *La cetra, Opera nona*: 1727), under the main title *Select Harmony*, in the subtitle aptly described as "being XII Concertos in Six Parts for Violins and Other Instruments, Collected from the Works of Antonio Vivaldi, viz. His 6th. 7th. 8th. and 9th. Operas, Being a Well-Chosen Collection of His Most Celebrated Concertos." The anthology contains two concertos from Opus 6 (Nos. I and II), five from Opus 7 (Libro I, Nos. III, Libro II, Nos. II, III, V, VI), two from Opus 8 (Nos. VII and VIII) and two from Opus 9 (Nos. I and II).<sup>29</sup> All these concertos are for a Violino Principale and four accompanying string parts, on the original title pages described as "Concerti a cinque", in modern terms violin concertos. The contents of the volume are listed in Table 7.1.

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<sup>27</sup> [https://tunearch.org/wiki/Annotation:Carolan%27s\\_Concerto](https://tunearch.org/wiki/Annotation:Carolan%27s_Concerto).

<sup>28</sup> Reprinted, with some other pieces (not by Carolan) in *Irish Set*, Arranged and edited for all harps by Ellis Schuman (Lyon & Healy, 2005), pp. 16-17.

<sup>29</sup> And one concerto not found in any of these sets, the Concerto RV Anhang 65.

The publication was advertised in the *Daily Post* and the *Country Journal* of 10 January 1730. It is difficult to say how “successful” the edition was: not many copies have been preserved.<sup>30</sup> Probably in 1734 the edition was assigned a publisher’s number—454—which characterizes it as a Vivaldi publication: the numbers 450-453 were given to editions of Vivaldi’s Opus 2, 3 and 4 and the *Two celebrated concertos* respectively. For copies produced from 1734 onwards the imprint was adapted: Joseph Hare’s name was removed and the publisher’s number 454 was added. The adaptation creates a Second Issue and to this issue refers Walsh’s *A Cattalogue of Musick* (p. 14). On the title page of the *Select Harmony Fourth Collection*, published in 1740 (see below), the Second Issue is referred to as a “2d Edition”. Slightly more copies are preserved of this issue than of the First Issue.<sup>31</sup>

On the title page of the first volume of the *Select Harmony* there is no mention of a series number, that is, from the title one does not expect there would be further volumes. Nevertheless, two years later a similar volume appeared, now with a selection of concertos by Tomaso Albinoni, chosen from his Opus 5 and Opus 7, and certainly derived from the editions of these works published by Estienne Roger in Amsterdam.<sup>32</sup> The advertisement of the publication in the *Country Journal* of 13 May 1732 describes the publication as “Select Harmony, 2d Collection, being 12 Concerto’s collected from the latest opera of Albinoni in 7 Parts,” Walsh’s *A Cattalogue of Musick* (p. 5) as “343. Select Harmony 2d Collection being 12 Concertos Collected from his 5th and 7th Operas. 15s. 0d. No. 343.” In the latter catalogue its listing follows that of Albinoni’s Opus 2, 3, 4 and 6, which received the numbers 339-342. Similar to the *Select Harmony* “First Collection” there must have been two issues: the First Issue produced in 1732 with the names of John Walsh and John Hare in the imprint and without publisher’s number, and a Second Issue produced in 1734 or later, with the name of John Hare removed from the imprint and the publisher’s number 343 added. Walsh’s *Cattalogue* refers to the Second Issue and so does the title page of the *Select Harmony Fourth Collection* (1740), which calls it a “2d Edition”. A single partbook (Violino Primo) of the Second Issue is extant and it appears that it contains Concertos Op. 5 Nos. I, IV, VII, VIII, IX and V, and Op. 7 Nos. XII, I, IV, VI, VIII and X.<sup>33</sup> The concertos are certainly reprinted after the edition published in Amsterdam by Estienne Roger, as *XII Concerti a cinque, Opera quinta* (1708) and *Concerti a cinque, Opera settima* (1715).

If the only extant partbook of the *Select Harmony Second Collection* may be interpreted as a sign of a limited success at best, this may have been the reason why the *Select Harmony: Third Collection*—that was published some years after the previous volume—differs from its predecessors in several respect. First of all, it was first published in instalments of one concerto each. Secondly, it was not devoted to the works of a single composer but to works selected from various “Eminent Italian Authors”, and, thirdly, the publication was complete with six concertos only, instead of twelve, perhaps to make it cheaper when the complete set was to be purchased.

The first instalment of the *Select Harmony Third Collection* was advertised in the *London Evening Post* of 29-31 January 1734:

Printed for John Walsh, Music-Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street, Where may be had, just published, Price 1s. 6d. Recommended to all Societies and Lovers of Musick, A Select Concerto for Violin and other Instruments, in six Parts.

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<sup>30</sup> RISM V 2234 lists copies in Brussels (Conservatory), Cambridge UK (Fitzwilliam) and Cambridge US (Harvard).

<sup>31</sup> RISM V 2235 lists copies in London (RAM), Manchester, Rochester and Washington.

<sup>32</sup> Tomaso Albinoni, *XII Concerti a cinque [...] Opera quinta* (Amsterdam: Estienne Roger, [1708]), *Concerti a cinque [...] Opera settima* (Amsterdam: Estienne Roger, [1715]).

<sup>33</sup> CDN-Lu, MZ2645. Internet <https://archive.org/details/selectharmonysec00albi>.

Chosen from the Works of Giacomo Facco. To be continued monthly with a well chosen Concerto from the Works of the most Celebrated Italian Authors.

The advertisement was repeated on 14-16 February 1734.

Only one copy of this first instalment, with a Concerto in E minor by Giacomo Facco, is known to be extant (GB-Lbl, h.141.f.). The instalment does not have a real title page; the title is printed from a small oblong plate (5 x 18 cm) on p. [1] of the Violino Principale partbook. It reads:

Nº: I. A Select CONCERTO for Violins and other | Instruments in 6 Parts chose [sic] from the Works of Giacomo Facco. | To be continued Monthly with a well chosen Concerto from the Works | of the most Eminent Italian Authors at 1<sup>s</sup>. 6<sup>d</sup>. each. Publish's | for Jan<sup>y</sup>: 1734. Printed for I: Walsh in Catherine Street. where may be had | just Publish'd 6 Concertos by Geminiani in 7 Parts Opera Terza.

Facco's concerto is called a "Select Concerto No. I"; the later volume title "Select Harmony" is not found here. The title links the concerto with January 1734 and promises a new concerto each month. The concerto printed here is No. I of Facco's *Pensieri adriarmonici, O vero Concerti a cinque, tre violini, alto viola, violoncello e basso per il Cembalo [...]* Opera prima, published in Amsterdam by Jeanne Roger in 1720.<sup>34</sup>

Remarkable is the reference, following the imprint, to the Concertos Opus 3 by Geminiani, which were published by Walsh already nearly two years earlier; they were advertised in April 1732. Apparently this time lapse was not large enough not to use the phrase "just publish'd".

The *Select Concerto No. I* is printed in six parts: Violino Primo Principale (p. [1]: title, music pp. 2-5, bifolio plus single folio), Violino Primo (pp. 1-3, bifolio), Violino Secondo (pp. 1-2, single folio), Alto Viola (p. 1-2, single folio), Violoncello (music on pp. 2-4, bifolio) and Organo (pp. 1-2, single folio). The names of the parts are those of the Amsterdam edition. As in the Amsterdam edition the Violoncello part does not have figuring, the Organo part does have figuring throughout.

The music is engraved on plates of 28 x 19 cm. All parts have on the first music page in the lower left corner "*Facco N<sup>o</sup>. I*" and in the lower right corner "*501*". It appears that two engravers have been at work for the concerto. One, who will be called Engraver A, engraved the Violino Primo Principale, another one, Engraver B, the other partbooks.

The work of Engraver A can be recognized by the following characteristics: violin clefs are very little tilted and reach until the highest line of the stave; sharps have double X form; tempo markings are fully roman. The work of Engraver B can be described as follows: violin clefs are clearly titled but still reach to the highest line of the stave; sharps have X form but lines may have direction "NNW-SSE and ENE-WSW" (rather than NW-SE and NE-SW); tempo marking slightly italic, capital A with lengthened "left leg"; alto clef consist of one vertical line with two hooks, the horizontal lines of the hooks are double lines.

The paper on which *Select Concerto No. I* has been printed has vertical chain lines, a Strasbourg Lily with LVG watermark in the middle of the folios or the countermark "IV". This watermark was coined "Strasbourg Lily 1B" in this study and is found in many impressions of editions by Walsh published in the years 1730-1735. The letters LVG stand for the name of the Dutch paper-maker Lubbertus van Gerrevinck and Walsh indeed advertised his editions in these years as printed on Dutch paper.

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<sup>34</sup> The volume is published in a Libro primo and a Libro Secondo, which have publisher's numbers 469 and 477. It is exceptional in Roger's publishing business that the two libri of a single opus number have non-consecutive numbers. The first number pints to 1720 as year of publication, the second number to 1721. Both datings should be seen as estimates rather than exact dates.

*SELECT CONCERTO NO. II*

Three further instalments, each with one “Select Concerto”, can be connected with February, March and April 1734 respectively. The instalment for February 1734 was advertised in the *London Evening Post* of 28 February-2 March and 5-7 March 1734:

Printed for John Walsh, Music-Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street, Where may be had, just publish’d. Recommended to all Musical Societies and Lovers of Musick. Numb. II. A select concerto for Violin and other Instruments, in seven Parts, by Sig. Geminiani. Never before printed. To be continued Monthly. With Concerto’s from the works of the most eminent Italian Authors.

A copy of this instalment is extant; at least, it probably is: it was listed as no. 233 in Catalogue 43 of Cecil Hopkinson’s First Edition Bookshop in London, issued in 1953, as “No. II. A Select Concerto. For Violin & Other Instruments in Seven Parts. Printed for I. Walsh. [February 1734] (Geminiani)”.<sup>35</sup> It was sold to a private collector in San Francisco; its present whereabouts are unknown.<sup>36</sup>

The *Select Concerto No. II* and also its engraving are known through its re-issuing in the complete *Select Harmony, Third Collection* that was published in 1735, where it is Concerto III. From the re-issuing it is possible to reconstruct the instalment. There were seven parts: Violino Primo Concertino, Violino Primo [del] Concerto Grosso, Violino Secondo Concertino, Violino Secondo del Concerto Grosso, Alto Viola, Violoncello and Basso Continuo.

For the first time in the series a concerto was selected that had not been published before. And for the first time a concerto with an attribution to Geminiani had been chosen. Some terminology differs from the one applied by Geminiani in his printed sets of concertos, such as the use of the designations “Concerto grosso” (instead of “Ripieno”), “Basso Continuo” (for “Basso Ripieno”) and “Solo” (for “Soli”). In fact, the terminology is more like that in Corelli’s Concertos Opus 6 (Amsterdam, 1714; London, 1715).

*Select Concerto No. II* is in D major and consists of four movements. The first movement, Adagio, common time, is entirely a “tutti”. Its first half is characterised by frequent three-semiquaver anacrusis:

Adagio e Staccato

The musical score is for the first movement of *Select Concerto No. II*, titled "Adagio e Staccato". It is written for four parts: Violino Primo Concertino (V1C), Violino Primo del Concerto Grosso (V1CG), Violino Secondo Concertino (V2C), and Violino Secondo del Concerto Grosso (V2CG). The first two parts are in treble clef, and the last two are in bass clef. The key signature is D major (two sharps). The time signature is common time (C). The music is characterized by frequent three-semiquaver anacrusis figures, which are indicated by the '6' and '7' markings below the staves. The score shows the first half of the movement, with the first half of the first half being characterized by these anacrusis figures.

