

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work Three: The Corelli Concertos, *Seconda parte* (1729)

Please refer to this document in the following way:

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani: Work Three: The Corelli Concertos, *Seconda parte* (1729)

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

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19 December 2020

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THE CORELLI CONCERTOS, *SECONDA PARTE* (1729)

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WORK THREE

THE CORELLI CONCERTOS, *SECONDA PARTE* (1729)

INTRODUCTION

Geminiani's Work Three, the *Seconda parte* of his concerto arrangements of Corelli's Sonatas Op. 5, was published three years after his Work Two, the corresponding *Prima parte*. From the period between the appearances of the two volumes not much is known about Geminiani's biography. The little that is known will be summarized below.

Around this time Geminiani must have been part of the household of William Capell, Third Earl of Essex (1697-1743), although this does not have to mean that Geminiani lived permanently in the house of the Earl of Essex. Capell was among the subscribers to the *Prima parte* of Geminiani's Corelli Concertos, as were his wife Elizabeth Russell (c. 1711-1784) and his two sisters Elizabeth Capell, wife of Samuel Molineux, and Mary Capell (1700-1756). Capell had been a pupil of Geminiani and had subscribed to the Academy of Vocal Music founded in 1726. According to John Hawkins, Geminiani's service to the Earl of Essex was dictated by his financial situation:

In the distress, which by this imprudent conduct he had brought on himself, Geminiani was necessitated, for the security of his person, to avail himself of that protection which the nobility of this country have power to extend in favour of their servants. The late earl of Essex was a lover of music, and had been taught the violin by Geminiani, who at times had been resident in his lordship's family; upon this ground the earl was prevailed onto inroll the name of Geminiani in the list of those servants of his whom he meant to screen from the process of the law.

The protection of the Earl of Essex also proved useful to get Geminiani out of prison, if we are to believe Hawkins's words:<sup>1</sup>

The notification of the security which Geminiani had thus obtained was not so general as to answer the design of it. A creditor for a small sum of money arrested him, and threw him into the prison of [241] the Marshalsea, from whence, upon an application to his protector he was however in a very short time discharged\*.

\* Immediately upon his confinement he sent, by one Forest, an attorney, a letter to a gentleman in lord Essex's family, who, upon shewing it to his lordship, was directed to go to the prison and claim Geminiani as the servant of the earl of Essex, which he did, and the prisoner was accordingly discharged. This fact, together with many others abovementioned, was communicated by the person to whom the letter was sent.

The Earl of Essex recommended Geminiani for the post of Master of the State Music of Ireland, but Geminiani refused the offer for religious reasons. The post went to his pupil Matthew Dubourg instead:<sup>2</sup>

The place of master and composer of the state music in Ireland had been occupied for several years by John Sigismund Cousser, a German musician of great eminence, who will be spoken of

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<sup>1</sup> Hawkins, *General History*, 1776, v, pp. 240-241. For a reference to Geminiani and his confinement in Marshalsea in *Quatuor Coronatorum Antigrapha* (Margate 1900), 9:xiii (according to *Handel's Trumpeter, The Diary of John Grano*, p. 13) and Jerry White, "Pain and Degradation in Georgian London: Life in the Marshalsea Prison," *History Workshop Journal* 68/1 (2009), pp. 69-98: p. 74 (without further particulars).

<sup>2</sup> Hawkins, *General History*, 1776, v, pp. 241, 250.

hereafter. This person died in the year 1727; and notice of his decease coming to the earl of Essex, he, by means of lord Percival, obtained of the minister, Sir Robert Walpole, a promise of the place; which he had no sooner got, than lord Essex immediately sent for Geminiani, and told him that his difficulties were now at an end, for that he had provided for him an honourable employment, suited to his profession and abilities, and which would afford him an ample provision for life; but upon enquiry into the conditions of the office, Geminiani found that it was not tenable by one of the Romish communion, he therefore declined accepting of it, assigning as a reason that he was a member of the catholic church; and that though he had never made great pretensions to religion, the thought of renouncing that faith in which he had been baptized, for the sake of worldly advantage, was what he could in no way answer to his conscience. Upon this refusal on the part of Geminiani, the place was bestowed on Mr. Matthew Dubourg, a young man who had been one of his pupils, and was a celebrated performer on the violin.

Essex was more successful with another action towards Geminiani. He provided the latter with a letter of recommendation with which he could go to the Thomas Pelham, Duke of Newcastle (1693-1768), Lord Chamberlain since 1717, asking the Lord Chamberlain to provide Geminiani with a privilege for his musical publications:<sup>3</sup>

My Lord,<sup>4</sup>

Mr. Geminiani who has the honour to bring Your Grace this [letter], is the gentleman you promis'd me the patent for the sole printing of his own musick, which, if Your Grace will be so good to order him, I shall take itt as a particular favour. The sooner he has itt, the more service itt will be to him. I hope you will forgive this trouble from him, who is with the greatest respect,

My Lord,

Your Grace's most faithfull and obedient servant,  
Essex

Cashiobury, March y<sup>e</sup> 20<sup>th</sup> 1727/8.

The desired privilege was granted within a week's time, on 26 March 1728.<sup>5</sup> In it, the works to which it should apply are defined as "Vocal and Instrumental Musick" but this must not be seen as an indication that it was Geminiani's intention to publish vocal music: the phrase occurs in every privilege text of the time.

Around this time, actually only two months before the granting of the privilege, there was another household to which Geminiani lent his services: that of Count (Comte) Broglie, who is François-Marie de Broglie (1671-1745), French ambassador in London from 1724 to 1731.<sup>6</sup> At least this is to be concluded from a letter of 19 January 1728 written by Count Broglie to Charles de La Faye, a senior civil servant (who had subscribed in 1726 to the *Prima parte* of the Corelli Concertos):<sup>7</sup>

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<sup>3</sup> National Archives, SP 36/5/220 (State Papers Domestic, George II), fol. 220

<sup>4</sup> On the reverse a note in another hand: "Cashiobury March 20 1727/8 Lord Essex". In a modern hand, in pencil: "20 Mar 1727/8, Dom". (Dom = Domestic)

<sup>5</sup> For the text of the privilege see DOCUMENTS.

<sup>6</sup> Later (1734) Broglie became Marshall of France and fought in the War of the Polish Succession (1734-1735).

<sup>7</sup> National Archives, SP 36/5/31 (State Papers Domestic, George II), fols. 31-32. The letter itself is undated, but has a note of receipt in another hand: "French Ambassador, January 19<sup>th</sup> 1727/8."

Je vous prie, Monsieur, de faire enregistrer sur le registre selon la forme ordinaire les nommez François Xavier Geminiani de Lucca, et Jacques Coleman, que j'ay pris ce jourd'huy à mon service. Je vous en seray très-obligé et vous prie de croire que je suis très-parfaitement,

Monsieur,

Votre très-humble et très-obéissant serviteur,  
Broglie

It is unknown how long Geminiani stayed in the service of Count Broglie and also what the service implied. Nothing can be said about the other person registered at the same time, James Coleman.

In 1727 Geminiani became connected in one way or another with the publication of a set of twelve recorder sonatas by the Italian composer Francesco Mancini.<sup>8</sup> The main title reads “XII Solos for a Violin with a Thorough Bass”, while after the mentioning of the dedication to John Fleetwood and the name of the composer there are two further remarks: first “Which Solos are Proper Lessons for the Harpsicord.”, and then “carefully Revis’d and Corected [sic] By Mr. Geminiani.” The name of the composer is preceded by “Sig<sup>ra</sup>.”, that is, “Signora”, a curious mistake (already there in the First Issue of the edition, see below). The imprint mentions John Walsh and Joseph Hare as publishers. The edition consists of an engraved title page, an engraved letter of dedication and 55 engraved pages of music. A note on the last page of the volume tells us that the edition was engraved by William Smith: “W<sup>m</sup> Smith Sculp”.

The publication was advertised in the *Country Journal, or The Craftsman* of 23 December 1727 and *Mist’s Weekly Journal* of 6 January 1728; the advertisement repeats the title, the ascription to Mancini and the remark about Geminiani’s revision and correction:

New Musick Published. Twelve Solos for a Violin with a thorough Bass for the Harpsicord, composed by Sig. Francesco Mancini, carefully Revised and and [sic] Corrected by Mr. Geminiani. [...] and six Sonatas of three Parts for two Violins, and a Bass made out of Geminiani’s Solos by Francesco Barsanti. [...] John Walsh.

Geminiani’s connection with this publication is enigmatic, in several ways. First of all, the publication was in fact a second issue, from the same plates, of an earlier publication, issued in 1724.<sup>9</sup> It appears that only the title page was altered. Originally, the main title read “XII Solos for a Violin or Flute”; it was followed by the dedication, the author’s ascription and the remark about the possible use as harpsichord pieces, but not the remark about Geminiani’s revision and corrections. And the imprint mentions two other sellers: Johan Barrett and William Smith, who were the printers of the First Edition of the *Prima parte* of Geminiani’s Corelli Concertos.

Secondly, it appears that in the 1727 issue no correction whatsoever was applied. The 1727 issue is an exact reproduction of the first issue, of 1724.

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<sup>8</sup> Francesco Mancini, *XII Solos for a Violin with a Thorough Bass*, [...] *Carefully Revis’d and Corected by Mr. Geminiani* (London: John Walsh and Joseph Hare, [1727]). Smith 1968, no. 981, p. 223. RISM M 311. Copies in B-Bc, GB-Ckc (Rw.13.48.(1.)), Cu (MRA.360.70), Lbl (h.1729.yy.(1.), i.11.), US-LAmc, Wc.

<sup>9</sup> Francesco Mancini, *XII Solos for a Violin or Flute* (London: Sold by John Barrett and William Smith, [1724]). Announced in the *Daily Courant* of 11 and 24 March 1724. RISM M 310. Copies GB-Ckc, Lbl (g.680.). Facsimile edition with an introduction by Giuliano Furlanetto (Florence: SPES, 1994 = Archivum Musicum: Collana di Testi Rari 77).

A third issue of the sonatas appeared possibly around 1730.<sup>10</sup> The music was again printed from the same plates, but the title page is not an adaptation of the prior plate but engraved anew. The main title now reads “XII Solos for a Flute with a Thorough Bass for the Harpsichord or Bass Violin”, which is a correct description. It is followed solely by the name of the composer. The dedication and the further remarks have been omitted. The imprint mentions Walsh and Hare as publishers and sellers, as in the 1727 issue. The letter of dedication has been omitted, as to be expected. The musical part is identical to that in the earlier issues.

In John Walsh’s engraved catalogue entitled *A Cattalogue of Musick* and issued in the 1730s, Mancini’s sonatas are listed on p. 21 with the number 103 and a price of £ 0:6:0. New copies of Mancini’s sonatas with a publisher’s number may have been printed from about 1733 onwards, but no copy with such a number is known to exist or to have existed. For the moment we consider the issue with the new title page and still both Walsh’s and Hare’s names in the imprint as the last one produced.

There are three main questions regarding the publication of Mancini’s recorder sonatas in London and Geminiani’s role in this. The first is how Geminiani could be mentioned in the 1727 issue as reviser and corrector while there was no revision or correction at all. The second question is how to interpret the change of publisher when the sonatas were reissued with Geminiani’s name added on the title page. And the third question is how they could be published as sonatas for “violin or flute” (1724) or “violin” (1727) before they received their correct description in the Third Issue, while they are so clearly recorder sonatas.

A few words about the composer of the sonatas may be in order first. Francesco Mancini (1672-1737) was born in Naples, where he also received his musical training and where he would also spent his entire career as a musician, as an organist, as a (vice) chapel master of the Royal Chapel and as a director of the Conservatorio di Santa Maria di Loreto. He never travelled further than Rome. As a composer he is mainly known for his vocal music: operas, cantatas, oratorios and further sacred works. His operas were mostly premiered and performed in Naples, roughly during the years 1702-1714. Not much instrumental music of his hand is known. Apart from the twelve sonatas published in London in 1724 only two harpsichord toccatas and ten concertos for recorder and strings, both preserved in manuscript in Naples, can be mentioned.

Mancini was not totally unknown in London when his sonatas were published there in 1724. On 23 May 1710 his opera *Idapse fedele* or *Hydaspes* was premiered in the Queen’s Theatre in the Haymarket, sung in Italian. According to Charles Burney the opera was “generally approved”, although he found the music feeble, while “the passages were insipid and common at the time they were produced”.<sup>11</sup> John Walsh published several volumes with vocal and instrumental pieces from the opera.

Did Geminiani perhaps know Mancini personally? This is not to be excluded in the first place, in view of his stay in Naples in the years 1707-1711, while there will be more reasons that suggest a positive answer to this question. In any case, if we may believe Burney, Geminiani knew Mancini’s music. When mentioning Mancini’s “operas and intermezzi”, Burney added that they “were much esteemed by the first professors of the time, particularly Geminiani and Hasse, who always spoke of him [Mancini] as very able master.”<sup>12</sup>

Above three questions were posed regarding the publication history of Mancini’s sonatas in London in the 1720s and Geminiani’s role in it. Although hypothetical, the single best explanation of the problems implied in the three questions is to assume that Geminiani was already involved in the first issue of the sonatas, the one sold by Barrett and Smith in 1724. First, it must be remembered that Barrett and Smith were not the

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<sup>10</sup> Francesco Mancini, *XII Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin* (John Walsh and Joseph Hare, [c.1730?]. RISM M 312. Copy GB-Ckc. Facsimile edition Basel: Rudi Ebner, no year.

<sup>11</sup> Burney IV, p. 212-213.

<sup>12</sup> Burney, IV, p. 544.

publishers of the sonatas: in the imprint they are only mentioned as sellers. This reminds us of the imprint of the first edition of the *Prima part* of Geminiani's Corelli Concertos: there, Smith and Barrett were mentioned as printers only, while clearly it was Geminiani who acted as publisher. Therefore it seems possible – although by far not proved – that Geminiani acted as a representative or an agent of Mancini in London and took care of the publication of the latter's sonatas and was in that sense the publisher of the sonatas. Two observations seem to point to – or do at least not contradict – such an assumption: the wording “Violin or Flute” in the main title, and the sentence about the use of the sonatas as harpsichord music. The latter sentence reminds one of later remarks by Geminiani on the additional use of pieces for violin and figured bass found on the title pages of the *Rules for Playing in a True Taste* (1748), *The Art of Playing on the Violin* (1751) and *The Art of Playing the Guitar or Cittra* (1760).

If we assume that Geminiani was the publisher of the First Issue of Mancini's sonatas, this explains at least the change of publisher when the Second Issue was published: he was the owner of the plates and of the copies printed from them. Well, we will see that on 14 July 1727 William Smith published an announcement of the subscription for the *Seconda parte* of the Corelli Concertos, but this would be to no avail: he would never be involved in the publication of the *Seconda parte*, let alone have the publication available by Michaelmas (29 September) 1727, the date promised in the subscription announcement. Could this mean that soon after the failure had become apparent Geminiani broke off his contacts with William Smith? Of course, this is a totally speculative remark, but it would be an explanation why Geminiani would give the plates of the Mancini sonatas to John Walsh so that he could produce a Second Issue, in addition one that would mention his name on the title page. An examination of the paper of the copies of the Second Issue tells us that three kinds of paper can be found in these copies: one with a watermark consisting of a Strasbourg Lily without extensions, one with a watermark consisting of a Strasbourg Lily with the extension WR and one consisting of a Fleur-de-Lys between chain lines. The two first-mentioned kinds of paper were also used for the First Issue, the one sold by Barrett & Smith, so that this could mean (but not necessarily so) that Walsh and Hare sold copies with folios already printed for sale by Barrett and Smith. The title pages were, of course, printed anew.

The First and Second Issue have a dedication to “the Hon<sup>ble</sup>: John Fleetwood Esq; Consull Gen<sup>l</sup>: for the Kingdom of Naples”. This is John Fleetwood (c. 1650-1660?-1725), consul for the British Nation at the Kingdom in Naples from (approximately) 1683 to 1722. Not much can be said about him. He is the son of Gerrard Dutton Fleetwood and Mary Salisbury. He was married to one Anna-Maria, a Spanish woman. They had three children: John (Jr., died 1752), Anna Maria (1707-1757) and Gerrard Dutton (1710-1795). In 1722 John Fleetwood Sr. bought the manor Tadworth Court in Tadworth (near Epsom, Surrey), which suggests that he moved from Naples to England in that year. It is supposed he was an amateur recorder player. Robert Valentine, English composer who was active in Rome, dedicated his *Sonate de flauto a solo col basso per il cembalo* (Rome: Mascardi, 1710) to him. He made his will on 2 November 1724; the will was approved on 8 December 1725.<sup>13</sup>

Both the 1724 and 1727 issues have an engraved letter of dedication in Italian, signed by Francesco Mancini. It contains many of the standard phrases of early-eighteenth-century dedications, such as the necessity to have the sonatas published under the auspices of an able patron, for whom they could serve as a pastime after the heavy public and private tasks. Mancini refers to Fleetwood's appreciation for his music when he (Fleetwood) was still in Naples: “poichè si compiacqu'Ella già in Napoli d'approvare i miei Componimenti.” In 1727 Fleetwood had already died; nevertheless the dedication was maintained on the title page of the Second Issue and several copies also contain the letter of dedication.

