

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work One: The Violin Sonatas of 1716: Copies

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Copies

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

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Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

WORK ONE
THE VIOLIN SONATAS OF 1716

COPIES

Consists of Twelve Sonatas for violin and figured bass.

1A. First Edition: Geminiani Edition

Contains Title, Letter of dedication to Johann Adolph Baron Kielmansegg, dated 28 November 1716, Sonatas I-XII, printed in two-stave score: violin, figured bass, pp. 1-35.

Size 37 engraved plates.

Plates Title, dedication, music: 19.5 x 26.5 cm, oblong.

Engraver Thomas Cross. “*Tho: Cross Sculpsit.*” on title page.

Contents

	pp.		pp.
Title	i	Sonata VI	21-23
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Sonata I	1-5	Sonata VIII	26-27
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Sonata III	10-13	Sonata X	30-31
Sonata IV	14-17	Sonata XI	32-33
Sonata V	17-20	Sonata XII	34-35

1A1. First Issue: Original Geminiani Issue

Sonate a violino, violone e cembalo (London: [Geminiani], [1716])

Engraved title:

SONATE A VIOLINO, VIOLONE, E CEMBALO DEDICATE Al Illustrissimo et Excellentissimo Signore IL SIG ^R : BARONE DI KILMANS’EGGE Cavallerizzo Maggiore e Ciambelano Di sua MAESTÀ BRITANICA E ELETTORE DI BRUNSWICK e LUNEBOURG da Francesco Geminiani Tho: Cross Sculpsit.

(Note the dots above the capital letters I.)

References Included in RISM G 1486; Careri 1993, Instrumental Music No. 1a, p. 225.

1A1a. Single Impression, {1716}

Paper with Vertical Chain Lines, 27 mm Apart, and Watermark STRASBOURG LILY 1A

Printing Type IIIb, single folios (oblong).

Chain Lines Vertical, 27 mm apart.

Watermark STRASBOURG LILY 1A (with 4 and LVG; 1716).

Countermark Certainly “IV”, but nowhere observed, very probably cut way.

Dedication All extant copies have the letter of dedication.

Corrections All extant copies have one or more corrections in ink, carried out by Geminiani (or on his behalf).

Dating The date is derived from the date below the letter of dedication (28 November 1716).

1A1a-1. Copy GB-Chogwood, M0052 (RR, 2.1..2012)

Binding Original binding, with marbled paper.

Paper Size 21.5 x 31 cm.

Manuscript Corr. Nos. 3, 4, 5, 6, 7.

Provenance Engraved bookplate with coat of arms with motto “MAIOR VIRTUS QVAM SPLENDOR”, and “*The Hon^{ble}. George Baillie Esqr. | one of the Lords of the Treasury | [ms. 1724] | AJohnston sculp.*”.

1A1a-2. Copy GB-Lcm, G89/1(RR)

Binding Modern semi-hardbound binding, in box, but separate, with G 89/2: John Burton, Sonata I (1782).

Paper Size 22 x 30.5 cm.

Manuscript Corr. Nos. 4, 5, 6, 7.

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Images Complete scans.
References Squire 1909, p. 135; Cavalli 1962, p. 20; RISM G 1486.
Remark Earlier shelfmark XXIX.E.38.(2.).

1A1a-3. Copy I-Vc, Stampe antiche 173 (RR, 13.2.2014)

Binding Early 19th-century, between soft and hard.
Paper Size 21 x 32 cm.
Provenance On title page stamp A Primburg?
Manuscript Corr. Nos. 1, 2, 3, 4, 5, 6, 7.
Reference RISM G 1486.

1A1a-4. Copy P-Cug, LJF 74-6-6 (Maria José Silva Pereira, P-Cug, 11.2015)

Binding “Falta a página de título. Aparado. Manchas de acidez, tinta e picos de inseto. [Lacks title page, trimmed, spots of acidity, ink and insect bites.] Encadernação em pele, ambas as pastas e a lombada gravadas a ferros dourados. [Bound in leather, both outside covers and spine with gold tooling.]”
Paper Size 20.5 x 30.5 cm.
Dedication With dedication.
Manuscript Corr. Nos. 1, 2, 3, 4, 5, 6, 7.
Provenance “Da Livraria de S. Cruz de Coimbra”; “Carimbo [stamp] do Liceu Nacional D. João III, Coimbra.”
Reference D’Alvarenga 2009, p. 102, n. 16.

1A1a-5. Copy US-Wc, M219.G32 op. 1 1716 (Case) (Susan Clermont, US-Wc, 2011, 2014)

Binding “Hardbound, in multicolored brown leathers with gold embossed patterns. It is likely an 18th-century binding.”
Paper Size 22.5 x 30 cm.
Manuscript Corr. Nos. 1, 3, 4, 5, 6, 7.
Provenance Acquired 1944. Collection Alfred Moffat (1866-1950). Bookplate “Fulke Greville Upton” (c. 1770-1846).
Permalink <https://lccn.loc.gov/46032823>
Reference RISM G 1486.

1A2. Second Issue: Corrected Geminiani Issue
***Sonate a violino, violone e cembalo* (London: [Geminiani], [1716?])**

Same title and contents as First Issue. On six places minor corrections have been applied to the plates.

References Included in RISM G 1486; Careri 1993, Instrumental Music No. 1a, p. 225.

1A2a. Single Impression, {1716?}
Paper as Single Impression of First, Uncorrected Issue

Printing Type IIIb, single folios (oblong).
Chain Lines Vertical, 27 mm apart.
Watermark STRASBOURG LILY 1A (with 4 and LVG; 1716).
Countermark Certainly “IV”, but nowhere observed, very probably cut way.
Dedication All extant copies have the letter of dedication.
Corrections All extant copies have one or more corrections in ink, carried out by Geminiani (or on his behalf).
Dating The date is derived from the date below the letter of dedication (28 November 1716).

1A2a-1. Copy D-Mb, 2 Mus. pr. 896 (Katelijne Schiltz, Munich; Uta Schaumberg, D-Mbs, 2013)

Binding Bound, probably nineteenth century.
Paper Size 21.5 x 32 cm.
Manuscript Corr. Nos. 1, 2, 3, 4, 5, 6, 7.
Reference RISM G 1486.

1A2a-2. Copy D-MZsch (Axel Beer, Mainz)

Binding “Der Umschlag, der nur den Geminiani enthält, ist aus mehreren Papier- und Papp-Schichten ziemlich unfachmännisch zusammengeleimt. Leimung ist vielfach gelöst; außen etwa dunkelbraun; Aufschrift auf der vorderen Umschlagseite oben Mitte mit schwarzer Tinte: “Music”;

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rechts: “2/-”. Sonst keine weiteren Aufschriften. Interessant ist, daß für die Makulatur des Umschlags (vorne und hinten jeweils innen) eine Notenseite (gestochen) verwendet wurde, vorne Klavierstimme E-Dur, hinten Violinstimme ohne Plattennummer, englischer oder französischer Druck mit Vermerk unten: “Alday’s Rondos” - ich vermute Paul Alday mit einem seiner beiden Rondos (s. MGG neu, Sp. 412 unten und 413 oben - nicht in RISM). Bindung: Fadenbindung, sehr nah am Plattenrand.” (Axel Beer, Mainz)

Paper Size 23 x 33 cm.
Corrections Nos. 2, 3, 6. Perhaps also No. 1.
Remark The engraved corrections could not be checked. The profile of the manuscript corrections resembles very much that of the copy in S-Skma, for which reason we assume that this copy belongs to the Corrected Geminiani Issue.
Reference RISM G 1486.

1A2a-3. Copy GB-Ckc, Rw.13.41 (RR, 2011)

Binding 18th-century binding, brown leather.
Paper Size 22 x 31 cm.
Manuscript Corr. Nos. 1, 2, 3, 4, 5, 6, 7.
Provenance Bought from Hopkinson, 9 December 1963.

1A2a-4. Copy GB-En, Mus. E. m. 87 (RR, 7.2013)

Binding Original 18th-century binding, front cover loose. No flyleaves (apart from what has been pasted to the outside covers), free front flyleaf gone entirely, back free flyleaf cut away.
Paper Size 22.5 x 30 cm.
Provenance Provenance inscriptions inside front cover: “Peter Gillier / His Book / 1743.” “Wm. Howard / his Book / 1773.” Provenance inscription on title page: “Hen. Cornwall’s / Book” (erased somewhat, perhaps first owner?). Inside back cover upside down “Peter Gillier | His Book” and “Wm Howard | his Book | 1771”. Also (upside up): “the end of this” and in pencil, same handwriting, “the same thing song”[sic].
Dedication With dedication.
Manuscript Corr. Nos. 1 and 2.
Remarks Written before SONATE: “XII”.
Written in upper right corner, after SONATE: “which will be | admired as long as | the love of Melody shall | subsist.”
Written in upper right corner of inside front: “0 — 15 — 0” (could be a price)

1A2a-5. Copy GB-Lbl, d.74. (RR)

Binding Library binding, 20th century.
Paper Size 21 x 31 cm.
Watermark STRASBOURG LILY 1A, upper half on pp. 5, 7, 19, 23, 33, lower half on Title, pp. 3, 17.
Manuscript Corr. Nos. 4, 5, 6, 7.
Internet British Library Digital Store.
Remark Used for Facsimile Fuzeau.
Reference Eitner 1901, p. 195; Cavalli 1962, p. 20; RISM G 1486.

