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The Thirty-One Works of Francesco Geminiani

Work Nine: *Le prime sonate* (1739)

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## WORK TEN

### *LE PRIME SONATE* (1739)

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## INTRODUCTION

The history of *Le prime sonate*, Geminiani's revision of the Sonatas of 1716, runs parallel to that of the Sonatas Op. 4 (WORK EIGHT) in many respects. The First Edition was engraved by Louis-Hector Hue in Paris and was first published by Geminiani in a private edition in London in 1739. The engraving of *Le prime sonate* makes use of the same typographical material and the systems have the same little ornament on the accolade at their left ends as Hue's engravings for the Sonatas Op. 4 have. *Le prime sonate* was reissued in a Revised Version with a new title page in Paris in 1740. Later the Revised Version became available in London in the 1740s in the form of a Corrected Revised Version. In 1751 Geminiani sold the edition to John Johnson and the latter brought out new copies with his own name added to the imprint. Louis-Hector Hue had engraved a second set of plates of the sonatas and these were used for a French Edition, published in Paris by Charles-Nicolas Leclerc, probably in 1746. This is all exactly as the story of the Sonatas Op. 4. (Only the French Edition of the Sonatas Op. 4 appeared earlier, probably in 1739.)

All these elements will be discussed into detail below, but for more details the reader is referred to the discussion of the Violin Sonatas Op. 4.

There are differences between the stories of *Le prime sonate* and the Sonatas Op. 4 as well. The most important is, certainly, that *Le prime sonate* is not a really new work; instead, it is a revision of the Sonatas for Violin and Figured Bass of 1716. The revision, however, is so extensive that it created compositions that can be considered to constitute a new Work.

## THE BRITISH EDITION (1739)

The title of the British Edition of Geminiani's *Le prime sonate* deviates somewhat from the usual type of title of a set of sonatas for violin and figured bass in the first half of eighteenth century (PLATE 9.1):

Le prime sonate a Violino, e Basso [...] nuovamente ristampate e con diligenza corrette, aggiuntovi ancora per maggior facilità le grazie agli adagj, ed I numeri per la trasposizione della mano.

The first sonatas for violin and bass, reprinted anew and corrected with care, added to them for more ease the graces for the adagios and the numbers for the transposition of the hand.

The first words—*Le prime sonate*—refer, of course, to the sonatas published in 1716, which were without opus number, but clearly the composer's first works. The instruments for which they are written are now simply described as *violino* and *basso*. The next phrase, after the composer's name, mentions the fact that the sonatas were reprinted here and corrected as well and with care in doing so. It will be clear that the sonatas underwent more than a simple round of corrections; "revised" or "remade" would have been more fitting descriptions.<sup>1</sup> Two important additions are mentioned: the graces added to the Adagios, and the fingerings ("transpositions of the hand") added to all movements.

The phrase "le grazie agli adagj" makes one, of course, immediately think of the famous phrase on the title-page of Estienne Roger's edition of Corelli's Sonatas Op. 5 with the ornamented versions of the Adagios: "Troisième édition ou l'on a joint les agréments des Adagio de cet ouvrage composez par Mr. A. Corelli comme il les joue." [Italics RR] Geminiani indeed systematically added ornamentation to the slow movements of *Le prime sonate*, but his method is quite different from Corelli's in his Op. 5: there the embellishments have the form of elaborate melodic lines printed on separate staves above the unornamented violin part, whereas in Geminiani's *Le prime sonate* they take the form of ornaments written as signs or

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<sup>1</sup> See about Geminiani's revisions in general Walls 1986.

grace notes added to the violin part itself. In the case of Corelli's Op. 5 the ornamentation is notated with normal note heads but the note values do not add up to just fill the metric units. (Usually the sum goes far over the respective units.) And whereas Corelli's Op. 5 embellishments were restricted to the slow movements of the first six sonatas, the *sonate da chiesa*, in *Le prime sonate* slow movements of both the *da chiesa* and the *da camera* sonatas have added ornaments. Fast movements may also have added ornamentation. We will discuss the ornaments in greater detail below.

We may remind here that John Hawkins, many years later, in his *General History of the Science and Practice of Music* (1776) published a version of Corelli's Sonata Op. 5 no. IX, in E major, with ornaments and other changes as played by Geminiani.<sup>2</sup> The ornaments added to the slow movements are in the same style as the ornaments added to similar movements in *Le prime sonate* (and in the Sonatas Op. 4), the fast movements rather have been reworked with different melodic figures. It may be assumed that this arrangement predates *Le prime sonate*, but this is, in the absence of direct evidence, hypothetical.

After the subtitle on the title page of *Le prime sonate* one finds the dedication to "Dorotea Contessa di Burlington". She is Dorothy Savile (1699-1758), who had married Richard Boyle, Third Earl of Burlington (1694-1753), in 1721.<sup>3</sup> She was "Lady of the Bedchamber" to Queen Caroline (1683-1737), consort of King George II. There is no letter of dedication. I do not know the precise nature of Lady Burlington's relationship to Geminiani, but she certainly was acquainted with Handel.<sup>4</sup> Her husband, known as the "Architect Earl", because of his interest in architecture, is even better known in the history of music because of his relation to Handel.<sup>5</sup> The latter lived in Burlington House in Chiswick near London from 1713 to 1716. In this period he composed the operas *Teseo* (1713), *Silla* (1713) and *Amadigi di Gaula* (1715). Nicola Francesco Haym's libretto of the first of these was dedicated to the Earl. Pietro Castrucci followed suit with his *Sonate a violino e violone o cembalo [...] Opera prima* (Amsterdam, Roger, No. 435, [1718]), Francesco Barsanti with his *Sonate a flauto o violino solo con basso, per violone o cimbalo* (London: Author, [1724]).

As already said, the title page of the first issue of *Le prime sonate* was certainly not engraved by Sr Hue. Rather, it is English work, produced in London. Its style greatly resembles that of the edition of Geminiani's *Menuetti con variazioni per il cembalo*, a work that we believe to have been engraved by B. Fortier. For the moment we assume that Fortier also engraved the title page of the first edition of *Le prime sonate*.

Several copies of the first issue of *Le prime sonate* have an engraving that precedes the title page, although there is no direct relation between the engraving and the title (PLATE 9.2). It is an engraving by Pierre-Alexandre Aveline ("P. Aveline sculpsit") after a design by Edme Bouchardon ("E. Bouchardon inventit").<sup>6</sup> The engraving is dated "An. 1738" and seems to have been prepared expressly for the edition of *Le prime sonate*, although it is occasionally found also with copies of other editions with works by Geminiani.

Edme Bouchardon (1698-1762), who designed the model for the engraving, is generally considered to be the greatest French sculptor of his days.<sup>7</sup> Besides making sculptures he designed *jetons* (New Year's tokens distributed by the King), medals and other works of art. Bouchardon's original drawing does not seem to be

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<sup>2</sup> Hawkins, 4, pp. 294-297.

<sup>3</sup> The Sonatas Op. 4 have a similar dedication, to "Margarita Contessa D'Orrery". She is Margaret Hamilton (1710-1758), who had married John Boyle, Fifth Earl of Orrery (1707-1762), in 1731. Both husbands have the surname Boyle, but if they are related it is only distantly so.

<sup>4</sup> See Marx 2009, Teilband 1, pp. 212-213.

<sup>5</sup> See Marx 2009, Teilband 1, pp. 214-216.

<sup>6</sup> The engraving is also discussed by and Bianco (2014, pp. 93-94). Reproductions are in Cavalli (1962, p.28), Careri (1993, Plate 4), Hogwood (2013, p. 462) and Bianco (2014, p. 95).

<sup>7</sup> About Bouchardon see Desmas *et alii* 2016, the catalogue of an exposition of Bouchardon's work in the Louvre.

extant, but a *contre-épreuve* of it is preserved at the Musée du Louvre (APPENDIX 9.1).<sup>8</sup> It will be discussed first.

The *contre-épreuve* shows the picture of the engraving in rather coarse lines in sanguine (red crayon).<sup>9</sup> In the foreground there is a winged boy, mostly nude, sitting, a representation of the Genius or the Spirit of Music. He holds, in his hand and on his knees, an *imago clipeata*, an oval shield with Geminiani's likeness.<sup>10</sup> At his feet one sees a cello and a few sheets of music (with some staves visible with notation although not recognizable). Next to him stand the three Graces, represented as nudes, who adorn the *imago* with garlands of laurel. Behind this scene there is a pond with two swans, certainly depicted here because of their mythical singing capabilities. In the background there is a forest, where one sees two dancing satyrs. In the air, above the clouds, there is Apollo with his lyre, sitting on clouds and drawn forward by two horses, against a background with a very large sun.

For the Genius of Music Bouchardon followed a programme described in Cesare Ripa's famous *Iconologia* as follows:<sup>11</sup>

Il Genius, che noi volgarmente dicemo per l'humore, e per il gusto, e naturale inclinazione, che hà una ad una cosa, & essercitio: si può figurare Fanciullo alata, simbolo del pensiero, che sempre nella mente vola di ciò, che si hà gusto, e fantasia: tenga in mano stromenti atti a dichiarare quello, di che si diletta; se uno hà Genio alle lettere, gli si ponga in mano libri; se suoni e canti, intavolature di musica, lire, liuti, & altri stromenti; se ad armi, armi; e così di mano in mano d'altri stromenti.

The Genius, which we most often give a name according to the humour, taste or natural inclinations or exercise he has towards a certain thing, *can be pictured as a youngster with wings*, symbol of the thoughts he always has about the things of his taste and fantasy. He may hold in his hand instruments suitable to designate the things in which he finds pleasure. If one has a Genius for literature, he may have in his hand books; *if he sings and plays, sheets with music, lyres, lutes, and other instruments*; if he likes arms, arms; and so on with other objects. (Italics RR)

The original drawing does not seem to be extant. A *contre-épreuve*, however, is. It was first in the collection of Bouchardon's friend and admirer Pierre-Jean Mariette (1694-1774). In the catalogue of the sale of Mariette's collection after his death (1775-1776), the *contre-épreuve* is in lot 1229, which is described as "deux contre-épreuves de titres in-folio, pour les Œuvres de Geminiani; on y voit le portrait de ce grand musicien, soutenu par un genie, & couronnés par les Graces."<sup>12</sup> The *contre-épreuve* for *Le prime sonate* was bought by Count Alexandre Sergueievitch Stroganov (1733-1811) for 181 livres. In 1793 the possessions of Stroganov were confiscated by the French authorities and the drawing came in the collection of the Louvre.<sup>13</sup> The second item in the lot must have been a *contre-épreuve* of the drawing for the engraving that was to be

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<sup>8</sup> Musée du Louvre, Département des Arts Graphiques, Inventory 23855, recto. Dimensions 288 x 214 mm. Technique: sanguine. A *contre-épreuve* is a print made from a drawing (or fresh-printed engraving) by pressing moistened paper against it. The procedure works particularly well with drawings *à la sanguine* (as was Bouchardon's drawing)

<sup>9</sup> See Desmas et alii 2016, no. 104, pp. 190-191.

<sup>10</sup> The picture definitely resembles William Hoare's portrait, made about 1735 (Careri 1993, Plate 3).

<sup>11</sup> Cesare Ripa, *Della novissima iconologia parte prima-terza* (Padova: Pietro Paolo Tozzi, 1625), p. 273. This description does not occur in the earlier editions, from 1593 to 1620.

<sup>12</sup> F. Basan, *Catalogue raisonné des différens objets de curiosité dans es sciences et arts* (Paris 1775), p. 174, See Rosenberg 2011a, Tome I, p. 160; Rosenberg 2011b,

<sup>13</sup> Paris, Louvre, Inv. 23855.

prepared for Geminiani's Concertos from the Sonatas Op. 4, which is today likewise in the Louvre collection.<sup>14</sup>

The engraver Pierre-Alexandre Aveline (1702-1760) was one of the most important French engravers of his time, known for work of much diverse character. His engraving for *Le prime sonate* measures 28.5 x 21 cm, practically the same as the *contre-épreuve* from Bouchardon's drawing. It clearly follows the design of Bouchardon's drawing, but is executed with more detail than there must have been in the drawing, judging from the *contre-épreuve*. Where the engraving has more detail than the *contre-épreuve*, often the *contre-épreuve* has some lines indicating there might be some object there. In the engraving also a violin and a bow are visible at the feet of the Genius. Some notes are visible on the music sheets, but they cannot be identified as anything meaningful. The swans are differently drawn. There a third dancing satyr, as well as Pan blowing his pipes. Apollo is now sitting on a chariot; part of a wheel is visible. The chariot is drawn apparently by more than two horses: four backs are visible, but only three heads.

Underneath the image the engraving has the Latin motto "Debent Charites hæc pignora Vati". The phrase is not so easy to interpret, especially because both "Charites" and "hæc pignora" can be either the grammatical subject or direct object of the phrase. It does not seem to be a direct quotation from an antique literary work, but there may be a relation to the phrase "debent hæc pignora Daphnim", with which Virgil closed line 93 of his eighth *Eclogue*. This phrase can be translated as "These pledges owe Daphnis [to me = to Virgil]", where the words "these pledges" refer to his (Virgil's) verses. If this translation is used as a model for the interpretation of the motto "Debent Charites hæc pignora Vati", the result is "These pledges owe the [=their] Graces to the Singer [= Geminiani]", where "these pledges" certainly refers to the sonatas. It is remarkable that the word "Charites", which is a Latin transcription of the Greek word "Χάριτες", corresponds to the Latin "Gratiæ", or Italian "Grazie", or English "Graces", in the meaning of the Graces as the three female servants of Aphrodite. This makes one wonder if there is an implied relation to the ornamentation of the compositions, which are also called "Grazie" on the title page. If there is, the translation of the motto must be interpreted as "These works owe their Graces to the Composer", where "Graces" may also have the more general connotation of "Beauty".

