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The Thirty-One Works of Francesco Geminiani

Work Eight: The Violin Sonatas Opus 4 (1739)

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WORK EIGHT

THE VIOLIN SONATAS OP. 4 (1739)

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THE VIOLIN SONATAS OP. 4 (1739)

In 1739 Geminiani published two substantial and one smaller publication: a volume with newly composed sonatas for violin and figured bass, the Sonatas Op. 4 (WORK EIGHT);, a revised version of his Op. 1 sonatas, still without opus number but now entitled *Le prime sonate* (WORK NINE); and a small volume with two Minuets with variations for keyboard (WORK TEN). These editions came into existence under circumstances totally different from those of the earlier works, the Violin Sonatas of 1716 and the various volumes with concertos published in the decade from 1726 to 1735. To understand the new circumstances it is of importance to bear in mind what Geminiani had published after the Sonatas of 1716 and how these publications had come into being. The following summary can be given:

The first part of the concerto arrangements after Corelli's Sonatas Op. 5 (the "Corelli Concertos, *Prima parte*"; WORK TWO) was first published by Smith & Barrett in 1726, within six weeks reprinted in London by Walsh & Hare and by Wright & Cooke and four years later in Amsterdam by Michel-Charles Le Cène (1730).

The second part of the concerto arrangements after Corelli's Sonatas Op. 5 (the "Corelli Concertos, *Seconda parte*"; WORK THREE) was first published printed in Amsterdam by Le Cène, with a second issue with the imprint "London: Nicholas Prevost", in 1729. The arrangements were immediately reprinted in London by Walsh & Hare and by Cooke (both 1729), despite the British privilege dated 26 March 1728 that Geminiani had obtained.

The Concertos Op. 3 (WORK FOUR) were published by Walsh & Hare in 1732 with grunting consent by the composer. Le Cène published a reprint that claims corrections by the composer in 1733.

The Concerti Op. 2 (WORK FIVE) were published privately first, in 1732 in London, some weeks after Op. 3, then reprinted first by Le Cène in Amsterdam c. 1734 and later by the composer in cooperation with Walsh in 1737.

Three original concertos by Geminiani in the third *Select Harmony* series of John Walsh (WORK SIX) were first issued separately in 1734, then together in 1735, with a fourth one added. Everything probably without involvement or consent of the composer.

A series of concerto arrangements after some of Corelli's Sonatas Opp. 1 and 3 (WORK SEVEN) were published by Walsh in 1736, probably also without involvement or consent of the composer (arranger).

From this overview it is more than clear that John Walsh—now John Walsh Junior, who had taken the management of the firm at some point shortly after 1730—was, in the later 1730s, the principal sales agent for Geminiani's music, with Michel-Charles Le Cène in Amsterdam being the second. In addition, the typographical quality of the editions produced both by Walsh (Op. 3, *Select Harmony*, Concertos from Corelli Opp. 1 and 3, Concertos from Corelli's Op. 5) and Le Cène (Opp. 2 and 3, Concertos from Corelli's Op. 5) was superior to the ones that were printed under the composer's own supervision, such as the first part of the Corelli concerto arrangements and the Concertos Op. 2. The Sonatas of 1716 were available at Walsh's and Le Cène's in reprints that were typographically superior to the original edition, which was now for sale at Richard Meares's shop. In short, Geminiani had not been successful in his attempts to fully control

the dissemination of his printed works, nor to prevent Walsh from becoming the principal publisher and sales agent of his work. In fact, he had not even come close to achieving this goal.

We cannot, of course, know what decisions Geminiani took in 1737, but it is certain that from then on he followed a totally different strategy regarding the publication of his works. This strategy comprised two kinds of actions. In the first place he went abroad to have his works engraved in Paris or The Hague, even if they were published in London in private editions subsequently. This applies roughly for the period 1737-1747, in which he lived alternatively in Paris, London and The Hague. And in the second place more active use was made of privileges. He not only prolonged his British privilege (in 1739) but also obtained new privileges, in France (1740) and in the Dutch Republic (1746).

The first works prepared under this new regime were the Violin Sonatas Op. 4 (WORK EIGHT) and *Le prime sonate* (WORK NINE). They were first published in London in 1739, but had been engraved, as will be shown, in Paris by Louis-Hector Hue. The Minuets, also published in London in 1739 (WORK TEN), were at all probability engraved in London. After these came the *Pièces de clavecin* (WORK ELEVEN), engraved in Paris by Mlle Vendome, and the Concertos from Op. 4 (WORK TWELVE), engraved for the greater part in London by John Philips, but with a number of plates engraved in Paris by Mlle Vendome. Both editions were published in London in 1743, but the *Pièces de clavecin* had some kind of “pre-issue” published by Mme Boivin in Paris in 1743. A third group of works includes the Cello Sonatas Op. 5 (WORK THIRTEEN), the Violin Sonatas Op. 5 (WORK FOURTEEN) and the Concertos Op. 7 (WORK FIFTEEN). They were all engraved in The Hague by Richard Denson, an English engraver who had travelled to The Hague with Geminiani. The three works were published in London in 1747 or 1748, but the two sonata volumes had pre-issues published in The Hague by Geminiani in 1747. The three works to follow, the *Rules for Playing in a True Taste* Op. 8 (WORK SIXTEEN), *A Treatise of Good Taste* (WORK SEVENTEEN) and *The Art of Playing on the Violin* (WORK EIGHTEEN), were all engraved in London by John Philips and first published there, from 1748 to 1751. An overview of the engravers and publication places of all these works is given in TABLE 8.1.

The first fruits of the new strategy were, as already said, the two large works that were first published in London in 1739: the first edition of the newly composed Sonatas for violin and figured bass Op. 4 and the revised edition of the Sonatas Op. 1 and now published as *Le prime sonate*. The two volumes were both published privately in London in 1739, perhaps simultaneously, if not, in close succession. Certainly they were produced along exactly the same lines. Even regarding the publication of revisions and later issues and reprints and the dissemination of all these editions and issues there are many parallels between the two works. There was a third publication issued more or less simultaneously with the two sonata volumes, a much smaller one, namely the *Menuetti con variazioni composti per il cembalo*.

The copies of the Sonatas Op. 4 and *Le prime sonate* that do not mention a publisher, but give London and 1739 as their place and year of publication respectively, can serve as a first reference for these Works: they must be considered as belonging to be the First Issues of Geminiani’s own Editions, actually more than one issue for each edition. After the very first issues later issues of both editions are known with the same imprint but with corrections or revisions on the plates or new plates for certain pages, and with two different imprints: one mentioning “Mme Boivin” (Elisabeth-Catherine Ballard, see below) and “Sr Hue” (Louis-Hector Hue, see below) in Paris as sellers and 1740 as year of publication; and one mentioning John Johnson in London as seller. The Johnson Issue of the Sonatas Op. 4 still has the year 1739 on the title page, the one of *Le prime sonate* has the year removed from the title page. The various issues of each edition are printed largely from the same plates, although individual plates may have been replaced and corrections and other changes may have been applied on the re-used plates. For both sets of sonatas the various issues together

constitute the “British Edition”. The issues published in Paris will be called the “French Issues” or the “Paris Issues” of the British Editions.

In addition there are editions of both the Sonatas Op. 4 and *Le prime sonate* with the names of Le Clerc Le Cadet, Le Clerc L’Ainé and Madame Boivin (“LLB”) and no year of publication in the imprint. These appear to have been printed from other sets of plates and therefore constitute separate editions of both works. These plates were engraved, however, by the same engraver who engraved the British editions, for which reason they are very much like the corresponding British Editions. These editions will be called the “French Editions” and they will be discussed in separate sections.

Let us first consider the British Editions of the Sonatas Op. 4 and *Le prime sonate*. Neither edition explicitly mentions an engraver, but comparison with contemporary publications engraved in England, France or Holland makes it clear beyond doubt that Louis-Hector Hue, whom we just have mentioned as seller of the French issues of the two British editions and who was an engraver in the first place, engraved for Geminiani the British Editions of both the Sonatas Op. 4 and *Le prime sonate*. The general character of the engraving of the two editions is that of Hue’s work and the forms of notes, clefs, symbols, figuring, and lettering are identical to other contemporary engravings that are explicitly attributed to him. In addition, there is the little ornament which “crowns” the braces left of every system of the two Geminiani volumes.¹ I could not find exactly the same ornament in any other contemporary engraving of Hue (although I have seen only a small fraction of them), but a similar motive recurs on the accolade that unites the three sellers mentioned on the title-page of the Paris edition of Telemann’s *XIIX Canons mélodieux ou VI Sonates en duo à flûtes traverses, ou violons, ou basses de viole* (Paris, Author, Mme Boivin, Leclerc L’Ainé, 1738). This publication mentions Sr. Hue as its engraver on the title page.

Louis-Hector Hue, who was born in Paris around 1700 and died there in 1768, was probably the most prominent French music engraver of his time. He engraved more than two hundred music editions, for several publishers. He also acted as a publisher himself, apparently throughout nearly his entire career as engraver.²

There is a complication in the histories of both the Sonatas Op. 4 and *Le prime sonate*. Both works, as they appear in the British Editions, exist in two versions, which may be called the “original version” and the “revised version” respectively. Although of different nature for the two works, the revisions are substantial: several plates were replaced by new ones, figuring was added, bars were changed or new ones added. The engraving of the revisions is completely similar to that of the original versions, so that it must have been done by Louis-Hector Hue as well. The year on the title page was, however, not changed and kept “1739”. Copies only mentioning Geminiani as publisher and seller and 1739 as the year of publication may therefore be either “original” or “revised”. Copies with a Johnson imprint are always “revised”; this does not seem to be surprising. The Johnson Issue of the Sonatas Op. 4, however, retains the date “1739” on the title page, which is confusing, to say the least. Copies of the Boivin/Hue issues produced in Paris in 1740 are also always “revised”, and this is remarkable. It means that after their engraving in Paris the plates first went to London in their original state for the First Issues as published in London by Geminiani in 1739 and then went back to Paris for revision the next year. After the revisions were carried out, a number of copies were printed in Paris with a Boivin/Hue imprint and the year 1740 on the title page. Back in London again, the revised plates were first used for issues that had the same title page as the ones published in 1739 (and still

¹ Also found in on the title-page of the Boivin/Hue issue, left and right of the line that separates title and imprint, and also crowning the accolade left of the names of Mme Boivin and Sr Hue in the imprint.

² Devriès & Lesure 1979, pp. 82-83.

mentioning 1739 as year of publication) and later (from 1751 onwards) for issues with Johnson's name in the imprint. These conclusions are inescapable for both the Sonatas Op. 4 and *Le prime sonate*.

In Johnson's issue of *Le prime sonate* the original year of publication was removed. In the case of Op. 4, as already mentioned, the year 1739 remained in the imprint, which has led many commentators to believe that this issue was published in 1739. This is, however, only a matter of appearance. Johnson's title-page is printed from Geminiani's plate for the issue of 1739, to which he added his own name and address:

Printed for the *Author* by *John Johnson* at the Harp and Crown in *Cheapsied*. [sic] [...] *Where may be had all the Author's Works*.

Johnson did not remove the original year of publication: the date was simply left where it was. It refers, however, to Geminiani's First Issue and not to Johnson's Issue.

Actually, we know of no special contacts between Geminiani and Johnson before 1747. Geminiani's first issues of his publications from 1739 to 1751 never mention their availability in Johnson's shop in the imprint. Advertisements of 1747 mention Johnson as one of several sellers of the Geminiani editions then available.³ That changed in 1751, when, in the *General Advertiser* of 26 December 1751, there is the lengthy advertisement by Johnson in which he states that he does not only sell the recently published *Art of Playing on the Violin*, but also the revised Violin Sonatas Op. 1, the Concertos Opp. 2 and 3, the Violin Sonatas Op. 4, the Concertos from Op. 4, the Violin and Cello Sonatas Op. 5, the Concertos Op. 7, the Treatises Op. 8A ("True Taste") and 8B ("Good Taste")⁴ and the *Pièces de clavecin*; in short, all the works first published privately by Geminiani from 1739 to 1749, plus new editions of the Concertos Opp. 2 and 3. It is obvious that Geminiani sold his editions *en bloc* to Johnson in 1751, probably in order to have his hands free (and to receive some money) for a longer visit to Paris, which would indeed last from 1751 to 1755. Johnson produced new issues for most of these works, for which he used the original title pages with his name added in the imprint, which was a simple matter, since Geminiani's name was never listed there as publisher. In a number of cases the original date was removed, but not in all; this may, of course, suggest an incorrect conclusion about the year of publication. Johnson always added the phrase "where may be had all the Author's Works" at the bottom of the title pages of his issues.⁵

Because of all this we must conclude that the Johnson issues of both the Sonatas Op. 4 and *Le prime sonate* date from 1751 (or soon after this year). The chronology of the production of these works can then be summarized as follows:

- (1) The new Sonatas Op. 4 and the revised version of the Sonatas of 1716, now *Le prime sonate*, were engraved for Geminiani in Paris by Sieur Hue, probably in 1737-1738 (see below).
- (2) The plates were transferred to London.
- (3) The two editions were published in London on behalf of Geminiani (he himself being absent; see below) in 1739.
- (4) Then the plates went back to Sieur Hue for revision, in the second half of 1740.

³ *General Advertiser*, 17 May and 3 September 1747.

⁴ *A Treatise of Good Taste*, published in 1749, does not have an opus number, but is generally considered to be the second part of the *Rules for Playing in a True Taste*, published about 1748 as Opus 8.

⁵ There are also Johnson issues of the Concertos after Op. 4 and the *Pièces de clavecin* that retain the year 1743 in the imprint (RISM G 1477, 1531).

(5) Mme Boivin and Sr Hue produced small impressions of both editions, with their names in the imprint and the year 1740 on the title pages.

(6) About the same time, in France, some copies were printed of the Revised Version of the Sonatas Op. 4 with a British title page.

(7) Now the plates were transferred to London again, either late 1741 or early 1743 (see below).

(8) In London, the revised plates were used for producing the Revised Issues, to be sold by Geminiani, in the 1740s.

(9) In 1751 Geminiani sold the editions to John Johnson, who then produced issues with his name as seller on the title page.

No fact known to me contradicts this presentation of this rather astonishing course of events.

Evidence about the preparation of the publication of the Sonatas Op. 4 and *Le prime sonate* is scant. Walsh opened subscription for the publication of a new set of twelve sonatas for violin and figured bass by Geminiani with an advertisement in the *London Evening Post* of 17 February 1737.⁶

Proposal for printing by Subscription, Twelve Sonatas, compos'd by Mr. Francis Geminiani, for the Violin and Bass. Conditions. I. That the Sonatas (which are now actually in the Engraver's Hands, to be engraven on Copper-plates, and will speedily be finished) shall be put to Press as soon as 200 Subscribers can be procur'd, and printed off and deliver'd to the Subscribers with all possible Expedition. II. That the copies shall be of two Sorts, one printed on large, the other on small Paper. III. That the Price of the large Paper shall be two Guineas, the Price of the small Paper one Guinea; half to be paid at the Time of subscribing, the other half on the Delivery of the Book. IV. That there shall be no more Copies printed off than are subscrib'd for. Subscriptions are taken in by Mr. John Walsh in Katherine-street in the Strand; Mr. John Simpson in Swithen's Alley near the Royal-Exchange; and Mr. Walmsley in Piccadilly.

This must refer to the Work that was published in 1739 as the Sonatas Op. 4. The conditions of the subscription are remarkable and very typical Geminianian, so that one may safely assume that Walsh was acting as an agent for Geminiani at this time. Apart from Walsh himself two more addresses are mentioned where subscriptions would be taken in, that of John Simpson in Sweetings Alley and that of Peter Walmsley in Piccadilly. Publication would take place only after 200 subscribers had signed up, and no other copies would be printed. Copies would be printed on small paper or on large paper. Those on small paper would cost one guinea (£ 1:1:0); those on large paper, two guineas (£ 2:2:0). Half of the price had to be paid at subscription, the other half upon publication. This all seems to refer to the Sonatas Op. 4 only: the revision of the Sonatas of 1716 as *Le prime sonate* is not mentioned.

The announcement of 17 February 1737 contains an interesting additional remark, namely that the Sonatas were already in the hands of the engraver. We know by now that this was a French engraver, Louis-Hector Hue. And this brings us to Burney's characterisation of the Sonatas Op. 4 as Geminiani's "French solos":⁷ "His [=Geminiani's] second set of solos, commonly called his French solos, either from their style or their having been composed and engraved in France, was published in 1739." It is not entirely clear what Burney means with "either ... or ..." in this sentence. It may mean "both ... and ..." in this context, because, if

⁶ Smith & Humphries 1968, p. 159; Careri 1993, p. 31, n. 12.

⁷ Burney, *A General History*, Volume 4, p. 642.

we take it literally, it would mean that Burney did not know *why* the sonatas were called the French sonatas, which seems unlikely. They indeed have definite French stylistic elements in their composition, such as the extensive ornamentation and the use of rondeau forms. If our interpretation is correct, Burney states that the sonatas were, in addition to paying tribute to the French style in music, also composed and engraved in France and either fact could be used to call them “French sonatas”. Concerning the engraving we already know Burney was right, Louis-Hector Hue being the engraver. Additional, but hardly necessary confirmation comes from the Paris advertisement of the Sonatas Op. 4, in the *Mercure de France* of April 1740 (see below), which explicitly says that the sonatas were engraved in France in 1738.

In fact, the engraving of Geminiani’s Sonatas Op. 4 in Paris is part of a larger trend. The First Edition of the *Seconda parte* of the Corelli Concertos, which appeared in 1729, was engraved in Amsterdam. Also later several later editions were engraved outside England, the *Pièces de clavecin* (completely) and the Concertos Op. 4 (partly) in Paris (both published in 1743), the Cello and Violin Sonatas Op. 5 (1747) and the Concertos Op. 7 (1748) in The Hague and the *Guida armonica* in Amsterdam (1756). The reason for this “foreign engraving” certainly is that Geminiani wanted to reduce the risk of unauthorized circulation of his work before he had realised his own first edition. All the foreign engraving activities just mentioned can be connected with a visit to the place where the engraving took place: Geminiani was in the Dutch Republic probably in 1728,⁸ in France in 1742-1743,⁹ and in the Dutch Republic in 1746-1747¹⁰ and in 1755-1756.¹¹

The engraving of the Sonatas Op. 4 and *Le prime sonate* will also have been more than enough reason for Geminiani to travel to Paris in person and not to do business by mail or via middlemen. Did such a journey indeed take place and if so, exactly when? We have seen that the advertisement of 15-17 February 1737 says that the works were at that time in the hands of the engraver. Of course, this does not necessarily imply Geminiani’s presence in Paris at that time, but it certainly suggests it. More important is perhaps the dating 1737 that the Paris artist Edme Bouchardon wrote down on his drawing of Geminiani’s portrait. Actually, if we assume that Geminiani was in London in February 1737 to discuss the subscription with John Walsh it would mean that Bouchardon made his drawing right before Geminiani’s departure from France, in January 1737. Until evidence for the contrary appears, we will assume that this was the case.

The Irish author and musician William Henry Grattan Flood (1857-1928) wrote in his article on “Geminiani in England and Ireland” (1910) that “In 1737, at the urgent request of his pupil [Matthew] Dubourg, he [Geminiani] paid a second visit to Ireland”, unfortunately without quoting his source for this statement. But it may be true, after all. The London advertisement of February 1737 was repeated in the *Dublin Newsletter* of 5 March 1737 (and in *Faulkner’s Dublin Journal* of March 1738) and this makes one think that Geminiani left Paris early in 1737, was in London in February 1737 and continued his way to Dublin, where he must have arrived early in March 1737. If this is all true, he must have left the manuscripts of the Sonatas Op. 4 in the hands of the French engraver Louis-Hector Hue before he left Paris early in 1737.

When Geminiani went to Paris for the engraving of his Sonatas Op. 4 (and *Le prime sonate*) is more difficult to say. If the engraving was the only reason to go to Paris, he may have left London as late as in the autumn of 1736, which is, in any case, not impossible, that is, not contradicted by any other known fact. This assumption sets his time in Paris at the time span from late 1736 to early 1737.

But if the Sonatas Op. 4 were also composed in France, when could that have been done? The visit to Paris of 1736-1737 seems to be too late for that: Geminiani went to Paris for the engraving of the Sonatas,

⁸ See Rasch 2013, pp. 118-120.

⁹ The Concertos from Op. 4 were partially engraved in Paris by Mme Vendôme, but her work was completed by two different British engravers. As far as known, these works were never issued in Paris.

¹⁰ See Rasch 2013, pp. 124-125.

¹¹ See Rasch 2013, pp. 144-145.

not their composition. If we attach credibility to Burney's remark that they were composed in France this must rather be connected with Geminiani's first visit to Paris, which spans the time from mid-1732 to late 1733. We will indeed assume that that is the case: at least, there is nothing that speaks against it. But it is hard to believe that he did not continue working on the sonatas during his subsequent stays in Dublin (1733-1734) and London (1734-1736). A confirmation of this picture can be seen in the concert in Hickford's Room in Panton-Street in London on 17 April 1735, where the violinist John Clegg played two "new solos" by Geminiani.¹² These may well have been two sonatas from the later Op. 4; there is, in fact, little or no alternative for such an assumption. And this would more or less imply that the set was at least partially written down in a performable format by that time.

Geminiani's second stay in Ireland would last from early 1737 to late 1740. Apart from advertising the new Sonatas Op. 4 there are two achievements that can be connected with this stay: the opening of a concert hall "off Dame-Street" in Dublin, later commonly called "Mr. Geminiani's Room" and the advertising of the subscription of the "Guida armonica", in the *Dublin Newsletter* of 2 April 1740.

Geminiani obtained a French privilege for his works on 31 December 1740 and new issues of the Sonatas Op. 4 and *Le prime sonate* with new plates and revisions on the plates that were reused were published with the year 1740 in the imprint. We take this to mean that Geminiani went to Paris for a third visit in the autumn of 1740.

Let us now turn to the publication history of the Sonatas Op. 4 and *Le prime sonate*. The First British Issue of the Sonatas Op. 4 was published in April 1739, as is apparent from their announcement in the *London Daily Post and General Advertiser* of 18 April 1739:¹³

Next Monday [25 April] will be published, Twelve Sonata's for a Violin, with a Thorough Bass for the Harpsichord, or Bass Violin. Composed by Sig. Francesco Geminiani. The Subscribers to which Work are desired to send to Mr. Kelway's near Dupuis's Coffee-House in Conduit Street, where the Books will be ready to be deliver'd to the Subscribers, on paying the Remainder of the Subscription Money.

Now, only Joseph Kelway in Conduit Street is mentioned as seller. Geminiani himself certainly was in Dublin at that time. *Le prime sonate* were, according to the title page, also published in 1739. No newspaper announcement is known to confirm this. For the moment we assume that they appeared later than the Sonatas Op. 4, but evidence for this hypothesis other than their absence in the advertisement of 18 April 1739 is lacking so far.

Apparently, Geminiani had also solicited subscribers in Paris. At least, the following announcement in the *Mercure de France* of April 1740 (pp. 740-741) can hardly refer to another edition than Geminiani's Sonatas Op. 4 as published by himself:¹⁴

Les personnes qui ont souscrit pour le dernier Œuvre de sonates à violon seul, & la basse-continuë de M. Geminiany, gravées en 1738, sont averties de s'adresser à M. de la Bergerie, à la Croix de fer, ruë de Savoye, attenant la ruë des grands Augustins & la rue pavée, au premier appartement; & à M. le Clerc, Marchand de Dorures, à l'Enseigne du Comte de Toulouse, ruë du Roule; lesquels leur remettront leur exemplaires en achevant de payer la somme mentionnée dans leur souscription.

¹² *The London Stage III*, 1961, p. 480. This concert is sometimes (Flood 1910-1911) taken as meaning that Geminiani was in London in 1735, but there is no evidence for his presence.

¹³ Smith & Humphries 1968, p. 159; Careri 1993, p. 31, n. 13.

¹⁴ Devriès 2005, p. 211.

One wonders about the delay of a full year before the copies were available in Paris, but this may have to do with the fact that Geminiani himself resided in Dublin at that time. For the rest the advertisement has some elements that are typical for Geminiani. Instead of a well-known music shop he choose other merchants to deliver the copy, one “Monsieur de La Bergerie”, “à la Croix de Fer” in the rue de Savoye, a business of unknown nature, and the gilt-work merchant Le Clerc, like the music seller Leclerc L’Ainé established in the rue du Roule. And the last sentence reads like a translation of the last sentence of the British advertisement of 18 April 1739.¹⁵

One may presume Geminiani’s presence in Paris for the production of the revised plates, later in 1740, and in this case there is supporting evidence for such a voyage. Geminiani obtained a French privilege which is dated 31 December 1740 that presupposes his presence in Paris in let us say November-December 1740. Copies of the Boivin/Hue Issue of the Sonatas Op. 4 have the text of the privilege attached to it, which means that they were produced after 31 December 1740; that is, probably early in 1741, despite the year 1740 on the title page. The revision and the French title page of the revised Sonatas Op. 4 will therefore have been prepared by the end of 1740. A similar chronology must also hold for the Boivin/Hue issue of *Le prime sonate*. Therefore, we can safely assume that Geminiani brought the plates of both volumes to Paris himself and instructed Louis-Hector Hue personally about the revisions of the Sonatas Op. 4 and *Le prime sonate*.

When did the revised plates come back in England again? As far as we know Geminiani stayed in Paris until the middle or the second half of 1741. In this period in Paris he tried to promote his *Guide harmonique*, but without success. Advertisements for concerts make clear that he was in London during the last months of 1741 and the first months of 1742.¹⁶ One would expect that Geminiani would have brought back the revised plates to England on that occasion and that copies printed from the revised plates would become available in London in late 1741 or early 1742. But so far there is no confirmation of this hypothesis. No advertisement of this period is known that announces the availability of corrected versions of the Sonatas Op. 4 and *Le prime sonate*. Subscriptions were opened by Walsh for the next publication, the Concertos from Op. 4, on 27 February 1742, without mentioning the availability of the revised versions of *Le prime sonate* and the Sonatas Op. 4, suggesting in a certain sense that these revisions had not yet been issued in London at that time.¹⁷

Nevertheless, the earliest copies of the revised version of the Sonatas Op. 4 with a British title page are printed on French paper and on bifolios, as usual in France, not in England. They must have been printed in Paris, and this may have been as early as 1741. And they may have been sold in London by the end of the year.

Geminiani went to Paris again early in 1742 where he stayed until the end of the year or the beginning of the next. He prepared and oversaw the engraving of the complete *Pièces de clavecin* and a number of plates for the Concertos from Op. 4 by another French engraver, Mlle (Marie-Charlotte) Vendome. Back in London later that year or (more probably) early in 1743, he advertised these works as well as the revised versions of the Sonatas Op. 4 and *Le prime sonate* in the Spring of 1743, on 17 and 20 May (see below).

¹⁵ It seems improbable that the advertisement in the *Mercure de France* refers to the French Edition of the Sonatas Op. 4, published by Leclerc Le Cadet: nothing is known about subscription for this edition and Leclerc Le Cadet would not seem to need two non-music sellers to distribute his copies.

¹⁶ Concerts in London on 21 December 1741 and 8 January 1742, advertised in the *Daily Post and General Advertiser* of 12 December 1741 and the following days and in the *London Evening Post* of 2 January and the following days respectively.

¹⁷ *London Evening Post*, 27 February and 30 March 1742, where the Concertos from Op. 4 are called “Opus 5”.

THE SONATAS

Geminiani's Sonatas Op. 4 resemble his Sonatas of 1716 in many aspects of style and composition, but there are also important differences.¹⁸ In general they are more virtuoso and require a greater technical demand of the solo instrument, the violin, than do the Sonatas of 1716. Their conception is broader throughout, which is visible in a larger number of pages of the edition (48) than the corresponding publication of the Sonatas of 1716 as *Le prime sonate* (41 pages). The neat distinction between a set of six "sonate da chiesa" (Sonatas I-VI) and six "sonate da camera" (Sonatas VII-XII) that organized the Sonatas of 1716 was dropped. All sonatas in the Op. 4 set contain both binary and non-binary movements and they are uniform in this respect from Sonata I to Sonata XII. The Sonatas of 1716 contained a relatively large portion of sonatas with less than four movements. The Sonatas Op. 4 adhere rather strict to the four-movement model of slow-fast-slow-fast: only two sonatas (Sonatas V and X) have three movements—the second slow movement is missing—and one of these (Sonata X) received a fourth movement when revised in 1740. The second slow movement of Sonata XII is a mere two-bar transition between the two fast movements.