1A2a-6. Copy GB-Lgc, G Mus 223 (Jo Wisdom, GB-Lgc, 2011, 2013;

Binding Bound in the 19th century, label: “CRAWFORD, | Binder, | 37 Peerless Street, | CITY ROAD”. Twentieth-century bookplate of Gresham College Library.
Paper Size 22.5 x 32.5 cm.
Manuscript Corr. Nos. 1 and 2.
Provenance Hume-Campbell family, Earls of Marchmont (Bookplate with motto “True to the end”) (18th century). J. F. (?) Forster (18th century).
Remark In 1958, Gresham Music Library was deposited at Guildhall Library.
Reference RISM G 1486.

1A2a-7. Copy GB-Ob, Vet. Mus. 128.c.76. (Martin Holmes, GB-Ob, 2011; RR, 22.10.2013)

Binding Bound, 18th-century: “Full speckled panelled calf with gold tooling” (Library catalogue).
Paper Size 22 x 31 cm.
Corrections Nos. 1, 2, 3, 4, 5, 6, 7.
Provenance “Miller”. Julian Marshall (1836-1903). Bookplate 1885 Thomas William Bourne. Stamp Bodleian Library 29 JUL 194*, last figure illegible.
Reference RISM G 1486.

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1A2a-8. Copy S-Skma, Mazer Saml. B: 80 (Marina Demina, S-Skma, 2011; RR, 6-7.5.2013)

Binding	Original binding, in brown velvet with stamped patterns. Red label on outside front with "GEMINIANI'S SOLOS. On spin two paper label with "Solos" and "80". Flyleaves gorizontal chain lines, 28 mm apart, no w/m
Paper Size	22 x 31 cm.
Manuscript Corr.	Nos. 1, 2, 3, 6. NOT correction 5 (although it looks like once there was a sharp in pencil, now erased).
Provenance	Collection Johan Mazer (1790-1837).
Reference	RISM G 1486.

1A2a-9. Copy US-CHua, Sp. Coll., M219.G42 1716 (Heather Riser, US-CHua, 2011)

Binding	Bound, around 1800?, brown calf mover boards.
Paper Size	21.5 x 29.5 cm.
Manuscript Corr.	Nos. 1, 2, 3, 5, 6, 7.
Provenance	Acquired from "Harold Reeves, Books & Music, London, England" (label inside cover). Signature "Charles Robert".
Reference	RISM G 1486.

1A3. Third Issue: Meares Issue

***Sonate a violino, violone e cembalo* (London: Richard Meares, [1718])**

Title adapted from the First Issue. Composer's name re-engraved and imprint added:

SONATE A VIOLINO, VIOLONE, E CEMBALO DEDICATE <i>Al Illustrissimo et Excellentissimo Signore</i> IL SĪG ^R : BARONE DI KĪLMANS'EGGE <i>Cavallerizzo Maggiore e Ciamberlano</i> Di sua MAESTÀ BRĪTANĪCA E ELETTORE DI BRUNSWĪCK e LUNEBOURG DA FRANCESCO GEMINIANI London, Printed for & Sold by Richard Meares <i>Musical Instrument Maker and</i> <i>Musick Printer at the Golden Viol & Hautboy in S^t. Pauls Church yard.</i>

(No dots are placed above the capital letters I in the name of Geminiani.)

References	RISM G 1487; Careri 1993, Instrumental Music No. 1b, p. 225.
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1A3c. First Impression, {1718}

Paper with Vertical Chain lines, 27 mm Apart, and Watermark BEND 1

Printing	Type IIIb, single folios (oblong).
Chain Lines	Vertical, 27 mm apart.
Watermark	BEND 1, upper of lower half visible on middle of upper or lower edge of paper.
Countermark	Probably "IV", nowhere visible, very probably cut way.
Dating	Haewood gives the watermark for "Oxford c. 1720".
Dedication	Three out of the seven extant copies do not have the dedication.

1A3a-1. Copy D-MÜs, SANT Dr 306 (Gertrus Gaukesbrink, D-MÜs, 2011, 2013)

Binding	"Der Einband ist ein Bibliothekseinband des 20. Jahrhunderts (ca. 70er - 80er Jahre)."
Paper Size	21 x 27.5 cm.
Dedication	With dedication.
Provenance	Collection Fortunato Santini (1778-1861).
Remark	Former shelfmark: "S 2 - D 4 - S 7" (upper edge of title page).
Reference	RISM G 1487.

1A3a-2. Copy GB-HAdolmetsch, II.B.23

Dedication	Yes.
Provenance	Henry Freeman 15.3.1847. Miss L Wilkson. Mrs L(ousia?) Wilkson. Miss G Wilkson.
Reference	RISM G 1486 (as a copy of the Geminiani Issue).

1A3a-3. Copy GB-Lbl, d.74.a.

Binding	Library binding.
Paper Size	22.5 x 27.5 cm.

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Watermark BEND 1, lower half on 19, 23, 29, 31. Upper half nowhere.
Signature With signature "F: G:" on lower right corner of the title page.
Dedication No dedication.

1A3a-4. Copy US-Bp, **M.430.15 (Charlotte Koczyński, US-Bp, 2011; Metro Voloshin, US-Bp, 2014)

Binding "Original 18th-century binding in paper board. The boards are detached."
Paper Size 22.5 x 29 cm.
Dedication No dedication.
Provenance Collection Allen A. Brown (1835-1916). Signature "H. H. Hughes London 1848" on p. 1.
Reproduction Title page and p. 1 reproduced in Geminiani, *Twelve Sonatas for Violin and Piano*, Edited by Ross Lee Finney (Northampton MA: Smith College, 1935), p. iv.
Remark Used for the edition of the sonatas by Finney.

1A3a-5. Copy GB-Och, Mus. 680 (**; RR, 22.10.2013)

Binding Original softcover binding (greyish), this within modern binding with grey cardboard and parchment spine. On outer front "FRANC. GEMINIANA [sic] | SONATE".
Paper Size 22 x 30 cm.
Dedication With dedication.
Provenance Richard Goodson Jr. (1688-1741, organist and professor of music in Oxford). Bookplate "Ædes Christi in Academiâ Oxoniensi".
Remark Old shelfmark K 2 52.
Reference RISM G 1487.

1A3a-6. Copy NZ-Wt, Rare Books and Fine Printing Collection, fREng GEMI Sona 1716 (Ruth Lightbourne, NZ-Wt, 2011, 2013)

Binding Twentieth-century, quarter brown goatskin with brown linen boards.
Paper Size 22 x 29.5 cm.
Dedication With dedication.
Provenance Bought 1949 from Rosenthal Ltd., Oxford.
Remark Olim Sp. Pr. Coll. qREng GEMI Sona 1716.
Reference RISM G 1487.

1A3a-7. Copy US-NYp, Drexel 5841 (Bob Kosovski, NU-NYp)

Binding "Drexel 5841 is hardbound in a 20th-century half-calf binding in red. It looks very similar to other volumes bound by the New York Public Library, but lacks the date (usually present on the inside rear cover) indicating when the library bound the volume." (Bob Kosovsky, US-NYp) Incomplete copy: pp. 17-18 are missing but replaced by a folio with the music handwritten. Pages 25-28 are missing without replacement pages. Paper of replacement for pp. 17-18 probably 18th-century, horizontal chainlines, 25 mm apart, no watermark. Music writing is very neat and straight.
Paper Size 21 x 28 cm.
Dedication No dedication.
Remark Handwritten pagination in pencil in right upper corners of the recto sides, from p. 1 (77) until P. 35 (101). Replacement folio also with such a number, the missing pages 25-28 were also numbered. As if it before the present binding followed another volume in a binding, with 64 pages.
Provenance Collection Joseph W. Drexel (1833-1888).
Permalink <https://catalog.nypl.org/record=b19327047~S1>
Reference RISM G 1487.

