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The Thirty-One Works of Francesco Geminiani

Introduction

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THE THIRTY-ONE WORKS OF FRANCESCO GEMINIANI

INTRODUCTION

CONTENTS

The Thirty-One Works of Francesco Geminiani	3
Revisions and Arrangements	6
Treatises	6
Pairs of Works	7
Chronology	7
Opus Numbers	8
Place of Publication	9
Number of Compositions in a Work	10
Genres	10
Paratext	14
Engraving	18
Letterpress	19
Compositions	20
Editions	21
First Editions	23
Re-editions or Reprints	24
Lost Editions?	24
Issues	25
Impressions	26
Profiles	27
Dating	28
Individual Copies	29
Paper and Watermarks	30
Paper	32
Paper Size	36
Watermarks	38
Plan of this Project	40
Acknowledgements	41
Last Word	41

THE THIRTY-ONE WORKS OF FRANCESCO GEMINIANI

This INTRODUCTION should begin with explaining why the Thirty-One Works of the Italian composer Francesco Geminiani (1687-1762) are worth a complete study of many chapters, with many added materials, altogether a thousand of pages, and especially why these Works should be more interesting to study than the works of other Italian composers of the first half of the eighteenth century, such as Arcangelo Corelli, Antonio Vivaldi or Tomaso Albinoni, or non-Italian composers such as François Couperin, George Frideric Handel or Johann Sebastian Bach. But I could not find any particular reason that would apply solely or even only in particular to the study of Geminiani's works and not those of the other composers mentioned, and not even those of many other composers not mentioned. The detailed study of early musical works—not only those of the eighteenth century but also those of the previous and later centuries—appears to be interesting in seemingly all cases. It is nearly always worthwhile to study how early compositions were written, how they were copied by hand or published in an edition, how they were disseminated, what their reception history was, how, where, when and by whom they were performed, how they were revised, altered, changed or arranged by their original composer or by other composers, how they were preserved for posterity, how they were treated by later generations and in later centuries in performance, edition and reception. This project of the Thirty-One Works of Geminiani is just one example of a vast range of studies of oeuvres that would be worth all the trouble needed.

In a musical context the term “work” has several meanings and can be applied at various levels. First of all a work is a musical composition, a piece of music, which can be a single movement or consists of a series of movements which together constitute a coherent unity, the work. But a work can also be a set of compositions, a set of works, in the sense of an Opus, a series of pieces considered to belong together, composed more or less at the same time, in the same genre, for the same combination of instruments, of at least approximately the same character, and usually published together. If the word “work” is used in this meaning in this project, it will be written with a capital: “Work”. Finally, the word “work” may refer to the sum total of the Works or works of a certain composer, to his “oeuvre”.

The musical oeuvre of Francesco Geminiani can be partitioned in three gross categories. First, there are the works that were published and which were, in addition, at least when they were published for the first time, published under the composer's own supervision. The works of this category have the natural property that there is no doubt about their authorship. If they are published by the composer as compositions by himself, there is no way of not accepting that they are genuine compositions by the composer (unless he is plagiarising or deceitful on purpose). In the case of Geminiani there is no reason to think of plagiarism in relation to any of the works published by himself, so one may safely assume complete authentication of all the works in this category. Nearly all the works in this category are instrumental works. The only exceptions are the four Songs for voice and string quartet in *A Treatise of Good Taste* (1749).

Works may have been published more than once, and then the later editions may also be unauthorized editions, enterprises by publishers who wanted to earn money from Geminiani's compositions. For these editions often the term ‘reprint’ will be used.

The second category to be distinguished in Geminiani's oeuvre consists of works of his hands which indeed were published, but not under the composer's supervision when published for the first time. Therefore his authorship is not *a priori* ascertained for these works but may be assumed on valid grounds.

The third and last category includes the works which have remained in manuscript during the eighteenth and nineteenth centuries; they may have been published, as a matter of fact, in recent times. None of these works is known through an autograph manuscript so that authenticity must be judged on the basis of stylistic qualities apart from their attribution to Geminiani or other considerations.

In addition there are musical compositions ascribed to Geminiani either in manuscript or in printed sources but for which there are good reasons to not consider Geminiani their composer, or at least to have serious doubts about Geminiani's authorship.

This project is dedicated in the first place to the works that fall in the first of the three categories into which Geminiani's compositions can be partitioned, the works first published by the composer himself or at least with his consent, or, if not, considered to be authentic with good reason. These works together constitute the Thirty-One Works of Francesco Geminiani. To be sure, attention will also be paid to reprints by other publishers, to manuscript copies, to arrangements, and to everything else that can be studied in relation to the compositions at issue.

Geminiani's compositions were published in sets of at least two compositions together, and if the published sets are called Works, there are Thirty-One Works altogether, whence the title of this project: *The Thirty-One Works of Francesco Geminiani*. Short descriptive titles will often be given to them to simplify the various discussions. These short titles must be distinguished from the titles that are given to the Works on the title pages of the various editions, although some of these short titles are derived from those titles. Here follows a list of these short descriptive titles, as will be used in this project, together with the year of the first edition:

1. The Violin Sonatas of 1716
2. The Corelli Concertos, *Prima parte* (1726)
3. The Corelli Concertos, *Seconda parte* (1729)
4. The Concertos Op. 3 (1732)
5. The Concertos Op. 2 (1732)
6. The *Select Harmony* Concertos (1734)
7. The Concertos from Corelli's Op. 3 (1736)
8. The Sonatas Op. 4 (1739)
9. *Le prime sonate* (1739)
10. The Minuets (1739)
11. The Concertos from the Sonatas Op. 4 (1743)
12. The *Pièces de clavecin* (1743)
13. The Cello Sonatas Op. 5 (1747)
14. The Violin Sonatas from the Cello Sonatas Op. 5 (1747)
15. The Concertos Op. 7 (1748)
16. The *Rules for Playing in a True Taste* Op. 8 (1748)
17. *A Treatise of Good Taste* [Op. 8 Part 2] (1749)
18. *The Art of Playing on the Violin* Op. 9 (1751)
19. *The Enchanted Forest* (1754; published 1761)
20. *The Art of Accompaniment* Op. 11 Part 1 (1754)
21. *The Art of Accompaniment* Op. 11 Part 2 (1755?)
22. The Concertos Op. 2 Revised (1755?)
23. The Concertos Op. 3 Revised (1755?)
24. *Guida armonica* Op. 10 (1756)
25. The *Sonatas from the VI First Solos* (1757)
26. The *Sonatas from the VI Last Solos* (1757)
27. The *Supplement to Guida armonica* (1758)
28. The *Harmonical Miscellany* (1758)
29. *The Art of Playing the Guitar* (1760)
30. The Unison Concertos (1761)
31. The *Second Collection* (1762)

The titles in this list have been chosen in various ways. In the case of volumes of sonatas and concertos the genre denomination is used in combination with an opus number (Concertos Op. 3; Sonatas Op. 4, and so on). Where needed the instruments at issue are added (Cello Sonatas Op. 5). In many other cases the opening phrase

of the original title of the first edition is quoted (*Le prime sonate, Harmonical Miscellany*, etc.). These titles are in italics. If Works are arrangements of other works, the relation is indicated by the preposition “from” (Concertos from Op. 4, and so on).

In this project Works have a fixed position in the complete list, always indicated by an Arabic numeral: Work 1, Work 2, etc., until Work 31. The compositions within a Work will be identified by uppercase Roman numerals, just as in the eighteenth-century editions. The individual sonatas of the set of 1716 will then have numbers like 1-I, 1-II, 1-III, etc., until 1-XII. When there are several numberings in a single Work, such as the Examples 1-12 and the Compositions 1-12 in *The Art of Playing on the Violin*, an E or a C will be prefixed to the composition number: 18-E-I, 18-E-II, and so on, until 18-E-XII, 18-C-I, 18-C-II, and so on, until 18-C-XII. This method provides unique identification codes of the individual compositions by Geminiani as contained in any of his Thirty-one Works as well as a unique order.

Some basic properties of the Thirty-One Works of Francesco Geminiani are summarized in Table 0.1. This table contains first the short standard names of the Works. Then the year of the first edition is listed, followed by the genre of the works, the instrumental forces and the number of single compositions contained in the Work. If all the individual compositions have been added up, this results in a sum total of 248 compositions.

Lists of Geminiani’s compositions have been made before, particularly by Careri in his 1993 book and by Hogwood in the Thematic Catalogue accompanying the new Complete Edition. Careri’s “Thematic Catalogue” is related to our division of Geminiani’s oeuvre by distinguishing within the category of “Printed Editions” two sections, headed “Instrumental Music” and “Treatises” respectively that roughly include to the Thirty-One Works. “Vocal Music” comprises a third category in Careri’s catalogue and there is an overview of “Manuscripts”, partly with compositions listed before, partly with compositions not listed before. Within the two main sections Careri distinguishes a number of sets of works that are through-numbered per section, “Instrumental Music” from 1 to 20, “Treatises” from 1 to 6. The various editions of a set of works are numbered as 1a, 1b, 1c, and so on. Arrangements and revisions are included in the listings of the original works, as are modern editions. “Second volumes” (as those of the Corelli Concertos and *The Art of Accompaniment*) are included in same entries as the “first volumes”. Table 0.2 compares Careri’s listing of Geminiani’s works with the Thirty-One Works of this project.

A separate system of abbreviations is used by Careri in order to refer to the thematic incipits of the individual compositions that are interspersed in the listing of the sets of works and their editions. For each set there is a basic code followed by the number of the composition within the set (an Arabic numeral) and the number of the movement within the composition (a lower-case Roman numeral). “III/6/i”, for example, means Concertos Op. 3, no. VI, first movement, “TC/1/iii” means Two Concertos (= Unison Concertos, here Work 30), no. I, third movement. The pieces contained in the two books with harpsichord pieces are listed as movements, as are the works included in the treatises *Rules for Playing in a True Taste, A Treatise of Good Taste* and *The Art of Playing on the Violin*. Careri’s references for editions and individual compositions are included in Table 0.3.

Hogwood’s Thematic Catalogue, set up for the new edition of Geminiani’s Complete Works, lists individual compositions, always grouped in sets that roughly correspond to our Works. Revisions and arrangements receive their own numbers, but the compositions in the instructional works are often contained in a single number. Hogwood’s Thematic Catalogue is summarized in Table 0.4, where it is compared to our description of Geminiani’s Thirty-One Works.

Table 0.5 is a concordance table with the numbers given to the compositions in this project, the various references given to Geminiani’s compositions in Careri’s book and the numbers of Hogwood’s Thematic Catalogue.

REVISIONS AND ARRANGEMENTS

Several Works of Geminiani are related to one another because they are revisions or arrangements of earlier Works. The term “revision” will be used when compositions have been changed substantially but remain in the same genre. In this sense *Le prime sonate* of 1739 is a revision of the Violin Sonatas of 1716, and the Concertos Opp. 2 and 3 that appeared in the 1750s are revisions of the Concertos Opp. 2 and 3 as they appeared for the first time in 1732. It is true that in the latter case the number of parts was increased from seven to eight, but the revised compositions are still Concertos.

In other cases compositions were arranged for different instrumental forces. Six of the Sonatas Op. 4, published in 1739, were arranged in the form of concertos, which were published in 1743. The Violoncello Sonatas Op. 5 were transformed into Violin Sonatas, which were published more or less simultaneously in 1747 as Op. 5 as well. The twelve works of *Le prime sonate* were arranged in order to fill two volumes of six trio sonatas each to be published in 1757. The addition of the Ripieno parts in 1758 to the first volumes creates a kind of concerto-like compositions, and therefore is a new arrangement as well. The harpsichord pieces contained in the two volumes published in 1743 and 1762 are for the larger part arrangements of movements published before for violin and figured bass or other combinations of instruments. All these cases are examples of arrangements.

An overview of Geminiani’s revisions and arrangements is given in Table 0.6.

TREATISES

The majority of Geminiani’s Works consist solely of musical compositions that can be performed—a tautology, I am aware of that. A number of Works, eight to be precise, are instructional or didactic works or treatises:

16. *Rules for Playing in a True Taste* Op. 8 (1748)
17. *A Treatise of Good Taste* [Op. 8 Part 2] (1749)
18. *The Art of Playing on the Violin* Op. 9 (1751)
20. *The Art of Accompaniment* Op. 11 Part 1 (1754)
21. *The Art of Accompaniment* Op. 11 Part 2 (1755?)
24. *Guida armonica* Op. 10 (1756)
28. *The Supplement to Guida armonica* (1758)
29. *The Harmonical Miscellany* (1758)
30. *The Art of Playing the Guitar* (1760)

These works have a structure that is different from that of Works with Sonatas or Concertos. Basically a treatise may have items in it of three different kinds: text items; non-performable musical items or music examples; and performable musical items or compositions. All of the treatises start with a piece of text, usually called Preface. The musical part may consist of non-performable examples only; of performable pieces only; or include items of both kinds. Non-performable items are, for example, examples of scales, ornaments, fingering, double stops or figured bass examples. The performable items have different titles in the various treatises. Most often they are called “Example” (Esempio), less often “Composition”, “Song” or “Air”. The precise structure of each treatise will, of course, be discussed in the text that deals with it more specifically.

When treatises were published in issues in different languages, translations or rather adaptations were provided. This is the case for *The Art of Playing on the Violin* (English edition 1751, French Edition 1752), *The Art of Accompaniment Part I* (French Edition 1754, English Edition 1757, French Issue of English Edition, 1757), the *Guida armonica* (Dutch Edition 1756, English Issue 1756) and *The Art of Accompaniment Part II* (French Edition 1754?, English Edition 1757, French Issue of English Edition, 1757).

PAIRS OF WORKS

Several Works by Geminiani can be connected with others Work to form a pair with a First Part or Volume and a Second Part or Volume. The two sets of six concertos from Corelli's Sonatas Op. 5 were published separately (and produced by different printers under different circumstances, in 1726 and 1729 respectively), but the titles run parallel and these call the two volumes *Prima parte* and *Seconda parte*. The two volumes of *The Art of Accompaniment* (1756-1757) are called *Part the First* and *Part the Second* on the title pages, those of the Sonatas from Op. 1 (1757) have titles that run parallel except the references to the "Solos" that are arranged, either the six first or the six last. The *Supplement* of 1758 acts as a kind of second part to the *Guida armonica* published a year before. In many if not in most cases copies of the pairs of works mentioned in this paragraph occur together. Such copies will be called "paired copies" or "coupled copies".

The relation between the *Rules for Playing in a True Taste* (1748) and *A Treatise of Good Taste* (1749) is of a more implicit character. The *Rules* are labelled Op. 8, the *Treatise* does not have an opus number. But in the overview of Geminiani's works that is found in the *Harmonical Miscellany* (1758) the two treatises are listed as two parts of a single work. And also their character makes clear that they can be considered the first and second parts of a larger entity (that is, Op. 8).

The connection between the *Pièces de clavecin* of 1743 and the *Second Collection* of 1762 is substantially looser. Of course they are collections of pieces in the same genre, but there is a time lapse of nearly twenty years between them. Stylistically they are quite different from one another. Nevertheless many extant copies are preserved in pairs, often probably because early possessors wanted to have both sets in their collection. And it is certainly no accident that the volume of 1762 is called the *Second Collection*.

A still looser form of connection is shown by the Concertos Opp. 2 and 3. They were composed more or less concurrently and published quasi simultaneously—although as two separate items—in 1732. John Walsh advertised his editions and issues often as Geminiani's "12 Concertos". Later on they were reprinted pairwise in a corrected edition (1751) and a revised edition (1755).

CHRONOLOGY

In general the chronology of the Thirty-One Works of Francesco Geminiani, and with it their order, is rather clear and unequivocal, if at least the date of the first publication is accepted as the date to be connected with the composition. In general nothing is known about when the various works were composed, except for the publication dates that function as *terminus ante quem*. Reliable years of publication are known for almost all of Geminiani's compositions. But there are some details of the order as listed in Table 1 that need a little explanation. The Concertos Op. 2 (Work 5) and Op. 3 (Work 4), for example, seem to be in the wrong order in the list. But as far as contemporary advertisements tell us, Op. 3, published by John Walsh, appeared first, followed some weeks later by Op. 2, a private publication of Geminiani. Therefore the Concertos Op. 3 are Work 4 and the Concertos Op. 2 Work 5.