Even if the motto can be translated as was just done, this does not yet make an interpretation of the scene depicted an easy task. Who is pronouncing these words? The Genius of Music or the Three Graces? Or an outside observer? The latter interpretation seems to be the one to be preferred. Other aspects are less easy to understand. Are the Graces giving the *imago clipeata* to the Genius of Music or is it the other way around? And are the Graces adding laurel to the *imago clipeata* or are they just showing the *imago* by holding up the laurel already attached to it? Perhaps it is better to interpret the scene in a static way, as containing three elements, the music (represented by the Genius of Music), their beauty (represented by the Graces) and their author (Geminiani). Exactly these elements are linked to one another in the motto.

Copies of the engraving are found in several copies of *Le prime sonate*, for which it seems to have been made. But occasionally it is also found in copies of other editions of Geminiani's works. Judging from the paper on which the copies of the engraving are printed, it appears there must have been at least four impressions.

Three extant copies of the engraving are printed on the Genoese paper that was also used for the Single Impression of the First Issue of *Le prime sonate*, issued in 1739 (see below). These copies of the engraving are found inserted in copies of this issue (D-Dlb; NL-DHgm; US-R). They must have been printed along with the Single Impression of the First Issue of *Le prime sonate*.

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<sup>14</sup> Paris, Louvre, Inv. 23856.

Other copies of the engraving are printed on French paper, with a Jesus watermark in the middle of the folio or a countermark that could not be read entirely but includes the name “I DVPVY”, that is Jean-Joseph Dupuy. Chain lines run vertical, about 30 mm apart. One copy on such paper is found bound with a copy of the Geminiani Issue of *Le prime sonate* (US-Wc) and another one in the French Issue, issued as *Sonate a violino e basso [...] Opera prima* by Mme Boivin and Louis-Hector Hue in 1740 (see below; B-Bc). The Washington copy of this issue (US-Wc) lacks the engraving but a copy of the engraving on this paper is found in the copy in the same library of the French Edition of the Sonatas Op. 4 (US-Wc), where it clearly does not belong. Since the engraving differs in size from the copy of the Sonatas Op. 4 itself, it was probably bound there by mistake and originally belonged to the copy of the French Issue of *Le prime sonate* in the library. Apparently these copies of the engraving were printed in Paris in order to be added to the copies of the French Issue, therefore in 1740.

A fragment of the engraving was pasted on a folio that was added as a frontispiece to the copy of the Revised Version with a British title page but printed on large French paper (with an Eagle watermark) that is preserved in Ann Arbor. It is impossible to establish the watermark or countermark of the fragment, but since the copy of the edition itself was printed in France, it may be assumed that the engraving was also printed on French paper, presumably the same Dupuy paper as found for the other copies of the engraving added to the copies of the French Issue of the sonatas.

Three copies of editions of other works by Geminiani have a copy of the engraving printed on French paper probably in 1740: one of the Johnson Issue of the Sonatas Op. 4 (F-Pn) and the two known copies of the Dedication Issue of the *Guida armonica* (D-B, GB-Lcm).

Two copies of the engraving with the motto “Debent Charites hæc pignora Vati” are known that were printed on paper with a Strasbourg Bend watermark symmetrical around a chain line, with the letters “LVG” below it. One of them belongs to a copy of the First Issue of *Le prime sonate* (GB-Lbl), the other to a copy of the *Rules for Playing in a True Taste* (NL-DHgm). Another copy is printed on similar paper with the countermark “IV” around a chain line may and this may well belong to the same impression. It is found at the beginning of a binding containing the *Rules for Playing in a True Taste*, *A Treatise of Good Taste* and *The Art of Playing on the Violin* (GB-Cu). The binding looks early nineteenth-century and was restored in 1917, so that it is impossible to tell if the engraving indeed belonged to the copy of the *Rules for Playing in a True Taste* found in the binding. The same watermark is also found in paper used for the Second Impression of the British Issue of the *Pièces de clavecin*, which can well be dated between 1745 and 1750, that is, roughly contemporary with the First Impression of the *Rules for Playing in a True Taste* (1748). These correspondences increase the chance that the addition of the engraving with the motto “Debent Charites hæc pignora Vati” to copies of the *Rules for Playing in a True Taste* goes back to Geminiani himself.

Finally, there are two copies of the engraving with vertical chain lines 27 mm apart and a countermark “IV” between two chain lines. One of these copies is bound at the beginning of a collective binding that includes the *Pièces de clavecin* (Geminiani 1743, Second British Issue, Second Impression, {c. 1750?}), the *Rules for Playing in a True Taste* (Geminiani 1748, First Impression), *A Treatise of Good Taste* (Geminiani 1749, Single Impression) and *The Art of Playing on the Violin* (Geminiani 1751) (GB-Lam). The binding is from the nineteenth century and no further data about the provenance of the copies is known so that it is not possible to establish when the four items were brought together. The other copy is the frontispiece of a copy of a later impression of the *Pièces de clavecin*, dating from the late 1740s (GB-Mp). The countermark “IV” of the engraving could be corresponding to the Strasbourg Lily watermark found in similar paper in several edition printed in 1747-1748.

An overview of the copies of the engraving with the motto “Debent Charites” is presented in TABLE 9.1.

Aveline's engraving is occasionally found outside copies of works by Geminiani. Two copies are in the Bibliothèque nationale de France in Paris, Département des Estampes, in Ee 12 Rés (p. 22) and in Fa 43.<sup>15</sup> Fa 43 also contains a copy "avant la lettre" (with the motto added in manuscript) and a copy where the motto is "Sequor et quà duxeris adsum" (APPENDIX 9.2). The latter motto is a variant of "Sequor et quo ducitis adsum" (I follow and I am where you [plural] will bring me), from Virgil, *Aeneidos*, II, 701. The variant with "duxeris" (you [singular] will bring) is found, for example, in Claude-François Menestrier's *Philosophie des images, Tome second* (Paris, 1683), no. LXXIX, p. 304, without image but with the description "un jeune Aiglou qui suit un grand aigle", and in Jacobus Bosch's *Symbolographiae* (Augsburg-Dillingen, 1702), XLXXXIV, Classis II, p. 15, as a motto for an emblem showing an adult eagle with a young one following him, explained as "Idem pullus aquilinus majorem Aquilem parentem suum insequens" [The same young eagle following the big eagle, his father]. It is not quite clear how this motto can be applied to the engraving made for Geminiani's *Prime sonate*. The collection Fa 43 was brought together by Pierre-Jean Mariette (whom we mentioned before as possessor of the two contre-épreuves of Bouchardon's drawings), so that it may mean that the collection came from the workshop of Bouchardon.

Aveline's engraving was in due course imitated and adapted for two other engravings, in order to produce engravings that could serve as frontispieces for other publications.<sup>16</sup> Geminiani's likeness was replaced by other portraits for these occasions. Claude-Augustin-Pierre Duflos (1700-1768) made an adaptation of the engraving for an edition of the *Satyrae* of Persius which was added to an edition of those of Juvenalis: *Decii Junii Juvenalis Satirarum libri quinque* (Paris: Joseph Barbou, 1754, 1776).<sup>17</sup> The shield now has a supposed portrait of Persius, whose name is also added there (APPENDIX 9.3). An anonymous engraver made a similar engraving that was probably meant to serve as a frontispiece for an (unspecified) edition of the works of Petronius (APPENDIX 9.4).<sup>18</sup> The portrait on the *imago clipeata* must now depict a likeness of Petronius.

Apparently Bouchardon and Geminiani knew one another well.<sup>19</sup> Bouchardon, in addition, was a musical amateur, owned several musical instruments, played the violoncello and composed music that was praised by Geminiani. His relation with Geminiani is described by Anne-Claude de Tubières de Pestels, Comte de Caylus (1692-1765), in his *Vie d'Edme Bouchardon* (1762), with the following words:<sup>20</sup>

La musique étoit pour lui [=Bouchardon] un délassement plus assuré que tous les autres; non seulement il jouait du violoncelle, & le son qu'il tiroit de cet instrument étoit semblable, ou du moins avoit des rapports infinis avec l'accord de son dessein & de sa manière dans les arts; mais il a composé dans le même gout plusieurs pièces dont la distribution et l'harmonie ont touché plusieurs grands compositeurs. Je me souviens d'en avoir vue *Geminiani* enchanté. Vous connoissez, MESSIEURS, ce grand compositeur Italien, qui a fait plusieurs voyage à Paris.

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<sup>15</sup> Marcel Roux, *Bibliothèque nationale, Département des Estampes: Inventaire du fonds français: Graveurs français du dix-huitième siècle*, Tome 1, Paris, 1930, pp. 322-323, No. 62.

<sup>16</sup> I owe my knowledge of these imitations to Guilhem Scherf (Paris, Louvre).

<sup>17</sup> See Marcel Roux, *Inventaire du fonds français, Graveurs du dix-huitième siècle, Tome huitième: Duflos (Claude)—Ferée* (Paris: Bibliothèque nationale, Département des Estampes, 1955), No. 149, p. 80, with reference to F-Pn, Imprimées, Yc 11036 (edition of 1754) and Yc 6911 (edition of 1776). Dimensions 103 x 60 mm.

<sup>18</sup> In F-Pn. Guilhem Scherf called my attention to this engraving.

<sup>19</sup> See Desmas *et alii* 2016, p. 165.

<sup>20</sup> Anne-Claude de Tubières, Comte de Caylus, *Vie d'Edme Bouchardon, Sculpteur du Roi* (Paris, 1762), pp. 27-28. The Count Caylus also executed an engraving after a drawing by Bouchardon displaying a man standing and playing a stringed-instrument, thought to be Geminiani.<sup>20</sup> The facial similarity with other portraits is, however, far from convincing and the instrument that the musician holds (on his right shoulder) maybe a quinton with six strings rather than a violin. It is not excluded beforehand that the engraving depicts Geminiani, but it is by no means certain.



Only rarely do copies of the first issue of *Le prime sonate* have the British privilege of 1728, although it was still valid in 1739. So far, I know of two copies with it, namely those in Dresden (D-Dl) and The Hague (NL-DHgm). The privilege is found far more often in copies of the 1739 issue of the Sonatas Op. 4.

Today, the majority of the seventeen extant copies of *Le prime sonate* are in British and American libraries. Some copies are in Dutch, German or Italian libraries. Only in a limited number of cases something is known about earlier possessors of the copies. The copies with known provenances belonged to the libraries of collectors such as Richard Viscount Fitzwilliam (1745-1816; GB-Cfm, bought in 1763), the musicologists Friedrich Chrysander (1826-1901; D-Hs) and Frank Arnold (1861-1940; GB-Cu) and the musicians Paul Wittgenstein (1887-1961; A-Wn) and Willem Noske (1918-1995; NL-DHgm).

An overview of the extant copies of the First Issue of *Le prime sonate* is in TABLE 9.2.

Several libraries possess copies of the 1739 editions of both Opp. 1 and 4. In most cases they are just separate copies, acquired independently one from another and at different times, with different provenances, even if they are bound together now. In a few cases, however, the combination may go back to the eighteenth century or even to their first purchase (GB-Ckc; GB-Lbl).

#### ENGRAVING AND PRINTING

It is interesting to compare Hue's engraving of *Le prime sonate* of 1739 with Cross's of the *Sonate a violino* of 1716. In many cases the lengths of the movements were not altered in the revision. Sometimes there were a few bars more than in 1716, in one case (II/ii), one bar less. Only two movements were substantially lengthened: the final movement of Sonata IV was extended from 102 to 122 bars, that of Sonata VI, from 38 to 61 bars. Apart from this, one would expect that the addition of ornaments in the slow movements would require extra space, in comparison to the unornamented versions of 1716. How did Hue proceed? His exemplar must have been a new manuscript by Geminiani; it would have been totally impossible to insert the revision in a printed copy of the 1716 Sonatas.

Hue used plates of 29 x 21 cm, on which he usually engraved six systems of 20 cm wide, which makes 120 cm stave length on a page (PLATES 9.3-5). Staves are 8.5 mm high, spaces between staves within systems are about 12 to 13 mm, spaces between systems about 17 mm. Cross had done his work on 100 cm per page. Therefore, if Hue would follow the division of the movements over the plates that had been applied in the 1716 edition—engraving the large fugal movements of the first six sonatas on two “facing plates” and inserting the short slow movement on these plates before or after the fugues, and engraving the last six sonatas on two facing plates each—he would have had some more space at his disposal than Cross had, but not much more, since he had to engrave all the ornaments for the slow movements. (Walsh's and Roger's engravers had available 140 cm per page for their reprints of the Sonatas of 1716, incidentally.)

As far as the first six sonatas—the *sonate da chiesa*, on pp. 1-23—are concerned, Hue followed the division over the page that Cross had used in 1716. Although there is in general a bit more space in his engraving than in Cross's, it is occasionally still rather dense, on the edge of being crowded. Sonata IV was engraved on pages with seven systems, in order to have some more space (140 cm per page: pp. 14-17). Also the last movement of Sonata V is on a page with seven systems. On the pages with seven systems, the space between staves within a system is about 10 mm, between systems about 13 mm.

In one respect Hue worked less efficiently than Cross: he allowed every movement to begin on a new system, a practice that inevitably wastes some stave length. It is, of course, advantageous for the overall visual impression of the music.

What about the two movements that were substantially longer in 1739 than they had been in 1716? In the first case (IV/iv) the extension led to pages (pp. 16-17) with seven systems instead of the standard six. In the

second case (VI/iii) there was no problem because in the 1716 version the movement was nearly the only one that fitted conveniently on two facing pages (pp. 22-23), so that a few extra bars were no problem for Sr Hue. It is almost as if Geminiani extended the piece in order to fill up the pages better.

For the Sonatas VII-XII, the *sonate da camera*, Hue adopted another policy than the one Cross had chosen: he must have seen that engraving each sonata on two facing pages was an impossibility, and therefore he chose a more spacious solution. By the overall shorter and less unequal lengths of the movements it was easy to extend the movements of one sonata over more than two pages. This procedure led to unused systems at the bottom of some right-hand pages. Twice there are two unused systems (pp. 25, 33), and once even (p. 35). Whereas Cross engraved the last six sonatas on twelve pages (pp. 24-35), Sr Hue used eighteen pages (pp. 24-41); that is, on the average three pages per sonata instead of two.<sup>21</sup> All this could be achieved conveniently with six systems per page, with the exception of the second, third and fourth movements of Sonata VIII, which were engraved on two facing plates with seven systems each (pp. 28-29).