1A3b. Second Impression, {c. 1725?}
Paper with Horizontal Chain Lines, 25 mm Apart, and Watermark STRASBOURG LILY 2

Printing Type IIb, single folios (oblong).
Chain Lines Horizontal, 25 mm apart.
Watermark STRASBOURG LILY 2 (with 4 and WR).
Countermark "IV".
Dedication All three extant copies have the dedication.
Dating The paper is also found in the First Issue of the Walsh Edition, issued in 1719. (But also in the First Issue of the Walsh Edition of the Corelli Concertos, Prima parte, 1726.) The other issue has paper that is dated c. 1730 in Heawood and occurs in the Corelli Concertos, Prima parte, Le Cène Edition, c. 1729-1730. For the moment we believe the present Impression was the first one.

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1A3b-1. Copy B-Bc, 15095 (RR).

Binding Restored and bound by “F. Paetzel | Buchbinder | BERLIN | MARKGRAFEN-STR. 14” (blind stamp on back flyleaf), probably for Wagener.
Paper Size 21.5 x 30 cm.
Provenance Collection Guido Richard Wagener (1822-1896). “J. Berry 73” (p. 19, 35).
Reference Eitner 1901, p. 195; Wotquenne 1912, p. 305; RISM G 1487.

1A3b-2. Copy GB-Ge, Sp. Coll. Ca13-y.12 (RR, 7.2013)

Binding Library binding, 20th century. Bookplate: “Glasgow | University Library | [coat of arms] | via veritas vita | Euing Music Collection | [in ink: Ca. 13— y. 12]. On the spine: “SONATE – GEMINIANI” and little stamp “GLASGOW COLLEGE LIBRARY”.
Paper Size 23 x 32 cm.
Provenance Donated 1948 by Frank Maxwell Stuart (died 1953), Traquair House [Innerleithen, south of Edinburgh]. On front flyleaf two letters have been pasted, one from F. Maxwell Stuart to [Henry George] Farmer (1882-1965), 11 February 1948, and one from W[illiam] R[oss] Cunningham (1890-1953) to Farmer, 27 February 1948.
GB-Gu catalogue: “Two manuscript letters pasted onto pastedown: First letter from F Maxwell Stuart, Traquair House, to Dr Farmer, 11 February 1948. He has written to Dr Cunningham regarding a ‘case of old music’ he is sending off to the Library [Glasgow University]. Judging from the instrumental music, he thinks that Traquair must have been a flute player. Second letter: from W Cunningham, The University, Glasgow, to Dr Farmer, 27 February 1948. Reports that a package of music has arrived from Mr Maxwell Stuart of Traquair. Asks if he would be able to look over it.”
Reference RISM G 1487 (as GB-Gu).

1A3b-3. Copy NL-Uim, MAG ODL 3288 (RR)

Binding Parchment binding by Frieda Thiersch (1889-1949; “Reichsmeisterbuchbänderin”).
Paper Size 21 x 29 cm.
Watermark STRASBOURG LILY 2, on Title, Dedication, pp. 3, 7, 13, 15, 17, 19, 27.
Countermark “IV” on pp. 1, 9, 11, 21, 23.
No Mark Visible On pp. 5, 29, 31, 33. Pages 29, 31, 33 very dark.
Provenance Signature “S. Boughton” on title page (= Shuckburgh Boughton c1703-1760/3?).
Remarks Olim NL-Uim, RAR MUZ B ob Geminiani 1.
Page 35 missing. Instead there is a modern sheet of music paper, blue-greenish, 14 staves per page, with a manuscript copy of the final Allegro of Sonata XII. Professional music writing hand, early 20th century?
Reference Creighton Catalogue c. 1960, p. 39; RISM G 1487.

Eitner 1901, p. 195, mentions a copy of the Meares Issue in Hamburg.

1B. Second Edition: Walsh Edition

Contains Title, Sonatas I-XII, in two-stave score, pp. 1-35.
Size 36 engraved plates: title page, 35 music pages.
Plates Title 27 x 17.5 cm.
Music 30 x 21.5 cm.
Engraver Unknown.

1B1. First Issue: Walsh & Hare Issue

XII Solo's for a Violin with a Thorough Bass for the Harpsichord or Bass Violin
(London: John Walsh & John Hare, [1719])

Engraved title:

XII SOLO'S for a VIOLIN With a THOROUGH BASS for the HARPSICHORD or BASS VIOLIN Comps'd by Francesco Geminiani. London Printed for and Sold by I: Walsh Serv ^t : in Ordinary to his Majesty at y ^e Harp & Hoboy in Catherine Street in y ^e Strand & I. Hare at y ^e Viol & Flute in Cornhill near the Royal Exchange.
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References Smith 1948, No. 570, p. 162; RISM G 1490 (ten extant copies); Careri 1993, Instrumental Music No. 1c, p. 225.
Contents As First Edition, but without the Letter of Dedication:

	pp.		pp.
Title	i	Sonata VII	24-25
Sonata I	1-5	Sonata VIII	26-27
Sonata II	5-9	Sonata IX	28-29
Sonata III	10-13	Sonata X	30-31
Sonata IV	14-17	Sonata XI	32-33
Sonata V	17-20	Sonata XII	34-35
Sonata VI	21-23		

1B1a. First Impression, {1719}

Paper with Vertical Chain Lines and Watermark STRASBOURG LILY 2

Printing Type Ib, single folios.
Chain Lines Vertical, 26 mm apart.
Watermark STRASBOURG LILY 2 (with 4 and WR; as in Meares Impression).
Countermark "IV".
Dating The date is derived from Walsh's advertisement of the edition in the *Post Man* of 5-8 September 1719.

1B1a-1. Copy B-Br, L.P. 5.476 C (*, B-Br)**

Binding "Full leather English binding."
Paper Size 32 x 23.5 cm.
Provenance Bought from Hans Schneider in 1978. Signatures on title page "Joseph Valentine" and "J. Prior".
Reference RISM GG 1490.

RISM lists a copy in D-Hs. This appears to be a photocopy.

1B1a-2. Copy GB-CHogwood, M0045 (RR, 10.2013)

Binding Original binding, front cover with red label "GEMINIANI | SOLO'S", added in ink "for a Violin".
Paper Size 35 x 23 cm.

1B1a-3. Copy GB-Lam, 4 GEMINIANI (99196-1001) (RR)

Binding Library binding, XIX century, on spine "GEMINIANI XII VIOLIN SOLOS, OP. 1". On the front cover label "GEMINIANI. | XII. SOLOS."
Paper Size 32 x 22 cm.
Remark A label was pasted over the imprint, now largely removed, only fragment remains with "s Cross Lon", certainly referring to Thomas Cross as seller of this copy.
Remark Note in flyleaf, by 20th-century librarian: "Geminiani. Op. 1. Walsh + Hare. Compare this with Welcker and with copy with Hare's name erased. Walsh's plate no. 378. Fragment with the name of Cross pasted over Walsh's name. The engraver?"
Reference RISM G 1490.

RISM list two copies of this issue in GB-Lam, but the second copy probably is the copy from the issue with PN 379, which is not listed under RISM G1492.

1B1a-4. Copy GB-Lbl, h.48.b. (RR)

Binding Library binding, "BL 1971".
Paper size 34 x 21 cm.
Reference Eitner 1901, p. 195; RISM G 1490.

RISM lists a copy without title page in GB-Lcm. This is a copy of the Revised Issue of *Le prime sonate* (Geminiani, 1743-1747).

1B1a-5. Copy GB-Ob, Vet. Mus. 173 c.189 (RR, 10.2013)

Binding With only one extra sheet at the beginning. Now in a portfolio.
Paper Size 38 x 25 cm.

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Provenance On title page stamp with "I N". On inside front cover in pencil "T. W. Bourne | New College | Oxford".
Reference Back of title page "BODLEIAN LIBRARY 29 JUL 194*". Last figure of year not legible.
RISM G 1490.
Images 8398-8404.

1B1a-6. Copy I-BGi, Coll. Piatti-Lochis 8676 (RR, 6.2013)

Binding Brown, 18th-century wrappers. On front cover a stamp "190" and written in ink "XII Solos | for violin" and "Francesco Geminiani" (not by Piatti). Piatti wrote in pencil in between the two notes in ink "Geminiani".
Paper Size 36.5 x 22 cm.
Provenance Collection Alfredo Piatti (1822-1901).
Remark Written at the bottom of the title page in ink "1680. Lucca" and "1762. Dublin", and in red pencil "480", probably not by Piatti.
Photographs 2223-2228.