On various occasions several Works appeared more or less simultaneously, while there are no data known that explicitly assign an order of publication. Works 8-10, for example, the Sonatas Op. 4, *Le prime sonate* and the Minuets, were all published in 1739, but exact dates nor an exact order is known. An advertisement announces the availability of the Sonatas Op. 4 without mentioning the two other works, so it may be assumed that this volume came first (Work 8). *Le prime sonate* has been assigned the second place because of its resemblance to the Sonatas Op. 4 (Work 9), but this is no hard evidence. Then the Minuets are Work 10.

The Violoncello and Violin Sonatas Op. 5 were certainly published simultaneously, in The Hague in early 1747. The positions given to them in the list (Works 13-14) is derived from the fact that the Violin Sonatas are

arrangements of the Cello Sonatas so that the Cello Sonatas Op. 5 became Work 13, and the Violin Sonatas Op. 5, Work 14. The Revised Editions of the Concertos Opp. 2 and 3 (Work 22-23) were published simultaneously. It is only natural to list these Works in the order of their opus number.

Three Works listed earlier in this Introduction are assigned the dating “1755?”: the *Part the Second of The Art of Accompaniament* and the Revised Editions of the Concertos Opp. 2 and 3. The question mark has different backgrounds in these two cases. Extant copies of *Part the Second of The Art of Accompaniament* all belong to the British Edition first published in 1757, but there are good reasons to assume that there was a French edition published earlier, of which there is no extant copy. This edition must have been published between 1754, when the French Edition of the *Part the First* was published, and 1756, when Geminiani left Paris. Hence the dating “1755?” for the *Part the Second*. The dating “1755?” for the Revised Editions of the Concertos Opp. 2 and 3 is likewise derived from the probable existence of a French Edition that was published in 1755. Therefore these Works are listed before the *Guida armonica*, of which the First Issue was published in 1756.

Only one Work has a position in the list of Works that does not correspond with its publication date: *The Enchanted Forest*. Its publication can be dated 1761, but it is clear that the first version of this Work was completed in 1754 and also performed in that year. Therefore it is positioned in the list according to its year of completion and performance.

Geminiani’s Thirty-One Works are practically non-overlapping. Nearly every single composition has its place in one Work only. The only exceptions are the two Minuets with Variations, which were published together as a separate Work first, in 1739, and then included in the *Pièces de clavecin* of 1743. All the other works are “unique”, although some are revisions or arrangements of other ones.

OPUS NUMBERS

In principle Geminiani could have given all his Thirty-one Works an opus number, from one to 31, but as it happens he choose not to do so, at least not in a systematic and complete way. Opus numbers on title pages run from 1 to 11 but their application is far from straightforward. In fact twenty individual Works can be connected in one way or another with an opus number.

Geminiani applied opus numbers to Works that fall in the two following categories: first, sets of multi-movement works with a serious character such as sonatas and concertos and, secondly, instructional works or treatises. Assigning opus numbers to Works in the first category was standard procedure since the middle of the seventeenth century, so that Geminiani was merely following convention. On the other hand, assigning opus numbers to instructional works was less obvious. In fact, it was rather rare. But Geminiani’s Opp. 8, 9, 10 and 11 are instructional works.

Opus numbers 1 to 7 were used for sonatas and concertos but some comments are in order. Geminiani’s first Work, consisting of twelve sonatas for violin and figured bass (“violone e cembalo”) appeared in 1716 without opus number, but no other Work was labelled Op. 1, the revision of the sonatas published in 1739 referred to them as “Le prime sonate” and the trio arrangements of 1757 call their models (in fact the 1739 revision) “the Solo’s of his Op^a. I^a.” Therefore there is no doubt that the Sonatas of 1716 are the composer’s Op. 1. (Reprints also label them this way.) Two sets of six concerti grossi were published as Opp. 2 and 3 in 1732, the new Violin Sonatas of 1739 were labelled Op. 4. So far, so good. But the concerto arrangements of the Sonatas Op. 4, published in 1743, retain the same opus number, although one advertisement calls them already Op. 5.¹

¹ *London Evening Post*, 27 February, 30 March 1742.

The six Cello Sonatas published in 1747 were labelled Op. 5, and the same opus number is found on the title page of the six Violin Sonatas that were derived from them. If the title is read more closely the opus number 5 rather refers to the Cello Sonatas as models than to the Violin Sonatas, but the double use of the opus number still is somewhat confusing. The French Edition of the Violin Sonatas calls them Op. 6 and perhaps that was Geminiani's intention. Actually, there is no other explanation why the opus number 6 was skipped and the new set of six concerti grossi was published in 1748 as Op. 7.

Works by Geminiani published before 1748 without opus number fall outside the categories of sets of original sonatas and concertos. The Corelli Concertos, from Corelli's Op. 5 (1726, 1729) and Corelli's Opp. 3 and 1 (1734), are arrangements, the concertos in the *Select Harmony, Third Collection* (1735) are part of an anthology, the Minuets (1739) and the *Pièces de clavecin* (1743) are collections of keyboard pieces.

After 1748 Geminiani did not publish new sonatas or concertos with an opus number. The series of opus numbers was continued and expanded with four numbers—8 to 11—but these opus numbers were assigned to instructional works. Op. 8 is *Rules for Playing in a True Taste* (1748; *A Treatise of Good Taste*, 1749, without an opus number, can safely be considered its second part), Op. 9 is *The Art of Playing on the Violin* (1751), Op. 10 is the *Guida armonica* (1756), Op. 11 *The Art of Accompaniament* (Part 1 and 2, 1754 and 1755?).

After *The Art of Accompaniament* no further opus numbers were assigned. For the non-instructional works this is easy to understand. The Sonatas from Op. 1 (1757) are arrangements, the *Harmonical Miscellany* was a serial publication, *The Incharnted Forest* a single large concerto grosso consisting of a *Parte Prima* and a *Parte Seconda*, the Unison Concertos is a set of just two compositions and the *Second Collection* falls outside the domain of opus numbers because it is a volume of keyboard pieces not ordered in sonatas. Only *The Art of Playing the Guitar or Citra* could easily have been called Op. 12, because it is an instructional work of the same kind as Opp. 8 to 11. But it has no opus number.

Summarizing one may say that opus numbers do play a role in Geminiani's Thirty-one Works but they are not as important in giving structure to the composer's oeuvre as they were, for example, for Corelli, Albinoni and Locatelli. An overview of Geminiani's opus numbers is given in Table 0.7.

PLACE OF PUBLICATION

Most of the Thirty-One Works of Francesco Geminiani were first published in England, nearly always in London, just in one case in Edinburg (Work 30: *The Art of Playing the Guitar*, 1760). Several works were published first in France before being reissued or republished in London (see below for the difference between the verbs "reissue" and "republish"), namely the *Pièces de clavecin* (Paris, 1743), *The Art of Accompaniament* Part 1 (Paris, 1754) and probably also Part 2 of the same treatise (Paris 1755?) as well as the revised versions of the Concertos Opp. 2 and 3 (Paris 1755?). The Violin and the Cello Sonatas O. 5 were first published in The Hague (1747), the *Guida armonica* in Amsterdam, as *Dictionaire harmonique* (1756). In all these cases the short title in the above given list of Works was derived from the title of the first English issue or edition that followed the continental publication (again see below for the difference between "issue" and "edition"). The year given between parentheses after the title nevertheless is the publication year of the French or Dutch first issue or first edition. Work 21, *The Art of Accompaniament* Op. 11 Part 1, for example, was published in London under the title given for the first time in 1757, but three years before (1754) an earlier edition was published by Geminiani in Paris as *L'art du bien accompagner du clavecin*. In the list one finds the English title with the publication year of the French first edition. The *Guida armonica* Op. 10 is another case in point. The first issue was published in Amsterdam as *Dictionaire harmonique* in February 1756, in May of that year appeared in London the second, British issue, as *Guida armonica*. The Work will be cited here most often under its British title.

NUMBER OF COMPOSITIONS IN A WORK

All of Geminiani's Works consist of a number of individual works or compositions. Normally these works are headed by a genre denomination and an ordinal number. Thus the Violin Sonatas of 1716 contain twelve compositions, headed Sonata I (prima) to XII (dodicesima). The Concertos Op. 2 contain six compositions, headed Concerto I (primo) to VI (sesto). The combination of twelve compositions in one Work is of course the traditional way, dominant in Italian composition from around 1650 to 1730, less used after this period. Geminiani changed to sets of six compositions almost systematically after the Violin Sonatas of 1716. Only the Sonatas Op. 4 and *Le prime sonate* of 1739 still have twelve works. The Concertos after Corelli's Sonatas Op. 5 contain twelve compositions, but these have been divided over two Works, the *Prima parte* and the *Seconda parte*, both of them with six compositions. To retain the connection with Corelli's sonatas the concertos in the *Seconda parte* have been numbered Concertos VII to XII. The twelve compositions of *Le prime sonate* were likewise divided over two volumes of six compositions each when they were arranged into trio sonatas, but now the second volume start a new numbering of the works, and calls them Sonata I to VI again.

There are some Works with fewer than six compositions: the three concertos in the *Select Harmony, Third Collection* (four, if the anonymous Concerto I that can be counted as a genuine composition of Geminiani is included), the two Minuets published in 1739 and the two Unison Concertos published in 1761. *The Incharmed Forest* (1754, 1761) is counted as two compositions, because of its *Parte Prima* and *Parte Seconda*. Both parts consist of a number of sections in different metres and keys. The *Parte Prima* begins and ends in D minor, the *Parte Seconda* begins and ends in D major.

The treatises contain series of music examples that can often be considered compositions. They bear a variety of names. Often they are numbered but not always. The *Rules for Playing in a True Taste* (Op. 8, 1749) have four sonatas as explanation of the rules, *A Treatise of Good Taste in Music* consists of four Songs, two Sonatas and four Airs. *The Art of Playing on the Violin* (Op. 9, 1751) contains twelve Examples and twelve Compositions. Several of the Examples can be played as if they were compositions, but not all of them. The First Part of *The Art of Accompaniment* (1754) includes a series of 24 numbered Examples, the Second Part (1754?, 1757) one of 14. These Examples can hardly be called compositions. The *Guida armonica* (1756) consists solely of music examples that cannot be considered as musical compositions. Here no composition count is possible, only a page count. The Supplement, published in 1758, consist of a series of 6 Examples. *The Art of Playing the Guitar* (1760), finally, contains eleven Examples which have the form of well-performable violin or guitar sonatas.

The two collections of harpsichord pieces, the *Pièces de clavecin* of 1743 and the *Second Collection* of 1762, do not apply any genre markings to the pieces they contain, nor a numbering. In the *Pièces de clavecin* of 1743 it looks as if the pieces are published as thirteen separate, independent or "stand-alone" pieces, but there are in fact four groups of consecutive pieces that form some kind of multi-movement composition or "sonata" because of their common origin and common key. Added to them are the two minuets with variations earlier published separately as Work 10. The *Second Collection* of 1762 is somewhat more complicated. There are a few single pieces but most pieces can also be grouped together in small series, not by a common title but rather by common key and typographical means, such as continuation on the same system and the remark "segue". In the Second Collection there are three "pieces" and fifteen groups of pieces or "sonatas".

GENRES

The Thirty-One Works of Francesco Geminiani include compositions in several genres.

Seven Works consist solely of sonatas, that is multi-movement works for a single melodic instrument with figured bass or for two melodic instruments with figured bass. Five Works contain Violin Sonatas, two Works Trio Sonatas, one Work Cello Sonatas and one Work Guitar Sonatas. Three compositions in *A Treatise of Good Taste* are also called Sonatas and they are indeed “trio sonatas”, for two violins and figured bass. Together this makes 62 sonatas:

Work	Number	Instruments
1. Violin Sonatas of 1716	12	Violin Sonatas
8. Sonatas Op. 4	12	Violin Sonatas
9. <i>Le prime sonate</i>	12	Violin Sonatas
13. Cello Sonatas Op. 5	6	Cello Sonatas
14. Violin Sonatas Op. 5	6	Violin Sonatas
17. <i>A Treatise of Good Taste</i>	3	Trio Sonatas
25. <i>Sonatas from the VI First Solos</i>	6	Trio Sonatas
26. <i>Sonatas from the VI Last Solos</i>	6	Trio Sonatas
29. <i>The Art of Playing the Guitar</i>	11	Violin/Guitar Sonatas
Miscellaneous Sonata [1]	1	Sonata for Violin Alone
Miscellaneous Sonatas [2]-[7]	6	Violin Sonatas
Total	81	

The sonatas contain two or more movements, in most cases four, and in most cases in accordance with the classical scheme slow-fast-slow-fast. In the Violin Sonatas of 1716 there is an implicit distinction between *sonate da chiesa* (Sonatas I-VI) and *sonate da camera* (VII-XII); Geminiani never used tempo or genre markings derived from dance types (such as Allemanda, Corrente, etc.) for the *da camera* movements in this Work. The distinction equally holds for the revision as *Le prime sonate* (1739) and the arrangement as Sonatas (1757). In the later sonatas, from Op. 4 onwards, the distinction between *da chiesa* and *da camera* is most often irrelevant, although there are from time to time movements that could be called an Allemanda, Corrente, Sarabanda or Giga.

Concertos are less numerous than sonatas. Since they are published most often in smaller quantities together, with a maximum of six at a time, the 62 examples of this genre are divided over no fewer than twelve Works. Most of the concertos are concerti grossi with a concertino consisting of two violins, one or two violas and violoncello and a concerto grosso consisting of two violins and a Basso Ripieno part, either with or without a viola part. The first concerto of the *Select Harmony, Third Collection* (1735) adds two oboe parts to the string parts, the *Inchanted Forest* (1754, 1761) parts for two flutes, two horns and one trumpet. The so-called Unison Concertos (1761) are for two parts only, one for all violins and a second one for viola, violoncello and figured bass.

These are the twelve Works that contain concertos:

Work	Number	Instruments
2. Corelli Concertos, <i>Prima Part</i>	6	Seven parts
3. Corelli Concertos, <i>Seconda Parte</i>	6	Seven parts
4. Concertos Op. 3	6	Seven parts
5. Concertos Op. 2	6	Seven parts
6. <i>Select Harmony</i> Concerto I	1	Eight string parts plus two oboes
6. <i>Select Harmony</i> Concertos II-IV	3	Seven parts
7. Concertos from Corelli Op. 3	6	Seven parts
11. Concertos from Op. 4	6	Eight parts
15. Concertos Op. 7	6	Eight parts

19. <i>The Enchanted Forrest</i>	2	Eight string parts plus winds
22. Concertos Op. 2 Revised	6	Eight parts
23. Concertos Op. 3 Revised	6	Eight parts
30. Unison Concertos	2	Two parts
Total	62	

Regarding Geminiani's concertos the division between *da camera* and *da chiesa* concerts, still valid in Corelli's Concertos Op. 6, first published in 1714, has become irrelevant, with the exception of the Corelli Concertos, which can be clearly divided into the *Prima Parte* with six concertos 'da chiesa' and the *Seconda Parte*, with six concertos 'da camera'. In the other concertos *da camera* movements are headed by tempo indications, virtually never by dance titles, even if one would not have been inappropriate. Well, there is one exception: the second movement of the first Unison Concerto (1761) is headed "Siciliana Affettuoso".

Sonatas and Concertos each constitute roughly one quarter of the compositions contained in Geminiani's Thirty-One Works, together a little fewer than half of them. The other half is divided over five further genres.