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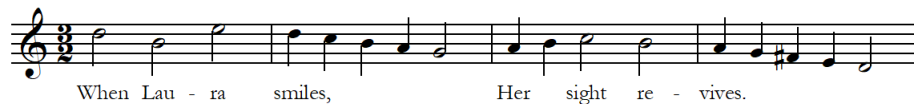
<sup>13</sup> National Archives, PROB 11/606/262.

Mancini's sonatas adhere to the traditional four-movement pattern slow-fast-slow-fast. Most movements have simple tempo markings, nearly always just *Largo* for the slow movements and *Allegro* for the fast movement. Occasionally there is a more expressive marking, such as *Affettuoso*, *Amoroso* and *Spiritoso*. Second movements often have a fugal character. The solo part never goes below *g*1 nor above *d*3; this range clearly defines the sonatas as recorder works.

In his introduction to the facsimile edition of the Second Issue of Mancini's Solos Guiliano Furlanetto pointed to the remarkable similarity between the head motive of the theme of the fugue of Sonata VII:



and the head motif of the first strain of Philip Rosseter's lute song «When Laura smiles, Her sight revives», included in *A Book of Ayres* (London: Peter Short, 1601):



The correspondence is indeed perfect, as far as the first two bars are concerned. But it is hard to say if this is a borrowing on purpose or an accidental similarity. On the one hand the motif of the first two bars seems a rather standard figure, on the other hand, it seems possible that Mancini got to know Rosseter's song via the dedicatee, John Fleetwood, when the latter was still in Naples.

All in all Geminiani's relation to Mancini's Solos remains enigmatic, despite the information that could be given about the publication history of the volume. Several explanations were proposed, but these are tentative at best. One can only hope that more information will surface later by which it is possible to obtain a picture that is based on evidence rather than on speculation. Let us now return to Geminiani's concerto grosso arrangements of Corelli's Sonatas Op. 5 Nos. VII-XII, in short the *Seconda parte* of the Corelli Concertos.

The *Seconda parte* of the Corelli Concertos has a publication history that is in some ways similar to that of the *Prima parte*, in other ways completely different from it. The *Philo-musicae et Architecturae Societas*, who had supported the publication of the *Prima parte*, suspended its activities in March 1727, apparently before having had the opportunity to develop similar activities for the *Seconda parte*, so that Geminiani was now on his own to promote the edition.

On 14 July 1727, a few months after that the *Societas* had ended its activities, William Smith, the printer of the *Prima parte*, published, presumably on behalf of Geminiani, an announcement in *The Daily Journal* to open subscription for the *Seconda parte*:<sup>14</sup>

This is to give Notice, To all Lovers of Musick That there is now Printing by Subscription, at One Guinea per Set, the Second Part of the Solos of Corelli, turn'd into Concertos, in Seven Parts, by Mr. Geminiani, and will be ready to deliver to the Subscribers by Michaelmas next. Subscriptions are taken in, and Receipts given by William Smith, Printer of the said Book, at Corelli's Head against Norfolk-street in the Strand.

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<sup>14</sup> The announcement was repeated on 17 August 1727.



From this announcement one may infer that Geminiani had completed the *Seconda parte* by the middle of 1727 (if not earlier or even much earlier) and that he hoped that a subscription campaign for it would be as successful as that of the *Prima parte* had been some years before. Apparently he was content about the work of Smith. The period between the announcement (14 July) and the proposed delivery (Michaelmas = 29 September) is about eleven weeks, somewhat more than in the case of the *Prima parte*, where it was less than six weeks. The advertisement suggests that Smith had already begun the printing process (“is now Printing”), but this must perhaps not be taken too literally.

Things would, however, not go as they were supposed to go. Smith would never publish any edition of the *Seconda parte*. Perhaps too few subscribers signed in for the edition now that there was no *Societas* to support the subscription process. And the price – one guinea or £ 1:1:0 – was high: at that time Walsh and Cooke – and even Smith if he still had copies – sold the *Prima parte* for half a guinea or £ 0:10:6.

Geminiani must have looked for other ways to publish his *Seconda parte*. He will have contacted Michel-Charles Le Cène, music printer, publisher and seller in Amsterdam, the successor of Estienne (and Jeanne) Roger. This indeed must be concluded from the fact that it was Le Cène who would publish the first edition of the *Seconda parte* two years later, in 1729. Several commentators mention the Walsh edition of the *Seconda parte* as its first edition, but this is not correct.<sup>15</sup>

Geminiani was in Holland in 1728 or 1729, although we know very little about this visit. The main source for our knowledge of this visit is a poem headed “To Mr. Geminiani At The Hague”, written by the poet and prolific song composer Henry Carey (1687-1743), formerly Geminiani’s pupil.<sup>16</sup> The poem was published in the third edition of Carey’s *Poems on Several Occasions* (London, 1729).<sup>17</sup> Unfortunately it only sings Geminiani’s praise and does not provide us with any detail or other information about this Dutch journey:

To Mr. Geminiani, at The Hague.

Geminiani! ’tis not Land or Sea  
Can bar the grateful Muse from following thee;  
Fly where thou wilt, she shall as swift pursue,  
And sing the Praises to thy Merit due.  
In my mind’s Eye, I still enjoy thee here;  
Still hold thee in my Heart, and in my Ear.  
Proud to adorn this Verse with thy great Name,  
Thus thy Disciple builds on thee his Fame.

It is attractive, however, as several commentators have already done, to put forward the hypothesis that Geminiani was in Holland for the printing and publishing of the *Seconda parte* of his Corelli Concertos now that this had appeared to be impossible in London.<sup>18</sup>

Newspaper announcements make it clear beyond doubt that Le Cène’s edition of the *Seconda parte* of Geminiani’s Corelli Concertos was indeed the first one.<sup>19</sup> The first trace of Le Cène’s edition in the press predates that of the Walsh edition by more than half a year. *The Flying Post, or The Weekly Medley* of 1 March 1729 contains the following interesting note:

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<sup>15</sup> Careri 1993, p. 269; and article “Geminiani, Francesco” in *New Grove, Second Edition* 2001, Vol. 9, p. 643.

<sup>16</sup> See Hawkins, *General History*, 1776, v, p. 184.

<sup>17</sup> Henry Carey, *Poems on Several Occasions* (London: E. Say, 1729), p. 111, reproduced in Careri 1993, p. 22.

<sup>18</sup> Careri 1993, p. 22, Rasch 2002, p. 256.

<sup>19</sup> Basic information about Le Cène has been given on an earlier occasion, in relation to the Roger Edition of Geminiani’s *Sonate a violino, violone e cembalo* (WORK ONE).

Amsterdam. We hear by our Correspondents from this Place, that the famous Mr. Geminiani has just publish'd here Concerti Grossi, con due Violini, viola e violoncello di concertini obligati, e due altri Violini e Basso di Concerto Grosso, quali contengono Preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia composti della Seconda Parte del Opera quinta d'Arcangelo Corelli per Francesco Geminiani.

This can refer to Le Cène's edition only. In a way it also implies that Geminiani was in Amsterdam at that time. It seems, however, as we will see, very improbable that the edition was already available in Amsterdam at that time, although it must be remarked that the title quoted in is exactly that of Le Cène's edition and not just a generic description.

Two and a half months later, on 17 and 24 May 1729, the London bookseller Nicolas Prevost advertised the works in the same newspaper, *The Flying Post, or The Weekly Medley*:

Just Publish'd [...] At Nicolas Prevost's and Comp. [...] Where may be had, [...] Concerti Grossi, con due Violini, Viola e Violoncello di Concertini obligati, e due altri Violini e Basso di Concerto grosso, quali Contengono preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia composti della Seconda Parte del Opera Quinta d'Arcangelo Corelli per Francesco Geminiani, Fol. Price One Guinée. N.B. The King's Patent is in Signor Geminiani's Hands.

Also here the title is exactly as in the edition itself. The availability of the works in Prevost's shop is also mentioned in an advertisement in the *London Evening Post* of 20 May 1729:

This Day is publish'd, [...] London, at Nicholas Prevost's and Comp. over against Southampton-street in the Strand, 1729. [...] Where may be had, Concerti Grossi con due Violini, Viola e Violencello [sic] di Concertini obligati, e due altri Violini e Basso di Concerto grosso quali Contengono preludii allemande, Correnti, Gigue, Sarabande, Gavotte et Follia composti della seconde parte dell Opera quinta d'Arcangelo Corelli per Francesco Geminiani. Fol. Price One guinea.

Below it will be shown that it is highly improbable that Prevost could sell Geminiani's *Seconda parte* in London in May 1729.

A few words about Prevost are in place here. Nicolas (Nicholas) Prevost (Junior), born in 1697, was a son of Nicolas Prevost (Senior) and Suzanne Vaillant, the latter a daughter of François, later Francis Vaillant (1643-1721), a Huguenot émigré who had been Estienne Roger's London agent from about 1700 to 1711.<sup>20</sup> Prevost Junior had been active as a publisher and bookseller in The Hague in the early 1720s together with his uncles Paul Vaillant II (1671-1739) and Isaac Vaillant (1679-1753). In 1726 he returned to England and took over Paul Vaillant's bookshop in London. He was almost exclusively a bookseller, not a publisher, active especially in the Anglo-Dutch book trade. In 1733 he went bankrupt under suspicious circumstances and disappeared. The date of his death is unknown.

Two elements in Prevost's announcements of the *Seconda parte* must be commented upon here. The first is the price mentioned: one guinea or £ 1:1:0. This is the same high price as mentioned in Smith's advertisement of 14 July 1727, and it may be assumed it was the original price of the *Prima parte* as well.

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<sup>20</sup> On Prevost see Plomer, Bushnell, & Dix 1932, p. 203, Kossmann 1937, p. 90, and Swift 1992.

But after the publication of the Walsh and Cooke reprints the price of the *Prima parte* had to be reduced to its half, or £ 0:10:6. Therefore, it is remarkable that Geminiani tried to sell a set of six concertos for the same high price again.

The second noteworthy element in Prevost's advertisement is the mentioning of a British privilege "in Signor Geminiani's Hands". Geminiani had indeed, on 26 March 1728, as explained above, obtained a British privilege to protect his printed and published works for a period of fourteen years. It is known from its inclusion in copies of Geminiani's editions of his Opus 2 (1732; WORK FIVE) and his Sonatas Opus 4 (1739; WORK EIGHT). But no copy of any edition of the *Seconda parte* does include it.

In Holland Le Cène announced his edition in the *Gazette d'Amsterdam* of 2 September 1729:

Corelli opera quinta, parte secunda, Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso, per Francesco Geminiani, fl. 6

and in the *Leydsche Courant* of 24 October and 11 November of the same year:

Te Amsterdam by Michel Charles le Cene op de Boommmarkt, zyn gedrukt en te bekomen, [...] Corelli opera Quinta, parte Seconda Concerti grossi, con due Violini, Viola, e Violoncello di concertini obligati e due altre Violini e Basso di concerto grosso per Francesco Geminiani. [...] en zyn te bekomen in 's Hage by Nicolaas Selhof, en by Dirk Haak te Leyden.

These advertisements may be seen as marking the first availability of the edition in the music shop. Le Cène's edition can then be considered as being for sale from September 1729 onwards. This statement is also based on the first advertisement that mentions the availability of the Walsh Edition, which is a reprint after the Le Cène Edition. The Walsh Edition was first advertised in *The Daily Journal* of 1 November 1729. Three engravers worked on it, which means that Walsh wanted a speedy publication. Walsh's Edition of the *Prima parte* (done by two engravers) appeared about a month after the Smith and Barrett Edition, as did the Cooke & Wright Edition (also done by two engravers). 1 November 1729 is therefore a completely understandable publication date for an edition that is a speedy reprint of another edition that appeared in September 1729 in a foreign country. Had the Amsterdam Edition already been available in March 1729 (*The Flying Post*) or in May 1729 in London (Prevost), Walsh's reprint would have been published many months earlier. Therefore September 1729 can be rather safely considered as the month of publication of Le Cène's Edition of the *Seconda parte* of Geminiani's Corelli Concertos.

The Amsterdam Edition exists in two issues: one has a title page mentioning Michel-Charles Le Cène as publisher and seller and has the publisher's number 550, the other one has the name of "Nicolas Prevost Bookseller in the Strand" in the imprint and goes without publisher's number. It mentions a price instead: "one Guinea". The two title pages were printed from two different plates but they are completely identical in wording and similar in typography except for the imprint. One must very carefully compare the two pages to discover that they are derived from different plates and not from the same plate with an altered imprint. It seems that the title page with Le Cène's name was produced first: one of the lines, that with "Quali contengono", is not perfectly centred on this title page (it stands a little to the left) and this is corrected in the title page with Prevost's name. The plates for the two title pages are of different size: the one for the Le Cène Issue measures 24 x 17.5 cm, which is as high as, but a little less wide than the single plates with music. The plate for the title page of the Prevost Issue is wider and in particular higher: 26 x 18 cm. This suggests that

the Le Cène title page was prepared at the same time as the engraving of the music, whereas the Prevost title page was prepared at a later date.

The musical part of the Le Cène and Prevost Issues is completely similar: they are printed from the same plates without any correction or change.

The two issues of the Amsterdam Edition were printed on different kinds of paper. The single known copy of the Le Cène Issue has paper without any discernible watermark, the copies of the Prevost Issue have paper with a “D” as watermark (see below). This suggests that the two issues were printed at different points in time.

As just said, there is only one extant copy of the *Seconda parte* with a title page that mentions Le Cène as its seller. On the other hand, there are ten extant copies that mention Prevost in this quality. Most of these copies, however, must have been sold by Le Cène himself in Amsterdam and not by Prevost in London: they go with a *Prima parte* published by Le Cène (which was never mentioned by Prevost as available in his shop) and are found in libraries in typical outlet areas of the Le Cène: Holland, Germany and Sweden in the first place.

Before explaining why Geminiani’s *Seconda parte* was not available in any music shop before September 1729 although it was announced as being “published” in Amsterdam in March 1729 and “being had” in London in May 1729, we must consider one further puzzling observation. Le Cène died in 1743 and after his death his estate was inventoried by the Amsterdam organist and music publisher Gerhard Fredrik Witvogel and the composer Pietro Antonio Locatelli, who lived in Amsterdam at that time.<sup>21</sup> They found in Le Cène’s store house no fewer than 218 printed copies of the *Seconda parte*. This is an unusually high, if not abnormally high number for an engraved edition. Normally numbers of stock in the inventory are below 50, sometimes between 50 and 100. For comparison: six copies remained in 1743 of Le Cène’s *Prima parte*. In addition, the copies found in the estate must have been copies with a Prevost title page. The fact that he sold so many Prevost copies, in fact Prevost copies nearly only, must mean that only very few copies with a Le Cène title page were ever printed. For, why should he sell all these Prevost copies when he had copies in stock with his own title page? Actually, we must assume that he printed four hundred copies with a Prevost title page, of which, at the end of his business, in 1743, two hundred were sold by himself (applying the rule of thumb that one out of every twenty sold copies is still extant).

This all means that things between Geminiani and Le Cène must have gone alright until and including the printing of the music. Is it possible that Geminiani order 400 copies of the *Seconda parte*? Yes. After all, he had sold himself more than 200 copies of the *Prima parte*, Walsh and Hare at least the same number and Cooke and Wright smaller numbers.

If indeed no copies were sent to Geminiani or Prevost by Le Cène, one may still wonder how Prevost could positively announce their availability in his shop in the Strand in his advertisements of 17, 20 and 24 May 1729. The best explanation is to assume that at that time Prevost still *expected* to be able to sell copies of the edition with his imprint on the title page; only later it would be clear that he was not able to do so. Still later Le Cène must have realized that he would not sell any copies to Prevost or Geminiani and he must have decided to start selling himself the copies originally earmarked for the British market.

Le Cène sold the *Seconda parte* for a much lower price than the guinea proposed by Prevost in his advertisements of 17 and 24 May 1729 and mentioned on the title page of the Prevost Issue. A guinea corresponds to no less than f 10:10 in Dutch currency, ten guilders and ten stivers, whereas Le Cène mentions in his advertisement of 2 September 1729 in the *Gazette d’Amsterdam* only f 6:0, a little more than

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<sup>21</sup> On the estate see Rasch 1995, pp. 1039-1070. The inventory is to be found in NL-Asa, Notarial Archives, No. 10226 (Notary public Benjamin Phaff, May-August 1747), Item 536.

half of Prevost's price! In Le Cène's catalogues of 1733 and 1735 (and La Coste's of 1743) the *Prima* and *Seconda parte* have one price together, f 12, which is easily split into f 6 for the *Prima parte* and f 6 for the *Seconda parte*. (The *Prima parte* is only slightly larger than the *Seconda parte*, with 76 against 71 engraved pages of music.). Le Cène followed in fact his own habits about the pricing of his editions.