It is difficult not to be reminded of the beginning of the first movement of Corelli’s Concerto grosso Opus 6 no. I, in the same key and with similar three-semiquaver anacrusis figures:

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<sup>35</sup> Hudson 1963, p. 41, Smith 1968, p. 157. Hudson erroneously gives the year 1955 for the catalogue.

<sup>36</sup> Hudson 1963, p. 41.



Largo

The second half of the first movement of Geminiani's *Select Concerto No. II* is dominated by dotted figures. It ends with a full cadence. The Alto Viola doubles the bass part throughout this movement.

The second movement, *Allegro*, in 3/4 meter, consists of an alternation of tutti passages and virtuoso solo passages for violin and figured bass. Its layout is that of the first movement of a violin concerto in ritornello form. The initial tutti or ritornello consists of two phrases each of which is repeated one octave lower and *piano*. Here is the first of these phrases:

Allegro  
Tutti

The motive of the first four bars is in fact some kind of archetypal melodic form, which is clearly recognizable in themes used by other composers. In some cases a direct relation with the *Select Concerto No. II* may be assumed. As will be shown below, a manuscript copy of the concerto was in the music library of the Dresden court and therefore the incipit of the third movement of a violin concert by Johann Georg Pisendel (D-Dlb, Mus. 2421-O-6b) may be derived directly from Geminiani's concerto:<sup>37</sup>

Allegro

Similar themes occur in the third movement of a harpsichord concert by Carl Heinrich Graun and a minuet by Carl Friedrich Weideman.<sup>38</sup>

In the second phrase of the initial tutti of the second movement of the *Select Concerto No. II* the Violino Primo and Secondo play in unison so there is no more than a two-part melody-bass setting. The second tutti (bars 46-59) first brings the first phrase in A major, then an extended form of the same phrase in D major.

<sup>37</sup> See RISM ID no. 212.003.105.

<sup>38</sup> Graun: D-LEm, RISM 230.007.956; Weideman: GB-Lbl, R.M. 24.i.16, RISM 800.256.570.

The third tutti (bars 81-94) repeats the first phrase in E major and the fourth and final tutti (bars 120-143) is a simple repeat of the entire first statement.

The four ritornellos embrace three solo passages that consists mainly of figures in semiquavers. As an example the beginning of the first of these passages:

22

Solo

V1C  
V1CG

V2C  
V2CG

AV

Vcl  
BC

Solo

The first solo episode modulates to A major, the second to E major, the third back to D major. The second episode goes as high as *f*3#.

The solo passages are marked “Solo”, not “Soli” as Geminiani used to do even with passages for a single instrument.

As in the first movement the Alto Viola copies the cello part.

The third movement, Andante, in 3/4 time, is like a slow movement of a concerto grosso, consisting of an alternation of short and simple solo passages for the two violins and violoncello and tutti passages for the entire ensemble. The cello plays often long strings of continuous quavers in a solo fashion, because of which the Viola now doubles the Violino Secondo del Concerto Grosso. Because of this doubling the tutti passages are for three real voices.

The third movement, Allegro, is a short binary movement in 12/8 metre, with two repeated periods, of 7 and 17 bars respectively. Basically the two periods have lengths of 6 and 16 bars respectively, but they both end with a flourish for the Violino Primo del Concertino. As an example the flourish at the end of the movement:

23

V1C  
V1CG

V2C  
V2CG

AV

Vcl  
BC

Both periods begin with a solo for the Violino Primo Concertino with a bass for the Violoncello and a suspension motive for the Violino Secondo Concertino. This is followed by a tutti:

The second period begins with a transposition of bars 1-2 to A major followed by a repeat of bars 1-2. Then follows a tutti passage and a new soli passage, ending with a full close with a fermata. It is not yet the end of the movement. Two more tutti passages follow, the first one with a lengthy pedal note *A*, ending with a full close and followed by a Generalpause with a fermata, the second one ends with the little flourish described above..

The soli passages of this movement are all for the two concertino violins and cello, although it must be said the Violino Secondo del Concertino part is often accompanying.

The viola part of the concerto is, as will be clear by now, not a real part: in the first, second and fourth movement it doubles the cello part, in the third movement the Violino Secondo. One must assume that Walsh's source was a manuscript in parts without viola part and that he chose for the easiest way to include such a part in his edition.<sup>39</sup>

As a whole, the *Select Concerto No. II* looks like a violin concerto cast into the format of a concerto grosso. Violin concertos in the format of a concerto grosso do occur in Geminiani's oeuvre: in particular, the Concertos Opus 3 Nos. I and V are cases in point.

Interesting is a concordant source of the *Select Concerto No. II* in a manuscript in the Sächsische Landesbibliothek in Dresden (D-Dlb, 2962-O-1). It is a set of parts in a folder with the title "Concerto con Violino Concertino, Violini, Viola e Basso del Sig<sup>r</sup>. Dubourg". The names of the parts partly refer to the concerto grosso format: the solo violin part is called "Violino Primo Concertino", the accompanying part "Violino Primo Rippieno". There is one Violino Secondo part, which corresponds with the Violino Secondo del Concerto Grosso of the *Select Concerto*. There is no Violino Secondo Concertino and with it the solo passages for this part in the third movement are missing. There is a Viola part that does not double the Violoncello or the Violino Secondo part but is a part of itself. There is one bass part, called "Basso Continuo", but without any figuring; it corresponds to the Violoncello part of the *Select Concerto*. The handwriting of the text in the manuscript makes clear that the scribe was German; it may even be assumed the manuscript was written in Dresden directly for the Saxon court.

The title of the Dresden manuscript ascribes the concerto not to Geminiani but to his pupil Matthew Dubourg. It is difficult to reach a fully unambiguous conclusion, but Geminiani's authorship seems to be more probable. The Dresden version is better in that it has its own viola part, but defective in that it is lacking the Violino Secondo del Concertino part, which cannot be missed in some passages in the third and fourth movements. The Dresden version seems to be a derived version.

<sup>39</sup> Walsh applied the same procedure to create an Alto Viola part for Handel's Concerto Op. 3 No. 3, which was based on movements from the anthem *My song shall be always* and the Chandos te Deum, works that lacked an alto part. See Marx 1987, p. 262.

The final movement of the concerto is very similar in compositional set-up to the final movement of the *Select Concerto No. IV*, to be discussed below and almost certain a composition by Geminiani. And the little flourishes for the violin at the end of the two periods of the final movement look very “Geminianian”.

Dubourg is repeatedly mentioned as a performer of solo concerts for the violin in London during the period 1717-1720:<sup>40</sup>

22 March 1717, Hickford’s Room, benefit concert for Dubourg “With several solos and Concertos, to be perform’s by himself.” (Daily Courant, 22 March 1717)

10 May 1717, Stationers’ Hall: “Several New Solo’s and Concerto’s by that celebrated Youth Mr. Mathew Dubourg”. (Daily Courant, 8 May 1717)

23 December 1717, Stationers’ Hall: “A Solo and a Concert, perform’s by the much admired Youth Mr. Mathew Dubourg.” (Daily Courant, 21 December 171)

17 January 1718, Hickford’s Room, benefit concert for Dubourg “With several solos and Concertos, to be perform’s by himself.” (Daily Courant, 17 January 1718)

12 March 1718, Tennis Court in the Haymarket: “A Solo and a Concerto by that famous Youth of 15 Years of Age Mr. Mathew Dubourg.” (Daily Courant, 10 March 1718)

23 December 1718, Stationers’ Hall: “A Solo and a Concerto by the famous Youth Mr. Dubourg.” (Daily Courant, 22 December 1718)

4 March 1719, Drury Lane Theatre, benefit for Dubourg: “Sever new Concerto’s and Solo’s of his own Composition.” (Daily Courant, 4 March 1719)

27 February 1720, Hickford’s Room: “A Solo and Concerto by Mr. Mathew Dubourg.” (Daily Courant, 24 February 1720)

8 April 1720, Drury Lane Theatre, benefit concert for Dubourg: “several Concerto’s and Solo’s of his own Composition.” (Daily Courant, 2 April 1720).

Sometimes he is mentioned as the performer only, sometimes also as the composer. According to John Hawkins, however, Dubourg never composed a sonata for the violin and this makes it improbable that he was the composer of the violin concerto published as *Select Concerto No. II*.<sup>41</sup> Compositions known today by his hand are indeed always of a rather simple nature, such as trumpet tunes and minuets. He composed variations for violin and figured bass to one of Geminiani’s minuets. The Dresden copy of the *Select Concerto No. II* may be based on a copy by Dubourg.

There are more references of possible early performances of concertos by Geminiani, that is, performance clearly preceding the publication of the *Prima parte* of the Corelli Concertos in 1726. The violinist Rouse Hawley performed compositions by Geminiani on various occasions, for the first time, as far as known, at a concert given in the York Buildings (Villiers Street) on 10 December 1718. There he played “Several New Concerto’s, and a Solo of Mr. Geminiani.”<sup>42</sup> During a concert that took place in Hickford’s Great Room in James Street on 6 March 1719 Hawley played “several Concerto’s and Solo’s of Mr Jeminiani’s [sic]”.<sup>43</sup> The wording of the advertisements is not totally unambiguous: the concertos may be by another composer than Geminiani, but the suggestion is that they were concertos by Geminiani. The *Select Concerto No. II* could be one of them.

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<sup>40</sup> After Timouth 1968, pp. 97-105, Maunder 2004, pp. 120-122.

<sup>41</sup> Hawkins, *General History*, 1776, v, p. 362.

<sup>42</sup> *Daily Courant*, 10 December 1718; *The London Stage, Part 2* 1960, p. 519.

<sup>43</sup> *Daily Courant*, 4, 5, 6, March 1719. See also Maunder 2004, p. 126.

In addition there is a possible reference to the *Select Concerto No. II* in the correspondence between the two brothers John Perceval (1683-1750, from 1733 First Earl of Egmont, residing most of the time in London) and Philip Perceval (dates unknown? residing most of the time in Dublin). In a letter of 25 April 1721 John wrote to his brother Philip that Henry Needler (1685?-1760)—a well-known musical amateur, music collector and copyist, and later a member of the Academy of Vocal (Ancient) Musick—would send a “Concerto in D#” by Geminiani in gratitude to Philip, who had sent a concerto of his own composition to Needler.<sup>44</sup> On 5 May 1721 Philip answered, from Dublin:<sup>45</sup>

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

Needler and Philip Perceval may be referring to the same Concerto in D major and this may be the same as the *Select Concerto No. II*, likewise in D major. Such an identification is, of course, hypothetical, but is at least supported by the fact that both Needler and Philip Perceval were in contact with Matthew Dubourg in the late 1710s.<sup>46</sup>

For the time being the conclusion seems to have to be that Geminiani must have been the composer of the *Select Concerto No. II*, at some point around 1715, and Dubourg and Hawley may have it in the years 1716-1720.

A few words about the notation of the *Select Concerto No. II* may be in place. Ornamentation is limited to trills, marked as “tr” (Engraver A: V1C, V1CG, V2C, see below) or t (Engraver C: V2CG, see below); articulation includes only slurs (in the violin parts). The Violino Primo Concertino and Violoncello have “Tutti” and “Solo” markings, all parts have “Forte” and “Pia.” markings for the repeated phrases of the ritornellos of the second movement. Figuring is only given for the Basso Continuo part. It must be noted that these notational characteristics are rather bare in comparison to Geminiani’s usage in his Corelli Concertos and his Opus 2 and 3, where ornamentation also includes appoggiaturas and articulation also dots or strokes for staccato. In these concertos the Violoncello part is always figured.