With their size of 29 x 21 cm, Sr Hue's plates are large but not very large. Editions based on plates of those dimensions could be printed on paper of about 35 x 25 cm, to have margins of about 2 to 3 cm around the engravings. Geminiani advertised in 1737 that he would publish the Sonatas Op. 4 in two paper formats, one on "large paper" and one on "small paper", and the copies on large paper would cost two guineas (£ 2:2), those on small paper one guinea (£ 1:1). But it seems that he changed his mind at some point of time between the advertisement and the publication: the extant copies do not lend themselves to a classification into two size groups. Copies of both *Le prime sonate* and the Sonatas Op. 4 vary in size from about 31 to 43 cm high and 26 to 36 cm wide, but the smaller ones are printed on the same paper as the larger ones. Perhaps too few subscribers (or none at all?) opted for a large-paper copy with its double price so that Geminiani choose to abandon the idea of producing copies of different sizes.

The first British issues of both *Le prime sonate* and the Sonatas Op. 4 were printed on unusually thick paper, totally opaque and showing no chain lines. Laid lines, which run horizontally, are visible. A watermark with the letters GMT is observed in a number of sheets in one of the corners. The cornermark GMT also occurs in some copies of the Revised Issue of the Sonatas Op. 4, and there they are placed in a configuration that is typical for Genoese watermarks. We may assume that the paper of the 1739 issues is of the same Genoese paper maker, one with a name such as Giovanni Maria T\*\*\*. I have not been able to identify the maker.<sup>22</sup>

The placements of the watermarks and the direction of the laid lines make clear that the sheets were cut from plano sheets of about 45 cm high and 60 cm wide, probably *carta reale* (45 x 62 cm), the Italian counterpart of the Dutch and English Royal formats. But whereas normally Royal Paper would be used in such a way that one full sheet would produce two bifolios or four single folios, in the case of *Le prime sonate* (as well as in those of the First Issues of the Sonatas Op. 4 and the Minuets) the full sheets of the *carta reale* were used to create two single folios. The First Issues of all three new editions of 1739—the Sonatas Op. 4, *Le prime sonate* and the Minuets—are all printed on single folios produced by cutting a full sheet of the *carta reale* in two halves. Because of this unorthodox method it was possible to create uncut copies of 45 cm high and 30 cm wide. These copies must have looked unusually luxurious in eighteenth-century eyes: normally copies of music editions were not higher than 35 cm and not wider than 25 cm.

Only a minority of the extant copies still have their unusually large dimension. Five copies are higher than 40 cm (43.5 cm: US-R; 41 cm: D-Hs, GB-Lbl; 40 cm: D-Mbs, US-Wc). The other ones have been cut down to heights between 33 and 40 cm.

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<sup>21</sup> Roger's engraver had used fifteen pages for the six *sonate da camera*.

<sup>22</sup> The *Menuetti* published in 1739 were printed on the same paper.

NOTATION

Let us now compare the notation of the 1739 version with that of the 1716 version. First it must be said that—apart from the added ornamentation and fingering in the 1739 version—many notational principles of the two versions are very similar. No changes were introduced as far as clefs, key signatures, time signatures and abbreviated notations were concerned. Occasionally tempo indications were changed: the Adagio of Sonata VI is now Andante, its Allegro, Allegro assai; the Amorofo of Sonata VIII was changed into Adagio. The use of sharps and flats where modern usage would dictate a natural, is retained in a number of cases, modernized in other instances. Fermatas on final notes are sparse, and applied unsystematically, as in the 1716 version.

Articulation is much more complete in the new version than it was in 1716. Slurs for legato are applied abundantly and apparently complete or almost complete. Where slurs seem to be incomplete or inconsistent, we rather believe that they should be applied as engraved by Sr Hue and that the variation in articulation that it produces was created on purpose by Geminiani. Staccato, notated by short vertical strokes, is, on the contrary, less frequent than it was in 1716. It is only found in Sonata I (iv/31/1), to set apart a single note after a slurred group, and Sonata IV (iv/72, 73, 99), to emphasize the crotchets of the hemiolas in the bass line.

A new type of articulation is the slurred staccato, notated as dots under a slur and applied mostly on descending scale passages (I/iv/38, IX/iii/61/2-3, X/iv/32/2-3, XII/iii/9/2-4, 13/2-14/2, 33/2-34/2), but sometimes also on other figures (VII/iv/48/1). All instances are found in fast movements. This kind of bowing is included as no. 14 in Essempio XX of *The Art of Playing on the Violin* (1751, p. 27), with the mere comment “Particolare”, and only in the section for “Adagio, o Andante”, not for “Allegro o Presto”. No further instructions about its performance are given and it is not applied in any of the compositions included in the treatise.<sup>23</sup>

Dynamic indications are more frequent in the 1739 revision than in the 1716 original, but still rare. Most often a *piano*, written “*pia*” or “*Pia.*”, is applied to the repetition of a figure and a *forte* (“*for*” or “*For.*”) restores the dynamic level after the repetition. And most often the effect is applied towards the end of a movement. But within this general scheme there is considerable variation: simple *piano* repeats are found in Sonatas II (ii/79 and 84) and IV (ii/53), *piano* repeats in the lower octave in Sonatas IX (iii/58-60) and XII (ii/24/4). Double repeats, each with the indication *piano*, occur in Sonatas I (i/16, 17, the repeats here in the minor mode) and V (iv/74, 75); perhaps the second *piano* is to be performed as *pianissimo*. Sonata IV (iv/115-117) has a three-bar passage in *piano* that is not a repetition. In Sonata IX (iii/54) there is a phrase ending in *piano*. Sonata III (ii/40-42) has a passage where the bass line must be played *piano*;<sup>24</sup> it is a free repetition of the preceding bars; the violin part does not show repeated structures and is kept outside the dynamic play. A similar application is found in Sonata VI (ii/8). Perhaps the accompanist should change to another manual with a softer register. The piano indication in bar 27 of the second movement of Sonata IV that was in the 1716 version was deleted in 1739.<sup>25</sup>

The most important notational differences between the 1716 and 1739 versions have to do with the ornamentation and with the fingering of the violin part. The 1716 version knew only one ornament, the simple trill, indicated as “t.” or “tr.”. We find it again, and in greater number, in the 1739 version. It is,

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<sup>23</sup> The slurred staccato is used several times in the Sonatas Op. 4 in a variety of situations (II/iv, III/i, ii, VII/ii, XII/iii).

<sup>24</sup> Sonata Op. 4 no. I/iv has a similar *piano* repeat in the bass.

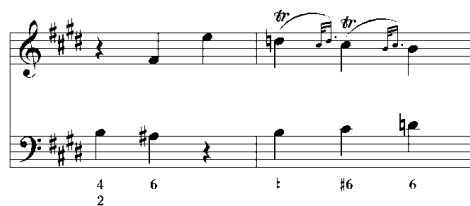
<sup>25</sup> In the Sonatas Op. 4 dynamic indications are found even less frequently than in *Le prime sonate*. They occur only in Sonatas V (ii), VII (i) and XII (i), for repeats or other effects. In *The Art of Playing on the Violin piano* and *forte* are listed among the ornaments in Essempio XVIII.

however, complemented by single, double, triple and composite appoggiaturas, separations, mordents and swells. The new ornaments are applied mainly, but not exclusively, in the slow movements. Essempio XVIII of *The Art of Playing on the Violin* (1751) provides illustrations and explanations for all these ornaments.<sup>26</sup> We will refer to this Essempio several times in the discussion that follows now.

In *Le prime sonate* the trill is indicated by a simple “t”. Apart from the simple trill, which is especially found on short notes and in fast movements, there are trills with “additions”. The trill may be introduced by a falling appoggiatura or may be delayed. In the latter case a little horizontal dash precedes the trill, an effect called “Holding the Note” (or “Trattenimento sopra la Nota”) in Essempio XVIII, no. 5. In the introduction of *The Art of Playing on the Violin* this procedure is explained with the following words:<sup>27</sup>

Of Holding a Note. It is necessary to use this often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the Melody would be too much diversified.

Trills may end in several ways. When the simple indication “t” is used, there is no special ending figure. This is what Geminiani calls a “Plain Shake” (“Trillo semplice”) in his Essempio XVIII, no. 1. Various figures to end a trill are written as semiquaver grace notes which are slurred to the note with the trill, and perhaps even to the appoggiatura preceding the trill. A variety of figures can be found in this position to end the trill. Most remarkable is the rather frequent ending with a Lombardic figure, consisting of a demisemiquaver and a dotted semiquaver grace note:



Simple appoggiaturas may be written as a quaver or semiquaver grace note, connected with the following note by a slur or not so. Sometimes there is a slur over the appoggiatura and several non-ornamental notes that follow. The suggestion is that quaver appoggiaturas should be performed a little longer than semiquaver appoggiaturas or even that the quaver appoggiatura represents the long appoggiatura and the semiquaver the short appoggiatura, but it is difficult to put this into practice. Often repeated figures show different appoggiaturas. In the Introduction of *The Art of Playing on the Violin* Geminiani only acknowledges the long execution, “giving it more than half the Length or Time of the Note it belongs to”, but practice may have been not so strict.<sup>28</sup>

Frequently there are the double or triple appoggiaturas, consisting of two or three grace notes of equal “duration”, always semiquavers or demisemiquavers. Once (I/i/32/3/V) there is a double semiquaver appoggiatura on the same pitch, without slur, certainly to be performed détaché or even staccato. Remarkable are the composite appoggiaturas, consisting of more than two grace notes of different note values. Most often all the notes in a double or triple or composite appoggiatura are beamed together, but sometimes they are beamed separately.

Other groups of grace notes are slurred with the preceding note so that they fall in a different category than the appoggiatura (which is always slurred to the following note). They come closer to the ornaments

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<sup>26</sup> Nearly all the ornaments are found in a similar table in Geminiani’s *A Treatise of Good Taste in the Art of Musick* (1749), published two years before *The Art of Playing on the Violin*, but we will cite from the latter work because it is much better known than the former.

<sup>27</sup> *The Art of Playing on the Violin* (1751), p. [7].

<sup>28</sup> *The Art of Playing on the Violin* (1751), p. [7].

Geminiani calls “Anticipation” (“Anticipazione”) and “Separation” (“Separazione”) in his *Essempio XVIII*, nos. 11 and 12, but the examples here contain single grace notes only, whereas in *Le prime sonate* these figures often contain several grace notes.

Frequently applied is the sign consisting of two forward slashes, //, which indicates a “Beat” (“Mordente”), the alternation with the lower neighbouring note, as explained in *Essempio XVIII*, no. 13. And finally, there is the Swell, indicated by the sign  $\blacktriangle$  and called “Swelling the Sound” (“Augmentazione di Suono”) in *Essempio XVIII*, nos. 7-8, and to be performed as a crescendo on the note, or sometimes perhaps just an accent.

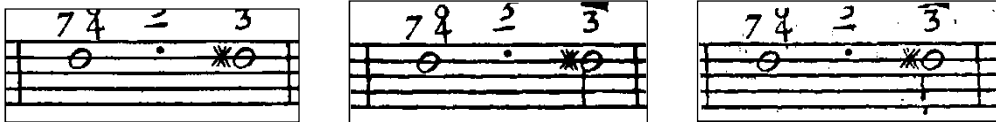
All these ornaments can also be found in the Sonatas Op. 4, in a great variety of applications, and, to a lesser extent, in the two Minuets published more or less simultaneously with the two sonata volumes. Nowhere in these publications does Geminiani give a formal explanation of the signs he used for his ornamentation. The “t” for trill and the appoggiaturas will have been generally known, the delayed trill and the swell may have been understood intuitively. But the double forward slash for the “beat” (the mordent) may have puzzled contemporary performers, since in early eighteenth-century practice this sign could have a variety of meanings. Geminiani would disclose the meaning of this sign as he intended it only in his *A Treatise of Good Taste in the Art of Musick* (1749).

One of the most remarkable aspects of *Le prime sonate* is the extensive addition of fingering to the violin part, to guide the movement of the left hand, as the subtitle of the edition states in different terms. Extensive as the fingering certainly is, it is not really complete. There are a number of instances of a change of position where fingering is missing. Sometimes there is a simple and obvious solution, sometimes there is not, and then the performer has to make his own choice. In general the fingerings given are effective and “modern”. They include half position, ample use of the second position and changes of position on a single note. The indication of fingering in early eighteenth-century editions of violin sonatas is rare but not exceptionally so. Examples may be found, for example in Giovanni Antonio Piani’s *Sonate a violino solo e violoncello col cimbalo [...] Opera prima* (Paris, 1712), Pietro Castrucci’s *Sonate a violino e violone e cimbalo [...] Opera seconda* (London, Walsh, 1734) and Jean-Marie Leclair Le Cadet’s *Premier livre de sonates à violon seul avec la basse continue* (Paris, 1739). But the systematic fingering throughout all sonatas and all movements may have been applied for the first time here by Geminiani in his *Le prime sonate*. Geminiani’s Sonatas Op. 4 contain a fair number of fingerings but not as comprehensively as *Le prime sonate*.

The quality of the engraving of *Le prime sonate*, in terms of the correctness of the musical text, is very good. There are errors of all kinds, but in very small number and most of them hardly serious. There are two wrong notes (IV/ii/33/4/V, the third semiquaver *a*’, instead of *b*’; X/i/13/1/B: semibreve *G-sharp* instead of *E*), the polyphony of the movement seems to indicate a second stem on the *g*’ in the first movement of Sonata V (i/8/2/V). Some accidentals (always sharps) are missing (III/ii/52/3/B, X/iv/29/12/B, X/iv/30/1/B, XI/iii/13/3/V), twice a sharp is placed as figuring above a note instead of before the note (VIII/ii/7/3/B, XII/ii/27/4/B), once a sharp is ambiguously placed, half as accidental, half as figuring (I/iv/8/2/B; it is an accidental), once successive *e-flat* and *e* have been interchanged (V/iv/67/1-3/B), once the figuring of a suspension is incomplete (II/ii/5/4/B, the 6 is placed to the right, but the preceding 7 is missing). There is one wrong time signature (VI/ii/1: 6/8 instead of 12/8); in the multi-sectioned first movement of Sonata III two tempo indications seem to be missing (40/3: “Presto”, 47/1: “Adagio”). There is a rhythmic error (IV/ii/31/2/B), and the triplets in Sonata IX (i/23/3/V) are, as in 1716, in demisemiquavers, instead of semiquavers. Once a prolongation dot seems to be missing, where the 1716 version has one (III/i/39/4/V). One tie is missing (II/iv/32/2/V), slurs are sometimes inaccurate (I/i/29/1/V, III/i/31/2/V, III/ii/23/3-4, VII/ii/14/1-2, VIII/i/7/1/V). Repeat dots are missing at the end of two movements (I/iv, VII/i), at the end of

one movement there is a fermata only over the last note of the violin part, not over the bass note (VI/iii/61/1). For a score as complicated as that of *Le prime sonate*, the number of errors is very small.