Three Works, the Minuets (1739), the *Pièces de clavecin* (1743) and the *Second Collection* (1762) consist of compositions for keyboard, most often harpsichord, occasionally organ. The compositions are partly single Pieces, partly small groups of pieces with a common key and common origin if they are arrangements of sonata movements. These groups of pieces could be called Sonatas. Together the following little list can be presented:

Work	Genre	Number
10. Minuets	Pieces	2
13. <i>Pièces de clavecin</i>	"Sonatas"	4
33. <i>Second Collection</i>	"Sonatas"	15
	Pieces	3
Miscellaneous Piece [1]	Piece	1
Total		25

The instructional works provide further genres. The *Rules for Playing in a True Taste* (1748) contain four compositions, basically variation cycles, for violin and figured bass without a genre denomination. On the title page they are, however, announced as "a variety of Compositions", for which reason they can be classified as "Compositions". The compositions contained in *A Treatise of Good Taste* (1749), on the contrary, do have genre denominations. There are four Songs, for voice, two violins (or flutes), viola and figured bass, two Sonatas for two violins (or flutes) and figured bass and four Airs for violin (or flute) and figured bass. The Airs are variations on song tunes. The denominations "Song" and "Air" are used in no other Work than just *A Treatise of Good Taste*.

The *Art of Playing on the Violin* (1751) contains twelve Examples ("Essempio") and twelve Compositions. Several of the Examples are in fact performable compositions for violin and figured bass, as are all twelve Compositions. The denomination Example is used in some later instructional works for all musical content, always figured bass examples, consisting of a bass line with realisation. This applies to the two volumes of *The Art of Accompaniment* (1754-1755?) and the Supplement to the *Guida armonica* (1758). The term Example is also used for the eleven compositions in *The Art of Playing the Guitar* (1760). These "Examples" are scored for violin or guitar with figured bass and they appear to consist of several movements so that they are almost like Sonatas. It is just the first movement or movements, which are based on scales, that make them Examples rather than Sonatas.

The *Guida armonica* (1756) consists of a great number of very short figured-bass formulas without realization, termed "Passages". They are not performable and cannot, therefore, be considered compositions.

For the Examples the following overview can be given:

Work	Number	Instruments
18. <i>A Treatise of Good Taste</i>	2	Harpsichord
19. <i>The Art of Playing on the Violin</i>	12	Violin and figured bass
21. <i>The Art of Accompaniment I</i>	24	Figured bass and realisation
22. <i>The Art of Accompaniment II</i>	14	Figured bass and realisation
28. Supplement to the <i>Guida armonica</i>	6	Figured bass and realisation
31. <i>The Art of Playing the Guitar</i>	11	Violin or guitar with figured bass
Total	69	

The summation shows that numerical importance of the Example as genre in Geminiani's Thirty-One Works. Their number (69) surpasses that of the Concertos (62) but not that of the Sonatas (81). Comparison is, however, difficult, because the Examples in *The Art of Accompaniment* cannot be considered as performable composition, while the eleven Examples of *The Art of Playing the Guitar* can easily be considered sonatas and are included in that category as well.

The *Harmonical Miscellany* (1758) contains two works in four parts without any denomination. Even the instrumental parts lack specific denominations, just being notated with soprano, alto, tenor and bass clefs. In this project their genre will be identified as "[Composition]". This brings the total number of compositions at eighteen:

Work	Number	Instruments
17. <i>Rules for a Playing in a True Taste</i>	4	Violin and figured bass
19. <i>The Art of Playing on the Violin</i>	12	Violin and figured bass
30. <i>The Harmonical Miscellany</i>	2	Four-part ensemble
Total	18	

As already hinted at, the four compositions in the *Rules for Playing in a True Taste* (1748) and the three Airs in *A Treatise on Good Taste* (1749) are variation works for violin and figured bass. To these can be added the four variation cycles that are preserved solely in manuscript sources and which are counted among the Miscellaneous Compositions as Miscellaneous Variations [1]-[4]. Together with the ciaccona in Sonata XI of 1716 (which occurs revised in *Le prime sonate* (1739) and arranged in the Sonatas of 1757), the two Minuets with variations for keyboard and *La follia*, Concerto XII in the Corelli Concertos, *Seconda parte*, there are fifteen variation works in Geminiani's oeuvre:

Work	Number	Title	Instruments
1. Sonatas of 1716	1	Vivace	Violin and figured bass
3. Corelli Concertos, <i>Seconda parte</i>	1	La folia	Concerto grosso
9. <i>Le prima sonate</i>	1	Vivace	Violin and figured bass
10. Minuets	2	Minuetto	Keyboard
16. <i>Rules for Playing in a True Taste</i>	4		Violin and figured bass
17. <i>A Treatise of Good Taste in Musick</i>	3	Air	Violin and figured bass
26. Sonatas from the VI last Solos	1	Spiritoso	Two violins and figured bass
Miscellaneous Variations [1]-[4]	4		Violin and (un) figured bass
Total	17		

Although Geminiani is not normally considered a major composer of variation works, this overview shows that if this genre plays does not play a major role in his oeuvre, it neither is of peripheral importance only.

It was noted already that in most of his works Geminiani avoids dance-related titles such as Allemanda, Corrente and Minuetto for movements that clearly belong to these types, not counting the Corelli Concertos.

In his last works, however, several movements with such titles can be found. *The Art of Playing the Guitar or Cittra* (1760) contains three movements headed Giga and two, headed Minuetto, the *Second Collection of Pieces for the Harpsichord* three movements headed Minuet, two, Giga, and one, Allemanda, all of them arrangements of pieces with abstract tempo marks in their original versions. The Miscellaneous Sonatas add, apart from the sonata derived from Corelli's Sonata Op. 5 no. IX (with a Giga and a Tempo di Gavotta), one Allemanda, one Siciliana, one Giga and one Minuetto. Among the Miscellaneous Works there is, in addition, a cycle of three dance movements, a Musette, a Rigaudon and a Gigue en Rondeau, for melodic instrument and bass, probably written for a theatrical representation (1742, Miscellaneous Piece [1]).

The minuet plays in fact a rather important role in Geminiani's oeuvre, in a variety of ways. The Minuet in D major, originally belonging to Miscellaneous Sonata [2], had a considerable dissemination of its own, in all sorts of instrumental and vocal arrangements. The same applies to the final movement of Concerto Op. 2 no. I, in C minor, headed Allegro as concerto movement, but disseminated as an independent piece, again usually in arranged format, under the heading Minuet. Less widespread is the Minuet in G minor derived from the last movement of Miscellaneous Sonata [6]. Several more concertos and sonatas have final movements that, although headed simply Allegro, are minuets, among them Concerto Op. 2 no. III and the Cello Sonata Op. 5 no. IV. Interesting are the minuets, headed again by simple tempo marks, that occur as an episode in rondeau movements, as a "composition within a composition". Such minuets can be found in Sonatas Op. 4 nos. V/iii and XI/iv and Sonata Op. 5 no. VI/iv. Two minuets were used as theme for variation cycles, in both cases available in a version for violin and bas (Miscellaneous Variations [1]-[2]) and a version for harpsichord (Minuets, 1739).

Finally, there is some vocal music that can be ascribed to Geminiani. In the printed works the four Songs in *A Treatise of Good Taste in the Art of Musick* (1749) are the only vocal works. The Miscellaneous Works add three further compositions to this list, a Cantata, an Aria and a Song. This brings the total number of vocal works by Geminiani to seven:

Work	Number	Title	Instruments
17. <i>A Treatise of Good Taste in Musick</i>	4	Song	Voice and four-part strings
«Nella stagione appunto»	1	Cantata	Voice and figured bass
«Primo Cesare Ottomano»	1	Aria	Voice and four-part strings
«When young Milanda's fingers»	1	Song	Voice and figured bass
Total	7		

The vocal works can be considered to take a rather peripheral position within the whole of Geminiani's works.

PARATEXT

Works (with capital W) consist only of musical compositions, but editions add other elements to these. These additional elements will be called Paratext; they consist normally of verbal text only.

Every edition has a title page that displays the title of the Edition, which as a rule contains a short description of the Works found in the edition. Since a title may vary from issue to issue, the title is strictly spoken a characteristic of an issue, not of the edition (see below). The title of the First Issue, however, will be (most often) treated as the title of the Edition. Titles of editions of Geminiani's Works usually display the following information:

1. Main title;
2. Instrumental forces;
3. Some additional information, if applicable;
4. A dedication, if applicable;
5. The name of the composer;
6. Op. number, if applicable;
7. The imprint, mentioning:
 - 7a. Place of publication;
 - 7b. Name and address of publisher(s); and
 - 7c. Year of publication.
8. A reference to a privilege, if applicable; and
9. Catalogue, if applicable

Applied to the Concertos Op. 2 this scheme produces the following table:

1. Main Title	VI Concerti grossi
2. Forces	Con due Violini, Violoncello, e viola di Concertino obligati, e due altri Violini, e Basso di Concerto grosso ad arbitrio;
3. Additional Information	il IV. V. e VI. si potranno suonare con due Flauti traversieri, o due Violini con Violoncello
4. Dedication	Dedicati a Sua Eccellenza Henrietta, Duchessa di Marlborough, &c. &c.
5. Composer	Da Francesco Geminiani.
6. Opus Number	Opera Seconda.
7a. Place of Publication	London.
7b. Publisher	
7c. Year of Publication	MDCCXXXII.

In other cases the order of the various elements may be different, as in the title of the Dutch edition of the Cello Sonatas Op. 5:

1. Main Title	Sonates
2. Forces	Pour le Violoncello et Basse Continue
5. Composer	Par Monsieur Geminiani
3. Additional Information	Dans lesquelles il a fait une etude particuliere pour l'utilite de ceux qui accompagnent.
6. Opus Number	Ouvrage cinquieme.
4. Dedication	Dedié à Son Excellence Monseigneur le Prince d'Ardore, Chevalier des Ordres de St. Esprit et de St. Janvier, Ambassadeur Extraordinaire de Sa Majesté Napolitaine et Sicilienne à la Cour de France & &
7a. Place of Publication	Gravées à La Haye
7b. Publisher	au depend de l'auteur
8. Privilege	Avec Privilege & &
7c. Year of Publication	l'an MDCCXLVI

Other titles will provide further variants to these schemes.

Catalogues inserted below the imprint are always of limited size. A catalogue of Johnson's concerto publications in general was added on the title page of his (unauthorized) re-issue of the Cooke edition of the *Prima parte* of the Corelli Concertos (1757). Very brief catalogues (hardly worth the word, perhaps it should be better to speak of references), with just a few editions (two to four), can be found in the imprints of the Cooke Edition of the *Seconda parte* of the Corelli Concertos (1729), of the Third Issues of the Walsh Editions of the *Prima* and *Seconda parte* of the Corelli Concertos (1741) and Johnson's editions of the Revised Versions of the Concertos Opp. 2 and 3. And finally it may be remarked that Walsh could add a phrase like "All the Works of the Author may be had where these are sold" to the imprint of his editions of Geminiani's works, Johnson a phrase like "of whom may be had all the Author's Works".

Several editions may have paratextual elements apart from the title. Six categories can be distinguished: dedications, privileges, subscribers' lists, engraved pictures, advertisements and catalogues. Usually these items can be connected with the First Issue of an Edition. And although one may suppose that originally all copies of the issue contained these items, in copies preserved today they are not always found in all copies, apparently because earlier possessors thought them to be superfluous. Nevertheless they are part of the description of an issue and often they are quite interesting. Some words will be spent on them in the next few paragraphs.

Dedications, still near omnipresent in publications by the generation of composers just before Geminiani's—think of Corelli, Albinoni and Vivaldi—are found only in less than half of Geminiani's Works. In all, they are found in thirteen Works (see Table 0.8). Not counting the treatises, all Works with opus numbers have a dedication. In addition, the First (French) Issue of the *Pièce de clavecin* and two out of the eight treatises (*A Treatise of Good Taste* and *The Art of Playing the Guitar*). The Concertos Op. 7 were dedicated to the Academy of Ancient Musick, all the other dedication are addressed to (female) nobility (Countess, Duchess) or (male) royalty (Prince, King). The dedication is always mentioned on the title page; separate letters of dedication are only present in five cases, the Violin Sonatas of 1716 (Plate 0.1), the *Prima parte* of the Corelli Concertos (1726; Plate 0.2), the Concertos Op. 2 (1732; Plate 0.3), the *Pièces de clavecin* (1743; Plate 0.4) and the Concertos Op. 7 (1748; Plate 0.5). These letters are in Italian (the first three), French (*Pièces de clavecin*) or English (Concertos Op. 7), and become shorter and shorter from 1716 to 1743. The letter of dedication in the Concertos Op. 7 is, on the contrary, of normal length. The dedications will be dealt with in detail where the Works in question are being discussed.

A list of **subscribers** is found in only one edition of Geminiani's Works, the *Prima Parte* of the Corelli Concertos issued in 1726, in the first and only issue of the First Edition. This issue was, at all probability, sold exclusively by subscription. Other Works will have been published after subscription because such a procedure is mentioned in advertisements (see Table 0.9). This is the case for the Sonatas Op. 4 (1739), the Concertos from Op. 4 (1743), the Concertos Op. 7 (1747) and the First, Dutch Issue of the *Guida armonica (Dictionnaire harmonique, 1756)*. In all, subscription played a role only in a limited number of cases in relation to the publication of Geminiani's works.

Geminiani obtained several **privileges** to protect his works against unauthorized reprints, although his success in this was not complete. A British privilege for fourteen years was obtained in 1728, a second one in 1739. The privilege of 1728 is included in copies of his editions of the Concertos Op. 2 (1732; Plate 0.6), the Sonatas Op. 4 (1739; Plate 0.7) and *Le prime sonate* (1739), that of 1739 in copies of various editions published from 1747 to 1751 (Plates 0.8-10). Privileges had national coverage only in the eighteenth century, which is why Geminiani obtained a French privilege on 31 December 1740 and a Dutch privilege in 1746. They can be found in authorized editions or issues published in Paris from 1740 to 1746 (Plate 0.11) and The Hague or

Amsterdam from 1747 to 1756 (Plate 0.12-13) respectively. The privileges were printed separately so that they could be added to the different relevant editions. Because of the limitation in time, the privileges are always found in certain issues of an edition only. They were produced either in letterpress or engraved and most of the privileges are known in several “issues”. Table 0.10 is an overview of the various privileges. They will be discussed in more detail in relation to the first edition or issue where they occur.

An interesting element of paratext found in editions produced by Geminiani is provided by the **engravings** that are found in copies of editions produced privately by Geminiani from 1739 to 1751 (and in one issued by Johnson in 1756). There are three of them (see Table 0.11). All three seem to have been produced initially for a particular edition, the first one for *Le prime sonate* (1739), the second one for the *Guida armonica* edition that should appear in Paris in 1742 but was not realized, and the third one for the Concertos from Op. 4 (1743). It is possible that Geminiani added an engraving to every copy of the respective editions, but today they are not found in all copies of that edition. In addition, occasionally these engravings occur in copies of other editions. It is not always clear whether this was due to Geminiani himself or to a later owner of the copy. The three of them will now be described briefly.

(1) The first engraving has the motto “Debent Charites haec pignora Vati” underneath it. Dated 1738, it was designed by Edme Bouchardon (1698-1762; “E. Bouchardon invenit”) and engraved by Pierre-Alexandre Aveline (1702-1760; “P. Aveline sculpsit”); Plate 0.14). It was certainly made for inclusion in *Le prime sonate*.

(2) The second engraving has the motto “Compono quæ mox depromere possim” underneath it, a quotation from Horace (*Epistolarum Liber primus*, 1, 12), and was like the first one designed by Edme Bouchardon (Ed: Bouchardon invenit 1741”). It was engraved by Michel Aubert (1700?-1757; “M Aubert sculp”); Plate 0.15). The date 1741 and the page of the book on the engraving that shows a few examples of the *Guida armonica* suggest that this engraving was designed originally for the edition of the *Guida* planned for 1742. The engraving was systematically added to copies of Geminiani’s edition of the Concertos Op. 7 (1748) and later to copies of the English issue of the *Guida armonica* (1756; no dedication).

(3) The third engraving has no Latin motto underneath it, but has the words “Ich dien” on a banner. It was again designed by Edme Bouchardon (“Edme Bouchardon in. et deli. 1742”) and this time the engraver was Simon-François Ravenet (1706-1774; “Ravenet sculpsit 1742”); Plate 0.16). “Ich dien” is the motto of Frederick Prince of Wales (1707-1751), the elder son of George II. On the engraving a sheet of music paper is visible with the first bars of the first two staves of the Violoncello part of the first Concerto of the Concertos from Op. 4 so that it was clearly designed for the first edition of this work, indeed dedicated to the Prince of Wales. But there is also visible a book in oblong format with the title “GUIDA ARMONICA”. The engraving was later also added to copies of *A Treatise of Good Taste* published in 1749, which was also dedicated to the Prince of Wales.