There is a variety of keys but several keys are used more than once. There are two sonatas in D major (Sonatas I and VI) and three Sonatas in A major (Sonatas VII, X and XII). There is only one further major key: C major (Sonata III). There are six sonatas in five minor keys: C minor (Sonata IX, key signature of two flats), D minor (Sonatas IV and VIII, one flat), A minor (Sonata V), E minor (Sonata II) and B minor (Sonata XI). Most second slow movements are in a key that differs from the main key, which is not unusual, but also two first fast movements are in other keys than the main key of the sonata, as defined by the first and last movement, which is unusual. These cases will be discussed below.

Key signatures are usually "complete" and "modern". Only Sonata IX exhibits the modal key signature of two flats for C minor. Two second slow movements (Sonatas I and VI) are in D minor without key signature, while some sections of movements also have "incomplete", "modal" key signatures: E flat major with two flats is found in the third movement of Sonata IX, B major with four sharps in the fourth movement of Sonata XI.

First movements are most often in common time, less often in triple time as 3/4 or 3/2 or in a compound time as 6/8. Tempo markings are Adagio, Andante or Largo. They are not very long and usually not divided into sections. The violin part is often highly ornamental. The first movement of Sonata V is a Rondeau, with a refrain of 8 bars and two episodes of 16 and 14 bars respectively. The first movement of the last sonata, Sonata XII is the only one with multiple tempos (as Sonatas I and III from the Sonatas of 1716, following the model of Corelli's Sonatas Op. 5 no. I), with an alternation of Adagio and Presto sections. It is the only first movement ending with a half close.

The second movement is always a fast one, with tempo marking Allegro throughout except one case, the second movement of Sonata V, which is a Presto. Metre is most often common time, with single instances of *alla breve* (Sonata V), 3/8 (Sonata VI) and 3/4 (Sonata XII). Most often the movement is binary, with a shorter first section and a longer second section. Nearly always there is a clear Reprise half-way the second section, which turns the movement in something like a proto-sonata form, with Exposition, Development and Reprise. In two cases (Sonata III and IX) there is no reprise. Two second movements (Sonatas II and VII) can be characterized as a fugue, but they differ fundamentally from the fugues in the Sonata I-VI of the Sonatas of 1716. In the Sonatas Op. 4 the entries follow one another on different pitches but without a countersubject in violin polyphony. And the fugue theme is of much smaller influence on the movement,

¹⁸ There is an excellent discussion of the style and techniques of the Sonatas Op. 4 in Careri 1993, pp. 95-104. His conclusions and ours generally correspond closely.

which makes that the major difference with the sonata-form-like movements is the absence of a double bar with repeat dots in the middle. One second movement (Sonata XI) is a Rondeau, with three entries of the refrain. Before the third entry there is a short passage in contrasting tempo (Largo) and metre (3/2). The second movement of the last sonata (Sonata XII) belongs to none of the formal categories mentioned so far. It is followed by a brief transitory Adagio ending on a half close, which introduces a repeat of the movement. After this repeat the same transitory bars introduce the second fast and last movement of the sonata.

Curiously enough, in two cases the key of the second movement—after the slow introduction in a way the main movement of the sonata—differs from that of the preceding introduction and from the movements that follow. Sonata V, with first and last movements in A Minor, has a second movement in A major, and Sonata XI, with first and last movements in B Minor, has a second movement in D Major.

Third movements that are slow movements have a variety of tempo markings: Largo, Affettuoso, Grave, Andante, Moderato, Adagio. Metre is most often 3/4, less often 2/4 (Sonata VI), 3/2 (Sonatas VII and XI) or common time (Sonata VIII). The third movements of Sonatas I and II can be characterized as Sarabandas, with a double bar with repeat dots after a first section of 8 bars. In other cases there is a binary structure with reprise (Sonatas III, VII and IX). The third movement of Sonata VI is a Rondeau with a refrain of 14 bars and three episodes of 12, 16 and 19 bars respectively. Those of Sonatas IV and XI have mainly a transitory character and a with a half close of the main key of the sonata, to introduce the final movements.

Keys of third movements nearly always deviate from the main keys of the sonatas and have different relations to the main keys. Sometimes it is the parallel minor key (Sonatas I and VI in D major: D minor), sometimes the relative minor key (Sonata III in C Major: A Minor; Sonata VII in A Major: F sharp Minor) or the relative major key (Sonata IV in D Minor: F Major; Sonata IX in C Minor: E flat Major), sometimes the submediant major key (Sonata II in E Minor: C Major).

Final, fast movements are always marked Allegro (once, Sonata I, Allegro assai) and are nearly always in simple or compound triple meter. Only one (Sonata IX) is in 2/4 metre. Common and *alle breve* times are completely missing. Most common is 3/8 metre. Three final movements (Sonatas IV, VI and XII) have a 6/8 or 12/8 Giga metre. In the last case the bass line is written in 2/4 metre.

The head motive of the final movement of Sonata IV—clearly a Giga—has an undeniable structural parallel with the head motive of the Gigue of Johann Sebastian Bach's Partita No. 3 in A Minor:

Geminiani	
Bach	

Since Bach's Partita was published in his *Clavier-Übung* in Leipzig in 1731, it is possible that Geminiani knew this work, but this is far from certain and it seems improbable. Nor can it be concluded from the remainders of the two compositions, which seem to be completely independent from one another.

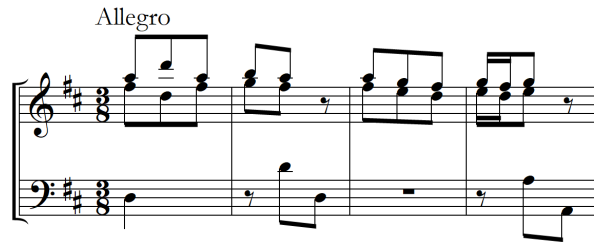
Two final movements (of Sonatas VII and X) are in 3/4 metre, one (of Sonata V) is in 3/8 metre with a middle section in 3/4 metre.

Regarding musical form the final movements show a great diversity. Several (Sonatas III, IV, VI, VII and VIII) are binary, with a clear reprise. Other (Sonatas II and X) have a Da Capo structure, in the latter case

with a middle section in the parallel minor key (A minor versus A major). The middle section in itself has a Rondeau structure, with an eight-bar refrain that that returns three more times in the section, always in varied appearances. In addition the first instance is followed by a varied repeat.

Most interesting are the final movements with rondeau forms, of which there are five. The final movement of Sonata I (D major) is not divided into sections by double bars and is completely written out. The refrain is a 26-bar passage that can be divided in a 10-bar antecedent and a 16-bar consequent. It returns in a shortened form in bars 48-63 (only the consequent) and in a complete but slightly varied form at the end (bars 116-141). The intervening episodes end on A major and B minor.

There is a striking resemblance between the opening motif of this movement:



and the head motif of the last movement of Handel's Violin Sonata Op. 1 No. 10, as it occurs in the *Sonates pour un traversiere, un violon ou hautbois con basso continue* ("Amsterdam, Jeanne Roger, no. 534" (= London, John Walsh), [c. 1730]), pp. 49-53¹⁹:



The final movement of Sonata V (A minor) has formal divisions marked by double bars. The refrain consists of a 16-bar passage in 3/8 metre (8 bars antecedent, 8 bars consequent), of which a repeat with a varied bass line has been written out. This is followed by the first episode, in the same tempo, metre and key as the refrain. It begins in C major but then modulates to E minor. After the repeat of the variation of the refrain follows a second episode, marked "Non tanto" and in 3/4 metre, in A major with a key signature of three sharps. This episode consists of two repeated 8-bar periods, of which the first ends on a half cadence. At the end the variation of the refrain is repeated. The repeats of the refrain are marked by a *dal segno* marks. The following diagram summarizes the structure of this rondeau:

Refrain 1 A minor bars 1-16	Refrain 1 Variation A minor bars 17-32	Episode 1 E minor bars 33-56	Refrain 2 Variation A minor bars 57-72 = 17-32	Episode 2, Non tanto A major		Refrain 3 Variation A minor bars 89-94 = 17-32
				Period 1 bars 73-80 Repeated	Period 2 bars 81-88 Repeated	

The contrasting second episode can be described as a movement in itself, in fact as a Minuet. It is the first example of a procedure that we can describe as "inserting a movement in a movement". We can call the

¹⁹ In the London re-issue as *Solos for a German flute, a hoboy or violin, with a through bass for the harpsicord or bass violin* ([London]: John Walsh, no. 407, [c. 1734]) this sonata is replaced by the Violin Sonata Op. 1 No. 10 in G minor (HWV 368).

insertion an “inserted movement” or, more specifically, an “inserted Minuet”. There are more examples of inserted movements in Geminiani’s works from the Sonatas Op. 4 onwards.

The final movement of Sonata IX (C Minor) has a repeated 12-bar refrain with antecedent-consequent structure at the beginning. It is repeated after episodes of varying lengths. The first episode (in E flat major) is 12 bars long, the second one (in G minor) 21 bars. The third episode is in C major without key signature and has a Da Capo structure: after an 18-bar repeated section in C major follows a 26-bar contrasting section in A minor, ending on a half close. Now follows the Da Capo in C major and then the refrain in C minor. The third episode could perhaps be described as an inserted movement but it lacks a contrasting metre so that it fits better in between the surrounding sections. The repeats of earlier sections are marked by *dal segno* marks. This structure can be visualized in the following diagram:

Refrain 1 C minor bars 1-12 Repeated	Episode 1 E flat major bars 13-24	Refrain 2 C minor bars 25-36 = 1-12	Episode 2 G minor bars 37-55	Refrain 3 C minor bars 56-67 = 1-12	Episode 3			Refrain 4 C minor bars 130-141 = 1-12
					Section 1 C major bars 68-85 Repeated	Section 2 A minor bars 86-111	Section 1 C major bars 112-129 = 68-85	

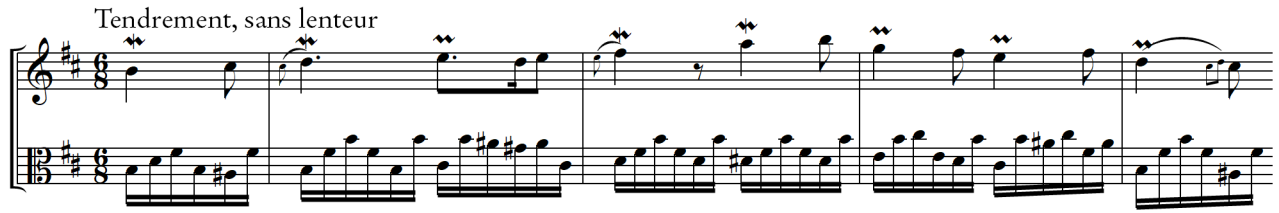
The final movement of Sonata XI (B minor) has a similar structure. There is a 16-bar refrain with antecedent-consequent structure. There are three episodes. The first two episodes are in the same metre (3/8) as the refrain and end on D major and F-sharp minor respectively. The third episode is in 3/4 metre with tempo marking *Affettuoso* and in B major (with a key signature of four sharps). This episode is binary in itself with a clear Reprise and therefore functions as an “inserted movement”. The two sections are 8 and 16 bars long, and the second section divides itself in two phrases of 8 and 8 bars, the second one being the Reprise. This episode has in fact all the characteristics of a minuet and appears indeed to have had a dissemination (however limited) as a separate piece (see below). The repeats of the refrain are marked by *dal segno* marks. This amounts to the following structure:

Refrain 1 B minor bars 1-16 Repeated	Episode 1 D major bars 17-44	Refrain 2 B minor bars 45-60 = 1-16	Episode 2 F sharp minor bars 61-89	Refrain 3 B minor bars 90-105 = 1-16	Episode 3 B major		Refrain 4 B minor bars 130-145 = 1-16
					Section 1 bars 106-113 Repeated	Section 2 bars 114-129 Repeated	

Edward Smith (Verona) brought to my attention the remarkable similarity that exists between this rondeau and the harpsichord piece “Les rozeaux” by François Couperin, the second movement of the Treizième Ordre in his *Livre troisième de pièces de clavecin* (Paris, 1722), pp. 2-3. Indeed, the parallels are striking. Geminiani’s piece has the same key, the same metre (though written as 6/8 in Couperin’s piece), similar motifs and especially the same texture, with one voice written in crotchets and quavers and the other in continuous semiquavers. Compare the first bars of Geminiani’s movement:



with those of Couperin’s “Les rozeaux”:



Also the rondeau form is realized in similar ways, up to Geminiani's third episode. Only, while in Geminiani's piece the semiquaver movement is in the violin part in the episodes, in Couperin's it is always in the bass voice. Actually, the rondeau that concludes Geminiani's Sonata V also has a texture with continuous semiquavers in one voice and mostly crotchets and quavers in the other, in 3/8 metre, and may be considered at least to be influenced by Couperin's "Les rozeaux".

The final movement of the last sonata (Sonata XII, A Major) combines a Giga metre (6/8) with a Rondeau structure. The refrain is a 12-bar repeated phrase which is not an antecedent-consequent structure. There are two episodes, of 14 and 20 bars respectively and ending in E major and on a half close in A major respectively, and followed by a repeat of the refrain, indicated by *dal segno* marks.

An overview of the characteristics of the movements of the Sonatas Op. 4 is given in TABLE 8.2.

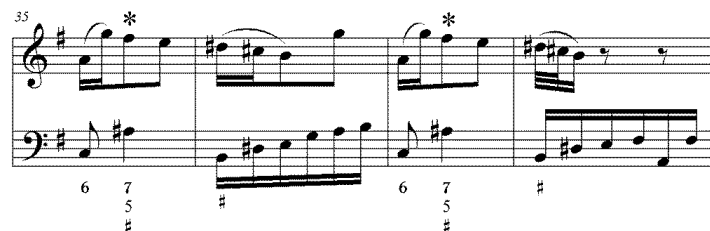
To round off this section a few words must be spent to the occasional passages where the violin part and the figured bass does not seem to correspond very well: one could speak of a "conflict" between the two parts. At first it may seem if there has been a mistake or an error in writing down the notes. But if the conflict is repeated in parallel passages or in later arrangements of the movement (either as harpsichord piece or as concerto grosso) it is better to look for a way to understand the passage in question.

This is bar 5 of the first movement of Sonata I:



The g2 that occurs twice, in similar positions, in the weak part of the first and third crotchets of the bar (marked in the music example by an asterisk, *) seems not to fit in the sonority at those moment, a B major chord. However, when listening to a performance, it becomes clear it is an anticipation for the next sonority, a seventh chord on C, which, it must be admitted, resolves in a sixth chords on C, which does not have a G. Nevertheless, the G remains in the passage in the arrangements of the movement for harpsichord and as concerto and must be considered as correct.

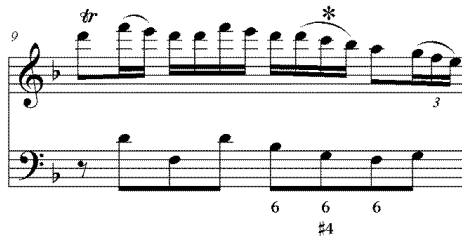
The final Allegro of Sonata II includes the following bars:



The f#2 in bars 35 and 37 seems to contradict the diminished seventh chord A#-C#-E-G implied in the figuring, while the preceding g2 does not even fit in the sixth chord on C of the figured bass. However, both the violin part and the figured bass in itself are flawless and they both express the same "intention", go in the

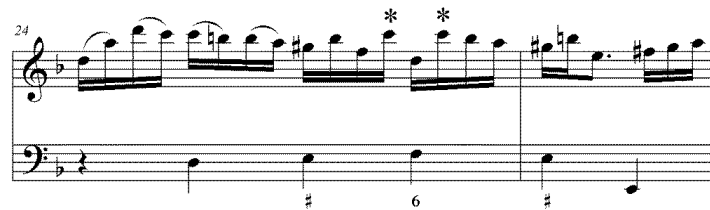
same direction, as it were. In a performance the discrepancy between violin part and figured bass passes unnoticed. It is interesting to see, however, that in the concerto version of this movement the figuring has been change to “6/♯”, thus accommodating the *f*♯3 of the violin.

In the Allegro (second movement) of Sonata IV there is the following bar:



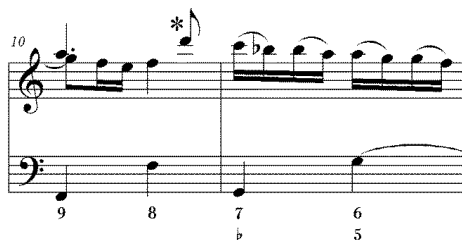
While the figuring prescribes, on the second quaver of the third crotchet of the beat, a C♯ as a leading note for D, the violin part has a *c*3, followed by *b*♭2 and going to the A of the D minor chord that follows. Here we have again both lines going in the same direction, but this direction is realized in different ways.

Bar 24 of the same movement present another problem, certainly smaller than the preceding one:



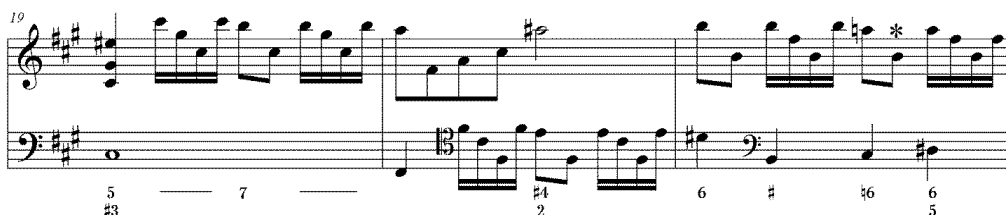
The high *c*3, reached twice by a leap is neither part of the E major nor of the D minor triad of the third and fourth crotchets of bar 24 respectively. The second *c*3, however, transforms the D minor triad into a third inversion of a minor seventh chord on D, fully acceptable on this place; the first *c*3 can then be considered an anticipation.

The refrain of the Andante of Sonata VI, a movement in rondeau form, contains the following passage:



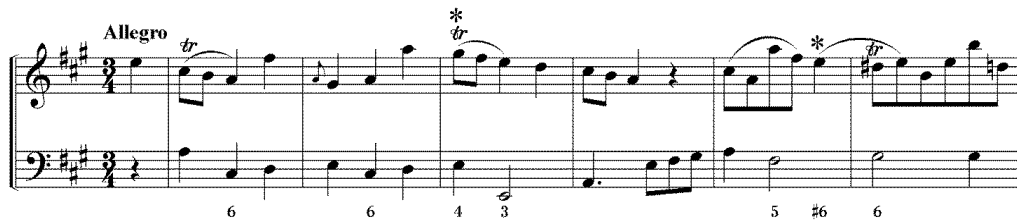
The high *d*3 in bar 10 does not belong to the F major chord prescribed by the figured bass. In fact it function as a *sixte ajoutée* and as a preparation of the falling scalar line of the next bar. Such *sixtes ajoutées* do occur more often in Geminiani's sonatas.

The Allegro (second movement) of Sonata VII contains the following bars, of which the third seems to include a problematic note:



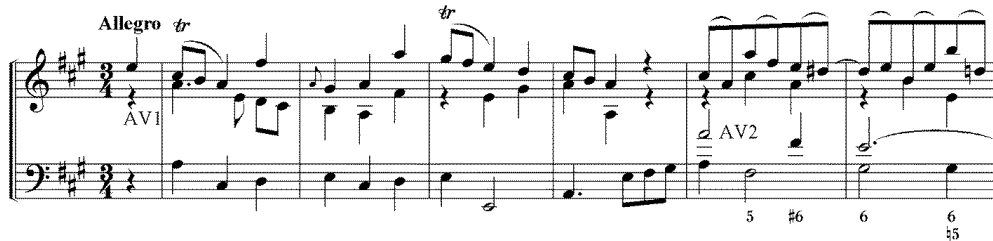
The figuring of the bass seems to imply an A major triad, in which the *b1* of the violin part does not have a place. The preceding bars, however, make clear that the basic sonority of the second half of bar 21 is a dominant seventh chord on B, as there were similar chords on C# and F# in bars 19 and 20. This makes the *c#* in the bass on the third crotchet in bar 21 a passing note, on which the figuring just indicated the seventh of the dominant seventh chord on B. Bar 41 of the same movement is a transposition of bar 21 to an A major triad and A dominant seventh chord sonority. In the concerto arrangement of this movements these passages occur in the same form as in the sonata.

Finally there are the first bars of the last movement of Sonata VII:



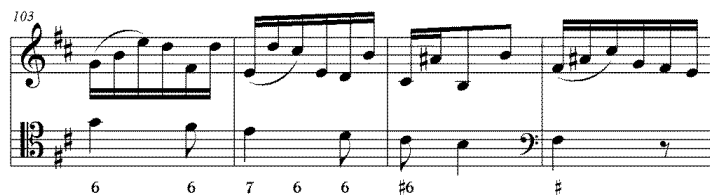
The *g#2* as first note of the violin part of bar 3 contradicts the figuring “4” of the bass, but here both violin and bass part are fine in themselves and they “go in the same direction”. In bar 5 the *e2* on the third crotchet of the violin part seems problematic, against the D# that the figuring prescribes, and in a way it is, especially because of the *d#2* that follows where the bass would suggest *e2*. It seems, however, to function as a kind of organ point, from the A major sonority at the beginning of bar 5 and the E major sonority at the beginning of bar 6.

In the concerto arrangement of these bars, however, both problems have been removed: bar 3 is without figuring and in bar 5 a quaver *d#2* has been inserted:

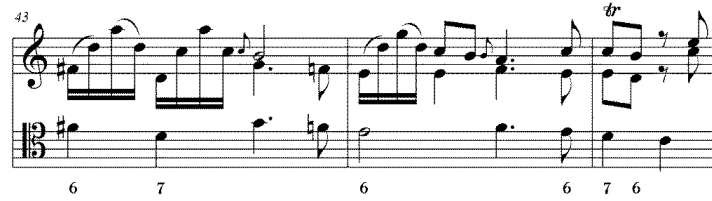


Summarizing the preceding discussion one can say that Geminiani’s style contains here and there certain contrapuntal or harmonic licences. His style is less polished than that of, for example, Corelli.

There is another aspect of Geminiani’s style that may raise eyebrows at first sight: his habit to duplicate every now and then the bass line as lower line of a polyphonic violin part, where the polyphony can be real, in double and triple stops, or implied in broken chords. The fourth movement of Sonata I contains the following bars:



The Allegro (second movement) of Sonata III has the following passage, with a similar doubling of the bass line in the violin part:



Further examples of this doubling can be found in Sonatas VIII (iv/21-22, 35-38, 45-51) and XII (ii/3-8).

NOTATION

The basic notation of the Sonatas Op. 4 does not differ from what was current or standard for sonatas for violin and figured bass in the second quarter of the eighteenth century: a two-part score, with the violin part written in the treble clef (Italian violin clef), the bass line in the bass clef with occasional passages in the tenor clef.

As usual in eighteenth-century notation, accidentals also apply to notes repeated after a bar line. This principle is applied a few times also for a bar line at the end of a system, and it has been applied to figuring of the bass line. Courtesy accidentals are, of course, never obligatory, but in three instances, always in the violin part (Sonata III/iv/39/1; VII/iv/21/3; X/i/15/3), natural pitches occur so quickly after raised pitches that they normally would have been inserted and would have been definitely in place there.

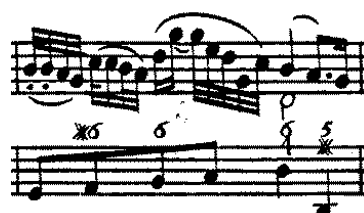
There is one passage with double sharps, in the Allegro of Sonata V (bars 80-81: $\sharp\sharp 2$). These have been notated with single sharps that should be read as coming on top of the sharp in the key signature.

Another not unusual property of eighteenth-century notation is the writing of three demisemiquavers after a dotted quaver, such as in bar 17 of the third movement (Andante) of Sonata VIII:



This notation occurs also in bars 18-19 and 38-39 of the first movement (Andante) of Sonata X. Similar figures may occur with dotted crotchets followed by three semiquavers. In principle the dotted note may be read as note lengthened by a quarter or the shorter notes are played as triplet. It seems that in general the latter interpretation is the one to be preferred, especially considering the cases where a “3” is added above the three shorter notes. In performance practice the intention of the notation is clear and no performer will care very much about an exact execution of the shorter notes.

The fourth movement of Sonata VIII (iv/11/3/V) has a dotted semiquaver followed by two demisemiquavers instead of two hemidemisemiquavers. Another metrical irregularity is found in bar 7 of the first movement (Adagio) of Sonata III, where the second and fourth quavers contain five demisemiquavers instead of four:



In the first movement (Adagio) of Sonata VI there are four groups of three demisemiquavers—apparently triplets—where two would have sufficed to fill the quaver note in the bass:



This suggests some kind of rubato or cadenza-like performance. But if the three groups are considered triplets in themselves and together a triplet of triplets, the notation is correct.

A rather peculiar notation is applied to the end of the first two bars of the rondeau of the final movement (Allegro) of Sonata V (and where these bars are repeated): semiquaver rests have been added after the last note, while the written notes already fill up the bar:



This is certainly done to enforce a clear articulation at the end of the bars. The notation should apply to the next two bars as well, but there the pause has been left out. In the reprint of the sonatas by the Dutch publisher Gerhard Fredrik Witvogel (see below) the final quaver of the bars is shortened to a semiquaver.

The first note of the violin part of bar 63 of the fourth movement of Sonata I, a *d2* and the first in a series of semiquavers, also has an upward stem, while this cannot be understood as a double stop. If the upward stem is not a mistake it may be meant to indicate some extra weight on the note:



Articulation in the form of slurs is applied rather extensively and is engraved rather carefully and precise. Slurring is often irregular and sometimes even unexpected. Repeated figures and passages are often slurred differently and this seems to be part of Geminiani's custom to avoid literal repetitions. In quite a few passages slurs are also written in the bass line, which is unusual for eighteenth-century continuo parts.

If the first note under a slur has an appoggiatura, as a rule the slur includes the appoggiatura as well, that is, not only in performance (which is more or less self-evident), but also in the notation.

A particular way of slurring occurs in some heavily ornamented slow movements. There one finds very short slurs that are placed above a single quaver or semiquaver. The following example is from the first movement (Adagio) of Sonata III. Single-note slurs are found above the second and fourth semiquavers of bar 16 of this movement:



The meaning seems to be that the notes thus slurred have to be set apart but should not be shortened as could be suggested if they had been provided with strokes or dots. Other instances of this kind of articulation are found in bars 6, 11 and 12 of the first movement of Sonata III and in bar 31 of the first movement (Andante) of Sonata VII.

Staccato is rare and is most often indicated by dots. Most often the dotted staccato notes occur are slurred and occur in fast movements (Sonatas I/iv/35-36; II/iv/83; III/ii/11-12; 14, V/ii, 80-81; VII/ii/1, 3-4; XII/iii/12). It is applied to repeated, scalar and triadic figures and the slur may include up to eight notes. There is only one example of unslurred staccato (Sonata I/iv/106/V) and this is so unusual that it looks as if a slur may be missing here. (No slur was added when the sonatas were revised.) Slurred staccato 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 only once in the compositions included in the treatise. The slurred staccato is also used in *Le prime sonate*.

In one movement of the Sonatas Op. 4 slurred staccato occurs in a slow movement (III/i), always on repeated notes (bars 1, 7, 11). This should certainly be interpreted as a kind of portato. In bar 11 the slurred staccato/portato is over four repeated semiquaver double stops and it seems that this should be continued on the double stops notated as crotchets that follow in the next bar. Perhaps the repeated crotchet double stops in Sonata V (ii/51-52) should also be performed as slurred staccato or portato notes.

Staccato strokes are found on minims in both the violin and bass part of the hemiolic double bar (47) in the third movement (Andante) of Sonata IX and on the crotchets in the bass in the three hemiolic double bars that occur in the final movement (Allegro) of Sonata XI (iv/46, 49, 52). They probably serve more to emphasize the double-length rhythm than that they asking for a real staccato. Such use of the staccato stroke is also found in *Le prime sonate*. Only once a staccato stroke is found to set apart a semiquaver after three slurred semiquavers (Sonata VIII/ii/21).