There are two “typographical” mistakes in the edition, a missing barline on page 8 (the last one of the bass staff of the lowermost system, II/iv/38/end/B) and a missing stem in Sonata VI (iii/13/4/B). The missing barline is not a problem, because it is at the end of the page. The missing stem was noted at some point before or during the beginning of the dissemination of the copies. In most extant copies the stem has been added in ink, but with ink of inferior quality, so that it has often faded to being almost invisible. The following illustrations show the various ways in which the stem can be seen (or not) in the various copies:



(When the edition was revised in 1740, the stem was added on the engraving.)

It is interesting to note that there are two flats, which are part of the figuring, which differ typographically from all other flats, by the presence of a little hook at the stem (VII/iv/37/1/B, XI/iii/19/1/B). They resemble the flats used in the two Minuets produced at about the same time in London and may therefore be additions to the plates after they had arrived in London. Apparently the addition was carried out before the printing had started, since the flats are found in all copies consulted. Since such flats are typical for the work of the engraver B. Fortier, we believe it was Fortier who applied them to the engravings of *Le prime sonate*.

#### THE FRENCH ISSUE (BOIVIN/HUE, 1740)

*Le prime sonate* were re-issued in Paris, in 1740, with a new title page, with the names of Mme Boivin and Sr Hue in the imprint. The engraving style of the new title page deviates considerably from those of Geminiani’s English title pages from 1739 onwards. The style is French, but in a simple way, without the ornamented borders that decorate so many French title pages of the time.

The new title page repeats much of the information of the English title-page but reorganizes it (PLATE 9.6). After the main title—now simply “Sonate a Violino e Basso”—composer and dedicatee are mentioned. The dedication to the Countess of Burlington is given in exactly the same words as on the English title page. It is followed by an opus indication, “Opera prima”, which was missing on the English title page but which was, of course, implicit in the main title there, *Le prime sonate*. After the opus number the title changes from Italian to French with the following phrase: “Édition faite par l’auteur, dans la quelle les Sonates sont dans leur entier”: Edition made by the author, in which the sonatas are complete. A rather remarkable and perhaps curious phrase, which, however, becomes completely understandable if one compares the sonatas as they are presented here with the first version, that of 1716. The composer had arranged them anew, and now they were in a notation that exactly represented how they should be performed, including ornaments, articulation and fingering.<sup>29</sup>

The imprint mentions Paris as place of publication and includes two addresses where the music could be purchased, implied in the word “Chez”: Mme Boivin and Sr Hue. “Madame Boivin” is Elisabeth-Catherine Ballard (died 1776), daughter of Jean-Christophe Ballard, from the Ballard dynasty of printers.<sup>30</sup> She married the music publisher and seller François Boivin in 1724. Boivin died in 1734, after which Elisabeth-Catherine

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<sup>29</sup> The title page of the French issue of the Sonatas Op. 4 has the same phrase.

<sup>30</sup> About Mme Boivin: Devriès 1976, particularly pp. 17-21, and Devriès & Lesure 1979, pp. 36-37.

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>31</sup> “Sieur Hue” is, of course, the engraver Louis-Hector Hue.

The bottom line of the title-page mentions the price (12 ft.), the protection by a royal privilege (“Avec privilege du Roy”), and the year of publication (1740). The privilege referred to is Boivin’s privilege of 8 July 1729.

As said before, the Boivin/Hue issue presents the sonatas in a revised form. First of all, a number of plates were re-engraved. In total, eight plates were replaced by new ones, which contained the following sonatas and movements:

| Page  | Sonata/movement | Reason of replacement                    |
|-------|-----------------|--|
| 1     | I/i             | Seven systems instead of six (PLATE 9.7) |
| 4-5   | I/iii-iv, II/i  | Seven systems instead of six             |
| 12-13 | III/ii          | Seven systems instead of six             |
| 16-17 | IV/iii-iv, V/i  | Page 17 reorganized                      |
| 20    | V/iv            | Last system fully used                   |

From this overview it is easily seen that the main, if not the sole reason, for the replacement of plates was to have more stave length for the music on a number of pages. On five new plates (pp. 1, 4-5, 12-13) the original six systems were replaced by seven systems, an increase from 120 to 140 cm regarding available stave length, or 15 %. On p. 1 the title “Sonata I.” is now placed in the indentation of the first system, whereas on the original plate with six systems it was placed above the first system (PLATE 9.7). On p. 5 the first movement of Sonata II is now engraved on four systems instead of three. The other three new plates (pp. 16-17, 20) concern pages that were already with seven systems. On p. 17 the first movement of Sonata V was engraved originally on only three staves, indeed impossibly dense. On the new plate it is on four systems, and this made it necessary for the preceding movement, the last of Sonata IV, to be engraved on ten instead of eleven systems. Therefore both pages 16 and 17 had to be renewed. Page 20 also already had seven systems in the original engraving, but the last system was only partially used. The new plate makes full use of the last system. All the new plates concern the *sonate da chiesa*. This is understandable, since the *sonate da camera* had already a more spacious engraving, as explained before. Engraving on eight systems, as one finds frequently in Sr Hue’s engraving of Geminiani’s Sonatas Op. 4, was obviously not considered in the case of *Le prime sonate*.

The replacement of plates in order to have more space for the engravings is, however, not the only difference between the Boivin/Hue issue and the original issue. Geminiani used the occasion for a number of corrections and additions, both on the new plates and the re-used (“old”) plates. A number of errors and omissions mentioned in relation to the first issue were corrected, such as the missing repeat dots at the end of two movements (I/iv, VII/ii), several missing accidentals (X/iv/29/12/B, X/iv/30/1/B, XI/iii/13/3/V), an ambiguously placed sharp (I/iv/8/2/B), a wrongly placed sharp (VIII/ii/7/3/B), a wrong rhythm (IV/ii/31/2/B), some inaccurately placed slurs (I/i/29/1/V, III/ii/23/3-4), missing tempo indications (III/i/40/3, 47/1), a missing fermata (VI/iii/61/1/B), and the missing barline on page 8 (II/iv/38/end/B).

Although the above mentioned corrections testify to a rather thorough examination of the score by Geminiani, a number of errors in the First Issue of *Le prime sonate* were not corrected, but none of them can

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<sup>31</sup> *Catalogue général et alphabétique de musique imprimée en France* (Paris: Veuve Boivin & Christophe-Jean-François Ballard, 1742).

be termed serious, perhaps with the exception of the wrongly placed sharp in Sonata XII (XII/ii/27/4/B). The third semiquaver of IV/ii/33/4/V was an *a''* in 1739, probably a mistake there, since the 1716 version had a much more satisfying *b''* at that place. In the Boivin/Hue issue, however, it is “corrected” to *d''*, which we consider another error. Perhaps Geminiani’s correction was unclear in Hue’s exemplar.<sup>32</sup> The interchanged *e-flat* and *e* in Sonata V (iv/67/1-3/B) were not corrected, but in fact were re-engraved erroneously. In all extant copies of the French Issue, however, this error was corrected by hand.

There are also additions of several kinds in the Boivin/Hue issue: fingering (IV/iv/107/1/V, 110/1/V), appoggiaturas (V/i/32/1/V, 39/2/V), a series of slurs (V/iv/76-81/V), and a *p* and *f* pair in the bass (VI/ii/7/6,9/B). In the fourth movements of Sonatas II and IV an attempt is made to systematically place staccato strokes on the crotchets in the bass in the hemiola bars (II/iv/61/B, IV/iv/61, 72, 73), but sometimes there was not enough space for them because of added figuring.

Occasionally the notes were changed, but only in small detail (III/ii/28/1-2/B, 34/1-4/B, 52/3/B, 55/2-4/V,B, IV/iii/12-13/V, XI/ii/4/2/V). Mostly these changes occur on newly engraved plates.

Changes in the figuring, both on the re-used and the new plates, are particularly numerous. For the most part these are additions: often there is new figuring where first there was no figuring, sometimes there are additions to existing figuring, either extra figures or extra accidentals for existing figures. In the second movement of Sonata I the “Tasto Solo” (bars 59-60) is replaced by figuring. Sometimes new figurings were substituted for original figurings. Of special note is that the number of continuation lines was increased, and they now may occur also in combination with plain figuring. There are also prolongation lines on metrically strong parts, where the realization of the preceding weak part is to be continued but now functions as a suspension or as a dissonant element. In the new figuring another character for “1” was used, in the form of a small Roman capital I. Also new is the occasional use of the “slashed 5” for the interval of the diminished fifth.

On the new plates a few new errors were introduced, such as an omitted fingering (page 1: I/i/2/3/V), an omitted tie (p. 16: IV/iv/11/3/B), a wrong rhythm (p. 16: IV/iv/24/V) or a wrong note (p. 16: IV/iv/26/3/V).<sup>33</sup>

The most substantial change on the re-used plates of the 1740 Parisian issue was carried out on p. 35. In the 1739 issue the lower three and a half systems were unused (PLATE 9.5). Geminiani extended the last movement so far with a brief recitativo-like Adagio and a added a short binary Presto (PLATE 9.8). These additions were engraved on the empty staves. Sonata X now has five movements. At the end of the added Adagio a new performance instruction is introduced: “sens’arco”, with the figure “1” below it. This is Geminiani’s way to refer to *pizzicato*,<sup>34</sup> but its meaning here is totally unclear.<sup>35</sup> It seems impossible to perform the movement that follows completely with *pizzicati*.

An overview of the corrections applied in the Second (French) Issue of *Le prime sonate* is in TABLE 9.5.

Although there are a number of differences in the musical text between the Boivin/Hue issue and the 1739 Geminiani issue, they are still the same works and it is even remarkable how well the new plates copy the original plates. The engraving style of the new plates, of the additions on the old plates and of the new movements on p. 35 is exactly in accordance with the original engraving, so that there is no alternative to Sr.

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<sup>32</sup> The trio version of the sonatas (1757) gives the correct *b''*.

<sup>33</sup> Only the last error mentioned was corrected in the next revision, that of 1743 (Fourth Issue, see below).

<sup>34</sup> Other works of Geminiani where the indication “sens’arco” is found are the Concertos from Op. 4 (1743), the Concertos Op. 7 (1748) and the Revised Version of the Concertos Op. 3 (1755?). When normal playing is restored the marking “con arco” may be used.

<sup>35</sup> In the copy now in Amsterdam (NL-At) a former Dutch owner has written the word “matig” (moderate, poor, in a pejorative sense) in pencil above the indication “sens’arco”.



Hue's contribution in this respect. One must assume that he worked from an annotated printed copy of the 1739 version. Looking at the Boivin/Hue issue alone, one cannot see that it is a revised issue.

Since no announcement of the publication of the French issue in a French newspaper is known, we do not know whether it was published late 1740 or early 1741. Copies of the corresponding edition of the Sonatas Op. 4 always have Geminiani's privilege of 31 December 1740 attached to it, so they cannot have appeared in 1740, but rather in early 1741. Copies of the Sonatas Op. 1 do not have the privilege. Perhaps they were published a little earlier than the Sonatas Op. 4, by the end of 1740.

The copies of the Boivin/Hue Issue of the Sonatas Op. 1 were, as to be expected, produced in France. Surviving copies are printed on bifolios of French paper. The first bifolio contains the title page and pages 1-2. The reverse side of the title page is blank; no catalogue has been printed there (as is often done in French eighteenth-century editions). Then there is a regular sequence of bifolios. The last one ends with a blank page [42]. The bifolios have been cut from sheets of *Petit Chaplet* dimensions, that is, about 80 x 60 cm. Chain lines are horizontal, about 33 mm apart. The watermark is, in accordance with the paper format, of the type "Chaplet": a Maltese cross within a chaplet, with a small Greek cross hanging below it.

Probably all three extant copies belong to a single impression. Paper has horizontal chain lines with distances of 32 or 33 mm between them. The Chaplet watermark has a circle diameter of about 10 cm, in two varieties where the number of beads between the circle and the hanging cross is concerned: one or three. There are also two countermarks. One is about 15 cm wide and consists of the letters "PI GO M", standing for "Pierre Gourbeyre Moyen". Pierre Gourbeyre was a paper-maker in Noyras near Ambert in Central France.<sup>36</sup> "Moyen" stands for the middle of the three standard qualities of the time, "Fin", "Moyen" and "Bulle". Between "PI" and "GO" there are two hearts. The other countermark, about 10 cm wide, has the letters "I D", which stand for Jean-Joseph Dupuy, paper-maker in Grand-Rive near Ambert, from around 1730 until his death in 1747.<sup>37</sup> Between the two letters I and D there is a little picture of a pit. (The French "puy" or modern "puit" means "pit"). It seems that the Gourbeyre countermark can be associated with a chain-line distance of 32 mm and the chaplet watermark with one ball between circle and hanging cross; the Dupuy countermark, with the 33 mm chain-line distance and the chaplet watermark with three balls between circle and hanging cross. But these associations are dependent on whether or not the difference between 32 and 33 mm chain line distance is to be considered significant. A similar combination of these two kinds of paper is found in copies of the French Issue of the Sonatas Op. 4 (to be dated early 1741) and of the First Impression of the French Edition of the Sonatas Op. 4 (to be dated probably 1739).