Although Prevost could not sell copies of the *Seconda parte* in May 1729, perhaps he could later. In 1730 he issued a catalogue titled *Catalogo de' libri Italiani e Spagnuoli che si vendono da N. Prevost, & Comp. nel Strand* (London, 1730). On the last page of this catalogue (p. 54) there is a list of 21 musical titles, nearly all of them editions from the Roger and Le Cène publishing house, published all of them except one prior to 1725. Since this is before Prevost took over the shop of Paul Vaillant the earlier titles must be left-overs from the latter's shop. The only recent title in the *Catalogo* of 1730 is the *Seconda parte* of Geminiani's Corelli Concertos. Prevost may have sold the edition not by an arrangement with Geminiani (as certainly was the original intention), but by a later realised arrangement with Le Cène. The *Prima parte* is not in the list.

Two extant copies in British libraries (now in GB-Ckc and GB-Ge) have a Prevost title page and lack a direct Continental context: they are not bound with a *Prima parte* by Le Cène nor found in a Continental library (see below for more details). It is possible that these copies were sold by Prevost.

It must be admitted again that there is a lot of hypothesis in this whole story, perhaps too much. But there is no other way to explain (a) the abnormally high number of unsold printed copies in Le Cène's shop in 1743 and (b) that Walsh produced his reprint in haste only in November 1729.

Le Cène's edition of the *Seconda parte* of Geminiani's Corelli Concertos was for sale in Paris in the shop of Jean-Pantaléon Leclerc (Leclerc L'ainé), as is apparent from the latter's engraved catalogue, the *Catalogue général de musique imprimée ou gravée en France*, of 1734-1737 (p. 75). The edition was combined with the *Prima parte*, together as "Corelli Opera 5a. mis en grand concert par Geminiani", for the price of £t 30. Later, Jean-Pantaléon's younger brother Charles-Nicolas Leclerc (Leclerc Le cadet) would reprint the *Prima* and *Seconda Parte* in one volume.

Considering the number of extant copies, Le Cène's Edition of the *Seconda parte* (eleven), can be termed a moderately successful edition. It was, however, by its reprints that the works received their largest dissemination, especially the reprint by John Walsh. This had been the fate of the *Prima parte* too, which was first published by Geminiani, but disseminated wide-spread only by the Walsh edition. The *Seconda parte* was also reprinted by Benjamin Cooke (after the Walsh edition) and, as just said, by Charles-Nicolas Leclerc in Paris. This brings the total number of editions of the *Seconda parte* on four.

#### THE ARRANGEMENT

Before writing this section about the arrangement techniques applied by Geminiani to the composition of the *Seconda parte* of his Corelli Concertos I had written the following note to remind me to do that only "if there is something to be added to the discussion of the arrangements in the *Prima parte*." A rare sign of ignorance! In fact, the *Seconda parte* of Geminiani's Corelli Concertos have been composed in a way that is fundamentally different from the *Prima parte*.

In the *Prima parte* Corelli's score was treated with a great degree of liberty. Very little was retained in the arrangement without any change. This is quite different in the *Seconda parte*. Here, Corelli's violin and bass parts have been retained in many movements without any alteration whatsoever, in several movements there are minor changes and only occasionally, notably in the Follia (Concerto XII), there are substantial changes in comparison with Corelli's score. The difference in attitude towards Corelli's original score is also reflected in the figuring of the bass parts: while the figuring of the *Prima parte* included many changes and additions in comparison with Corelli's, in the *Seconda parte* the figuring is by and large identical to that of

Corelli's original score. That means that Geminiani's Violino Primo del Concertino part is largely identical to Corelli's violin part and his Violoncello del Concertino part is largely identical to Corelli's Violone part.

There are, however, places where Geminiani's Violino Primo del Concertino is not totally or not at all identical to Corelli's violin part. In the Preludio movements of Concertos X and XI cadence formulas have been changed (bars 5 and 17 and bars 9 and 15-16 respectively). Other changes are found, for example, in the Corrente of Concerto VII, the Giga of Concerto VIII. In the Corrente of Concerto VII the repeat of bars 10-11 is given to the Violino Secondo del Concertino and the repeat is literal, without the triplets in Corelli's repeat of these bars. In the Giga of Concerto VIII the final bar of the first period is given to the Violino Secondo. Also in the Tempo di Gavotta Allegro of Concerto IX several phrases of Corelli's violin part are allotted to the Violino Secondo (bars 11-12, 17-18, 31-34, 45-46 and 51-52). In all of these passages the Violino Primo parts play accompanying lines except in bars 12-13 in the Corrente of Concerto VII and bars 31-34 of the Tempo di Gavotta of Concerto IX, where the Violino Primo part is silent.

An interesting alteration of the violin part is found in the Tempo di Gavotta movement of Sonatas IX: the implied polyphony of the first four bars is replaced by a genuine polyphony shared by the Violino Primo and the Violino Secondo:

The image displays two musical staves for the 'Tempo di Gavotta Allegro' movement. The top staff, labeled 'Corelli', shows the original violin (V) and violoncello (Vne) parts. The bottom staff, labeled 'Geminiani', shows a four-part setting with Violino Primo (VIC), Violino Secondo (VICG), Viola (AV), and Violoncello (VcC/BCG). The Geminiani version introduces polyphony in the first four bars, with the Violino Primo and Secondo parts playing different lines. Fingerings are indicated by numbers 4, 9, 6, 4, 9, 6, 6, 5, 5, 6, 5, and # below the notes.

Further changes are found in the *Follia* (Concerto XII). This is easy to understand: the double stops and the figuration in the violin part invite other solutions than simply copying the violin part into the Violino Primo del Concertino part. In a number of sections Corelli's violin part is taken over by the Violino Secondo parts, either the Violino Secondo del Concertino (Section 19, bars 266, 268, 270, 272) or the two Violino Secondo parts together (Section 3, bars 41-48, Section 4, bars 57, 59, 61-64). In Section 5 (bars 65-77) the low-register broken chords of Corelli's violin part are played by the Alto Viola of Geminiani's ensemble. The double stops of Corelli's score are rather systematically divided over the Violino Primo and Secondo, both in Tutti passages (Section 6, bars 81-93, Section 12, bars 177-184, Section 22, bars 313-320, Section 23, bars 329-342, and Section 24, bars 345-361) and Soli passages (Section 5, bars 65-77, Section 8, bars 113-138). In other sections the figuration of Corelli's violin part has been divided over the two violin parts.

In Section 13 Corelli's violin part has been discarded and a new one is provided, in semiquaver figuration based on the chords of the *Follia* theme:

The first movement of Concerto XI is characterized by an accompaniment in semiquavers in the Violino Secondo. This type of accompaniment is not found in the *Prima parte* of the Corelli Concertos but it returns, remarkably enough, in the opening movements of Geminiani's concerto arrangements from his own Sonatas Op. 4, published in 1743, notably in Concertos V (from Sonata VII) and VI (from Sonata IX). These are the opening bars of Geminiani's Corelli Concerto XI:

Some words must be said about the final notes of phrases, periods and movements in some movements of the *Seconda parte* of the Corelli Concertos. In Corelli's sonatas final notes of movements and periods always fill up the entire final bar. In Geminiani's Sonatas of 1716—comparable works—final notes are sometimes shorter than the complete bar and are followed by a rest to fill up the bar. In the arrangements of Corelli's Op. 5 sonatas Nos. VII-XII there are a number of places where Corelli's long final notes are maintained in the Violino Primo del Concertino and the Violoncello del Concertino parts, whereas the final notes in the added parts are shorter. This practice is found in the Giga movements of Concertos VII, VIII and IX, the Gavotta or Tempo di Gavotta movements of Concertos IX, X and XI and in the Follia (see Table 3.1). In many cases the application of this practice is not completely systematic, which means that some added parts may have long final notes. Long versus short most often means minim versus crotchet or dotted crotchet versus crotchet.

It does not become clear, however, why the shortening was applied in certain cases and not in other cases. Nor does it become clear if it is only a matter of notation (paying tribute to Corelli's score) or just only the

consequence of first copying Corelli's parts in the score and then adding the other parts with shorter final notes, or that it is really a performance indication. As an example of the result of this practice bars 4 and 8 from the last movement of Concerto IX:

The image displays two musical staves, labeled 4 and 8, representing the final notes of bars 4 and 8 from the last movement of Concerto IX. Each staff contains four voices: V1C/V1CG, V2C/V2CG, AV, and VeC/BCG. The notation is in G major (one sharp) and 3/4 time. The bottom of each staff features a '6' over a '5' and a sharp sign, likely indicating a fingering or performance instruction.

### THE CONCERTOS

The compositions in the *Seconda parte* of Geminiani's Corelli Concertos are of a different nature than those in the *Prima parte*. The *Prima parte* concertos were derived from “*sonate da chiesa*”, with movements that are, in principle, headed by ordinary tempo markings and do not have the characteristics of dance-related binary movements. The concertos in the *Seconda parte* are arrangement of “*sonate da camera*”, which consist of dance-related binary movements. In Corelli's Opus 5 they have, although published with the sonate da chiesa in a single volume, their own title page, which, remarkably enough, does not use the word “sonata” but describes them as “Preludii, Allemande, Correnti, Gighe, Sarabande, Gavotte e Follia”, in fact laying more emphasis on the single movements than on their succession in the sonatas.

Geminiani gave as main heading for the edition of the Corelli Concertos the traditional denomination “Concerti grossi” followed by a list of parts, but this was in turn followed by a specification that reproduces Corelli's second title page: “Quali contengono Preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia”.

Indeed, most of the movements of the concertos in the *Seconda parte* have dance titles (mostly with a tempo marking) and are in binary form. Concertos VII-XI all begin with a Preludio, which can have various tempo marks, including Vivace (Concerto VII), Largo (VIII, IX) and Adagio (X, XI). Further dance-movements are titled Corrente (Allegro; VII), Sarabanda (Largo; VII, VIII, X), Giga (Allegro; VII, VIII, IX, X), Allemanda (Allegro; VIII, X) and Gavotta (Allegro; X, XI). Some sonatas have movements that are not dance-related such as the short transitory Adagio movements in Concertos IX and X and the fast movements in Concertos IX (Tempo di Gavotta Allegro) and XI (Allegro and Vivace). The last concerto of the set is headed Follia and is a series of variations on a sixteen-bar traditional theme – known as Follia or Folia – that in itself has the characteristics of a Sarabanda. It is, with 365 bars, by far the longest of the Corelli concertos.

Geminiani's concerto arrangements are described in the title of their edition as concerti grossi and indeed, the ensemble has pairs of Concertino and Ripieno instruments – the latter termed “del Concerto Grosso”—and the compositions show a constant alternation of Tutti and Soli passages (see Table 3.2). Both Tutti and Soli passages may be for one to five voices and may have different sets of voices. The terms “voice” and “part” will be used here—as before—with quite distinct meanings: a “voice” is a line in a contrapuntal structure, a “part” is an instrumental part in Geminiani's score.

Tutti passages occur in all movements of Concertos VII-XI and in a fair number of sections of Concerto XII, the *Follia* variations (see Table 3.3). Apart from a few exceptions they are all in four voices and include



all seven parts of the score. As an example the opening bars of the first movement of Concerto VII, the Preludio:

Preludio Vivace

VIC  
VICG  
V2C  
V2CG  
AV  
VcC  
BCG

In general the texture of the Tutti passages is rather open, more polyphonic and contrapuntal than homophonic, and also with many pauses in the middle parts, which are general characteristics of Geminiani's four-voice composition.

In a number of passages variation is brought by giving the Violino Primo del Concertino a *concertante* role. Usually this means retaining Corelli's violin part while the Violino Primo del Concerto Grosso plays a simplified version of the same part. If the violin part consists of broken chords or broken intervals, the Violino Secondo (both Concertino and Concerto grosso) may have another extract from the original violin part, as for example in the following bars of the Corrente from Concerto VII:

29

VIC  
VICG  
V2C  
V2CG  
AV  
VcC  
BCG

In other passages the Violino Secondo has a part that is not derived from the original violin part, as for example in the Giga of Concerto X:

63

VIC  
VICG  
V2C  
V2CG  
AV  
VcC  
BCG

The same procedure — retaining Corelli's part in the Concertino part and providing a simple extract in the Concerto Grosso part — may also be applied to the bass line, which creates a *concertante* Violoncello del Concertino and an accompanying Basso del Concerto Grosso. This is applied in the complete tutti passages

of the last movement of Concerto IX, the Tempo di Gavotta (see the music example above), in most of the Tutti passages of the second movement, the Allegro, of Concerto XI, and in several sections of the *Follia* concerto, notably Sections 4, 6, 22 and 24. In all these cases Corelli's original bass line consisted of constant quaver or semiquaver figuration, apparently judged unfit for a Concerto Grosso part by Geminiani. The following example with semiquaver figuration comes from the Allegro of Concerto XI:

In Section 10 of the *Follia* both the violin and the bass part of Corelli's version play semiquaver figuration; this has been retained by Geminiani in the Concertino parts while the corresponding Concerto Grosso parts play much simpler extracts:

In Sections 21 and 23 both Concertino violins play figuration, in Section 21 quaver triplets, in Section 23 semiquavers. The corresponding Concerto Grosso parts play only simple parts. The quaver triplets in Section 21 in the Violino Secondo del Concertino are Geminiani's own invention. In Section 23 both figuration parts are derived from Corelli's composition: there the figuration consisted of double stops and these were divided by Geminiani over the two Violino del Concertino parts. The following example shows the result of this process:

In Section 2 of the *Follia* concerto the creation of different Violino Primo Concertino and Concerto Grosso parts locally (bars 18, 20, 26, 28) leads to a five-voice tutti texture. The first two of these bars (bars 18 and 20) are included in the following ensemble:

In Section 9 the Violino Primo del Concertino and del Concerto Grosso go their own ways, but here the Alto Viola joins the Violino Primo del Concertino, so that the passage still has a four-voice texture:

In Section 21 a five-voice structure is created by adding an independent bass line in the Basso del Concerto Grosso, below the Violoncello del Concertino part:

Both bass parts have figuring, which is, of course, different for the two parts.

Tutti passages with another number of voices than four (or occasionally five) are extremely rare in the *Seconda parte* of the Corelli Concertos. The Preludio of Concerto VII has two bars (5-6) where the Violino Primo and the bass parts are the only parts playing. The Vivace of Concerto XI begins with two bars for Violino Primo del Concertino and del Concerto Grosso, which is a one-voice tutti. In the next two bars (3-4) the two bass parts start, creating a two-voice tutti.

Also in the Soli passages the variety of the various forms that a Soli passage can have is much less in the *Seconda parte* of the Corelli Concertos than in the *Prima parte* (see Table 3.4). By far the most common type of Soli passage is the two-voice or two-part writing, for Violino Primo del Concertino and Violoncello del Concertino. In fact, these passages just copy Corelli's composition, with virtually no change. Many movements begin with some bars with such a passage, as, for example, the Allemanda of Concerto X:

The image shows a musical score for the Allemanda of Concerto X. The title 'Allemanda Allegro' is at the top. The score is for four parts: Violino Primo (VIC), Violino Secondo (V2C), Violoncello (VcC), and Viola (AV). The key signature is one flat (B-flat). The time signature is common time (C). The first measure is marked '[Soli]' and the last measure is marked '[Tutti]'. The Violino Primo and Violoncello parts play a two-voice texture, while the Violino Secondo and Viola parts are silent. The Violoncello part has a 'Soli' marking in the first measure and a 'Tutti' marking in the last measure. The number '6' is at the bottom right.

Only once there is a two-voice Soli passage for the Violino Secondo del Concertino and the Violoncello del Concertino, in the Allegro of Concerto IX, as a *Piano* repeat, an echo, of an identical passage with the Violino Primo del Concertino immediately preceding it:

The image shows a musical score for the Allegro of Concerto IX. The score is for four parts: Violino Primo (VIC), Violino Secondo (V2C), Violoncello (VcC), and Viola (AV). The key signature is one sharp (F-sharp). The time signature is common time (C). The Violino Secondo and Violoncello parts play a two-voice texture, while the Violino Primo and Viola parts are silent. The Violino Secondo part has a 'Soli' marking in the first measure and a 'Piano' marking in the second measure. The Violoncello part has a '[Soli] Piano' marking in the first measure. The number '6' is at the bottom left.

Less frequent but still rather common are three-voice Soli passages, with Violino Primo and Secondo del Concertino and Violoncello del Concertino, the traditional trio sonata texture. This format includes two voices from Corelli's sonata with one voice added by Geminiani. The beginning of the second period of the Preludio Vivace of Concerto VIII provides a good example.