“Piano and “Forte”, written either as “P.” and “F.” or “Pia.” and “For.”, are applied as dynamic markings in several movements. Forte is the standard dynamic level and is indicated only to restore it after a Piano. Small figures, mostly the end of phrases, may be repeated “Piano” (Sonatas III/ii/14-15, 25-26, 49-50, V/ii/122-123). In the final movement of Sonata X entire eight- and four-bar phrases are repeated “Piano” (bars 20-36, 49-56, 97-104). “Piano” phrases that are not repeats occur in Sonatas I (iv/94), IV (ii/26) and XI (i/5-10). In the first movements of Sonatas III (bars 1, 2) and VII (bars 2, 4, 18, 24, 26) there are several single last notes of phrases that are marked “Piano”. Interesting is the repeated “Piano” indication on two consecutive figures in the first movement of Sonata XI (bars 15 and 21). Certainly the second “Piano” must be interpreted as a Pianissimo. Finally one should note that once a “Forte” occurs “independently”, that is, not restoring a “Piano” (Sonata III/ii/46). It is placed under a chord and probably must be read as a Sforzando. In a few case pairs of “Piano” and “Forte” markings are applied explicitly to the bass line alone (Sonatas I/iv/99 and 101; VII/ii/38-41; IX/ii/5-6 and 8-9). The “Piano” phrase is a repeat of a similar preceding phrase in “Forte”.

“Tasto solo” is indicated in two different situations. Most often it occurs with long notes in the bass line to support cadenza-like passages in the violin part (Sonatas IX/ii/39, XI/ii/47-51, 73-77, XII/i/1-4). In one case the Tasto Solo passage of the bass functions to strengthen a unison passage with the violin part (Sonata V/ii/5-9, 97-101).

The fermata sign appears to have various functions in Geminiani’s Sonatas Op. 4. Fermatas are not normally placed above final notes of movements. Only the first movement of Sonata I has fermatas above the final notes in the violin and bass part, and only so in the Revised Version. Fermata signs are systematically used to indicate the final notes of movements when the end of the movement as performed is not the end of the movement as notated. This is the case when the movement has a Da Capo form without written-out Da Capo (II/iv, XII/ii) or a rondeau form with not written-out refrains (V/iv, VI/iii, IX/iv, X/iv, XI/iv, XII/iv). The fermata sign then loses its function of indicating a lengthening of the note. Jumping back to a Da Capo or to a refrain is always indicated by a *dal segno* mark, which refers to a similar mark at the beginning of the Da Capo or refrain section. The edition is rather precise in its notation of repeat structures.

If the last measure of a section of a movement is a first and a second ending notated in a single measure, a fermata is placed above the bass note that represents the second ending (Sonata II/iii, III/iv, IX/iii, XI/iii). (When first and second endings are notated as separate measures these are marked by accolade-like or wavy lines above and below them.)

Two fermatas seem to imply cadenzas. The first of them is on the cadential 6/4 in measure 15 of the first movement, Adagio, of Sonata I, and seems to imply a cadenza from the side of the violin player. Indeed, the harpsichord version has a cadenza there.²⁰

Rather curious is the fermata above the rest that separates the two figurings 6/4 and 7/5/3 on the dominant note in the bass in the final cadence of the first movement (Adagio) of Sonata VI:



This is interpreted by Barber in his edition (see below) and Mosca in her recording (see below) as an indication for a cadenza in the violin part, and this may well be so. The fermata may be placed over the rest just to create a tasto solo there for the continuo player, when the violinist has his cadenza.

In two cases fermatas stand over simultaneous rests in the violin and bass parts (Sonata I/i/14, XII/i/38). These should be interpreted as a caesuras in the performance.


Finally, a fermata is found above the first note of the Presto section following the first Adagio bars of the multi-sectioned first movement of Sonata XII:



This fermata suggests a rubato beginning of the Presto.

²⁰ Also Barber’s edition (see below) and Mosca’s recording (see below) have a cadenza there.


The Sonatas Op. 4 of 1739 are also characterized by the extensive ornamentation applied from time to time to the violin part, which also applies to *Le prime sonate*, published soon after the Sonatas Op. 4. The Sonatas of 1716 knew only one ornament, the simple trill, indicated as “t.” or “tr.”. This is found again, but in far greater number, in the Sonatas Op. 4, now written as a simple “t”. Trills are not only placed on “normal” notes but also, and quite often, on grace notes.

Apart from trills there are appoggiaturas of various kinds and other figures written as grace notes, as well as ornaments indicated by symbols such as the “Beat” (//, mordent) and the Swell (, crescendo or sforzato). The ornaments are applied mainly, but not exclusively, in the slow movements. Its application much resembles that in *Le prime sonate*, where it is stated on the title page that particularly the slow movements will be adorned by graces (“grazie”). This, of course, makes one remind of the graces that are added to the slow movements in the 1710 Amsterdam edition of Corelli’s Sonatas Op. 5. Essempio XVIII of *The Art of Playing on the Violin* (1751) provides illustrations and explanations for several of the new marks for these ornaments.²¹ We will refer to this Essempio more than once in the discussion that follows now.

Remarkably enough the trill is also found in one passage in the bass part, in the second movement of Sonata IX (bars 36-37):



Apart from the simple trill, which is especially found on short notes and in fast movements, there are trills with “additions”. Trill may be introduced by a falling appoggiaturas and 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, §1. Various figures to end a trill are written as grace notes, among them the Lombardic figure consisting of a semiquaver followed by a dotted quaver or a demisemiquaver followed by a dotted semiquaver.

Geminiani’s “Turned Shake”, a trill with termination indicated by the mark , so abundantly present in his works from 1743 (*Pièces de clavecin*, Concertos from the Sonatas Op. 4) onwards, is not found in the Sonatas Op. 4 (nor in *Le prime sonate*).

Simple appoggiaturas may be written as quaver or semiquaver grace notes, 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 rigorously. Repeated figures often 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.²²

Frequently there are the double or triple appoggiaturas, consisting of two or three grace notes of equal “duration”, always semiquavers or demisemiquavers. Remarkable are the composite appoggiaturas,

²¹ 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.

²² *The Art of Playing on the Violin* (1751), p. [7].

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 or flagged separately.

In the first movement of Sonata III—by far the most elaborately ornamented movement of the whole set—there are series of beamed grace notes that do not fall between “normal” notes but rather replace them. The beamed grace notes are placed around one to three “normal” semiquavers and the melodic lines make clear that the note of the “normal” semiquavers must be included in the series of grace note when these are performed. Three of such examples can be cited. The first concerns the fourth semiquaver of the third crotchet of bar 2:



In the second example, in bar 10, the grace notes surround two semiquavers:



The most extensive application of this way of adding ornamentation is in the second crotchet of bar 6, where the grace notes surround three successive semiquavers:



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, §13. And finally, there is the Swell, indicated by the sign \blacktriangle and called “Swelling the Sound” (“Augmentazione di Suono”) in Essempio XVIII, §§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 *Le prime sonate*, 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 understood, 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 them only in his *A Treatise of Good Taste in the Art of Musick* (1749).

Double stops in the violin part are most often notated polyphonically, that is with the higher notes with their stems upwards and the lower notes with their stems downward. Unisons (with an open string and a stopped note on the lower string) are notated with the two note heads next to one another, not as a single note head with two stems, as standard practice today. The two note heads may have their stems either on their

“insides” or on the “outsides”. Triple and quadruple stops are sometimes notated with all notes on one stems, but most often with a stem for each note, either all of them upwards or with some of them downward. Usually the stems are shortened, to keep them separated from the next-higher note in the chord. In case of chords in quavers each stem is flagged individually.

The Sonatas Op. 4 have fingerings in the violin part every now and then, but by far not as often and systematic as in *Le prime sonate*. In general the fingerings given are effective and “modern”. The indication of fingering in early eighteenth-century editions of violin sonatas is rare but not exceptionally so. Examples may be found 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).

Abbreviated notations are rare in the Sonatas Op. 4. Already mentioned have been the crotchet double stops in the first movement of Sonata III (bar 12) that should be performed as portato semiquaver double stops. The arpeggio written out in the first half of bar 35 of the second movement of the same sonata should certainly be extended to the plain chords written in the second half of the same bar and the two bars that follow (bars 36-37). Another instance of implied arpeggio performance is found in the third movement of Sonata VI (bars 74-78) and probably also in the second movement of Sonata I (bars 51-52).

In general the notation is very precise and complete. In a number of cases, however, accidentals are missing where one should like to have one. Of course, there is a smooth transition from cases where they are definitely missing to cases where they may be considered implicit because of the placement of an accidental a little earlier in the same part. Articulation is not complete either, but also here a caveat is in place. With a composer as Geminiani was one cannot be sure that a parallel passages should have similar or identical articulations. The same holds for ornamentation. Finally there are mistakes in the figuring here and there.

Engraving errors will be discussed in the next section, about ENGRAVING AND PRINTING.

ENGRAVING AND PRINTING

Louis-Hector Hue engraved, at some time in the years 1736-1738, for Geminiani both the Sonatas Op. 4 and *Le prime sonate*. Which of these were done first? I am tempted to assume that *Le prime sonate* were engraved first, and the Sonatas Op. 4 later. There are two considerations for this assumptions. The first is that Hue probably had the 1716 edition as a model for *Le prime sonate*, which could be a reason to start with these works first. The second consideration has to do with the number of systems per page. *Le prime sonate* are engraved on pages with nearly always six systems, the Sonatas Op. 4 on pages with seven systems as the norm. For *Le prime sonate*, six systems per page appeared to be not always enough for a comfortable spacing of the music, for which reason several pages were re-engraved with seven systems when the edition was revised for the Second, French Issue. Hue may have realised that six systems per page might not always give enough space for one or two movements of Geminiani’s sonatas (see below) and may have decided to start with seven systems per page as the norm when engraving the Sonatas Op. 4 (and to have six or eight systems when that seemed possible or necessary respectively).

Hue used plates of 28.5 cm high and 21,5 cm wide, which are “large plates”, much larger than the ones used for the concerto publications that precede the Sonatas Op. 4. These large plates are typical for sonata publications, where it was useful to have even extended movements on a simple opening of two pages.

As said before, seven systems per page is the norm for Hue’s engraving of Geminiani’s Sonatas Op. 4. That means that on a single page about 140 cm of staff length is available. Not all the pages of the First Edition of the Sonatas Op. 4 have seven systems per page. The 48 pages include 23 two-page openings plus

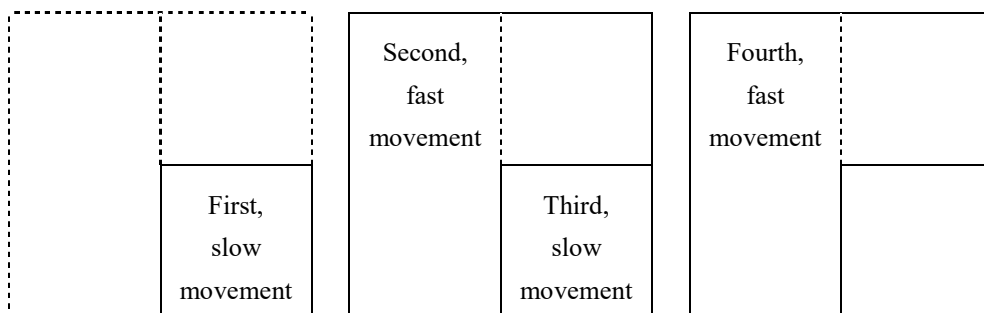
the first page and the last page. Of the 23 two-page openings thirteen have two pages with seven systems, which means 280 cm of staff length on one opening. One opening has one page with six and one with seven systems (pp. 20-21, 260 cm of staff length), eight openings have two pages with six systems (240 cm of staff length) and two openings (pp. 6-7 and 8-9) have two pages with eight systems (320 cm of staff length). These variations are directly related to the lengths of the movements that had to be fitted on the pages.

That the length of the movements had its consequences for the number of systems on a page is in itself a consequence of the principle that page turning within a movement was avoided at all cost. This principle is the determining factor for the division of the music over the pages in the edition of Geminiani's Sonatas Op. 4. The general rule is that the engraving of a single movement takes on the average about one engraved page. This is by average only, individual movements can be considerably shorter or longer. Of course, there are no rules prescribing certain lengths for movements, the equation of movement = page is just an estimate of the order of magnitude of the two entities. The rule of average length is nicely confirmed by the 48 pages of the edition of the Sonatas Op. 4 for twelve sonatas with most often four movements: $12 \times 4 = 48$.

Hue preferred to begin each movement on a new staff and applied this principle rather systematic in Geminiani's Op. 4. But there are a few exceptions. On page 36, the final Allegro of Sonata IX begins half-way a system, a necessary step in order to fit the preceding Andante and this movement on two pages with seven staves. The brief, transitory Adagio of Sonata XI is used to fill the empty space of the last staff of the second movement (p. 43).

In general fast movements consume more notation space than slow movements of the same duration in performance. This effect is further strengthened by Geminiani's habit of writing relatively long fast movements and relatively short slow movements. This means that the first concern of an engraver is to have the fast movements as much as possible on the two pages of a single opening: there the largest amount of continuous notational space is available. The engraving of the Sonatas I-VI of 1716 clearly reflected this procedure.

In the Sonatas Op. 4 the length—in notation, not in performance—is somewhat more variable than in the Sonatas I-VI of 1716 both regarding the fast and the slow movements. Most sonatas have four movements in the order slow-fast-slow-fast. Because of the nearly complete alternations of slow and fast movements the above given rules dictate that in principle a two-page opening should contain a slow and a fast movement, in either order. If page 2 would be the first page of music, the basic order would slow-fast on a two-page ordering, if page 1 would be the first page of music, this should be used for the first slow movement and then the basic order per two-page opening is with the longer fast movement first and the shorter slow movement last. For the Sonatas Op. 4 the second option was chosen (possibly because of the relatively long slow movement of Sonata I), so that the following diagram can be used as a first model for the engraving of a four-movement sonata:



For the first sonata the first movement should be extended to the full page, for the last sonata the fourth movement should be condensed to a single page or to be extended to two full pages.

When checking Hue's engraving of Geminiani's Sonatas Op. 4 in the light of the above given diagram, it indeed pictures the principle of the division of the movements over the pages. Of course, as a consequence of the varying length of the single movements (and the occasional absence of a third movements) there are many variations to this basic diagram. One may note the following variations to the basic diagram:

Sonata I: the first movement occupies the entire page.

Sonata II: the third movement has been moved to the next page.

Sonata V: there is no second slow movement;
the "fourth" (= third, final) movement occupies a single page.

Sonata VI: the first movement occupies the entire page;
the second movement occupies a single page;
the third movement occupies the entire page.

Sonata VII: the third movement has been moved to the next page.

Sonata VIII: the third movement has been moved to the next page, which it completely occupies;
the fourth movement has been moved to the right-hand page, which it completely occupies.

Sonata IX: the first movement has been moved to the next left-hand page;
the third movement has been moved to the next page.

Sonata X: the first movement has been moved to the next left-hand page, which it completely occupies;
the second movement has been moved to the right-hand page, which it completely occupies;
there is no second slow movement.

Sonata XII: the first movement has been moved to the next left-hand page, which it completely occupies;
the second movement has been moved to the right-hand page, which it completely occupies;
there is no real second slow movement.
the "fourth" (= third, final) movement occupies a single page.

After all, only three sonatas (Sonatas III, IV and XI) adhere completely to the diagram, all the other show somewhere a deviation. These deviations are always a consequence of the smaller length of the fast movement in question or a larger length of a slow movement. An overview is given in TABLE 8.3.

The variations in length of the movements also had their consequences for the number of systems per page. As said before, seven systems per page is the norm. There are frequent deviations from this norm. Page 1 had to fit the first movement of Sonata I only and has therefore five systems only plus a heading ("SONATA P^A.") above the first system, instead of in an indentation. The second movement of Sonata II is by far too long for fourteen systems and is therefore engraved on two times eight systems (pp. 6-7), but even then the staves are a bit overcrowded with notes. The third movement of Sonata II had to be moved to the next page (p. 8), which had, with page 9, also to be engraved with eight staves. Six systems appeared to be enough on the pages of no fewer than eight openings, due to the relative limited size of the movements that had to be fitted on these pages. The final movement of the last sonata (Sonata XII) was short enough to fit on a single page. Therefore the edition has 48 pages exactly.

There is one unbalanced opening in the edition: pages 20-21. Page 20 has the final movement of Sonata V on seven systems. Page 21 has six engraved systems, but only five of them sufficed for the first movement of

Sonata VI. The sixth system is empty. With no other division of the music over the systems the two pages could have been engraved with six systems on both pages. The empty staff at the bottom of page 21 would have easily been avoided this way. There is one other unused system, at the bottom of pages 45. Also this one could have been avoided. Pages 44-45 both have six systems, which is one system too much for the final movement of Sonata XI. But the third movement, a short, 6-bar transitory slow movement ending on a half close, now on the bottom system of page 43, could easily have been placed on the first system of page 44. In fact, it would have made easier the *attaca* transition between the third and fourth movement that is implied in the half close. The space that this short movement would leave open on page 43 could have been filled easily by engraving the second movement somewhat more spacious.

The number of systems per page has a direct influence on the space between staves and between systems. and on the total span of the page, the distance between the highest line of the first staff of a page and the lowest line of the last staff. Staves are always 8 mm wide. For the within-system width, the between-system width and the total page span the following measures can be established:

	within systems	between systems	page span
six systems per page	13 mm	17 mm	c. 26.5 cm
seven systems per page	11 mm	13 mm	c. 27.0 cm
eight systems per page	9 mm	10 mm	c. 27.5 cm

The quality of the engraving of the Sonatas Op. 4, in terms of the correctness of the musical text, is certainly very good. But a close inspection reveals some errors. To begin with, the first movement of Sonata II is lacking its tempo marking. None was inserted in the later issues or in the French Edition (see below); the Witvogel Edition (see below) added “Adagio” here, which seems in place.

There are a few wrong notes, either in pitch or duration. Bar 113 of the last movement of Sonata I ends with a crotchet; this should have been a quaver. The trill in the first bar of the third movement (Largo) of Sonata III ends with a Lombardic figure consisting of a semiquaver and dotted quaver; but the short beam for the semiquaver has been attached to the second note instead of the first note.

The eighth quaver in bar 35 of the second movement of Sonata III is engraved as an *a*1. This is musically not impossible, but a *c*2 fits better in the arpeggio figure of which it is a part.

The first semiquaver of the third crotchet of bar 18 of the second movement of Sonata IV is engraved as *d*1:

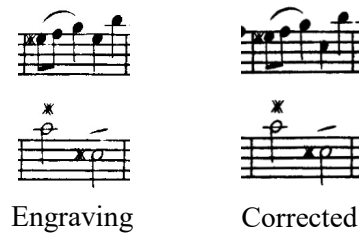


This should have been an *a*1, which become clear from the sequence of fifths that fall every quarter. This error was later corrected, in the Corrected Revised Version.

The third note of bar 47 in the same movement is engraved as *f*2, but considering the motive as presented in bars 1-2, *a*2 seems to be in place:



A wrongly engraved note, an *e*2 in the second movement of Sonata V, bar 74, third crotchet, got noticed at a moment when only very few copies were sold, because in most copies the note was erased and replaced manually by the right note, one third lower, *c* #2:



Other errors are most diverse in nature. The following errors are details, most of them seem to be just inaccuracies in the engraving:

The beamed grace notes in bar 1 of the violin part of the third movement (Largo) of Sonata II are written as a quaver plus a dotted semiquaver. One may assume that meant were a semiquaver plus a dotted quaver.

In bar 65 of the last movement (Allegro) of Sonata II there is a natural before the second semiquaver, which should have been a figure above the first semiquaver. This was corrected in the Revised Version.

A tie is apparently missing between the second and third crotchets of bar 15 in the violin part of the second movement (Allegro) of Sonata III.

A dot is missing after the quaver in the first crotchet of the violin part of bar 25 of the second movement (Allegro) of Sonata IV.

The second crotchet of the violin part of bar 58 of the same movement contains a quaver followed by three semiquavers. These should almost certainly four semiquavers, in analogy with bar 26. The French Edition (see below) has four semiquavers here.

A tie was inadvertently added between the first and third crotchets of the bass line of bar 15 of the fourth movement (Allegro) of Sonata VI. This tie was removed in the Revised Version.

The double bar of the second ending of the first period of the first movement of Sonata X has two dots indicating a repeat but such dots are missing before the double bar at the end of the movement.

A dot is missing at the beginning of bar 22 of the violin part of the first movement of Sonata XI, which dot should mark the prolongation of the crotchet before the bar line with a quaver length after the bar line. The parallel bar 18 does have such a dot.

In Sonata XI (i/22/V) a prolongation dot should have been placed immediately after the bar line, to lengthen the last crotchet of the previous bar.

The first British issues of both the Sonatas Op. 4 and *Le prime sonate*—and also the Minuets (WORK TEN)—are printed on paper that is totally different from any kind of paper found in any publication of Geminiani's works from before 1639. All copies of both editions are uniform as far as their paper is concerned. This paper differs in three respects from the earlier editions. First of all, copies can be very large, as high as 41 cm (Sonatas Op. 4) or 43.5 cm (*Le prime sonate*) and as wide as 27.5 cm (Sonatas Op. 4) or 30.5 cm (*Le prime sonate*). Secondly, the paper is unusually thick, totally opaque and shows no visible chain lines. Laid lines are visible and they appear to run horizontally, which would suggest vertical chain lines. And third, no watermark can be found on any of the usual positions, that is, the centre of the folios or the middle of the spine or outer edge of the folios. The assumed vertical chain lines would one make expect a Type I printing, which normally has the watermarks and countermarks in the centre of the pages. The printing is single-folio printing, and in this respect the 1739 issues of both the Sonatas Op. 4 and *Le prime sonate* are like the earlier British editions of Geminiani's works.

There is indeed no watermark in the centre of the folios, but the largest copies appear to have a cornermark with the letters GMT, to be observed in a number of sheets in one of the corners. The letters GMT are placed in a configuration that is typical for Genoese watermarks, namely GM together and the T centred below them. In the case of the 1739 issues of the Sonatas Op. 4 and *Le prime sonate* the letters GMT are placed on a single line. It may be assumed that the paper was made by a Genoese paper maker, one with a name such as Giovanni Maria T***. I have not been able to identify the maker. (The letters GMT will return in relation to the cornermark found in some copies of the Revised Issue of the Sonatas Op. 4.)

Viewed from the recto side of a folio of either the Sonatas Op. 4 or *Le prime sonate* the letters GMT are in a readable position when found in the lower right corner of a folio. When found in the upper left corner they appear to be both flipped and mirrored, which means that that they are in a readable position when the copy is turned upside down and the mark is viewed from the verso side. The other corners show the marks in the following positions when viewed from the recto side of the folios: the lower left corner: mirrored; the upper right corner: flipped. It appears that in the copies in which the marks are visible about half of the folios has a cornermark. This confirms that the full sheets of the paper included two folios. Using a standard orientation of the paper the cornermark appears in the right lower corner. Considering the largest copies of 1739 issues of the Sonatas Op. 4 and *Le prime sonate* (and the Minuets) the plano sheets must have been about 45 cm high and 62 cm wide, and this corresponds unexpectedly well with the dimensions of Italian *carta reale* (45 x 62 cm), the Italian counterpart of the Dutch and English Royal formats. It must be noted that Dutch or British Royal Paper (which is somewhat larger than the Italian *carta reale*) is nearly always used with Type III or IV printing, that is, with four folios derived from a single full sheet. In the case of Geminiani's Sonatas Op. 4 and *Le prime sonate* (and the Minuets) only two folios are derived from a full sheet.

Genoese paper is found more often in British publications of the first half of the eighteenth century, but is rare in comparison with Dutch or English paper. Perhaps Geminiani selected it because of its thickness.

Ordinary Dutch or English Royal Paper may have been not thick enough to support an entire folio that is just half as large as the full sheet.

THE BRITISH EDITION (1739)

Now some further aspects of the First Issue of the British Edition of Geminiani's Violin Sonatas Op. 4, which appeared in London in 1739, will be discussed into greater detail. As has been mentioned, the music for this edition was engraved in Paris, by Louis-Hector Hue. The title page, however, seem to be engraved in London. The title page of *Le prime sonate* has distinctive characteristics of the engraving style of Benjamin Fortier, but that of the Sonatas Op. 4 (PLATE 8.1) is much simpler and has some letter forms that are different. The title consists of four elements: the proper title (only "Sonate a violino e basso"), the name of the composer ("composte da Francesco Geminiani"), the dedication ("e dedicate all'Illustrissima ed Eccellentissima Signora Margarita Contessa d'Orrery.") and the opus number ("Opera IV"). The imprint is equally simple and contains only the place of publication ("London") and the year ("MDCCXXXIX" = 1739). It is remarkable that the imprint gives the place name in English: all other publications produced privately by Geminiani from 1739 to 1751, which have nearly all of them title pages by Philips, give the place name in Italian ("Londra").

The Sonatas Op. 4 have a dedication to "Margarita Contessa D'Orrery". She is Margaret Hamilton (1710-1758), who had married John Boyle, Fifth Earl of Orrery (1707-1762), as his second wife, in 1738.²³ The dedication testifies to an Irish connection of Geminiani. Margaret was born probably in Caledon (county of Tyrone, Ireland), where her parents lived. Although born and raised in England and living there, John Boyle's title belonged to the Irish Peerage: "Orrery and Kilmore" is a small barony north of Cork and John Boyle's grandfather, Roger Boyle, Second Earl of Orrery, still lived in Ireland. The marriage of John Boyle and Margaret Hamilton took place on 30 June 1738 in Dublin. Geminiani may have known Margaret Hamilton during his Dublin years in the later 1730s. The couple settled in London. I do not know of any other music editions dedicated to the Countess of Orrery, nor of any specific musical interest or activity of her or her husband. John Boyle matriculated at Christ Church College in Oxford in 1723, received a Master of Arts degree of the University of Oxford in 1743 and became a Fellow of the Royal Society in 1746. He was a friend of Jonathan Swift, Alexander Pope and Samuel Johnson and a writer himself, but his publications appeared mostly after 1750. John Boyle would inherit the title Earl of Cork and several other titles from a remote cousin in 1753.

Five out of the twelve extant copies of the First Issue of the First Edition of the Sonatas Op. 4 have Geminiani's British privilege of 26 March 1728, on a folio following the title page (PLATE 8.2). One may assume that originally all copies had this privilege. Early or later owners may have considered it of little value and because of the single-folio printing it was easily removed or not included in a binding. The privilege was for fourteen years and should protect "several Works consisting of Vocal and Instrumental Musick". At the time of the publication of the Sonatas Op. 4 already eleven of the fourteen years had elapsed, which also means that Geminiani had not used the privilege very efficiently: after his edition of the Concertos Op. 2, published in 1732, the edition of the Sonatas Op. 4 is the second and last publication where the privilege can be found.

The advertisement of 17 February 1737 that opens subscription for the Sonatas Op. 4 states that there would be two kinds of copies: copies on large paper that would cost two guineas and copies on small paper

²³ Interestingly, *Le prime sonate* were dedicated to "Dorotea Contessa di Burlington". This is Dorothy Savile (1699-1758), who had married Richard Boyle, Third Earl of Burlington (1694-1753), in 1721. Therefore, both husbands had the surname Boyle, but if they are related it is only distantly so.

that would cost one guinea. As said before, all extant copies of the First Issue of the Sonatas Op. 4 (and those of *Le prime sonate* and the Minuets too) are on similar paper, which definitely can be characterised as “large paper”. This strongly suggest that no copies on small paper were produced. Apparently Geminiani had dropped the distinction during the production process and had produced in 1739 only large-paper copies. The price at publication was probably set at £ 1:5, which is in between the two guineas (£2:2) for large-paper copies and the one guinea (£1:1) for small-paper copies announced in 1737. After all, one guinea was already a very high price for an edition with about fifty engraved plates. Geminiani had asked one guinea also for his concerto publications, which have seventy or one hundred engraved plates, whereas Walsh sold similar concerto volumes for half a guinea. That makes the 1739 issue of the Sonatas Op. 4 about one and a half times more expensive per engraved plate than Geminiani’s own publications of both parts of the Corelli Concertos and the Concertos Op. 2 and three times more expensive than Walsh’s editions, although it must be said that Geminiani’s edition of the Concertos Op. 4 absolutely has a very luxurious appearance. The price of the Sonatas Op. 4 in 1739 is not known with certainty, which is why the qualification “probably” was added when mentioning the price of £ 1:5. But it is the price that is mentioned in Walsh’s catalogues of around 1748 when he sold the Revised Version of the Sonatas Op. 4 and in John Johnson’s catalogue of 1754. In general prices seem not to have been changed during the interval of time from 1739 to 1754, which is why the price of £ 1:5 in 1748-1754 is a rather reliable estimate for the price in 1739.