The Boivin/Hue Issue of Geminiani's Sonatas Op. 1 was sold for 12 French livres. The price was engraved on the title pages and was "en blanc", meaning in the format of unbound sheets. This was certainly cheap in comparison to the British Issue, which Geminiani sold for one guinea, which can be equated with 21 French livres.

The Boivin/Hue Issue of Geminiani's Sonatas Op. 1 is listed in Mme Boivin's catalogue of 1742,<sup>38</sup> and in the engraved *Catalogue de musique tant française qu'italienne gravée ou imprimée en France*, published in 1742 by "le Sieur Le Clerc rüe du Roule à la Croix d'Or" in 1742.<sup>39</sup> This "Le Clerc" is "Leclerc L'Ainé" or Jean-Panthaléon Leclerc, born before 1697, died after 1763.<sup>40</sup> He had his shop "À la Croix d'Or" in the rue

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<sup>36</sup> See Gaudriault 1995, pp. 217 and 306.

<sup>37</sup> See Gaudriault 1995, p. 203.

<sup>38</sup> Page 29: "GEMINIANI | *Son. pour le Violon*, Premier livre, *Solo*, 12 liv. | [...] | Quatrieme, *Solo*, 12 liv."

<sup>39</sup> Page 40: "*Geminiani* 1<sup>o</sup>. Livre 12 [liv.] | 4<sup>e</sup>. Livre...12 [liv.]."

<sup>40</sup> In 18th-century editions, catalogues and other documents the surname is most often written in two words: Le Clerc. We follow the convention applied by Anik Devriès in her work on the Leclerc to write the name Leclerc as one word. About Leclerc L'Ainé: Devriès 1976, pp. 25-34 and pp. 87-93; Devriès & Lesure 1979, pp. 95-97 and Facsimile 121.

de Roule. He engraved and published complete shop catalogues in 1734-1737, 1742 and around 1750. He cooperated with Mme Boivin so closely that in fact everything available in one of the shops was also available in the other. Since Leclerc L'Ainé was first and foremost a music dealer, it is no wonder that the Boivin/Hue issues of Geminiani's sonatas are also found in his catalogue of 1742.

We assume that also Hue sold the Parisian Issue of Geminiani's Op. 1—which he had engraved himself, after all—, but there are no catalogues of Hue's shop from these years to confirm that. They are not mentioned in Hue's catalogue of 1744, which may be an indication that by that year the editions were sold out in Paris.<sup>41</sup> After all, Geminiani had taken the plates to England in the meantime so that no new copies of the French issue could be produced.

Not very many copies of the French issue are extant today. Only three copies are known, which are in libraries in Amsterdam (NL-At), Brussels (B-Bc) and Washington (US-Wc). The “pair” of copies of the French Issues of the Sonatas Opp. 1 and 4 today in Brussels was certainly created only later.<sup>42</sup>

#### THE ANN ARBOR COPY OF THE REVISED VERSION

A remarkable copy of *Le prime sonate* is extant in Ann Arbor (US-AA). The musical part is identical to the French Issue just discussed but it has a British title page. By its size it stands apart from all other copies not only of Geminiani's *Le prime sonate* and the Sonatas Op. 4 with which it is bound, but of all of Geminiani's works. It is of huge dimensions, being 47 cm high and 32 cm wide. It is printed on paper that is not only cut from full sheets that are larger than those of all other sorts of papers encountered in any other copy of Geminiani's works, the placement of the watermarks and the countermarks is also different. Normally, when the paper is held in such a way that the chain lines run vertically, the watermark is found in the middle of the left half of the sheet in an upright position and so is the countermark in the middle of the right half. The paper of the Ann Arbor copy of *Le prime sonate*, however, is cut from paper that has watermark and countermark together in the middle of the full sheet and they have an upright orientation when the paper is rotated and the chain lines run horizontal. The countermark is positioned a short distance below the watermark, which is a picture of an eagle. The paper at issue is of the French “Petit Aigle” format, with full sheets of approximately 65 cm high and 95 cm wide. This was cut into two halves, 47.5 cm high and 65 cm wide and these halves have horizontal chain lines if the horizontal dimension is the longer one. These half-sheets have been used as bifolios for the printing of the Ann Arbor copy, so that it is a Type IVa printing. In the printed copy the watermarks and the countermarks are found in upward or downward orientation, near the spine fold of the folios, and always near the upper or lower end. These are unusual orientations and positions, but they are completely understandable once one realizes that on the full sheet the watermark and countermark are together in the centre of the sheet and in a rotated orientation.

The division of the pages over the bifolios in the Ann Arbor copy is as in the Boivin/Hue Issue of *Le prime sonate*, which was also produced in France. Title and music are printed on eleven bifolios. A single folio preceding the title page was used to support a small part cut out of the engraving with the motto “Debent Charites hæc pignora Vati” that was produced by Geminiani to be included in copies of the 1739 and 1740 issues of *Le prime sonate*. It is just the part of the engraving that shows the shield with Geminiani's likeness.

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<sup>41</sup> Devriès & Lesure, Catalogue “101”. It is not a separate catalogue but a one-page catalogue to be inserted in printed copies.

<sup>42</sup> The Sonatas Op. 1 have the signature “J.B. Loyer” on the title-page, but the Sonatas Op. 4 do not. The present binding is a library binding that dates from the 19th century and also includes the Sonatas Op. 6 (Boivin), which were issued in 1748 in another format than that of the Sonatas Opp. 1 and 4.

The copy is hard-bound in cardboard with green paper pasted upon it, which looks like a binding produced in France and which is almost certainly the original binding. It does contain *Le prime sonate* and the Sonatas Op. 4, similarly with the Revised Version of 1740 but with a British title page with the year 1739. That the title pages are British may mean that after the printing of the French Issues the plates for French title pages had remained in the possession of Mme Boivin, whereas the music plates had been returned to Geminiani. On the outside front cover of the binding of the Ann Arbor copy several lines of text were written which are today, unfortunately, only partially legible: “.... | de Musique | a ... [illegible word] | avec P. GAVINIÈS | C...”. But the words that are legible are sufficient to establish that this copy is a dedication copy prepared by Geminiani for his pupil Pierre Gaviniès, probably in 1741. Later on, in 1798, this copy was used by Jean-Baptiste Cartier for his *L’art du violon*, where he refers to “l’épreuve de dédicace appartenant à Citoyen Gaviniès” (see below).

The Ann Arbor copy of *Le prime sonate* is also of interest because of additions to the musical text in the form of cadenzas that have been written in pencil in the wide margins by a later possessor, certainly not by Gaviniès, because they have text in German. They were probably written there in the early nineteenth century. These additions will be discussed below in the section on “Reception”.

#### THE CORRECTED REVISED ISSUE

The Sonatas Op. 4 were published in Paris, as French Issue, in early 1741, with the Revised Version, then, later, in London, as Corrected Revised Issue, with the title page of the First Issue, of 1739, and with a few extra corrections so that it could be called the Corrected Revised Version. *Le prime sonate* has a parallel history, but this history is much less clear than that of the Sonatas Op. 4. After the revision of the plates of *Le prime sonate* by Sr Hue and the publication of the Boivin/Hue Issue of the volume and the Ann Arbor copy in Paris in late 1740 or early 1741 Geminiani must have brought the plates back to England. An advertisement in the *London Daily Post and Advertiser* of 17 and 20 May 1743, already referred to above, indeed mentions the availability of a corrected copies of *Le prime sonate*:<sup>43</sup>

New Musick, With his Majesty’s Royal Licence, This is to give Notice to the Subscribers to Mr. Geminiani’s New Concerto’s, in Eight Parts, that on Wednesday next they will be publish’d, and ready to be deliver’d, upon producing their Receipts, according to the Proposals, by Mr. Walsh in Catherine-street in the Strand, Mr. Walmsley in Picadilly [sic]; and Mr. Simpson in Sweetings-Alley, Royal-Exchange. At which Places may be had, compos’d by Mr. Geminiani, A new Book of lessons for the Harpsichord. Twelve Solos for a Violin and Bass, Op. 1. with Additions, and Graces to the Adagios, and the true Method of fingering them mark’d, which will be of great Use to perform the same, in the Taste of the Author. Twelve Solos for a Violin and Bass, Op. 4. All the above Books are corrected by the Author, and sign’d at the bottom of the Title-page with his own Name; all sold without are Counterfeits.

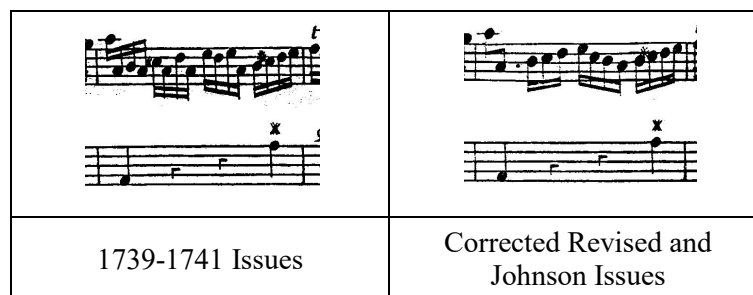
Copies were available at Walsh’s shop in Catherine Street, as well as from the Widow of Peter Walmsley in Piccadilly and John Simpson in Sweetings Alley, the same addresses as mentioned in the advertisement of 17 February 1737 announcing the subscription for the Sonatas Op. 4. The last phrase of the advertisement of 17 May 1743 says that the editions were corrected and signed on the title page to distinguish them from unauthorised reprints. This may be a reference to the reprint of the Sonatas Op. 4 by the Amsterdam music publisher Gerhard Fredrik Witvogel that had appeared already in 1739.

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<sup>43</sup> *London Daily Post and General Advertiser*, 16 and 17 May 1743.

Whereas a small but still significant number of copies of Geminiani's edition of the Sonatas Op. 4 could be considered to be part of a Corrected Revised Issue published in 1743, there is only one copy of *Le prime sonate* for which the same can be said. It is a copy now in the library of the Royal College of Music in London (GB-Lcm). Because it lacks its title page it was mistakenly catalogued by William Barclay Squire as a copy of the Walsh edition of Geminiani's Sonatas of 1716 and it has therefore escaped attention until recently.<sup>44</sup> Its paper has horizontal chain lines and a Strasbourg Lily watermark that is symmetrical around a chain line and has a downward extension with only a large "4". The mark is usually below or above the middle of the inner or outer vertical border of the sheets. The paper is similar to that of a number of copies of other works by Geminiani mentioned in the advertisements of 1743, notably the Sonatas Op. 4 and the Concertos from Op. 4. I assume that the copy of *Le prime sonate* with this paper was produced in 1743.<sup>45</sup>

The copy of *Le prime sonate* in the library of the Royal College of Music just described has a number of corrections and revisions in comparison to the 1740-1741 Issues, much more than the two simple corrections found in the Corrected Revised Issue of the Sonatas Op. 4. These corrections and revisions define the Corrected Revised Version of *Le prime sonate*. The new issue that this version creates will be called the Fourth Issue. The great majority of the corrections are deletions or additions or changes in the figuring. Since most of these are far from necessary, they must be seen as refinements introduced by Geminiani. In one case, the violin part was altered: a kind of hiatus is inserted into an otherwise uninterrupted stream of semiquavers in bar 39 of the second movement of Sonata II (PLATE 9.9):



Note that the *c''-sharp* is introduced only in the fourth crotchet of the bar, whereas in the Versions of 1739 and 1740-1741 it was already found in the second crotchet.

Also, one bass note was changed, from *B-flat* to *G* (Sonata VI/i/8/3). These two instances are the only ones of any substance. The rhythmic error in Sonata IV (iv/26/V) was corrected, but not the error two bars earlier (IV/iv/24/V).

An overview of the corrections applied in the Fourth Issue of *Le prime sonate* is in TABLE 9.6.

Geminiani advertised *Le prime sonate* again in 1747, when his Concertos Op. 7 were about to be published, in the *General Advertiser* of 3 September:<sup>46</sup>

In January next will absolutely be published, Six Grand Concertos, Compos'd By Mr. Geminiani. The Price to Subscribers will be Two Guineas for those on large Paper, and One Guinea for those on small, Half of each to be paid at the Time of Subscribing, and the Remainder on Delivery of compleat Books. No more will be printed on large Paper than are subscribed for; and when the

<sup>44</sup> Squire 1909, p. 136.

<sup>45</sup> The paper is also found in copies of some later edition, notably the Concertos Op. 7 and *The Art of Playing on the Violin* (1751).

<sup>46</sup> See Smith & Humphries 1968, nos. 708 and 1714.

Subscription shall be closed, the Price for small Paper will be 25s. Subscriptions will be taken in .. at Mr. Walsh's [in Catherine-Street in the Strand], Mrs. Walmsley [in Piccadilly], Mr. Johnson [Opposite Bow Church in Cheapside], and at Mr. Simpson's [in Sweetings Alley]. At which Places may be had, compos'd by the same Author, A New Edition of 1. Twelve Solos for a Violin and Bass, Op. 1, with the Graces prefix'd to the Adagios, and the proper Application for Fingering mark'd, which will be of great Use to performers on the Violin. 2. Twelve Solos for a Violin and Bass, Op. 4 3. A Book of Lessons for the Harpsichord. 4. Six Solos for the Two Violoncelles [sic]. Also the same transpos'd for a Violin and Bass.

Here four sale addresses are mentioned: the three that were already mentioned in the advertisements of 1737 and 1743 (Walsh, Walmsley and Simpson), and, newly added, that of John Johnson, in Cheapside.

Whether this advertisement refers to newly printed copies is unknown. But there is one copy of *Le prime sonate* with the Corrected Revised Version that must have been produced in the late 1740s. It is the copy now in London, Ontario (C-Lu, MZ 1961). It is printed on paper with horizontal chain lines and as watermark a Strasbourg Lily with downward extension with letters LVG which is symmetrical between chain lines. The title page of the copy has vertical chain lines without visible watermark, as used in the Second Impression of the British Issue of the Violin Sonatas Op. 5. The Strasbourg-Lily paper is also found in one copy of the Corrected Revised Issue of the Sonatas Op. 4. This all points to the years 1747-1748 as dating for this copy.