The image shows a musical score for the Preludio Vivace of Concerto VIII. The score is for four parts: Violino Primo (VIC), Violino Secondo (V2C), Violoncello (VcC), and Viola (AV). The key signature is one sharp (F-sharp). The time signature is common time (C). The Violino Primo, Violino Secondo, and Violoncello parts play a three-voice texture, while the Viola part is silent. The Violino Primo part has a 'Soli' marking in the first measure. The Violoncello part has a '[Soli]' marking in the first measure. The number '6' is at the bottom left.

Only rarely there is a Soli passage that is neither a two-voice nor a three voice passage. Four-voice Soli passages are found in the Corrente of Concerto VII (bars 1-13), the Sarabanda of Concerto X (bars 17-20) and Sections 4 and 8 of the Follia concerto. As an example bars 17-20 from the Sarabanda of Concerto X:

Section 16 of the Follia has a passage written for Violino Primo del Concertino, Alto Viola and Violoncello del Concertino:

Finally, solo passages for a single part are found in one movement, the Giga of Concerto VII. Both periods begin with two bars solo, the first period with one for the Violino Primo del Concertino, the second with one for the Violoncello del Concertino.

In movements that have a strong periodic structure, with periods of 2, 4, 8 or 16 bars, notably the Sarabandas, the Gavotta movements and the Follia Concerto, often the alternation between Tutti and Soli passages follows the periodic structure of the movement. The Sarabanda of Concerto VII has, for example, a first period with bars 1-4 Soli and bars 5-8 Tutti, which is followed by a second period with bars 9-12 Soli and 13-16 Tutti. The Gavotta of Concerto XI has a first period (bars 0-4) first set Soli, then with a repeat (bars 4-8) set Tutti. This is followed by a second period, consisting of four bars Soli and eight bars Tutti. Nineteen out of the 24 sections of the Follia are completely Soli or Tutti. Three other ones (4, 10, 18) have the first half (eight bars) Soli, the second half (eight bars) Tutti. Sections 21 and 22 each consist of eight bars Tutti, followed by a repeat of eight bars Soli. In fact, together they form one section rather than two.

In some movements, notably the Tempo di Gavotta of Concerto IX and the Giga of Concerto X, there is a bar-by-bar alternation of Soli and Tutti. The following example comes from the first mentioned movement:

As said before, the compositional techniques applied in the *Seconda parte* of Geminiani's Corelli Concertos are much simpler than those found in the *Prima parte*. In many respects they resemble Corelli's Concertos Op. 6 more than the *Prima parte*. Would the *Seconda parte* not have been published three years later than the *Prima parte*, one would believe they were composed *before* the *Prima parte*, not after them. Of course, later publication does not mean automatically later composition, but in this case it would create a very complex picture if one would maintain the hypothesis that the *Seconda parte* was composed first but published later and the *Prima parte* composed later but published first.

#### NOTATION

The names given to the seven parts of the ensemble in the *Seconda parte* of Geminiani's Corelli Concertos are different from the ones used in the *Prima parte*. In the *Prima parte* the Ripieno parts are also called "Ripieno"; in the *Seconda parte*, on the contrary, they are called "del Concerto grosso": Violino primo del Concerto grosso, Violino Secondo del Concerto Grosso and Basso del Concerto Grosso respectively. This is the terminology of Corelli's Concerti grossi Opus 6 as in the edition published by Estienne Roger in 1714, and I assume the Le Cène deliberately ignored Geminiani's own markings, which will certainly have included the adjective "Ripieno".

The notation of the music of the *Seconda parte* of Geminiani's Corelli Concertos is as barren as that of the *Prima parte*. In fact, it is even more barren. Whereas the *Prima parte* has occasional trills, the *Seconda parte* is devoid of any ornamentation. Articulation is limited to slurs, dynamics to "Piano" and a very rare "Forte". The articulation of the Violino Primo del Concertino completely follows that of Corelli's own edition of the Sonatas Op. 5. In the Concertino parts the playing or not of the Concerto Grosso parts is indicated, as usual, by "Tutti" and "Soli". Figuring and the use of the tenor clef in the Violoncello part is practically a copy of that of Corelli's edition of the sonatas.

All the Giga movements and one section of the Follia Concerto show a notational peculiarity that is not uncommon in early eighteenth-century music editions: the notation of the solo parts in a different metre than the accompanying parts (see Table 3.5). In all cases where this applies the solo parts have triplet movement and are written in compound duple time signatures, notable 6/8 and 12/8, the accompanying parts in simple duple time signatures, notably 2/4 and 4/4 (= C). How many parts are written are notated in the compound metre and in the simple metre differs from piece to piece. In Section 14 of the Follia Concerto only the Violino Primo del Concertino is notated in 12/8 metre, in the Giga of Concerto VII also the Violoncello del Concertino is in compound duple metre (6/8). In the Giga movements of Concertos VIII, IX and X all the violin parts are in compound duple metre, always 12/8, in Concerto IX the Violoncello del Concerto Grosso as well.

Interesting is the numbering of the variations in the last concerto, the Follia. This is not found neither in Corelli's own edition, nor in Walsh's London reprint. It is found, however, in Roger's reprint, which appeared in Amsterdam in 1702. This could perhaps mean that Geminiani used a copy of the Roger edition of Corelli's sonatas, but I believe it is more probable that Le Cène's engraver added the numbering, to keep the arrangements in line with the original format of the sonatas as published in Amsterdam.

There is a curious mistake in the numbering. The sections numbered 21 (bars 297-312) and 22 (bars 313-328) are in fact the two repeated halves of a single variation, so that the numbers 23 to 24 should rather be 22 to 23.

For further details about the Le Cène edition of the *Seconda parte* of the Corelli Concertos see Table 3.6.

ENGRAVING AND PRINTING

Published in 1729 in Amsterdam, the *Seconda parte* belongs to the group of Geminiani's works that were first published on the continent. The other are the *Pièces de clavecin*, published in Paris in 1743, the Violin Sonatas and Violoncello Sonatas Op. 5, published in The Hague in 1747, *L'art de bien accompagner du clavecin*, probably both volumes, published in Paris in 1754, the revised Concertos Opp. 2 and 3, published in Paris (probably) in 1755, and the *Dictionnaire harmonique*, published in 1756 in Amsterdam. These Continental editions have in common that they were printed on bifolios, as usual on the continent, and not on single sheets, as usual in Great-Britain. (Only *The Art of Playing the Guitar* and a few text parts of treatises have been printed on bifolios.) The editions that first appeared in Amsterdam add a particular trait to the method of printing on bifolios: where possible they were engraved on double plates, each plate with two pages, the pages that occur left-hand and right-hand on the bifolios before they are folded to form the gatherings that together form a partbook (or score). Title pages and pages that were printed on recto sides of folios with a blank verso side (or the other way around) were engraved on single-page plates.

The Dutch engraver of the *Seconda parte* of Geminiani's Corelli Concertos followed an entirely different plan than William Smith had done regarding the *Prima parte* a couple of years before. Whereas Smith engraved everything in a rather spacious way, always beginning a new movement on a new stave and often on a new page, Le Cène's engraver used the available space as efficiently as possible, to begin with by continuing a new movement on a stave whenever there was enough space left for it. The general principle – using two facing pages for one part of each concerto – was of no use here: single concertos either required clearly more than two pages (in the case of Concertino parts) or clearly less (in the case of the Concerto Grosso parts). In one way the *Seconda parte* was easier to engrave than the *Prima parte*: in general, the movements were shorter, so that there were more places where pages could be turned without any problem. The last concerto, the "Follia", consists of a single long movement, but this is divided into many short sections because of the variation structure.

The engraver of the *Seconda parte* tried to fill out staves as much as possible and not to leave staves empty at the bottom of right-hand pages. He succeeded in these goals almost completely. Only every now and then there are not fully used staves; empty staves are only found in the Violino Secondo del Concertino (pp. 9, 11, two staves in both cases, half way and at the end of the Follia), the Violoncello del Concertino (pp. 7, 11, one stave in both cases, at the end of Concerto X and half way the Follia) and the Basso del Concerto Grosso (p. 5, one stave, at the end of Concerto X).

Where possible, the music was engraved on double plates of 2 x (24 x 19) cm. The title pages and a number of first and last pages with music were engraved on single plates of 24 x 18.5 cm. The paper on which all the copies are printed is probably not the same for the two issues. The copy with a Le Cène imprint has no observable watermarks or lettermarks, whereas the paper of the Prevost Issue has a lettermark consisting of a single "D" in the middle of the page in several or many pages. This suggests that the two issues were printed on different occasions, the Le Cène Issue presumably first, the Prevost Issue later (in view of the title pages and further evidence). Paper with a lettermark "D" is found frequently in editions by Le Cène printed before 1730. It may point to the papermaker Jan Jacobszoon Doncker, who owned the mills De Herder and Het Herderskind in Zaandijk, some miles north of Amsterdam.<sup>22</sup> He, at least, is the only major papermaker in Holland with a surname beginning with a D.

As already mentioned before, there are eleven extant copies of the Le Cène Edition of the *Seconda parte* of the Corelli Concertos, one of the Le Cène Issue, ten of the Prevost Issue (see Table 3.7).

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<sup>22</sup> Voorn 1960, pp. 382-392.

The single known extant copy of the *Seconda parte* with a Le Cène imprint is NL-DHgm, 28 G 35-41 (2); and it is coupled with a Le Cène copy of the *Prima parte* without publisher's number, another rarity (although there are a few more of such copies known). Nothing is known about the provenance of the copies in The Hague other than that they come from the collection of Daniël François Scheurleer (1855-1927).

As already said before, most copies of Geminiani's *Seconda parte* with a Prevost imprint were sold by Le Cène in Amsterdam and not by Prevost in London. Seven combinations of a Le Cène *Prima parte* and a Prevost *Seconda parte* are known today, found in Berlin, Cambridge, London, Lund, Rochester, Uppsala and in the Hogwood collection (see Table 3.8).<sup>23</sup> The London copy (GB-Lbl) was first owned by the Dutch nobleman Charles Bentinck (1708-1779), who spent time in London as well as in Holland. The binding was certainly done in Holland, more specifically in The Hague,<sup>24</sup> and the copies may have been bought at Nicolas Selhof's in The Hague, presumably at some point of time in the early 1730s. Two Prevost *Seconda parte* copies with a Le Cène *Prima parte* copy are in the University Library of Uppsala, Sweden (S-Uu). One of them (Instr. Mus. i tryck 129) belonged to Academiska Capellet of Uppsala, the other (Leufsta Mus. tr. 24) is from the De Geer Collection housed for several centuries in Leufsta Bruk Castle in Sweden. The latter copy may be connected with Charles De Geer (1720-1778), who, although born in Sweden, grew up in Holland before setting in Sweden again in 1738.<sup>25</sup> The Le Cène-Prevost *Prima-seconda parte* pair in the Sibley Music Library in Rochester, N.Y., is bound with Corelli's Concertos Op. 6, Geminiani's Concertos Opp. 2 and 3, Vivaldi's *L'estro armonico* Op. 3 and Corelli's Trio Sonatas Opp. 1-4, all in editions produced by Le Cène. The binding is certainly contemporary, that is, done on behalf of the first buyer of all these editions, probably in the early or mid-1730s. The binding has a bookplate of William Nesbit of Dirleton (1721-1783), but he is too young to have been the buyer. A Charles Nesbit, presumably a relative, enrolled as a student in Leiden in 1731; he may have been the buyer.

The Prevost copy in Utrecht (NL-Uim) originally belonged to the Utrecht Collegium Musicum and was certainly bought by the Collegium in Le Cène's shop. It can be coupled to a Le Cène copy of the *Prima parte* now in the Museo Internazionale in Bologna (I-Bc), which belonged to the Utrecht Collegium Musicum as well.

Only once (GB-Ckc, Radcliffe COR Conc 1745b) a copy of Le Cène's *Seconda parte* is bound with other works of Geminiani always printed in England, including the *Prima parte* printed by Smith and Barrett. Since the binding contains items of widely varying dates, the combination is probably made later if not much later. This copy was in the possession of the Society of British Musicians (which existed from 1834 to 1865), the Charterhouse School in Godalming (who added its motto "Deo. Dante. Dedi." to the bindings of the partbooks) and the British composer Philip Radcliffe (1905-1986) before they became part of the King's College Music Library in Cambridge.

Finally the single copy now in Glasgow (GB-Ge, Spec. Coll. Q c 43-49) must be mentioned: it belonged to the British consul in Leghorn (Livorno) John Dick (died 1804). It is impossible to say if it was bought in Holland or in England.

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<sup>23</sup> The copy in the Hogwood Collection lacks title pages for the *Seconda parte*, but since the *Prima parte* has a publisher's number, one may assume the *Seconda parte* originally had a Prevost title page.

<sup>24</sup> The paper on the outside front and back is of a kind I have most often seen with copies of The Hague collectors, and the flyleaves have an Arms-of-Amsterdam watermark with countermark "I IARDEL".

<sup>25</sup> Albert Dunning, 'Die De Geer'schen Musikalien in Leufsta', *Svensk Tidskrift för Musikforskning* (1966), pp. 187-210.



THE WALSH EDITION

John Walsh published his edition of the *Seconda parte* of Geminiani's Corelli Concertos soon after the Le Cène edition. It was first advertised in *The Country Journal* of 1 November 1729:<sup>26</sup>

New Musick. This Day is Publish'd. Concerti Grossi, con Due Violini, Viola e Violoncello di Concertini Obligati, e Due altri Violini e Basso di Concerto Grosso, quali Contengono Preludii, Allemande Corrente, Gigue Sarabande Gavotte e Follia composti della Seconda Parte del Opera Quinta D'Arcangelo Corelli per Francesco Geminiani. N.B. Where these are Sold may be had the first six Solos of Corelli made into Concertos by Geminiani, and twelve Solos by the same Author, for a Violin and Bass [...] J. Walsh

As in the case of the *Prima parte* Walsh employed more than one engraver to produce it, in order to publish his reprint as soon as possible. In fact, three engraver's hands can be counted in Walsh's *Seconda parte*. The first engraver (Engraver A) worked on the Violino Primo del Concertino (complete, pp. 2-15), the Violino Primo del Concerto Grosso (complete, pp. 1-9) and the Violino Secondo del Concertino (pp. 1-4), altogether 27 pages. The second engraver (Engraver B) took care of the last pages of the Violino Secondo del Concertino (pp. 5-11), the entire Violino Secondo del Concerto Grosso (8 pp.), the first pages of the Alto Viola (pp. 1-4), the complete Violoncello del Concertino (13 pp.) and the complete Basso del Concerto grosso (8 pp.). Altogether 40 pages. A third engraver (Engraver C) did the remaining pages of the Alto Viola (pp. 5-7), a mere three pages.

The differences between the engravers are rather subtle. Those between the two main engravers, A and B, can best be seen at pp. 4-5 of the Violino Secondo del Concertino, where page 4 is by the Engraver A, p. 5 by Engraver B. Engraver A uses larger lettering than Engraver B, and the letters are more oblique than those of the second engraver. Engraver C uses small lettering as well, but differs from the second especially in the shape of the alto C clefs.

Walsh not only copied the text of Le Cène's title page, but also its typography, including the division of the text over the lines, the letter styles and the letter forms. In this way he created a title page that differed considerably from his other title pages. Only the imprint is as usual for a Walsh edition. Above the imprint is a paragraph that mentions the availability of the *Prima parte* and the "Twelve Celebrated Solos" (Opus 1) in his shop. The title page was engraved by Engraver A.

Also the musical part of the Walsh Edition is a page-by-page, staff-by-staff copy of the Le Cène Edition, including all details regarding titles, other verbal indications (Forte, Piano, Soli, Tutti), articulation, figuring of the bass, etc. In fact, it provides a perfect example of what happens when an engraver receives the request to copy an edition as faithfully as possible, refraining from any intention to change or improve details. A few slurs are missing in the Walsh edition, a few others displaced, a few added. A tie may be missing here and there. There is sometimes "Solo" instead of "Soli". Some markings are displaced by a few notes or bars. In one case a tempo marking was left out. But all this does not amount to much. Table 3.9 contains a list of the differences between the Walsh and the Le Cène edition.

Walsh's edition was a very successful one. It went through four issues, most of them comprising several impressions. New copies were printed until about 1750. The **First Issue** of the *Seconda parte* has the "Walsh & Hare imprint". At least eight extant copies are printed on paper with vertical chain lines, 26 mm apart, and a

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<sup>26</sup> Careri 1993, p. 23, note 43.

Fleur-de-Lis watermark between two chain lines. These copies may be considered to belong to the First Impression of the First Issue, the first of the entire edition, produced in 1729.

At least two extant copies of the First Issue (CDN-Lu, GB-Ge) have paper with a Strasbourg Lily watermark with the extensions LVG. This must be the Dutch paper mentioned in advertisements of the edition in 1731. These copies represent the Second Impression of the First Issue, to be dated tentatively 1731.