1B1a-7. Copy US-PO, 21019 G284 t (Sarah Canino, US-PO, 2014)

Binding "The binding is not contemporary with the publication. A marbled cardboard cover, probably late 18-mid-19th century has a typed front label."
Paper Size 34 x 22.5 cm (title), 34 x 23 cm (other folios).
Provenance Purchased from Haas in 1937.
Remarks Additions by a user: "Light pencil markings note additions of trills throughout, a note/rest in Sonata VII is questioned and at the beginning of Sonata XI "Ground Bass" is noted."
Reference RISM G 1490.

1B1a-8. Copy US-SFsu, no call number (RR, 3.4.2019)

Binding Unbound.
Paper Size 32 x 24 cm/
Provenance Signature on title page: "John Vickers" (eighteenth century). Also a price in pencil: £ 1/15/-.

1B1b. Second Impression, {c. 1729?}
Paper with Vertical Chain Lines and Watermark FLEUR-DE-LIS between Chain Lines

Printing Type Ib, single folios.
Chain Lines Vertical, 26 mm apart.
Watermark FLEUR-DE-LIS 2 between chain lines.
Countermark "IV" between chain lines.
Dating The dating is derived from the paper.

1B1b-1. Copy IRL-Dn, 7857 g 3 (RR, 12.6.2019)

Binding Hardbound, spine leather, front and back covers with marbled paper, around 1900 (I assume on behalf of Moffat)
Paper Size 34 x 24 cm.
Provenance On the front free endpaper signature: "Alfred Moffat | 18 Sept 1916 (at Clynder)". Stamps "NATIONAL | LIBRARY OF | IRELAND."
Remark Inside front cover, by Moffat: "See my other copy of this work, note that Hare's imprint is deleted, also taht the publication number 378 is added and pp. 1-2 have been reengraved. | See imprint. John Hare died in Sept. 1725. His son Joseph became Walsh's partner. So this work must have been issued prior to 1725, probably about 1720."

1B1b-2. Copy US-AA, M219 .G32 S71 (Kristen Castellana, US-AA, 2014; 1.4.2019)

Binding "Hardbound, in a dark gray embossed cover with burgundy spine and corners. Probably 19th-century." (Information provided by the library.)
Paper Size 31 x 22.5 cm.
Provenance Purchased 1954 from the collection of Jean-Auguste Stellfeld.
Reference RISM G 1490.

1B1c. Third Impression, {c. 1731?}

Paper with Vertical Chain Lines and Watermark STRASBOURG LILY 1B

Paper	Type Ib, single folios.
Chain Lines	Vertical, 26 mm apart.
Watermark	STRASBOURG LILY 1B (with 4 and LVG).
Countermark	“IV” between chain lines.
Dating	The date is derived from the paper.

1B1c-1. Copy A-Wn, Mus SH Geminiani 3 (RR, 24.2.2016)

Binding	Bound, probably late 19 th century. On the spine, from down up “GEMINIANI. SONATE DI VIOLINO”.
Paper Size	36 x 23 cm.
Provenance	Collection Anthony van Hoboken (1887-1983).
Reference	RISM GG 1492.
Permalink	http://data.onb.ac.at/rec/AC09152659 .

1B1c-2. Copy GB-En, Mus. E. I. 87. (RR, 7.2014)

Binding	Bound, twentieth century. On the spine: “GEMINIANI — TWELVE SOLOS FOR A VIOLIN”
Paper Size	33 x 24 cm.
Remark	With folio numbers in ink on (middle) top of recto pages, from 29 (title) to 46 (p. 35).

1B1c-3. Copy F-Pn, D 11651 (RR)

Binding	Original binding, presently disbound, Label over imprint, so that it is not visible to see which issue. Label “ <i>Sold by John Young Musical Instrument Maker, at y^e Dolphin & Crown, y^e West end of S^t. Pauls Church, where you may be furnish’d wth. all sorts of Violins, Flutes, Hoboys, Bass-Vio’, Harpsichords or Spinets, & Books of Tunes with Directions for any of these Instruments. Also Music, Rul’d Paper and Strings, at reasonable rates.</i> ”
Paper Size	35.5 x 22.5 cm.
Provenance	On title page signature “Charles Wesley”.
Permalink	https://catalogue.bnf.fr/ark:/12148/cb397847638
Remark	This copy could belong either the Third Impression of the Walsh & Hare Issue or the First Impression of the Walsh 378 Issue. Because of the relatively large size we have placed it under the former option.
Reference	RISM A 1491 (as Walsh alone, without number); Lesure 1981, p. 226.

1B1c-4. Copy I-CR, Civ. A. TT. 3. 32 (Raffaella Barbierato, I-CR)

Binding	Nineteenth-century binding, half leather, title in gilt letter on spine, bound by F. Paetzel in Berlin, as appears from blind stamp in end paper.
Paper Size	36 x 22.5 cm.
Provenance	Collection “Geh. Rath Wagener Marburg”.
Reference	RISM G 1492.
Remark	Earlier shelfmark: Cons. Ces. IX. H. c. 3

1B2. Second Issue: Walsh Alone Issue (with Publisher’s Number 378)
Solo’s for a Violin with a Thorough Bass for the Harpsichord or Bass Violin
(London: John Walsh, No. 378, [c. 1734])

Title adapted from First Issue. The name of Joseph Hare was removed from the imprint and the Publisher’s Number 378 was added:

XII SOLO’S <i>for a</i> VIOLIN <i>With a</i> THOROUGH BASS <i>for the</i> HARPSICHORD <i>or</i> BASS VIOLIN <i>Comps’d by</i> Francesco Geminiani. London Printed for and Sold by I: Walsh Serv ^t : in Ordinary to his Majesty at y ^e Harp & Hoboy in Catherine Street in y ^e Strand N ^o . 378
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References	Smith & Humphries 1968, No. 707, p. 158; RISM G 1492 (fifteen extant copies); Careri 1993, Instrumental Music No. 1e, p. 225.
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1B2a. First Impression, {c. 1734}

Paper with Vertical Chain Lines and Watermark STRASBOURG LILY 1B

Printing	Type Ib, single folios.
Chain Lines	Vertical, 26 mm apart.
Watermark	STRASBOURG LILY 1B (with 4 and LVG).
Countermark	“IV”.
Dating	The date is derived from the paper.

1B2a-1. Copy CDN-Lu, MZ 1959 (Brian McMillan, CDN-Lu, 3.2015; RR, 29.3.2019)

Binding	Unbound, only title page and music pages.
Paper Size	31 x 23 cm.
Provenance	Dr. James and Dr. Margaret Whitby donation.
Remarks	Upper left corner of title page: “6” in ink. Perhaps a (later) price? Sonatas are numbered 49-60 in left upper corner of the first page with the sonata. Cut away for several sonatas.
Permalink	http://tinyurl.com/y78ll6t5 .
Internet	http://archive.org/details/xiisolosforvioli00gemi .

1B2a-2. Copy I-MOe, Mus. D 579 (1). (R, 2.2014)

Binding	Bound, eighteenth century, with (2) Sonate Opera quarta. Label on outside front: “Geminiani ^s 24 Solo’s for Violin—”.
Paper Size	31.5 x 24 cm.
Provenance	On title page, right upper corner signature “James Worgan Organist London”. Verso of title: stamp “L. Valdrighi”. (also recto of title page Opus 4). (Conte Luigi Valdrighi 1837-1899). Immediately above the stamp there is in ink number “8” on verso title Opus 1, “7” on verso title Opus 4. [sic] Binding is West-European (English, see label), by the one who combined Opus 1 and Opus 4 (because the signature of Worgan is trimmed for the binding).
Remark	On outside front round label “BIBLIOTECA ESTENSE MODENA MUS D 579”. Inside there are stamps “BIBLIOTECA ESTENSE MODENA”. Folio numbering in pencil from 1 (page 1) to 18 (page 35), continued in Opus 4. Added after binding. On title page, left lower corner in pencil “I E 25”, perhaps £ 25, but this seems a very high price, seems improbable. [Corelli, Opera seconda, Modena, 1685, MUS F, 306, Violone, ô Cimbalo, with label printed “DONATO ALLA BIBLIOTECA ESTENSE [da Luigi Valdrighi], Modena [3 Mar] 18 [90]” Words between [] manuscript.]
Reference	RISM G 1491 (as Walsh without number).

1B2a-3. Copy US-NYp, JOG 97-6 (Bob Kosovsky, US-NYp, 2014)

Binding	“Hardbound, half-calf (in purple), probably very late 19th century or early 20th century.”
Paper Size	30.5 x 23.5 cm.
Provenance	Collection Otto Kinkeldey.
Permalink	https://catalog.nypl.org/record=b13145977~S1
Remarks	No title page. There is a sheet replacing it with the inscription “Geminiani’s Sonatas op. 11 from his first solos (Op. 1)”.
Reference	RISM G1492.