#### THE JOHNSON ISSUE

In 1751 Geminiani transferred all editions published from 1739 to that year to the London music dealer and publisher John Johnson, who produced new issues of nearly all of them.<sup>47</sup> The re-issues were provided with adapted title-pages, that is, with title-pages printed from the original plates but with the original imprint removed partially or completely and completed or replaced by phrases mentioning John Johnson as seller, usually with the address "Opposite Bow Church in Cheapside". Johnson would also be Geminiani's publisher for the works composed and first published after 1751.

In the case of *Le prime sonate* the simple imprint "Londra, MDCCXXXIX" was removed and replaced by a longer line (PLATE 9.10):

LONDON Printed for the *Author* By *John Johnson* Opposite Bow Church in Cheapside.

Johnson's re-issues of works by Geminiani are nearly all of them printed on a rather particular kind of paper, with a watermark resembling that of the first issue of the *Sonate a violino, violone e cembalo* of 1716, a Strasbourg Lily with a downward extension with the letters "LVG". Characteristic for the paper that Johnson used is the large countermark containing the name "I VILLEDARY" and the abbreviation "IHS". It is certainly imported paper of the Dutch paper-maker Lubbert van Gerrevink. Because it is found in so many re-issues by Johnson, I will call it "Johnson paper".

Johnson's issue of *Le prime sonate* was printed on similar paper. The watermark or countermark are, however, visible only very rarely, whereas in the other re-issues they are visible on nearly every folio. This suggests that the re-issue of *Le prime sonate* was not printed at the same time as the other ones, in 1751, but later. How much later is impossible to say.

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<sup>47</sup> About Johnson see Kidson 1900, pp. 66-68, Humphries & Smith 1954, pp. 194-195.

The music of the Johnson issue of *Le prime sonate* is identical to the Corrected Revised Issue, as known from the copies now in London, United Kingdom (GB-Lcm) and London, Ontario (CDN-Lu).

Johnson's issue of *Le prime sonate* figures in the catalogues of his shop issued in 1754 as "12 Solos, Op. 1 with additions", for the price of £ 1:1:0.<sup>48</sup> Johnson died in 1762 after which his widow continued the business for several years; she brought out catalogues in 1764 and 1770 that repeat the listing of 1754.

There are five copies of the Johnson Issue known to be extant, a relatively small number for issues of Geminiani's works published by Johnson. Earlier owners include the British antiquarian collector Sarah Sophia Banks (1744-1818), who acquired her copy in 1766, perhaps as first owner, the Scottish fiddler Robert Macintosh ("Red Rob", 1745-1807), who inscribed the date 1782 in his copy so that he also may have been the first owner, if he bought this copy in the shop of Robert Bremner (see below; D-B); the Charterhouse organist Richard John Samuel Stevens (1757-1837; GB-Lam); the Italian cellist Alfredo Piatti (1822-1901), who spent a large part of his career in England (I-Bgi); the Italian musician "C. Colorati" who lived probably around 1900 but about whom I could not find any biographical data (D-B); and the British musicologist Frank Thomas Arnold (1861-1940; GB-Cu).

Macintosh wrote a number of mostly illegible scribbles on the title-page of his copy (D-B). On p. 7 he added a C major scale from *C* to *d'* in bass clef, with fingering for the violoncello. On p. 24 he wrote, above the beginning of Sonata VII, "Favorite solo 1782", on p. 25 he added, after the second movement of the sonata, but without any relation to it, a simple eight-bar composition (with two repeated four-bar sections) for treble and bass in D major, with the heading "Sous tail 1782". On p. 33, at the bottom, there is a twelve-bar bass part in semiquavers (two repeated sections of eight and four bars respectively) with the heading "Bass for Major Graham – Composed by Rob<sup>t</sup> Macintosh 1782". Major Graham was Patrick Graeme, 8th of Inchbrakie (1717-1796, who was a Captain in the 73rd Regiment of the Scotch Brigade in Holland.

#### *LE PRIME SONATE* IN THE HANDS OF WELCKER, BREMNER AND PRESTON

The Johnson business closed its doors for good in 1777. Several of the Geminiani editions—notably the harpsichord pieces, *Le prime sonate* and the Violin Sonatas Opp. 4 and 5—came into the hands of John Welcker, who listed them in his *Catalogue of Vocal and Instrumental Music*, issued at some point in the later 1770s. *Le prime sonate* is included with a reduced price of £0:12:0. The Sonatas Op. 4 were reissued with a Welcker imprint,<sup>49</sup> but no such copies are known of *Le prime sonate*. It is unknown whether such copies have once existed or if Welcker simply sold copies printed by Johnson.

After Welcker's bankruptcy in 1780 his copies of Geminiani's works passed into the hands of the London music publisher and seller Robert Bremner, who had already, in 1777, acquired all of Johnson's editions of Geminiani's works not bought by Welcker. All of Geminiani's work that were sold by the Johnson firm are now found in Bremner's *Additional Catalogue*, issued in or around 1780 as a supplement of his 1778 catalogue, and in his full catalogue of 1782. *Le prime sonate* is listed in these catalogues with Welcker's reduced price of £ 0:12:0.<sup>50</sup>

After the end of the Bremner firm in 1789 much of the stock and plates, including the works of Geminiani, passed to the firm of Preston and Son, that is, John and Thomas Preston.<sup>51</sup> A separate catalogue

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<sup>48</sup> *A Catalogue of Vocal and Instrumental Musick, Printed for and sold by John Johnson, [...] London* [undated, but 1754] and *Idem* (dated 1770). The 1754 catalogue also listed Walsh's edition of the 1716 version of the sonatas.

<sup>49</sup> Sonatas Op. 4, Welcker: RISM G 1504. Also *Pièces de clavecin*, Welcker: RISM G 1532.

<sup>50</sup> *A Catalogue of Vocal and Instrumental Music, in Alphabetical Order, Printed for, and Sold by R. Bremner, [...] London* (March, 1782). *The Art of Playing on the Violin* was also issued with a Bremner imprint (RISM G 1541).

<sup>51</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)).

was issued with the titles that were purchased from Bremner, and this catalogue again includes *Le prime sonate* again for £ 0:12:0. Preston did not bring out any new issues of the sonatas with his name in the imprint.<sup>52</sup> Their catalogue can be said to represent the final appearance of Geminiani's *Prime sonate* in the history of the London music trade.

An overview of the extant copies of the Second to Fifth Issue of *Le prime sonate* is in TABLE 9.3.

#### THE FRENCH EDITION

There exist, apart from the "French Issue" of the British Edition, a newly engraved French edition of *Le prime sonate*. It was, remarkably so, engraved by Sr Hue as well and it is at first sight almost indistinguishable from the British Edition. Only at a closer inspection one notices the graphical differences between them. The division of the music over the systems and pages may be slightly different, but some pages are equal even in this respect. Articulation, ornaments, figuring, etc., everything that normally is never reproduced exactly in newly engraved editions, are nearly completely identical in the two editions in this case.

The First Issue of the French Edition of *Le prime sonate* has an imprint mentioning Paris as place of publication, no year of publication and three sellers (PLATE 9.11):

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 (1697-1774); he must be considered 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>53</sup> His shop had various names, the last being "À Sainte Cécile" from about the mid-1750s onwards. He issued one-page engraved catalogues of his editions, of the type common in eighteenth-century French music publishing and meant to be included in copies of the engraved editions.<sup>54</sup> These catalogues span the period from 1738 to 1768, and make it possible to closely follow the development of his catalogue.

The second Leclerc is "Leclerc L'Ainé" or Jean-Panthaléon Leclerc (before 1697-after 1763), an older brother of Charles-Nicolas. He was mainly a seller and had his shop "à la Croix d'Or" in the rue du Roule. Mme Boivin was mentioned already in relation to the Boivin/Hue Issue of the British Edition.

Now there is an intriguing question: why did Sr Hue engrave Geminiani's works twice, first on plates to be sent to Geminiani (and which would come back for revision and for the printing of a French issue, something Hue could not have known in 1738) and then on plates not sent to Geminiani? The only possible answer is that Hue intentionally prepared the second sets for the purpose of an unauthorized French reprint. Since Hue knew that Geminiani would publish his edition in London, he also knew he would have nothing to fear.

The French edition of *Le prime sonate* is a reprint of the First Issue of the British Edition, issued in 1739, and not of the Revised Boivin/Hue Issue of 1740. Comparing Sr. Hue's engraving of the French Edition with his engravings for the original British Edition gives rise to the following observations. The number of

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<sup>52</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>53</sup> About Leclerc le Cadet: Devriès 1976, pp. 35-41; Devriès & Lesure 1979, pp. 97-99.

<sup>54</sup> See Devriès 1976, pp. 94-117, and Devriès & Lesure, 1979, Facsimiles 122-133.

systems per page is always the same in the British and French editions, except for the first page, which has six systems in the British Edition and seven in the French. But whereas in the British edition many last systems of a page were only partially used, these systems were fully, or more fully used on the comparable pages of the French Edition. This makes clear that Hue used the British edition as a model for the French. He must have seen that he could make his engravings a little more spacious where in the British Edition there was space left in the bottom system, and he did so when he re-engraved the sonatas. When the bottom system of a page was already completely used in the British edition, he used the same division of the music over the systems in the French edition (which makes the corresponding engravings in the two editions look *very* similar).

When did the French editions of the *Le prime sonate* appear? In the discussion of the Sonatas Op. 4 (WORK EIGHT) it was argued that there are good reasons to believe that the French Edition of the Sonatas Op. 4 appeared by the end of 1739. The French Edition of *Le prime sonate*, however, must have appeared some years later. Up to and including Leclerc's Catalogue "127" (following the numbering in Devriès and Lesure's *Dictionnaire des éditeurs de musique* (1979)) only one book of violin sonatas by Geminiani is being mentioned, which must be the French edition of the Sonatas Op. 4. In the next described state, a later state of Catalogue "127" (which will be called Catalogue "127-plus"), which has fewer titles than Devriès & Lesure's Catalogue "128", dated c. 1747, the original listing "Geminiani" is expanded to "Geminiani. Ier" and the price is changed from "12 [liv.]" into "19 [liv.]", in fact a mistake for "9 [liv.]", because the "1" of the "12" which was there before was not removed sufficiently. A new listing was added further down the column with violin sonatas: "Geminiani 4e ... 12 [liv.]", Considering the prices, these listings refer to the French editions of *Le prime sonate* and Op. 4 respectively. This is the first listing of the French Edition of *Le prime sonate* in a Leclerc catalogue. Interpolating the Catalogue 127-plus between Catalogue 127 and Catalogue 128 one sees that Catalogue 127-plus has four titles more than Catalogue 127 and Catalogue 128 two titles more than Catalogue 127-plus. From this observation it may be concluded that the French Edition of *Le prime sonate* appeared in 1746. That the French edition of *Le prime sonate* appeared later than that of the Sonatas Op. 4 could already have been concluded from Leclerc's address in the imprint: Op. 4 has the address as from before 1742, Op. 1 the format adopted in 1742.

Catalogues "129" (1748-1749) and "130" (1749-1750) repeat the listings of Catalogue "128" as far as Geminiani's Sonatas Op. 1 are concerned. A new engraving was made for Catalogue "131", issued at some point in the 1750s; the Sonatas Op. 1 are listed as "Geminiani 1", for 10 livres. Catalogue "132" (1762) is a later state of the same engraving. A similar listing occurs in the newly engraved Catalogue "133" of 1768.

Leclerc Le Cadet's edition of *Le prime sonate* is also listed in the engraved *Catalogue de musique tant française qu'italienne* [sic] issued by Leclerc L'Ainé around 1750, for 9 livres.<sup>55</sup>

Later on, it was also sold by the Parisian music publisher and seller Antoine Bailleux.<sup>56</sup> As "Geminiani [Opera] 1" it is listed in Bailleux's catalogues from 1767 to 1773, for 6 livres.<sup>57</sup> The title is missing in later catalogues, from 1775 onwards.

The title-page on the French edition of Geminiani's *Le prime sonate* is rather simple, derived from Hue's title-page for the French edition of the Sonatas Op. 4, which is in its turn derived from the title-page of the British edition of the Sonatas Op. 4.<sup>58</sup> It mentions only title, dedication, composer, opus and price. The

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<sup>55</sup> Page 64, in the section of "Sonates à Violon seul": "Geminiani 1<sup>r</sup>. Livre 9 [liv.] | 2<sup>c</sup>. Livre 12 [liv.] | 3<sup>e</sup> Livre 9 [liv.]", These are references to editions of the Sonatas Opp. 1 and 4 by Leclerc Le Cadet, etc., and of "Op. 6" by Mme Boivin (published probably 1748).

<sup>56</sup> Johansson 1955, pp. 9-20.

<sup>57</sup> Johansson's Facsimile 1-4.

<sup>58</sup> But the ornamented line separating title and imprint seems to have been derived from the title-pages of French issues



imprint has, as already mentioned, the place of publication Paris, the three sellers Leclerc le Cadet, Leclerc L'Ainé and Mme Boivin, and the indication of a privilege. This refers to Leclerc's privilege of 27 November 1737.

Just like the French edition of the Sonatas Op. 4, the French edition of *Le prime sonate* follows the original British Edition of 1739, and not its Revised, French Issue of 1740. In the case of the Sonatas Op. 4 this was necessarily so, since the French issue of the British edition had not yet appeared. But the French Edition of *Le prime sonate* could have profited from the Revised Version that had been published in the meantime. Perhaps it was Geminiani's French privilege of 1740 that prevented Hue from using the French Issue of 1740, as his model although the privilege was apparently not attached to printed copies of this issue. More probable is it that the plates had already been made before the publication of the French Issue of the British edition, that is, in 1739 or 1740, and that the publication of the French edition was postponed as a consequence of Geminiani's arrival in Paris in 1740.<sup>59</sup> After all, the engraving of the French Edition of *Le prime sonate* resembles that of the French Edition of the Sonatas Op. 4 in every respect. All we know is that the title page of the "Sonatas Op. 1" was engraved or corrected later, because it has Leclerc's L'Ainé's address as used from 1742 onwards.