So far I have located ten extant copies of the First Issue, eight of the First Impression, two of the Second (see Table 3.10 and 3.11). They are often coupled with a copy of the *Prima parte*, most often from the Smith & Barrett Edition or the Walsh & Hare Issue of the Walsh Edition. In the latter case the *Prima parte* copy usually is from the Second or Third Impression, which is to be expected on the basis of their dates. One copy (GB-Ckc) is paired with a *Prima parte* with a Wright imprint, one (GB-SA) with a copy of the Second Impression of the Second Issue of the Walsh Edition, in fact a copy produced almost ten years later than that of the *Seconda parte*.

Eighteenth- and early-nineteenth-century owners of these copies include Joseph Gulston (1745-1786; GB-Ge), Richard Viscount Fitzwilliam (1745-1816; GB-Cfm), one “J. Wills 1798” (GB-Ckc), one “Captain Hastings” (GB-SA) and Charterhouse organist Richard John Samuel Stevens (1757-1837; GB-Lam). Later owners include the Belgian musicologist Jean-Auguste Stellfeld (1881-1952; US-AA) and the British composers Philip Radcliffe (1905-1986; GB-Ckc) and Gerald Finzi (1901-1956; GB-SA).

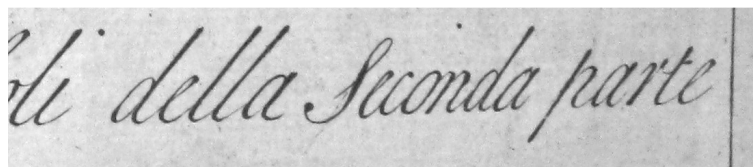
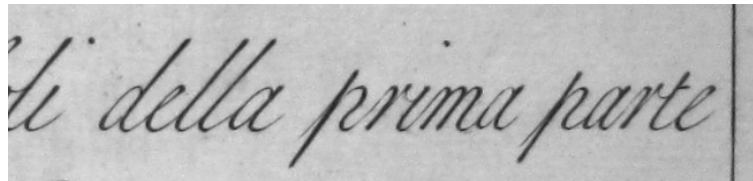
A new issue was created after the death of Joseph Hare in 1733. His name and address were removed from the title page, by which the imprint was one line shorter. To make the removal easier, the plate was shortened at the lower end by half a centimetre. A publisher’s number, 377, was added in the lower right corner. This issue, the **Second Issue**, which can be called the “Walsh 377” Issue, may be matched with the “Walsh 376” issue of the *Prima parte*. Just as the corresponding issue of the *Prima parte*, copies of this issue of the *Seconda parte* may have one of two kinds of paper, either with a Strasbourg Lily with downward extension with LVG or a simple Fleur-de-Lis around a chain line. Presumably these two kinds of paper correspond with two impressions. The one with the Strasbourg Lily watermark is certainly the First Impression and may have been produced in 1734, in connection to the advertisement of the works in the *London Evening Post* of 26 October 1734, mentioning “Dutch Paper”. One copy of the First Impression (GB-Chogwood) has title pages with an “IW” lettermark, a mark pointing to the paper maker James Whatman. Seemingly this was used by Walsh only in or around 1740. I assume that Walsh had run out of title pages (which were needed seven times for every set of music pages) and printed new ones in 1740. Copies of the First Impression of the Second Issue are normally coupled with a copy of the Second Issue of the *Prima parte*, either from the First or the Second Impression, which is as to be expected on the basis of their supposed dates of production, 1734 and 1748 respectively. One copy (GB-Mp) is coupled to a *Prima parte* copy of the Second Impression of the Walsh & Hare Edition, which may be dated 1729. It occurs in a binding with copies with rather varying dates, including Geminiani’s Concertos Op. 7, which may well be compiled much later.

Copies from the Second Impression, with the simple Fleur-de-Lis watermark around a chain line, are nearly always coupled with copies of the *Prima parte* that have the new title page of 1741 and the same paper as the Second Impression of the Second Issue of the *Seconda parte*. They will have been produced in 1741 as well. They have title pages with many cracks in the engraving, especially the lower right half of the page, which announce the end of the life of the engraving. One copy (GB-Lcm) goes with a *Prima parte* copy of the Second Impression of the Second Issue of the Walsh Edition, presumably produced in 1738.

Up to now twenty-three copies of the Second Issue of the Walsh Edition of the *Seconda parte* could be located, eight belonging the First Impression and fifteen to the Second Impression (see Tables 3.12 and 3.13). Early owners include “Jonathan Carter” and “Isaac Jamineau” (both: GB-Cpl), Charterhouse organist Richard

John Samuel Stevens (1757-1837; GB-Lam), the English Canterbury-based composer Thomas. Goodban (c. 1780-1863; GB-Lcm), the Swedish collector Jan Mazer (1790-1837; S-Skma) and the amateur astronomer Reverend Henry Cooper Key (1819-1879); later owners, the collectors Henry Watson (1846-1911: GB-Mp, four copies) and Anthony van Hoboken (1887-1983; A-Wn) and and the composers Gerald Finzi (1901-1956) and Philip Radcliffe (1905-1986; GB-Ckc).

A new title page was prepared for the next issue, the **Third Issue**, or, rather, the new title page that was prepared for the Third Issue of the *Prima parte* produced probably in 1741 was changed in order to be used for the Third Issue of the *Seconda parte*. This was a very simple operation, only the word “prima” in the line “Composti delli sei soli della prima parte” had to be changed into “seconda”. Since the word “seconda” contains two letters more than “prima” it had to be engraved somewhat condensed. The difference is visible, but not disturbingly so:



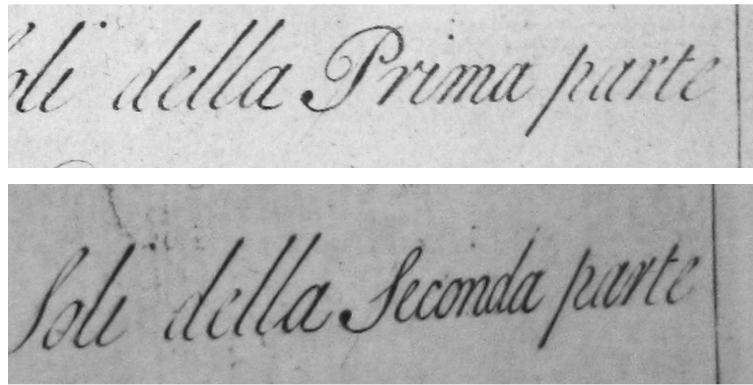
The change was done after two impressions of the *Prima parte* and must have taken place before the ordinal number was changed back to “Prima”, what was dated by us, tentatively, at 1745. The third Issue of the *Seconda parte* may therefore, again tentatively, be dated at {1743}. Apparently there is only one impression of the Third Issue, printed on paper with vertical chain lines and a simple Fleur-de-Lis watermark around a chain line. Copies of this impression are coupled with copies of the *Prima parte* produced either somewhat earlier (Second Impression of the Third Issue, {1742}) or somewhat later (Fourth Issue, {1745}), just as to be expected. Considering the relatively few extant copies, not very many will have been printed.

I know of six extant copies of the Third Issue (see Tables 3.14 and 3.15). Only in one case there is information about its provenance. The GB-Lcm copy is part of a binding of twelve concerto editions, by Geminiani, Handel, Sammartini and other composers, that was part of the library of the Musical Union Institute, a body created by the violinist John Ella (1802-1888) for the organisation of chamber concerts that existed from 1845 to 1859. Since Ella had played in the orchestra of the Concerts of Antient Music, the binding may well contain copies that originally belonged to the Concerts of Antient Music. The binding was donated to the South Kensington Museum in 1865.<sup>27</sup>

After the Third Issue of the *Seconda parte* the title plate was changed again, first to be used for the *Prima parte* and then again for the *Seconda parte*, more particularly for its **Fourth Issue**:

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<sup>27</sup> See Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Woodbridge: Boydell Press, 2007), p. 256.



The word “seconda” in the title of the Fourth Issue is hardly distinguishable from that in the title of the Third Issue. The best way to distinguish between the two title pages is to look after the dots, which were above the “i” of “prima”, but remained visible also above “seconda”. In the title of the Third Issue one sees one high dot, in the title of the Fourth Issue one sees two dots, one high, one low.

Two impressions were produced with the title plate of the Fourth Issue. The First Impression uses paper with vertical chain lines and a Fleur-de-Lys watermark around a chain line. Copies are without exception coupled with copies of the First Impression of the Fourth Issue of the *Prima parte*, which we dated, tentatively, 1745. This impression of the *Seconda parte* makes use of the same paper as that of the *Prima parte* discussed here, so that the two impressions may well have been produced in close succession in 1745.

The Second Impression uses paper with horizontal chain lines without watermark. Such paper points to the years 1748-1749. We assume for the moment that this impression was produced in 1748 just before the First Impression of the Fifth Issue of the *Prima parte* (for which a new title page was made). These impressions of may be connected with a series of advertisements of the concertos beginning early 1749. Copies of the Second Impression of the Fourth Issue of the *Seconda parte* are found together with copies of the *Prima parte* of the Fourth Issue {1745} or one of the three impressions of the Fifth Issue {1749 and later}, which is as expected.

I know of fourteen extant copies of the Fourth Issue of the Walsh Edition of the *Seconda parte* of Geminiani’s Corelli Concertos, five belonging to the First Impression, nine to the Second (see Tables 3.16 and 3.17). Provenance information is scarce. The copy in Cambridge (GB-Cfm) comes from the collection of Richard 7th Viscount Fitzwilliam (1745-1816); the binding has the date 1799 inscribed on the first title page in it. The copy in Forlì (I-FOc) is in a binding owned successively by the British scientist Charles Hatchett (1765-1847), the British musician and publisher Vincent Novello (1781-1861), the British bookbinder Roger de Coverly (1831-1914) and the Italian collector Carlo Piancastelli (1867-1938).

The Second Impression of the Fourth Issue ends the printing history of the Walsh Edition of the *Seconda parte* of Geminiani’s Corelli Concertos.

Table 3.18 presents an overview of couplings between the *Prima* and *Seconda parte* of the Walsh Editions of the Corelli Concertos.

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

#### THE COOKE EDITION

Benjamin Cooke had reprinted the *Prima parte* of Geminiani’s Corelli Concertos soon after the Smith & Barrett Edition, parallel to Walsh’s reprint. He equally reprinted the *Seconda parte*. A study of the variants found in the musical text make it clear beyond any doubt that the Cooke Edition of the *Seconda parte* is a

reprint of the Walsh Edition of these works. It was mentioned in the previous section that Walsh's title page was a copy of Le Cène's title page including the typography. Cooke's title page in fact is a copy of Walsh's title page, which make it resemble to Le Cène's at the same time. Cooke also copied the "N. B." paragraph mentioning the availability of the *Prima parte* and "Twelve Celebrated Solos" (that is, the Sonatas of 1716), from Walsh's title page between the author's name and the imprint.

It was remarked above that the Walsh Edition tried to copy the Le Cène Edition in every respect, with no intention whatsoever to change it, let alone to improve it. Cooke's Edition certainly is a copy of Walsh Edition, with the same division of the music over the pages, that is, over pairs of left-hand and right-hand pages, but there is less tendency to be a copy in every detail (see Table 3.19). Rather frequently the division of the notes over the staves is different from the Walsh Edition. And the musical text differs from the Walsh Edition in two respects. In the first place it introduces a number of errors. There is a small number of wrong notes.<sup>28</sup> One bar was engraved twice. In one case the return to a bass clef after a passage in the tenor clef was left out. And there are a few errors of other kinds.

At the same time, however, there is a definite tendency visible to improve the musical text, mainly by the addition of slurs that were probably judged by the engraver(s) as being left out or forgotten by the engraver(s) of the Walsh Edition. In most cases these are slurs added from parallel passages or slurs that seem to belong to clear pattern. A missing quaver rest was added in one case and also a missing dot after a final note.<sup>29</sup> A superfluous dot was removed. In some cases the engraver(s) overcorrected and they added ties where these were not written in Geminiani's score (as far as known) and also not intended (as far as can be seen).<sup>30</sup>

Unfortunately no newspaper advertisement is known that announces his edition. There are reasons, however, to believe that the edition appeared by the end of 1729.

Cooke's edition of the *Prima parte* had been engraved by two engravers, certainly in order to produce the edition with as little delay as possible. His *Seconda parte* was likewise worked on by two engravers. Engraver A did the Violino Primo del Concertino, the Violino Secondo del Concerto Grosso (partially: pp. 6-8), the Alto Viola, the Violoncello del Concertino and the Basso del Concerto Grosso parts, 45 pages altogether, Engraver B the Violino Primo del Concerto Grosso, the Violino Secondo del Concertino, and pages 1-5 of the Violino Secondo del Concerto Grosso, altogether 25 pages. The title page seems to have been done by Engraver A. The difference between the two engravers is rather easily distinguished: Engraver A uses clearly italic movement titles and dynamic markings, Engraver B puts these text elements in roman type.

The use of two engravers points to a procedure in which speed of production was more important than a uniform product. It may be therefore concluded that the edition was prepared immediately after the publication of Walsh's edition, that is in the last months of 1729. December 1729 seems the best guess for the publication of the Cooke Edition of Geminiani's *Seconda parte*.

The Cooke Edition is printed on paper with horizontal chain lines, 28 mm apart, without any watermarks observed. It is a rare edition now (see Tables 3.20 and 3.21). Only one complete copy is extant (S-Skma), as well as one single Violino Primo del Concertino partbook (GB-Ckc). The copy in Stockholm is part of a binding with the *Prima parte* of the Corelli Concertos and Corelli's Concertos Op. 6, both of them Cooke

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<sup>28</sup> Wrong notes: Concertos VII/ii/4/V1C (note 2 *c2* instead of *a1*), VIII/ii/4/V1CG (notes 5-6 interchanged), 4/V2C (note 3 *c2* instead of *a1*), 19/BCG (note 2 *f*[sharp] instead of *e*), IX/ii/22/BCG (sharp for note 2 missing), X/ii/3/V2CG (note 5 *e1* instead of *g1*), XI/iv/23/AV (note 2 *e1* instead of *c1*[sharp]), XII/152/V2C (note 2 *d2* instead of *e2*), 247/V2c (note 3 *f1* instead of *e1*).

<sup>29</sup> Corrections: Concerto VII/ii/34/V1C (rest sign added in V1C), ii/67 (*più piano* in BCG), ii/74 (correct final note in V1C), Concerto IX/ii/22/V1C (correct "Soli" instead of "Solo"), XI/iv/67/AV (dot added after note), XII/31/V1C (tempo marking "Allegro" added)

<sup>30</sup> Added ties (correct): Concerto VII/ii/3-4/V2CG

Added ties (erroneous) Concerto VII.ii/15-16, 69-70), XI/iv/8-9, 10-11, 12-13, 26-27 (VcC)

editions as well. The partbook in Cambridge belong to a collective binding of Violino Primo Concertino partbooks of concertos by Corelli and Geminiani most often published by Benjamin Cooke that serves as a replacement for a collective partbook missing in a set of partbooks with the same works, the Geminiani editions being printed or published by Daniel Wright (*Prima parte*, [1726]), Walsh & Hare (*Seconda parte*, First impression, [1729]), Geminiani (Concertos Op. 2, Second Impression) and Walsh (Concertos Op. 3, First Issue, First Impression, [1732]).

Like his *Prima parte*, Cooke's *Seconda parte* came into the hands of John Johnson at some point in the 1740s, after that Cooke had ended his business. The edition is listed in Johnson's catalogue of 1754, with a price of £ 1:1:0, for the *Prima* and *Seconda parte* together.<sup>31</sup> A new issue was produced probably simultaneously with the *Prima parte*, that is, in 1757. Whereas the *Prima parte* received a new title page, the title page for the *Seconda parte* of Johnson's issue was adapted from Cooke's title page. The original imprint was removed and replaced by a new one mentioning Johnson as publisher and seller. The new issue was printed on paper with vertical chain lines, 26-27 mm apart. In the three copies now known to be extant (B-Br, GB-Chogwood, RUS-MI) no watermarks were observed. This may mean that the paper is different from that of the Johnson's issue of the *Prima parte*, which had an occasional Fleur-de-Lys around a chain line, but this is not necessarily so, because it is not so difficult to overlook occasional watermarks.

The Brussels copy of the Johnson Issue, in fact a mere Basso del Concerto Grosso partbook, bound with a "Cooke/Johnson" *Prima parte*, comes from the collection of Belgian violinist Eugène Isaye (1858-1931). The copy now in Moscow has a similar provenance as copies of the Le Cène edition of the *Prima parte*, the Le Cène/Chalon Edition/Issue of the Concertos Op. 3 and the Geminiani Issue of the Concertos Op. 7, but this provenance is unknown.