Advertisements, in the sense of short introductory notes, can be found in two editions, the Walsh edition of the Concertos Op. 3 (1732, First Issue only; Plate 0.17) and the revised edition of the Concertos Op. 2, in parts (Johnson, 1757; Plate 0.18). In the first case it is titled “To All Lovers of Musick” and the text was certainly written by the publisher, John Walsh, assumedly without any involvement of Geminiani. In the second case the title is simply “Advertisement” and this short text is by Geminiani. Both texts are comments upon how the edition came into being.

Catalogues can be found in several editions and issues (see Table 0.12). John Walsh added a catalogue of his editions to the First Issue of his edition of the Concertos Op. 3 (1732). John Johnson added full catalogues of works by Geminiani that were available in his shop to two editions published in the late 1750s, to *The Art of Accompaniament Part I* (1756; Plate 0.19) and to the *Harmonical Miscellany* (1758; Plate 0.20), in both cases following the Preface of these works, in the first case also on the title page, below the imprint.

French publishers had the custom of systematically adding engraved catalogues of their publications to all the copies that left their shops. These catalogues were usually printed on the blank verso of the title or on the next recto page after the title page. These catalogues are, of course, of great help in dating the copy in which they have been inserted.

ENGRAVING

All the editions of Geminiani's Works were produced from engraved plates entirely or for the greater part so that a little discussion about these plates is justified. Using engraved copper plates (or plates of a different kind of metal) for the production of music editions had three major advantages: (1) in the engraving all the details of music notation could be represented, (2) plates could be kept and stored so that the first impression could be small or large in accordance with the expected sale, always leaving open the possibility to print extra copies later, and (3) plates could be corrected so that corrections and other changes could be introduced in later copies printed from the same plates. Especially through the efforts of publishers in London, Paris and Amsterdam engraving became the major method of producing music editions soon after 1700, although not completely replacing music printing by letterpress methods. Engraving needed heavier and therefore more expensive paper for printing than letterpress.

The only advantage that letterpress printing could claim was that it was substantially cheaper, both in terms of material and labour. But one could only make what the movable types would allow and the composition had to be broken apart after the printing was done, therefore not allowing any later use, let alone the production of corrected or otherwise adapted issues.

Usually plates were made for a single page of music. Most common in eighteenth-century instrumental music was folio format paper, which had (after cutting and trimming) a mean page size of about 32 x 23 cm. Allowing a margin of 2 to 3 cm around the plate, a page size of 32 x 23 cm asks for plates ideally 27 cm high and 18 cm wide. In practice plate size may vary from case to case, from about 24 to 30 cm height and from about 18 to 22 cm width. Of course, the larger plates require larger paper to be printed upon. Plates with a height larger than 28 cm may be called "large", those with a height smaller than 26 cm "small". Those in between are "medium". Table 0.14 gives an overview of the plate sizes relevant for editions of Geminiani's works.

Dutch music engravers, those working for the Roger and Le Cène firm in the first place, usually used "double plates", that is, plates of a size of about 40 cm wide and 24 to 30 cm high, on which two pages could be engraved. A double plate has either the two inside pages of a bifolio (page "2" and "3") or the two outside pages (page "1" and "4"). Single plates, with one page only, were needed only in special situations. First of all title pages and preliminary pages such as dedications and prefaces were printed from single plates on single folios. When the music of a partbook begins on page 2 (to avoid an inconvenient page turn), page 1 was blank and page 4 needed a single plate. Occasionally editions have blank pages, again to avoid inconvenient page turns, and this also necessitates the use of single plates. Finally, single plates may be needed at the end of a partbook, especially if after the last completely used bifolio there were one or three pages left.²

An important question is how many copies could be printed from a plate, before the surface was so worn out that no reasonable result could be reached any more? Of course, a single answer is impossible. The first 200 or 300 copies are certainly the best, but I am convinced that publishers and printers went on to 500 or 1000 copies from a single plate by simply accepting a less than optimal quality. It is my impression that first print

² If after the last completely used bifolio two pages were left, Le Cène printed these two pages on one plate and printed both sides of a bifolio from this plate, in such a way that after cutting the sheet in two halves each half would have one page on one side and the other page on the other side.

runs of engraved editions would often consist of 200 copies of editions of which a reasonable sale was to be expected. (It is the number Geminiani mentions in his advertisement of the *London Evening Post* of 15-17 February 1737, whereas, for example, the *Prima parte* of the Corelli Concertos must have been printed in 220 to 250 copies considering the number of subscriptions).

Later print runs were probably always smaller, 50 to 100, or even less. In some cases a print run may have consisted of a single copy only. Examples of this practice are the dedication copies of *Le prime sonate* and the Sonatas Op. 4 for Gaviniès and the copy of the Concertos from Op. 4 for the Academy of Ancient Music.

“Later” copies printed from plates are recognizable by a less clear image and by the presence of unwanted irregular lines that have their origin in cracks of the plates.

The problem of the numbers of copies that could be printed from a plate was especially urgent for the title page of works printed in the form of multiple partbooks. The concerto of the second quarter of the eighteenth century normally was in seven parts and therefore these works were printed in seven partbooks. This means that for every copy of the work seven title pages had to be printed. Indeed one often sees later copies with a title page clearly printed from a damaged plate.

This problem was solved in several ways. First of all, there are editions where only one partbook, usually the Violino Primo del Concertino, was provided with a title page. This procedure was followed for the first editions of Geminiani’s Opp. 2, 4 and 7 (but not always regarding all copies). The second way is to use new title pages for later issues that are still based on the original plates of the music. (Worn-out music plates could, of course, also be replaced by new ones.)

Many editions mention the name of the engraver somewhere in the edition. This is sometimes on the title page, sometimes at the bottom of the first or last page of the music. In case of a publication in partbooks the name often appears in just once, usually the “first” partbook (Violino Primo Concertino, Violino Primo). Unsigned editions can sometimes be attributed to a known engraver by means of comparison, but this method only works in an environment where engraved editions were signed. In many cases the name of the engraver will remain unknown.

In several cases two (or even three) engravers worked concurrently on an edition, certainly to speed up the production and to outrun the competition. This is the case for Walsh’s and Cooke’s editions of the *Prima* and *Seconda Parte* of the Corelli Concertos (1726, 1729), Geminiani’s edition of the Concertos Op. 2 and Walsh’s edition of the Concertos Op. 3.

The hasty productions mentioned in the previous paragraph in fact provide data for estimates of the time needed to engrave a plate with a page of music. My estimates are about a day for a new page and half a day for a page that could be copied from an example. (For details see the discussion of the Works in question.) But I am fully aware of the variability there might have been in the engraving process.

LETTERPRESS

Every now and then one finds pages in letterpress in the editions of Geminiani’s Works, of different kinds. The treatises from Op. 8 to Op. 11 all have a “Preface” printed in letterpress, in length varying from two to nine pages. A few editions have title pages in letterpress, such as the Concertos Op. 2 (Geminiani edition, 1732) and John Johnson’s editions of the revised versions of the Concertos Opp. 2 and 3 (1757), the *Harmonical Miscellany* (1758), the *Supplement* to the *Guida armonica* (1758) and the *Second Collection* (1762).

Letterpress-printed letters of dedication occur in the *Prima parte* of the Corelli Concertos (Smith & Barrett Edition, 1726), the Concertos Op. 2 (Geminiani Edition, 1732) and the Concertos Op. 7 Geminiani Edition, 1748), letterpress-printed privileges in copies of the first editions of the Concertos Op. 2 (1732), the Sonatas

Op. 4 (1739), the Concertos from Op. 4 (1743) and various editions issued in 1747 and 1748. The *Prima parte* of the Corelli Concertos (Smith & Barrett Edition, 1726) has a subscribers list in letterpress and some of Johnson's edition of 1757-1758 have an "Advertisement" or a Catalogue in letterpress.

If there are in an edition both letterpress and engraved pages, the letterpress pages could have been printed on thinner and cheaper paper than the music pages, but that it normally not the case: usually the edition is printed entirely on one kind of paper, which is used for both the letterpress and the engraved pages. Pages that should be inserted in more than one publication, such as privileges, are printed on paper that may be different from the edition itself.

If publications with letterpress elements are being reprinted there may a conflict between the presence of the plates of the title page and the music pages and the absence of the composition of the letterpress pages. This conflict was solved in several ways. Sometimes the pages in letterpress were not needed in the next issue. This could be the case for dedications and privileges. If the letterpress text was needed again, it could of course also be composed anew. This was done, for example, for the Second Issue of the *Rules of Playing in a True Taste* (1748, Second Issue, c. 1750) and for the Welcker Issue of *The Art of Playing on the Violin* (1751, Welcker Issue c. 1775). A third solution was to print the letterpress pages in a definitely larger print run than the engraved part of the edition. This was done for *A Treatise of Good Taste* (1749), *The Art of Playing on the Violin* (1751) and the British issues of the *Part the First* and *Part the Second* of *The Art of Accompaniment* (1756, 1757).

COMPOSITIONS

Musical compositions are abstract entities, they have no existence in the real world. What we have at our disposal are manuscript or printed copies of them, or performances or sound recordings. This project of the Thirty-One Works of Francesco Geminiani is mainly concerned with the written or printed manifestations or representations of the compositions. The individual compositions usually occur in manuscript or printed copies that contain all the compositions of a certain Work. Every copy – either an individual composition or a set of compositions that constitute a Work – is in some way a copy of an earlier example, except the copy of the composition(s) written down by the composer himself, the autograph manuscript, or the "original", as a direct or indirect model for all other examples, whether manuscript or printed. This original copy is, as it were, a copy of the composer's conception of the composition, a conception which represents the composition in its purest form but which is not accessible by itself (which is why I called a musical composition an abstract entity).

All compositions contained in the Thirty-One Works of Geminiani are extant in a number of manuscript or printed copies.

In the discussion that follows the individual composition will be left aside for a while and focus will be on extant copies of printed editions that contain all compositions of a Work. It must be reminded here that all the Thirty-One Works of Geminiani were disseminated through copies printed completely or almost so from engraved metal plates.

Printed copies of the same Work may be identical or may be different from one another. Identical copies constitute groups of copies that differ from copies in other groups of identical copies. The identity or perhaps rather the differences between copies may manifest themselves on different levels, actually in a hierarchical structure. The different levels can be described, from high to low, as "edition", "issue", "impression", "profile", and "copy".

EDITIONS

Copies derived from the same set of engraved plates will be said to belong to the same *edition*. Copies derived from different sets of plates belong to different editions. Eighteen of Geminiani's Thirty-One Works are known through only one edition, the other fifteen Works through several editions, from two to five. The maximum number of early editions (five) can be counted for the *Prima parte* of the Corelli Concertos, the Concertos Opp. 2 and 3 and the Sonatas Op. 4. Table 0.13 lists the various editions of Geminiani's Thirty-One Works.

Normally the concept of edition is unequivocal and without problems. But music or text can be added to, removed from, or changed on engraved plates, processes that make the plates "unstable elements". Plates may be replaced but then usually the new plate is engraved in such a way to resemble the old one; this is of course just another source of instability, because the new plate is never fully identical to the one it replaced. When a minority of the plates used were replaced by other plates for new examples, for whatever reason, the new copies will still be counted under the original edition. This concept is wider than the concept of edition in the history of the copies themselves, where one often spoke or speaks of a new edition if simply new copies were printed. In present-day library descriptions the concept of edition is often connected with the title page. If a new title page is substituted for an earlier one, copies with the new title page are often described as belonging to a new edition. In this study, as said before, copies will be considered to belong to the same edition if the main contents are derived from the same typographical material. (By writing "typographical material" instead of plates the concept of "edition" can also be applied to letterpress editions of music.)

In the description of the editions of Geminiani's Thirty-One Works, the various editions are identified by capital letters, A, B, C, etc. They may be called simply "First Edition", "Second Edition", etc., but also designated by names derived from the publisher, the country of publication, the place publication or some other characteristic. Therefore, the three editions of the Sonatas of 1716 are listed as follows:

- 1A. First Edition: Geminiani Edition
- 1B. Second Edition: Walsh Edition
- 1C. Third Edition: Roger Edition, Dutch Edition or Amsterdam Edition

The list of the four editions of the Sonatas Op. 4 looks like this:

- 9A. First Edition: Geminiani Edition, British Edition or London Edition
- 9B. Second Edition: Witvogel Edition, Dutch Edition or Amsterdam Edition
- 9C. Third Edition: Leclerc Edition, French Edition or Parisian Edition
- 9D. Fourth Edition: Imitation Edition

If there is only a single edition of a certain Work, this is usually called "Single Edition".

The various editions of the Thirty-One Works of Francesco Geminiani may be classified into two kinds: those in score or in a single book, and those in partbooks. Solo sonatas, keyboard works and instructional works were published in score, trio sonatas and concertos in separate parts. The only exception to this rule are the score editions of the Revised Concertos Opp. 2 and 3, published by John Johnson in 1757. The score publication of concertos had, in these times, the connotation of presenting "classical" works, almost more for study and instruction than for performance. By their publication in score Geminiani placed his Concertos Opp. 2 and 3 on the same level similar works by Corelli and Handel which were available published in score since the 1730s.

In principle, the partbooks of an edition do not have to have a particular order. But if they are kept in a library, described in a document or bound together, they do have an order. In most cases the instruments in an ensemble are ordered from high to low, such as Violino Primo, Violino Secondo, Viola and Violoncello for a

string quartet. But the presence of Concertino and Ripieno parts creates an ambiguity because one can give priority to higher instruments or to Concertino instruments. In editions, descriptions, library copies, etc., several orders are found. Almost always the order is one of the following three types of order.

The first standard order can be termed “Concertino first”. This principle creates the following order:

Violino Primo Concertino
Violino Secondo Concertino
Alto Viola (Concertino)
Violoncello (Concertino)
Violino Primo Ripieno
Violino Secondo Ripieno
Alto Viola Ripieno
Basso Ripieno

It is fairly common in a variety of situations. About equally often priority is given to the Concertino violins only and this gives rise to an order that can be called “Concertino violins first”. The result is:

Violino Primo Concertino
Violino Secondo Concertino
Violino Primo Ripieno
Violino Secondo Ripieno
Alto Viola (Concertino)
Alto Viola Ripieno
Violoncello (Concertino)
Basso Ripieno

One sees that the Ripieno violins have moved to the positions right after the Concertino violins. Corelli used this order when writing down the Pastorale of Concerto Op. 6 No. VIII in the score fragment now in the Deutsche Staatsbibliothek in Berlin.³

Finally the order of the partbooks may be based first of all on the register of the instruments. I call this order “Violino Primo first”. It looks like:

Violino Primo Concertino
Violino Primo Ripieno
Violino Secondo Concertino
Violino Secondo Ripieno
Alto Viola (Concertino)
Alto Viola Ripieno
Violoncello (Concertino)
Basso Ripieno

This order is not uncommon and is observed, for example, in the new Opera Omnia edition of Geminiani’s works. Corelli used this order when writing down the Corrente of Concerto Op. 6 No. X in the score fragment now in the Deutsche Staatsbibliothek in Berlin.⁴ Also in this project, whenever parts have to appear in a certain order (for example, in a description or a table), this order will be observed.

The lifespan of an edition is determined by the “lifetime” of the plates. The plates of the editions produced by Geminiani himself from 1739 onwards, for example, and those produced by John Johnson for him from 1757 onwards remained available for the production of new issues at least until 1790, when they had come

³ See the facsimile in Arcangelo Corelli, *Concerti grossi, opus VI*, Herausgegeben von Rudolf Bossard (Cologne: Arno Volk Verlag, 1978 = Arcangelo Corelli, Historisch-kritische Gesamtausgabe der musikalischen Werke, Band IV), p. 13.

⁴ Idem, p. 11.

into the hands of the London firm of Preston & Son. Similar data can be given for the editions produced by John Walsh in London, Michel-Charles Le Cène in Amsterdam and Charles-Nicolas Leclerc in Paris.