No fewer than three engravers worked on the *Select Concerto No. II*. The first is Engraver A of Facco’s Concerto. He is responsible for the two Violino Primo parts and the Violino Secondo del Concerto Grosso part. A few further characteristics of this engraving hand may be added, in order to distinguish him from the other engravers of this concerto: the C of CONCERTO as title has a vertical serif at the right upper end. Numbers above multiple-bar rests tend to be clearly italic. The first semiquaver beam of a figure with semiquaver-quaver-semiquaver goes through the stem of the semiquaver.

The Violino Secondo del Concerto Grosso and Basso Continuo parts are engraved by Engraver C. His work can be recognized by the tilted violin clefs, which do not rise higher than the one-but-highest line of the stave. Numbers above multiple-bar rests are fully roman. Trill is abbreviated as “t”. The C of CONCERTO has a serif. The first semiquaver beam of a figure with semiquaver-quaver-semiquaver goes through the stem of the semiquaver. The horizontal stroke of a crotchet rest is slightly curved upwards.

And finally there is a third engraver, Engraver D, who engraved the Alto Viola and Violoncello parts. The first semiquaver beam of a figure with semiquaver-quaver-semiquaver ends at the stem of the semiquaver. The horizontal stroke of the crotchet rest is clearly curved upward. The alto clef consists of two pairs of vertical lines with two solid transverse strokes.

Plates were a little smaller than those of the first instalment (with Facco’s concert): 26 x 19 cm.

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<sup>44</sup> Harris 2013, pp. 97-98. The letter is in GB-Lbl, Add. Ms. 40729, pp. 110-111, quoted here after Harris 2013.

<sup>45</sup> Harris 2013, p. 98. The letter is in GB-Lbl, Add. Ms. 40729, pp. 115, quoted here after Harris 2013.

<sup>46</sup> Harris 2013, pp. 99 and 111-112.

Engraving according to the principle of concerto and sonata partbook engraving, with each part on two facing pages, was possible for five out of the seven parts. The Violino Primo Concertino part needed four pages because of the lengthy solo passages in the second movement, the Alto Viola part fitted on one page. Actually, since it was the publication of a single concerto, it was not necessary to have the two pages of music of a part on facing pages: if there was a suitable point for a page turn, the music pages could be printed on the recto and verso sides of a single folio. In fact, printing the two pages facing one another on the “middle pages” of a bifolio was rather inefficient for the use of paper: then there are two blank pages as well. It appears that Walsh’s procedure was the following. Parts with two pages of music were printed on the middle pages of a bifolio when it was impossible to turn the page going from the first to the second page of music. This is the case for the Violino Secondo Concertino and Violoncello parts. The other parts with two pages of music—the Violino Primo [del] Concerto Grosso, Violino Secondo del Concerto Grosso and Basso Continuo parts—allowed a page turn after the first page because of the extended multiple-bar rests in the second movement and could therefore be printed on the recto and verso sides of a single folio. The only part with a single page of music—the Alto Viola part—was, of course, also printed on a single folio. The Violino Primo Concertino part, with four pages of music, was printed on a bifolio. Page [i] has the first movement, the facing pages [ii] and [iii] the lengthy second movement, page [iv] the third and fourth movements.

The music pages of the parts had page numbers. It is possible to reconstruct them by interpolating them between those of the first instalment (Facco’s concert) of the *Select Concertos* and the next instalment, the *Select Concerto No. III*, of which there are extant copies. It appears that blank pages were included in the numbering without having numbers themselves. The result is the following series of page numbers: Violino Primo Concertino: 7-10 (all pages of a bifolio), Violino Primo Concerto Grosso: 5-6 (recto and verso of a single folio), Violino Secondo [del] Concertino: 4-5 (middle pages of a bifolio), Violino Secondo del Concerto Grosso: pp. 1-2 (recto and verso of a single folio), Alto Viola: 3 (recto of a single folio), Violoncello: 6-7 (middle pages of bifolio), and Basso Continuo: 3-4 (recto and verso of a single folio).

Probably there was a bifolio on which the title was printed and which served as folder for the parts, as is the case for next two instalments. This must have had, as the other instalments, on the first side, a title printed from a small plate, of 10 x 6.5 cm.<sup>47</sup>

### *SELECT CONCERTO NO. III*

The instalment for March 1734 was advertised in the *London Evening Post* of 4-6 April and 9-11 April:<sup>48</sup>

Printed for John Walsh, Music-Printer and Instrument-Maker to his Majesty, at the Harp and Hautboy in Catherine-street, Where may be had, just publish’d, Price 1s. 6d. (Recommended to all Musical Societies and Lovers of Musick). Numb. III. of A select Concerto for Violins, German Flutes and other Instruments. In Seven Parts. By a very eminent Italian Master. Never before printed. To be continued monthly. With a Concerto from the Works of the best Authors. At 1s. 6d. each.

A single extant copy is known of this instalment (GB-Lbl, h.48.k.(2.)).<sup>49</sup> Whereas the advertisement mentions as author “a very eminent Italian Master”, the instalment itself ascribes the concerto to Geminiani

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<sup>47</sup> The dimensions of the title plate are mentioned in Hudson 1963, p. 41.

<sup>48</sup> The advertisement of 4-6 April does not mention the price (“Price 1s. 6d.”).

<sup>49</sup> Copies of the *Select Concertos* Nos. III and IV were offered for sale by Cecil Hopkinson in the 1930s. One must assume the then British Museum bought these copies.

without any reservation. Its title is printed from a small plate (9 x 10 cm) on p. [i] of a bifolio that must have served as folder for the parts themselves:

N<sup>o</sup>: III. A Select CONCERTO | *for* Violins, German Flutes, & | *other* Instruments in 7 Parts. |  
Compos'd by | Sig<sup>r</sup>: Geminiani. | *To be Continued Monthly, with a | Concerto from the Works of the*  
*most Emi- | nent Italian Authors, at 1<sup>s</sup>. 6<sup>d</sup>. each. | Published for March, 1734 | Printed for I: Walsh*  
*in Catherine Street, where may | be had, 6 new Sonatas, or Trios by M<sup>r</sup>. Handel, for | German*  
*Flutes, & Violins, Opera 2<sup>da</sup>.*

The instalment is printed in seven parts: Traversa e Violino Primo Concertino, Violino Primo Ripieno, Violino Secondo Concertino, Violino Secondo Ripieno, Alto Viola, Violoncello and Basso Continuo. At the bottom of the first or only page of each part is printed to the left “*Geminiani N<sup>o</sup>. 3*”, to the right “*N<sup>o</sup>. 503*”.

Followed the imprint there is reference to the recent publication of Handel's Trio Sonatas Opus 2, an edition first published by Walsh with a false imprint mentioning Jeanne Roger in Amsterdam as publisher, with publisher's number 535, with the title *Sonates à deux violons, deux haubois ou deux flûtes traversières & basse continue*.<sup>50</sup> This edition will have appeared in the early 1730s, perhaps in 1732,<sup>51</sup> long after Jeanne Roger's death in 1722. It was soon re-issued with the same title, but now with a Walsh imprint, with publisher's number 408.<sup>52</sup> This issue appeared in the first half of 1734, not long before or after *Select Concerto No. III*.<sup>53</sup>

*Select Concerto No. III* is in C major and consist of three movements in a fast-slow-fast plan. All three movements are binary. The first movement, in 2/4 metre, has a rudimentary reprise in the second period (bar 51), but for the rest there is very little parallelism between the two periods. Remarkable is the Generalpause with fermata just before the last phrase of the movement (bar 63). The movement contains some short soli passages for two violins without bass. Tutti are always four-part. Violoncello and Basso Continuo are identical. The second movement, Adagio, is in 3/4 metre and in A minor. The two periods are 8 and 17 bars long, but no material from the first period returns in the second. Many pairs of bars have a hemiolic relationship. Bar 20 is a hemiolic bar of double length, with three minim chords. The movement does not have any soli passages. Tutti are four-part.

The third movement, Allegro, in C major again and in 3/4 metre, is the most interesting of the three. It consists of passages of three kinds: soli passages for one or two violins and bass, tutti passages with equal or similar note values in all parts and tutti passages with longer notes in the Violino Primo, Alto Viola and bass parts and a long chain of semiquavers in the Violino Secondo. The following example illustrates the third kind:

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<sup>50</sup> Smith 1960, p. 244, no. 1. RISM H 1346.

<sup>51</sup> Because of the reference to this edition on the title page of *Esther*, published in November 1732.

<sup>52</sup> Smith 1960, pp. 244-245, no. 3; RISM H 1347.

<sup>53</sup> It is advertised on the title page of Handel's *Six Overtures, Fifth Collection*, which appeared in June 1734. See Smith 1960, p. 245.

6 Tutti

V1C  
V1R

[Tutti]

V2C  
V2R

AV

Tutti

Vcl  
BC

6 6 6 7 7

There is a reprise of some kind in the second period (bar 46).

The title of *Select Concerto No. III* mentions “German Flutes” among the instruments for this concerto, while the “first part” is headed “Traversa e Violino Primo Concertino”. This part can indeed easily be played on a transverse flute: it never goes below *fl-sharp* nor above *c3* and does not have any double stops or other typical violin features. The Violino Secondo Concertino has a range from *e1* to *b2-flat* and is therefore equally fit for the transverse flute but the instrument is not mentioned in the header line. It is unclear whether the flute or flutes should replace the violins or should double them. One may assume that this was a decision left to the performers. Leaving out the Alto Viola, which is a rather simple part, would make it possible to perform the composition as a trio for two flutes and bass, in the same way as suggested by Geminiani on the title page of his Concertos Opus 2 for Concertos IV-VI.

The notation of *Select Concerto No. III* is—again—a rather bare one. Ornamentation is limited to a few trills in the violin parts of the first and second movements, articulation is lacking completely. There are a few Piano and Forte markings. Soli and Tutti markings are fairly complete in the Violino Primo and Secondo Concertino parts and in the Violoncello part. The Basso Continuo part is figured.

As a whole, the concerto is a rather simple one, but there are no clear reasons to reject Geminiani’s authorship. It may be reminded that it was not advertised as a concerto by Geminiani, although one must assume that at that time the instalment had already been printed and this does have Geminiani’s name in the title. If it is indeed by Geminiani it is probably a relatively early work. If the terminology for the parts goes back to Geminiani it should be composed in the 1720s rather than in the 1710s.

Two engravers did work for *Select Concerto No. III*. Engraver A, who had already done work for the two preceding instalments, took care of all four Violino parts, Engraver B, who had engraved the Violino Secondo del Concerto Grosso part of *Select Concerto No. II*, took care of the lower parts.

Four parts fitted on just one page each. Three parts, the “first” part, the Traversa e Violino Primo Concertino and the two Violino Secondo parts (because of the long strings of semiquavers in the third movement), needed two pages: the first two movements fitted on the first page, the third on the second page, so that turning the page was easy. Because of this, all parts could be printed on single folios. Page numbers continue those of *Select Concerto No. II*, taking into account blank last pages of parts. The result is the following set of page numbers: Traversa e Violino Primo Concertino: 11-12, Violino Primo Ripieno: 7, Violino Secondo Concertino: 7-8, Violino Secondo Ripieno: 3-4, Alto Viola: 5, Violoncello: 9, Basso Continuo: 5.