Today, fourteen copies of the First Issue of the First, British Edition of Geminiani’s Sonatas Op. 4 are extant, in libraries in Great Britain, the Continent and the United States. If indeed 200 copies were printed, as the advertisement of the subscription promises, this is a survival rate of about 7 %. The copy now in Modena (I-MOe) once belonged to the London organist James Worgan (1713-1753) and he may well have been the first owner. The “F. McDougall” and “Andrea Soluti” (name probably incomplete), who possessed copies now in London (GB-Lbl, Hirsch III.219) and Bergamo (I-BGi) respectively, may also have been a very early owners.

Nineteenth-century owners, most often collectors in the first place, include Richard Allott, Precentor in Armagh (c. 1772-1858, if not his father with the same name who died 1832; GB-Lbl, Hirsch.219), the Swedish amateur musician and collector Johan Mazer (1790-1847; S-Skma), the Italian cellist and collector Alfredo Piatti (1822-1901; I-BGi), John Swynfen St. Vincent Jervis (Jervis is the surname, 1824-1890; US-Wc), the American collector Joseph William Drexel (1833-1888; US-NYp) and the Italian collector Conte Luigi Valdrighi (1837-1899; I-MOe), Twentieth-century owners are the German-British collector Paul Hirsch (1881-1951; GB-Lbl) and the American musicologist Theodore Finney (1902-1978; US-Pu). An overview of sizes and provenances of extant copies is given in TABLE 8.4.

Several libraries possess copies of the 1739 editions of both the Sonatas Op. 4 and *Le prime sonate* but in most cases they are just separate copies, acquired independently from one another and at different times, with different provenances, even if they are bound together now. In a few cases (GB-Ckc, Rw. 13.20; GB-Lbl, i.10.a.) the combination may go back to the eighteenth century or even to their first purchase.

THE FRENCH ISSUE (1740)

The Sonatas Op. 4 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 resembles very much that of the title page of the First, British Issue of the Sonatas Op. 4 and we may assume that Louis-Hector Hue imitated the London title page (PLATE 8.3). It is different from the majority of his title pages by the lack of a frame around the title and the absence of more ornamental letters in at least some lines of the text.

The new title page repeats much of the information of the English title-page. Main title, composer's name, dedication and opus number are exactly as the title page of the First Issue. After the opus number the language 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 or even enigmatic phrase, which wants to say, I believe, that the sonatas are in a notation that exactly represents how they should be performed, including ornaments, articulation and fingering. The same phrase is found on the French Issue of *Le prime sonate*, to which it even more applies.

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 famous Ballard dynasty of printers.²⁴ She married the music publisher and seller François Boivin in 1724. Boivin died in 1734, after which Elisabeth-Catherine 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 1742.²⁵ "Sieur Hue" is, of course, the engraver Louis-Hector Hue, whom we have mentioned before.

The bottom line of the title-page mentions the price (12 £t, "en blanc", that is, as unbound bifolios),²⁶ the protection by a royal privilege ("Avec privilege du Roy"), and the year of publication (1740). This French issue was certainly cheap in comparison to the British one, which Geminiani sold for £ 1:4, which can be equated with 25 *livres tournois*. The privilege referred to here is probably not Boivin's privilege of 8 July 1729 but rather Geminiani's French privilege of 31 December 1740. The text of the privilege has been added from an engraved plate on a page at the end of the volume, page [49] (PLATE 8.4).²⁷

As said before, the Boivin/Hue Issue of 1740 presents the Sonatas Op. 4 in a revised form in comparison with the First, British Issue of 1739. It will be called the Revised Version, as opposed to the Original Version of 1739. The revision was carried out on two levels: there are substantial changes in the compositions and there are changes (and corrections) in details.

The revision is already visible on the first page. In the Original Version the last system, the end of the first movement of Sonata I, has three bars, or about 9 cm of musical notation (PLATE 8.5). The rest of the system is empty. In the Revised Version this has been extended to four bars, or 13 cm of musical notation (PLATE 8.6).

The third movement of Sonata II was shortened instead of being lengthened. In the Original Version there is after the two repeated periods a kind of coda of six bars that repeats, as some kind of *petite reprise*, a phrase from the second period. This coda has been removed in the Revised Version. The final bars of the second period have also been changed.

The violin part of bar 12 of the final movement of Sonata III was reworked, to make it more different from the preceding bar.

In the second movement of Sonata IV the repeated high quavers *a*3 (bar 26) were replaced by repeated crotchets an octave lower, indeed better capable of expressing the *piano* as indicated (PLATES 8.7-8). The corresponding figure in the second half of the movement (bar 57), with repeated quavers *d*3, was similarly revised.

²⁴ About Mme Boivin: Devriès 1976, particularly pp. 17-21; Devriès & Lesure 1979, pp. 36-37.

²⁵ *Catalogue général et alphabétique de musique imprimée en France* (Paris: Veuve Boivin & Christophe-Jean-François Ballard, 1742).

²⁶ "En blanc" means "as unbound (bi)folios".

²⁷ The plate with the privilege was used later on for the French Edition of the Cello Sonatas Opus 5 (1747), but not for the Violin Sonatas Opus 5 (in France: Opus 6, 1748?) nor for the French Issue of the *Pièces de clavecin* (1743).

Another substantial revision is easily visible on page 29. The original version has on the first two systems the final bars (35-54) of the fourth movement of Sonata VII (PLATE 8.9). The second system has 14 cm of musical notation and 6 cm of unused space. The page was re-engraved (see below) and at this occasion the movement was expanded to 62 bars; the second system was completely filled up (PLATE 8.10).

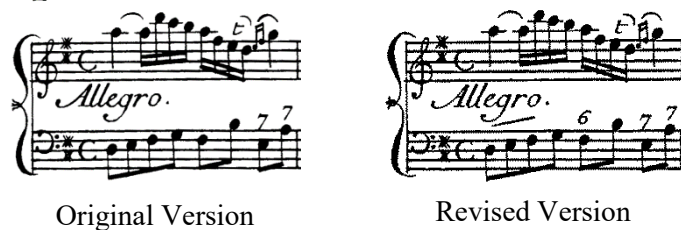
The middle part of the third movement of Sonata VIII was reworked and became one measure longer in the process (PLATES 8.11-12). The plate (page 32) was re-engraved, in order to create space for the extra bar: the first two systems both have four and a half bars instead of four bars.

The first movement of Sonata IX was equally reworked in the middle. The first half of bar 10 and the second half of bar 12 were extended to full bars so that the movement grows with a bar (PLATES 8.13-14). The page (34) was re-engraved for this reason. It is strange to see that the two serifs of the capital I of the sonata number in the heading “SONATA | IX” were not engraved, a very visible engraving imperfection that could have easily been corrected but never was.

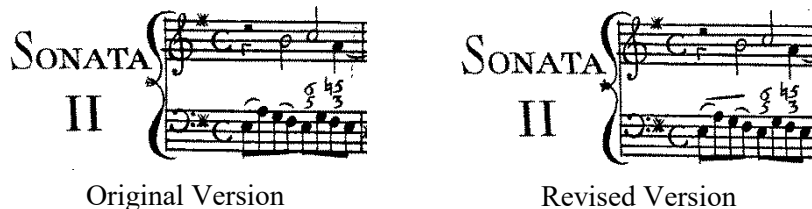
Sonata X does not have a second slow movement in the Original Version, but the last system of the second movement (page 39, bottom system) leaves about 8 cm empty space at the end (PLATE 8.15). Geminiani composed a brief six-bar, transitory third movement and this could be added on the empty space of this system in the Revised Version (PLATE 8.16). The last bar of the second movement was also re-engraved to create a little extra space for the new movement.

A final substantial revision was applied in the second movement (Presto) of Sonata XII. In the Original Version the violin plays solo first seven bars. In the Revised Version a figured bass line was added for bars 2-7. All these substantial revisions are illustrated in TABLE 8.5.

Changes of details are found on nearly every page. By far the most of them have to do with figuring. On many places figuring was added or changed. Most numerous are the added continuation lines, such as the ones at the beginning of the second movement of Sonata I:



and at the beginning of the first movement of Sonata II:



Sometimes continuation lines replace figuring of the Original Version.

In other cases “normal” figuring was added, either figures or accidentals or both. In one case (Sonata V/ii/67/4) a figuring “#6” was removed.

Other changes of detail are added slurs, such as in the last movement of Sonata (bars 80-83).²⁸

²⁸ The two recordings of Sonata I, discussed at the end of this text, made use of the Original Version, without slurs here, and this is clearly audible



Original Version



Revised Version

and in the last movement of Sonata II (bar 47):



Original Version



Revised Version

Other added slurs are found in Sonata V (iii/14).

A “3” for triplet was added in Sonata II (iv/44/3).

Several trills were added to the violin part, as in Sonata IV (ii/62):



Original Version



Revised Version

in Sonata VII (iv/6 and 8):



Original Version



Revised Version

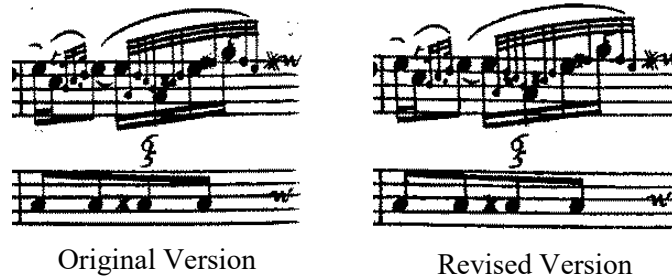
and in Sonata VIII (ii/13/3).

In the bass line of the second movement of Sonata III (bar 42/3) a “*Pia:*” was added.

One systematic change has to do with an aspect of notation. At a change of clef in the bass line—from bass to tenor clef or vice versa—the Original Version nearly always inserted a key signature after the clef. These key signatures were removed in the Revised Version.²⁹

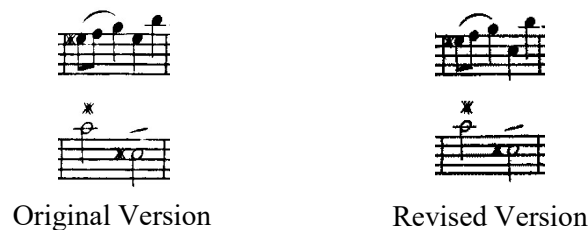
In the Revised Version some of the errors that occurred in the Original Version were corrected: the missing flat before the last note of the bass line of bar 20a—a *prima volta* bar—of the third movement of Sonata I was inserted; a sharp was added before the third note in the (second) complex grace note figure in bar 6 of the first movement of Sonata III. In the original engraving a sharp had been placed before the fifth grace note of the figure; this sharp was, of course, not removed:

²⁹ In the concurrent revision of *Le prime sonate* the key signatures after a change of clef were not removed.



The natural wrongly placed before the second semiquaver in the bass line of bar 65 of the last movement of Sonata II was put into the right place as a figuring above the first semiquaver.

The wrong note in bar 74 of the violin part of the second movement of Sonata V—corrected by hand in most copies of the 1739 Issue—was corrected on the plate:



An erroneous tie between the first and third crotchets in the bass line of bar 15 of the fourth movement of Sonata VI was removed; and a sharp missing before the third semiquaver of bar 68 of the violin part of the last movement of Sonata IX was added. Other errors, mostly missing accidentals, were not corrected.

The majority of the revisions, additions and corrections were made on the plates of the edition that Hue had engraved for the Original Version, which plates Geminiani must have brought with him from London to Paris. In a few cases pages were completely re-engraved. In total, five plates were replaced by newly engraved ones, which contain the following sonatas and movements:

Page	Sonata/movement/bars	Reason of replacement
8	II/iii, iv/1-49	End of third movement revised
29	VII/iv/35-62, VIII/i	Extension of the last movement of Sonata VII
32	VIII/iii	Revision of movement
33	VIII/iv	Reason not clear
34	IX/i, ii/1-15	Revision of movement

In most cases the reason for the new plate is perfectly clear: what had to be changed was considered too complicated to carry out on the existing plate. But the reason for the replacement of the plate of page 33 is not clear at all. One is almost brought to believe that the respective plate was damaged or had gone missing in the meantime, or that Geminiani simply had not brought it with him when he went to Paris.

Where the music is the same the new plates *very* exactly copy the old plates; one has to look *very* carefully to discover the subtle graphic differences between them. On page 8 the figuring “6” in bar 44 of the bass line of the fourth movement of Sonata II was forgotten and similarly on page 33 the figuring “flat” in bar 29 of the fourth movement of Sonata VIII.

It is remarkable how well the new plates copy in style the original plates. The engraving style of the new plates, of the additions on the old plates and of the extended or new movements on pp. 29 and 39 is exactly

in accordance with the original engraving, so that there is no alternative to Hue's contribution in this respect. One must assume that Hue 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.

No announcement of the publication of the French issue of the Sonatas Op. 4 in a French newspaper is known. Extant copies always have Geminiani's French privilege of 31 December 1740 attached to it, so they cannot have appeared in 1740, despite the fact that the year 1740 is mentioned on the title page. The revision must have appeared early in 1741.

The Boivin/Hue Issue of the Sonatas Op. 4 was, 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 so often is the case in French editions of this period. There is a regular sequence of eleven bifolios for pages 3-46. The last bifolio has pages 47-48 followed by a folio with the privilege and a final blank page. Together this makes 52 pages or thirteen bifolios. The two extant copies (B-Bc and A-Wn) have similar paper. Chain lines are horizontal, about 32-33 mm apart. About one half of the bifolios have a watermark of the type "Chaplet": a Maltese cross within a chaplet, with a small Greek cross hanging below. Halves of this watermark it are visible in the middle of the inner borders of the folios. It occurs in two variants: one has a circle, of about 10 cm diameter, with two or three beads between the circle and the hanging cross, the other one has a larger circle, of about 12 cm diameter, and three beads between the circle and the hanging cross. The two variants probably correspond with two different countermarks, visible in the inner borders of the other folios. One has the letters "P G", standing for Pierre Goubeyre, a paper-maker in Noyras near Ambert in Central France.³⁰ It seems that the folios with this countermark have chain lines 32 mm apart and that the chaplet with the smaller circle belongs to it. The other countermark has the letters "I D" and a picture of a pit between them is visible and refers to the Jean-Joseph Dupuy (remind that the French word "puy" [= puit] meand "pit"), paper-maker in Grand-Rive near Ambert, from around 1730 until his death in 1747.³¹ It seems that this paper has chain lines 33 mm apart and the chaplet watermark with the larger circle. The wider circle and the "I D" countermark are always found significantly below or above the middle of the spine and this must point to an off-centre position of these marks on the halves of the full sheet. Both watermark and countermark must have been placed somewhat nearer to the centre of the full sheet.³² Both the Goubeyre the Dupuy bifolios seem to have been cut from full sheets of *Petit Chapelet* dimensions, that is, about 80 x 60 cm, allowing copies with a maximum height of 40 cm. The Brussels copy measures 36 x 27 cm, the Vienna copy 34.5 x 26.5 cm.

The Boivin/Hue issues of both Geminiani's Sonatas Op. 4 and *Le prime sonate* are listed in Mme Boivin's catalogue of 1742,³³ and in the engraved *Catalogue de musique tant française qu'italienne gravée ou imprimée en France*, published by "le Sieur Le Clerc rue du Roule à la Croix d'Or" in 1742.³⁴ This "Le Clerc" is "Leclerc L'Ainé" or Jean-Panthaléon Leclerc, born before 1697, died after 1763.³⁵ He had his shop "À la Croix d'Or" in the rue 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

³⁰ See Gaudriault 1995, pp. 217 and 306.

³¹ See Gaudriault 1995, p. 203.

³² These positions resemble in fact the position of the watermark and the countermark in the Petit Aigle paper by Joseph Dupuy used for the Ann Arbor copy of the Revised Version with British title page (see below).

³³ Page 29: "GEMINIANI | *Son. pour le Violon*, Premier livre, *Solo*, 12 liv. | [...] | Quatrieme, *Solo*, 12 liv."

³⁴ Page 40: "*Geminiani 1^{re}. Livre 12 [liv.] | 4^e. Livre...12 [liv.]*."

³⁵ 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.

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 issues of Geminiani's Op. 4—which he had engraved himself—but there are no catalogues from these years to confirm that. The edition is not mentioned in Hue's catalogue of 1744, which may be an indication that by that year it was sold out in Paris.³⁶ After all, Geminiani had taken the plates to England in the meantime so that no new copies of the French issue could be produced.

As already mentioned, only two copies of the Boivin/Hue Issue of Geminiani's Sonatas Op. 4 are known today, which are now in Brussels (B-Bc) and Vienna (A-Wn) respectively. The first one is now bound with a copy of the French issue of *Le prime sonate* but the “pair” was certainly created only later, since the binding also contains the French Edition of the Violin Sonatas Op. 5, published by Mme Boivin as *Six sonates transposées pour le violon [...] Œuvre VI* probably in 1751.³⁷

THE ANN ARBOR COPY

A remarkable copy of the Sonatas Op. 4 is extant in Ann Arbor (US-AA, M219 .G32 S71 1739). 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 Sonatas Op. 4 and *Le prime sonate* (after which it is bound), but of all of his 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 differs from that in the Boivin/Hue Issue of the Sonatas Op. 4, which was also produced in France. The title is printed on a single sheet, the music on twelve bifolios. A single folio preceding the title page of *Le prime sonate* 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.

³⁶ Devriès & Lesure, Catalogue “101”. It is not a separate catalogue but a one-page catalogue to be inserted in printed copies.

³⁷ The Sonatas Opus 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 Opus 6 (Boivin), which were issued in 1748 in another format than that of the Sonatas Opus 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 not only contain the Sonatas Op. 4, but also *Le prime sonate*, similarly with the Revised Version of 1740 but with a British title page with the year 1739. That the title pages are British must mean that Geminiani had also brought the plates of the English titles to Paris. 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 *Art du violon*, where he refers to it as “l’épreuve de dédicace appartenant à Citoyen Gaviniès” (see below).

The Ann Arbor copy of the Sonatas Op. 4 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 in the section on “Reception”.

THE CORRECTED REVISED ISSUE

After the revision of the plates of the Sonatas Op. 4 by Hue and the publication of the Revised Version by Mme Boivin and Sr Hue in Paris in early 1741 and the production of the Ann Arbor copy two more corrections, on pages 14 and 29, were applied on the plates and these created a Corrected Revised Version, which would appear to be the “definitive” version of the sonatas.

On page 14 the Original and the Revised Versions have a *d*1 as ninth semiquaver of bar 18 of the second movement of Sonata IV. This has to be an *a*1, as is clear from the sequence in bars 17-18. In the Corrected Revised Version this correction has been applied:



Bars 17-18
Original — Revised



Bars 17-18
Corrected Revised

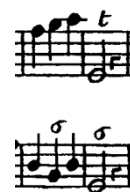
The second correction is on page 29, in the bass line of bar 47 of the last movement of Sonata VII. In the Original Version this bar had a bass line with *d*, *B* and *A*, which is certainly correct harmony and counterpoint. For the Revised Version page 29 was engraved anew and now the bar in question has three crotchets *d*, *c*♯ (still with figure 6) and *B* in the bass, probably by mistake. This bass line is at least uncomfortable against the three crotchets *f*♯2, *g*♯2, and *a*2 in the violin part. For the Corrected Revised Version the bass notes have been changed into *d*, *B* and *d*, which is not impossible but rather unsatisfactory with the diminished triad on *G*♯ between two *D* major chords:



Original



Revised



Corrected Revised

The concerto version of this movement, published in 1743, has the Original Version of the bass line of bar 47 and this suggests this is the correct reading. After all, the Corrected Revised Version was no correction at all, only a different error.

The Corrected Revised Version of the Sonatas Op. 4 was published with the original British title page without any further change. The title page still has the year 1739 on it. Investigation of the paper makes clear that copies with the Corrected Revised Version and a British title page must have been produced at various points of time in the 1740s. Extant copies show no fewer than five clearly different kinds of paper and these must point to as many impressions. Since only a few or very few copies are extant from each impression, it may be assumed that these impressions were small, with 50 copies at most, perhaps even fewer. Impressions of an order of magnitude of 50 would be suggested the 5 % rule of preservation.

Three copies, to begin with, were printed on bifolios of French paper and must therefore be considered to be produced in France, in spite of the British title page. Like the Ann Arbor copy on Eagle Paper the title page is printed on a single folio and the music on a series of twelve bifolios. The paper has Chaplet watermarks, and is similar or identical to the paper of the copy of the Boivin/Hue Issues of the Sonatas Opp. 1 and 4. The watermark appears in two variants: one with the circle of beads with a diameter of about 10 cm and one with a circle of about 12 cm. In both cases there are two or three beads between the circle and the hanging cross. Again the smaller circle seems to occur in paper with an average distance between chain lines of 32 mm and the wider circle in paper with an average distance between chain lines of 33 mm. Unfortunately, in both copies the spine is bound too densely to allow reading or even viewing the countermark. But one of the title pages has the upper half of a countermark on the outer vertical edge of the title page and this clearly reads “P G”. The bifolios with the smaller circle placed in the middle of the gutter must come from Pierre Gourbeyre. The bifolios with the larger circle that appears above or below the middle of the gutter probably comes from Jean-Joseph Dupuy, as one may conclude from the countermark found in the Boivin/Hue Issue of the Sonatas Op. 4.

Today two copies are in London libraries (GB-Lam and GB-Lbl); they come from the collection of Yehudi Menuhin and the Royal Music Library of Buckingham Palace respectively. The Menuhin copy has a label reading “GEMINIANI SOLOS OP 4^{TA}” stamped on the outside front cover and has a note dated 1801 by its English possessor “W. Thorp”, which further corroborates its British provenance. One must assume that Geminiani had a number of copies printed in France and had brought them with him to England to sell them there. A third copy is in the Sibley Music Library in Rochester.

The Menuhin copy is relatively wide (29 cm) but is trimmed considerably at the top and the, to leave a height of only 30 cm! This trimming was probably done later, if not much later than the original binding, perhaps to fit the copy on a shelf with limited vertical space. The Buckingham Palace copy has a similar binding, in which the Sonatas Op. 4 follow John Ernest Gailliard’s *Six sonatas for the bassoon or violoncello and thorough bass for the harpsichord* (London: John Walsh, no. 382, [1733]). Paper size is 33 x 24 cm, which means a lot of trimming for the French Chaplet Paper of 60 x 80 cm (single folios 40 x 30 cm) and less so for the Dutch Super Royal Paper of 50 x 70 cm (single folios 35 x 25 cm) of the Gailliard edition. The Rochester copy has preserved more or less its original size, 39.5 x 26.5 cm, but in a nineteenth-century binding.

The French-paper copies were probably produced in Paris in the course of 1741 and brought to London by Geminiani in the autumn or that year. The advertisements of the sonatas of 1743 (see below) are probably to be connected with the next impression, consisting of copies printed on British paper, as demonstrated in the next few paragraphs.

The next group of copies of the Sonatas Op. 4 to be discussed are the seven copies now in Berkeley (US-BE), Cambridge (GB-Cu), Edinburgh (GB-Er), Manchester (GB-Mp), New Haven (US-NH), Moscow (RUS-Ml) and San Francisco (US-SFsc). They are printed on paper with horizontal chain lines and a watermark consisting of a Strasbourg Lily, which is symmetrical around a chain line, with an extension with only a “4”, and which is often found above or below the middle of one of long edges of the folios. No countermark was observed, but this may either have been cut away or may be too faint to be noticed. I consider this to be British paper. Extant copies with this paper have a height from 32.5 to 37.5 cm and this seems to point to full sheets of about 55 x 75 cm, or Imperial Paper format. Untrimmed copies would have a size of 37.5 x 27.5 cm. The paper was also used for the first impression of Concertos from Op. 4 and the first impression of the Corrected Revised Version of *Le prime sonate*. All these editions were advertised in the *London Daily Post and General Advertiser* of 16 and 17 May 1743:

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.

16 May was a Monday, 17 May a Tuesday so that “Wednesday next” is 18 May 1743. There was a new advertisement in the same newspaper on Friday 20 May 1743:

This Day is publish’d, With his Majesty’s Royal Licence, Six Concertos in eight Parts, for Violins &c. compos’d by Mr. Geminiani. Sold 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. Note, Subscribers by sending their Receipts to any of the above Places, may have the Concerto [sic] deliver’d to them.

The main purpose of the advertisement was to notify to the subscribers the publication of the Concertos from Op. 4. One must assume that the other three editions were already available before, but perhaps not a very long time. In May 1743 they 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 16-17 May 1743 says that the editions were corrected and signed on the title page to distinguish them from unauthorised reprints. Corrected they were, but I do know of only one copy of the Sonatas Op. 4 with Geminiani’s signature on the title page. The remark 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.

For the moment we assume that the four copies of the Corrected Revised Version of the Sonatas Op. 4 printed on paper with a Strasbourgh Lily watermark can be connected with the advertisements of May 1743 and thus were printed at all probability in the Spring of 1743. The relatively large number of extant copies may have to do with the circumstance that it was the first British impression of the sonatas in the Revised Version.

Three copies are known of the Corrected Revised Issue of the Sonatas Op. 4, now in Cambridge (GB-Hogwood), Naples (I-Nc) and Washington (US-Wc), that were printed on Genoese paper. Also the First Issue of the Sonatas was printed on Genoese paper, but the paper here is different. It has a cornermark with the same letters as the paper of the 1739 Issue, "GMT", but the letters are arranged differently: the T is placed below the letters GM. The paper is certainly from the same Genoese maker whose name is unknown to me. The cornermarks are readable along the left or right, vertical, or long sides of the paper. They may occur on any corner of the folio, but are in a readable position on a recto side in the upper right or lower left corner of the folio. The paper has vertical laid lines, which corresponds to horizontal chain lines, which are, however, invisible. In the 1739 Issue one folio was half a full sheet, in the copies of the Corrected Revised Issue one folio is one quarter of a full sheet. Since there is only one cornermark on a full sheet, in the lower right corner, only one quarter of all folios have the cornermark, at the average. For a volume as the Revised Sonatas Op. 4, with 24 folios, that means about six marks, statistically three on the outer corners and three on the inner corners. Marks on the outer corners of the folios are, however, easily cut away when the copy is trimmed for binding. The largest copy with this paper is the Washington copy, which measures 36 x 26.5 cm. These measures indicate a size of the full sheet of about 53 x 72 cm and this must have been *carta sott' imperiale* in Italian terminology. The same paper was also used for some copies of the second impression of the Concertos from Op. 4 and the *Pièces de clavecin*.

The title pages of the Cambridge and Washington copies are printed on the Strasbourgh Lily paper used for the impression discussed before this one and this suggests that the copies with Genoese paper were printed rather soon after the Strasbourgh Lily paper copies. For this reason we believe that the copies with Genoese paper were produced also, but later, in 1743.

Three copies of the Corrected Revised Sonatas Op. 4 are printed on paper with vertical chain lines without a watermark. Such paper is also found in various impressions produced in 1747 or 1748, as for example an impression of the *Pièces de clavecin* and the music of the Second Impression of the Violin Sonatas Op. 5. It is possible therefore that this impression of the Sonatas Op. 4 may be connected with the following advertisement in the *General Advertiser* of 3 September 1747:

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 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.

The connection is, it must be stressed, far from certain. It may be that Geminiani simply used the occasion of the announcement of the publication of the Concertos Op. 7 to remind the public about the availability of his earlier works. In the advertisement four sale addresses are mentioned: the three that were already mentioned in the advertisements of 1737 and 1743 (Walsh, Walmsley and Simpson), and in addition John Johnson, in Cheapside. It is the first time that Johnson's name is mentioned in relation to Geminiani. From 1751 onwards he would play a dominant role in the dissemination of Geminiani's works.

The three copies of this impression are known, which are now in Dresden (D-DI), London (Ontario, CDN-Lu) and Williamsburg (US-WGw).

One copy of the Corrected Revised Sonatas Op. 4, finally, now in London (GB-Lcm), is printed on paper with horizontal chain lines, 27 mm apart, and a Strasbourg Lily as watermark, symmetrical "between chain lines. There is a downward extension with the letters LVG and I assume this is Dutch paper from Lubbertus van Gerrevinck. The upper or the lower half of this mark is visible at the long edge of the folios in or below the middle. The position of the watermark below the middle of the page may point to paper with the watermark and countermark moved somewhat to the centre of the full sheet. The size of the full sheets seems to have been Imperial Paper, of 56 x 76 cm. This size would accommodate the rather large dimensions of the copy, which measures 36 x 26 cm. The only other known copy of an edition of Geminiani's works with this paper is a copy of the Corrected Revised Issue of *Le prime sonate* now in London (Ontario, CDN-Lu). It is very difficult to date these copies. For the moment I assume that they are relatively late copies, produced, for example, around 1750. In both cases only one such copy is known and this may point to a very small additional impression.