FIRST EDITIONS

Of prime importance are, of course, the First Editions of the Thirty-One Works of Francesco Geminiani. All first editions will have been derived from a manuscript provided by the composer with the purpose of being reproduced in that edition. The way in which Geminiani was involved in the first edition, however, appears to be variable. Several situations can be described.

In many cases the First Edition does not mention the name of a publisher. Nearly always this implies a private edition produced by the composer, that is, Geminiani, himself, perhaps with financial support of the dedicatee, if there is one, or by money raised through subscription. The following Works have a first edition produced as a private publication: the Sonatas of 1716, the Corelli Concertos (1726-1729), the Concertos Op. 2 (1732), a long string of Works first published in London from 1739 (Sonatas Op. 4) to 1751 (*The Art of Playing on the Violin*)⁵ and two Works first published on the Continent in the 1750s, *L'art de bien accompagner du clavecin* (Paris, 1754) and the *Dictionnaire harmonique* (Amsterdam, 1756). The Second Part of *The Art of Accompaniment* was probably also first published in Paris, as were the revisions of the Concertos Opp. 2 and 3 that were published in London in 1757. A French edition may have preceded the English one by two years.

In all these cases Geminiani was not only responsible for the production of the First Edition, but also for its dissemination. He certainly sold copies himself directly to his customers but at the same time there were various music dealers, mostly in London, where copies could be had. He retained ownership of the plates of the editions, but it is not clear whether he kept them at home, in a storehouse or deposited them with a music dealer. The same holds true for the printed copies.

Other first editions mention a printer in the imprint who is preceded by the phrase “for the Author”. The phrase is first found in John Walsh’s reprint of the Concertos Op. 2 issued in 1737. A series of issues and editions publications of the 1750s have the phrase “printed for the Author by John Johnson”. First of all it applies to reissues of works published by Geminiani himself from 1739 to 1751, from the Sonatas Op. 4 (1739) to *The Art of Playing on the Violin* (1751). In other cases, it applies to reissues from editions first published on the Continent, such as the reissues of the *Dictionnaire harmonique* as *Guida armonica* (1756) and those of *L'art de bien accompagner* as the *Art of Accompaniment, Part I-II* (1757). Finally, the phrase is found on the new editions of the Concertos Opp. 2 and 3 “with the marks of Expression” (1751?), the revised editions of the Concertos Op. 2 and 3, published both in score and in parts (1757), and then on the first editions issued in 1757 and 1758, the Trios Sonatas after the Solos Op. 1 (1757), the *Supplement* to the *Guida Armonica* (1758) and the *Harmonical Miscellany* (1758). *The Art of Playing the Guitar* was published by Robert Bremner “for the author” in Edinburgh in 1760, Geminiani’s last work, the *Second Collection*, again in London, now by the Widow of John Johnson “for the author”.

Only few Works are not yet mentioned so far. Three Works published in the 1730s were “printed for and sold by John Walsh”: the Concertos Op. 3 (1732), the *Select Harmony* Concertos (1734) and the Concertos from Corelli’s Op. 3 (1736). In the first of these three cases a note was added to the edition saying that Geminiani agreed that Walsh was the publisher. In the other two cases it does not seem probable that there was an agreement between Geminiani and Walsh.

⁵ The *Pieces de clavecin* (Work 11) were first published privately in Paris, the reissued in London. The London Issue does in no way refer to the prior Parisian Issue.

The Enchanted Forest (published in 1761) and the Unison Concertos (1761) were simply “Printed by John Johnson” and do not contain the phrase “for the Author” in the imprint. These publications were probably produced without any involvement of Geminiani.

RE-EDITIONS OR REPRINTS

Fifteen out of the Thirty-One Works of Francesco Geminiani went through multiple editions. Editions that appeared after the First Edition will be called “later editions” or “reprints”. In the case of Geminiani’s Thirty-One Works later editions are always based on earlier editions, either the First Edition or an earlier reprint. Often reprints also copy the typography of the model, including the design of the title page and the division of the music over systems, pages and two-page openings. Especially the latter aspect saves a lot of production time and therefore makes it cheap to produce these reprints. Later editions or reprints may either aim at a perfect replica of the edition on which they are based or they may introduce changes, especially of editorial nature such as embellishments, articulation and figuring.

The great majority of reprints of Geminiani’s Works were unauthorized reprints, or “pirate prints”, to use an unfriendly expression, produced without Geminiani’s consent, let alone involvement. These reprints appeared in London, Amsterdam and Paris. The London publisher John Walsh reprinted the Violin Sonatas of 1716 and the two volumes of the Corelli Concertos as unauthorized reprints. From 1732 onwards there must, however, have been some cooperation between Geminiani and Walsh. The latter published in 1732 the Concertos Op. 3 with Geminiani’s consent and in 1737 an edition of the Concertos Op. 2 was “printed for the Author”. From 1737 to 1748 Walsh functioned as subscription or sale address of Geminiani’s editions.

The London publishers Daniel Wright and Benjamin Cooke reprinted the first volume of the Corelli Concertos, Cooke also the Concertos Op. 3. These editions are unauthorized reprints. In Amsterdam Jeanne Roger reprinted the Sonatas of 1716, her business successor (and brother-in-law) Michel-Charles Le Cène the *Prima parte* of the Corelli Concertos and the Concertos Opp. 2 and 3. In spite of the cooperation between Geminiani and Le Cène in the case of the *Seconda parte* of the Corelli concertos these reprints were unauthorized, with perhaps the reprint of Op. 3—which claims corrections by the composer—as an exception.

Gerhard Fredrik Witvogel’s Amsterdam reprints of the Sonatas Op. 4 and the Minuets, both produced in 1739, the same year as the London first editions, are certainly unauthorized.

Charles-Nicholas Leclerc in Paris brought out five unauthorized reprints of Geminiani’s works, from 1739 to 1751: the Corelli Concertos (all twelve in one volume), the Concertos Opp. 2 and 3, and the Violin Sonatas Opp. 1 and 4.

Finally there are two reprints that do neither mention place of publication nor a publisher: they are “imitation editions” in the sense that they try to reproduce their model so exactly that they are held for examples of the original edition. Such editions exist of the Sonatas Op. 4 and the *Pièces de clavecin*.

Only a few reprints are authorized editions, that is, editions produced on behalf of Geminiani himself. This is the case, for example, with the French edition of the Cello Sonatas Op. 5, published by Mme Boivin in 1747-1748 in Paris after (in the double sense of *après* and *d’après*) the Dutch editions of these works, which had been published early in 1747.

John Johnson published, probably in 1751, “corrected” editions of the Concertos Opp. 2 and 3, which were “printed for the Author”. It must be assumed that Geminiani was involved in this edition as publisher.

LOST EDITIONS?

One to five editions are known for each of the Works of Francesco Geminiani. Could there be editions of which so far no copy is known to be extant? There is indeed evidence for the existence once of a few editions

that are totally unknown now. *Part the Second of The Art of Accompaniament* is known solely through its British edition, published in 1757. There are, however, good reasons to believe that this edition is a copy of a previous French edition, in the same way as the British edition of the *Part the First* was a reprint of a previous French edition. Also for the revised versions of the Concertos Opp. 2 and 3, which were published in London in 1757, earlier French editions in score may have existed: they are cited by Ernst Ludwig Gerber in his *Neues historisches-bibliographisches Lexikon* (1812) as being published in 1755 and this lines up with both Geminiani's presence in Paris in that year and the fact that the plates were engraved in France.⁶ All French editions or issues of which extant copies are known are so only by one or two copies so that it is not difficult to believe that there were other editions of which no copy is extant.

Another candidate for a lost edition is one with the Ripieno Parts for the Sonatas from Op. 1, Nos. VII-XII. The catalogue of Geminiani's music as contained in the *Harmonical Miscellany* mentions Ripieno Parts for the Sonatas from Op. 1 in general, without any restriction. Such parts are, however, today only known for the Sonatas I-VI. There could be been, therefore, a similar publication for the Sonatas VII-XII. The number of extant copies of the Ripieno Parts for the Sonatas I-VI is so small (three), that it is certainly conceivable that an edition of the Ripieno Parts for the Sonatas VII-XII once existed but of which today there are no copies extant. In this case it would not only be a lost edition, but also a lost Work.

Finally, it may be that references to a third set of concertos in Leclerc's catalogue of 1751 refers to a French Issue of the Concertos from Op. 4, today only known from issues produced in London from 1743 onwards. But Mlle Vendôme worked on it as the last in a series of three engravers and there similarly exists a French Issue of the *Pièces de clavecin*, also engraved by Mlle Vendôme.

ISSUES

After the previous section it will not come as a surprise that copies belonging to the same edition may differ among themselves. Groups of copies that are identical as far as the printed surface is concerned will be said to belong to the same *issue*. If there are differences in the printed surface the copies will be said to belong to different issues. Differences between issues may be of quite varying character. Here will be listed only a few of the almost endless possibilities in this respect.

A very common way to create a new edition is a change in the title page. Most often just the imprint was changed or supplemented, especially when the plates were reissued by another publisher than the one who had used them before. The Thirty-One Works of Geminiani provide numerous examples of this procedure.

In some cases new issues were created by the engraving of an entirely new title page. This is the case for a number of popular editions published by John Walsh, such as the two volumes of the Corelli Concertos and the Concertos Opp. 2 and 3. For each copy of these concertos seven title pages were needed, which is why the plates of the title pages wore out much faster than the plates of the music. After some hundreds of copies of the music between one and two thousand title pages had been produced, so that it is no wonder that new plates for the title pages had to be engraved from time to time.

The Parisian publisher Mme Boivin published new, "French" issues of both the Sonatas Op. 4 and *Le prime sonate*. For both editions new title pages were manufactured. Other cases of new issues through the substitution of the title page are the issues that were disseminated in other countries than the first issue of the edition. Cases in points are the *Pièces de clavecin* (French and British issues), the Sonatas Op.5 (both the Violoncello and Violin Sonatas: Dutch and British issues), the *Art of Playing on the Violin* Op. 9 (British and French issues) and the *Guida armonica* Op. 10 (Dutch and British issues).

⁶ Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, Zweyter Theil E-I (Leipzig, A. Kühnel, 1812), col. 285.

New issues also arise when the music is corrected on the plates. This is reported for the Violin Sonatas of 1716, the Sonatas Op. 4, *Le prime sonate*, the Concertos from Op. 4 and the Sonatas from Op. 1 (trio version, 1757), but such corrections may occur in other Works too, without having been noticed to date.

Finally, plates with music may have been replaced by other plates. This is found to have taken place in the various issues of the Walsh Edition of the Concertos Op. 3, *Le prime sonate*, the Sonatas Op. 4 and in the French issue of *The Art of Playing on the Violin* (two plates).

Of course, in some issues changes of several kinds at the same time may have occurred. The French issue of *Le prime sonate*, for example, has a new title page, on-the-plate corrections in the music and several new plates with music.

The instructional works all contain a Preface of 2 to 9 pages, which is letterpress. When such a letterpress preface is replaced by new type-setting, this also creates a new issue of the work.

Issues are identified in the overviews of editions and issues by adding an Arabic numeral to the code of the edition. Names of issues can be derived from the publisher or some other characteristic. For the First Edition of the Sonatas of 1716 (Work 1) this results in the following small list:

- 1A1. First Issue: Geminiani Issue
- 1A2. Second Issue: Corrected Geminiani Issue (a few corrections on the plates)
- 1A3. Third Issue: Meares Issue (imprint changed; a few corrections on the plates)

For the First Edition of the Sonatas Op. 4 the list is longer:

- 9A1. First Issue: Geminiani Issue
- 9A2. Second Issue: Boivin/Hue Issue (new title page, music revised)
- 9A3. Third Issue: "Ann Arbor copy" (as Second Issue, original title page)
- 9A4. Fourth Issue: Revised (Issue (title as First Issue, music as Second Issue)
- 9A5. Fifth Issue: Johnson Issue (imprint changed)
- 9A6. Sixth Issue: Welcker Issue (imprint changed)

If there is only a single issue of a certain Edition, this is usually called "Single Issue".

IMPRESSIONS

Differences between issues may be observed simply by visual inspection of the copies and they are visible on microfilm, photocopy and other means of reproduction. They are visible also in facsimile editions. Still not all copies belonging to an issue have to be entirely identical: they may have been printed on different paper. Copies printed on the same kind of paper will be said to belong to the same impression. Paper characteristics are normally not noticed by the naked eye under normal viewing circumstances. They will become visible when the sheets of a copy are held against a light source, either one specifically designed to make watermarks visible or just an ordinary desk lamp (or a window with enough light falling through it). The main paper characteristics that are discussed in this project are the direction of the chain lines (either vertical or horizontal), the distance between them (most often between 25 and 30 mm, sometimes up to 40 mm), the watermark (defined as some kind of picture) and the countermark (defined as a name or as initials). If these characteristics are similar within a certain range of variation due to the manual manufacturing processes of the paper it will be concluded that the copies in question belong to the same impression.

The most important question concerning copies with similar paper is whether these copies were all printed on the same occasion or, in other words, whether these copies belong to the same impression. When the paper of these copies is very characteristic, one is tempted to say that all these copies were produced on the same occasion and that all can be assigned to the same impression. But in other cases watermarks are found that had

a very wide application and then it is possible that similar paper was used on different occasions for copies of the same issue so that the various copies may in fact belong to different impressions. In the methodology here adopted there is no way to make a distinction between different impressions on similar paper, that is, paper with the same description. This means that the choice between single and multiple impressions is one to be made anew for every case. Impressions with a limited dissemination are in principle considered to belong to a single impression, as are, for example, the first impressions of editions. Impressions with a large dissemination may have been produced in different impressions. In many cases all the copies of an issue have similar or identical paper. By definition this means a single impression, but it may mean, of course, multiple impression as well. The uncertainty whether there really was only one impression is ascertained in the description “Single Impression?”, with a question mark.

More about this problem will be said in the section of this INTRODUCTION on PAPER AND WATERMARKS.

Impressions are identified in the overviews of copies by adding a lower-case letter to the code of the issue. For the First Edition of the Sonatas of 1716 this results in the following small list:

- 1A1a. Single Impression of the Geminiani Issue
- 1A2a. Single Impression of the Corrected Geminiani Issue
- 1A3a. First Impression of the Meares Issue
- 1A3b. Second Impression of the Meares Issue

In other cases the list is definitely more complex, such as that of the Revised Issue of the Sonatas Op. 4:

- 8A3a. First Impression on French Paper by Pierre Gourbeyre
- 8A3b. Second Impression on Genoese Paper with cornermark GMT
- 8A3c. Third Impression on paper with horizontal chainlines, Strasbourg Lily LVG watermark
- 8A3d. Fourth Impression on paper with vertical chainlines, no watermarks
- 8A3e. Fifth Impression on paper with horizontal chainlines, watermark Strasbourg Lily 5

PROFILES

In some cases not even all the copies of an issue printed on the same paper, in the same impression, are identical. They may, for example, contain autograph corrections by the composer and various sets of copies of an issue or an impression may have various sets of corrections. This phenomenon is very clearly observed in the copies of the First and Second Issues of the Sonatas of 1716 and in the various issues of the Sonatas from Op. 1 of 1757. A certain set of corrections will be called a *profile*. Therefore one may say that the various copies of an impression can be partitioned into a number of profiles, in this case “correction profiles”.

Another example of a Profile may be the presence or absence of Geminiani’s signature in copies of certain editions. Most often the signature is placed on the lower left corner of the title page or on the lower left corner of a blank recto page that follows the title page. Such signatures are found in a few editions of the later 1750s, such as the two volumes with *The Art of Accompaniment Part I* (French Edition, 1754), the Sonatas from Op. 1 (1757), the Revised Versions of the Concertos Oppp. 2 and 3 (1757) and the *Supplement* to the *Guida armonica* (1758). The exact meaning of the presence of this signature is not clear, but it suggests that the copies with it were sold by Geminiani himself.

In all cases the profile is a change—or an addition—carried out in the individual copy after it has left the shop of the printer but before it left the shop of the seller.

DATING

Music history is impossible without dates and therefore dating the various editions, issues and impressions of Geminiani's Thirty-One Works is at the core of the present undertaking. For the dating of editions, issues and impressions various methodologies are available.