The watermark of the paper of the single extant copy is—like that of the extant copies of the previous instalments—a Strasbourg Lily with LVG, in the middle of the folios, with countermark “IV”.



A transcription of the *Select Concerto No. III* for harpsichord is found in a manuscript with keyboard works by various composers now in Oxford (GB-Ob, Tenbury 784 (F.III.70), pp. 90-93). Above the transcription itself title and composer are written down in cipher; the index gives “Concerto by Geminiani & Thickness”. The second name refers to the musical amateur Ralph Thicknesse (1693-1742). The transcription actually brings only the first movement of *Select Concerto No. III*; a slow movement (Andante) and a fast movement (Allegro) follow with no visible relation to any of Geminiani’s works. They may be composed by Thicknesse. The arrangement of the first movement of *Select Concerto No. III* is mostly limited to a transcription of the Violino Primo del Concertino and the Violoncello part. Occasionally notes derived from other parts are added.

#### SELECT CONCERTO NO. IV

No advertisement is known for the fourth instalment, which must be connected with April 1734. Considering the dates of publication of the instalments for January to March 1734 it must have appeared around 1 May 1734. One extant copy is known (GB-Lbl, h.48.k.(1)). It has the title printed from a little plate (7 x 6 cm) on the first recto page of a bifolio:

Nº: IV A Select CONCERTO | *for Violins & other Instruments | in Seven Parts. Compos'd by |* Sig<sup>r</sup>:  
Geminiani | *To be Continued Monthly. | with a Concerto from the Works of | the most Eminent*  
*Italian Authors. | at 1s. 6d. each. Published for April 1734 | Printed for I: Walsh in Catherine*  
*Street. | where may be had. 12 Concertos by | Albinoni Opera 7<sup>ma</sup>.*

As the two preceding instalments this one is printed in seven parts: Violino Primo del Concertino, Violino Primo Ripiano [sic], Violino Secondo del Concertino, Violino Secondo Ripiano [sic], Alto Viola, Violoncello del Concertino, Basso Continuo.

The reference to another publication of Walsh following the imprint is now to Albinoni’s Concertos Opus 7. Actually, no such edition by Walsh is known to have existed. At all probability Walsh refers her to *Select Harmony, Second Collection*, published in 1732, with twelve concertos chosen from Albinoni’s Opus 5 and Opus 7.

Of the three *Select Concertos* that are connected with the name of Geminiani, this is definitely the most “Geminianian”. It is in D major and has four movements following a slow-fast-slow-fast plan. The first movement is an introductory “continuous movement”, especially featuring the use of dotted rhythms:

6 5 6 6 7 6 9 8

The only soli passage (bars 16-20) is for violin and cello. The movement ends with a half cadence.

The second movement is a fugue with a four-bar theme which is presented in an exposition with four entries, always with the same countersubject, in the Violino Primo Concertino (bars 1-4, countersubject in Viola), Violino Secondo Concertino (bars 4-7, countersubject in Violoncello), Violoncello (bars 8-11, countersubject in Violino Secondo) and Violino Primo Concertino again (bars 11-14, countersubject in Violino Secondo Concertino). The first presentation shows subject and countersubject in the following way:

It has soli passages of various kinds, sometimes including the Alto Viola part:

Bars	Voices	Parts
1-7	A 3	V1C, V2C, Va
11-14	A 2	V1C, V2C
22	A 3	V1C, V2C, Vcl
27-29	A 3	V1C=V1R, Va, Vcl
32-33	A 3	V2C, Va, Vcl
38-39	A 3	V1C, V2C, Vcl
40-41	A 3	V1C, V2C, Vcl
45-46	A 2	V1C, V2C
49-50	A 3	V1C, V2C, Vcl

From this little overview it can be seen that in one passage (bars 27-29) the Violino Primo Ripieno plays with the solo instruments and in another one (bars 32-33) the Violino Primo Concertino is missing. Motives from the main theme, especially its head motive, play an important role in the tutti passage from bar 15 to 30. Main theme and countersubject appear again in bars 31-34, in the Viola and the Violoncello part respectively. There are several pedal notes in the final portion of the movement, in bars 38-39 (*f-sharp*), 40-41 (*B*), 49-50 (*A*); it is as if one is missing in bars 45-46 (*A*).

The third movement is a Largo in B minor in 3/4 time, ending on a half cadence in. It has soli passages for two violins and cello (bars 1-4) and for violin, viola and cello (bars 12-13).

The closing movement, finally, was already mentioned in relation to the closing movement of the *Select Concerto No. II* because the movements resemble one another closely: it is a gigue in 12/8 metre with two

repeated periods, 6 and 14 bars long. It has rather extended soli passages for two violins and cello (bars 1-4, 7-11 and 13-15).

Regarding the notation of the *Select Concerto No. IV* the following can be remarked. The Alto Viola part is notated with a mezzo-soprano clef. There are only a few trills, marked as “tr” in the Violino Primo del Concertino part, as “t” or “t.” in the Violino Secondo del Concertino and the two Violino Ripieno parts. Slurs occur occasionally in the Violin parts. The Basso Continuo part has figures throughout, a few figures occur in the Violoncello del Concertino part. Remarkable are the spellings “Ripiano” and “Repiano” in the header lines of the two Ripieno parts. (These spellings occur here and there in English publications in general.) The header line of page 10 of the Violoncello part has a striking typographical error: “Violocello”.

The engraving of the *Select Concerto No. IV* was the work of two engravers, the same as who took care of the *Select Concerto No. III*. Engraver A took care of the Violino Primo Concertino Part, Engraver C of the other parts, the same division of work as in the case of Facco’s concert. Page numbers are the following ones: Violino Primo del Concertino: 14-15 (middle pages of a bifolio), Violino Primo Ripiano: 8-9 (middle pages of a bifolio), Violino Secondo del Concertino: 10-11 (middle pages of a bifolio), Violino Secondo Repiano: 6-7 (middle pages of a bifolio), Alto Viola: 6 (recto of single folio), Violoncello del Concertino: 10-11 (middle pages of a bifolio), Basso Continuo: 6-7 (middle pages of a bifolio). Note that the page number of the Alto Viola does not take into account the blank verso of the Alto Viola part of the *Select Concerto No. III*.

At the bottom of the first music page of each part is to the left “*Geminiani N<sup>o</sup>. 4*”; all pages have the number “*N<sup>o</sup>. 504*” in the lower right corner.

The watermark in the paper of the single extant copy is, as in the preceding instalments, a Strasbourg Lily with LVG in the middle of the folio or the corresponding countermark “IV”.

For the moment this concerto will be considered a genuine composition by Geminiani. There are a few details that cast doubts on this conclusion, such as the deviant terminology of the parts (with Ripiano and Repiano) and the mezzo-soprano clef of the Alto Viola part. And, of course, there is the publication by Walsh and not by the composer himself.

*Select Concerto No. IV* is found as manuscript score in an oblong folio manuscript with music copied by John Christopher Smith Junior for Charles Jennens, now GB-Lbl, R. M. 19.a.4. The manuscript as a whole contains ensemble and keyboard music by Handel and Geminiani and was apparently compiled by the end of the 1730s. *Select Concerto No. IV* is as “Concerto” on fols. 52v-59v, in a five-stave score, with parts for “Violin. Princip.”, “Violino I”, “Violino 2o e Viol. Repie.”, “Viola”, “Bassi”. Where the Violino Primo Ripieno just follows the Violino Primo Concertino, this is often not written out but suggested by a custos. Where Concertino and Ripieno parts are copied on the same stave the two parts are distinguished from one another either by two-part notation (one part with upward stems, the other with downward stems) or by remarks like “senza Repieno” and “unis.” in the Violino Secondo part, “Violonc. solo”, “tutti” and “unis.” in the bass part. When there is two-part notation, not necessarily the Concertino part has the upward stems: if it is was more convenient to give the Ripieno part the upward stem, that solution was chosen. There are a few variants in comparison with the printed text of the concert and it avoids many of the wrong notes of the published version, which is why Christopher Hogwood, in the Critical Commentary to the edition of the piece in the Opera Omnia Francesco Geminiani, believed that the manuscripts was not copied from the edition but from an earlier manuscript perhaps representing a better text.<sup>54</sup> This may well be true, but if so, both the manuscript and the published version may depend from a common source; certainly they are closely related. The source for the manuscript copy probably was a source with a mezzo-soprano clef for the Alto

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<sup>54</sup> Opera Omnia, Volume 8, p. 177-178.

Viola: it looks as if the first note of the Alto Viola part first was a *b*, that is, the note on the position on the stave of (the correct) *d1* written with a mezzo-soprano clef. Both versions lack the last two quavers of the bar 30 of the Violino Primo Ripieno. The names of the part, on the other hand, are different; those of the manuscript version, with Violino Principale and Violino Primo, look derived from the solo concerto for violin.

*SELECT HARMONY, THIRD COLLECTION*

Despite the phrase “*To be Continued Monthly*” in the title of *Select Concerto No. IV* no further instalments were published. One would expect an instalment for May with the number 505 and one for June with the number 506. If John Walsh has had in mind a continuation of the series until it would include twelve concertos as the First and Second Collections had contained, he had abandoned that idea by the end of 1734, when the number 507 was assigned to the *Concerti grossi [...] Opera terza* by George Frideric Handel. This publication was advertised in the *Country Journal, or The Craftsman* of 7 December 1734. This limited the series of *Select Concertos* to six items, with numbers 501 to 506.

The two concertos that were added to the four instalments to make up the *Select Harmony, Third Collection* in 1735 do not have the footer lines with a publisher’s number in their engravings (as do have the first four instalments) so that it is rather safe to assume they were not published as instalments for May and June 1734.

In fact, it is unknown if the four “*Select Concertos*” published from January 1734 were really intended to become part of a *Select Harmony* Collection: there is no reference to such an allocation in the instalments themselves and the “formula” of the instalment series differs from the earlier *Select Harmony* Collections: there are only six of them and they are not “selected” from the works of a single composer. The only clear connection lies in the use of the word “*Select*” in the titles. It is not be excluded therefore that Walsh decided only *a posteriori* to publish the instalments of 1734 as the *Third Collection* in the *Select Harmony* series. When he did so, in 1735, two concertos were added to the four published separately in 1734, to complete a set of six concertos. The publication of the set of six was announced in the *London Evening Post* of 31 May–3 June 1735:

Musick, This Day published. [...] Printed for and sold by John Walsh, at the Harp and Hautboy in Catherine-Street in the Strand. Where may be had, just publish’d, 1. [...] 2. *Select Harmony*, 3d Collection, being six Concerto’s in seven Parts, for Violins and other Instruments. Compos’d by S. Geminiani, &c... 3. [...] 4. [...].

The announcement was repeated in the same journal on 1 and 12 July and also in *Fog’s Weekly Journal* of 7 June and the *Country Journal, or The Craftsman* of 5 and 26 July 1735. Different from the instalments of 1734 several copies of the 1735 *Select Harmony* (but not many) are known to be extant, probably because it had a more prestigious and collectable appearance than the rather ephemeral instalments.