1B2a-4. Copy US-R, M219 .G322 (RR 25.3.2019)

Binding	Modern library binding. Bookplate Sibley Musical Library.
Paper Size	33 x 24 cm.
Provenance	On p. 1, in pencil: “11/11/30 Liepmannsohn 54 M.”
Remark	Accession number 151968.
Reference	RISM GG 1492.

1B2b. Second Impression, {c. 1738?}

Paper with Vertical Chain Lines and Watermark FLEUR-DE-LIS between Chain Lines

Paper	Type Ib, single folios.
Chain lines	Vertical, 26 mm apart.
Watermark	FLEUR-DE-LIS 2 between chain lines.

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

Countermark	“IV” between chain lines.
Dating	The Fleur-de-Lis between chain lines occurs in the 1730s in the edition of the Concertos Opus 2 by Walsh for the Author, probably 1737.
Dating	The Impression can perhaps be connected with Walsh’s advertisement of a “New Edition” of the Solos in a number of advertisements in the <i>London Daily Post</i> of the years 1738-1740, beginning 18 April 1738. There are also impressions of Walsh editions from the 1740s with the Fleur-de-Lis 2 watermark.

1B2b-1. Copy US-BE, M219 G4 Op. 1 1720 (John Shepard, US-BE, 2014; RR, 4.4.2019)

Binding	“Hard bound in an early to mid-20 th -century buckram binding.”
Paper Size	32 x 23 cm.
Reference	RISM G 1491 (as Walsh without number).

1B2b-2. Copy US-IO, M219 G32 Op. 1 1728 (Katie Buehner, US-IO, 1.4.2014)

Binding	“The copy has been placed in a hardcover library binding. The rebinding was done 1950 or later, but I do not have an exact date.”
Paper Size	32 x 24.5
Provenance	On the titlepage the word “Mapledurham” (a village in Oxfordshire).
Reference	RISM G 1491 (as Walsh without number).

1B2c. Third Impression, {1740?}
Paper with Vertical Chain Lines and Watermark IW

Printing	Type Ib, single folios.
Chain Lines	Vertical, 26 mm apart.
Watermark	“IW” (“around”), on every sheet.
Dating	Walsh seems to have used paper by James Whatman only in or around 1740.
Remark	The single extant partbook does not have a title page so that the copy may not belong here.

1B2c-1. Copy GB-Chogwood, M0279 (RR, 11.2012)

Binding	Unbound, only bookblock, without title page. Page 35-[36] missing.
Paper Size	32.5 x 24.5 cm
Chain Lines	Vertical, 26 cm.
Countermark	IW on every sheet, in the middle.

1B2c-2. Copy GB-Cu, MR360.a.70.17 (Margaret Jones, GB-Cu, 2014)

Binding	“It’s hardbound, in a bright green gilt-edged covering. Would suspect it’s not as old as it looks, perhaps later nineteenth-century.”
Paper Size	31.5 x 23.5 cm.
Provenance	From the Collection of Frank T. Arnold. Arnold library bookplate on inside front cover, F.T. Arnold bequest stamp on title page. At the foot of the inside front cover a label from “Jarrod and Sons, booksellers, Norwich”.
Reference	RISM G 1492.

1B2d. Fourth Impression, No. 378, {c. 1742?}
Paper with Vertical Chain Lines and Watermark FLEUR-DE-LIS around a Chain Line

Printing	Type Ib, single folios.
Chain Lines	Vertical, 26 mm apart.
Watermark	FLEUR-DE-LIS 1 (simple, “around”).
Countermark	“IV” (“around”).
Dating	Watermark is typical for the period after 1740.
Remark	There are so many extant copies with a Fleur-de-Lis around a chainline watermark that they may represent several impressions.

1B2d-1. Copy CH-Bu, kr XXIV 34 (Lorenz Heiligensetzer, CH-Bu, 2014; RR 21.5.2015)

Binding	“Der Einband besteht aus verstärktem Marmorpapier.”
Paper Size	33 x 23 cm.
Reference	RISM G 1492.

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

1B2d-2. Copy CH-Gpu, Ib 4173 (Cxa 5908) (RR, 6.8.2019)

Binding Modern binding, around 1900, gray linen. Spine: "XII SOLOS FOR A VIOLIN. – GEMINIANI. – c. 1730."
Paper Size 30 x 25 cm.
Provenance Free endpaper with signature in pencil "E Amoudruz | 1925". Lower left corner of inside front cover label with: "HAROLD REEVES | Music and Musical Books | 210 SHAFTESBURY AVENUE | LONDON, W. C. 2".
Remarks Many annotations in pencil, certainly by Amoudruz: fingering marks in nearly all sonatas, "(x)" where a sharp sign denotes a double sharp, "restez", "(tr)", "(p)". A correction in Sonata V/iv, Allegro, system 4, bar 3: Note 5 printed with flat, the flat crossed-through with pencil, a flat added above note 3, where it belongs. A correction in Sonata X/iv, Allegro, 6th bar from end: note 5 printed c2#, corrected in pencil to d2#. Heading Sonata XI with a cross in pencil.
In verso of free endpaper, in pencil by Amoudruz: "Nachdruck der "Sonate a V. Violonc. e Cembalo | dedic. Kilmansegge (London, 28. nov. 1716)".
Reference RISM G 1492 (as CH-Gc).
Images 9971-9986.

1B2d-3. Copy D-Dlb, Musica 2201-R-2 (RR, 6.2013)

Binding Bound, early 20th century? Stamp inside back cover "Osc. Köhler | Buchbinderei | Dresden-N. | Gr. Meißnerstr. 7L". Same binding as *Pieces de clavecin* and *Harmonical Miscellany* in Dresden.
Paper Size 31 x 23 cm.
Remark Plate number 378 is rather vague.
Provenance Stamp BIBLIOTHECA MUSICA REGIA and stamp SLB.
Reference Eitner 1901, p. 195; RISM G 1492.

1B2d-4. Copy F-Pn, K 3541 (RR)

Binding Unbound. Sheets hold together by cords near the "spine".
Paper Size 34 x 26 cm.
Permalink <https://catalogue.bnf.fr/ark:/12148/cb39784764m>
Reference RISM G1491 (as Walsh without number); Lesure 1981, p. 226.

1B2d-5. Copy GB-Cfm, MU MS 311 (4) (RR, 10.2013)

Binding Modern binding with (1) Tartini, *The Celebrated Sonata del Diavolo* (Hamilton); (2) *Tartini's Celebrated Art of Bowing* (Hamilton); (3) Tartini, *XII Solos* (Walsh); (4) Geminiani, XII Solos (Walsh 378); (5) *The Art of Playing on the Violin* (Preston).
Paper Size 31 x 32 cm
Provenance Presented to the Fitzwilliam Museum by Reverend Charles Hoyle.
Remark Olim 23.G.4.
Reference Fuller-Maitland & Mann 1893, no. 311, p. 232; Eitner 1901, p 195; RISM G 1492.

1B2d-6. Copy GB-Chogwood, M2014 (RR)

Binding Modern binding, 20th-century, no flyleaves.
Paper Size 31 x 22 cm.
Provenance Bought from Hans Schneider [Tutzing], 2008.

1B2d-7. Copy GB-Ckc, Rw. 13.19(RR)

Binding Modern library binding, retain old label "GEMINIANI'S | XII | SOLOS".
Paper Size 33 x 24 cm.
Provenance Stamp on title page "Sold By Wm ROBISON JUor | Music Seller | 364 (?) STRAND"
Reference RISM G 1492.

1B2d-8. Copy GB-Lam, 4 Geminiani (99198-1001) (RR)

Binding Library binding, 19th-century, on the spine "GEMINIANI – XII VIOLIN SONATAS, OP. 1". Contains (1) XII Solo's (Walsh 378); (2) *Sonate Opera quarta* (Welcker).
Paper Size 33 x 24 cm.
Provenance Signature on inner side of front cover "RJS Stevens | Charterhouse".

1B2d-9. Copy GB-Mp, BR 612 Gg81 (1) (RR, 10.3.2015)

Binding Later 18th-century or 19th-century binding with presently (1) Geminiani, XII Solo's; (2) Volume with six solos for violin and figured bass without title page, looks around 1750 or 1760 [paper

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horizontal chainlines, no watermark visible] [engraving looks like Phillips school, upright sharps, but no spiral C clef. Binding broken on spine, many pages of parts of binding are loose. On front flyleaf has been written, around the signature "Charles K Salaman": "Contents | 1 12 Solos for the Violin by | Geminiani | Sonatas with thorough Bass for Harpsichord | 2 Pergolesi's Stabat Mater | in Score | 3 Hasse's Salve Regina | in Score | A Highly prized Volume | Charles Salaman | Oct 19th 1893". Pergolesi's and Hasse's composition are not longer found. On outside front a stamped label (gilt on black): "XII. SOLOS | STABAT MATER | SALVE REGINA".