An edition is dated by the production of the First Impression of the First Issue. For such a date one can use the year mentioned on the title page in the imprint, or an advertisement that is stated in such a way that one may believe that it refers to the very first copies to be disseminated. In the eighteenth century title pages as a rule did not have a publication year on the title page. Most of the editions published privately by Geminiani from 1739 to 1751, however, do have one. This is normally reliable, but not always. Various issues of the Sonatas Op. 5 and the Concertos Op. 7 have 1746 on the title page, but other evidence makes clear that they were not published before 1747 or 1748. Later issues normally retain the year of the First Issue on the title page. In addition, John Johnson left the original publication years 1739 and 1743 on the title pages of his reissues of the Sonatas Op. 4, the *Pièces the clavecin* and the Concertos from Op. 4 and this has led many scholars and librarians to believe that his issues were published in 1739 or 1743.

For nearly all British editions and a fair part of the Continental editions indeed advertisements are available that suggest a publication of the edition at the time of the advertisement. In fact, the importance of advertisements in dating research can hardly be overestimated. In one case, however, not a proper advertisement but rather a descriptive announcement has suggested a grossly wrong dating. The *Guida armonica* was announced and described in French periodicals of 1741 and 1742 and publication in 1742 was promised. But it did not appear until much later, in 1756.

The best for dating is to have a year on the title page *and* an advertisement confirming the publication in that year. That is the case only for a few editions, such as the Sonatas Op. 4 (1739), the Concertos from Op. 4 (1743), the *Pièces de clavecin* (1743) and *The Art of Playing on the Violin* (1751).

The first edition of the Violin Sonatas of 1716 is dated after the date found underneath the dedication.

The dating of issues is a little more difficult than that of editions. Sometimes an issue received its own year on the title page, as the French issues of *Le prime sonate* and the Sonatas Op. 4, both dated 1740 on the title page of the Boivin/Hue edition. Since the edition of the Sonatas Op. 4 include a French privilege dated 31 December 1740 it seems that this issue was published in 1741 rather than in 1740. Several issues may be connected with more or less certainty with advertisements and then there is good evidence for a dating. But in many cases one cannot escape a certain amount of guesswork.

Still more difficult is the dating of impressions. The best anchors for dating them are the kinds of paper used in clearly first (or even only) impressions of editions. In such a case it is known that a certain kind of paper was used in that period and this knowledge can be used to do suggestions for the dating of impressions of other editions. It is also possible to connect impressions with later advertisements of the works, but this is in fact shaky ground. In practice it is possible for some impressions to do proposals on good grounds for their dating, but in other cases assigning a date to an impression is a rather arbitrary matter.

Copies of French editions can often be dated after the catalogues that were inserted in them, usually at the *verso* of the title page. This method gives a date to an impression rather than an issue or an edition, but further research may make it clear which of the established impressions was the first one and with that property also the one that defines the year of the edition (and the issue).

INDIVIDUAL COPIES

The individual copies of an impression that leave the printer's shop are in principle identical, not counting with the possibility of profiles. At least, there are no intended differences among the copies. But, different from copies of books produced in the present time, individual copies of early publications as they are today are never identical. Early and later ownership has left its marks on the copy in many ways.

In the eighteenth century music was sold basically in the form of unbound sheets, "en blanc" in French. Music shops may have had available bound copies especially of more popular works in small number (if not just one). But in most cases the buyer had to begin with binding the copy just acquired in one way or another. A variety of binding procedures was available, from sewing with thread through holes some millimetres from the "spine" to traditional hard-cover binding with cardboard front and back covers pasted with marbled or other paper or leather. In many cases even the first buyers had several publications bound together, most often works in the same genre, such as violin sonatas or keyboard pieces.

Partbooks were often bound in more simple forms of binding, to be described as soft-cover bindings or wrappers. Or the sheets were glued together without covers or end papers. Also partbooks could combine copies of various editions, often related ones, such as the various concerto editions, either by Geminiani only or by composers roughly working in the same style such as Corelli, Geminiani and Handel.

Not only first owners bound the music books they had bought, later collectors and finally the libraries in which many copies of early editions ended up did so. Collector's binding are often luxurious and frequently combine many works (sometimes unrelated to one another), library binding are simpler. In many cases original bindings were destroyed by later bindings, sometimes elements from them (such as flyleaves) were kept inside the new binding.

As a kind of summary the various situations in which one can find a copy of an edition of one of Geminiani's Thirty-One Works can be listed as follows:

Single Copy, of an edition issued in score or of an instructional works.

Copy in a Collective Binding, where a number of editions have been bound together.

Set of Partbooks: each partbook bound individually.

Set of Collective Partbooks: similar partbooks of more than one edition have been bound together. This is not an unusual situation. In some cases the partbooks can still very well used for performance but in many cases the binding is so cumbersome that practical use of the items bound together is practically impossible.

Set of Partbooks Bound Together: this is relatively rare and means that the parts cannot be used simultaneously any more. The British Library holds a number of Geminiani editions preserved this way.

Set of Collective Partbooks Bound Together: this is still rarer, but again the British Library holds a number of these sets.

Sets of partbooks may be, of course, complete or incomplete. Or just a single partbook may have survived.

The state in which the copies of the early editions of Geminiani's Thirty-One Works are preserved, varies widely. Some are in pristine state, as if never touched after their acquisition, other are worn out, darkened and damaged everywhere. The majority of the extant copies are complete, but incomplete copies are anything but rare. Copies of editions published in score may lack particularly the title page or the last page or pages. Copies of editions published in partbooks may lack one or more partbooks or may consist just of a single or a few partbooks instead of the complete set. Sets of partbooks circulating commercially today not infrequently consist of partbooks originally coming from different copies. This is visible from different sizes, sometimes different paper (impressions) or even different title pages, or different annotations on the partbooks, such as page numberings, signatures, etc. Probably dealers occasionally prefer to keep incomplete copies until they can make them complete with partbooks of other copies, simply because complete copies sell for better prices

than the sum of the incomplete sets contained in them. But also in libraries one can find sets of partbooks that are clearly derived from more than one original copy. Sometimes the combination may go back to the eighteenth century.

Copies of early editions were always printed on somewhat to grossly oversized paper, to allow trimming to various sizes afterwards, in accordance to the wish of the buyer. That means that the paper size of present-day copies is a variably quantity. Most often the original, untrimmed size of the folios will have been something like 35 x 25 cm, but a few of Geminiani's editions, notably those produced from 1739 and 1751, were significantly larger when they left the printer's shop, rather like 40 x 30 cm or even more. More about paper size will be said in the sections about paper and watermark that follow.

Finally, copies may differ by the amount of later writing that may have added to it. These additions may be signatures of early or present owners, stamps, notes and remarks, numberings of compositions, extra page numberings, corrections or additions to the musical text, and so on.

PAPER AND WATERMARKS

Until not so long ago, to be precise the autumn of 2010, I had never studied the paper of printed editions. I had done some work on paper and watermarks in autograph manuscripts of Luigi Boccherini, but I believed that the paper of a printed edition would never yield information that could not be derived from the printed surface. I reasoned that even if we would know where and when paper was produced it could have been stored for an unknown period of time or transported over whatever distance or both. Therefore, knowing when and where the paper was made would not add anything to our knowledge of the history of the edition in question. How wrong can one be!

In the autumn of 2010 I looked at copies of some editions of works by Geminiani, notably the Sonatas Op. 5, both the Violin and the Cello versions, and the *Guida armonica*. I was trying to find out whether these copies were produced in Holland or in England, or partly in Holland and partly in England. I hoped that I could see differences in paper between, for example, title page, privilege, preface and music, that could help me solving the question where and how these editions were produced. What I saw gave me, unfortunately, no clear answers. Later I would realize I looked at paper and watermarks in the wrong way.

On 28 November 2010 I received the following e-mail from Peter Walls (Wellington, New Zealand). He believed I was an expert in everything that had to do with eighteenth-century editions:

Dear Rudolf

You will remember that we met in Fusignano in 2003 and you subsequently clarified a few points for me while I was preparing my contribution to the Proceedings for that conference.

I'm writing this time about Geminiani's *Art of Playing on the Violin* (London, 1751) – or rather, the 1752 French edition. Once again, I need your bibliographical expertise. I gather from Christopher Hogwood that you are, in any case, interested in whether Geminiani carried plates or paper around with him – so I hope this query won't be too much of a burden.

As I'm sure you know, the music examples (and compositions) that follow Geminiani's text are identical in both the 1751 English and 1752 French editions. They are obviously printed from the same plates, but I was curious to know whether Geminiani took the plates or actual printed pages to Paris.

I have finally managed to see an original copy of the 1752 *L'Art de Jouer le Violon* (that in the Humboldt University Library in Berlin). It is, I think, clear that Geminiani must have taken the pages ready printed to Paris. Most obviously, the text of the French version is printed on a much lighter paper than the music examples. The first folio (pp. 1-2) has vertical chain lines that are 18 mm apart. Subsequent text folios (indistinguishable in other respects) have vertical chain lines that are 25 mm apart. The paper used for the musical examples is, as I say, much heavier and has horizontal chain lines spaced 27 mm apart. On five sheets, the letters "IVILLEFDARY" (I think) can be seen running vertically on the outer edge (away from the binding). On two other sheets, a fragment of a watermark can be seen on the outer edge. (I tried

to draw this but not very successfully. It looks vaguely shield-like.) There is just one folio (pp. 39-40) that seems to be printed on different paper: same weight as the rest of the music examples but horizontal chain lines 33 mm apart.

The day after the Berlin visit, I was able to look at two copies of *The Art of Playing on the Violin* in the British Library. In each copy, the same paper is used for both the preliminary text and the music examples/compositions. (In other words, the distinction between text and music examples found in the French edition does not exist in the English edition.) This paper looks and feels identical to that used for the music examples in the French edition. Chain lines are all spaced at 27 mm, so that fits. But, and here's what I wanted to ask you about, I could not find any sheets with the "IVILLEFDARY" marking.

GB-Lbl Hirsch IV 1500: I could not find any watermarks at all except for one folio. GB Lbl i.10 had watermarks visible on five folios - quite an elaborate drawing, the bottom of which looked a bit like a bass viol (though it could just have been a shield, I suppose) while the top seemed to have a crown. (On no sheet, could I see the complete watermark - it was always either the top or the bottom.)

GB-Lbl i.10.b (1) Rules for Playing in a True Taste and GB-Lbl i.10.b (2) A Treatise of Good Taste are both also printed on very similar paper to the copies of *The Art of Playing on the Violin* that I examined.

I'm not sure what conclusions I can draw from this. At first glance, I'd have said confidently that Geminiani had the music examples printed in London for his French edition and took actual pages to Paris. While the paper weight and the consistent (with the exception of one sheet) spacing of chain lines at 27 mm supports this hypothesis, I'm not sure how to reconcile the differences in watermarks/ countermarks noted above.

I'd be grateful for your advice, Rudolf. I hope that your own work on Geminiani is going well.

Best wishes,

Peter

Peter Walls
Emeritus Professor of Music
Victoria University of Wellington

I did not like to confess I knew very little about paper and watermarks and that it was about the first time I consciously read the term "chain line". Therefore I consulted the Internet to find out what chain lines were and how watermarks were positioned on full sheets. I soon found out that if watermarks are on the outer edges of the folios of editions this means that the edition was printed by single sheets, not per bifolio (as all Dutch editions I had studied to that date were). For me single-sheet printing looked rather inefficient, because one first cuts paper where later it is needed "uncut" for binding. Nevertheless I soon found out that single-sheet printing was the most common method for the printing of music in England in the eighteenth-century. I also found out that the name that Peter Walls saw in the watermark was "I VILLEDARY", after the French paper maker Jean Villedary. But this little knowledge was by far insufficient to answer Peter Walls's question in a decent fashion. Of course, I answered the mail, but only in very general terms. I will not cite my answer here.

If I would have received Peter Walls's mail two years later I would have answered in a quite different way. I would have told him that the paper of the musical part he saw was paper that was typical for Johnson's reissues of Geminiani's works first published from 1739 to 1751 and reissued by Johnson in 1751 and that that meant that Geminiani had taken sheets printed in London by Johnson with him to Paris when he published there the French issue of *The Art of Playing on the Violin* in 1752. An important conclusion because it means that at least a number of Johnson's reissues were really produced shortly after he had bought the plates from Geminiani in 1751. Which certainly means that Johnson could use Geminiani's plates (he may have sold some copies printed before as well). Johnson's reissues are all undated (or retain the date of Geminiani's first edition) and now the French edition of *The Art of Playing on the Violin* provided a nice *terminus ante quem* for them. I could also have explained to Peter Walls the deviant pages 39-40 of the French issue. They appear to be re-engraved and on different paper in all copies I consulted and that must mean that they were missing among the stock that Geminiani had taken with him, engraved anew in Paris and subsequently printed on French paper.

After this anecdote—which I hope nicely illustrates the importance of studying the paper of printed editions—it is time for a more serious discussion of paper and watermarks of eighteenth-century editions of music and especially of editions of the Thirty-One Works of Geminiani.

PAPER

Nearly all of the editions discussed in this project are in a format that can best be termed “folio”. Normally, the height of copies varies from 30 to 35 cm, their width from 20 to 25 cm. Occasionally one encounters copies that are larger in either dimension, rarely copies that are smaller. Since height is larger than width, such copies and therefore the edition, are in *upright folio format*. In the whole series of editions to be discussed in this project there is only one that is in *oblong folio format*, with width larger than height, that is, with about 20-15 cm height and 30-35 cm width. It is the First Edition of Work 1, the Sonatas of 1716. Therefore, the discussion that follows applies to upright formats first of all. (Oblong formats were quite common in several others domains of music publishing.)

The dimensions of the printed editions are not the dimensions of the original full sheet of paper on which they are printed. Full sheets are in almost all cases of one of the following two types.

There is one type that allows two folios to be derived from it, each with a recto and verso page. Such paper will be called double-folio paper. The exact sizes will be discussed later. Let us for the moment work with a sheet size of 35 x 50 cm. It is convenient (and conventional) to take the longer dimension as horizontal and the shorter dimension as vertical.

The other type of sheet allows for four folios to be derived from one full sheet and paper of this size will be called therefore four-folio paper. For the moment we assume a size of 50 x 70 cm for full sheets of this paper.

In eighteenth-century paper—and early paper in general—lines are visible in two directions. First there are the laid lines. In full sheets they run horizontal, about 1 mm apart from one another, and are rather a fibre structure than a series of lines. The indeed represent the fibre direction of the paper. In the second place there are the chain lines, which run vertical in full sheets, from 25 to 30 mm apart in Dutch and British paper, often from 30 to 40 mm apart in French paper. The chain lines are impressions in the paper caused by the metal threads supporting the sheet in the mould in the paper mill and connecting the long sides of the frame of the mould. The chain lines are visible as lighter lines when the paper is viewed against a light source. Sometimes they are visible as impressions in the paper under normal, unaided viewing conditions.

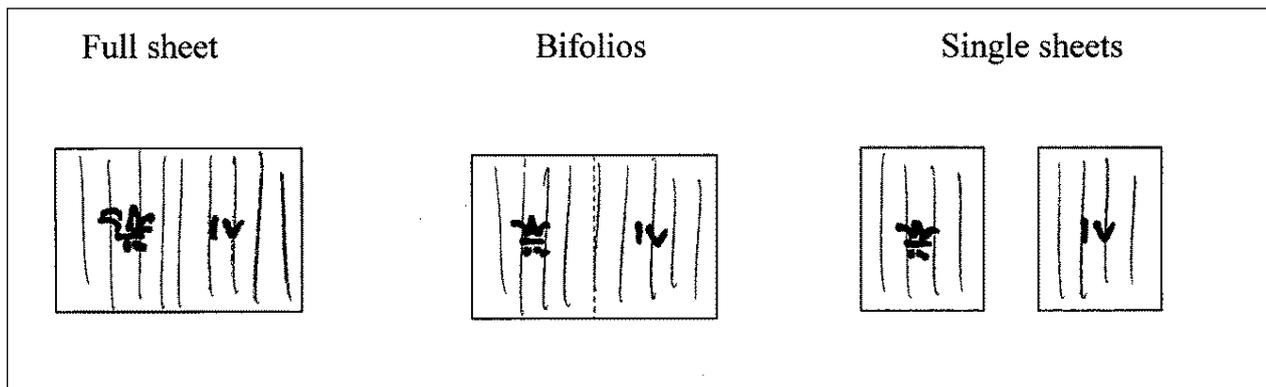
Sheets of paper contain normally two marks: one in the middle of the left half of the sheet, the watermark, some kind of pictorial design, and one in the middle of the right half of the paper, the countermark, which may consist of the name of the maker of the paper or some other indication in letters. Sometimes there is no pictorial mark, only a mark in letters, and this may be in one half of the sheet or in both halves. Such a mark will be called a lettermark. In Genoese paper the lettermark is placed in the corner of the paper and in such a case it will be called a cornermark. Sometimes there are no marks at all. These descriptions apply both to two-folio and to four-folio paper.