TABLE 8.6 contains an overview of the different kinds of paper found in copies of the Corrected Revised Issue. TABLE 8.7 contains an overview of sizes and provenances of extant copies of the Revised and Corrected Revised copies of the Sonatas Opus.

THE JOHNSON ISSUE

By the end of 1751 Geminiani sold all the editions that had been produced as private publications during the period from 1739 to 1751 to the London music dealer and publisher John Johnson.³⁸ The availability of all these works in Johnson's shop was announced in a lengthy advertisement in the *General Advertiser* of 26 December 1751:

New Musick, This Day is Published, The Art of Playing on the Violin, by Francis Geminiani; containing not only the first Rudiments thereof proper for Beginners, but also all the Rules necessary to attain Perfection therein, with Examples to every Rule, so that any Person who hath a Genius for Musick, may with a little Application, arrive at the greatest Mastery on that Instrument, by the Help of this Book alone, without any other Alliance — This Book may also be very useful to all musical Performers in general, as comprehending the fundamental Principles of Harmony, and the necessary Rules for acquiring a just and elegant Manner, but more especially to Performers on the Harpsichord and Violoncello, and those who are studious of the Art of Composition. At the End

³⁸ About Johnson see Kidson 1900, pp. 66-68, Humphries & Smith 1954, pp. 194-195. A thorough and detailed study of John Johnson and his publishing firm is still wanting.

of the Examples are added Twelve Pieces for a Violin and Violoncello, with Thorough Bass figured for the Harpsichord. Printed for the Author, and sold by John Johnson, facing Bow Church in Cheapside. Of whom may also be had, composed by Mr. Geminiani Twelve Solos for the Violin, with Graces and Additions, Op.1. Six Concertos in seven Parts for Violins, &c. Op. 2. Six Concertos in seven Parts, for ditto, Op. 3. Twelve Solos for a Violin and a Bass, Op. 4. Six Solos for a Violin and Violoncello, Op. 5. Six Concertos made from the Solos Op. 4. Six Concertos in eight Parts for Violins &c. Op. 7. Rules for playing in a true Taste, Op. 8 A treatise of good Taste in the Art of Musick. Lessons from several of the Author's Works for the Harpsichord in one Book.

This sale certainly has to do with Geminiani's move to Paris by that time; he would stay there for about four years before returning to London via Holland. We assume that Geminiani transferred the plates of his works to Johnson; he may have kept a little stock of printed copies for himself. At least that is what we conclude from the observations that Johnson produced re-issues of most of these works which were all printed on the same, rather particular kind of paper, strongly suggesting that they were more or less produced simultaneously. And there is a reason to believe that—if they were indeed produced more or less at the same time—that this happened rather soon after the sale: the paper of the music pages in the French edition of *The Art of Playing on the Violin*, published in 1752 in Paris as *L'art de jouer le violon*, are printed on this paper. Actually, the advertisement of 26 December 1751 says that all these editions were available in Johnson shop, which more or less forces us to believe they were already printed by then and that means they were all produced in 1751.

Johnson's issues are, as a matter of fact, printed from Geminiani's plates. As far as we know, no corrections were applied to the musical text. The main difference between the new issues and Geminiani's earlier ones is the addition of Johnson's name and address to the imprint on the title page. In several cases—the Sonatas Op. 4, the *Pièces de clavecin*, the Concertos from Op. 4 and *The Art of Playing on the Violin*—the original year of publication (1739, 1743, 1743 and 1751 respectively) was maintained on the plate, which has, of course, led to much confusion among later commentators about the moment of publication of the re-issues. In the other cases the year was removed.

Johnson's reissues concern nine out of the twelve Works by Geminiani from the period 1739-1751. The Minuets did not have to be reissued because they were included in the *Pièces de clavecin*. The *Rules of Playing in a True Taste* were reissued on Johnson's paper without adapting the title page, the *Treatise of Good Taste* lacks in the series of reissues by John Johnson because enough copies were printed in 1749 to make reissuing unnecessary (see the discussions of these Works). An overview of Johnson's reissues of Geminiani's publications is given in TABLE 8.8.

The use by Johnson of the particular paper for his re-issues of Geminiani's works has everything to do with the size of the plates of Geminiani's works. Publishers such as John Walsh and John Johnson usually used Short Demy or Super Royal Paper for their music editions. This paper allows an untrimmed height of the folios of 35 cm, which is very well suited for plates of 26 or 27 cm high. Most of Geminiani's works from the period 1739-1751 have plates of about 28 to 29 cm high, too high for printing of Short Demy or Super Royal paper. Geminiani had used Imperial Paper for these editions, which allowed an untrimmed page height of 38 cm. Johnson used paper of similar dimensions for the re-issues of these editions.

The paper used by Johnson for the re-issues has horizontal chain lines, 27 mm apart and a watermark that is a new variant of the Strasbourg Lily design with the letters "LVG" used in several earlier periods. Characteristic is the large countermark containing the full name "I VILLEDARY" (instead of the usual abbreviation "IV") and the acronym "IHS" (in hoc signo) with a cross above it. It is certainly imported paper

of the Dutch paper-maker Lubbertus van Gerrevinck. Extant copies vary in height from 32 to 37 cm, confirming the use of Dutch Imperial Paper for these issues.

The title page is still Geminiani's of 1739 (PLATE 8.17). The simple imprint "London, MDCCXXXIX" was maintained; two extra lines were added, one above the imprint:

Printed for the *Author* by *John Johnson* at the Harp and Crown in *Cheapside*.

and one below the imprint:

Where may be had all the *Author's Works*.

As far as the music is concerned Johnson's re-issue is completely identical to the Corrected Revised Version that was issued by Geminiani himself from 1741 to 1747.

No fewer than fourteen copies are extant of the Sonatas Op. 4 as issued by Johnson, a remarkably high number for a re-issue of a well-known work that had already been in print for twelve years, and which was at the same time technically demanding and stylistically clearly out-of-date. The copies are found today in Britain, on the Continent and in the United States. Perhaps the luxurious printing has contributed to their relatively ample survival.

Two copies have an engraving with them but in both cases the engraving was probably added by an early possessor, because they do not really "belong" to the edition. The copy in Paris (F-Pn), in the eighteenth-century in possession of Charles Fournier de la Chapelle and of the Menus Plaisirs du Roy, has the engraving with the motto "Debent charites" from the impression produced in Paris in 1740; the copy in Cambridge (GB-Ckc), has the engraving with the motto "Ich dien" from a impression on "Johnson Paper". The former engraving actually belongs to *Le prime sonate*, the latter to the Concertos from Op. 4 and to the *Rules for Playing in a True Taste*, the two works dedicated to Fredrick Prince of Wales.

Geminiani's Sonatas Op. 4 are, as to be expected, included in the catalogues of Johnson firm issued in 1754, 1765 and 1770, the two later catalogues being brought out by Johnson's widow (APPENDICES 8.1A, 8.1B and 8.1C). In 1754 a price of £1:5:0 is given, the same price as Walsh's around 1747-1748 and probably Geminiani's original price of 1739. In the 1754 and 1770 the price of the Sonatas Op. 4 was reduced to £ 1:1:0 and was now equal to that of *Le prime sonate*.

The Sonatas Op. 4 remained for sale in Walsh's shop after their sale to Johnson. One of the copies of the Johnson Issue now in London (GB-Lbl) has the phrase "Sold by John Walsh in Catherine Street in the Strand" written on the title page underneath the imprint. The copy of the Johnson Issue now in Venice has a printed label pasted onto the top margin of the title page, mentioning its availability in the shop of Peter Welcker: "Sold at Welcker's Music Shop | Gerard Street S^t. Ann's Soho". Peter Welcker run a music shop on the indicated address in London from 1762 to 1775.³⁹

Eighteenth-century and early nineteenth-century possessors of a copy of Johnson's issue of Geminiani's Sonatas Op. 4 include the French magistrate Charles Fournier de la Chapelle (1714-1779), who served many years on Haïti (later in the library of the Menus Plaisirs du Roy in Paris, now F-Pn), a certain W. F. Rice (who acquired this copy on 15 March 1759, presumably directly from Johnson's shop; GB-Lam 4), the musical antiquarian Richard Viscount Fitzwilliam (1745-1816; GB-Cfm), the German-British violinist Georg Griesbach (1757-1824, or his son George Adolphus Griesbach, 1801-1875? GB-Lbl), the London Charterhouse organist Richard John Samuel Stevens (1757-1837; GB-Lam) and the librarian of the Royal Academy of Music William Goodwin (1797-1876; GB-Lam). Later owners of a copy include the Italian

³⁹ About Peter Welcker see Humphries & Smith 1954, p. 527.

cellist Alfredo Piatti (1822-1901; D-Mbs), who donated his copy in 1893 to the violin player Lady Hallé (Wilma Neruda, 1839-1911), the British collector Louis Thompson Rowe (1855-1927; GB-Ckc) and the Italian composer and musicologist Gian Francesco Malipiero (1882-1973; I-Vgc). An overview of sizes and provenances of copies of the Johnson Issue is given in TABLE 8.9.

THE WELCKER ISSUE

When the Johnson business closed its doors for good, most of its editions, including most of the Geminiani editions, were bought by Robert Bremner, who announced the take-over in an advertisement in the *Morning Post* of 6 November 1777. Some of the Geminiani editions, however, including the Sonatas Op. 4, went to the hands of John Welcker, the son of Peter Welcker (who was mentioned above as a seller of a Johnson copy of the Sonatas Op. 4).⁴⁰ John Welcker run a music shop at 9, later 10 Haymarket, opposite the Opera House. The business was not long-lived: after a start in 1775, when he took over his father's business, he became bankrupt in July 1780. He was able to re-establish himself at two other addresses from 1780 to 1785. Welcker's *Catalogue of Vocal and Instrumental Music* (undated, between 1777 and 1780) lists several editions of Geminiani's works: the two sets of harpsichord pieces and the Violin Sonatas Opp. 1 (that is, *Le prime sonate*), 4 and 5, most of them for prices that are significantly reduced in comparison to those of Johnson's catalogue of 1770.⁴¹ New issues, with a Welcker imprint, are known for the *Pièces de clavecin* and the Sonatas Op. 4, not for the other works by Geminiani in his catalogue. It is impossible to say if Welcker Issues of these other works have at one time existed but are now lost completely.

The Sonatas Op. 4 are listed in Welcker's catalogue with the following words:

12 D°. [=ditto] [Solos by Geminiani] favorite Op. 4th reduced from L 1:1:0 to 12/0.

The title page of Welcker's Issue of Geminiani's Sonatas Op. 4 is printed from the original plate but the imprint was removed completely and replaced with a new one (PLATE 8.18):

*London Printed for & Sold by John Welcker at his Music and Instrument Warehouse. | No. 10
Haymarket opposite the Opera House.*

Above the double line that separates the title proper and the imprint the new price is mentioned: "*Reduced from one Guinea to 12^s.*" This all is in complete accordance with the catalogue. Because of the address Welcker's Issue of the Sonatas must have been published in 1777 or later. For the moment 1777 will be considered its year of publication, because this year seems to mark the take-over of the publication from the Johnson business.⁴²

The Welcker Issue of Geminiani's Sonatas Op. 4 is printed on paper with vertical chain lines, 27 mm apart, without any observed watermarks. The paper was certainly of Short Demy Format.

Four copies of the Welcker Issue are known to be extant. One of them was owned by the London Charterhouse organist Richard John Samuel Stevens (1757-1837; GB-Lam), who possessed copies of several more issues of the sonatas.

⁴⁰ About John Welcker see Humphries & Smith 1954, pp. 526-527.

⁴¹ Only the Violin Sonatas Op. 5 were sold for the same price as in Johnson's catalogue.

⁴² Welcker's issue of the Op. 4 Sonatas is mentioned below the imprint of John Bland's edition of *Three Solos Containing Twelve Easy Movements for the German Flute or Violin and a Thorough Bass* ascribed to Geminiani (1781) together with *Le prime sonate* and the Sonatas Op. 5. The Sonatas Op. 4 are announced as follows: "Twelve Solos Op. 4 reduced from a Guinea to --- 12s". This does not mean that Bland reissued the sonatas or even sold them. His issue of the *Three Solos* was a reissue of an edition first published by John Welcker; the reference to the availability of several of Geminiani's work was simply not removed from the title page when the reissue was produced.

THE SONATAS IN THE HANDS OF BREMNER AND PRESTON

After the Welcker firm went bankrupt, the plates and remaining printed copies of Geminiani's Sonatas Op. 4 came into the hands of the London music publisher and dealer Robert Bremner. They are listed in Bremner's undated *Additional Catalogue*, which is an appendix to his *Catalogue of Vocal and Instrumental Music* dated August 1778. A note at the head of the *Additional Catalogue* says that it includes works taken over from "Mrs. Johnson of Cheapside" (the widow of John Johnson), "Mrs. Welcker, of Gerrard Street, Solo" (the widow of Peter Welcker) and others. John Welcker's Geminiani editions must be counted among the ones taken over from "other sellers". The purchases must have taken place after Welcker's bankruptcy in July 1780. The Sonatas Op. 4 are listed again in Bremner's catalogue of March 1782, where the editions of Geminiani's works that came from the Johnson and Welcker firms were incorporated in Bremner's own catalogue.

According to his catalogues Bremner sold Geminiani's Sonatas Op. 4 for the price of £0:10:6, which is a little less than Welcker's price; it is, in fact, half of the original price of £1:1:0.⁴³ Apparently Bremner did not produce new copies of the sonatas; he must have simply sold copies printed by Welcker.

After the end of the Bremner firm in 1789 much of his stock and plates, including those of all the works by Geminiani, passed to the firm of Preston and Son, that is, John and Thomas Preston.⁴⁴ They issued a separate catalogue with the titles that were purchased from Bremner, with the title *An Additional Catalogue of Vocal and Instrumental Music Printed and Sold by Preston and Son. [...] Late the Property of that Eminent Dealer, Mr. Bremner* and dated 1790. This catalogue includes the Sonatas Op. 4, now for £0:12:0.⁴⁵ As far as we know the Preston firm did not print any new copies, so they will have sold, like Bremner before them, copies printed by Welcker; these had the price of 12 shillings printed on the title page. This listing can be said to represent the last reference to Geminiani's Sonatas Op. 4 in the history of the London music trade.

THE WITVOGEL EDITION

Geminiani's Sonatas Op. 4 were reprinted in Holland in the same year when they were first published in England, 1739, by the music publisher Gerhard Fredrik Witvogel. Witvogel was a musician, an organist to be more precise, from Oldenburg in Germany and had settled in Amsterdam in the 1720s, to become an organist of the Lutheran Church in that city.⁴⁶ In 1730 he began to publish music, all engraved editions produced in much the same way as Estienne Roger and Michel-Charles Le Cène had produced or were still producing their editions. The engraving style also resembles that of Roger's and Le Cène's engravers. Within a few years Witvogel established a medium-sized catalogue of editions, especially instrumental music, mainly sonatas and concertos for various instruments or combinations of instruments and keyboard music. His editions are numbered in the order of appearance, from no. 1 to 92. After 1741 very few new editions were published. Many of Witvogel's editions are reprints of earlier editions and he was especially known for publishing works that were circulating in manuscript form. But there are also authorized first editions in his catalogue, in particular by composers active in Holland. Witvogel has never reprinted an edition previously published by Estienne Roger or Michel-Charles Le Cène's and it looks like there was a kind of gentlemen's

⁴³ *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).

⁴⁴ 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)).

⁴⁵ 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).

⁴⁶ About Witvogel see Dunning 1966.

agreement between Witvogel and Le Cène not to reprint one another's publications. This may have been the reason why Witvogel did not reprint Geminiani's *Le prime sonate* nor the Concertos Opp. 2 and 3 or the Corelli Concertos.

Geminiani's Sonatas Op. 4 were not reprinted by Le Cène. Actually, in 1739 the activity of Le Cène's publishing house was rather limited, with only one or a very few new editions each year. This may have induced Witvogel to produce a reprint of Geminiani's Op. 4 Sonatas. His edition was announced in the *Leidsche Courant* of 7 September 1739 as forthcoming, at the end of a lengthy advertisement of works already published:

G.F. Witvogel, Organist van de Lutherse Kerk te Amsterdam, woonende op de Cingel op de hooge Sluys, heeft op nieuw doen drukken: 1. Capriccio voor het Clavecimbaal van *H. Radeker*, Organist te Haarlem: de Prys is 24 St.; 12 Simfonien Violino Primo, Secondo, Alto en Basso continuo van *A. G. Solniz*, Opera prima: a 8 Gulden; Divertissement voor twee Walthoorns van *A. G. Solniz*, Opera Seconda: a 1 Gl. 6 Concerten van differente Autheurs, Violino principale, Primo, Secondo, Alto, en Basso continuo van *A. M. Scaccia*, *F. M. Veracini*, *A. Vivaldi*, *B. Polazzo*, en *G. Tartini*, Libro Secondo: a 6 Gl.; 6 Trios voor de Viool of Dwarsfluyt van *C. Tessarini*, Opera Quarta: a 4 Gl.; 12 Trios voor de Viool van *A. Temanza*, Opera Terza: a 4 Gl.; 12 Sonaten voor de Dwarsfluyt van *Weideman*, Opera Prima: a 4 Gl.; 6 Sonaten Solos voor de Dwarsfluyt van *A. Maho*: a 3 Gl.; Zyn verder te bekomen in Den Haag by *Selhof*, Leyden *Haak*, en te Utrecht by *Muller*. By de voorn. Witvogel zal in't kort uytkomen 12 Sonaten Solos, voor de Violin van *F. Geminiani*, Opera Quarta.

No advertisement confirming its publication is known, but it may be presumed the edition was published before the end of 1739.

Witvogel's Edition is in all respects a faithful reprint of the First Issue of Geminiani's Edition. The title is copied from Geminiani's Edition, only the number of sonatas has been added: "XII SONATE" instead of "SONATE", and the opus number is written out as a word: "Opera Quarta" instead of "OPERA IV" (PLATE 8.19). Typography—letter font and size—is partially different too. The double line between title and imprint has been retained, but the imprint is totally new, of course:

Stampate a Spese
di GERHARDO FRIDERICO WITVOGEL,
Organista della Chiesa nuova Luterana
A AMSTERDAM.

The entire title and imprint and enclosed in an ornamental double line.

The twelve sonatas were engraved by Witvogel's engraver on 48 pages of music, just as in Geminiani's edition. In all cases the division of the music over the openings is the same as in Geminiani's edition, in many cases also the division of the music over the pages. But Witvogel's engraver used more horizontal space per note than Hue had done so that he needed more horizontal space, that is, more systems, per page. Hue used staves of 20.5 cm length and 9 mm height, Witvogel's engraver used staves of 19.5 cm length and 8 mm height (PLATE 8.20). But the slight difference in the length of the staves is not the reason that Witvogel's engraver needed more systems per page. He simply put the notes wider from one another. Whereas Hue's pages have six to eight systems, the pages of Witvogel's edition have seven to ten systems (PLATES 8.21-24). This means an increase from 120 to 160 cm staff length per page to 140 to 200 cm, that is 25 % average. This increase makes the division of the music over the staves different for every page. There

is no fixed relation between the number of systems per page used by Hue and by Witvogel's engraver. The following table shows the variability in this respect:

Hue Openings	Witvogel Openings					Hue Total
	7	7—7	8—8	9—9	10—10	
5	p. 1					1
6	p. 48					1
6—6		12-13 18-19 44-45	24-25 28-29 30-31 40-41	42-43		8
7—6		20-21				1
7—7			10-11 16-17	2-3 4-5 14-15 22-23 32-33 34-35 36-37	26-27 38-39 46-47	12
8—8				8-9	6-7	2
Witvogel Total	2	4	6	9	4	

(Notations like “7—7” in the leftmost column or the uppermost row indicate an opening of two pages with seven systems on the left page and seven systems on the right page. Single figures (“5”, “6”, “7”) indicate the number of systems on the single pages 1 and 48, single meaning not being part of a two-page opening.)

The table shows that where Hue had used six systems per page, Witvogel's engraver most often used seven or eight systems, less often nine; where Hue had used seven systems per page, Witvogel's engraver used most often nine systems per page, sometimes seven, eight or ten; where Hue had used eight systems per page, Witvogel's engraver used nine or ten systems. Hue had in his engraving one “unbalanced opening”, with different numbers of systems on the left-hand and right-hand pages. Witvogel's engraver systematically avoided unbalanced openings.

It is inevitable that the number of systems per page has its influence on the space between staves within a system and the space between systems. For our standards Witvogel's engraving with seven or eight systems per page is quite acceptable, but his pages with nine or ten systems per page look over-crowded “vertically”, with too little space between the staves, both between and within systems. The following little table illustrates the relation between the number of systems per page and the space between staves:

	within systems	between systems	page span
seven systems per page	11 mm	15 mm	c. 27 cm
eight systems per page	8 mm	11.5 mm	c. 29 cm
nine systems per page	7.5 mm	10 mm	c. 29 cm
ten systems per page	6 mm	7.5 mm	c. 29 cm

These values shows that the spaces employed by Witvogel's engraver do not differ very much from Hue's values for the same number of systems per page, but the pages with nine or ten systems per page forced

Witvogel's engraver too use much smaller spaces between staves than Hue had used. The values given for the page span of Witvogel's engraver show that eight systems per page was his norm: page span was not increased for nine or ten systems per page, but was decreased a bit for seven systems per page.

The musical text of the Witvogel edition of Geminiani's Sonatas Op. 4 is a very accurate copy of the First Issue of Geminiani's edition. Some editorial changes were applied to the notation: triplets were all provided with a figure "3". Figuring was made more complete or added at a number of places. Some errors in the duration of notes were corrected such as the missing flag in Sonata I (iv/113) and the missing prolongation dots in Sonatas IV (ii/25) and XI (i/22). The wrongly engraved note in bar 74 of the second movement of Sonata V is correct in Witvogel's edition, which means that the engraver used a copy of the British Edition in which this error was corrected by hand. Missing accidentals were not normally supplied.

Witvogel published also catalogues with his editions, which resemble very much those of Michel-Charles Le Cène. His *Catalogue de la nouvelle musique* of 1742/1743 exists in two versions, which differ by the addition of one new title. Geminiani's Sonatas Op. 4 are listed on p. 6 with a price of *f* 5. This corresponds with an English price of £ 0:10:0, which is about half of Geminiani's own price level and corresponds more or less with the price level of Walsh and also with that of Le Cène in Holland.

The First Issue of Witvogel's Edition of Geminiani's Sonatas Op. 4 was published in 1739. But all copies known today must belong to a later issue because they show an addition to the imprint on the title page. Witvogel died in 1746 in Aachen. Stock and plates of his publishing house were sold at auction on 13 October 1746 in Amsterdam, as described in the *Catalogus van een uitmuntende verzameling van een groote extra fraaije gedrukte partje exemplaren van nieuw musicq, van de beroemde meesters, benevens de fyne kopere gesnedene platen van dien compleet* (Amsterdam: Arent Kampen, 1746). Stock and plates were bought together in one purchase and the buyer was Johannes Covens Junior (1722-1794) who used them to start his own business as a music seller which he later expanded with a (small) number of new publications. A number of editions were re-issued with Covens's name added to the imprint, and among them were Geminiani's Sonatas Op. 4. Witvogel's Geminiani editions are explicitly mentioned in a long list of Witvogel editions that Covens put in an advertisement in the *Amsterdamsche Courant* of 14 November 1747:

t'Amsterd. By Joh. Covens de Jonge op de Vygendam, zyn de bekomen, de Gereformeerde en Lutherse Psalmen voor het Clavier, door G.F. Witvogel, ieder a 6 guld. Canzonette van de Fesch 50 st. De Solos van Tessarini 5 guld. Van Geminiani 5 guld. Voor de Viool. De Solos van Quants 3 guld. Van Santis 5 guld. Van de Fesch 50 st. Weideman 4 guld. Voor de Dwarsfluyt. De Duetten van Leclair voor de Viool 3 guls. Divertissements voor twee Dwarsfluyten 2 guld. De Trios van de Fesch 6 guld. Tessarini 4 guld. Voor de Dwarsfluyt. Sinfonie van Hasse 6 guld. Idem van temanza 5 guld. Concerten van Santis 8 guld. Van Tartini 9 guld. Van Zani 10 en 12 guld. Voor de Viool van Hasse voor de Dwarsfluyt 6 guld. Pieces Choiesies pour le Clavessin 50 st. Hendel 62 Variations 50 st. Sonata 14 st. Capricia 18 st. Prelude 14 st. Fantasie 18 st. Sonates van de Boek 24 st. Kirchhof A.B.C. Musicael 2 guld. Scarlatti 30 Sonaten 6 guld. Geilfus 6 Sonatines 4 guld. Menuetten van Geminiani 30 st. Guistini [sic] 12 Sonaten 5 guld. Sonaten van Hasse 1 guld. Nozeman 24 Pastorellas 4 guld., alle voor't Clavier.

The title pages of the extant copies of the Witvogel Edition of Geminiani's Sonatas Op. 4 have an extra engraved line added to the imprint: "*Chez JEAN COVENS*". Therefore they belong to a Second Issue of the edition, published by Covens after Witvogel's death. It is impossible to give a precise date for this issue. For

the moment the date of the advertisement will be used for the dating of the issue as well, but this is a policy not without risk.

The copies of the Covens Issue of the Witvogel Edition are printed on bifolios of Super Royal Paper, which have horizontal chain lines about 26 mm apart and a Strasbourg Lily with a downward extension with the WR monogram as watermark. Two copies are known to be extant, which are today in London (GB-Lbl), and Stockholm (S-Skma, C/-R). The Stockholm copy was owned in the eighteenth century by the Utile Dulce Society. Sizes and provenances of extant copies of the Witvogel edition are listed in TABLE 8.10.

The absence of extant copies of the First Issue of Witvogel's Edition of Geminiani's Sonatas Op. 4 has something enigmatic. If Covens brought out a new issue, of which several copies are extant, it must mean that the First Issue was sold out, but: if it sold well, why are there no extant copies?

THE FRENCH EDITION

There exist, apart from the "French Issue" of the British Edition, a newly engraved French Edition of Geminiani's Sonatas Op. 4. It was—remarkably so, one can say—engraved by Louis-Hector Hue and at first sight it is almost indistinguishable from the British Edition. Only at a closer inspection one notices the minor graphic differences between them. The division of the music over pages and systems may be different, but many pages are identical even in this respect. Articulation, ornamentation, figuring of the bass, and so on, everything that normally is never reproduced exactly in a newly engraved reprint, are nearly completely identical in this case. Even the title page of the French Edition of the Sonatas Op. 4 reproduces the title from the British Edition (PLATES 8.25-26).

The French edition of the Sonatas Op. 4 mentions its price on the title page, between the title proper and the imprint: £t12. This compares to about £0:12:0 and this made the French Edition considerably cheaper than the British Edition. The French Issue of the British Edition was, by the way, also sold for £t12.

The French Edition has an imprint mentioning Paris as place of publication, no year of publication and the names of three sellers:

Mr. Leclerc, rue Saint Honoré, [Opus 4:] près l'Oratoire
Mr Leclerc, Marchand, rue du Roule, à la Croix d'Or
Mme Boivin, Marchande, rue Saint Honoré, à la Règle d'Or

The first Leclerc is "Leclerc Le Cadet", or Charles-Nicolas Leclerc, born in 1697, died in 1774. 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".⁴⁷ His shop had various names, the last being "À Sainte Cécile", from about the mid-1750s onwards. He was an important publisher and issued one-page engraved catalogues of his editions, of the type common in eighteenth-century French music publishing and meant to be inserted in copies of the engraved editions.⁴⁸ His catalogues span the period from 1738 to 1768, and make it possible to closely follow the development of his catalogue. He must be considered the publisher of the edition.

Charles-Nicolas Leclerc was the younger brother of "Leclerc L'Aîné", or Jean-Panthaléon Leclerc, who had his shop "à la Croix d'Or" in the rue du Roule. This Leclerc is mentioned as the second seller in the imprint. The third seller is Madame Boivin, publisher of the French Issues of the British edition of the

⁴⁷ About Leclerc le Cadet: Devriès 1976, pp. 35-41; Devriès & Lesure 1979, pp. 97-99.