The musical text of the French Edition of *Le prime sonate* is almost identical to that of the British Edition of 1739 (PLATE 9.12). A note-for-note comparison is necessary to find the few differences between the two editions. These differences can be classified into several groups. The first group consists of small elements obviously omitted by accident in the French Edition during the engraving process, such as some ties, slurs, ornaments, fingerings, accidentals, figures and accidentals in the figuring. There are a few wrong notes in the French edition (V/iv/19/1-3/V). A sharp that was placed ambiguously in the British edition is now placed erroneously above the note, as figuring, instead of before the note, as an accidental (I/iv/8/2/B). In another case a sharp was placed before the wrong note (XII/ii/20/2, before the appoggiatura instead of before the following quaver).

In some cases the French Edition has a better reading than the British edition. At one place the French edition has the complete figuring "7 6", whereas the British edition has only "6", placed somewhat to the right (II/ii/5/4/B). In Sonata III/i/40 the French edition includes the tempo marking "Presto", which is missing in the British edition. The wrong rhythm of the British edition in Sonata IV/ii/31/2/B was corrected in the French edition. It is interesting to see that all these three "correct" readings can be found in the 1716 version of the sonatas, which could make one think that Sr Hue had a copy of the first version at his disposal.

The French Edition adds repeat dots at the end of the last movement of Sonata I. Repeat dots are also placed at the end of the last movement of Sonata II, but this must be seen as a mistake. Finally, the French violin clefs which one finds in the violin part of the second movement of Sonata II (bars 13-16 and 22-30) were removed and the entire part was written with the standard Italian violin clef.

An overview of the corrections applied in the French Edition of *Le prime sonate* is in TABLE 9.7.

Seven extant copies are known of the French Edition of the Sonatas Op. 1. These copies can be divided into two issues. The First Issue is characterized by the engraved price of 9 livres on its title page and the mentioning of Leclerc Le Cadet, Leclerc L'Ainé and Madame Boivin as publishers and sellers. This issue can be divided into three impressions. The First Impression is characterized by the fact that the price of 9 livres on the title page is left untouched. The only extant copy (Paris) has Catalogue "127-plus",<sup>60</sup> which dates it 1746. Its paper shows a watermark of the type "Jésus", with the letters IHS in a decorated circular

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of the British editions.

<sup>59</sup> If this is the case, the ornamented line separating title and imprint has functioned as the *model* for these lines on the title-pages of French issues of the British editions.

<sup>60</sup> Catalogue "117-plus" is equal to Catalogue "128", but lacks "Fritz Ier Oeuvre" and "Thelemann 3e Quatuor".

border,<sup>61</sup> the countermark reads “J SAUVADE MOYEN” and “AUVERGNE 1742”. Two paper-makers with the name of Jacques Sauvade were active in Auvergne, both from the early 1740s until the end of the century, when they were working in Petit Vimal and Montgolfier near Ambert respectively.<sup>62</sup> It is impossible to know which of these two made the paper used by Leclerc. The phrase “Auvergne 1742” is found on nearly all paper made from Auvergne from 1742 onwards.

The Second and Third Impressions of the French Edition of *Le prime sonate* have the engraved price of 9 livres on the title page changed to 10 livres by hand, that is by rubbing away the tail of the “9” and adding a “1” before it (PLATE 9.13). The two impressions can be distinguished from one another by their catalogues and their paper. The Second Impression has Catalogue “128-plus” and can therefore be dated 1748.<sup>63</sup> The paper has a watermark of the type “Chaplet”, with a somewhat adorned Maltese cross within the chaplet, and a little Greek cross hanging beneath. It is very similar to Heawood no. 238. The countermark reads “I DUPVY MOYEN” and “AUVERGNE 1742”. The name refers to Jean-Joseph Dupuy, paper-maker in Grand-Rive near Ambert, from around 1730 until his death in 1747.<sup>64</sup> Three copies belong to this impression (one in Haslemere, two in Paris).

The Third Impression has Catalogue “130-plus”,<sup>65</sup> pointing to a production in the early 1750s. Its paper has a Chaplet watermark again, but somewhat different, with a simple Maltese cross. The countermark reads “MOYEN DE B VIMAL”, most often very difficult to view because it falls exactly at the spine. In addition there is the easily readable “AVVERGNE”, some centimetres off the spine. The maker of this paper is probably Benoît [sic] Vimal (1714-1763), paper-maker in La Boissonie near Ambert.<sup>66</sup>

One copy is known with a different imprint, mentioning only Leclerc Le Cadet as publisher (PLATE 9.14):

Le Clerc M<sup>d</sup>. rue S<sup>t</sup>. Honoré entre la rue des Prouvaires et la rue Dufour à Sainte Cécile.

This is the Second Issue (or Leclerc Issue) of the French Edition of *Le prime sonate*. The price on the title page has now been changed into 10 livres by engraving. The inserted catalogue, Catalogue “131”, points to a production in the mid-1750s. The paper has a watermark similar to that of the Second Impression of the First Issue, but the countermark now mentions “T DVPVY MOYEN”, referring to Jean-Joseph Dupuy’s son Thomas Dupuy, active in Grand-Rive from 1747 until his death in 1780.<sup>67</sup>

The Leclerc Issue of the French Edition of *Le prime sonate* remained, with the corresponding issue of the Sonatas Op. 4, available in Leclerc’s shop until its very end. Both editions are mentioned in the last catalogue of the firm that is known, Catalogue “133”, dated 1768. Leclerc died on 20 October 1774. An inventory was made of everything still in the shop.<sup>68</sup> The plates were inventoried by the music publishers Jean-Baptiste Venier and Louis-Balthasar de La Chevardière, and the French Editions of *Le prime sonate* is included in the list of plates found by them.

The end of Leclerc’s shop did not mean the end of Geminiani’s sonatas in the French music trade. “The authors of the *Journal de Musique*” bought large portions of the Leclerc estate and organized a sale at

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<sup>61</sup> The mark resembles Gaudriault no. 792, but this is a much earlier mark, from “1696”.

<sup>62</sup> See Gaudriault 1995, p. 267.

<sup>63</sup> Catalogue “128-plus” is equal to Catalogue “129”, but lacks “Blainville 4e” et “Paganelli 5e”.

<sup>64</sup> See Gaudriault 1995, p. 203.

<sup>65</sup> Catalogue “130-plus” is equal to Catalogue “131”, but lacks about ten titles of “131”. It is a newly engraved plate compared to “Catalogue 130”.

<sup>66</sup> See Gaudriault 1995, p. 279. He was married to Alexis Sauvade. A somewhat younger Benoît Vimal (1723-1757), first married to Jeanne Sauvade, then to Anne Fourneton, papermaker in Champs-de-Clure near Ambert, was his nephew. He could also be the maker of this paper.

<sup>67</sup> Gaudriault 1995, p. 203. The countermark is pictured in Heawood’s book as no. 238.

<sup>68</sup> Paris, National Archives, Minutier Central XXI, 472, 26 October 1774.

reduced prices in early 1775. The sale was announced in the *Mercure de France* of January 1775 with prices that would be valid until the first of May of that year.<sup>69</sup> In the category of “Sonates à violon seul” we find:

|                  | Prix<br>au rabais | Ancien prix |
|------------------|-------------------|-------------|
| Geminiani, op. 1 | £t 6              | £t 10       |
| Geminiani, op. 4 | £t 6              | £t 12       |

This is, as far as we know, the end of the availability of both Opp. 1 and 4 in Paris.

An overview of the extant copies of the French Edition of *Le prime sonate* is in TABLE 9.4.

We have seen that it is impossible to separate the publication histories of the French editions of the French Editions of *Le prime sonate* and Sonatas Op. 4. The parallelism in production is still visible today in a number of paired extant copies, that is, copies of the two editions that have a similar provenance and were probably even bought together. There are five of such pairs, three of the Second Impression of the First Issue of the Sonatas Op. 1, produced c. 1749, one of the Third Impression, produced c. 1752, and one of the Leclerc-alone Issue, produced c. 1760.

#### EARLY RECEPTION

Nothing is known explicitly about performances of the sonatas of *Le prime sonate* in the eighteenth century. It may be supposed that the simultaneously published Sonatas Op. 4, new works and also in a more up-to-date style, have stood in the way of a successful dissemination of *Le prime sonate*.

Yet the sonatas were not completely forgotten. Michel Corrette (1707-1795) include portions of the violin part of a few movements as examples in his *L'art de se perfectionner dans le violon* (Paris: Mlle Castagnery, [1782]; APPENDIX 9.5). On p. 28 we find the final bars (52-60 plus 56-57 again) of the final Allegro of Sonata IX with fingering marks. The aim of the example does not become clear. On p. 59 we find the complete first movement of Sonata XI, as the first example in the section with “Caprices et Menuets avec des Variations et la Basse”. This is a movement with a basso ostinato of 7 bars, which is given only once and after the violin part. In both cases Corrette refers to “Geminiani Londres Opera prima”, but he could as well have referred to the French Edition or the French Issue of the British Edition, which present identical musical text. Actually, the expression “Opera prima” is missing in the title of the British issues of the British Edition but found in the French Edition and Issue mentioned.

Jean-Baptiste Cartier reprinted in his *L'art du violon* (Paris, Decombe, [1798]) several movements of *Le prime sonate* (APPENDIX 9.6). On p. 255-257 we find the first two movements of Sonata I,<sup>70</sup> on pp. 271-273 the entire Sonata VI. Cartier used the dedication copy prepared by Geminiani for Pierre Gaviniès (1728-1800) as becomes clear from a footnote with the text “Sur l'épreuve de dédicace appartenant à C<sup>en</sup>. [Citoyen] Gaviniès” ([Based] on the dedication copy belonging to citizen Gaviniès). This is the very large copy now in the Library of the University of Michigan in Ann Arbor, which presents the Revised Version of 1740 with the title page of the British Edition with the year 1739, although it must have been produced in Paris in 1741

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<sup>69</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.

<sup>70</sup> Facsimile reproduction of the two movements from Sonata I, after the edition of 1803 (engraved anew? different page numbers; 299-301), in «*L'art du violon*»: *Works from the Famous Anthology of Jean-Baptiste Cartier*, Selected and Introduced by David L. Sills, [Vol.] 1: The Italian School (New York: Performers’ Editions, 1989), pp. 13-15.

(see above). But for his source Cartier refers to an “Édition de Londres, 1748”. Such an edition or issue is unknown, and for the moment it is assumed that Cartier was simply mistaken here.

#### ARRANGEMENTS

In 1743 Geminiani published his *Pièces de clavecin*, “tirées des différens Ouvrages” and “adaptées par luy même à cet Instrument”. They were first issued in France by Mme Boivin, then in England as private publication by Geminiani. The collection is indeed a series of harpsichord arrangements of movements taken from earlier publications. Apart from the two minuets at the end of the volumes, which had been published before in 1739, all pieces to be found arranged in the *Pièces de clavecin* are movements from one of the two volumes of violin sonatas of 1739 (Opp. 1 and 4). The pieces have been transformed from a movement for violin and figured bass into a harpsichord piece, but the arrangement goes further than simply renotating the piece in such a way it could be played on the harpsichord.

Whereas the contribution of the Sonatas Op. 4 to the *Pièces de clavecin* is quite generous, that of *Le prime sonate* is modest, consisting of only two movements from Sonata VI, the first and the third, to be found at the end of the volume, that is, just before the minuets (pp. 22-27). They are set apart from the previous pieces by their notation on three staves, of which the upper one is for the right hand, the two lower ones for the left hand: “Les deux dernière[s] lignes se jouent de la main gauche”. This has been done because the left hand often goes to the compass *d'-d''*.

As mentioned above, the harpsichord arrangement is quite idiomatic and done with great care.. Titles have been changed from *Affettuoso* and *Vivace* into the obvious French translations *Tendrement* and *Vivement*. The key signature has been changed from one to two flats, in accordance with the modern standard for G minor. The double *alla breve* bars of the *Vivace* have been split into pairs of single *alla breve* bars. The basic composition of the *Affettuoso* was not changed, but the *Vivace* was substantially lengthened when it was transformed into a harpsichord piece. The arrangement techniques will be discussed in more detail the discussion of the *Pièces de clavecin* (WORK ELEVEN).

No sonata or movement from the revised *Prime sonate* seems ever to have been arranged for a different medium by another composer, which is in stark contrast to the first version of the Sonatas which, as we have seen, were repeatedly arranged as solos for other instruments, as trios and as concertos.

#### FACSIMILE EDITIONS

*Le prime sonate* have been honoured with no fewer than five facsimile editions in the time span of barely twenty years, from the middle of the 1980s onwards, with four of them within a single decade. All of them reproduce the first, unrevised issue of the sonatas. The first facsimile edition was produced by King's Music, now Early Music Company, Huntingdon, GB, presumably after one of the Cambridge copies, undated, probably in the mid-1980s. No reduction in size was applied. Antiquariat-Verlag Zimmermann, Straubenhardt (Germany) produced a reprint in 1988, somewhat reduced in size, to about 90 %. The source copy is not mentioned, but the one in Munich is geographically the nearest. Volume 10 of the series *Monumenta Musicae Revocata* of the Studio per Edizione Scelte in Florence, published in 1991, has already been mentioned in connection to the Sonatas of 1716. It also contains a reprint of *Le prime sonate*, probably after the copy in Venice. Reduction is to 94 %. The facsimile edition of *Le prime sonate* in the Collection *Dominantes*, published by Fuzeau in Courlay (France) in 1993, also contains the 1716 edition. *Le prime sonate* were published nearly real size, from the copy in London. Finally there is the facsimile edition in the

Performers' Facsimile series published by Broude Brothers in New York, undated, but probably around 2005. This reprint retains more or less the royal size of the original copy, which measures 41 x 26 cm.

#### MODERN EDITIONS

Before the complete modern edition in the Opera Omnia Francesco Geminiani individual sonatas and movements have been published occasionally. **Edme-Marie-Ernest Delvedez** (1817-1897), teacher at the Paris Conservatoire, edited the first two movements of Sonata I (Adagio etc., Allegro) in his *Pièces diverses choisies dans les œuvres des célèbres compositeurs des XVIIe et XVIIIe siècles* (Op. 19, 1857), as "Introduction et Fugue".<sup>71</sup> It is a heavily edited edition, with many dynamic, agogic and articulatory indications. Figuring and also most of the violin fingering and ornamentation have been left out. The end of the first movement has been changed so that it now ends with a half close. The double alla breve metre of the fugue has been reduced to a simple common time. The score contains a free realisation of the figuring, the violin partbook has the bass line added to the violin part. Deldévez used Cartier's *L'art du violon* (1798) as his source, where exactly these movements occur.