Sheets of two-folio paper can be used in standard orientation to print music in folio format in two ways, which ways will be called “bifolio printing” and “single-folio printing” respectively. In bifolio printing the sheet is just folded vertically, that is, parallel to the shorter side, in the middle of the sheet, to form a bifolio with four pages. Page size is about 35 x 25 cm, but this is the size at printing time. Bifolio printing on two-folio paper is characterised by the pairwise presence of watermarks and countermarks in bifolios, in the centre of the folios. Bifolio printing from two-folio paper was very common in Dutch music publishing in the first

half of the eighteenth century, by publishers such as Estienne Roger, Michel-Charles Le Cène and several others.

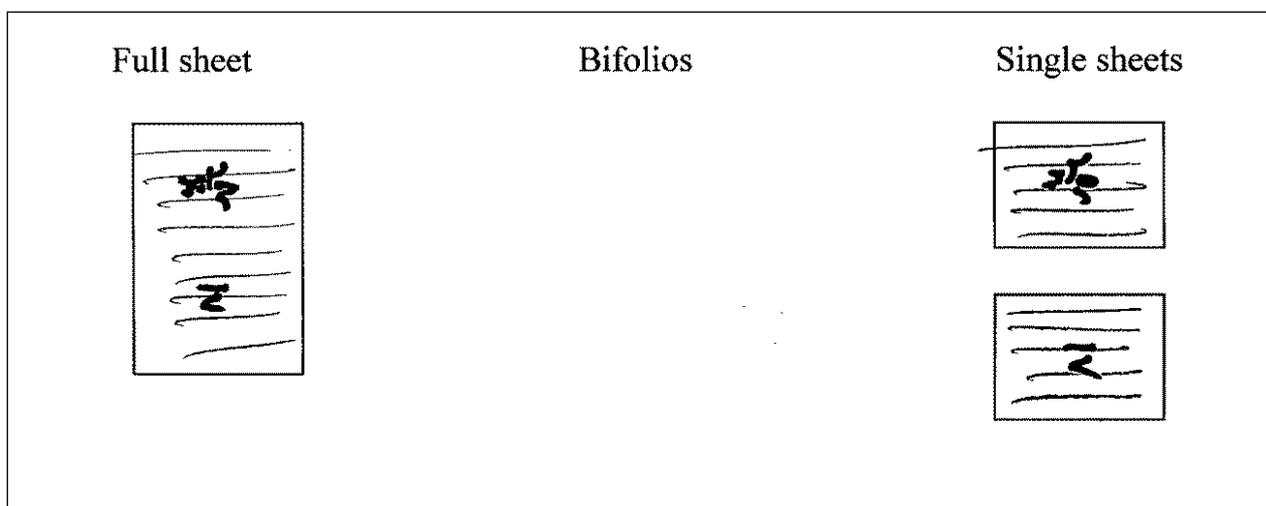
In single-folio printing the bifolios are folded as well, but only to be cut in two halves before printing, so that single folios of about 35 x 25 are formed, each one with two pages only. Printing is more convenient with the smaller sheets, but binding is more complicated. Single-folio printing on two-folio paper was very common in England in the eighteenth century.

The two ways of using full two-folio sheets are demonstrated in the following figure:



Printing sheets in upright folio format from two-folio sheets in standard orientation will be marked as Type I printing. Type Ia is bifolio printing, Type Ib single-folio printing.

The paper can also be used for printing after a rotation of 90 degrees. The results of this procedure are sketched in the following diagram:

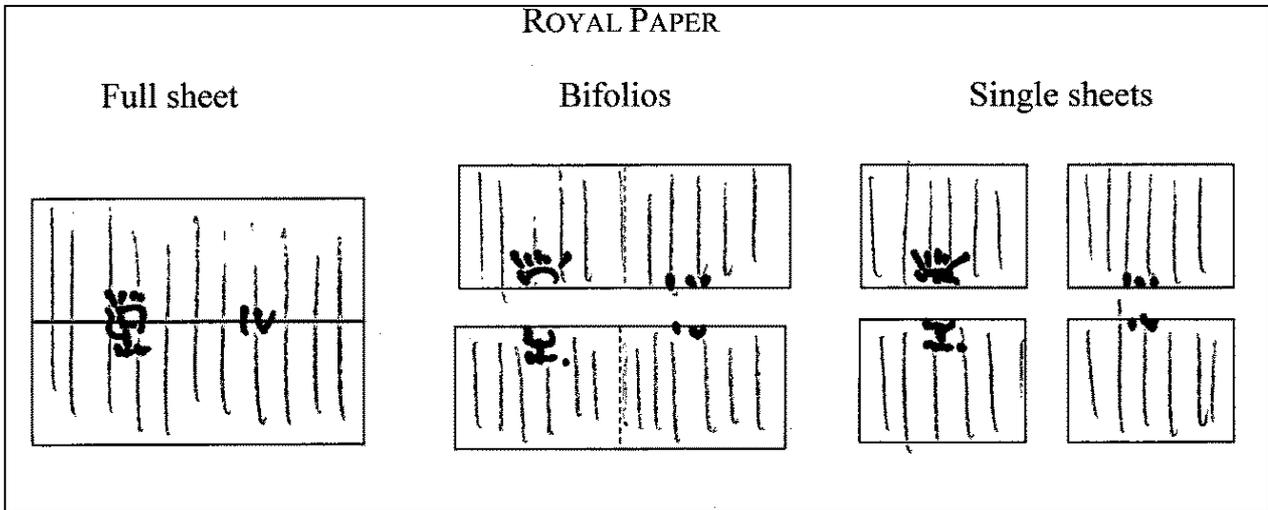


Printing with bifolios is no longer possible (because there is no vertical fold left), but an oblong folio edition can be made by printing on single folios. The chain lines run horizontal and the various marks are in the middle of the page, but rotated. Printing sheets this way will be called Type II printing, or rather Type IIb printing, because of the single folios. It is rare among the editions studied for this project. The second impression of the Meares Issue of Geminiani's edition of the Violin Sonatas of 1716 is the only example.

Many music editions are printed on sheets derived from four-folio paper, with dimensions roughly of 50 x 70 cm. The ways in which this paper is used to produce the sheets of an edition can be explained by using the

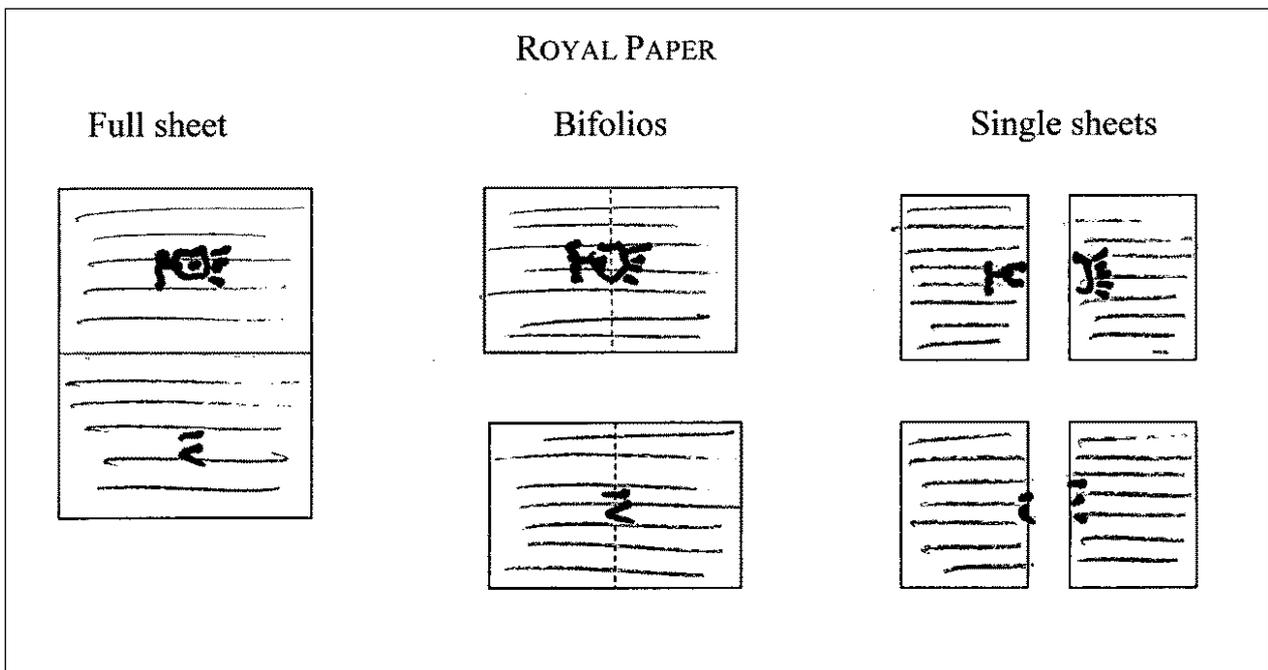
same distinctions as used for printing on two-folio sheets: printing in standard orientation versus rotated sheets, and bifolio printing versus single-folio printing.

First printing in standard orientation will be considered. The following diagram may be helpful:



The diagram shows that the use of the full sheet in standard orientation leads to an edition in oblong folio format. Chain lines run vertical, and lower or upper halves of watermark and countermark may be seen in the middle of the upper or lower edge of the paper. In the case of bifolio printing every bifolio has half a watermark and half a countermark on the same side of the paper, whereas in the case of single sheet printing the order of water- and countermarks is random, as is their placement on the upper or lower edge of the paper. This is different from the oblong editions printed on two-folio sheets. Printing on four-folio sheets in standard orientation will be called Type III printing. Type IIIa is bifolio printing, Type IIIb single-folio printing.

Four-folio paper can also be used in rotated orientation. This is illustrated in the following diagram:



The bifolios that arise from the cutting of the full sheet in two halves are now in upright format. If the bifolios are uncut, the watermark is in the middle of the sheet, that is in the middle of the spine or the inner

edge of the pages. On each sheet of the bifolio one sees the upper or lower half of the watermark or countermark. This may make them difficult to observe if the book is tightly bound. This is especially the case for the countermarks. If the bifolios are cut to make single folios, the half watermarks and half countermarks occur on the middle of the inner or the outer edge, in a random order. The position of watermarks and countermarks on the outer edge normally makes them well visible, but a part of it may be cut away during the trimming of edition. A countermark may easily be cut away entirely. Printing from four-folio paper in rotated orientation will be called Type IV printing. Type IVa is bifolio printing, Type IVb single-folio printing.

Type IVa printing, on bifolios, is the standard practice for French editions in the eighteenth century and is also found in Holland and occasionally on the British Isles. Type IVb printing, with single folios, was common in England in the eighteenth century.

The following diagram summarizes the discussion of the four Types of printing:

Paper	Orientation	Type	Format	Bifolios versus single folios
Two-folio	Standard	Type I	Upright	Ia. Bifolios
	Rotated	Type II	Oblong	Ib. Single folios
Four-folio	Standard	Type III	Oblong	IIIa. Bifolios
				IIIb. Single folios
	Rotated	Type IV	Upright	IVa. Bifolios
				IVb. Single folios

The various types have the following characteristics concerning chain lines and watermarks:

Printing Type	Chain Lines	Watermark Position	Watermark Rotation	Watermark Order
Ia. Bifolios	Vertical	Centre of page	None	Pairwise
Ib. Single folios	Vertical	Centre of page	None	Random
IIb. Single folios	Horizontal	Centre of page	Rotated	Random
IIIa. Bifolios	Vertical	Middle of upper or lower edge	None	Pairwise
IIIb. Single folios	Vertical	Middle of upper or lower edge	None	Random
IVa. Bifolios	Horizontal	Middle of inner edge	Rotated	Pairwise
IVb. Single folios	Horizontal	Middle of inner or outer edge	Rotated	Random

The paper and watermark characteristics can be used in turn to establish the printing type applied:

Format	Chain Lines	Watermark Position	Watermark Order	Printing Type
Upright	Vertical	Centre of page (Full mark)	Pairwise	Ia. Bifolios
			Random	Ib. Single folios
	Horizontal	Middle of inner edge (Half mark) (Rotated)	Pairwise	IVa. Bifolios
			Random	IVb. Single folios
Oblong	Horizontal	Centre of page (Full mark) (Rotated)	Random	IIb. Single folios
	Vertical	Middle of upper or lower edge (Half mark)	Pairwise	IIIa. Bifolios
			Random	IIIb. Single folios

Editions produced by Type III or Type IV methods are technically speaking *in-quarto* editions, because one folio is one quarter of a full sheet. The reason that they will be called in-folio editions in this project is that in practice they cannot be distinguished from the editions that are printed on paper derived from full sheets of half size, so that those editions are, technically speaking, indeed in-folio editions.

PAPER SIZE

The exact dimensions of the paper were left out of the discussion of the printing methods, just to separate the method from the paper size. For presentation reasons a full-sheet size of 35 x 50 cm was assumed for two-folio paper and a full-sheet size of 50 x 70 cm for four-folio paper.

Since after being sold to customers copies were cut back (trimmed) for binding or other reasons individually, the sizes of copies preserved today vary for every copy from a certain impression or issue or edition. The exact size of the margin that was cut away is unknown, so that it is not so easy to determine the size of the untrimmed copy and from this the size of the original full sheet. Nevertheless plate size as well as the sizes of the largest extant copies may lead to reasonably accurate estimates of the size of the original full sheets.

Let us start with editions printed on two-folio sheets and let us first use the plate size for a first estimate of what the size of a full sheet of the paper used could have been. For reasons of presentation plate sizes will be set at just 25 x 19 cm, 27 x 20 cm, or 28 x 21 cm (height x width), for “small plates”, “medium plates” and “large plates” respectively. Printing margins around the copper plate appear in practice to be always wider along the short sides of the plate than along the long sides. Assuming a margin of 3 cm along the short sides of the plates and one of 2 cm along the long sides, then the following minimum heights and widths of full two-folio sheets can be established:

Plate	Minimum height of full sheet	Minimum width of full sheet
Small plate	31 cm	2 x 23 cm = 46 cm
Medium plate	33 cm	2 x 24 cm = 48 cm
Large plate	35 cm	2 x 25 cm = 50 cm

Looking at tables of paper sizes, such in Philip Gaskell's "Notes on Eighteenth-Century British Paper" (1957), p. 41, one size seems perfectly fit the printing method as described: Short Demy Paper, of 14 x 20.5 inches or 35.5 x 53.5 cm. It is slightly oversized even for the largest plates but has virtually the same ratio between the longer and shorter sides, 48/33 being equal to 1.45 and 20.5/14 being equal to 1.46.

Short Demy Paper is indeed reported to have been used for music printing.⁷ It has ream weight of 25 to 28 lbs, which correspond to a paper weight of 130 g/m². This corresponds well to my own observations that single folios of eighteenth-century music editions weigh about 10 grams, which also corresponds to a paper weight of about 130 g/m².

When copies of music editions are bound, those printed with Type I and Type II methods tend to have an average size of about 32 cm high and 23 cm wide. Unbound copies vary, as a matter of fact, in size, but seem never to exceed a height of 35 cm and a width of 25 cm, just the dimension to be expected from printing on Short Demy Paper.