⁴⁸ See Devriès 1976, pp. 94-117, and Devriès & Lesure, 1979, Facsimiles 122-133.

Sonatas Op. 4. In fact, many editions of these years of Leclerc Le Cadet have the names of Leclerc L'Aîné and Madame Boivin added to the imprint as sellers.

Now there is an intriguing question: why did 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 the French Issues in 1740, something Hue could not have known in 1738) and then on plates which were used in Paris for French editions which have nothing to do with Geminiani? The only possible answer is that Hue intentionally prepared a second set of engravings for the purpose of producing an unauthorized French reprint of Geminiani's Sonatas Op. 4. He knew that Geminiani stayed in Dublin and would publish his editions in London so that he must have assumed that he would have nothing to fear. (Hue engraved a second set of plates also of Geminiani's *Prime sonate*, which were published by Leclerc as "Sonate a violino e basso Opera prima", be it only later.)

The French editions of the Sonatas Op. 4 is a reprint of the "original" First British Issue of 1739, and not of the "revised" Second, French, Boivin/Hue Issue of 1740. Comparing Hue's engraving of the French Edition with his engravings for the British Edition gives rise to the following observations (PLATE 8.28). The number of systems per page is always the same in the British and French editions. Whereas in the British Edition there are many last systems of a page that are only partially used, these systems are 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 when there was space left in the bottom system, and he did so when he re-engraved the pages. 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.

The musical text of the French edition is an accurate copy of the Original Version, that is the First Issue of the British Edition. In a number of cases Hue added a "3" to a triplet.⁴⁹ Some errors or imperfections were corrected or avoided, such as the missing flag in Sonata I (iv/112), the missing prolongation dots in Sonatas IV (ii/25) and X (i/22), a missing flat in Sonata III (ii/39, third semiquaver). The wrong rhythm in Sonata II (ii/58/2: quaver plus three semiquavers) was corrected (four semiquavers). The observation that Hue did not apply these corrections to the original plates must mean that, when Hue made the second set of plates, the first set of plates was no longer around: it would have been very easy to apply the corrections to the first set of plates, but they were not.

When did the French Edition of the Sonatas Op. 4 appear? The first time a Geminiani sonata volume is mentioned in a catalogue of Leclerc Le Cadet is in the one-page engraved catalogue reproduced as Catalogue "124" in Anik Devriès and François Lesure's *Dictionnaire des éditeurs de musique français* (1976), where it is dated c. 1739-1740.⁵⁰ The reference reads "Geminiani 2e Oeuvre ... 12 [liv.]". The position of this reference in the section of sonatas for violin and bass suggests a publication in late 1739 or early 1740. A similar reference is in the catalogue of Leclerc Le Cadet's publications found in the *Mercure de France* of December 1740 (pp. 2917-2919): "Geminiani, deuxième oeuvre, prix 12 liv."⁵¹ The phrase "deuxième oeuvre" must be understood rather as "deuxième livre", following the Sonatas of 1716 or *Le prime sonate* as "premier livre".

⁴⁹ A useful overview of differences between the British and French Edition is in the introduction (pp. 16-18) of the facsimile edition of the sonatas published by Fuzeau (1992).

⁵⁰ The numbers of these catalogues were assigned by Devriès & Lesure, 1979, which is why we put them between quotes. See Devriès & Lesure, 1979, Facsimiles 122-133.

⁵¹ See Devriès 2005, pp. 306-307.

Fortunately, there is evidence confirming a publication of the Sonatas Op. 4 in Paris in 1739. Charles Burney copied the Sonatas Op. 4 from an edition “published in Paris in 1739” and this refers to the French Edition.⁵² On his authority we will adopt 1739 as year of publication of the French Edition of Geminiani’s Sonatas Op. 4.

The listing of the Sonatas Op. 4 in Leclerc Le Cadet’s Catalogue “124” was retained in Catalogue “125”, a later state of “124”, to be dated 1741-1742. In 1742 a new catalogue was engraved, Catalogue “126”, and now Geminiani’s Sonatas Op. 4 are listed simply as “Geminiani ... 12 [liv.]”. A later state of this catalogue is Catalogue “127”, to be dated 1744. Up to and including this catalogue only one book of violin sonatas by Geminiani is being mentioned. In the next described state, however, Catalogue “128”, dated c. 1747, the original listing “Geminiani” is expanded to “Geminiani. I^{er}” and the price is changed into “19 [liv.]”, in fact a mistake for “9 [liv.]”, because the “1” of the “12” which was there before could not be removed sufficiently. This listing, however, now refers to Leclerc’s reprint of Geminiani’s *Prime sonate* as *Sonate a violino e basso Opera prima*. A new listing is added further down in the column with violin sonatas: “Geminiani 4^e ... 12 [liv.]”. Catalogues “129” (1748-1749) and “130” (1749-1750) repeat the listings of Catalogue “128” as far as Geminiani’s Sonatas Opp. 1 and 4 are concerned.

A new engraving was made for Catalogue “131”, issued at some point in the 1750s; the two sonata volumes of Geminiani are listed as “Geminiani 1” and “Geminiani 4”, for 10 and 12 livres respectively. Catalogue “132” (1762) is a later state of the same engraving. Similar listings occur in the newly engraved Catalogue “133” of 1768.

Leclerc Le Cadet’s editions of the Sonatas Opp. 1 and 4 are also listed in the engraved *Catalogue de musique tant française qu’Italiene* [sic] issued by Leclerc L’Ainé around 1750, for 9 and 12 livres respectively.⁵³

We can summarize the above given information by saying that Leclerc Le Cadet published new editions of Geminiani’s Sonatas Op. 4 in 1739 and that of Op. 1 in 1746. The question now is: why were the Sonatas Op. 1 published only in 1747, whereas Op. 4 had already been published in 1739? Although one never can be sure, we presume that the reason for the delayed publication was Geminiani’s visit to Paris in 1740 and the ensuing publication of the French issues of the original, British editions. When the composer arrived there he cannot but have found out that Leclerc Le Cadet had produced a second, unauthorized edition of his Sonatas Op. 4 in the meantime, based on a second set of plates engraved by Sr Hue, after his (Geminiani’s) British edition. He must have been “not amused”, to put it mildly, but there was nothing he could do about it. Well, there was one thing. He could ask Leclerc Le Cadet to be so kind as to suspend the dissemination of the new edition of the Sonatas Op. 4 and to delay the publication of the new edition of the Sonatas Op. 1. This is probably what happened. There is one extant copy of the Sonatas Op. 4 that was produced in 1739 (Washington), another one in 1744 (Bergamo), but most extant copies were produced in the years 1748-1760.

The title-page the French Edition of Geminiani’s Sonatas Op. 4 is rather simple, mentioning only title, dedication, composer, opus and price. The imprint has the place of publication, the names of the three sellers Leclerc le Cadet, Leclerc L’Ainé and Mme Boivin, and the reference to a royal privilege. This must refer to Leclerc’s privilege of 27 November 1737.

⁵² GB-Lbl, Add. Ms. 33957: “Sonate a Violino e Basso, Composte Da Francesco Geminiani, Opera IV, Stampate in [sic] Parigi 1739, Transcritto nella Citta di Chester MDCCXLIV dal Carlo Burney giouane di 18 anni.”

⁵³ Page 64, in the section of “Sonates à Violon seul”: “Geminiani 1^r. Livre 9 [liv.] | 2^e. Livre 12 [liv.] | 3^e Livre 9 [liv.]”. These are references to editions of the Sonatas Opus 1 and Op. 4 by Leclerc Le Cadet, etc., and of “Opus 6” by Mme Boivin (published probably 1751).

The musical text of the French edition of the Sonatas Op. 4 follows the British Original Version of 1739 (PLATE 8.35). This was necessarily so, since the French Issue of the British Edition had not yet appeared.

The extant copies of the French edition can be partitioned in two issues, the First Issue with the three sellers in the imprint as mentioned above, and the Second Issue with the name of Leclerc Le Cadet only in the imprint. The First Issue went through five impressions, the Second Issue was produced apparently in a Single Impression. The earliest copy known of the First Issue is the copy now in Washington (US-Wc). It has Catalogue “124”, from 1739-1740 (PLATE 8.27). On the title page the printed price of £t12 was erased and replaced by a handwritten price of £t15, a rather remarkable change (PLATE 8.26). Changes of prices are usually to make the copies cheaper. The Washington copy is printed on bifolios with a Chaplet Watermark, with two or three beads between the main circle and the hanging cross.⁵⁴ A countermark was not observed but other editions with the same or similar paper and watermarks from the same period (such as the French Issues of the British Editions of the Sonatas Op. 4 and *Le prime sonate*) have countermarks referring to Pierre Gourbeyre and it may be assumed that the paper of this copy has the same origin. The Washington copy was bought from the antiquarian bookseller Leo Liepmannsohn in Berlin in 1909. It has a bookplate of the British singer and organist William H. Cummings (1831-1915), but items from his library were bought only in 1916 so that the bookplate probably does not belong here.

The copy now in Bergamo (I-BGi) has catalogue “127” and can therefore be dated around 1744. It is printed on bifolios of two different kinds of paper, both with chaplet watermarks. In both cases the watermark has a large circle and there are five beads between the circle and the hanging cross, but the crosses in the middle of the circle and on top of the circle are different. One kind has the countermark “C RICHARD BVLE” and this refers to the papermaker Claude Richard (1682-1757, La Boule-sur-Forie near Ambert).⁵⁵ “BVLE” is “Bulle”, the category of lowest quality paper. (The two other categories are “Moyen” and “Fin”.) The other kind of paper has the countermark “B C R”, which stands for Benoît and Claude Richard, father and son.⁵⁶ Benoît Richard (c. 1648-1710) was married to Antoinette Gourbeyre, certainly a relative of the paper maker Pierre Gourbeyre. The Bergamo copy comes from the collection of Italian cellist Alfredo Piatti (1822-1901).

Next comes the copy now in Haslemere (GB-HA-Dolmetsch). It has Catalogue “129”, to be dated 1748-1749. Unfortunately, its paper could not yet be studied. The size of the copy (39 x 28.5 cm) makes one believe it was printed on the same large paper as the next two impressions. Confirmation is, however, absolutely needed.

Two copies, both now in Paris (F-Pn), are printed on paper with chain lines that are 40 mm apart. The watermark is a Chaplet with a small circle and five beads between circle and cross. The countermark reads “MOYEN DE B VIMAL”, which refers to Benoid Vimal (1714-1763), paper-maker in La Boissonie near Ambert.⁵⁷ The copies have Catalogue “130”, to be dated 1749-1750.

Finally, two copies, now in Paris (F-Pa) and Dresden (D-Dl), are printed on similar paper as those of the previous impression, but they have a different catalogue, a catalogue that falls between Devries’s Catalogues “130” and “131”. Catalogue “131” is dated 1752-1760 so that it may be believed that the intermediary stage dates from about 1752. The two extant copies measure 40.5 and 42 cm height respectively and this clearly

⁵⁴ I want to thank Susan Clermont of the Library of Congress in Washington for her descriptions of the paper.

⁵⁵ Gaudriault 1995, p. 261.

⁵⁶ Gaudriault 1995, p. 261.

⁵⁷ 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.

shows that the paper used comes from full sheets of Grand Chapelet paper. The Dresden copy comes from the library of Boccherini's biographer Louis Picquot (1804-1870), tax collector in Bar-le-Duc.

Five extant copies of the French Edition of Geminiani's Sonatas Op. 4 are known with an imprint that mentions only Leclerc Le Cadet as publisher and seller (PLATE 8.28):

Le Clerc M^d. rue S^t. Honoré entre la rue des Prouvaires et la rue Dufour à Sainte Cécile.

They are now in Florence (I-Fc), Paris (F-Pn, two copies), Regensburg (D-Rp) and The Hague (NL-DHgm). This is the Second Issue of the French Edition. All of them have Catalogue "132", which points to a production at some point in the 1760s. The paper has a Chaplet watermark again, the countermark reads "T DVPVY MOYEN", referring to Jean-Joseph Dupuy's son Thomas Dupuy, active in Grand-Rive from 1747 until his death in 1780.⁵⁸ The copy now in Florence comes from the collection of the Italian composer, impresario and writer on music Abramo Basevi (1818-1885). Before it has belonged to the French violinist Jean-Baptiste Cartier (1765-1841), who, in turn, had acquired this copy from the violinist Pierre Gaviniès (1728-1800). The latter may well have been the first owner. The Regensburg copy comes from the collection of German priest and writer on music Dominicus Mettenleiter (1822-1868).

The Leclerc Issue of the Sonatas Op. 4 remained available in Leclerc's shop until the very end, which is marked by Leclerc's death on 20 October 1774. On 26 October an inventory was made of everything still in the shop.⁵⁹ The plates were inventoried by the music publishers Jean-Baptiste Venier and Louis-Balthasar de La Chevardièrre, and the Sonatas Opp. 1 and 4 are included in the list of plates found by them in the shop:

<i>Quantité des planches</i>		<i>Oeuvre</i>
<i>Sonates à violon et basse</i>		
...		
<i>Quarante-deux</i>	<i>Geminiani</i>	<i>Premier</i>
<i>Quarante-neuf</i>	<i>Idem</i>	<i>Quatrième</i>

On 9 December 1774, a large portion of printed copies found in the shop (and perhaps also the plates?) were bought by the art critic and essayist Charles-Joseph Mathon de la Cour (1738-1793),⁶⁰ who in turn sold the copies to "The authors of the *Journal de Musique*". The latter organized a sale at reduced prices in early 1775, announced in the *Mercure de France* of January 1775, with prices that would be valid until the first of May of that year.⁶¹ In the category of "Sonates à violon seul" we find:

	Prix au rabais	Ancien prix
Geminiani, op. 1	£t6	£t10
Geminiani, op. 4	£t6	£t12

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

⁵⁸ Gaudriault 1995, p. 203. The countermark is pictured in Heawood's book as no. 238.

⁵⁹ Paris, National Archives, Minutier Central XXI, 472, 26 October 1774.

⁶⁰ Paris, National Archives, Minutier Central XXI, 472, 9 December 1774.

⁶¹ *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.

The Noske Collection, now in the Nederlands Muziek Instituut in The Hague, holds a copy of the Sonatas Op. 4, where a label has been pasted over Leclerc's imprint reading (PLATE 8.29):

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

It has Catalogue "132" of 1762 and on the title page the engraved price was erased. It has the same paper as the Leclerc alone issue of c. 1760 and it can safely be regarded a copy of the same impression.

Sizes of provenances of extant copies of all issues and impressions of the French Edition of Geminiani's Sonatas Op. 4 are given in TABLE 8.11.

It has proven impossible to separate completely the publication histories of the French editions of the Sonatas Opp. 1 and 4. The parallelism in production is still visible today in a number of paired extant copies, that is, copies of Opp. 1 and 4 that have a similar provenance and were probably even bought together. There are five of such pairs, three of the second printing run of the first issue of Op. 1, produced c. 1749, one of the third printing run, produced c. 1752, and one of the Leclerc-alone issue, produced c. 1760. They are listed in TABLE 8.12.

THE WALSH EDITION

Alfred Wotquenne described in his catalogue of the library of the Brussels Conservatoire two copies of Geminiani's Sonatas Op. 4 with "London, 1739" as place and year of publication but remarked for the second (no. 5692): "Édition différente du n° précédent" and, indeed, the copy of the Sonatas B-Bc, 5692 is equal to the British edition in every respect of its content—title, music—yet printed from a different set of plates and therefore a different edition (PLATE 8.30; TABLE 8.13).⁶² A bibliographical description would not distinguish this copy from the British Edition, only a very close look at the title page and the engraved music shows that there are two different editions. The music in the "other" edition has been copied page for page and system for system from the British Edition and in particular from the Revised Version, available probably from 1742 onwards (PLATE 8.31). There is one difference that is easily noticeable: the little ornaments that adorn the accolades left of each system in the British Edition (and in the French Edition) are only present with the first system on page 1 and on all systems on pp. 13-20. The absence of the ornament on the other systems and pages would make it very easy to identify the other edition, but no other copy has turned up in our research to date. It is not clear why the engraver did not place the ornament on every system, to make his edition really undistinguishable from the regular British Edition.

Being in all textual details identical to the regular British Edition, the other edition does not provide any clue to its engraver or publisher. The paper on which the Brussels copy is printed, however, tells us at least something. It is paper with vertical chain lines, 27 mm apart, with occasionally a lettermark in the middle of the folios, with the letters "FAH". The lettermark would point to a Dutch origin: such marks are typically for Dutch paper. I could not, unfortunately, identify a Dutch eighteenth-century paper-maker with these initials. The printing is, however, at all probability done with single folios and this procedure was exclusively British.⁶³ It seems therefore that this edition was produced in Britain.

⁶² Wotquenne 1902, p. 273.

⁶³ The binding is very tight and does not allow direct observation. But the lettermark is present on three consecutive folios, which seems to suggest single-folio printing.

There are convincing reasons to believe that this “other” edition was produced by John Walsh. The engraving seems to be done by the same engraver who produced an “other” edition of the *Pièces de clavecin*, that is, an edition imitating Geminiani’s edition but without an impression. Clefs, braces around the systems, time signatures, rest marks, and so on are practically identical in the two “other” editions. The “other” edition of the *Pièces de clavecin* can be connected with Walsh’s edition of Geminiani’s two Minuets with Variations appended to *The Celebrated Water Musick Compleat Set for the Harpsichord* published in 1743 (see WORK ELEVEN) and this makes it very probable that also the “other” edition of the Sonatas Op. 4 was produced by John Walsh.

It is not clear why Walsh considered it necessary to produce his own reprint of both the Sonatas Op. 4 and the *Pièces de clavecin*. After all, he is mentioned as seller of Geminiani’s edition in the respective advertisements of 1743 and 1747. One possibility is that he was, for whatever reason, not provided with copies and thought it useful to produce his own copies. Another possibility is that he found Geminiani’s editions too expensive and believed he could make more profit with more cheaply produced copies of his own. Both works are included in his *Catalogue of Vocal and Instrumental Musick* of about 1747 (Smith & Humphreys 1968, no. 24a), but both of them without a price. The *Pièces de clavecin* are listed simply as “Geminiani’s Lessons”, the Sonatas Op. 4 as “Geminiani’s 12 Solos, Op. 4ta”. They are the only items in the catalogue listed this way. No definitive conclusion can be drawn why this is so. Did Walsh sell his own editions cheaper than Geminiani’s copies and did he want to hide that? Or did he sell both his own and Geminiani’s editions and did he not want to scare off customers by Geminiani’s high prices? Whatever the case, the edition was not very successful. As far as I know the Brussels copy is the only extant copy known.

MANUSCRIPTS

A well-known manuscript copy of Geminiani’s Sonatas Op. 4 is the one prepared by nobody less than Charles Burney (1726-1814), copied at an early age (18), when he was still in Chester, according to the title:

SONATE | A | VIOLINO e BASSO | Composte da | *FRANCESCO GEMINIANI* | *OPERA IV* |
Stampate in Parigi 1739 | *Trascritte nella Città di* | *CHESTER MDCCXLIV* | *dal Carlo Burney*
giovane di 18 anni

The manuscript, now GB-Lbl, Add. Ms. 39957, contains all twelve sonatas in the Original Version and the remark “Stampate in Parigi 1739” strongly suggests that it was copied of the French Edition, published by Leclerc, which indeed presents the sonatas in the Original Version. Details in the notation confirm that the French Edition was Burney’s example. In the manuscript Geminiani’s sonatas are preceded by three keyboard suites by John Christopher Smith and two organ concertos by Handel and followed by a Solo by Thomas Arne. Paper and writing are uniform so that it seems Burney made the copies of all these works on a single occasion.

The present binding of the manuscript is modern. A label that seemingly comes from the original binding and reading “GEMINIANI’S | SOLOS. OP. 4^{TO}.” has been pasted on one of the front end papers and it may mean that originally Geminiani’s sonatas were the first or the only contents of the binding. Perhaps the manuscript is item 742 with “Geminiani’s Solos, and Solos by C. Smith” in the auction catalogue of Burney’s library (1814) is this manuscript, but that it is far from certain, especially because the item is listed in the category of “*Instrumental Music, &c. Printed.*”⁶⁴ The item was sold with a copy of the Unison Concertos for

⁶⁴ *The late Dr. Burney’s Musical Library. A Catalogue of the Valuable and Very Fine Collection of Music, Printed and MS, Of the Late Charles Burney, [...] Which will be sold by auction by Mr. White, [...] the 8th of August, 1814.* Facsimile edition: *Catalogue of the Music Library of Charles Burney, Sold in London, 8 August 1814, With an Introduction*

£0:3:0 to one “Maddock”, perhaps the early nineteenth-century engraver William Maddock. Later in the nineteenth century the manuscript was in the possession of Stephen Nicolson Barber, a banker who lived in Denmark Hill, Camberwell, South London. Barber died in 1882 and his library was sold by auction in 1883.⁶⁵

An early manuscript copy of Sonata V is in the Bibliothèque nationale de France (F-Pn, Ms. 2077). It has been considered an autograph, in view of the little slip of paper attached to it with the words “Sonate de l’Op. 4 peut-être autographe (indication de Adolfo Betti)”. The words “Adolfo Betti” are in a handwriting different from the rest of the text; probably they are an autograph signature. As a violinist born in Bagni di Lucca, Adolfo Betti (1875-1950) had a special interest in Geminiani. The “indication” is supported by three photographed examples of authentic or supposed handwriting of Geminiani pasted on another sheet attached to the manuscript. The first example is from the autograph manuscript of the variations for violin and figured bass on the minuet from Concerto Op. 2 No. I, now in the Morgan Museum in New York, but then in Betti’s possession:⁶⁶

Premières mesures des Variations (inédites) sur le célèbre Menuet (Concerto grosso op. II No. 1): — autographe appartenant à Adolfo Betti.

The second example is an autograph signature under a receipt dates 15 June 1751, now in the British Library, and signed by Geminiani:⁶⁷

Ceci se trouve au bas d’une note de livres et musique: — autographe appartenant à M. Alfred Hill de Londres.

The third example reproduces the first measures of the treble line of the first piece in the autograph manuscript with pre-publication versions of two movements of the *Pièces de clavecin* in the British Library, described as follows:⁶⁸

Mesures initiales de la première parmi les “Pièces de clavecin” — (Collection du British Museum à Londres).

In fact, the musical handwriting of the Paris manuscript differs from the two examples given and also from the only other securely autograph musical manuscript known today, that of *The In enchanted Forest* (GB-Lcm, Ms. 822). The handwriting of the text is even further removed from Geminiani’s. There is no reason to consider the Paris manuscript copy of Sonata V as an autograph.

A rather particular copy of the first movements of Sonatas I is in the Additional Manuscript 16.155 of the British Library.⁶⁹ On fols. 90v-91r (pp. 36-37) there is a four-staff score, with on the first and second staves

by A. Hyatt King (Amsterdam: Knuf, 1973).

⁶⁵ Library auctioned Puttick & Simpson, 27 November 1883: *Extensive library of the late Stephen Nicholson Barber*, 1883 (GB-Lbl, S.C.P. 216(12)). Coover 1888, p. 263.

⁶⁶ Now US-Npm, Ms. G322.V299; Carey 539. See the discussion of this work and this source in WORK THIRTY-TWO: MISCELLANEOUS WORKS, in the section on MISCELLANEOUS VARIATIONS.

⁶⁷ This document is now GB-Lbl, MUS RP 6931. See DOCUMENTS, under 15 June 1751.

⁶⁸ This refers to the manuscript GB-Lbl, Add. Ms. 32.587. See the discussion of this work and this source in WORK ELEVEN: THE *PIÈCES DE CLAVECIN*.

⁶⁹ A very large manuscript, 42 x 26 cm, 123 folios. On the inside front cover a label “GENERAL FITZWILLIAM” and a stamp “BEQUETHED | BY | M. DOM^o. | DRAGONETTI | 1846”. The stamp refers to the Italian double bass player and composer Domenico Dragonetti (1763-1846), who spent his life from 1794 nearly completely in England.

the first movement of *Pièces de clavecin*, on the third and fourth staves the corresponding movement of the Sonatas Op. 4 bar by bar exactly underneath it. On fols. 92v-93r staves are drawn for a similar arrangement of the *Tendrement* of the second “sonata”, but here only the notes of the harpsichord piece are entered, not those of the violin sonata. According to Barclay Squire the manuscript was in the hand of the English keyboard player and composer for that instrument John Burton (1730-1782).⁷⁰ Later it was owned by the double bass player Domenico Dragonetti (1763-1846).

The Musik- og Teaterbibliotek in Stockholm holds several manuscripts with copies of sonatas or movements from Geminiani’s Sonatas Op. 4. The manuscript S-Skma, Musik rar (PB-R), is an anthology in oblong folio format. On pp. 6-14 one finds single movements of the Sonatas V, I, IX, VII, IX, XI, IV and XII, in this order, and always third or fourth movements. The violin part is notated with the soprano clef. The figuring makes clear the movements were copied from the Witvogel Edition.

The Alströmer Samling of the Musik- og Teaterbibliotek contains an anthology without shelfmark with works by Francesco Maria Cattaneo, Giuseppe Tartini, Francesco Guerini and Geminiani. On fols. 10v-12v there is a copy of Sonata XII from Geminiani’s Sonatas Op. 4. It is a faithful copy, but figuring is lacking. Again the use of the figure “3” for the triplets points to the Witvogel Edition as its source.

Another manuscript in the Alströmer Samling contains a transcription of the *maggiore* episode of the last movement of Sonata V.

Finally there is a manuscript in the Alströmer Samling, consisting of one folio only, which contains the violin part of the third movement of Geminiani’s Sonata Op. 4 No. XII, followed by the violin parts of single movements by Johan Helmich Roman (Bengtsson-Roman 328) and Arcangelo Corelli (“Saraband” = Sonata Op. 5 No. X/iii). On the verso side there is the last movement of Corelli’s Sonata Op. 5 No. V, with unfigured bass.

A relatively late but complete manuscript copy of Geminiani’s Sonatas Op. 4 is the manuscript GB-Lu, MS958, dated 20 March 1829. It is an oblong manuscript and contains the sonatas in the Revised Version.

EARLY RECEPTION

Burney wrote the following often quoted words about Geminiani’s Sonatas Op. 4:⁷¹

His second set of Solos, commonly called his French Solos, either from the style or having been composed and engraved in France, was published in 1739. These were admired more than played; as about this time it became more than ever the fashion for public solo-players to perform only their own compositions, and other were unable to execute them.

Indeed, although they certainly were a commercial success, it is unknown how often they were played by musical amateurs at home or performed by professionals in concerts.

There are, however, reports about performances. Edward Davenport, of Bath, wrote on 23 October 1743 to James Harris, in London, that he (Davenport) was happy to learn of the latter’s coming to Bath; then he (Harris) could accompany him (Davenport) with Geminiani’s Solos. Of course, this could also refer to the Violin Sonatas of 1716 or *Le prime sonate*.⁷² Davenport says he has been instructed by Geminiani since the last time he played these works with Harris.

⁷⁰ Squire, III, pp. 130-131.

⁷¹ Burney, General History, Second Volume, p. 991.

⁷² See Burrows and Dunhill 2002, p. 174. The full passage of the letter reads: “I was told th’other day that you soon intended coming to Bath. I was extremely glad to hear so good news, as I believe I shall be here the most of the winter. Till I heard of your coming, I had laid a scheme of waiting upon you for a few days at Salisbury, that I might have the

In a later letter, of 31 December 1753, to John Hawkins, James Harris praises Geminiani's "two sets of Solos for the violin", the Sonatas Op. 1 (either in their 1716 or 1739 version) and Op. 4 as being among the composer's better works.⁷³

Mrs Delany, née Mary Granville (1700-1788), describes in a letter of 18 December 1750, from Dublin, to her brother Bernard Granville (born 1699), in London, how she heard the violinist Giovanni Battista Marella play a solo sonata by Geminiani for the Bishop of Derry, William Barnard:⁷⁴

I heard him [Marella] play at the Bishop of Derry's a solo of Geminiani's which he had never seen; he played it cleverly, as his execution is extraordinary, but his taste in the adagio part was *ill suited* to the music.