Paper Size 32 x 23 cm.
Provenance Inside front cover bookplate "HALLELUJAH" "Charles Kensington Salaman". On front flyleaf the signature "Charles K Salaman". On title page "Charles Salaman | 1859". See also the label of contents.
Inside front cover pasted label "Caxton Exhibition". Above this "Exhibited at the", below "1877".
Verso of title: rectangular stamp with MANCHESTER | PUBLIC LIBRARIES | 3 DEC 1924 | HENRY WATSON | MUSIC LIBRARY". Handwritten: "Presented by Mrs. G. Behrens."
Reference RISM G 1492.

1B2d-10. Copy GB-Ooc, Ua 18 (RR, 22.10.2013)

Binding Modern binding.
Paper Size 31 x 23 cm.
Provenance Back of title page stamp "ORIEL COLLEGE LIBRARY".
Remark Price handwritten on the title page after "Geminiani": 5^s.

1B2d-11. Copy GB-SA, Fin M218 G25 (RR, 7.2013)

Binding Library binding, 20th century, with stamp "UNIV. LIB. ST. AND.". On title page stamp with "BIBLIOTHECA UNIVERSITATIS ANDREANÆ".
Paper Size 32 x 23 cm.
Provenance From the Finzi collection. Bookplate "AIEN APIΣTEYEIN | [coat of arms with] BIBLIOTHECA UNIVERSITATIS SANCTI ANDREAE | this book as purchased on | [handwriting: 18th October, 1966.]".
Reference RISM GG 1492.

1B2d-12. Copy I-BGi, Coll. Piatti-Lochis 8584b (RR, 7.2012)

Binding Eighteenth-century binding, with (1) (8584a) Corelli, Opus 5, Walsh (no number); (2) (8584b) Geminiani, Solos (Walsh 378); (3) (8584c) Tartini, XII Solos for a violin (Walsh).
Paper Size 31 x 22 cm.
Provenance Collection Alfredo Piatti (1822-1901). In right corner of the title page of Corelli's Opus 5 a signature, which is unreadable (S S Stowe??).
Remark Piatti wrote on the title page in pencil "Né à Lucques en 1680, et mort à Dublin 1762."
Reference RISM G 1491 (as Walsh without number).

1B2d-13. Copy I-Nc, M. S. 2623 (Enrico Careri, 3.5.2017)

Binding Hardbound, twentieth century.
Paper Size 31.5 x 23 cm.
Remarks On the title page left upper corner "197", on the verso of the last folio the library stamp and the number 27042 in handwriting.
Watermark No watermark observed. Title page has little cracks similar to other copies of this impression.
Reference RISM G 1492.

1B2d-14. Copy I-Nc, M. S. 2624 (Enrico Careri, 3.5.2017)

Binding Hardbound, twentieth century.
Paper Size 31.5 x 22.5 cm, manuscript page 32 x 22.5 cm.
Watermark Fleur-de-lis and "IV", either between chainlines or around chainline. Therefore this copy could belong to another issue of impression.
Remark Title page, pp. 1-6 and p. 35 missing. Instead of title page a page of music paper with "Sigr. Geminiani". Pp. 1-6 are supplied in manuscript copy, eighteenth century.
Earlier shelfmark G.V. 49.
Reference RISM G 1491.

1B2d-15. NL-DHgm, NMI 95 B 4 (RR)

Binding Bound, 20th century. On spine: "GEMINIANI. XII SOLOS FOR A VIOLIN. OP. I. C. 1730."
Paper Size 33 x 23.5 cm

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Provenance Inside front cover little label “HAROLD REEVES | Music and Musical Books | 210 Shaftesbury Avenue | LONDON W.C. 2”.

1B2d-16. NL-Houten-Rasch (RR)

Binding Bound, early 20th-century, probably on behalf of Moffat. Label pasted on outside front cover: “GEMINIANI. Fr. | XII | SOLOS | for a | VIOLIN | With a Thorough Bass for the | Harpsichord or Bass Violin | -- | London | -- | I. Walsh at y^e Harp & Hoboy | in Catherine street in y^e Strand. | (c. 1728)”. Modern end papers. At the beginning one extra free end paper.

Paper Size 34 x 25 cm.

Provenance Collection Alfred Moffat. Upper right corner of title page a signature, difficult to read, perhaps “G Camton”.

Remark Left upper corner of inside front cover: “Last page in M.S. c. 1728 or a few years earlier. | AM”. Last folio (p. 35) missing. In its place a modern sheet (same paper as extra free end paper at the beginning) with the missing music, apparently in Moffat’s hand.

1B2d-17. Copy RUS-MI, M3 P-ИИ / 198 (890-91/102-2) (RR, 4.2013)

Binding Modern binding.

Paper Size 33 x 24 cm.

Provenance Upper right corner signatures, only partly visible: “R? Dales J? Pet? (=Peterhouse?) Coll. Cambr[idge]”.

Reference Eitner 1901, p. 195; RISM GG 1491.

1B2d-18. Copy US-NH, M219.5 G322 op.1 1730+ Oversize (RR, 21.3.2019)

Binding Bound, marbled paper, leather spine. On outside front cover red label with “GEMINIANI | STANLEY | & BURGESS’S SOLOS”, but the volumes of Stanley and Burges have been removed from the binding.

Paper Size 32 x 23 cm.

Remark On top of title page “£ s d” over “0 6 0”.

Provenance Bookplate: Sr. Edw. Littleton Bart. on back of title page.

Reference RISM G 1491 (as Walsh without number).

Permalink <http://hdl.handle.net/10079/bibid/676254>

1B2d-19. Copy US-NYp, Mus. Res. *MYK Geminiani (RR, 23.3.2019)

Binding Modern binding, 20th-century. Free front and back endpaper retained in binding (may have been a folder as well; no watermarks to confirm that). On front end paper (early): “Geminiani’s | Solo’s”. On back end paper, in pencil (modern): “10/41.°” (meaning unclear). On the spine “GEMINIANI – SONATAS – VIOLIN & PIANO – OP. 1”

Paper Size 34 x 25 cm.

Provenance Inside front cover bookplate “*The | New York Public Library | * * * | Purchased from funds | granted by the | Carnegie Corporation | of New York*”. At the bottom of p. 1, in pencil “Haas 2 January 1945 PBMO”.

1B2d-20. Copy US-Pu, fM219 G32 Op. 1 1733 (James Cassaro, US-Pu, 2014)

Binding Bound, probably early 20th-century.

Paper Size 33.5 x 24 cm.

Provenance Probably from the collection of Theodore M. Finney. On the title page 18th-century signature, difficult to read, looks like “F. Turner”.

Reference RISM G 1492.

Internet <http://digital.library.pitt.edu/cgi-bin/t/text/text-idx?idno=31735051653610;view=toc;c=ulstext>

1B2d-21. Copy US-Wc, M219 G33 (Case) (Susan Clermont, US-Wc, 2014)

Binding Unbound.

Paper Size 30.5 x 23.5 cm.

Provenance Purchased in 1919.

Permalink <https://lcn.loc.gov/unk84199324>

Reference RISM G 1491 (as Walsh without number).

1B2d-22. Copy US-Wc, M219 G332 (Case) (Susan Clermont, US-Wc, 2014)

Binding Unbound, formerly in binding.

Paper Size 30 x 23.5 cm.

Provenance From the Georges Hodges Collection. Gift of George Hodges.

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Permalink <https://lccn.loc.gov/unk84199325>
Reference RISM G 1491 (as Walsh without number).

RISM describes as G 1491 an issue with the name of John Walsh alone in the imprint but without publisher's number, I have not yet seen such copies. In Smith & Humphries 1968, No. 708, p. 158, such an issue is connected with the advertisement in the *General Advertiser* of 3 September 1747, but this is incorrect. The advertisement refers to the Revised Version of *Le prime sonate*, as is clear from the addition "...with the Graces prefix'd to the Adagios, and the proper Application for Fingering mark'd, ...".

Smith & Humphries 1968 and RISM G 1492 mention a copy in GB-Cpl, which cannot be found there today.

RISM G 1492 lists a second copy in GB-Ob, which is not found there.

1C. Third Edition: Roger Edition (Amsterdam Edition, Dutch Edition)

Contains Title, Sonata I-XII, in two-stave score (violin, figured bass), 38 pp.
Size 19 double and one single engraved plates.
Plates Double plates 2 x (28.5 x 19.5) cm. Title page is single plate (28.5 x 19.5 cm). Pages 37-38 on one double plate.