Occasionally copies of a Type I publication are larger than 35 x 25 cm. Examples are Geminiani's Sonatas Op. 4, *Le prime sonate* and Minuets, all published in 1739. These are all printed on Genoese paper and have sizes with a height up to 44 cm and a width up to 30 cm. They are clearly printed on Genoese *carta reale*, with full sheets of 45 cm height and 60 cm width. The plates of these editions are large, but not exceptionally so, about 29 x 21 cm, so that the extra paper size is all in the margins, which are up to 7 cm along the short sides of the plates and up to 5 cm along the long sides.

Another case is the Walsh edition of the Sonatas of 1716. This was printed from unusually large plates, of 30 x 21.5 cm, and unbound copies may be as high as 38 cm. This probably points to the use of Crown Plate Paper, with a nominal size of 15 x 20 inches = 38 x 51 cm.

Editions of Jeanne Roger and Michel-Charles Le Cène are printed from double plates with a width of 40 cm and a height varying from 24 to 28 cm. Printed copies appear to have a size almost independent from the height of the plate, when bound rarely more than 30 x 22 cm. Unbound copies tend to be no larger than 32 x 23 cm, pointing to a full sheet dimensions of 32 x 46 cm or somewhat larger. So far I have not been able to identify a kind of paper with this size. Perhaps it is Kroon (Crown) Paper, described as measuring 37.5 x 50 cm.

Impressions printed from four-folio paper can be studied in the same way as those printed on two-folio paper. The following diagram contains the sizes that are required for printing plates of various dimensions:

Plate	Minimum height of full sheet	Minimum width of full sheet
Small plate	2 x 23 cm = 46 cm	2 x 31 = 62 cm
Medium plate	2 x 24 cm = 48 cm	2 x 32 = 64 cm
Large plate	2 x 25 cm = 50 cm	2 x 33 = 66 cm

The paper formats known as Royal Paper (20 x 25 inches = 51 x 64 cm) and Royal Plate paper (19.5 x 24.5 inches = 50 x 62 cm) come most closely, but in a number of cases one would wish a little higher paper, for example, 27 or 28 inches high. Such formats are described as Super Royal Paper (20 x 28 inches = 51 x 70 cm). Most British editions printed as Type IV appear to have an untrimmed page size of let us say 35 x 25 cm. This seems to be an indication of the use of Super Royal Paper.

⁷ Luke Hebert, *The Engineer's and Mechanic's Encyclopædia* (1836), p. 237, and Philipp Gaskell, *John Baskerville: A Bibliography* (Cambridge 1959), p. 27, in relation to *A Collection of Songs* by John Pixell (Printed for the author and sold by Walsh and Johnson, 1759).

Occasionally there are larger editions and also some editions of Geminiani's works clearly were printed from larger paper. The issues produced by John Johnson in 1751-1752 on paper with the watermark Strasbourg Lily 1E and countermark I VILLEDARY, for example, include copies as high as 38 cm. They must have been printed on Imperial Paper, with full sheets of 22 x 30 inches or 56 x 76 cm.

The paper of the first edition of *The Art of Playing on the Violin* (1751) shows a very particular trait, namely that the watermarks are visible not in the middle of the spine or the outer edge, but at some distance below or above the middle, let us say about 5 cm. This points to the use of paper where the watermark and the countermark are not placed in the middle of the left and right halves of the full sheets but moved a little (the same 5 cm) towards the middle of the full sheet.

In the Dutch editions investigated for this project the use of Type IV printing is rare. In all cases Royal Paper seems to have been used.

The French editions investigated for this project were printed as Type IVa without exception. Paper sizes seem to be fairly standardized in France after 1742 and three sizes seem to have been used for music printing, at least as far as the printing of Geminiani's work was concerned. The first is a format known as "Grand Jésus", after the Jésus Watermark (see below), with full sheets of 53 x 70 cm; this paper is used particularly for concertos (Corelli Concertos, Concertos Opp. 2 and 3), which have, in comparison, small plates (the Corelli Concertos 27 x 19.5 cm, the Concertos Opp. 2 and 3: 24 x 18.5 cm). Untrimmed folios have a size of 35 x 26.5 cm, which compares well with English Short Demy Paper.

The second format is known as "Chapelet", after the Chapelet Watermark (see below). Chapelet paper occurs in two formats: Petit Chapelet or Chapelet *tout court*, with full sheets of 58 x 81 cm, and Grand Chapelet, with full sheets of 60 x 85 cm. Untrimmed folios have sizes of 40.5 x 29 cm or 42.5 x 30 cm respectively. Paper of these kinds was used for the French editions and issues of the Sonatas Opp. 1 and 4 and the *Pièces de clavecin*, which are all on large plates, of about 29 x 21 cm. Most often the Petit Chapelet paper was used. Only the *Pièces de clavecin* (Boivin, 1743) and the third impression of the *Sonate a violino e basso Opera quarta* (LLB, 1749) were probably printed on Grand Chapelet paper: extant copies may be 40 cm high or higher.

The Jésus format corresponds roughly (but not more than roughly) with British Royal Paper, the Chapelet format with Imperial Paper.

Some editions of his Geminiani's works produced by the composer in 1743 make use of Genoese paper, with Printing Type IVa (single folios). The paper used is obviously *carta imperiale*, with full sheets of 50 x 72.5 cm. This gives untrimmed folios of 36 x 25 cm, which matches well with the sizes of the extant copies.

An overview of the paper sizes most important for the study of editions of Geminiani's work are listed in Table 0.15.

WATERMARKS

More than chain line distance and direction and possible the size of the paper, watermarks are very useful identifiers of the paper used for certain editions. But within the context of this project the large majority of watermarks can be classed into a limited number of watermark design types. The following overview of types can be given:

(1) *Fleur-de-Lis*: a simple fleur-de-lis design without further elements. Such watermarks are found ubiquitously in Type I printed British editions (Short Demy paper), in two basic variants, one in which the line of symmetry is a chain line, and one in which the line of symmetry is an imaginary line just between two chain lines. The countermark is always "IV", originally the initials of the French seventeenth-century paper maker Jean Villedary, but a merely conventional mark in the eighteenth century.

(2) *Strasbourg Lily*: a design with a fleur-de-lis on a shield, with a crown on top of it, and an extension underneath it, that may contain letters such as LVG (Lubbertus van Gerrevinck), WR (Wilhelm Riedel) or VDL (Van der Ley). “Strasbourg Lily” is in fact a class of watermarks, with many variations. Symmetry lines are mostly “between chain lines”, sometimes the watermark is symmetrical around a chain line. The Strasbourg Lily watermark is found mostly in large paper, the different form of Royal Paper and Imperial Paper, both in Holland and England. In the first half of the eighteenth century the use of a Strasbourg Lily watermark in paper in England seems to point to the use of paper imported from Holland. Less often one finds a Strasbourg Lily on “small” paper such as Short Demy. Countermark is almost always a “IV”.

(3) *Strasbourg Bend*: a design related to that of the Strasbourg Lily, but on the shield there is a bundle of three or four perpendicular oblique lines, a “Bend”. Countermark is almost always a “IV”.

(4) *Jesus* (French: *Jésus*): a watermark typically for French paper, of “Jésus” or “Grand Jesús” size. It consists of a circle with a particular design with the letters IHS (“In Hoc Signo”) in it. Like the other mentioned watermarks Jésus is in fact a class of watermarks, with great variation. There are three main variables. The first is how the circle has been executed. Sometimes it is a simple circle, with no additions. Sometimes scalloped lines have been added to the interior side of the circle. And sometimes the circle is a double circle, with ornamental shapes between the two circles. The letters IHS within the circle are the second variable: they can be executed in a great number of letter forms. Often the H is of much larger sides than the flanking I and S. The third variable is the way in which the “burning hart of Jesus” has been depicted below the letters IHS. The heart shape is usually well recognizable, the flames that protract from it often rather look like arrows.

(5) *Chaplet* (French: *Chapelet*): also a watermark type occurring in French paper of Chapelet size and occurring in many variants. The variants can be distinguished from one another by variation on four variables: the diameter of the circle of beads, by the number of beads between the circle and the cross underneath it and by the shape of the cross inside the circle.

The diameter of the large circle of beads may vary from 10 to 13 cm. The second variable is the number of beads between the large circle and the cross below it. This number may vary from one to five. The third variable is the form of the internal cross. Most often the internal cross is a simple Maltese cross, but some Chaplet watermarks show variants. The Fourth variable is the form of the external cross. Nearly always this is a Greek cross in outline, just one Chaplet watermark has an external cross formed from interconnected beads.

There are some trends in the Chaplet watermarks used in French editions of works by Geminiani, for the 25-year period from 1740 to the mid-1760s. In the early period (1740-1744) the diameter of the circle varies from 10 to 12.5 cm, the number of beads between the circle and the external cross varies from one to five and the form of the internal cross is always a simple Maltese cross. From 1644 onwards the diameter of the circle is always larger, around 12 cm, the number of beads between circle and external cross is constantly five and the form of the internal cross most often is some kind of variant of the Maltese cross.

Also the inter-chain-line distance of Chapelet paper appears to change over time. From 1740 to 1744 it is 32-33 mm or varying with an average of 32-33 mm. From 1748 it is 36 mm (average) or even 40 mm (paper by Benoît Vimal, 1749-1751). It is not clear (to me) if there is a relation to the size of the full sheet, which could be Grand Chapelet (of 63 x 85 cm) or (Petit) Chapelet (of 60 x 80 cm). The paper with chain lines at a distance of 40 mm is certainly Grand Chapelet, since copies are sometimes over 40 cm high. My impression is that the 36-mm-chainline-distance paper of Joseph and Thomas Dupuy, used from 1648 onwards, is also Grand Chapelet paper: extant copies are invariably between 35 and 40 cm high.

The variables described may also have a relation with the paper maker. Most early paper (1740-1743) is by Pierre Gourbeyre. (There is one instance of paper by Joseph Dupuy in 1740). The Sonatas Op. 4 produced in 1744 have paper from the Richard family (Benoît and Claude), later paper is most often from the Dupuy family

(Joseph and Thomas), in one instance from Benoît Vimal. Only detailed research could clarify the background of the various trends noted. All of these paper makers were based in Auvergne.

French countermarks consist most often of two parts. First there is the name of the paper maker, and secondly there is an indication of the region with a year, like “AUVERGNE 1742”. 1742 is the year new regulations were enforced and the year should have been changed every year in the mark but this was rarely done so that one finds the year “1742” still in paper or much later date. The countermark may also contain an indication of the quality of the paper such as in “MOYEN DE B VIMAL”.

(6) Letter designs that look like countermarks and occur without any corresponding watermark can be found in paper made in Holland and England and as cornermarks in the Genoese paper that Geminiani used in 1739 and 1743.

The position of the watermark in the actual copy depends on the way the copy was printed. As already mentioned above, with Type I printing—either with bifolios (rare) or single folios (common)—the watermarks are in the centre of the pages which makes that they are complete and most often fairly easy to find and to see. Visibility is best on pages with little printing on it such as title pages or folios with printed music only on one side.

With Type IV printing the situation is a bit more complicated. In the case of bifolio printing the watermarks and countermarks are always to be found in their complete forms, but on the spine side of the folios they are divided in two halves that are on successive folios. They may be difficult to view when the binding does not allow a good observation the watermark until the fold of the paper. The ideal situation is when a publication is unbound or even loose.⁸

In the case of single-sheet printing many half watermarks and countermarks occur either on the outside or inside vertical borders of the sheets. Statistically half of them fall on the outside border and these are easily to observe, especially their parts that fall in the margin where there is no printing. The only problem here is that almost always the marks have been cut away partially and sometimes even completely as a consequence of the trimming of the publication after binding.

An overview of watermarks found in Walsh’s editions, issues and impressions of editions of Geminiani’s Works is given in Table 0.16. The watermarks found in French editions are listed in Table 0.17.

PLAN OF THIS PROJECT

This project is—after the INTRODUCTION—organized as a series of “chapters”, each one connected with one of the Thirty-One Works of Francesco Geminiani. For each work various files are provided.

First there is a file with text. In this text there is an exposition of the history of the Work, beginning with its background, the circumstances of its creation and possible examples. Attention is then paid to dedications, prefaces, privileges and other paratextual elements. A general idea is given from the various issues and reprints. Characteristics of engraving and printing are discussed, as well as aspects of notation. An overview is given of what is known about early dissemination and performances. This all first so far as the first issue is concerned. After this the later issues, reprints and manuscript copies are discussed, as far as applicable. Several Works of Geminiani were arranged for other instruments and a brief overview of these arrangements is given, again, if applicable. Finally facsimile editions, modern editions and sound recordings are mentioned and described. The text should, in short, tell everything that can be told about the Work and its various editions.

Other files supply additional materials. A file with TABLES presents many details about the history of the Work and the extant copies of the editions in tabulated form. For every work there is a file with PLATES, with

⁸ I came across totally loose bifolio editions twice, in both cases in S-Skma: their copy of the French Issue of the Violin Sonatas Op. 5 and the last issue of the Concertos Op. 7.

reproductions of title and music pages of the various editions and issues and wherever applicable also of manuscripts.

Where applicable there is a file with APPENDICES, which may include text or other “external” material that is related to the Work. In several cases there will be examples of arrangements of Geminiani’s works by other composers.

And in all cases there is a file COPIES that includes data about all extant copies of the Work discussed, arranged in Editions, Issues and Impressions. For every edition is provided information about its contents (including the paratext of first issue), size (number of plates), plate size and engraver. A table of contents is provided. For every issue the title page is transcribed and bibliographical references are given (RISM, Smith&Humphries 1968, Careri 1993, and so on) and a dating is suggested and explained. For every impression are listed its printing type, chain line direction and distance, watermark and countermark. For every copy details are given about the binding, the paper size, the paper (if needed), the presence of paratextual elements (dedications, privileges, engraving, and so on), the provenance of the copy and remarks of whatever nature. If a digital reproduction the copy is available on the internet, this is mentioned with an URL as reference.

The Introduction is followed by a number of texts that have a general character. First there are TABLES and PLATES that are related to the text of the Introduction. Then there is a THEMATIC CATALOGUE of all the compositions contained in Geminiani’s Thirty-One Works. A document entitled Arrangements lists the many arrangements made in the eighteenth century (and sometimes later) of Geminiani’s works, both by Geminiani himself and by other arranger/composers. The document PUPILS lists all known pupils of Geminiani and discusses the relationship with their master. The document ADVERTISEMENTS is a compilation of all eighteenth-century advertisements that mention Geminiani in one way or another, brought together from newspapers and periodicals issued in Great-Britain (mainly London, but also Dublin and Edinburgh), France (Paris) and Holland (Amsterdam, The Hague, Leiden). The document DOCUMENTS contains all sorts of texts from the eighteenth century which refer to Geminiani in one way or another, such as letters and fragments of books and other publications. The file PERSONAL summarizes what is known about Geminiani as a person and as a musician and composer. The document COPIES contains a list of all extant copies of early editions of Geminiani’s work, arranged per library. The document WATERMARKS contains pictures of the watermarks found in copies of early editions of Geminiani’s work. A DISCOGRAPHY lists and briefly describes LP and CD recordings of Geminiani’s music.

Finally there is a document BIBLIOGRAPHY that provides full titles of books and article that are cited in the text and additional documents only by author and year of publication.

ACKNOWLEDGEMENTS

This project would have been impossible to compile without the ample consultation of the original copies of the editions of Geminiani’s Thirty-One Works. These copies lay nowadays in numerous libraries spread over the entire world. Therefore this project would not have been possible without the collaboration of dozens of music librarians of all over the world, who either helped me with accessing these sources when I visited their library or with providing information by e-mail when I was not able to pay a visit to the library in person. I cannot but say that the support I received from librarians was generous, often prompt and in the end invaluable.

LAST WORD

Finally it should be noted that this project could not have been conducted without the availability of modern communication techniques. They play a part in almost all stages of the investigations. The Internet makes it

possible to consult catalogues of libraries all over the world and to search for whatever information the researcher needs. Many copies of editions of Geminiani's Works can be consulted via the Internet. E-mail makes it possible to quickly contact librarians all over the world and also to send files of whatever kind. Finally, the Internet is by far the best platform to publish the results of this project. Portions that are more or less complete can be put on the Web, with the possibility of unlimited updating. If publication would have to wait until everything would be final, no results of this project would ever become available.