Marella probably was of Italian descent; he performed many times in Dublin in the years 1750-1754, both as soloist and as concert master, and later in London, until his death there in or before 1779. The same Marella performed "a solo of Geminiani" during a concert on 11 January 1751 of the Charitable Musical Society in Fishamble Street in Dublin,⁷⁵ and "a solo of Geminiani's Opera 4th" during a similar concert on 12 February 1751.⁷⁶

Two movements from Geminiani's Sonatas Op. 4 were republished in France in the second half of the century. One of the movements of Sonata III, the *Affettuoso*, in A Minor, was inserted as a middle movement in a sonata for violin and bass in A Major, by Franz Benda (1709-1786), the second sonata in the *Six sonates à violon seul avec basse [...] Œuvre Ier* (Paris: Huberty, [1763]). The insertion, without any reference to Geminiani, will have been done by the publisher.⁷⁷ The first and third, fast movements occur in manuscript sources as second and third movements after two different first movements both entitled "Recitative" which probably represents the original form of the sonata.⁷⁸

The famous violin player and teacher Jean-Baptiste Cartier (1765-1841) included one movement of Geminiani's Sonatas Op. 4 in his monumental *Art du violon* (Paris, Decombe, [1798]).⁷⁹ On p. 260-261 there is the second movements of Sonata VII, in A Major, entitled "Fugue de Geminiani de la Sonate VII^e. Œuvre 4^e. Edition de Paris." (see APPENDIX 8.2.) In principle, the latter phrase could refer either to the French Issue of the British Edition published by Mme Boivin in "1740" (= 1741) or to the French Edition published by Leclerc le Cadet in 1739 or 1740, of which Cartier possessed a copy with a Leclerc-alone imprint, given to him by Pierre Gaviniès (now in I-Fc). Neither of these issues, however, was used by Cartier. The movements from Geminiani's *Prime sonate* that are included in *L'art du violon* are "gravée sur l'épreuve de dédicace appartenant à Citoyen Gaviniès", which can only refer to the copy of *Le prime sonate* and the Sonatas Op. 4. now in Ann Arbor. In this copy the respective movements are marked by little crosses in pencil. The

opportunity of playing Geminiani's Solos with you; since I had that pleasure, I have been instructed by him, & long to have your accompaniment."

⁷³ Burrow and Dunhill 2002, pp. 295-297.

⁷⁴ Boydell 1988, p. 145, after *The Autobiography and Correspondence of Mary Granville, Mrs. Delany [...] Vol. II*, Edited by Lady Llanover (London 1861), Volume 2, pp. 629-631.

⁷⁵ *Faulkner's Dublin Journal*, 29 December 1750-1 January and 1-5 January 1751. See Boydell 1988, p. 146.

⁷⁶ *Faulkner's Dublin Journal*, 21-26 January 1751. See Boydell 1988, p. 146.

⁷⁷ Sonata III-68 in Lee 1984, pp. 67-68. The borrowing was first noted by Alfred Moffat who wrote the following note in his copy of the Sonatas Op. 4 (US-Wc, M219 .G32 Op. 4 1739): "The affettuoso on p. 11 occurs note for note in a sonata by Franz Benda (See: "Meisterschule", No. 22.) Geminiani is the earlier of the two publications." He refers to the publication of this movement in no. 22 in the series "Meister-Schule der Alten Zeit", edited by him for Simrock in Berlin (1899). For further editions of this movement under the name of Benda see Lee 1984, p. 68.

⁷⁸ Lee 1984, pp. 67-68.

⁷⁹ RISM Recueils XVIII, p. 101.

movement from Sonata Op. 4 no. VII in *L'art du violon* is marked similarly so that we must conclude that Cartier used the Gaviniès dedication copy also for that movement. The Ann Arbor copy has the Revised Version of the sonatas, which is also visible in Cartier's version.

The Ann Arbor copy of the Sonatas Op. 4 is interesting for yet another reason. Additions to the musical text that have been made in pencil in the wide margins by an early possessor, either in the late eighteenth century or early nineteenth, but certainly neither by Gaviniès nor Cartier. Extra notes in pencil have been written on various places in the main text, and several music notations can be found in the margins. These music notations appear to be little cadenzas that can be played when performing the sonatas (APPENDIX 8.3). Two examples are given here. The third movement of Sonata VII, Moderato, ends in this way:



In the upper margin a little cadenza is pencilled down that has to be inserted at the place marked by an X:



The fourth movement of Sonata XI, Allegro, is in Rondeau form. In the upper margin of page 44 a little cadenza is written down that has to be played just before the final cadence when the refrain was played to conclude the movement, “zum Schluß”, as the anonymous, but certainly German author of these additions, wrote next to it. The final bars of the refrain are:



The X marks the place where a cadenza can be inserted:



Unfortunately, there is no clue to who added these cadenzas to the score except that German must have been his native language.

The opening phrase of the first movement of Sonata V, in fact the refrain of this rondeau movement, is cited as an example of the use of the seventh as a suspension in a minor key by Joseph Corfe (1741-1820), an organist in Salisbury, in his figure-bass treatise *Thorough Bass Simplified, or The Whole Theory & Practice*

of Thorough Bass (Laid open to the Meanest capacity) (London: Preston, [1805]), p. 17. Given are the melody (without the double and triple stops) and the bass line with figures of bars 1-8.

EARLY ARRANGEMENTS

Geminiani's Sonatas Op. 4 were arranged for other combinations of instruments several times, by himself in the first place. Movements from several sonatas were arranged as harpsichord pieces and published as *Pièces de clavecin* in 1743 (WORK ELEVEN). Six out of the twelve sonatas were rewritten as concertos and published as such in 1743 (WORK TWELVE). Also the *Second Collection of Harpsichord Lessons*, Geminiani's last work (WORK THIRTY-ONE) contains a fair number of harpsichord arrangements of movements from the Sonatas Op. 4. These arrangements are listed in TABLE 8.14. They will be discussed in the context of the respective Works.

A complete set of concerto grosso arrangements after Geminiani's Sonatas Op. 4 for the traditional seven-part scoring was composed by Charles Avison (1709-1770). They were written down in what is now called Avison's Workbook II, since 2002 the property of the Avison Charitable Trust and housed in the Charles Avison Archives of the Public Library in Newcastle.⁸⁰ They seem to have been composed independently from Geminiani's own concerto arrangements. The score gives first the four concertino parts, then the three Ripieno parts (see APPENDIX 8.3). The first movement of Sonata XII is not included in the arrangements.

Another set of complete concerto arrangements of Geminiani's Op. 4 sonatas is preserved in manuscript in the Musik og Teaterbibliotek in Stockholm, both in score and in parts, written by the composer and music copyist Arvid Niclas von Höpken (1710-1778), under shelfmark Ob-R (see APPENDIX 8.4). It has the title "XII Sonate a Violino Solo col Basso di Francesco Geminiani, trasmutate in XII Concerti a duoi Violini concertini, duoi Violini ripieni, Violetta, Violoncello, Basso grosso, col Cembalo da Gerardo Christoforo Raupach, Volume II".⁸¹ The arranger is Gerhard Christoph Raupach (1709-1758), who spent nearly his entire life as an organist in Stralsund in Northern Germany, on the southern shore of the Baltic Sea. On the front of the bindings of the score and parts are stamped the letters "G. et R.", probably meaning "Geminiani and Raupach". Raupach arranged all twelve sonatas as concertos, independently from Geminiani's own arrangements.

The manuscript S-Skma, Musik rar (C1-R), contains a transcription of Sonata X headed "Sonata à Violino Solo da Francesco Geminiani" (see APPENDIX 8.5). It is in fact a simplified version, an arrangement, with many changes, still for violin, as the triple stops of the third movement testify. There are no tempo markings and there is no figuring. The use of the figure "3" for the triplets points to the Witvogel Edition as source for this version.⁸² The folder has the title "~~H~~ Sonate | ~~in D.#.C. &~~ in A.#.3/4 | Violino Solo, con Basso | da Francesco Geminiani.", which means that it once contained another sonata as well, one in D Major and with a first movement in common time. This can have been Sonata I or Sonata VI of the Sonatas Op. 4, but a different work as well.

A simple arrangement for two transverse flutes or violins of the last movement of Sonata V, in A minor, is found *A Fourth Book of Select Aires or Duets, for Two German Flutes or Violins* (London: John Walsh, [1741]; see APPENDIX 8.6). The arrangement includes only the refrain (once, not the repeated presentation

⁸⁰ GB-NTp, Charles Avison Archives, SL 780.8, Workbook II. 42 x 25 cm, 328 pages. The arrangements are found on pp. 79-171. See Kroll 2005, pp. 419-420 and 430.

⁸¹ S-Skma, Ob-R. In score. RISM 190.019.816, separate concertos 817-828.

⁸² This version is edited in Francesco Geminiani, *6 Sonatas for Violin and Figured Bass Op. 4 (1739)*, Edited by Mark Kroll (Bologna: Ut Orpheus, 2016 = Francesco Geminiani Opera Omnia, Volume 4A), Appendix 1, pp. 122-126.

with the bass line diminutions) and the first episode, after which the refrain is repeated.⁸³ The arranger is not mentioned but it may have been Charles Frederick Weideman, flautist and composer of German extraction but with a completely British career (died 1782); his name is prominently present in the volume.⁸⁴

The manuscript GB-AB, Ms. 1934C, contains on pp. 44-49 a complete transcription for keyboard of Sonata Op. 4 No. X (see APPENDIX 8.7). It is a rather faithful reproduction of the violin and bass lines, with the articulation and the figuring omitted, but with added ornamentation. The second slow movement that was added in the Revised Version is not included so that one must assume the transcription was prepared after the First Version, published in 1739. On p. 73 there is a keyboard transcription of the third movement of Sonata IX. More has done to make it a keyboard piece than in the case of Sonata X. Not only there is added ornamentation, there are added notes and chords in both the right and the left hand.

The manuscript US-NH, Ms. 337, also contains a keyboard transcription of Sonata X, as “Concerto [for] Cembalo” (pp. 52-58; see APPENDIX 8.8). A keyboard transcription of the final movement of Sonata XII, a Giga, is found in the same manuscript (pp. 60-61).

The manuscript US-NYp, Mus. Res.* MN, with British keyboard music of the first half of the eighteenth century, notably by Handel, contains a transcription of the second movement of Sonata VI (pp. 250-251; see APPENDIX 8.9). At the end the copy is signed and dated “1741 / MP / K / Octob. 5th.” The initials could stand for “Manu propria Kelway”, in particular since the next piece (pp. 252-253) is an Allegro by Geminiani’s pupil Joseph Kelway, (which is followed in turn by a copy of the pre-publication version of the third piece of the *Pièces de clavecin* (1743), an Allegro in 3/4 time, which deviates from the printed version and is found in some more manuscripts).

The first movement of Sonata XI is found in a transcription for lute in two manuscripts compiled by the German violinist and lutenist Bernhard Joachim Hagen (1720-1787). Hagen was employed at the courts of Bayreuth (1737-1769) and Ansbach (1769-1787). The two manuscripts, “Fasc. 52” and “Fasc. 56”, are part of a series of manuscripts catalogued together as D-As, Ms. Tonkunst 2° Fasc. III.⁸⁵ In Fasc. 56 the “Adagio del Sigr. Geminiani” is the introductory movement of a little suite consisting in addition of a Gavotte and an Andante, probably composed by Hagen himself. In Fasc. 52 the Adagio occurs at the end of the manuscript. Several movements that follow the Adagio in Fasc. 56 precede it in Fasc. 52, but a clear order of these movements cannot be established. Geminiani’s movement has been transposed down by a major sixth from B minor to D minor.

The third movement of Sonata III (Affettuoso, in A minor) is found in an arrangement for violoncello and bass in the *Receuil d’airs choisis des meilleurs auteurs, ajustés pour le violoncelle*, p. 20, compiled and published in 1761 in Paris by the French violoncello player Jean-Baptiste Cupis Le Jeune (1741-c.1785?; see APPENDIX 8.10). The violin part is transposed an octave downward and is notated mostly with the tenor clef, a few bars with the alto clef. The notes have not been changed, ornamentation is somewhat simplified and consists of trills (indicated by + signs), appoggiaturas, a few turns and a *Schleifer*, the latter figures written as semiquaver grace notes. The bass has been copied without changes, but lacks all figuring.⁸⁶

⁸³ *A Fourth Book of Select Aires or Duets, For Two German Flutes or Violins* (London: John Walsh, [1741]). Oblong octavo, fols. 2-27 printed on one side. GB-Lbl, R.M. 15.g.4. On p. 27: “Minuet by Giminiani” [sic]. Announced *Daily Post*, 21 October 1741. Smith 1960, p. 262. Smith&Humphries 1968, p. 4, no. 13. RISM Recueils XVIII, p. 58.

⁸⁴ The arrangement for two flutes or other high instruments of the same movement that is found in Michel Blavet’s *Ile Recueil de pièces* (Paris: Author, c. 1745-1750), pp. 74-75, as “Air de M. Geminiani Gracieusement” and in *Apollo’s Collection, [...] Libro I^{mo}* (London: James Oswald, 1750), pp. 8-9, as “Duetto IV”, is derived from the harpsichord arrangement of this movement by Geminiani himself, as included in the *Pièces de clavecin* (see WORK ELEVEN).

⁸⁵ Christian Meyer, *Sources manuscrites en tablature: Luth et théorbe (c. 1500-1800): Catalogue descriptif, Volume II: Bundesrepublik Deutschland (D)* (Baden-Baden: Valentin Koerner, 1994), pp. 1-15, in particular pp. 12 and 14.

⁸⁶ The arrangement is edited in Francesco Geminiani, *6 Sonatas for Violin and Figured Bass Op. 4 (1739)*, Edited by

The manuscripts with the “Minuets for the Balls at Court” compiled by Charles Frederick Weideman in the later eighteenth century and now preserved as GB-Lbl, R. M. 24.i.16-18., contain a minuet, in B♭ major, ascribed to “Geminiani” (see APPENDIX 8.11). It is found in the first of the three manuscripts, the one covering the years 1761-1774, as part of series for the birthday (19 May) of the Queen of England, Charlotte of Meckleburg Strelitz (1744-1818), in 1769. The full series includes:

Fol. 52v-53r (pp. 104-105)	Entrada in F major
Fol. 53r (p. 105)	No 1. Minuet in G major, “Weideman”
Fol. 53v (p. 106)	No 2. Minuet in C major, “Bach” [Johann Christian Bach]
Fol. 54r (p. 107)	No 3. Minuet in A major, “Weideman”
Fol. 54r (p. 107)	No 4. Minuet in D major, “Weideman”
Fol. 54v (p. 108)	No 5. Minuet in G major, “Mr Abel” [Carl Friedrich Abel]
Fol. 54v (p. 108)	No 6. Minuet in B♭ major, “Geminiani”

At a closer look the minuet appears to be an arrangement of the *maggiore* section of the final movement of Sonata XI (bars 106-129), treated as an independent minuet. The arrangement sets the piece in B♭ major, with a key signature of two flats. But there are more changes. The head motif is modified by replacing the minim by two crotchets and the piece has been shortened from 24 to 16 bars by leaving out the reprise in the second period. For the latter intervention also the preceding bars were rewritten. The bass line partly follows that of the sonata, but was rewritten in other bars, with more figuring than in Geminiani’s original version.

The same *maggiore* section (bars 106-129) is found as a harpsichord piece, entitled “Minuet” in *The Harpsichord Miscellany*, an anthology of easy keyboard pieces published in London by Joseph Carr around 1780 (see APPENDIX 8.12). The composers whose works are included in this anthology are listed on the title page in three columns with three names each. The leftmost column contains the traditional threesome Handel, Corelli and Geminiani. The middle column lists three English composers: Johann Christoph (John Christopher) Pepusch, William Boyce and Thomas Arne, the rightmost column three continental composers: Johann Schobert, Joseph Haydn and Jean-Frédéric Edelmann. The first 19 pages mostly contain arrangements of pieces from Handel’s stage works. Geminiani’s contribution is limited to the piece described above, on page 24. Melody and bass lines are copies with a few minor variants. Figuring has been left out.

As late as 1789 it was probably Thomas Shaw (c. 1752-c. 1830) who arranged the last movement of Sonata V to become an air and chorus in his “opera” *The Island of Saint Marguerite*, rather a stage play with songs inserted in it, premiered in the Drury Lane Theatre on 13 November 1789 (see APPENDIX 8.13). At least, Shaw seems to have been responsible for the musical part of the production. The plot was based on the recent fall of the Bastille in Paris (14 July 1789).⁸⁷ The text, by the Honourable John St. John (c. 1746-1793), Surveyor General of Land Revenues of the Crown, was published anonymously as *The Island of St. Marguerite, An Opera in Two Acts, First Performed at the Theatre Royal, Drury Lane, On Friday, November 13, 1789* (London: J. Debrett, 1789).

The arrangement after Geminiani’s movement was published by Preston & Son as *The Celebrated Air & Chorus of Nuns, Composed by Geminiani, Introduced & Sung by Miss Romanzini, & others in The Island of St. Marguerite*. The singer referred to is Maria Theresa Romanzini (1769-1838), of Italian-Jewish descent.

Mark Kroll (Bologna: Ut Orpheus, 2016 = Francesco Geminiani Opera Omnia, Volume 4A), Appendix 3, pp. 130.

⁸⁷ Text published as *The Island of St. Marguerite, An Opera in Two Acts, First Performed at the Theatre Royal, Drury Lane, On Friday, November 13, 1789* (London: J. Debrett, 1789).

She came to London with her parents in 1773 and enjoyed great success as a singer in comic operas. In 1790 she married the actor George Bland. In *The Island of St. Marguerite* she played the role of Nannette.

The structure of Geminiani's movement—a rondeau with two episodes, the second in a different key (A Major instead of A Minor), different metre (3/4 instead of 3/8) and different tempo ("Non tanto Allegro")—is completely maintained, and is preceded by the second half (a consequent) of the refrain as a kind of introduction. The first presentation of the rondeau is for solo voice, the repeats, with a bass line running in semiquavers, for the "Chorus of Nuns" in unison. The double stops of the first episode are aptly used to create a duet. The second episode is a duet as well.

The text of the arrangement, however, cannot be found in the printed text of *The Island of St. Marguerite*. Perhaps the arrangement was sung by Miss Romanzini and the Chorus of Nuns to replace the opening chorus of the play (of which the text, by the way, would excellently fits Geminiani's rondeau section). The first four lines of the text of the arrangement (set to the rondeau section)

Welcome all who sigh with truth,
Each constant maid and faithful youth;
Whom mutual love alone hath join'd,
Sweet union of the willing mind.

are in fact a quotation from a lengthy poem by the English poet Michael Wodhull (1740-1816), addressed to Richard Owen Cambridge (1717-1802), headed "Verses written on a Pedestal beneath a Row of Elms in a Meadow near Richmond Ferry, belonging to Richard Owen Cambridge Esq., September 1760.", apparently first published in *A Collection of Poems in Four Volumes by Several Hands* (London: G. Pearch, 1770), Volume Four, pp. 263-266, and repeatedly reprinted during the decades to follow.

The first line of the first duet ("Hearts join'd in heaven, with love how blest!") still paraphrases the next line of Wodhull's poem ("Hearts pair'd in heaven, not meanly sold"), but thereafter the text is for the larger part different. The text of the second duet

All who love with us attend,
Who loves with us is virtue's friend.
With love's chaste joys the heart will gain,
And of enjoy this pleasant scene

clearly paraphrases some lines further down in Wodhull's poem:

And visit oft this pleasant scene,
Let all who love the muse attend,
Who loves the Muse, is Virtue's friend.

One may assume that text of the arrangement was made expressly for it, on the basis of Wodhull's poem. The regular melodic structure of Geminiani's melodies here, with eight-bar phrases in both the refrain and the episodes, made it easy to create four-verse stanzas, with four accents per verse, that would fit to his music.

Finally, it may be mentioned that the Non tanto section of the final movement (Allegro affettuoso) of Sonata V was used as tune for Psalm 106 in the *Select Portions of the Psalms of David*, a selection of psalms set to music by Matthew Cooke (1761-1829) and published by himself without a year on the title page at some point in the 1790s or perhaps the 1800s (see APPENDIX 8.14). (I could not find a reliable dating of this publication.) Matthew Cooke was organist of the Church of St George in Bloomsbury and Curzon Chapel in

Mayfair. Cooke called the tune “Blenheim”, either after the German town where John Churchill, Earl of Marlborough, defeated the French troops in the War of the Spanish Succession in 1704 or Blenheim Palace, the later erected site of the earls of Marlborough, not far from Oxford. Why Cooke gave this name to the tune is unclear.

The text of this setting of Psalm 106 is that of the Tate and Brady versification. It has five four-line stanzas, each line with an upbeat, four accents and a masculine ending, with the rhyming scheme AABB. This fits well to Geminiani’s melody of the *Non tanto* section. Melody and bass line are slightly adapted in various places but kept in the original key, A major, and with the original melody and bass well recognizable.

LATER ARRANGEMENTS

The Italian cellist and composer **Alfredo Piatti** (1822-1901) arranged the last movement of Sonata V for violoncello and piano, under the title *Follia su un’aria di Geminiani*.⁸⁸ This is, of course, done with great liberty. Especially the return of the rondeau section at the end is changed into a virtuoso variation, including a long cadenza. The date of composition is unknown. Piatti, who spent a large part of his career in Britain, possessed two original copies of Geminiani’s Sonatas Op. 4 (now in I-Bgo and D-Mbs).

The Austrian pianist, composer and editor **Ernst Pauer** (1826-1905), who also performed, taught and lectured in Great-Britain, arranged the final movements of Sonatas X and XII for piano as “Allegro” (tempo mark *Con anima*) and “Giga” (*Allegro molto vivace*), for inclusion in his anthology *Popular Pieces by Old Italian Composers for the Clavecin, Book I* (London: Augener, [1881]).⁸⁹

An arrangement of various movements for viola and pianoforte was made by the Belgian composer **François-Auguste Gevaert** (1828-1908), director of the Brussels Conservatoire from 1871 until his death. The manuscript, now B-Bc, 38.647, is headed “X^{ème} Sonade [sic] de l’Œuvre IV de Geminiani” and contains the first two movements of Sonata X, followed by the first movement of Sonata VII and the second movement of Sonata VI. All these movements are transposed down a fifth, which brings the first three movements from A to D Major, the fourth movement from D to G Major. Gevaert certainly used the copy of the Walsh Edition in the library of the Brussels Conservatoire as his source, because this copy contains added markings of movements in pencil that correspond exactly with the movements of Gevaert’s arrangement.⁹⁰ There is a report of a performance of this arrangement by the viola player Nestor Lejeune (born 1875) accompanied by the pianist Henri Penasse at a concert of “Le cercle d’amateurs” in Verviers, in December 1895.⁹¹

The American pianist **George Fior** (1915-1996) published an arrangement for piano of the last movement of Sonata XII that is derived from Pauer’s arrangement of this movement, under the same title “Giga”; the arrangement was published in London by Edwin H. Morris & Co. in 1954, in the series “Edwin H. Morris Piano Library”.

⁸⁸ The manuscript is in I-BGi, Ms. Piatti-Lochis PREIS.I3.9014k (two scores, of which one autograph, and a cello part). Published as Alfredo Piatti, *Follia su un’aria di Geminiani per violoncello e pianoforte*, Editor Christian Bellisario (Adliswil VH: Pizzicato Verlag Helvetia, PVH 765, 2003). Score 8 pp., cello part 4 pp.

⁸⁹ *Popular Pieces by Old Italian Composers for the Clavecin*, Selected from the most celebrated works of the 17th and 18th centuries, partly arranged, supplemented with signs of expression and marks for the metronome, revised and edited by Ernst Pauer (London: Augener, No. 5028, [1881]), pp. 24-26.

⁹⁰ In the copy of the Imitation Edition the four movements are marked I, II, III, IV, in the order as they occur in the arrangement. Strangely enough, the manuscript of the arrangement gives the numbers I, IV, III, II in that order to the four movements.

⁹¹ See *Le Guide Musical* 41/51 (22 December 1895), pp. 997-998.

Finally, the American conductor **Ruggero Vené** (1897-1961) arranged Sonata IX for oboe and chamber orchestra; a “Realization for Oboe and Piano” was published by Ricordi in New York in 1968 as “Sonata #1”.⁹² It is an arrangement in the style of the heavily edited transcriptions for a solo instrument with piano. The order of the first two movements has been reversed, but in general Geminiani’s solo part was left intact. Orchestral parts were (are?) available on rental.

FACSIMILE EDITIONS

Geminiani’s Sonatas Op. 4 have been honoured with no fewer than five facsimile editions in the time span of barely twenty years, from the middle of the 1980s to the middle of the 2000s.

Four of them reproduce the first issue of the sonatas, the one published in 1739. The first facsimile edition was published by King’s Music, now Early Music Company, Huntingdon, GB, presumably after one of the Cambridge or London copies; it reproduces also the privilege of 1728. A slight reduction in size was applied in comparison to the original edition. The facsimile edition is undated, but can be estimated to have been published in the mid-1980s. Volume 5 of the facsimile series “The Eighteenth-century Continuo Sonata”, published by Garland Publishing (New York) in 1991, is entitled *Mid Eighteenth-Century Masters: Continuo Sonatas for Violin* and includes as first item Geminiani’s Sonatas Op. 4. It is a slightly reduced reproduction of the copy GB-Lbl, i.10.a.(2.).⁹³ Éditions J.M. Fuzeau in Courlay (France) published a facsimile edition of the Sonatas Op. 4 in 1992, in the Collection Dominantes, from the same copy.⁹⁴ It has an elaborate introduction, with is not always accurate in historical detail but contains a helpful overview of the variants introduced in the Revised Version. No reduction in size was applied. SPES (Studio per Edizioni Scelte) in Florence included a facsimile edition of the First Issue in their series Monumenta Musicae Revocata.⁹⁵ It was published in 1995 and reproduces without further introduction or commentary an unspecified copy. The reproduction is practically at 100 % in comparison with the original edition.

Finally there is the facsimile edition in the Performers’ Facsimile series published by Broude Brothers in New York, undated, but probably produced around 2005.⁹⁶ This reprint retains more or less the royal size of the copy used for the reproduction, US-Wc, M219 .G32 Op. 4 1739, which measures 37 x 26.5 cm, and contains the sonatas in the Revised Version. There is no introduction or commentary of any kind.

MODERN EDITIONS

Geminiani’s Sonatas Op. 4 have a remarkable history as far as their publication in modern editions is concerned. Carl Witting was responsible, in 1861, for the first modern edition of three of the sonatas, one that would now be called an Urtext edition. During the sixty-odd years from 1860 to 1927 a number of editors occupied themselves with preparing violin-piano arrangements of a good number of sonatas or movements from them. In several cases their arrangements included not all the movements of a sonata and in other cases they combined movements from different sonatas into one multi-movement piece. But after 1927 no further new editions were published until James Barber’s edition of the first six sonatas that appeared as part of the

⁹² Francesco Geminiani, *Sonata #1 for oboe and Chamber Orchestra*, Freely orchestrated by Ruggero Vené, Realization for Oboe and Piano by Ruggero Vené (New York, Ricordi, N.Y. 1871, 1968). Score pp. 2-11, oboe part pp. 1-4.

⁹³ *Mid Eighteenth-Century Masters: Continuo Sonatas for Violin*, Edited by Jane Adas, Introduction by Jaap Schröder (New York: Garland, 1991 = The Eighteenth-Century Continuo Sonata Vol. 5), pp. 1-52.

⁹⁴ Francesco Saverio Geminiani, *Sonate a violino e Basso Opus IV (1739)*, Présentation par Nicolas Fromageot, Publiée sous la direction de Jean Saint-Arroman (Courlay [France]: Fuzeau, 1992 = Collection Dominantes).

⁹⁵ Francesco Geminiani, *XII Sonate a violino e basso op. IV (Londra 1739)* (Florence: SPES, 1995 = Monumenta Musicae Revocatae 15).

⁹⁶ Francesco Geminiani, *Sonate a Violino e Basso Opera IV* (New York: Performers’ Facsimiles, No. 247, [c. 2005?]).

doctoral dissertation completed in 1964 but not publicly available at that time. In 1985 one sonata appeared in an anthology and in 2012 one sonata was published separately. By the end of the twentieth century several facsimile editions saw the light of day. A complete critical edition was published in 2016 as part of the new Opera Omnia edition, issued by Ut Orpheus Edizioni in Bologna.