Contents:

	pp.		pp.
Title	i	Sonata VII	23-25
Sonata I	1-5	Sonata VIII	26-28
Sonata II	6-9	Sonata IX	29-31
Sonata III	10-13	Sonata X	31-33
Sonata IV	14-17	Sonata XI	34-36
Sonata V	17-21	Sonata XII	36-38
Sonata VI	21-23		

1C1. First Issue: Jeanne Roger Issue
Sonate a violino, violone e cembalo [...] Opera prima
(Amsterdam: Jeanne Roger, No. 459, [1719])

Engraved title:

SONATE <i>a Violino, Violone, e Cembalo</i> , DEDICATE <i>Al Illustrissimo et Excellentissimo Signore</i> IL SIG ^F : BARONE DI KILMANS'EGGE Cavallerizzo Maggiore e Ciambelano Di sua Maestà Britanica e Elettore di Brunswick e Lunebourg <i>Da</i> FRANCESCO GEMINIANI OPERA PRIMA A AMSTERDAM <i>Chez Jeanne Roger</i> N ^o 459
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References RISM G 1489; Careri 1993, Instrumental Music No. 1d, p. 225.

1C1a. Single Impression, {1719}
Paper with Vertical Chain Lines, with Lettermark "D"

Printing Type Ia, bifolios. Title is a single folio, then follow bifolios pp. 1-4, 5-8, 9-12, ... 33-36, pp. 37-38 is a single folio.
Chain Lines Vertical, 26 mm apart.
Watermark "D" on one of the folios of every bifolio.
Dating The dating is based on the Publisher's Number.

1C1a-1. Copy F-Pc, K 3540 (RR)

Binding Unbound.
Paper Size 30 x 22 cm.
Watermark On p. 1, 7, 15, 17 a large "D" between the chain lines. Every bifolio with the D at one of the two sheets.
Provenance Down p. 1 "J. B. Cartier | de l'academie de Musique".
Permalink <https://catalogue.bnf.fr/ark:/12148/cb39784765z>

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

Reference RISM G 1489; Lesure 1981, p. 226.
Internet <http://gallica.bnf.fr/ark:/12148/btv1b90816991>

1C1a-2. Copy GB-Lbl, g.240.1 (Rupert Ridgewell, GB-Lbl, 11.2016)

Binding Bound in brown leather with gold linings and ornaments. In the outside front in gilt letters: "GEMINIANI'S | SOLOS".
Paper Size 30 x 21.5 cm.
Provenance The name "Kibrouck_3_" on the end flyleaf. Bought from Travis & Emery in 1999.

1C1a-3. Copy NL-DELLEN, Huis Twickel, Bibl., P 1001 (Aafke Brunt, Barbara Leyssius, Huis Twickel, 2014)

Binding Eighteenth-century binding, English, flyleaves with watermark Fleur-de-Lis between chain lines.
Paper Size 30 x 23 cm.
Provenance On title page signature "C. Bentinck" = Carel Bentinck.

1C1a-4. Copy NL-BUSSUMkoopman, 07 D 13 (RR, 4 June 2013)

Binding Unbound, not book block. Taken out of a collective binding.
Paper Size 30.5 x 22 cm.
Watermark D on Title, 1, 5, 9, 15, 17, 21, 25, 29, 33; on 37 not to be seen.
Provenance Signature on title page "R^l: Mackintosh 1773.", above title page "R. M. 1773". On p. 23, below title Sonata VII: "R. M^cIntosh's Favorite Solo". Page 24, above Allegro: "R. McIntosh Favorite All:". Page 26, final Allegro of same sonata: "favorite Jigg -- & Bass."

1C1a-5. Copy US-LOu, Ricasoli Collection, Profana 68

Binding Bound, nineteenth century?
Paper Size 30.5 x 22.5 cm.
Provenance On flyleaf "Questo Libro, L'arco e due zechini | a Sig^f Veracini." (18th century)
Remark On flyleaf "R^o 102=" (a price? 18th century). In pencil "B4" (later), further down in ink "68]" (later).
Internet IMSLP187123-PMLP150456-Sonatas_op.1-Geminiani.pdf.

1C2. Second Issue: Le Cène Issue
Sonate a violino, violone e cembalo [...] Opera prima
(Amsterdam, Michel-Charles Le Cène, No. 459, [1723-1743])

Title adapted from the First Issue, with an altered imprint:

SONATE <i>a Violino, Violone, e Cembalo,</i> DEDICATE <i>Al Illustrissimo et Excellentissimo Signore</i> IL SIG ^f : BARONE DI KILMANS'EGGE Cavallerizzo Maggiore e Ciambelano Di sua Maestà Britanica e Elettore di Brunswick e Lunebourg <i>Da</i> FRANCESCO GEMINIANI OPERA PRIMA A AMSTERDAM <i>Chez Michel Charles Le</i> <i>Cene Libraire</i> N ^o 459

References RISM G 1488; not in Careri 1993.

1C2a. First Impression, {c. 1725?}
Paper with Vertical Chain Lines, with Lettermark "D"

Printing Type Ia, bifolios.
Chain lines Vertical, 25 mm apart.
Lettermark "D".

1C2a-5.1. A-Wgm, IX 2862 (RR, 24.2.2016)

Binding Soft-cover binding, nineteenth-century, with label of A-Wgm?
Paper Size 29 x 21 cm.
Reference RISM G 1488.

1C2a-5.2. Copy GB-Chogwood, M0053 (RR)

Binding Modern binding. On the spine: "GEMINIANI SONATE OP. 1".
Paper Size 30 x 22 cm.
Paper Vertical chain lines, 25 mm apart, a number of pages, always one of a gathering, with "D".

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

Provenance Inside front cover lower left corner label with “H. BARON | *Music and Books* |136 CHATSWORTH ROAD, | LONDON N.W.2, ENGLAND.”.
Images 9283-9287.

**1C2b. Second Impression, {after 1730}
Paper with Vertical Chain Lines, with Lettermark “SK”**

Paper Type Ia, bifolios.
Chain lines Vertical, 25-26 mm apart.
Lettermark “SK”.

1C2b-5.1. Copy D-Dlb, Musica 2201-R-1 (RR)

Binding Bound, early 20th century? Stamp inside back cover “Osc. Köhler | Buchbinderei | Dresden-N. | Gr. Meißnerstr. 7L”. Same binding as *Pièces de clavecin* and *Harmonical Miscellany* in D-Dlb.
Paper Size 31 x 23 cm.
Watermark “SK” in title, 19, 25, 33.
Provenance Stamp BIBLIOTHECA MUSICA REGIA and stamp SLB.
Reference Eitner 1901, p. 195; RISM G 1488.

1C2b-5.2. Copy GB-Lbl, g.38.i. (RR)

Binding Library binding, 20th century. With extra white sheets for the binding.
Paper Size 29 x 21 cm.
Internet British Library Digital Store.
Reference RISM G 1488.

1C2b-5.3. I-Bc, FF.247 (RR)

Binding Nineteenth-century. On spine: GEMINIANI.
Paper Size 30 x 22 cm.
Provenance Left upper corner of title page has written “sono al uso” (ink)? followed by a signature probably “Worgan” (pencil). Lower left corner “f 3 20 Krz.”, probably a price. Stamp “BIBLIOTECA DEL LICEO MUSICALE DI BOLOGNA”. Library catalogue says “Dono del Marchese Pizzardi”.
Reference Cavalli 1962, p. 20; RISM G 1488.

1C2b-5.4. NL-DHgm, 28 E 58. (RR)

Binding Bound in grey linen, 20th century. Inside front cover little label: FREDERIK MULLER & C°. | Doelenstraat 10, | AMSTERDAM. | LIVRES, PORTRAITS, | ESTAMPES. On front cover a paper label from earlier binding with “12 Sonatas | by | Geminiani” (18th century handwriting).
Paper Size 31 x 22 cm.
Provenance Bookplate D.F. Scheurleer, with no. 3596.
Reference *Muziekhistorisch Museum Scheurleer* 1924, p. 345.
Reference RISM G 1489.
Images 5271-5276.

RISM G 1488 lists a copy in B-Bc. This is a mistake.

Cavalli 1962, p. 20 lists a copy in D-Mbs. This is probably a mistake.

Eitner 1901, p. 195, and RISM G 1488 list a copy in D-B, Mus. 11757. This copy is now probably in Moscow.

MANUSCRIPTS

1M-1. Manuscript B-Bc, Ms. 15115 (RR)

Title No title.
Paper Size Oblong folio format, 23 x 33 cm.
Pages 250 pp.
Contents Collective manuscript with sonatas for violin, flute or oboe and continuo. Probably German origin. On pp. 30-33: “Sonate VI / del Sigr. Geminiano / Violino Solo” [= Sonata 3]; pp. 48-54: “Sonata

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

VIII / par Franç. Geminiani / Violino Sol” [= Sonata 1]; pp. 76-79: “Sonata XIV / par / Franç. Geminiani” [= Sonata 10].