Johnson's issue of the *Seconda parte* is, with his *Prima parte*, together as "Geminiani, 12 Concertos from Corelli's Solos", listed in the Catalogues issued in 1764 by his widow, remarkably with a higher price than the Cooke Issue in the 1754 catalogue, namely £ 1:5:0.<sup>32</sup> In the catalogue of the widow of John Johnson of 1770, the price is £ 1:1:0 again.<sup>33</sup> After the Johnson firm had ceased to exist, plates and remaining printed copies of Geminiani's works came into the hands of the London music publisher and dealer Robert Bremner. The Corelli Concertos are listed, still for £ 1:1:0, in Bremner's undated *Additional Catalogue*, which is an appendix to his *A Catalogue of Vocal and Instrumental Music*, dated August 1778; the *Additional Catalogue* may be dated c. 1780. The concertos are listed again and for the same price in Bremner's catalogue of March 1782, where Geminiani's works have been incorporated in Bremner's own catalogue.<sup>34</sup>

After the end of the Bremner firm in 1789 much of stock and plates of the shop, including all the works by Geminiani, passed to the firm of Preston and Son, that is, John and Thomas Preston.<sup>35</sup> A separate catalogue was issued with the titles that were purchased from Bremner, with the title *An Additional Catalogue of Vocal and Instrumental Music Printed and Sold by Preston and Son. [...] Late the Property of that Eminent Dealer, Mr. Bremner* and dated 1790. This catalogue again includes the Corelli Concertos for

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<sup>31</sup> *A Catalogue of Vocal and Instrumental Musick, Printed for and sold by John Johnson, Opposite Bow Church, in Cheapside, London* [1754].

<sup>32</sup> *A Catalogue of Vocal and Instrumental Musick, 1764, Printed for and sold by John Johnson, at the Harp and Crown in Cheapside, London.*

<sup>33</sup> *A Catalogue of Vocal and Instrumental Musick, 1770, Printed for and sold by John Johnson, at the Harp and Crown in Cheapside, London.*

<sup>34</sup> *March 1782. A Catalogue of Vocal and Instrumental Music, [...] Printed for, and Sold by R. Bremner, opposite Somerset-House, in the Strand, London.*

<sup>35</sup> *1790. An Additional Catalogue of Vocal and Instrumental Music Printed and Sold by Preston and Son. [...] Late the Property of that Eminent Dealer, Mr. Bremner* (GB-Lbl, Hirsch IV.1113.(8)).

£ 1:1:0.<sup>36</sup> This listing can be said to represent the last reference to Geminiani's Corelli Concertos in the history of the London music trade.

#### THE FRENCH EDITION

As mentioned in the respective sections, the Le Cène Editions of Geminiani's Corelli Concertos, both the *Prima* and the *Seconda Parte*, were sold in Paris by Jean-Panthaléon Leclerc (Leclerc L'Aîné), at least in the years 1734-1737. Not long after this, Leclerc's younger brother Charles-Nicolas Leclerc (Leclerc Le Cadet) produced a reprint in which the two volumes were combined to form a single volume. Its title page borrows the Italian title of the Le Cène Edition of the *Prima parte*.

Between title and imprint there are two lines with additional information. The first mentions the engraver: "Gravé par Joseph Renou", the second, the price: "Prix 21<sup>ft</sup>." Note that the price is considerable lower than that of the Le Cène Edition in Paris (which cost 30 ft there, *Prima* and *Seconda parte* together).

The imprint mentions Paris as place of publication. There is no year of publication and Leclerc [le Cadet], Leclerc [L'Aîné] and Mme Boivin are mentioned as sellers:

#### A Paris

Chez Mr. Leclerc, rue Saint Honoré, vis-à-vis l'Oratoire, chez le Bonnetier

Mr. Leclerc, Marchand, rue du Roule, à la Croix d'Or

Mme Boivin, Marchande, rue Saint Honoré, à la Règle d'Or

The first Leclerc is "Leclerc Le Cadet", or Charles-Nicolas Leclerc, born 1697, died 1774. He must be considered not only a seller but also the publisher of the edition. He had his shop in the rue Saint-Honoré, first, from 1736 until 1742 "near the Oratoire", then, from 1742 to some point in the 1750s, "opposite the Oratoire, in the house of the Bonnetier," and finally, from the 1750s to 1774, "near the rue des Prouvaires".<sup>37</sup> His shop had various names, the last being "À Sainte Cécile" from about the mid-1750s onwards. He was mainly a publisher and issued one-page engraved catalogues of his editions, of the type common in eighteenth-century French music publishing and meant to be inserted in copies of the engraved editions.<sup>38</sup> These catalogues span the period from 1738 to 1768, and make it possible to closely follow the development of his catalogue.

About the second Leclerc, Leclerc L'Aîné, some words were said in the section about the Le Cène Edition of the *Prima parte*, where he was mentioned as seller of this edition in Paris.

"Madame Boivin" is Elisabeth-Catherine Ballard (died 1776), daughter of Jean-Christoph Ballard, from the famous Ballard dynasty of printers.<sup>39</sup> She married the music publisher and seller François Boivin in 1724. Boivin died in 1734, after which the widow continued the music business, styling herself "Madame Boivin" or "Veuve Boivin". Her shop "À la Règle d'or" was on the rue Saint-Honoré. She issued a complete shop catalogue of printed books in 1742.<sup>40</sup>

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<sup>36</sup> Other works of Geminiani were available with a Preston imprint, among them the *Pièces de clavecin* (RISM G 1533, Book 2 G 1536) and *The Art of Playing on the Violin* (G 1542).

<sup>37</sup> About Leclerc Le Cadet: Devriès 1976, pp. 35-41; Devriès & Lesure 1979, pp. 97-99.

<sup>38</sup> See Devriès 1976, pp. 94-117, and Devriès & Lesure, 1979, Facsimiles 122-133.

<sup>39</sup> About Mme Boivin: Anik Devriès, *Édition et commerce de la musique gravée à Paris dans la première moitié du XVIII<sup>e</sup> siècle: Les Boivin, les Leclerc* (Genève: Minkoff, 1976 = Archives de l'Édition Musicale Française 1), particularly pp. 17-21; Anik Devriès & François Lesure, *Dictionnaire des éditeurs de musique français, Volume 1: Des origines à environ 1820* (Genève Minkoff, 1979), pp. 36-37.

<sup>40</sup> *Catalogue général et alphabétique de musique imprimée en France* (Paris: Veuve Boivin & Christoph-Jean-François Ballard, 1742).

Many editions of Leclerc Le Cadet add the names of Leclerc L'Ainé and Madame Boivin in the imprint as additional sellers.

No advertisement is known that announces the publication of Leclerc's edition of Geminiani's Corelli Concertos. The first of Leclerc's catalogues that mentions it is Catalogue "no. 125" in Anik Devriès's *Dictionnaire* (1979). This catalogue is dated by Devriès at 1741-1742. Considering the place and style of the listing it is one of the last additions in the catalogue, so that for the moment we date the edition at 1742. This is more or less confirmed by Leclerc Le Cadet's address in the imprint, "vis-à-vis l'Oratoire", where he was established from 1742 onwards.

The French Edition of the Corelli Concertos was engraved by Joseph-Louis Renou, as mentioned on the title page. Renou was active as a music engraver from about 1735 to 1762, in which period of time he engraved numerous volumes of sonatas, concertos and vocal music for several publishers. For the Corelli concertos he used single plates of 27 x 19.5 cm, which is substantially higher than the plates used by Le Cène's engraver (24 cm). Renou engraved fourteen staves on a page, against the twelve of Le Cène's engraver. He also engraved the notes much closer to one another than Le Cène's engraver had done, so that as a result of all this the French edition has considerably less pages than Le Cène's. Adding the *Prima parte* and the *Seconda parte*, the seven partbooks of Le Cène's Edition have 30, 18, 23, 17, 16, 25 and 17 pages respectively. The French Edition has seven partbooks with 20, 13, 14, 12, 11, 23 and 25 pages. For the first five partbooks this means a reduction of often over 30 % in the number of pages. The bass partbooks have, for some reason, a fairly normally spaced engraving so that the reduction in the number of pages is not so large, only two pages on 25 and 17 pages of the Le Cène Edition. This is about what to expect when 14 staves per page are available instead of twelve.

The general style of Renou's engraving resembles very much that of the engraver of the Le Cène Edition. There is one difference of some importance. Whereas Le Cène engraver continued on the same stave with a new movement when there was enough space to do so, Renou always starts a new movement on a new stave. At the end of a movement the last stave is always used completely. Likewise, there are no empty staves in the engraving.

Titles and further markings were faithfully copied by Renou from the Le Cène Edition. Only, the dance titles of the *Seconda parte* are engraved in roman type, whereas Le Cène's engraver had used italic type. Renou put some markings completely in lower case (*tutti, soli, piano, forte*) where Le Cène's engraver had capitalized them (*Tutti, Soli, Piano, Forte*).

The edition is printed, as usual for French editions at this time on bifolios. When the partbooks have 12, 16, 20 or 24 pages of music (or one page less) the musical part of the edition is printed on three, four, five or six bifolios, with the title printed on a separate single folio. The Violino Primo del Concerto Grosso partbook has thirteen pages of music. Here, the title and pp. 1-2 form a bifolio, and thereafter pp. 3-6, 7-10 and 11-14. A catalogue is always printed on p. [1] of the Violino Primo del Concertino partbook; the music begins on p. 2.

The musical text is, apart from a very few details, an exact copy of the Le Cène Edition (see Table 3.22).

The French Edition of the Corelli Concertos went through several issues and impressions (see Tables 3.23 and 3.24). No copy of the French Edition of Geminiani's Corelli Concertos is known which includes Catalogue 125, the first catalogue that mentions the edition. The copy F-Pn, Ac e4 162, however, probably is a copy of the First Impression, produced in 1742. It does not have a catalogue, but the paper has a watermark of the type Jésus and the countermark has the initials AM without the addition "AUVERGNE 1742", which almost automatically makes it a pre-1742 watermark. The initials AM probably stand for "A. Malmenaide", possibly "Antoine Malmenaide", a paper maker in Riom (Auvergne).



In 1742 a new engraved catalogue was prepared by Leclerc, which is Catalogue 126 in Devriès's *Dictionnaire*. Whereas Catalogue 125 was still in three columns, the new catalogue has four columns. Two copies of the French Edition of the Corelli Concertos are known which have a version of this new catalogue, in fact a state of the catalogue in between Devriès's Catalogues 126 and 127: F-Pn, Ac e7 17, and F-Pn, H 381a.<sup>41</sup> Catalogue 126 is dated by Devriès at "c.1742-1743", Catalogue 127 at "1744". The catalogue found in the two copies of the Corelli Concertos can therefore best be estimated at 1743 and with it the Second Impression of the French Edition of the Corelli Concertos. The paper has a Jésus watermark with the countermark "B VIMAL F", which refers to the papermaker Benoid Vimal. These copies belong to the Second Impression of the First Issue.

One copy, F-P, K 3548, has Catalogue 129 of Devriès's *Dictionnaire*, which is dated "1748-1749". For the moment we opt for 1748 as the year of the impression to which this copy belongs, the Third Impression.

And one last copy of the First or LLB Issue has Catalogue 130 on p. [1] of the Violino Primo del Concertino partbook. This catalogue goes with the dating "1749-1750". For the moment the Fourth Impression of the First Issue of the French Edition will be dated 1750.

At a somewhat later point in time, in or around or some years before or after 1760 Leclerc Le Cadet changed the engraved imprint on the title page. Instead of the three names Leclerc, Leclerc and Boivin he kept only his own name as "Le Clerc", with the address "Rue St. Honoré entre la rue des Pouvaires et la rue Dufour" and the name of his shop. "à Sainte Cécile". Only one incomplete copy, consisting of two partbooks, the Violino Secondo del Concerto Grosso and the Basso del Concerto Grosse, seems to be extant (D-Mbs). Since there is no Violino Primo del Concertino partbook, it is impossible to know which catalogue can be connected with this Second or Leclerc Alone Issue.

None of the six extant copies of the edition have a known provenance. Two copies are separate copies in the sense of not being bound together with other editions. The other copies are now bound with other editions (see Table 3.24). Three of them (F-Pn, Ac e 7, H 381 and Vm7 1688) occur in bindings with mainly LLB editions of similar works, such as Corelli's Concertos Op. 6, Vivaldi's *L'estro armonico* Op. 3 and *Il cimento dell'armonia e dell'invenzione* Op. 8 and also Geminiani's Concertos Opp. 2 and 3. These bindings may represent combinations of copies produced more or less simultaneously and bought together. One copy (F-Pn, Ac e4 162) is bound with a fairly great number of editions of partly much later date; this binding will have been realized later, not at the time of the first purchase.

Despite the relatively frequent re-issuing of the French Edition of the Corelli Concertos, with Five Impressions altogether, it is difficult to say how "successful" the edition was. In total there are only six extant copies, which makes us believe that the impressions were produced with a rather limited number of copies, for example, fifty or less.

Geminiani's Corelli Concertos are listed in every catalogue of Leclerc, until and including the last one, No. 133 in the *Dictionnaire* of Devriès & Lesure, to be dated 1768. They are also listed in Leclerc L'Ainé's *Catalogue de musique tant Française qu'Italienne* (Paris: Rue du Roule, à la Croix d'or, [1751], p. 89.

The edition remained available in Leclerc's shop until the very end, which is marked by Leclerc's death on 20 October 1774. On 26 October an inventory was made of everything still in the shop.<sup>42</sup> The plates were inventoried by the music publishers Jean-Baptiste Venier and Louis-Balthasar de La Chevardière, and the Corelli Concertos are included in the list of plates found by them in the shop: "Cent quatorse, Corelli, Cinquième, par Geminiani." On 9 December 1774, a large portion of printed copies found in the shop (and

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<sup>41</sup> The catalogue is closer to Catalogue 127, but is lacking: Sonates a Violon Seul et Basse: Tartini 2e, Mangeon 4e; Sonates a 2 Violons: Mangeon 3; Sonates en Trio pour Violon et Flute: Martin 1er Oeuvre, Temanza 1er, Martini 4e; Sonates pour le Violoncelle: Marcello 1e.

<sup>42</sup> Paris, National Archives, Minutier Central XXI, 472, 26 October 1774.

perhaps also the plates?) were bought by the art critic and essayist Charles-Joseph Mathon de la Cour (1738-1793),<sup>43</sup> who in turn sold the copies to “The authors of the *Journal de Musique*”. The latter organized a sale at reduced prices in early 1775, announced in the *Mercure de France* of January 1775, with prices that would be valid until the first of May of that year.<sup>44</sup> In the category of “Concerto & Symphonies” we find, as first item (p. 200):

	Prix au rabais	Ancien prix
Corelli, op. 5, par Geminiani	£t 12	£t 21

This is, as far as we know, the end of the availability of the Leclerc Edition of Corelli Concertos in Paris.

The Noske Collection, now in the Nederlands Muziek Instituut in The Hague, holds a copy of the Leclerc Edition of the Sonatas Op. 4, where a label has been pasted over Leclerc’s imprint reading:

A PARIS  
AU BUREAU DU JOURNAL DE MUSIQUE  
Rue de Montmartre vis-à-vis celle des Vieux Augustins,  
et aux adresses ordinaires.

It may be assumed that copies of the Corelli Concertos that were sold by the Bureau du Journal de Musique were provided with a similar labels, but no such copy is known to exist today (if they have existed at all).

#### MANUSCRIPTS

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

Statens Musikbiblioteket in Stockholm holds two manuscript copies in parts of the full set of twelve concertos. The first one (ObA-R) consists of seven upright folio partbooks in wrappers, each with a title on the outside front cover. The title is identical to the title of the editions, but without imprint. The Violino Primo del Concertino partbook has inside title pages too, both for the *Prima parte* and the *Seconda parte*. The title for the *Seconda parte* has a Prevost imprint. This, the part names and the variants make clear that the parts are copied from the Le Cène edition, in the second half of the eighteenth century. The *Seconda parte* is copied by a hand different from that of the *Prima parte*.

The second manuscript in parts in Stockholm (Mazers Saml. G. 266-277) consists of seven partbooks as well, but they are bound in brown leather and the bindings contain printed partbooks of Corelli’s Concertos Op. 6 and Geminiani’s Concertos Opp. 2, 3 and 4 after the Corelli arrangements. The writing hand is more like a modern hand than that of the ObA-R manuscript and it is entirely in one hand. Title pages, as in the ObA manuscript similar to the printed title pages but without imprint, are found only in the Violino Secondo

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<sup>43</sup> Paris, National Archives, Minutier Central XXI, 472, 9 December 1774.

<sup>44</sup> *Mercure de France*, Janvier, Second Volume, pp. 197-202, in the category “Avis”: “I. Ouvrages de musique proposés au rabais jusqu’au 1 Mai 1775”. Buyers had to address themselves to Monsieur Gantin, at the Bureau du Journal de Musique, rue Montmartre.

del Concertino (for *Prima* and *Seconda parte*) and the Violino Secondo del Concerto Grosso (only for the *Prima parte*). The manuscript is a copy of the Le Cène edition as well. It may even have been copied from the preceding one, but this is far from certain.