The collection has a standard title page, with the following title:

SELECT HARMONY | Third Collection. | Six | CONCERTOS | *in Seven Parts* | *for Violins and other Instruments* | *Compos’d by* | Sig<sup>r</sup>: Geminiani | *and other Eminent Italian Authors.* | *Engraven in a fair Character, and Carefully Corrected.* | ----- | N.B. *The First and Second Collections of Select Harmony* | *contains the most Celebrated Concertos Collected from the* | *Works of Albinoni and*

*Vivaldi* | ---- | *London. Printed for and sold by I: Walsh, Musick Printer, and | Instrument maker to his Majesty, at the Harp and Hoboy, in Cathe- | rine Street, in the Strand.* N<sup>o</sup>. 506

The two added concertos are both anonymous. They are nos. I and V in the new collection. The original order of the four separately published concertos was not maintained in the collection. *Select Concertos Nos. I, II, III* and *IV* became *Select Harmony* Concertos VI, III, IV and II respectively. Printing could now be done on single sheets throughout and the concertos were printed continuously in each of the seven partbooks, that is, not each concerto on their own folios as in the separate publications. These points will be commented below in greater detail.

There are two issues of the *Select Harmony, Third Collection*. They have the same title page and the music is also identical. Some partbooks were, however, “reorganised”. The two issues are the Second and Third Issues in of the “*Select Harmony* Concertos”; they can also be called the First and Second *Select Harmony* Issues, to distinguish them from the *Select Concertos* of 1734. First will be discussed, as a matter of fact, the First *Select Harmony* Issue.

As mentioned before, the compilation of the separate concertos as a *Select Harmony* volume has two concertos not issued before as an instalment. The first concerto added is Concerto I, a concerto in D minor in four movements—Prestissimo-Adagio, Allegro assai, Adagio and Allegro—and in ten parts: Hoboy Primo and Hoboy Secono [sic, =Secondo], Violino Primo Concertino and Ripieno, Violino Secondo Concertino and Ripieno, Alto Viola Concertino and Ripieno, Basso Continuo and Basso Ripieno. The Basso Continuo part has figures, the Basso Ripieno part does not. No author of this concerto is mentioned and no concordant sources are known. Nor is it known if it has been printed by Walsh before. The page numbers have not been changed so that either is has been published before also as Concerto I or it was a first publication. Since, as will be argued, it is not excluded beforehand that this work is a composition by Geminiani, it is necessary to have a look at it in some detail.

The first movement of Concerto I is in two sections, with tempo markings Prestissimo and Adagio. The Prestissimo is in prelude style, with little formal structure. It opens with series of falling and rising figures in semiquavers:

The image shows a musical score for the first movement of Concerto I, specifically the Prestissimo section. The score is written for ten parts: H1, H2 (Hoboy Primo and Secondo), V1C, V1R (Violino Primo Concertino and Ripieno), V2C, V2R (Violino Secondo Concertino and Ripieno), AVC, AVR (Alto Viola Concertino and Ripieno), BC (Basso Continuo), and BR (Basso Ripieno). The tempo marking 'Prestissimo' is at the top. The music is in D minor and 3/4 time. The first section features a series of falling and rising figures in semiquavers across the staves.

followed by a passage with repeated semiquavers:

and a circular sequence:

Soli passages in the Prestissimo are most often for Hoboy Primo and Secondo or for Violino Primo and Secondo Concertino, in both cases with bass. There are a few passages for the two oboe parts with Basso Continuo (bars 8, 21-22) or with Alto Viola Concertino (bar 20). Tutti passages are most often in seven parts, with Hoboy Primo and Secondo, Violino Primo and Secondo, Alto Viola Concertino and Ripieno and the bass parts. Only the final tutti phrase (bars 29-31) leaves out the oboe parts. Remarkable are the two Alto Viola parts, which absolutely do not have a Concertino-Ripieno relation (despite their names) but function as two independent parts, often crossing.

The second section, Adagio, follows the first one without interruption. It consists of an alternation of brief passages in the oboe parts and chords played by the string parts as repeated portato notes. A remarkable feature is the alternation between 3/4 and common times. The oboe phrases are in 3/4 time, as are the chords in the strings at the beginning and end of the movement. The string chords between the oboe phrases are in common time:

The string phrases are five-part, which the two alto parts The movement ends with a half cadence.

The second movement is a fast movement (*Allegro assai*) in 3/4 time in a continuous form, consisting of a variety of passages consisting of soli and tutti for the strings, with or without the oboes. It is difficult to describe in analytical terms. There are recurring phrases and motives but these do not follow a plan that can be described in simple categories. The movement opens with a two-bar phrase for the oboes:

This phrase can be split into two sub-phrases or motives that are almost identical, but the first one begins with a repeated note, the second one is fully scalar. The articulation is different accordingly. These two motives occur numerous times in the entire movement, in ever different contexts. They are, as it were, the determining factors of this movement.

There are a number brief solo passages for the two oboes, either without or with accompaniment of the bass parts. Occasionally there are other kinds of soli passages, such as those for two violins and Basso Continuo (bars 24-28) or for two oboes, viola and Basso Continuo (bars 43-47). Bars 74-86 mix soli and tutti elements, with passages for oboes and strings, the string partly in Concertino/Ripieno doubling, partly not.

In the *Allegro assai* the tutti passages dominate the writing. Nearly all tutti passages are either in five or in seven parts. The five-part tutti include the strings, with two violin parts, two viola parts and a bass part:

Rudolf Rasch, The Thirty-Two Works of Francesco Geminiani  
Work Six: The *Select Harmony* Concertos (1734)

3  
H1  
H2  
Tutti  
V1C  
V1R  
V2C  
V2R  
VAC  
VAR  
BC  
BR  
# 6 b 7 5 4 3 5 4 6 # # 7 7 #

In the seven-part tutti passages this ensemble is enlarged by the two oboes:

5/1  
Tutti  
H1  
H2  
V1C  
V1R  
V2C  
V2R  
VAC  
VAR  
BC  
BR  
# 6 9 8 6 5 9 8 7 7 6 4

There are a few six-part tutti passages with one viola part. After a few scales in semiquavers in bars 72-73 the composition becomes very contrapuntal, constantly shifting between five-part, six-part and seven-part writing, by leaving out or introducing again the oboe parts or one of the viola parts. By the end there are two pedal notes A (bars 133-138 and 143-145), both followed by a hemiolic 3/2 bar (bars 139 and 146). The second hemiolic is immediately followed by the final bar, written as a single crotchet bar. All together an unusual and remarkable movement.

The third movement is a short slow movement, with contrapuntal melodic lines for the oboes and a homophonic chordal accompaniment for the strings:



Adagio

H1  
H2  
V1C  
V1R  
V2C  
V2R  
VAC  
VAR  
BC  
BR

*p* *pp* *p* *pp* *p* *pp*

[Tutti] [Soli]

5 6 7 6 9 6 9 8 7 6 4 2

The fourth and last movement, finally, is a brief and light binary movement, completely written as a seven part tutti, except some bars for the oboes only. The first phrase may serve as an example:

Allegro

H1  
H2  
V1C  
V1R  
V2C  
V2R  
VAC  
VAR  
BC  
BR

*p*

[Tutti] [Soli]

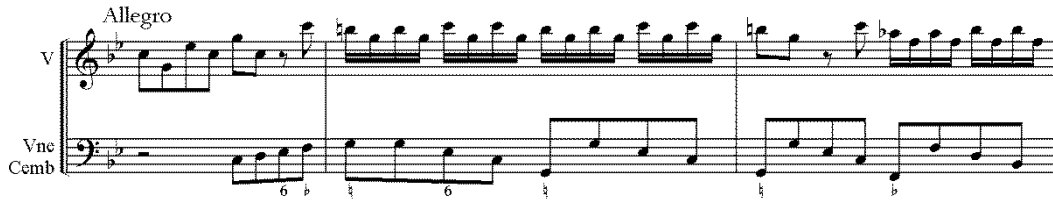
5 7 6

The melody in the Violin Primo is repeated and slightly extended in C major, to finish the first period. The second period first brings the motive of bar 2 in C major and D minor, then the full phrase in D minor, as a kind of simple reprise. An alternation of soli bars for the oboes and tutti for oboes and strings concludes this movement.

A full transcription of Concerto I of *Sacred Harmony, Third Collection* is included in the Appendices for the *Select Harmony* Concertos.

Who was the composer of this concerto? Could it be Geminiani? Actually, Geminiani's authorship is not at all improbable. Several aspects suggest his hand, as the rather unusual structure, the presence of two independent Alto Viola Parts in all parts, the occasionally loose relation between the Concertino and Ripieno violins in the first and second movements and the hemiolic double bars towards the end of the second movement. Especially the two alto parts, which despite the labelling are not a pair of Concertino and Ripieno parts but rather a Viola Prima and a Viola Seconda part and written with constant voice crossing, point to Geminiani as the author of this concert. In fact, the writing of the viola parts here much resembles that in Geminiani's Concertos after Opus 4 and the Concertos Opus 7 published eight and thirteen years later, in 1743 and 1748 respectively.

In addition there is a quotation or borrowing from one of the Sonatas of 1716. The second movement of Sonata VII begins with a C minor triad in the violin followed by a characteristic figure in semiquavers:



The motive in semiquavers and the accompanying bass line are clearly recognizable in bars 23-25 of the first movement of the *Sacred Harmony* Concerto I:

The most important argument against Geminiani's authorship could perhaps be the presence of the two oboe parts. Such parts are not found in any work by Geminiani of secured authorship. The existence of a work by Geminiani with oboes is, however, suggested by several references to works by Geminiani that were performed as introductory or entr'acte music during theatre performances. An "Concerto for Hautboys by Geminiani" was played before a performance of *The Country Wife*, a stage-play by William Wycherly, on 4 February 1735 in Drury-Lane Theatre.<sup>55</sup> The reference is particularly interesting because it predates the apparently first publication of the *Sacred Harmony, Third Collection*, Concerto I by only a few months.

A concerto with two oboes by Geminiani is mentioned in the following advertisement in the *London Daily Post and General Advertiser* of 15 March 1743:

Lincoln's-Inn Fields [...] At the Theatre-Royal [...] this Day will be presented a Comedy, call'd the Stratagem [...] With several Entertainments of Musick, viz. [...] Act III. A Concerto of Geminiani's for two Hautboys. [...]

In other words, before Act III of the stage-play *The Stratagem* (by George Farquhar) as performed on 15 March 1743 in Lincoln's Inn Fields Theatre, a Concerto for two oboes by Geminiani was performed.<sup>56</sup> It

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<sup>55</sup> *The London Stage 1660-1800, Part 3: 1729-1747* (1961), p. 457. Mentioned by Careri 1991, p. 143 as a Concerto for (one) oboe. Other pieces performed were the Concerto Opus 2 No. 1 by Geminiani and the Overture to *Esther* by Handel.

<sup>56</sup> See also *The London Stage 1660-1800, Part 3: 1729-1747* (1961), p. 1041. Other pieces performed were "A Grand Concerto by Handel's", "A Solo on the Viol d'Amour by Mr. Grossman", "A Concerto by Handel's on the Welch Harp by Mr. Hockbrucker" and "Hasse's Favourite Concerto for French Horns" and "Preamble on the Kettle-Drums by Mr.

could be again Concerto I from *Select Harmony, Third Collection*, but, even if so, that would not necessarily plead for Geminiani's authorship: it is possible that the performers thought that the concerto was by Geminiani's hand simply because of its publication in the *Select Harmony, Third Collection*, which has only Geminiani's name on the title page. Nevertheless, the reference shows that in 1743 a composition with oboes by Geminiani was not considered an impossibility.