Source Copied after the Meares Issue (1A3).

References Wotquenne 1912, p. 306; RISM 702.003.558 (entire manuscript); Sonata VI: 702.003.564; VIII: 702.003.567; XIV: 702.003.573.

Facsimile *Manuscrit allemand du XVIIIe siècle* (Brussels: Éditions Culture et Civilisation, 1979 = Thesaurus Music, Nova Series, Série A: Manuscrits, 7).

1M-2. Manuscript D-Bds, Mus. ms. 7331 (RR)

Title “Sei Sonate / per / Violino / e / Basso / di Franc. Geminiani /”.

Paper Size Upright folio format, 30 x 21 cm, bound.

Folios 30 fols.

Contents Fol. 1v: Sonata I; fol. 7r: Sonata II; fol. 11v: Sonata III; fol. 16v: Sonata IV; fol. 21v: Sonata V; fol. 26r: Sonata VI; fols. 29v-30v blank.

Source A copy of the Walsh Edition (1B).

Remark No figuring of the bass part.

Reference Eitner 1901, p. 195; RISM 452.014.782, separate compositions 783-788.

1M-3. Manuscript D-Bds, Am. Bibl. 405 (RR)

Title “/ 12 / Sonaten / per il / Violino / e / Basso / dell’ Sigr. Geminiani /”.

Paper Size Upright folio format, 34 x 22 cm.

Folios 30 fols.

Binding Cardboard cover with title: “12. | SONATEN | PER IL VIOLIN [sic] | E BASSO | DELL SIG / GEMINIANI /”.

Contents Fols. 1v-4r: “Sonata 1”; fols. 4v-7r: “Sonata 2”; fols. 7v-9r: “Sonata 3”; fols. 9v-12r: “Sonata 4”; fols. 12v-15r: “Sonata 5”; fols. 15v-17r: “Sonata 6”; fols. 17v-19r: “Sonata 7”; fols. 19v-21r: “Sonata 8”; fols. 21v-23r: “Sonata 9”; fols. 23v-25r: “Sonata 10”; fols. 25v-27r: “Sonata 11”; fols. 27v-30r: “Sonata 12”.

Scribe Blechschmidt 1965, p. 243: “Kirnberger?”.

Source A copy if the Geminiani Issue (1A1).

Corrections Corrections 1, 3, 4, 5, 10, 11.

Remark Four to eight systems per page, dependent on the length of the movement.

References Eitner 1901, p. 195; Blechschmidt 1965, p. 243; RILM 452.505.384, separate compositions 452.505.385-396.

1M-4. Manuscript D-Bds, Am. Bibl. 408 (RR)

Title No title.

Paper Size Upright folio format, 34 x 22 cm.

Folios 30 fols.

Contents Fols. 1v-4r: “Sonata 1”; fols. 4v-7r: “Sonata 2”; fols. 7v-9r: “Sonata 3”; fols. 9v-12r: “Sonata 4”; fols. 12v-15r: “Sonata 5”; fols. 15v-17r: “Sonata 6”; fols. 17v-19r: “Sonata 7”; fols. 19v-21r: “Sonata 8”; fols. 21v-23r: “Sonata 9”; fols. 23v-25r: “Sonata 10”; fols. 25v-27r: “Sonata 11”; fols. 27v-30r: “Sonata 12”.

Scribe Blechschmidt 1965, p. 244: “Kirnberger?”.

Source Copied after the preceding manuscript (D-Bds, Am. Bibl. 405).

Provenance On fol. 1r: “Joh. Philip Kirnberger”.

Remarks Four to eight systems per page, dependent on the length of the movement. Cardboard cover with label: “/ 6 Violin Sonaten / von / Geminiani /”.

References Blechschmidt 1965, p. 244; RISM 452.001.796, separate pieces 452.505.411-422.

1M-5. Manuscript D-DI, Mus. 2201-R-1a (RR)

Title “/ 12 Sonate / co Violini e Basso / del Sigr. Geminianij /”.

Paper Size Upright folio format, 33 x 20 cm.

Folios 18 fols.

Copyist “D1”, c. 1730.

Contents Contains all 12 sonatas.

Source Copy of of the Meares Issue (1A3).

Provenance From the Königliche Privat-Musikaliensammlung.

Remark Olim Mus.c.Cx 332, Schrank II/10/16.

Internet IMSPL PMLP150456-geminiani op1 12sons.pdf

Reference RISM 212.001.271-282.

1M-6. Manuscript D-DI, Mus. 2201-R-1b (RR)

Paper Size Oblong folio format, 22 x 31 cm.
Folios 15 fols.
Copyist Written by Johann Georg Pisendel, ca. 1730.
Contents Collection of six sonatas, written on separate gatherings, without titles. Contains Sonatas I, V, VII, VIII, X, XI.
Source Copy of of the Meares Issue (1A3).
Provenance From the Königliche Privat-Musikaliensammlung.
Remark Olim Mus.c.Cx 321, Schrank II/10/15.
References Sonata I: 212.001.284; Sonata V: 212.001.285; Sonata VII: 212.001.286; Sonata VIII: 212.001.287; Sonata X: 212.001.288; Sonata XI: 212.001.289

1M-7. Manuscript D-DI, Mus. 2201-R-9 (RR)

Title No title.
Paper Size Oblong folio format, 22 x 31 cm.
Folios 3 fols.
Copyist Written by Johann Georg Pisendel, ca. 1730.
Contents Contains Sonata II.
Source Copy of of the Meares Issue (1A3).
Provenance From the Königliche Privat-Musikaliensammlung.
Remarks Is part of the preceding collection.
Olim Mus.c.Cx 1410, Schrank II/34/109.
Reference RISM 212.001.302.

1M-8. Manuscript D-DIb, Musica 2201-R-14 (RR)

Title "Schranck No: II. | 10. Fach 12. Lage. No: 1. Solo | co [sic] Violino e Basso | del Sigr. Geminianij | [Incipit of Sonata Op. 1/VI/i/1-3/V]".
Paper Size 34 x 21 cm.
Contents Only folder. Manuscript itself no longer present.

1M-9. Manuscript F-Pn, D 4402 (RR)

Title No title.
Paper Size Oblong folio format, 22 x 32 cm.
Folios 18 fols.
Contents All twelve sonatas. Music on fols. 1r-18r, fol 18v blank.
Source Copy of the Meares Issue (1A3).
Internet <http://gallica.bnf.fr/ark:/12148/btv1b8552978c>

1M-10. Manuscript I-Nc, Ms. 22-6-18(1) (Lucio Tufano, Napels)

Title "Sinfonie a Solo Violino / e Basso / Del Sigr. Francesco Geminiani."
Paper Size Oblong folio format, 215 x 320 mm.
Folios 32 fols.
Contents Contains: [Sonata 1], "Seconda" [=Sonata 2], "Sinfonia Terza-Sesta" [=Sonata 3-6], "Balletti per Camera" [=Sonata 7], "Sinfonia Seconda-Sesta" [=Sonata 8-12]
Provenance Copied after the Geminiani Issue (1A1).
Corrections Corrections 1, 4, 10.
Remarks On the title page: "Terza copia dei sei 12 soli e sei sinfonie per violino e basso".
Olim: M.S. 2622/a.
References RISM 850.008.526, separate compositions 850.033.074.

1M-11. Manuscript I-Nc, M.S. 2622/b (Lucio Tufano, Napels)

Title "Sonate a solo Di Violino e Basso / Del Sig.r D: Francesco / Geminiani / 1764."
Paper Size Oblong folio format, 210 x 290 mm.
Folios 28 fols.
Contents Contains Sonata 1-12 without separate titles.
Source Copied after the Geminiani Issue (1A1).
Corrections Corrections 1, 4, 10.
Provenance "di Marchesino Casella".
Remark Not a copy of the previous manuscript, but may be a copy of the same source.
References RISM 850.003.928, separate pieces 950.033.089-100.

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Work One: The Violin Sonatas of 1716: Copies

1M-12. Manuscript S-Skma, Musik rar.

Title "XII / Sonate / a Violino, Violone e Cembalo, / dedicate / [...] / da / Francesco Geminiani. / Opera prima. / Chez Michel Charles le Cene Libraire."
Paper Size Upright folio format, 34.5 x 22 cm.
Folios 25 fols.
Source Copy of the Le Cène Issue of the Roger edition (1C2).
Reference RISM 190.019.842.