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

The library of the University of California in Berkeley holds two sets of seven manuscript partbooks, the Italian Mss. 209 and 210, with Geminiani's *Prima parte* and *Seconda parte* respectively.<sup>45</sup> The partbooks are in oblong folio format and were certainly written in Italy in the second half of the eighteenth century. The paper is Italian, according to Duckles's catalogue of 1963 it is watermark 3, apparently also found in manuscripts with keyboard music by Haydn datable 1778.<sup>46</sup> The manuscripts are written by "Hand A" in Duckles's classification, who was responsible for a great number of manuscripts in the collection to which the copy of Geminiani's arrangements belong. Most of these manuscripts have an origin not far from Giuseppe Tartini, so that it seems plausible that the manuscript with Geminiani's arrangements were written in or around Padua in or around 1780. The partbooks of Geminiani's arrangements have titles and part names that differ from the printed editions. The title of the "Violino Principale" part of the *Prima parte* reads "Parte Prima | Opera Quinta | Del Sig<sup>r</sup>. Archangelo Corelli | Ridotta in Concerti a sette parti | Dal Sig<sup>r</sup>. Geminiani | Violino Principale". This is repeated on the title pages of the other parts, which have the following part names: "Violino Primo di Concerto", "Violino Secondo Obligato", "Violino Secondo di Concerto", "Alto Viola Obligata" and "Violoncello Obligato." The Basso Ripieno part is without title page. The *Seconda Parte* likewise have a deviant shortened title: "Parte Seconda | Opera Quinta | Di Archangelo Corelli | Violino Principale". The other parts are now titled: "Violino Primo Ripieno", "Violino Secondo Obligato", "Violino Secondo Ripieno", "Alto Viola Obligata", "Violoncello Obligato" and "Basso Ripieno". It may be assumed that the new part names reflect a later conception of what a concerto should be: the works are seen as concertos for a solo violin (Violino Principale) with accompaniment including several obbligato parts.

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

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<sup>45</sup> RISM A/II 000.136.798 and 000.136.805. See Duckles 1963, pp. 107-113.

<sup>46</sup> Duckles 1963, p. 12, with a reference to Dénes Bartha and László Somfai, *Haydn als Opernkapellmeister* (Budapest 1950).

“Grave” only in the Violino Primo del Concertino part and “Adagio” in the other ones.

The Berkeley manuscripts of Geminiani’s Corelli Concertos are part of a large collection of Italian manuscripts of instrumental music, purchased by the University of California in 1958 from a member of the Stecchini family in Padova. The family had acquired them about 1950. They may perhaps be connected with the Padovan scholar Antonio Bonaventura Sberti (1731-1816).<sup>47</sup>

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

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

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

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

There are two more four-stave scores of the complete set of Geminiani’s arrangements which are related with one another: one was copied from the other. The one written first is now in library of the State Music

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<sup>47</sup> Duckles 1963, pp. 3-4.

Conservatory in Moscow (RUS-Mk, XI-373).<sup>48</sup> It is a manuscript of 254 folios in folio oblong format, containing scored copies first of Corelli's trio sonata Opp. 1-4 and then the concertino parts of Geminiani's arrangements of Corelli's Sonatas Op. 5. The manuscript was written by the Italian collector Fortunato Santini, who wrote the date (and time) "Ore 21 del 31 Luglio 1845" on fol. 55r. The first concerto of Geminiani's arrangements of Corelli's Sonatas Op. 5 is preceded by a title on fol. 172: "Opera V. | Concerto I di Corelli | ridotto in Quartetti | da Francesco Geminiani." The concertos that follow have simple headings as "Concerto II" and so on. As already said, the manuscript contains only the concertino parts, copied from the Walsh edition. Figuring differs from the printed sources; many figures, some dynamics (and an occasional bar) are missing. Slurs were added or omitted.

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

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

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

#### EARLY DISSEMINATION AND PERFORMANCES

Geminiani's concerto arrangements of Corelli's sonatas belong to his best known works, with a wide dissemination in the eighteenth century, especially in Great Britain, less so on the Continent. This is evident first of all from the number of editions (five of the *Prima parte*, four of the *Seconda parte*), issues and impressions, and from the large number of surviving copies. It is certain as well that these works were frequently performed, both in public concerts and in private environments. In general, the *Prima* and *Seconda parte* were seen together as just a single set of twelve concertos, not as two sets with six concertos each. In the summary overview given below the two subsets will not be separated from one another.

Precise records of concert performances of the Corelli Concerts during the first half of the eighteenth century are scarce. The earliest specific reference to such a performance is found in a letter of 21 February 1740 by John Kent, writing from Salisbury, to James Harris in London. Kent writes that they performed Concerto X from Geminiani's Corelli arrangements.<sup>49</sup> Jane Collier wrote, on 1 April 1744, from Salisbury to

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<sup>48</sup> See Janitzek 1996.

<sup>49</sup> See Burrow and Dunhill 2002, p. 90-91 and DOCUMENTS.

James Harris in London that a Geminiani concert arrangement after Corelli was performed at the last concert of the Salisbury Musical Society, on 28 March 1744.<sup>50</sup>

Available concert programmes for Dublin for the years around 1750 mention frequent performances of Concerto V, sometimes described as the concert “with the favourite Jigg”. This concerto was performed on 26 October 1749 (Fishamble Street Music Hall), 14 November 1750 (Philharmonic Room, also in Fishamble Street), 29 January 1752 (Crow Street Music Hall) and 25 June 1752 (Marlborough Bowling Green).<sup>51</sup> The same concerto was performed during the Concert Spirituel in Paris on 8 December 1750, described as “Sonate de 5e oeuvre de Corelli mis en grand concert”.<sup>52</sup>

Concerto VIII was performed in the Great Room in Dean Street, Soho, London, on 12 March 1753.<sup>53</sup>

The Academy of Ancient Music in London performed Concerto IV on 22 February 1770.<sup>54</sup>

At the Concerts of Antient Music Geminiani’s concertos from Corelli’s Op. 5 were performed on a regular basis, from the beginnings of the series in the late 1770s until almost the very end, 1831. The first recorded performance is that of Concerto VI, on 22 February 1779, the last that of Concerto IX, on 27 April 1831. At the average two concertos of the set were performed each season, sometimes one, rarely none. Three concertos were performed in 1786 (Concertos II, III and XI) and 1792 (VI, IX and XI), four in 1787 (III, VII, IX, XI). Two concertos were by far the most popular: Concerto IX, with 24 performances from 1779 to 1831, and Concerto XI, with 23 performances from 1782 to 1826. Concerto IX was performed twice in the 1799 season, Concerto XI twice in the 1810 season. Concerto IX was performed yearly in the years 1794-1796, 1799-1803 and 1808-1810, Concerto XI in the years 1785-1787, 1810-1813 and 1819-1826. Most of the other concertos were performed two to seven times. The most popular of these “less popular” concertos were Concertos III (seven times) and VI (five times). Two concertos were not performed at all: Concerto VIII and the Follia (Concerto XII). The Follia concert was apparently judged too much a work of the past or perhaps an unusual work, but it is impossible to tell why Concerto VIII was never performed.

It is to be expected that a perusal of British concert programmes of the period from 1750 to 1850 will yield further performances of Geminiani’s Corelli arrangements.

Both John Hawkins and Charles Burney spent, in their works on the history of music, some words on Geminiani’s arrangements of Corelli’s Sonatas Op. 5. Hawkins described, in his *General History of the Science and Practice of Music* (1776), the composition and the publication of the *Prima parte* and the *Seconda parte* of Geminiani’s arrangements in the following terms:<sup>55</sup>

Some years had now elapsed since the publication of his Solos, and as well with a view to advantage, as in compliance with his inclinations, he set himself to compose parts to the first part of the Opera quinta of Corelli, or, in other words, to make Concertos of the first fix of his Solos. This work he completed, and, with the help of a subscription, at the head of which were the names of the royal family, he published it in the year 1726. A short time after, he made the remaining six of Corelli’s Solos also into Concertos; but these having no fugues, and consisting altogether of airs, afforded him but little scope for the exercise of his skill, and met with but an indifferent reception.

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<sup>50</sup> Burrow and Dunhill 2002, p. 190-191.

<sup>51</sup> Green 2011.

<sup>52</sup> *Mercure de France*, January 1751, p. 182; Pierre 1975, no. 420, p. 259.

<sup>53</sup> *Public Advertiser*, 7 and 9 March 1753.

<sup>54</sup> Information kindly provided by Harry Johnstone (Oxford).

<sup>55</sup> Hawkins 1776, v, pp. 241-242.

In fact, neither the publication history nor the performance records confirm Hawkins's view that the *Seconda parte* enjoyed less popularity in eighteenth-century England than the *Prima parte*.

Charles Burney, in *A General History of Music, from the Earliest Ages to the Present Period, Volume the Fourth* (1789), first just mentions Geminiani's arrangements:<sup>56</sup>

In 1726, he formed Corelli's first six solos into concertos, and soon [640] after, the last six.

A few pages further, he delivers a quite hostile few on them:

Geminiani, with all his harmonical abilities, was so circumscribed in his invention, that he was obliged to have recourse to all the arts of musical cookery, not to call it quackery, for materials to publish. In his younger days, when imagination is most fertile, sixteen years elapsed between the publication of his first book of solos and his first six concertos. Indeed, during that period, he achieved what a plodding contrapuntist of inferior abilities might have done as well: he transformed Corelli's solos and six of his sonatas into concertos, by multiplying notes, and loading, and deforming, I think, those melodies, that were more graceful and pleasing in their light original dress.

#### FACSIMILE EDITION

The Walsh Edition of the *Seconda parte* of Geminiani's Corelli Concertos was published in facsimile by King's Music, at some point in the 1980s. The edition reproduces the Walsh Alone No. 377 Issue. The source copy is not mentioned. The Violoncello del Concertino partbook is included twice in the set, marked "Cello Conc." and "Keyboard" respectively. The Basso del Concerto grosso is likewise included twice, marked "Cello Rip." and "Double Bass" respectively.

#### MODERN EDITIONS

Before the appearance of Volume 7 of the Opera Omnia Francesco Geminiani, with the *Prima* and *Seconda parte* of Geminiani's arrangements of Corelli's Sonatas Op. 5, edited by Christopher Hogwood and Rudolf Rasch, in 2017, only a few concertos from the *Seconda parte* were published separately in a modern score, Concerto XII (Follia) three times, Concerto IX once.

The first modern editions of concertos from the *Seconda parte* of the Corelli Concertos are those of Concertos IX and XII, edited by Italian composer **Virgilio Mortari** (1902-1993) for the Carisch publishing house in Milano in 1937. The score of Concerto IX is in six string parts, headed Violino Principale (with the Violino Primo del Concertino), Violini I (with the Violino Primo del Concerto Grosso), Violini II (with the Violino Secondo del Concertino and del Concerto Grosso), Viole (with the Alto Viola), Violoncelli (with the Violoncello and Basso del Concerto Grosso combined) and Contrabassi (with the Basso del Concerto Grosso). Where the Concertino part play solo, this is indicated in the score. Continuo realization is added in the form of a Cembalo part.<sup>57</sup> There is a very short introduction in Italian, French, German and English.

Mortari's edition of Concerto XII is similar. Now the score has five string parts: Violino Principale, Violini I, Violini II, Viole, Violoncelli e Contrabassi (with the Violoncello and Basso del Concerto Grosso

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<sup>56</sup> Burney 1789, iv, pp. 639-640.

<sup>57</sup> Francesco Geminiani, *Concerto grosso N. 9 (dalla Sonata op. V. N. 9 di A. Corelli)*, [A cura di] Virgilio Mortari (Milano: Carisch 1885, 1937 XV). Score, 12 p. "XV" is the year in the fascist regime of Italy.

together).<sup>58</sup> There are two continuo realizations, for Cembalo (on two staves) and for Organo (on three staves). As in the other edition there is a very short introduction in Italian, French, German and English. Interesting it an inserted label that tells us “Prima esecuzione Londra Queens Hall 26 Maggio 1937 – XV Dir. Arturo Toscanini.” Mortari does not tell us in his edition which source he used. It seems, remarkably enough, that the use of the denomination “Violino Principale” instead of “Violino Prima del Concertino” points to the manuscript copy now in Berkeley, US-BEm, Italian MS 209-210. The manuscript belong to a large collection of Italian manuscripts bought by the University of California in 1958. We must assume that Mortari had access to the manuscript when it was still in Italy.

The Austrian musicologist, viola player and editor **Walter Kolneder** (1910-1994) prepared a new edition of Concerto XII for Schott in Mainz, which was published in the Antiqua series.<sup>59</sup> It consists of a score and seven parts. In the score the seven string parts are headed “1. Solo-Violine” (= Violino Primo del Concertino), “2. Solo-Violine” (Violino Secondo del Concertino), “Viola “(“Alto Viola Solo und Orchesterviola in einer Stimme”), “Solo-Violoncello” (Violoncello del Concertino), “1. Orchester-Violine” (Violino Primo del Concerto grosso), “2. Orchester-Violine” (Violino Secondo del Concerto grosso) and “Celli und Kontrabässe des Orchesters” (Basso del Concerto grosso). These are supplemented by a “Continuo (Cembalo, Orgel, Klavier)”. The edition follows the principles of the Urtext edition and has no introductory text. On p. 3 it is mentioned that the performance duration is c. 11 minutes.

The Italian conductor and musicologist **Renato Fasano** (1902-1979) prepared an edition of Concerto XII, the Follia Concerto, for Ricordi, published in 1968, in the series Antica Musica Strumentale Italiana, directed by himself.<sup>60</sup> The score consists of four parts (staves) for the Concertino, each marked “solo”, five for the Concerto Grosso, each marked “ripieno” and a two-stave Cembalo part. The large number of string parts is a consequence of the presence of Viola and Violoncello parts both in the Concertino and the Concerto Grosso. The Viola and Violoncello ripieno parts double the solo parts in Tutti passages. The edition has a fair amount of added articulation, dynamics and further performance markings. The musical part is preceded by a short preface to the series and a short introduction to the volume in question, in Italian (“Nota introduttiva”), French (“Note d’introduction”), English (“Introductory”) and German (“Vorbemerkung”). It is said that a copy of the Walsh edition in Florence (Biblioteca del Conservatorio di Music) was used for the edition, but this is probably not correct. Fasano’s edition of Concerto V (from the *Prima parte*) refers to a copy of the *Prima parte* in the library of the Conservatorio di Musica in Milano and to a copy of both the *Prima* and *Seconda parte* in the library of the Conservatorio di Musica in Florence, with which probably the manuscript copy I-Fc, Ms. Coll. D X 301 is meant. I assume that Fasano’s edition used this manuscript for his edition.

**Brian Clark** and **Clifford Bartlett** prepared simple transcriptions in score of some of the concertos included in the *Seconda parte*, notably Concertos VIII and XI and the Follia, published by King’s Music in 2007.<sup>61</sup> The scores are arranged with “Concertino first”, with the Alto Viola part in the Concertino section,

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<sup>58</sup> Francesco Geminiani, *Concerto grosso N. 12 (Follia) (dalla Sonata op. V. N. 12 di A. Corelli*, [A cura di] Virgilio Mortari (Milano: Carisch 18873, 1937 XV). Score, 26 pp.

<sup>59</sup> Francesco Geminiani, *Concerto grosso “La Follia” nach Arcangelo Corelli’s Opus V Nr. 12 für Streichorchester und Basso continuo*, Herausgegeben von Walter Kolneder (Mainz: B. Schott’s Söhne 4668, 1961 = Antiqua: Eine Sammlung alter Musik). Score on pp. 3-31.

<sup>60</sup> Francesco Geminiani, *Follia: Concerto grosso n. 12 in re min. per 2 violini, viola, violoncello e archi con cembalo di ripieno*, Revisione e realizzazione del basso continuo di Renato Fasano (Milano : G. Ricordi & comp., 130594, 1968 = Antica Musica Strumentale Italiana). Score, 42 pp.

<sup>61</sup> [Arcangelo] Corelli / [Francesco] Geminiani, *Concerto grosso 8 in E minor: Geminiani’s Arrangement as a Concerto Grosso of Corelli’s Opus 5 no. 8 for Violin and Continuo*, Edited by Brian Clark and Clifford Bartlett (Huntingdon: King’s Music, 2007). [Geminiani / Corelli], *Concerto XI in E*, [Edited by Brian Clark and Clifford Bartlett] (Huntingdon: King’s Music, 2007). [Geminiani / Corelli], *Concerto 12 in D minor*, [Edited by Brian Clark and Clifford Bartlett] (Huntingdon: King’s Music, 2007).