The strongest confirmation of Geminiani's authorship is in fact information provided by John Hawkins in his *General History of the Science and Practice of Music* (1776), where he describes the "Concerto Spirituale" organized by Geminiani in the Holy Week of 1750. This "Grand Entertainment of Sacred Musick" was first announced for Friday 6 April,<sup>57</sup> but then postponed to Wednesday 11 April.<sup>58</sup> According to the announcements Geminiani would "conduct the Orchestra and perform a Concert and a Solo of his own Composition." Hawkins specified the overture, played by "a numerous band", with the following words:<sup>59</sup>

By way of overture was performed a concerto of his in the key of D with the [422] minor third, printed in a collection of Concertos published by Walsh, with the title of Select Harmony, in which is a fugue in triple time, perhaps one of the finest compositions of the kind ever heard; [...]

This description cannot refer to anything else than the *Select Harmony* Concerto I: it is in D minor and the second movement is strictly spoken not a fugue, but certainly a polyphonic composition that may have the effect of a fugue by the constantly recurring motives in the different voices. And certainly it is in triple time.

The new *Select Harmony, Third Collection* Concerto I was engraved by three different engravers. The two Violino Primo parts and the Basso Continuo was done by engraver A, who had done work for all separate concertos of 1734. The two Violino Secondo parts were engraved by an engraver not involved in any of the separate concertos, Engraver E. His work is recognizable from common-time symbols C with a little serif at the upper right end of the line, small 3/4 time signatures that do not fill the entire width of the stave, and the ornamental lines added to the capitals of the tempo markings in italics. The two oboe parts, the viola parts and the Basso Ripieno were done by a third engraver, Engraver F, whose work is characterized by violin clefs that are placed "too high", common time symbols C with a little serif at the upper right end of the line, time signatures filling the width of the stave, and "tr" for trill. Plates of this concerto are of the same size as those of the separate concertos of 1734.

The second concerto added to the four *Select Concerto* instalments to make the set of six complete is Concerto V, in F major, in four movements: Largo, Allegro, Largo, Allegro. In the Violino Primo Concertino part the heading "Concerto V" is extended by a listing of the instrumental forces: "for 2 Violins, a Hoboy, a Tenor, an Violoncello, a Bassoon, & B: Con<sup>o</sup>:". The parts do not correspond completely with this description: they are for Hautboy Primo, Hautboy Secondo, Violino Primo, Violino Secondo, Alto Viola, Violoncello and Basso Continuo. No composer is mentioned.

The *Select Harmony* Concerto V is a re-issuing: it was first published as Concerto IV in apparently only a few early copies of George Frideric Handel's *Concerti grossi [...] Opera terza* (Walsh, no. 507, [1734]); just one such a copy is known to be extant (GB-En, Balfour 145). The earliest known announcement of Handel's Concertos Opus 3 is that in the *Country Journal, or The Craftsman* of 7 December 1734, but the edition may have been issued earlier in the year.<sup>60</sup> The existence of the "*Sacred Harmony* Concerto" as part of Handel's

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Joseph Woodbridge; concluding with Handel's Water-Musick."

<sup>57</sup> *Daily Advertiser*, 1 March 1750.

<sup>58</sup> *General Advertiser*, 2 and 11 April 1750.

<sup>59</sup> Hawkins, *General History*, 1776, v, pp. 421-422.

<sup>60</sup> Smith 1960, p. 218.

Concertos Opus 3 was discovered only in 1956 by the British musicologist (of Austrian birth) Hans Redlich (1903-1968), who gave his discovery to the world in two brief articles.<sup>61</sup> Subsequently, in 1957, the concerto was published by Eulenburg (Zürich) in an edition by Hans Redlich and Frederick Hudson.<sup>62</sup>

Interesting is it to see that the title page of the Violino Primo partbook of the copy GB-En, Balfour 145, of Handel's Concertos Opus 3 has an extra sentence engraved in rather small type below the title, not found in any other known copy of the title page (and also not in the title pages of the other partbooks of GB-En, Balfour 145) and apparently added only after the page had been completed as a whole:

N. B. *Several of those Concertos were perform'd on the Marriage of the Prince of Orange with the Princess Royal of Great Britain in the Royal Chapel of St. James's.*

This refers, of course, to the marriage of Prince Willem Carel Hendrik Friso of Orange Nassau (1710-1751), stadtholder of the provinces of Frisia, Groningen, Drenthe and Gelderland and later (1747) as William IV stadtholder of the entire Dutch Republic, and Princess Anne of Hanover (1709-1759), daughter of King George II. The marriage was concluded on 14 March 1734, but some commentators prefer to connect the performances of the concerti grossi with those of the serenade *Il Parnasso in festa*, performed on 13, 16, 19, 23 and 26 March 1734.<sup>63</sup> As a matter of fact it is unknown if Concerto IV was among the concertos performed during the marriage festivities.

In later copies of the edition the concerto was left out and replaced by a different concerto in F major (HWV 315). In the articles by Redlich of 1956 and the edition by Redlich and Hudson of 1957 Handel was considered the author of the concerto without reservation. Doubts about Handel's authorship were voiced a little later by Hudson in his edition of Handel's Concertos Opus 3 as Volume IV/11 of the Hallische Händel-Ausgabe (1959).<sup>64</sup> Although he assumed that the *Sacred Harmony, Third Collection* was published in 1734, he rightly came to the conclusion—in the Critical Commentary—that the concerto was first published as Concerto IV in Handel's Concertos Opus 3 and later as Concerto V in *Sacred Harmony, Third Collection*.<sup>65</sup> He considered the inclusion in Handel's Concertos Opus 3 as a mistake:<sup>66</sup>

Auf Grund der hier beschriebenen Tatsachen glaubt der Herausgeber, dass Walsh fälschlicherweise das in *Select Harmony* (Nr. V) als anonym angegebene F-dur-Konzert in die Ausgabe *Balfour 145* (Nr. IV) übernahm anstelle des in den übrigen Drucken von Opus 3 erscheinenden Concerto IV in F-dur (die nachkomponierte Ouverture zur Oper *Amadigi*) und dass es schwerwiegende Gründe für einen Zweifel an Händels Urheberschaft von Concerto IV aus dem Erstdruck von Opus 3 gibt; doch ist die Beweisführung umständlich und keineswegs absolut klar.

In accordance with this point of view the concerto was published in the appendix of the edition of Handel's Concertos Opus 3 in the Hallische Händel-Ausgabe, as a doubtful work.

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<sup>61</sup> Redlich 1956a, 1956b.

<sup>62</sup> Georg Friedrich Handel, *Concerto grosso F major for 2 Oboes with String Orchestra, Op. 3 no. 4*, Edited from the Original Print and with Foreword by Hans Ferdinand Redlich & Frederick Hudson (Zürich: Eulenburg, no. 374, 1957).

<sup>63</sup> Redlich 1956a, p. 409, 1956b, p. 612, Hudson 1963, p. 42.

<sup>64</sup> Georg Friedrich Händel, *Sechs Concerti Grossi Opus 3*, Herausgegeben von Frederick Hudson (Kassel: Bärenreiter, 1959 = Hallische Händel-Ausgabe, Serie IV, Band 11), pp. 105-122.

<sup>65</sup> Frederick Hudson, [Georg Friedrich Händel], *Sechs Concerti Grossi Opus 3: Kritischer Bericht* (Kassel: Bärenreiter, 1963 = Hallische Händel-Ausgabe, Serie IV, Band 11), pp. 38-43.

<sup>66</sup> Handel, ed. Hudson, 1959, p. X.

William Smith, in his bibliography of early Handel editions (1960), rejected Handel's authorship of the original Concerto IV:<sup>67</sup>

Neither Handel nor Walsh would have made this change without good reason, and it is quite unlikely that Handel would have agreed to have a complete Concerto buried as anonymous, after it had appeared under his name, [...]

In the *Kritischer Bericht* of his edition, which appeared some years later (1963), Hudson first considered the case of Handel's authorship undecided:<sup>68</sup>

Alle diese Argumente sprechen weder für noch gegen Händels Autorshaft an Concerto IV in *Balfour* 145.

But two sentences further the replacement by a different concerto appeared to be a reason to cast doubt on Handel's authorship:<sup>69</sup>

Daß jedoch dieses Konzert in allen späteren Drucken [=copies] von Opus 3 durch das allgemein bekannte Concerto IV ([...]) ersetzt wurde, läßt den Zweifel an seiner Echtheit als Händelsches Werk berechtigt erscheinen.

Hans Joachim Marx confirmed this view by the following argument:<sup>70</sup>

That this concerto (now sometimes known as Concerto no. 4b) is not by Handel is supported not only by the absence of a composer's name in the *Select Harmony* edition, but also, and more convincingly, by the lack of non-trivial thematic connections with genuine Handel works.

Consequently, the work did not receive a HWV number and was in this way removed from the Handel canon.<sup>71</sup> In recent overviews of Handel's work it is always classed among the doubtful or spurious works.<sup>72</sup> The style of the work seems to be, however, thoroughly Handelian and it may be reminded that the volume published as Handel's *Concerti grossi* Opus 3 was certainly not put together by Handel himself, but rather compiled by John Walsh from a variety of sourced that were at his disposal, such as overtures to vocal works and concertos circulating in manuscript.<sup>73</sup> It is difficult to believe that Walsh replaced the concerto by a different one because of its authorship: in the eighteenth century authorship was not a major concern of publishers and certainly not of Walsh. In addition, Hudson's "interchange hypothesis" cannot be uphold: the concerto has, in the *Violino Primo* partbook, a note about the instrumental forces added to the title and similar notes are found with the titles of all other concertos in the edition of Handel's *Concertos* Opus 3; for the *Select Harmony* concertos no such notes were added. The new Concerto IV, on the contrary, lacks such a

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<sup>67</sup> Smith 1960, p. 218.

<sup>68</sup> Hudson 1963, p. 43.

<sup>69</sup> Hudson 1963, p. 43.

<sup>70</sup> Marx 1987, p. 257.

<sup>71</sup> See Bernd Baselt, in *Händel-Handbuch*, Band 3 (1986), p. 68, where he says that the concerto is "probably by Geminiani".

<sup>72</sup> *The New Grove Encyclopedia of Music and Musicians, Second Edition, Volume 10: Glinka to Harp* (2001), p. 800, lists the concerto under "Spurious orchestral", *Die Musik in Geschichte und Gegenwart, Personenteil 8, Gri-Hil* (2002), cols. 568-569, under "Kompositionen zweifelhafter Echtheit".

<sup>73</sup> See Marx 1987.

note. This means the original Concerto IV was engraved together with the other concertos of the edition and the new concerto at a later occasion.

But it must be admitted at the same time that no satisfactory explanation of the exchange is available.

Concerto V of the *Select Harmony, Third Collection* was engraved as part of Handel's Concertos Opus 3 (where it was Concerto IV). It is entirely by the hand of Engraver A, who actually did most of the pages of Handel's Opus 3 as a whole.<sup>74</sup> Plates are 26 x 19 cm. The concerto was reissued in the *Select Harmony, Third Collection* without any change, except the page numbers and the concerto number.<sup>75</sup>

The *Select Harmony, Third Collection* is a compilation of six concertos of different origins with different numbers of parts and with different names of corresponding parts. This makes it impossible to create partbooks that have only one kind of instrumental part in it. Several compromises were necessary to arrive at a satisfactory result. The following summary can be given of this process.