The Belgian violinist **Hubert Léonard** (1819-1890), for many years head teacher for violin at the Brussels Conservatoire, published two of Geminiani's sonatas, Nos. VI and I, in the seventh instalment of his "École Léonard pour le Violon" (1877).<sup>72</sup> This instalment contains apart from the two sonatas mentioned a "Fugue" from Geminiani's Sonatas Op. 4 (no. VII/ii) and several sonatas and movements from works by Corelli, Tartini, Giardini and Nardini. Cartier's *L'art du violon* was also Léonard's source for the movements by Geminiani. They appear here in a heavily edited edition with a piano accompaniment derived from the original figured bass. Sonata VI is complete; the metre of the third movement has been changed from 4/2 to 4/4. Sonata I is limited to the first two movements. The metre of the second movement has been likewise reduced to 4/4.

An edition of Sonata XII was prepared by **Edmund Medefind**—about whom I could not find any biographical information—for Edition Wernthal (Berlin).<sup>73</sup> The edition appeared in 1878 and was based on the copy of the Geminiani Edition in the then Königliche Privat-Bibliothek in Dresden.<sup>74</sup> Medefind's edition is an arrangement for violin and piano, with many added performance markings. The order of the first two movements is transposed, in order to create a fast-slow-fast movement pattern. In the twentieth century, it was reprinted twice in the Soviet Union. In 1933 the Russian State Music Edition reprinted Medefind's edition without acknowledgment.<sup>75</sup> This edition was reprinted, with slight alterations, by the State Music Edition in 1954.<sup>76</sup>

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<sup>71</sup> E.M.E. Delvedez, *Pièces diverses choisies dans les œuvres des célèbres compositeurs des XVIIe et XVIIIe siècles avec des parties concertantes ajoutées au texte original des et réalisées pour piano et violon* (Paris, S. Richault, [1857]), Nr. 5, Introduction et Fugue, pp. 17-21, violin part, pp. 14-17.

<sup>72</sup> Hubert Léonard, *Ancienne École Italienne du Violon (Étude spéciale de la double corde)* (Paris: Richault, No. 15957R, [1877] = École Léonard pour le Violon No. 7). Sonata Op. 1 [No. 6] pp. 20-25 (Violon pp. 7-9), Sonata Op. 1 [No. 1] pp. 26-32 (Violon pp. 10-12).

<sup>73</sup> Francesco Geminiani, *Sonate (D moll) für Violine mit beziffertem Bass [...] für Violine und Pianoforte*, Bearbeitet von Edmund Medefind (Berlin: Otto Wernthal, 1178, [1878]). Score 7 pp., violin part 3 pp.

<sup>74</sup> The edition was announced in the *Musicalisch-literarischer Monatsbericht über neue Musikalien, musikalische Schriften und Abbildungen für das Jahr 1878* (Leipzig: Friedrich Hofmeister, 1878), p. 325: "Geminiani, Franç., *Sonate (Dm.) f. V. m. beziffertem B. Nach einer sich in der Privatbibliothek des Königs v. Sachsen befindenden alten Ausg. f. V. u. Pfte bearb. u. hrsg. v. Edmund Medefind*. Dresden, Näumann Mk 2."

<sup>75</sup> Ф. Джеминиани [F. Geminiani], Соната для скрипки с фортепиано [Sonata for violin and pianoforte] (Moscow: Государственное Музыкальное Издательство [State Music Edition], 1933; 3-е издание [3d edition]). Score 7 [8] pp., violin part 3 [4] pp., 31 x 23 cm. (I do not know whether 1933 is the year of the first edition or of the third edition.)

<sup>76</sup> Фр. Джеминиани [Fr. Geminiani], Соната ре минор [Sonata D minor] ([Moscow]: МУЗГИЗ [=Музыкальное Государственное Издательство] [Music State Edition], 1954. Score 10 [12] pp., violin part 3 [4] pp., 29 x 22 cm.

**Adolfo Betti** (1875-1950, primarius of the Flonzaley Quartet) edited Sonata I for Schirmer (New York, 1952),<sup>77</sup> Antoni Cofalik the same sonata for Polskie Wydawnictwo Muzyczne (Cracow, 1995).<sup>78</sup> Both editions are heavily edited, with a written out pianoforte accompaniment without figuring. No source copies are mentioned. I assume that Betti used the New York copy of *Le prime sonate*, Cofalik may have used one of the facsimile editions that were available in 1995.

Sonata V was published as no. 6 in an anthology issued in 1985 under the title *Italienische Violinmusik der Barockzeit* (Munich: Henle, [1985]). The volume was edited by **Paul Brainard** (1928-2004), with Siegfried Petrenz (1927) taking care of the violin part, Karl Röhrig of the realization of the figured bass.<sup>79</sup> The edition is a well-cared-for Urtext edition, based on the British Edition. There is brief *Vorwort* (also in English, *Preface*, and French, *Préface*) and a concise Critical Commentary (*Bemerkungen; Comments; Remarques*).

Two movements, the Affettuoso from Sonata XI and the first Allegro of Sonata XII, are included in the anthology *Musik für Violine und Klavier, Heft III*, edited by **Elma** and **Erich Doflein** and published in 1971.<sup>80</sup>

Four of the *sonate da camera* were published in transpositions to make them suitable for the recorder, edited by **Irmtraut Freiberg** for Heinrichshofen (Wilhelmshaven). They appeared in 1993, in two volumes, the first with Sonata III transposed from E minor to G minor and Sonata VII left in C minor, the second with Sonata X transposed from E major to G major and Sonata XII from D minor to F minor.<sup>81</sup> In general the editions follow the original texts closely. The fugue of Sonata III has double stops only in one passage (bars 44-47) and here the lower, thematic voice has been included in the arrangement.

A complete modern critical edition is now available in Volume 1A of the Francesco Geminiani Opera Omnia, edited by Rudolf Rasch and published by Ut Orpheus Edizioni in 2015.<sup>82</sup> An overview of the modern editions before the critical edition is in TABLE 9.8.

Since 2019 a complete modern edition of *Le prime sonate*, edited by John Wade (born 1952) for “JW Edition”, is available on the internet, via the site of the International Music Score Library Petrucci (IMSLP). It is an Urtext edition with a simple, often three-part realization of the figured bass. It divides the twelve sonatas in two portions of six sonatas each (70 and 55 pages, respectively). Two separate parts, for violin (in two portions, 27 and 22 pages) and cello (21 and 16 pages), are supplied, the cello part without figuring. As source will have served one of the facsimile editions.

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<sup>77</sup> *Sonata in A for Violin and Piano*, Edited by Adolfo Betti (New York: Schirmer, 42389, 1952 = Schirmer’s Library of Music Classics Vol. 1761). Score 14 pp., Violin 7 pp.

<sup>78</sup> *Sonata A-dur Op. 1 nr. 1 na skrzypce i klawesyn*, Ed. Antoni Cofalik (Kraków: Polskie Wydawnictwo Muzyczne, 1995). Score 15 pp., Violin 7 pp.

<sup>79</sup> *Italienische Violinmusik der Barockzeit*, Nach den ältesten Quellen herausgegeben von Paul Brainard ; Generalbassaussetzung von Siegfried Petrenz ; Einrichtung der Violinstimme von Karl Röhrig (Munich: Henle, HN 350, [1985]), pp. 35-41, violin part pp. 21-25, basso continuo pp. 16-18.

<sup>80</sup> *Musik für Violine und Klavier, Heft III: Von Vivaldi bis Viotti*, Herausgegeben von Elma und Erich Doflein (Mainz: Schott, ED 6028, 1971), p. 18: Affettuoso [= Sonata XI/ii], pp. 37-38: Old Bob Morrice [from A Treatise of Good Taste], pp. 38-39: Allegro [= Sonata XII/iii].

<sup>81</sup> *4 Sonaten aus op. 1 für Altblockflöte und Basso continuo, Band 1: Sonate III g-Moll, Sonate VII c-Moll, Band 2: Sonate X G-Dur, Sonate XII f-Moll*, Herausgegeben von Irmtraut Freiberg, Generalbassaussetzung: Ingomar Rainer (Wilhelmshaven: Heinrichshofen, N 2301-2302, 1993).

<sup>82</sup> Francesco Geminiani, *12 Sonatas for Violin and Figured Bass [Op. 1] (1716); 12 Sonatas for Violin and Figured Bass [Op. 1] (Revised, 1739)*, Edited by Rudolf Rasch (Bologna: Ut Orpheus Edizioni, GCE 6, 2015).

#### RECORDINGS

Three of the sonatas of in *Le prime sonate*, Nos. III, VIII and IX are included in the CD recording *Francesco Geminiani: The Complete Sonatas Op. 1* (Somm, 2012) by the London Handel Players, the violin part played by Adrian Butterfield.<sup>83</sup> (The other sonatas are after the versions of 1716 or 1757.) Sonata I is recorded by Elizabeth Wallfisch on the CD *English 18th-Century Violin Sonatas* (Hyperion, 1992);<sup>84</sup> Sonatas VII and VIII are recorded by the violinist Emilio Percan on a CD with the title *Affettuoso* (Onyx Classics, 2012).<sup>85</sup> Sonata III is also found on the CD *Give me your Hand: Geminiani & the Celtic Earth* (2017), played by Bruno Cocset on tenor violin.<sup>86</sup> The violin part has been transposed an octave downwards. Between the two movements a composition by James Oswald, *My Nanio*, has been inserted as slow middle movement.

#### CONCLUSION

*Le prime sonate* is the first work by Geminiani that is a reworking of another work of his own composition. By such a procedure it may have something ambivalent in it: the basic structure of the works is from ideas how to compose sonatas from 1716, but the elaboration on the surface shows many more recent elements, especially in the added embellishments. As a publication *Le prime sonate* was certainly not a failure, but the number of extant copies shows that its dissemination lagged behind the Violin Sonatas Op. 4, published more or less simultaneously in 1739. The second set of violin sonatas received a much wider dissemination than *Le prime sonate*. In fact, the simultaneous publication may have worked against *Le prime sonate*: the Sonatas Op. 4 were new and modern works and they may have focused the attention of potential buyers on them and may have distracted the buyers from the other volume. In addition the “other volume” was still available in its original form from the shop of John Walsh for a price much more reasonable than Geminiani’s for *Le prime sonate*. Nevertheless, Geminiani revised and corrected the score two times, before the plates were transferred to the shop of John Johnson in 1751.

And even this transfer would not be the end of his occupation with the sonatas: in 1757 he published new arrangements of them, now as trio sonatas with added ripieno parts. These arrangements are WORKS TWENTY-FIVE and TWENTY-SIX in the list of the Thirty-One Works of Francesco Geminiani and deserve a discussion of their own.

Modern discussions of *Le prime sonate* are not very numerous. Andreas Moser could, in his *Geschichte des Violinspiels* (Berlin, 1923), not appreciate the new ornamental style that Geminiani presented there in comparison with the more straightforward originals of 1716.<sup>87</sup>

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<sup>83</sup> *Francesco Geminiani: The Complete Sonatas Op. 1*. London Handel Players, Adrian Butterfield, violin. Somm, SOMMCD 248-2, 2012.

<sup>84</sup> *English 18th-Century Violin Sonatas*. Hyperion CDA66583, 1992. The Locatelli Trio (Elizabeth Wallfisch, Violin). With music by Geminiani, Richard Jones, Thomas Arne, Joseph Gibbs, Felice Giardini, Pieter Hellendaal and Thomas Linley.

<sup>85</sup> *Affettuoso: Emilio Percan*. Onyx Classics (England) ONYXC 4099 (2012). Emilio Percan (violin), Oriol Aymat Fusté (cello), Luca Quintaville (harpsichord). With music by Geminiani, Giovanni Antonio Piano and George Frideric Handel.

<sup>86</sup> *Give me your Hand: Geminiani & the Celtic Earth*. Alpha 256, 2017. Bruno Cocset (viola), Emmanuel Jacques (violin), Guido Balestracci (viola da gamba), Richard Myron (double bass), Bertrand Cuiller (harpsichord), ensemble Les Basses Réunies. With music by Geminiani from *Le prime sonate*, *A Treatise of Good Taste*, the Concertos Op. 7 and *The Enchanted Forest*, and by Turlough O’Carolan, James Oswald and Lorenzo Bocchi.

<sup>87</sup> Andrea Moser, *Geschichte des Violinspiels* (Berlin, 1923), p. 408.

Während diese Sonaten in der ursprüngliche Fassung [= 1716] durchaus frei von jeglicher Effekthascherei sind und von strenger Selbstzucht zeugen, macht die „verbesserte“ Ausgabe einem um so betrüblicheren Eindruck. Ja, sie liefert ein geradezu abschreckendes Beispiel von der damals in Mode gekommenen Schnörkelsucht, der selbst die anerkanntesten Meister ihren Tribut entrichten mußten, wenn sie nicht dem Vorwurf der Rückständigkeit aussetzen wollten.

While these sonatas in the original version [= 1716] are mostly free from any showmanship and testify to strict self-discipline, the “improved” edition makes as much a sadder impression. Yes, it provides an almost frightening example of the then fashionable addiction to ornamentation to which even the most respected masters had to pay tribute if they did not want to expose themselves to the charge of backwardness.

Enrico Careri, in his monograph on Geminiani published in 1993, of course mentions *Le prime sonate* in his extensive chapter on Geminiani’s „Reworkings and Transcription” but does not say more about the sonatas than that.<sup>88</sup>

The ‘corrected’ edition Op. I (1739) owed its origin primarily to this spirit of improvement, ...

in which the “spirit of improvement” refers to Hawkins’s comment on Geminiani’s revisions and arrangements produced especially in “the later years of his life”.

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<sup>88</sup> Careri 1993, p. 137.