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

All twelve of Geminiani's Concertos after Corelli's Sonatas Op. 5 are included in Vol. 7 of the Francesco Geminiani Opera Omnia, edited by Christopher Hogwood and Rudolf Rasch and published in 2017.<sup>62</sup> The concertos are presented in a critical edition. The score is in seven parts, with the "Violino Primo first" order, that is V1C-V1R-V2C-V2R-AV-Vc-BR. The musical part is preceded by a General Preface, a Chronology, Abbreviations, Introductions and Plates, and is followed by a Critical Commentary.

#### RECORDINGS

The first complete recording of Geminiani's concerto arrangements of Corelli's Sonatas Op. 5 was realized in 1958, by "Gli Academici di Milano", conducted by the American conductor Dean Eckertsen (1928-2007), who specialized in Baroque music, on three vinyl disks. What they recorded, however, is in a way rather an arrangement of Dean Eckertsen of Geminiani's arrangements. Joseph Braunstein (1892-1966), the author of the liner notes, describes the score as follows: "Although the textual basis of the present recording is in the main the edition of the transcriber (Geminiani), Eckertsen drew actually from five different sources. He used

1. Geminiani's transcription of Corelli's Urtext, which appeared under the following title: *XII Concerti grossi, con due Violini, viola e violoncello di concertini* [sic] *obligati, e due altri violini, e basso di concerto grosso, quali contengono preludi, allemandi, correnti, gighe, sarabande, gavotte e follia, della prima e della seconda parte dell'opera 5 di Corelli, da Francesco Geminiani, London. [...]*
2. Eckertsen replaced some of Geminiani's changes by the Corellian Urtext.
3. He used Corelli's graces as given in the Chrysander edition.
4. He used the elaboration of the ninth sonata [concerto] as given by John Hawkins.
5. He employed "elaborations" of himself written "in the spirit of the time."

A remarkable amalgam! There is no edition with the title as given; rather it is the title of the *Seconda parte*, adapted to make it refer to the complete set of arrangements. The liner notes tend to present the works as basically Corelli's, just "transcribed" for a different medium, the string ensemble. They give extensive descriptions of the individual concertos and movements.

The Italian ensemble "I Musici", famous for their performances of "Baroque music" in 1960s, released a three-LP box with the concertos in 1970. The recordings were rereleased on 2 CDs in 1993. The following data describe LP and CD:

Title LP (1)	<i>Geminiani: 12 Concerti grossi Op. 5</i>
Title LP (2)	<i>Francesco Geminiani: 12 Concerti grossi Op. 5</i>
Label LP (1)	Philips 6703 014.
Year LP (1)	1970.
Label LP (2)	Philips 6768 179 (series Living Baroque).
Year LP (2)	1970.

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<sup>62</sup> Francesco Geminiani, *12 Concertos after Corelli's Sonatas Op. 5 (1726, 1729), H. 132-143*, Edited by Christopher Hogwood and Rudolf Rasch (Bologna: Ut Orpheus, GCE 9, 2017 = Francesco Geminiani Opera Omnia Vol. 7). Preliminary pages pp. I-XLIV, score of the Corelli Concertos pp. 1-238, Critical Commentary pp. 239-260, Appendix (not related to the *Seconda parte*) pp. 261-272.

Label CD	Philips 438 767-2 and 438 768-2.
Year CD	1993.
Musicians	I Musici, Roberto Michelucci (violin), Walter Gallozzi (violin), Aldo Bennici (viola), Mario Centurione (cello), Maria Teresa Garatti (harpsichord).
Recorded	Switzerland, September 1969.
LP (1) contains	LP 1: Concerto I-IV, LP 2: Concerto V-VIII, LP 3: Concerto IX-XII.
LP (2) contains	LP 1: Concertos I-VI, LP 2: Concertos VII-XII
CD Contains	CD 1: Concertos I-VI, CD 2: Concertos VII-XII
Text LP (1)	(1) Arthur Hutchings, "Musical Arrangements", "Über musikalische Arrangements", "Les arrangements musicaux" (Translators not mentioned)
Text CD	Nicholas Anderson, "«Like the Bread of Life»: Geminiani's Arrangements of Corelli's Op. 5". Uwe Kraemer, "Ein geschickter Arrangeur": Geminiani: Zwölf Concerti grossi nach Corelli". Jean-Pierre Demoulin: "La rencontre de deux génies: Les Concerti grossi de Geminiani, d'après Corelli". Carlo Vitali, "Eredità corelliane contestate: I Concerti grossi op. V di Geminiani."
Cover LP (1)	Francesco Guardi (1712-1793), Regata sul Canal Grande.
Cover LP (2)	Jan Miense Molenaar (1610-1668), Music Making Family (Haarlem, Frans Hals Museum).
Cover CD	Helmut Ebnet (design).
Remark	Score prepared by Franz Giegling.

The six concertos of the *Prima parte* were recorded on CD by the Ensemble Baroque de Nice under the direction of Gilbert Bezzina:

Title	<i>Arcangelo Corelli: Concertos grossos, Sonates Opus V, Transcription Francesco Geminiani.</i>
Label	Pierre Vernay (France) PV 79611.
Year	1996.
Musicians	Ensemble Baroque de Nice, Gilbert Bezzina (direction).
Recorded	Nice, Théâtre du Chateau de Valrose, 18-21 August 1996.
Contains	Concertos I-VI.
Text	Antonio Secondo (French; English translation by Mary Pardoe).
Cover	Paolo di Matteis, Music-making Angel (detail).

A complete recording on CD was made by The Academy of Ancient Music under the direction of Andrew Manze. Recordings were made in 1998-1999, the 2 CDs were brought out in 2000. Manze plays a considerable amount of ornamentation. The following summary of data can be given:

Title	<i>Geminiani: Concerti grossi (after Corelli Op. 5).</i>
Label	Harmonia Mundi HMU 907261-907262.
Year	2000.
Musicians	The Academy of Ancient Music, Andrew Manze (director).
Recorded	St. John's Smith Square, 29 December 1998—29 May 1999.

Contains	CD 1: Concertos I-VI, CD 2: Concertos VII-XII.
Text	Andrew Manze (English; French translation Isabelle Demmery; German translation Ingeborg Neumann).
Cover	Georg Chambers (1803-1840), St. Paul's Cathedral and the City of London
Remarks	Added is a facsimile edition of John Hawkins, <i>An Account of the Institution and Progress of the Academy of Ancient Music</i> (London, 1770), with an Introduction by Christopher Hogwood (Cambridge 1998). The two CDs are Antient Musick Volumes III-IV, Volumes I-II being Handel's Concerti Grossi Op. 6. The second CD was re-released separately as <i>Geminiani: Concerti grossi VII-XII (after Corelli Op. 5)</i> in 2007.

Finally, a complete CD production was recorded in 2003 by the Ensemble 415 under the direction of Chiara Banchini. It was released in 2004, on 2 CDs, by the French label Zig Zag Territoires. Also Chiara Banchini plays a lot of quasi-improvised ornamentation (despite the remark in the booklet that this does not belong to the performance practice of the concerto grosso). In 2007 a selection of six concertos was brought out on a single CD, which was reissued by the Rewind label in 2013:

Title CD (1)	<i>Geminiani, Concerti grossi composti sull'Opera V d'Arcangelo Corelli.</i>
Title CD (2)-(3)	<i>Francesco Geminiani: Concerti grossi &amp; La Follia.</i>
Label CD (1)	Zig Zag Territoires ZZT 04031.
Year CD (1)	2004.
Label CD (2)	Zig Zag Territoires ZZT12040301.1
Year CD (2)	2007.
Label CD (3)	Rewind REW 521.
Year CD (3)	2013.
Musicians	Ensemble 415, Chiara Banchini (violin and direction).
Recorded	Paris, Église de Bon Séjour, 2-7 February 2003 (Concertos VII-XII), and Frasne-le-Chateau, Église Saint-Antoine, 14-18 September 2003 (Concertos I-VI).
CD (1) contains	CD 1: Concertos I-VI, CD 2: Concertos VII-XII.
CD (2)-(3)	Concertos I, X, III, VIII, V, XI, XII (La Follia).
Text CD (1)-(2)	Chiara Banchini (English translation Charles Johnston; French), Enrico Careri (English translation Charles Johnston; French translation Michel Chasteau).
Text CD (3)	Online: <a href="http://www.outhere-music.com/Rewind/REW521">http://www.outhere-music.com/Rewind/REW521</a>
Cover CD (1)-(2)	Anne Peultier (1967), original painting.
Cover CD (3)	Designer not named.
Remark	Continuo realization on harpsichord, organ and lute.

Several times single concertos were included in recordings containing also other works by Geminiani or works by other composers. The following table is a tentative list of these recordings; I cannot give any guarantee that it is exhaustive. It gives only the title of the LP or CD, the label which issued the LP or CD, the ensemble and when applicable (which is most often so) it conductor and finally which concerto is included in the recording.

Rudolf Rasch: The Thirty-One Works of Francesco Geminiani  
Work Three: The Corelli Concertos, *Seconda parte* (1729)

Title	Label	Year	Ensemble (director)	Concerto
<i>17th and 18th- Century Italian Music</i>	RCA Victor	1955	Società Corelli	XII
<i>Le célèbre canon de Pachelbel</i>	Musidisc	1959	Collegium Musicum de Paris (Roland Douatte)	I
<i>Eugen Jochum</i>	Melodia	??	Orchester der Hamburgischen Staatsoper (Eugen Jochum)	XII
<i>Benedetto Marcello</i>	Odeon	1965?	Ensemble Benedetto Marcello	IX
<i>Arcangelo Corelli: Violinsonaten Op. 5</i>	Orbis	1970?	Capella Academica Wien (Eduard Melkus)	VII
<i>Albinoni: Adagio, Pachelbel: Canon, Ysaÿe: Paganini-Variationen</i>	DGG	1972	Ensemble d'Archet Eugène Isaÿe (Lola Bobesco)	XII
<i>A Grand Concert of Musick: English Baroque Concerti</i>	Archiv	1979	The English Concert (Trevor Pinnock)	XII
<i>Francesco Geminiani: 6 Concerti grossi</i>	Deutsche Harmonia Mundi	1987	La Petite Bande (Sigiswald Kuijken)	V, XII
<i>Geminiani: La Follia &amp; Other Concertos &amp; Sonatas</i>	Hyperion	1988	The Purcell Band	XII
<i>Geminiani: Concerti grossi</i>	Sony Vivarte	1992	Tafelmusik (Jeanne Lamon)	III, V
<i>Geminiani: Concerti grossi Op. 3</i>	Opus 111	1997	Europa Galante (Fabio Bondi)	XII
<i>Francesco Geminiani: Concerti grossi tratti delle op. 3, 1 e 5 di Arcangelo Corelli</i>	Tactus	2001	Ensemble Risonanze (Carlo Chiarappa)	I, III
<i>Italian Baroque Concertos</i>	BBC Music	2001	The Orchestra of the Age of Enlightenment	XII
<i>Albinoni, Geminian, Vivaldi</i>	In Ve Nice Sounde	2001	Interpreti Veneziani	XII
<i>Venetian Concertos</i>	Conifer	?	Tafelmusik (Jeanne Lamon)	XII
<i>Fame Deserv'd</i>	Ars Eloquens	2004	NYS Baroque	XII
<i>Daniel Hope: Air: A Baroque Journey</i>	DGG	2009	Various	V
<i>Vuvaldi: The Four Seasons</i>	Telarc	2009	Boston Baroque (Martine Pearlman)	IV, XII
<i>Simfonia Barocca</i>	Ayva Musica	2009	Orquestra de Cambra de Vila-Seca (Evelio Tieles)	XII
<i>Concerts and Follies in Pergolesi's Time</i>	Fonè	2010	I Musici	XII
<i>Bonbons</i>	ATMA Classique	2011	Les Violons du Roy (Bernard Labadie)	XII
<i>London Calling!</i>	Bis	2012	Baroksolisten	XII
<i>Ecco</i>	Entertainment One	2012	East Coast Chamber Orchestra	XII
<i>Corellimania"Concerti grossi</i>	Accent	2013	Harmonie Universelle (Florian Deuter, Mónica Waisman)	XII

Title	Label	Year	Ensemble (director)	Concerto
<i>Bewitched</i>	Sony	2014	Les Passions de l'Âme (Meredith Lüthi)	XII
<i>Lagrima mie</i>	Concerto	2015	Accademia degli Astruzzi (Ferri Federico)	XII
<i>Brandenburg Celebrates</i>	ABC Classics	2015	Australian Brandenburg Orchestra (Paul Dyer)	XII
<i>Time Present and Time Past</i>	DGG	2015	Concerto Köln	XII
<i>Concerto romani: Corelli's Heritage and the Roman School</i>	Dynamic	2016	I Musici	VII
<i>Il furibondo, ou Les tribulations d'un italien à Londres</i>	B-Records	2016	L'Escadron Volant de la Reine	II/i
<i>Mr. Corelli in London: Recorder Concertos, La Follia, after Corelli Op. 5</i>	Harmonia Mundi	2010	The English Concert (Laurence Cummings)	IV, V/iv, VII, VIII, X, XII
<i>Concerto grosso: Émigré to British Isles</i>	MUSO	2019	Orkiestra Histoyczna (Martyna Pastuszka)	III

From this overview it is perfectly clear that these days the Follia (Concerto XII) is by far the most popular of the twelve Corelli Concertos, in particularly after about 1990. This is in stark contrast with concert practice of the eighteenth century, when the Follia concerto did not play any role at all. There is no particular further favourite in the list: Concertos V and VII occur three times, Concertos I, III, IV, VIII and X twice, Concerto IX once, Concertos II, VI and XI not at all.

#### CONCLUSION

Geminiani's concerto arrangements of Corelli's sonatas Op. 5 belong, with the Concertos Opp. 2 and 3, to his most popular works. Immediately after the first appearance of the *Prima parte* in 1726, which was available by subscription only (or in small quantities from dealers who subscribed for multiple copies), reprints were published which were sold for half of Geminiani's original price. New reprints and issues appeared until the middle of the century and the works must have been part of the stock repertoire of many music clubs and concert organizations until around 1800 (and sometimes even later).

Geminiani's concerto arrangements are rarely discussed by modern commentators. Enrico Careri, in his 1993 monograph on Geminiani, spends a few words on them, after quoting Burney's judgment and Francesco Maria Veracini's disdain of arranging other composers' works, as expressed in his manuscript treatise "Il trionfo della pratica musicale" (c. 1750).<sup>63</sup> Careri points, rightly so, to the difference in arrangement techniques between the *Prima* and the *Seconda parte* and to the soloistic character that the arrangements at times have. Peter Walls mentions the concertos—and Shuttleworth's (see below)—in his 1997 article discussing the role of the viola in Geminiani's concertos in general.<sup>64</sup> Nicholas Cook (1999, p. 193-196) presents a fairly detailed analysis of Concerto III as part of a study of arrangements of various kind of Corelli's sonatas.

<sup>63</sup> Careri 1993, pp. 151-156. Pp. 153-156 contain a music example showing the first period of the Giga of Corelli's Sonata V and Geminiani's arrangement of this period.

<sup>64</sup> Walls 1997, pp. 395-399.

The Italian composer and violinist Michelangelo Abbado (1900-1979; father of the famous conductor Claudio Abbado) used Geminiani's arrangements as the basis of the continuo realizations in his edition of Corelli's Sonatas Op. 5 in their original form, published by Ricordi in 1961 as *12 Sonate Op. V per violino e pianoforte*.<sup>65</sup>

In modern early-music practice the concertos found their place among the other concertos by Geminiani, in particular Concerto XII, the *Follia* variations.

Quality assessments in CD booklets can hardly be considered impartial judgements. Nevertheless this essay will end with some quotations from such writings. The following words are from the text that Nicholas Anderson wrote for the booklet of the 1993 I musici CD of the concertos:

Geminiani's arrangements of his teacher's violin sonatas are both sensitive and technically skilled. Throughout the set he retains Corelli's thematic material and basic harmonic structure while extending the imaginative character of the music by means of richer textures and the employment of newly developed string techniques. [...] Corelli's clarity, however, and his simply expressive idiom are carefully preserved.

Andrew Manze, in the text for the recordings by the Academy of Ancient Music, opposed Hawkins's negative judgment of the arrangement with the following words:

But Hawkins was overlooking two things: firstly, Geminiani's great ingenuity in the young art of orchestration, creating textures by careful handling the inner parts. The opening of Concerto X is a wonderful example: first violins and basses are pure Corelli while the seconds meander in sixteenth notes and the violas add a discreet yet exquisite commentary. Secondly, Hawkins forgot to mention the final concerto: Geminiani elevates the famous *Follia* from a showpiece of solo pyrotechnics into one of the most dynamic pieces of orchestral virtuosity in the baroque repertoire.

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<sup>65</sup> [Arcangelo] Corelli, *12 Sonate Op. V per violino e pianoforte, Parte I-II*, Revisione di Michelangelo Abbado, sulla prima edizione (1700) con la realizzazione del basso desunta dai «Concerti Grossi» di Francesco Geminiani (Londra, 1726) (Milano: Ricordi, E.R. 2660-2661, 1961, 1989).