Relative easy to combine were the three concertos published separately in 1734 with an attribution to Geminiani: the *Select Concertos Nos. II, III and IV*. They all consist of seven parts. Although names of parts may differ, the seven parts clearly follow the model of Geminiani's Opus 2 and 3, with parts that can be characterized as Violino Primo Concertino, Violino Primo Ripieno, Violino Secondo Concertino, Violino Secondo Ripieno, Alto Viola, Violoncello and Basso Ripieno. These names will be used to refer to the seven partbooks of the *Select Harmony Third Collection*. Actual part names found in the *Select Harmony Third Collection* for Concertos II-IV (the original *Select Concertos Nos. II-IV* in a different order) may show variants, such as "del Concertino" for simply "Concertino" and "Ripiano", "Repiano" or "del Concerto Grosso" for Ripieno. Instead of a "Basso Ripieno" part these concertos all have a "Basso Continuo" part with the same character and function.

Concerto I is a complicated case because it has two viola parts and also two oboe parts, which makes with the violin and bass parts a total of ten parts. The Violino Primo and Secondo Concertino and Ripieno parts could be included in the partbooks with the corresponding parts of the Concertos II-IV. For the printing of the two alto parts there was a simple solution: the Alto Viola Concertino is on left-hand page 1 of the Alto Viola partbook, the Alto Viola Ripieno on right-hand page 2. The two bass parts are in a way interchanged as far as their inclusion in the partbooks is concerned. The Basso Ripieno part is included in the Violoncello partbook, whereas the Basso Continuo, in the respective partbook, is in fact the Violoncello part. The interchange has probably to do with the fact that the Violoncello part ("Basso Continuo") is fully figured, whereas the Basso Ripieno part has no figures.

The two oboe parts, finally, Hoboy Primo and Secon[d]o, posed a real problem and the solution can hardly be called unsatisfactory. The parts themselves could be printed on single pages. But this was not possible for any other part (except the two viola parts) so that no parts were available where an oboe part could be printed with another part on two facing pages. As it happens they were included in the Violino Secondo Concertino and Ripieno partbooks, in both partbooks as page 3. The Violino Secondo Concertino and Ripieno parts were each printed on the left-hand and right-hand pages of an unfolded bifolio, with the page numbers 1 and 2 both in the upper-right corner. The two other pages of these bifolios were left blank. Such bifolios could either be left alone as separate parts, or could be pasted on the back of the title pages of the respective partbooks (or fastened on the right side of the oboe parts of page 3). In the latter case the unfolded bifolio would create, together with page 3, a three-page opening, with a Violino Secondo part (Concertino or Ripieno) on pages 1 and 2 and an Hoboy part (Primo or Secondo) on page 3.

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<sup>74</sup> Some parts of some of Handel's Concertos Opus 3 are engraved by Engraver B (Alto Viola and Violoncello parts of Concertos V-VI) or Engraver C (Hautboy Primo part of Concerto I and Hautboy Primo and Secondo parts of Concerto VI).

<sup>75</sup> Despite Smith's remark "transferred with additions to *Select Harmony Third Collection*" (Smith 1968, p. 303).

Leaving the Violino Secondo parts of Concerto I alone or pasting them somewhere in the partbook was probably a decision left to the buyer of the copy. This at least is suggested by the variation in the treatment of these parts in extant copies. The copy in Ann Arbor (US-AA, M1040 .G32 C7 17--) has the bifolios pasted in the respective partbooks. In the copy in London (GB-Lam, 5.8 E (8)) the parts have been bound at the beginning of the respective partbooks so that nothing conveys that they were meant to be separate. The copy in Cambridge (GB-Ckc, Rw 35 3) is missing the Violino Secondo Concertino and Ripieno parts as a consequence of their separate printing.

The separate printing of the Violino Secondo parts of Concerto I of *Select Harmony, Third Collection* is not a unique case. Walsh applied the same procedure for the Violino Secondo parts of Concerto II of Handel's *Concerti grossi [...] Opera terza*, first published by the end of 1734. Concerto II has four violin parts where the other concertos all have two violin parts. In the earliest copies, Smith's (1960) issue no. 1, Hudson's (1963) copies nos. 1-2,<sup>76</sup> the Violino Secondo parts—a Violino Secondo Concertino part and a Violino Secondo Concertino [sic] Grosso part—are included in the Flauto Primo and Flauto Secondo partbooks respectively. But in some copies, Smith's issue no. 2, Hudson's copies nos. 3-7,<sup>77</sup> which can be considered a Second Issue, which may well have been published in 1735, the Violino Secondo Concertino part is printed on a bifolio, with four pages of music (pages 1-2 on one side, pages 3-4 on the back), that could be pasted on the right margin of page 4 of the Violino Secondo partbook (a right-hand page), where pages 4 and 5 contain the Violino Primo Concertino Grosso part of Concerto II. First would be visible (from left to right) page 4 of the Violino Primo Concertino Grosso part and pages 1-2 of the Violino Secondo Concertino part, and then, after turning the page (from left to right) pages 3-4 of the Violino Secondo Concertino part and page 5 of the Violino Primo Concertino Grosso part. (The Violino Secondo Concertino Grosso part is in the Hautboy Primo partbook.) In further issues this arrangement was abandoned and the Violino Secondo parts were printed in the Flauto Primo and Secondo partbooks, as in the First Issue.<sup>78</sup>

Concerto V has the following seven parts: Hautboy Primo, Hautboy Secondo, Violino Primo, Violino Secondo, Alto Viola, Violoncello and Basso Continuo. The number of parts is the same as the number of partbooks so that there is no problem in this respect. Considering the functions of the parts one would expect that the oboe parts would appear in the Violino Primo and Secondo Concertino partbooks and the two violin parts in the Violino Primo and Secondo Ripieno partbooks. Walsh choose, however, to put the two violin parts in the Violino Primo and Secondo Concertino partbooks and the two oboe parts in the Violino Primo and Secondo Ripieno partbooks. This is not logical, unless the placement of the oboe parts was thought to be the most important aspect to consider: now these parts are in the same partbooks as those of Concerto I.

Concerto VI is a violin concerto with a standard composition of parts. The Violino Primo Principale and Violino Primo are in the Violino Primo Concertino and Ripieno partbooks, as to be expected. The Violino Secondo is, somewhat less logically, in the Violino Secondo Concertino partbook so that this concerto is missing in the Violino Secondo Ripieno partbook. Since this is not a concerto grosso, there is no Basso Ripieno. Instead there is an Organo part, figured throughout, which is, of course, include in the "Basso Ripieno" partbook.

As already mentioned, the order of the concertos in the *Select Harmony Third Collection* is not the order of the four "Select Concertos", even if the addition of two concertos is disregarded. Facco's Concerto, the first of the "Select Concertos" is now Concerto VI. This was probably done because the work had one part less, which would mean that one partbook would begin with Concerto II or would skip a concerto number if

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<sup>76</sup> Smith 1960, p. 218-219; Hudson 1963, pp. 13-15.

<sup>77</sup> Smith 1960, p. 219; Hudson 1963, p. 15

<sup>78</sup> Smith 1960, nos. 3-5, pp. 219-221; Hudson 1963, copies 8-29, pp. 15-21.

the concerto was placed at the beginning or at any place before the end of the volume. In the *Select Harmony, Third Collection* the Violino Secondo Ripieno partbook has only Concertos I-V.

It is possible that the new concerto in D minor was printed as Concerto I because it had more parts than the other concertos, namely ten (against seven or six). In Geminiani's Concertos Opus 2 the concerto with two alto parts (Alto Viola Prima and Alto Viola Seconda) is also found as Concerto I, with the two alto parts on facing pages in the Alto Viola partbook. Perhaps this procedure was imitated here. The three concertos for February, March and April 1734, and attributed to Geminiani, are now Concertos III, IV and II. It is not entirely clear why the original order was changed. It is possible that it was done to arrive at a more efficient use of paper in the sense that a concerto part ending on a left hand page was followed by the next one on the corresponding right hand page and the other way around. *Select Concerto No. IV* was the only one of which the Violino Primo Concertino part started on a left-hand page and therefore could follow the last page of the Violino Primo Concertino of any of the two other concertos immediately. However, this created a blank page after the concerto.

The change of order had several consequences for the engraving: concerto numbers at the beginning of the parts had to be changed and also page numbers. *Select Concerto No. II* became *Select Harmony Concerto III*. A "I" was added after the "II" of the title in the indentations of the first movement; a slight difference in style is visible. *Select Concerto No. III* became *Select Harmony Concerto IV*. In most partbooks the last "II" of the number was removed and replaced by "V". Only in the Violino Primo Concertino the first "II" was removed and "V" added after the "I" that remained. *Select Concerto No. IV* became *Select Harmony Concerto II*. In all partbooks the second "V" was removed and replaced by "I".

For Facco's Concerto the change of number posed the most problems. If the "I" was to be remained, a "V" had to be added between "CONCERTO" and "I" and in no partbook there was really sufficient space for such an addition. Nevertheless, in most partbooks the "V" was added there. In two partbooks (Alto Viola and Violoncello) the number "I" was removed and "VI" was added in the space between "CONCERTO" and the beginning of the stave.

Walsh retained the composers' names, the instalment numbers and the publisher's numbers at the bottom of the pages of the concertos so that the six *Select Harmony* concertos have the composers' names [none[, Geminiani, Geminiani, Geminiani, [none], and Facco; the instalment numbers [none], 4, 2, 3, [none], and 1; and the publisher's numbers [none], 504, 502, 503, [none], and 501.

The parts of the *Select Concertos Nos. I to IV* were printed partly on single folios, partly on bifolios. With the exception of the Violino Secondo Concertino and Ripieno parts the seven partbooks of the *Select Harmony, Third Collection* were all completely printed on single folios, following the custom of the time.

The paper of the extant copies of the First Issue of the *Select Harmony, Third Collection* tell us that there were two impressions. In both cases the paper has vertical chain lines and there is either a Fleur-de-lis watermark or a countermark "IV" in the middle of every page.

In some copies the watermark and the countermark are "between chain lines" and a countermark with "IV". These copies can be considered as belonging to the First Impression, produced in 1735. The same watermark can be found in impressions of all other editions by Walsh of works by Geminiani produced in the years 1735-1737.

Other copies have the Fleur-de-lis and the countermark "around a chain line". Such a watermark and countermark seem to have been used by Walsh not before 1741. It may be assumed that copies of the First *Select Harmony* Issue with this watermark were indeed produced in 1741, when similar paper was used for several other Walsh editions of Geminiani's works.



Some copies of the First *Select Harmony* Issue are “mixed”, in the sense that some partbooks have the water- and countermark “between chain lines”, others “around chain lines”.

The separately printed engraved *A Catalogue of Musick: Containing all the Vocal, and Instrumental Musick Printed in England for John Walsh* (London: John Walsh, [1736-1744]) probably is the first of Walsh’s catalogues that lists *Select Harmony, Third Collection*. It is found on p. 10, under “GEMINIANI’S Works” as “6 Concertos call’d Select Harmony 3<sup>d</sup>. Coll<sup>n</sup>. for Violins &c.” for a price of 9 shillings, which is exactly six times the price of each instalment in 1734. Later catalogues by Walsh list the edition under headings such as “Concertos for Violins” or “Overtures and Concertos [...] for Violins &c.” as “Geminiani’s Select Harmony 3<sup>d</sup> Set”, always for the price of 9 shillings. Similar listings are found in Randall’s catalogues from the years 1776 and 1782. No other sellers are known.

Not many copies of the two impressions of the First Issue of the *Select Harmony, Third Collection* have been preserved. They are either “stand alone” copies or bound with other concerto volumes. In the latter case they occur in collective bindings together with other sets of concertos by Geminiani and by such composers as Handel, Corelli and Avison. Within such binding they are often bound after Geminiani’s Concertos Opus 2, Opus 3, after Opus 4, Opus 7 and the Corelli Concertos.

#### *SELECT HARMONY, THIRD COLLECTION, SECOND ISSUE*

The *Select Harmony, Third Collection* was followed by a Fourth Collection in 1740. It was announced in the *London Daily Post, and General Advertiser* of 11 December 1740.<sup>79</sup> Like the Third Collection it contains six concertos, Nos. I-III by Handel, No. IV by Francesco Maria Veracini and Nos. V-VI by Giuseppe Tartini. The volume was certainly compiled by the publisher John Walsh. On the title page “second editions” (in the sense of Second Issues) are announced of the first three *Select Harmony* Collections, but this does not have to mean that new copies of all four volumes were really produced. The complete set of the *Select Harmony, First to Fourth Collections*, is advertised in the *London Daily Post and General Advertiser* of 19 January 1741:

In a short Time will be Publish’d, [...] 4. Select Harmony: containing 36 celebrated Concerto’s, for Violins, in seven Parts, by Mr. Handel, Geminiani, Veracini, Tartini, Albinoni, and Vivaldi, in 4 Sets.

The copies of the *Select Harmony, Third Collection* referred to are probably those of the Second Impression of the First *Select Harmony* Issue, which were dated at or around 1741.

A “New Edition” of the four *Select Harmony* volumes was advertised in the *General Evening Post* of 1745 17 January 1745 *London Evening Post* of 26 January 1745, together with the other volumes with concertos by Geminiani published by Walsh:

New Musick. This Day is publish’d, [...] Printed for J. Walsh in Katharine-Street in the Strand. Of whom may be had, new Editions of the following Works. 1. [...] 4. Geminiani’s twelve Concertos for Violins, seven Parts. 5. Corelli’s twelve Solos made Concertos by Geminiani, seven Parts. [...] 14. Handel’s, Geminiani’s, Albinoni’s, and Vivaldi’s select Harmony, being thirty-six favourite Concertos, collected from the above Author’s Works, for Violins, &c.

Several extant copies of the *Select Harmony, Third Collection*, indeed belong to a Second Issue, the Third Issue if the publication as *Select Concertos* is taken into account. These copies can be distinguished from

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<sup>79</sup> Smith 1968, no. 1364, p. 304. RISM XVIII, p. 145 (GB-En, Lbl, Lcm, Ob, US-Wc).

those produced in 1735 and 1741 by the reorganisation of some of the partbooks, which is why it is necessary to speak of the new issues. Three partbooks were reorganised: the Violino Secondo Concertino and Ripieno partbooks and the Alto Viola partbook.

In the 1735 Issue the Hoboy Primo and Secondo parts of Concerto I were on p. 3 of the Violino Secondo Concertino and Ripieno partbooks respectively, while the Violino Secondo Concertino and Ripieno parts of Concerto I themselves were “separate parts” (bifolios) with only on pages 1-2. These parts could be pasted in the Violino Secondo Concertino and Ripieno partbooks in such a way that the two music pages of this “insert” were visible at the same time as the oboe part. In the new issue the oboe parts are printed on separate single folios, with the page number removed from the plate. The Violino Secondo Concertino and Ripieno parts are now on pages 2-3 of the respective partbooks, preceded by a blank page [1] and immediately followed by the corresponding parts of Concerto II on pages 4-5. This is a much more convenient arrangement than that of 1735, but it has one disadvantage. The single folios with the oboe parts easily get lost if they are not bound in one of the partbooks, while, when they are bound, the advantage of the new arrangement is given up. In the copy GB-Lbl, g.26, indeed the Hoboy Primo part is missing, the Hoboy Secondo part is bound at the beginning of the Violino Primo Ripieno partbook.

In the First *Select Harmony* Issue the Alto Viola partbook has a blank page between page 2 (a right-hand page) and page 3 (again a right-hand page). After the blank page follow pages 3-9 with the Alto Viola parts of Concertos II-VI, left pages with even numbers, right-hand pages with odd numbers. There is a blank page [10] at the end of the partbook. In the Second *Select Harmony* Issue the blank page between pages 2 and 3 is given up. In the new issue page 3 is printed there instead on the verso side of page 2. That means that pages 1-9 are all printed on consecutive pages, but the left-hand pages have odd numbers, the right-hand pages have even numbers. There is no blank page at the end. An example of such a copy is GB-Lcm (XXXVII E 5).

The Second *Select Harmony* Issue apparently had just a single impression with paper, with vertical chain lines and with as watermark a French Lily around a chain line and a countermark is “IV” also around a chain line, that is similar to that of the Second Impression of the First Issue. The watermark occurs in a number impressions of concerto volumes produced in or around 1745. There are advertisements that mention the availability of new copies of the *Select Harmony* volumes. For the moment it will be assumed that the Second *Select Harmony* Issue was produced in or around 1745, but this is more a question of convenience than of valid reasoning and proof.

The Second *Select Harmony* Issue differs from the First also by the condition of the plate from which the title was printed. Title pages had to be printed in much bigger numbers than music pages, so that later issues often show damaged plates of title pages. In the case of the *Select Harmony, Third Collection* vertical cracks are visible on the title pages of the Second Issue, to the right of the phrase “*in Seven Parts.*” and above and below the words “*Eminent Italian Authors*”.

The problem with the Second *Select Harmony* Issue is that only the two Violino Secondo and the Alto Viola partbooks differ from the corresponding partbooks of the Second Impression of the First Issue: same titles and music, same partbook composition and same watermark and countermark. The cracks visible on the title pages may be the only difference: heavier cracks probably point to the Second Issue. But in case of a “mixed” copy it may be difficult to decide which partbooks apart from the two Violino Secondo and the Alto Viola partbooks belong to which issue and impression.

Only a few copies are extant of the Second Issue of the *Select Harmony, Third Collection*. As those of the First Issue, some of them are “stand-alone” copies, other are part of collective bindings, often together with

other works by Geminiani. Some are “mixed copies”, that is, belong partly to the First, partly to the Second Issue.

Apparently three extant copies belong to the Second Issue of the *Select Harmony, Third Collection*. The copy GB-Lbl, g.26., has all partbooks bound together, the Hoboy Primo part is missing. The Alto Viola part belongs to the First Issue. The two other copies, GB-Lcm (XXXVII E 5) and CDN-Lu are in a strange way related to one another. A number of partbooks in both copies have added hand-written page numbers which are per partbook identical, which must mean that they were together in the eighteenth century, probably in possession of a musical society, because together there are multiple partbooks. The following table is an overview of these two copies:

Partbook	GB-Lcm 113-118	CDN-Lu 113-118	CDN-Lu no nos.
Violino Primo Concertino	1: I-VI (none)	1: I-VI 2: I-VI	
Violino Primo Ripieno	3: V-VI [2nd] (around) 4: I-IV [1st] (none) 9: V-VI [1st] (none)	15: V-VI	16: I-VI, pp. 1-14 single [light]
Violino Secondo Concertino	2: I-IV: [2nd] (around) 8: I(Ob1)-II-IV: [1st] (none)	7: I(Ob1)-II-VI	12: I-VI 13: I, pp. 2-3 single
Violino Secondo Ripieno	5: I-V: [2nd] (around) 11: I(Ob2)-II-V: [1st] (none)		8: I(Ob2)-II-V [small] 14: I, pp. 2-3 single [light]
Alto Viola	7: I-VI [2nd] (around)	11: I-VI	9: I-VI 10: I-VI
Violoncello	12: I-VI [mixed w/m]	3: I-VI 4: I-VI	
Basso Continuo	13: I-VI (around)	5: I-VI	
Scarlatti/Avison V2R	10: V2R	6: BR	

Between square brackets: “1st”: First Issue, “2nd”: Second Issue.

Between parentheses: Watermark: “Around”: Fleur-de-Lys around chain line; “Between”: Fleur-de-Lys between chain lines.

#### MODERN EDITIONS

The *Select Harmony* concertos are among the very few works of Geminiani that are not available in a facsimile edition. Also, no modern edition was available before their publication in the Opera Omnia Francesco Geminiani. They are included, together with the Concertos from Corelli’s Opus 3 and the Unison Concertos of 1761, in Volume 8, an edition by Christopher Hogwood published in 2010.<sup>80</sup> The three

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<sup>80</sup> Francesco Geminiani, *6 Concertos after Corelli Opp. 1 & 3, H. 126-131, 3 Concertos from «Select Harmony», H. 121-123, 2 Unison Concertos, H. 124-125*, Edited by Christopher Hogwood (Bologna: Ut Orpheus, 2010 = Francesco

concertos appear in the same order as in *Select Harmony*, but have the numbers I, II and III. The score is in seven parts: Violino Primo Concertino and Ripieno, Violino Secondo Concertino and Ripieno, Viola, Violoncello and Basso Continuo. Introductory texts include a General Preface, a Chronology, an Introduction, a number of Facsimiles (Plates) and a Table of Ornaments. At the end of the volume there are a Critical Commentary and an Appendix with an essay by Richard Maunder about “Performance numbers”, basically a defence of a “one-to-a-part performance” of these concertos and of the concerto of the first half of the eighteenth century in general.

The critical edition was followed by a practical edition in the form of a study score, also published by Ut Orpheus (Bologna, 2014). Preliminary matters are limited to a brief Preface; there is no Critical Commentary.<sup>81</sup>

#### CONCLUSION

The three “Select Harmony” concertos differ from nearly all other works discussed in this study in that they were not published by Geminiani himself or at least under his supervision. They were published in a commercial series by John Walsh and nothing points at any involvement of the composer in the preparation of the first edition, or rather: editions, the successive instalments as *Select Concerto Nos. II, III and IV*.

The observation leads to a question that cannot be ignored, namely: how big is the chance that in 1734 there were unpublished concertos by Geminiani circulating in manuscript in London? Throughout his life Geminiani was very keen for earning money by publishing his work himself and avoiding as much as possible the circulation of his works in manuscript before they were published. And indeed, nearly all contemporary manuscript copies of his works are derived from the editions; there was no dissemination in manuscript of the printed works independent from the editions. The only undoubtedly genuine works solely known from a manuscript tradition may be a small number of violin sonatas composed and disseminated in the 1720s, roughly between the publication of the Violin Sonatas of 1716 and the first volume of the Corelli Concertos (1726). The composition of the concertos published by Walsh in his *Select Harmony* series may have been composed in the decade from 1716 to 1726 as well. There are reason to believe that *Select Concerto No. II* existed by 1721, *Select Concerto No. III* is a rather simple work and may date from the same years. Only *Select Concerto No. IV* looks like a more mature work, from the time of the authenticated Opus 2 and 3.

*Select Harmony, Third Collection* contains yet another concerto that may be attributed to Geminiani: Concerto I, for two oboes, first and second violins, alto and basso ripieno and concertino (although not always with the same terminology as applied in Geminiani’s Opus 2 and 3). It may be the “oboe concerto” referred to several times in relation to entr’acte music or theatre performances.

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Geminiani Opera Omnia Vol. 8).

<sup>81</sup> Francesco Geminiani, *3 Concertos from «Select Harmony», H. 121-123, 2 Unison Concertos, H. 124-125*, Edited by Christopher Hogwood (Bologna: Ut Orpheus, PEG 6, 2015). Review by Alberto Sanna in *Eighteenth-Century Music* 9 (2012), pp. 138-140.