The German violinist, conductor and composer **Carl Witting** (1823-1907) edited in the early 1860s a series under the title *Die Kunst des Violinspiels*. At that time he was music director in Groß-Glogau, in Lower Silesia, then German, now Polish (Głogów). Witting's series consists of eight volumes with complete compositions or excerpts from well-known larger pieces with a significant violin part. "Band I" (1860) contains the six *sonate da chiesa* from Corelli's Sonatas Op. 5, "Band II" (1861) three sonatas from Geminiani's Sonatas Op. 4 (Nos. X, XI and XII), three sonatas or partitas for violin solo (plus the Ciacona) by Johann Sebastian Bach and a selection from the capriccios in Pietro Antonio Locatelli's *L'arte del violino* Op. 3 (Amsterdam: Michel-Charles Le Cène, [1733]).⁹⁷ The edition is remarkable in two respects: first, in that it was produced by letterpress printing (and not by engraving or lithography), and secondly, in that Witting stayed rather close to Geminiani's text in comparison to the editors who followed during him the three-quarter century after him. The violin part does not have the many addition that were customary for editions from middle of the nineteenth century onwards, the bass part is reproduced with figures and given a rather simple realization, one that reminds one of the style of continuo realizations as applied in the second half of the twentieth century. But some of the less usual markings, such as the Swell and the Beat, were left out. Details of the edition make clear that Witting used a copy of the First Issue of the sonatas.

All of the late nineteenth-century and early twentieth-century editions are arrangements for violin and piano, the violin part heavily edited. Most often only the trill has been maintained as ornament; the other ones are left out or written out as grace notes or as measured notes. A piano part replaces the figured-bass line. Figuring is left out consistently.

The first "modern" edition of any movement of Geminiani's Sonatas Op. 4 was prepared by the Belgian violinist **Hubert Léonard** (1819-1890), teacher at the Brussels Conservatoire. The seventh (and last) volume of his "École Léonard pour le Violon" is entitled "Ancienne École Italienne du Violon (Étude spéciale de la double corde)" (Paris: Richault, No. 15957R, c. 1888) and contains two sonatas from Geminiani's Op. 1 followed by the second movement of the Sonata Op. 4 No. VII, entitled "Fugue en la majeur de l'Op. 7" [sic]. Since his choice of Geminiani items corresponds exactly with that of Jean-Baptiste Cartier for his *L'art du violon* (Paris, [1798]), while he also adopts the title "Fugue" for the second movement of Sonata VII as Cartier had done (where Geminiani had it marked simply "Allegro"), one may safely assume that Cartier's *L'art du violon* was Léonard's source. Léonard's edition of the fugue from Sonata VII was edited by Line Talluel for an re-edition published by Costallat (Paris) in 1943.⁹⁸

The German violinist and composer **Gustav Jensen** (1843-1895), violin teacher at the Conservatory of Cologne and a well-known editor of early violin music, was the next to pay attention to Geminiani's Sonatas Op. 4. He opened the series "Classische Violin Musik", which he edited for Augener & Company in London,

⁹⁷ 3 Sonaten von Francesco Geminiani. 3 Sonaten nebst dem Finale der 4ten (die Ciacona) für Violine allein von Joh. Seb. Bach. 8 Capriccios von Pietro Locatelli, Herausgegeben von Carl Witting (Wolfenbüttel: L. Holle, [1861] = Die Kunst des Violinspiels: Eine Sammlung der besten Werke für dieses Instrument von Corelli (1653) bis auf unsere Zeit, Band II). Geminiani's Sonata X is on pp. 2-6 as Sonata I, Sonata XI on pp. 6-11 as Sonata II, Sonatas XII on pp. 11-15 as Sonata III. With a separate violin part of 6 pp., the violin parts of the three sonatas on pp. 1-5. Dated after the listing in "Hofmeister".

⁹⁸ Geminiani, *Fugue en la majeur Op. 7*, Nouvelle édition revue et doigtée par Line Talluel, collaboratrice de Edouard Nadaud (Paris: Costallat, 2300, [1942] = Hubert Léonard, Ancienne École Italienne du Violon).

with two instalments (*Heft* 1-2) that each contained a sonata from the set, Sonata X and XI respectively.⁹⁹ Although the series was published in London, the instalments are completely in German as far as their text elements are concerned. The instalments are undated but they were published in 1889.¹⁰⁰ Geminiani's sonatas have been arranged for violin and pianoforte and the works are, as usual in those days, heavily edited, by the addition of many indication regarding articulation, dynamics and fingering. Their publication as Sonata I and Sonata II suggests that Jensen used Witting's edition as his source and indeed there is nothing to contradict this hypothesis. Later on, Jensen edited two more instalments of his series with music chosen from Geminiani's Sonatas Op. 4. Instalment 11 includes the Sonata VIII,¹⁰¹ Instalment 12 brings under the heading *Ausgewählte Sonatensätze* movements from Sonatas VII (Andante and Moderato, in A Major), VI (Final Allegro, in D Major) and Sonata V (Presto, in A Major).¹⁰² The third movement of Sonata VIII follows the Revised Version of the Sonatas, which suggests that Jensen used a copy of the Fourth Issue for these two instalments. Jensen's series was reprinted by B. Schott's Söhne in Mainz with copyright year 1911. The "Sonata II in B minor" was reissued by Alfred Publishing in 1985.

The Scottish musician and collector **Alfred Moffat** (1863-1950) edited an enormous amount of early violin music, for several publishers, in a number of series. Sometimes his editions are complete sonatas, in other cases single movements or combinations of movements from the same or from different sonatas. He also occupied himself with Geminiani's Sonatas Op. 4. His series "Meister-Schule der alten Zeit" (Berlin: Simrock, 1899) contains, as Heft 23, Sonata XI from Geminiani's Sonatas Op. 4.¹⁰³ No. 5 of "12 Classische Stücke" (Mainz: Scott, 1903) is a combination of the third movement of Sonata I, in D Minor, and the last movement of Sonata VI, in D Major, together entitled *Sarabanda & Giga Brillant*.¹⁰⁴ The first two movements from Sonata VIII, both in D Minor, were combined with the last two movements of Sonata I, in D Minor and D Major respectively, to create a sonata in D Minor. This sonata is the second instalment of the series "Kammersonaten des 17ten und 18ten Jahrhunderts", published in Mainz by Schott in 1909.¹⁰⁵ Moffat

⁹⁹ Francesco Geminiani, *Sonate I* (London: Augener, 7401, [1889] = Classische Violin Musik berühmter Meister des 17ten und 18ten Jahrhunderts, nach den Originalwerken für Violine und Bass beziffert und unbeziffert für Violine und Pianoforte bearbeitet und mit Vortragszeichen versehen von Gustav Jensen, Heft 1). Down the pages 8212. Score pp. i-ii + pp. 1-11, violin part 8 pp. = Sonata Op. 4 No. X. Francesco Geminiani, *Sonate II* (London: Augener, 7402, [1889] = Classische Violin Musik berühmter Meister des 17ten und 18ten Jahrhunderts, nach den Originalwerken für Violine und Bass beziffert und unbeziffert für Violine und Pianoforte bearbeitet und mit Vortragszeichen versehen von Gustav Jensen, Heft 2). Down the pages 8213. Score pp. i pp. 12-25 (also pp. 2-15), violin part pp. 8-13 (also p. 2-7) = Sonata Op. 4 No. XI.

¹⁰⁰ The first instalment was announced in the *Musikalisch-literarischer Monatsbericht über neue Musikalien, musikalische Schriften und Abbildungen für das Jahr 1889* (Leipzig: Friedrich Hofmeister, April 1889), p. 150, the second instalment in the issue of July 1889, p. 264.

¹⁰¹ Francesco Geminiani, *Sonate VIII* (London: Augener, 7411, [1891?] = Classische Violin Musik berühmter Meister des 17ten und 18ten Jahrhunderts, nach den Originalwerken für Violine und Bass beziffert und unbeziffert für Violine und Pianoforte bearbeitet und mit Vortragszeichen versehen von Gustav Jensen, Heft 11). Down the pages 8604. Score pp. 137-148, violin part pp. 55-62 = Sonata Op. 4 no. VIII. Available in Google Books.

¹⁰² Francesco Geminiani, *Ausgewählte Sonatensätze* (London: Augener, 7412, [1891?] = Classische Violin Musik berühmter Meister des 17ten und 18ten Jahrhunderts, nach den Originalwerken für Violine und Bass beziffert und unbeziffert für Violine und Pianoforte bearbeitet und mit Vortragszeichen versehen von Gustav Jensen, Heft 12). Down the pages A 271. Score pp. 1-11, violin part pp. 1-6 = Sonata Op. 4 Nos. VII, Andante and Moderato, VI, final Allegro, and V, Presto. I could not find announcements in "Hofmeister", but Instalment 22 was announced in April 1893, which suggests, by interpolation, that Instalments 8 and 9 were published early in 1891.

¹⁰³ No separate title (Berlin: Simrock, 11236, 1899). Score pp. 3-11, violin part pp. 1-3. Announced "Hofmeister" September 1899, p. 382: "**Geminiani, Francesco**, Sonate (Hm.) f. V. m. Pfte bearb. v. Alfred Moffat. Berlin, Simrock Mk 2."

¹⁰⁴ Francesco Geminiani, *Sarabanda & Giga Brillant* (London: Schott 27220.5, [1903] = 12 Classische Stücke aus dem 17ten und 18ten Jahrhundert für Violine mit Pianofortebegleitung nach den Original-Ausgaben mit beziffertem Bass von Alfred Moffat, 5). Score pp. 1-5, separate violin part pp. 2-3.

¹⁰⁵ Francesco Geminiani, *Sonate D-moll* (Mainz: Schott 2144b, [1909] = Kammersonaten des 17ten und 18ten

possessed a large library with early editions, including them several of works by Geminiani, among them a copy of the Sonatas Op. 4 in the Revised Version (now US-Wc, M219 .G32 Op. 4 1739) and possibly also one of the Original Version (now US-Wc, M219 .G32 Op. 1 1740). He will have based his Geminiani editions on copies of his own library. They are all of the type usual for his time: a violin part with many extra indications, bowings and fingering, and a piano accompaniment derived from the original thorough-bass line. (Moffat also edited one of Geminiani's Cello Sonata Op. 5.)

The Italian violonist and composer **Achille Simonetti** (Bologna 1857-1928 London) edited Sonata XI for the French publisher Paul Decourcelle in 1903.¹⁰⁶ It is an arrangement for violin and piano in the style usual for the time.

The last movement of Sonata XI was, as an "Allegretto" (originally Allegro) included in the second volume ("2me Recueil"; out of four) of the *L'école du violon aux XVIIe et XVIIIe siècles* compiled and edited by the Belgian violinist **Joseph Debroux** (1866-1929) and published in Paris by Maurice Senart in 1913.¹⁰⁷ It is an edited version for violin and piano, the latter part written by the Belgian composer Joseph Jongen (1873-1953). Debroux worked in Paris most of his life and was also a collector of violin music. His collection was donated to the Conservatory in Liège.¹⁰⁸ Since all the pieces in *L'école du violon* are marked "Collection Joseph Debroux", they may have been based on editions in his own possession. Apart from *L'école du violon* he published a few collections and several volumes with violin sonatas by a single composers. His interest focused on eighteenth-century compositions for the violin from French composers.

Cesare Barison (Venice 1885-1974 Trieste) was an Italian violinist, for many years musical director of the opera theatre in Trieste and teacher at the Conservatory in that city. As a performer he specialised in Italian baroque violin music; he made editions for various publishers. His series "Tesori musicali italiani", edited for the music publisher Carlo Schmidl in Trieste (1905; twelve volumes) includes a *Sonata in La maggiore* by Geminiani, which is a combination of the first movement of Sonata X (in A Major), the first movement of Sonata V (in A Minor) and the last movement of Sonata X (A Major).¹⁰⁹ The edition is of the usual kind of violin-piano arrangement. The series was reissued by Universal Edition (Vienna, 1911) in three volumes with four sonatas each. Geminiani's sonatas is the second in Volume II.¹¹⁰ The original separate edition was reissued by Carisch (Milan) in 1965.

The violoncello player **Joseph Salmon** (1864-1943) was born in the Netherlands (possibly Gouda) and became a touring soloist on his instrument, particularly in Russia.¹¹¹ He edited numerous early violoncello and violin sonatas, in particular for the French Ricordi branch, the Société Anonyme des Éditions Ricordi in Paris. One sonata from Geminiani's Op. 4 is available in an edition prepared by him, first for violoncello and

Jahrhunderts nach den Original-Ausgaben für Violine mit beziffertem Baß bearbeitet für Violine und Klavier von Alfred Moffat, Heft 2) = Sonata VIII/i-ii [D minor], I/iii-iv [D minor, D major]. Score pp. 2-11, violin part pp. 1-5.

¹⁰⁶ Francesco Geminiani (1680-1762), *Sonate pour Violon en si mineur*, Transcrite avec accompagnement de piano d'après la basse chiffrée originale par Achille Simonetti (Nice: Paul Decourcelle, P.D. 761, 1903), score pp. 1-11, violin part pp. 2-5 (p. 1: title), together in folder with title page.

¹⁰⁷ Francesco Geminiani, "Allegretto", in *L'école du violon au XVIIe et XVIIIe siècles* (Paris: Maurice Senard, 1913), pp. 5-9, Violon, pp. 3-5.

¹⁰⁸ Maurice Barthélemy, *Catalogue des imprimés musicaux anciens du Conservatoire royal de musique de Liège* (Liege: Mardaga, 1992), p. 8.

¹⁰⁹ Francesco Geminiani, *Sonata La maggiore violino e pianoforte*, Accompagnamento di pianoforte, digitazioni ed ornamenti di Cesare Barison (Trieste: Carlo Schmidl, 4507, 1909 = Tesori musicali italiani : raccolta di composizioni per violino scelte fra i capolavori dei grandi maestri italiani antichi, costruito sul basso originale degli autori, digitazioni, ornamenti di Cesare Barison, No. 6) = Sonata X/ii, V/i, X/iv. Score 10 pages.

¹¹⁰ 12 *Sonate con accompagnamento di Pianoforte sul basso originale degli autori*, Digitazioni ed ornamenti di Cesari Barison (Vienna: Universal Edition 4998, 1911 = Sonate per violino di grandi maestri italiani antichi, Volume II). Geminiani's sonata on pp. 13-22, in the separate violin part on pp. 6-9.

¹¹¹ There is a Russian Wikipedia entry on him.

piano, then published in a transposed version for violin and piano. The *Sonate (Sol Majeur)* consists of four movements, the second and last movements of Sonata X, transposed a major second down from A Major to G Major, a “Sicilienne” that is derived from the third movement (Allegretto alla Siciliano [sic]) of Grützmacher’s pasticcio sonata for cello and piano based on movements from Geminiani’s Violin Sonatas Op. 5, and the second movement of Sonata V, transposed from A Major to G Major.¹¹² Grützmacher’s Allegretto alla Siciliano is an arrangement of the last movement of the Sonata Op. 5 No. V, an Allegro with the character of a Gigue rather than that of a Siciliana, transposed from B flat major to G major. Salmon borrowed the solo part from Grützmacher’s edition without further changes and wrote a completely new piano part. (He used the other movements of Grützmacher’s sonata for an edition consisting of Grützmacher’s solo part provided with a newly composed piano accompaniment.) Salmon’s piano accompaniments are much further removed from a continuo realisation than those of the other editions of this time and resembles more a nineteenth-century song accompaniment. In fact, the original bass line is not used at all. Salmon’s piano part for the sonata from Geminiani’s Op. 4 is restricted to a rather low register—it surpasses the A = 440 Hz relatively rare—certainly to accommodate the cello. The violin version is similar but the solo part has been transposed an octave upwards.¹¹³

The English violinist **Edward Rowsby Woof** (1883-1943), well known as a teacher, affiliated with the Royal Academy of Music in London, edited the last movement of Sonata X for the London music publisher J. Williams under the title *Two Minuets*, by considering the A Major Da Capo section and the A Minor middle section of this 3/4-metre movement as separate “Minuets”.¹¹⁴ The movement is marked simply Allegro by Geminiani, but indeed has a Minuet character. The middle section—a rondeau in Geminiani’s version—is reduced to 24 bars only and consists of the eight-bar refrain, the first eight bars of the first episode and a Da Capo of the refrain. The edition was published in 1927.

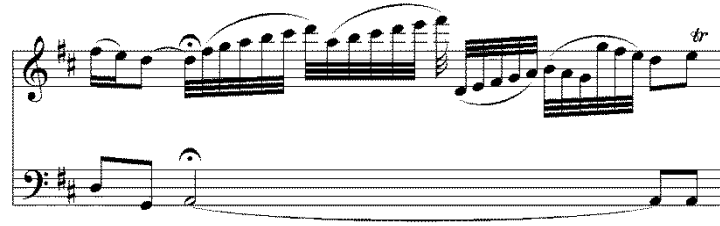
Strangely enough, after 1927 editors of early music lost their interest in Geminiani’s Sonatas Op. 4 for nearly forty years. Some of the earlier editions were reissued or reprinted.

Sonatas I-VI were edited as Part II of the Doctoral Thesis (Musical Arts) of **James Joseph Barber** (University of Rochester, Eastman School of Music, 1964), *Practical Edition of Six Sonatas for Violin and Continuo Op. 4 by Francesco Geminiani*. Part I is a discussion of the editorial policy applied by him, illustrated with many examples from Geminiani’s Sonatas. Barber based himself on the copy of the Welcker Issue in the Sibley Music Library in Rochester. His edition is less “arranged” than the earlier editions, from the period 1888-1927, but certainly not an Urtext edition. In the violin part, only the trill as ornament has been retained. Mordents are suppressed or written out, swells completely omitted. Grace notes have been written out as measured notes. The realization of the figuring is simpler than in the piano parts of the earlier editions; the figuring itself was removed. Added dynamic indications are placed between square brackets, but not the added crescendo and decrescendo signs. A little cadenza has been inserted at the place of the fermata at the penultimate measure of the first movement of Sonata I:

¹¹² F. Geminiani, *Sonate (Sol Majeur)*, Harmonisée, pour violoncelle, avec accompagnement de piano, par J. Salmon, (Paris: Société Anonyme des Éditions Ricordi, No. R 704, 1921). Score 17 pp., Violin part 7 pp.

¹¹³ F. Geminiani, *Sonate (Sol Majeur)*, Harmonisée pour Violon avec accompagnement de Piano par J. Salmon (Paris: Société Anonyme des Éditions Ricordi, No. R 744, 1921). Score 17 pp., Violin part 7 pp.

¹¹⁴ Francesco Geminiani, *Two Minuets*, Arranged by Rowsby Woof, Violin and Piano (London: Joseph Williams, 1927). Score 6 pp., violin part *** pp.



A more extensive cadenza is written out in measure 15 of the first movement of Sonata VI, where in the original edition the fermata is placed in between the figuring of the bass:



Metronome numbers have been added to all movements.

Two editions of single sonatas can be mentioned from the time span between Barber's dissertation and the recent critical edition as part of the Francesco Geminiani Opera Omnia. Sonata III was published as no. 7 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 (born 1927) taking care of the violin part and Karl Röhrig for the realization of the figured bass.¹¹⁵ The edition is a well-cared-for Urtext edition, based on the Revised Version, with a reference to a variant found in the Witvogel Edition. There is brief *Vorwort* (also in English, *Preface*, and French, *Préface*) and a concise Critical Commentary (*Bemerkungen; Comments; Remarques*).

Sonata IX is available in a modern edition published by Wolfhead Music in Bedford, Indiana, edited by **John Craton**, in 2012. It is an Urtext edition with realized continuo, but it leaves out the figuring itself and adds bowing en fingering. There is no introduction or other text.

An overview of which ones of the Sonatas Op. 4 are available in modern edition up to the Critical Edition as part of the Opera Omnia Francesco Geminiani is given in TABLE 8.15. It appears that all of the sonatas have been published in modern editions at some time between 1860, the year of Wittig's publication of three sonatas from Geminiani's Sonatas Op. 4, and 2016, when the complete critical edition as part of the Francesco Geminiani Opera Omnia appeared, edited by **Mark Kroll**.¹¹⁶

After the publication of the critical complete edition of the Sonatas Op. 4 the string of single-sonata publications was continued by **Cesare Fertonani**, who published a modern edition of Sonata XI in the

¹¹⁵ *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. 42-49, violin part pp. 26-29, basso continuo pp. 19-20.

¹¹⁶ Francesco Geminiani, *12 Sonatas for Violin and Figured Bass Op. 4 (1739)*, H. 85-96, Edited by Mark Kroll (Bologna: Ut Orpheus Edizioni, GCE 7, 2016 = Francesco Geminiani Opera Omnia, Volume 4A).

anthology *10 Sonate per violino e basso* (Milan: Ricordi, 2017).¹¹⁷ The music is preceded by three pieces of text in Italian and English: Introduzione (Introduction), I compositori (The Composers) and Le fonte (The Sources). The sonata was edited after the Johnson issue of the Geminiani edition.

Since 2019 a complete modern edition of the Sonatas Op. 4, 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 (82 and 80 pages, respectively). Two separate parts, for violin (31 and 33 pages) and cello (34 and 21 pages), are supplied, the cello part without figuring. As source has served the King’s Music facsimile edition.¹¹⁸

An overview of the available of separate sonatas in modern editions is included in TABLE 8.15.

RECORDINGS

There are several recordings of sonatas from Geminiani’s Op. 4.

The Italian violinist Liana Mosca recorded the complete Sonatas Op. 4 for the label Stradivarius as a two-disc project.¹¹⁹ The first disc, issued in 2010, contains the Sonatas I, VII, III, VI, X and XII, all in major keys, in that order. Accompaniment is provided by Giorgio Paronuzzi (harpsichord; most movements), Luca Pianca (archlute; some movements: Sonata I/iii, III, VI/iii) and Antonio Mosca (cello). The performance style is “historically informed” and the musicians play on period instruments. The sonatas are played according to the Original Version. In general the musicians follow the original text closely, every now and then there are licences, such as added ornaments or ornaments left out. Still, notated ornamentation is performed more accurate than in the Lyriarte recording (see below). Tempos are somewhat slower than on the Lyriarte recording and in many passages considerable freedom of tempo in the form of rubato is taken. Many phrases and bars begin slow and speed up during the phrase or bar. All repeats are played except that of the second period of the first movement of Sonata X, which is not explicitly marked at the end of the period. Cadenzas are played by the violin at the fermatas in bar 15 in the Adagio of Sonata I (correctly so) and bar 15 in the Adagio of Sonata VI (probably wrongly so, the cadenza there probably being intended for the continuo keyboard player). The chords in bar 51-52 of the second movement of Sonata I are performed as chords and not as *arpeggio*. The series of crotchet double stops in bars 11-12 of the first movement of Sonata III are (correctly) performed as portato semiquaver double stops, following the model given in bar 11. In the final Allegro of Sonata X the first section, in A major, which is repeated at the end of the movement as a Da Capo, is played rather fast, the middle section, in A minor, relatively slow. The fermata at the beginning of bar 3 in the first movement of Sonata XII is largely ignored. The Da Capo of the second movement is skipped.

The second disc, with Sonatas IV, VIII, II, V, IX and XI, all in minor keys, with the same musicians, was released in 2015.¹²⁰

¹¹⁷ *10 Sonate per violino e basso — 10 Italian Sonatas for Violin and Continuo*, A cura di Cesare Fertonani (Milan: Ricordi 141565, 2017. With sonatas by Albinoni, Corelli, Geminiani, Nardini, Pugnani, Tartini, Veracini, Viotti and Vivaldi. Geminiani’s “Sonata op. IV n. 11 H. 95” on pp. 25-34, Violino part, pp. 12-15.

¹¹⁸ The use of the King’s Music facsimile appears from the reproduction of the privilege, which has a little spot on the word “term”.

¹¹⁹ *Geminiani: Sonatas Op. 4, Vol. 1*. Liana Mosca (violin), Antonio Mosca (violoncello), Luca Pianca (Archlute), Giorgio Paronuzzi (harpsichord). Stradivarius STR 33853, 2010. Booklet text Italian by Liana Mosca and Enrico Careri, with English translation by Priscilla Worsely. Cover: Margherita Serra, Corset for Isabella Morra (2001; Portuguese pink marble and iron structure).

¹²⁰ *Geminiani: Sonatas Op. 4, Vol. 2*. Liana Mosca (violin), Antonio Mosca (violoncello), Luca Pianca (Archlute), Giorgio Paronuzzi (harpsichord). Stradivarius STR 33937, 2015. Booklet text Enrico Careri, with English translation by

The violinist Nathan Milstein (1904-1992) recorded Sonata X twice, in a version edited by himself with a piano part written by him. The first recording was with the pianist Leon Pommers, on an LP entitled *Four Italian Sonatas*, issued in 1959 by Capitol (SP8481).¹²¹ The second recording was with the pianist Georges Pludermacher, on an LP entitled *Nathan Milstein: Violin Recital*, issued in 1984 by Deutsche Gramophon (410 643-1).¹²² Both recordings were reissued several times in compilation CDs.

Sonya Monosoff was the first violinist to record two of the Sonatas Op. 4, Nos. I and IV, on a period instrument, on an LP entitled *Francesco Geminiani: Four Sonatas for Violin and Continuo*, issued in 1978 by the Musical Heritage Society (MHS 3744).¹²³

Sonata XII is included in the CD “Geminiani: La Follia & Other Concertos Sonatas” recorded in 1987 by the Purcell Quartet and the Purcell Band and released in 1988 on the Hyperion label.¹²⁴ The Sonata is performed by Catherine Mackintosh (violin), Robert Woolley (harpsichord) and Richard Boothby (cello). The performance is historically informed and was done with great skill, following the Original Version. The fermata in bar 3 of the first movement is ignored and the Da Capo of the second movement is skipped: after the two Adagio bars the final Presto follows immediately.

Ensemble Lyriarte, with violinist Rüdiger Lotter (1969) and harpsichordist Olga Watts (1963), recorded Sonatas I, VIII, IX and X together with two sonatas by Francesco Maria Veracini (Op. 1 nos. VII-VIII) on a CD of the Oehm label released in 2004.¹²⁵ In general the score is performed very precisely, according to the Original Version, but with a certain liberty towards ornamentation: not all notated ornaments are played and in many places own ornaments have been added. The tempos of the fast movements are rather quick. A short cadence is added in bar 15 of the first movement of Sonata I. The chords in bars 51-52 of the second movement of this sonata are performed *arpeggio*. The final refrain of the last movement of Sonata IX is repeated. In the first movement of Sonata IX the falling figures with three semiquavers that occur in bars 3, 4, 11, 35 and 36 are performed as triplets, although the notation rather suggest metric semiquavers. The second period of this movement is repeated, probably correctly so, but repeat dots are missing at the end of the period in the 1739 edition.

Sonatas VI and VIII are recorded by Gottfried von der Goltz (violin), Annekatrin Beller (cello) and Torsten Johann (harpsichord) on the CD *Geminiani: The Art of Playing on the Violin*, released in 2017 by the Aparté label, as additions to the compositions in *The Art of Playing on the Violin*.¹²⁶

Further single recordings of sonatas include Sonata V by Fabio Bondi (violin) and the ensemble Europa Galante on the CD *Italian Violin Sonatas*, released by Virgin (2003),¹²⁷ Sonata I by Pavlo Beznosiuk and the Avison Ensemble on the CD *Rebellion! Music of the Jacobite Rebellions*, released by Cavalier Classics in 2009, Sonata I by Marco Serini (violin) and Francesco Cera (harpsichord) on the CD *Virtuosi italiani*

Priscilla Worsley. Cover: Margherita Serra, Corset (2002; white Carrara marble and iron structure).

¹²¹ *Nathan Milstein: Four Italian Sonatas*. Nathan Milstein (violin), Leon Pommers (piano). Capitol SP8481, 1959. The other sonatas are by Tartini, Vivaldi and Corelli.

¹²² *Nathan Milstein: Violin Recital*. Nathan Milstein (violin), Georges Pludermacher (piano). Deutsche Gramophon 410 843-1, 1984.

¹²³ *Francesco Geminiani: Four Sonatas for Violin and Continuo*. Sonya Monosoff (violin), Judith Davidoff (cello), James Weaver (harpsichord). Musical Heritage Society MHS 3744, 1978? The LP contains also Sonatas Nos. II and X from *Le prime sonate*.

¹²⁴ *Geminiani: La Follia & Other Concertos & Sonatas*. The Purcell Quartet, The Purcell Band. Hyperion CDA 66264, 1988, reissued as Hyperion CDH 55234, 2007. Booklet by Clifford Bartlett.

¹²⁵ *Veracini—Geminiani Violin Sonatas*. Lyriarte: Rüdiger Lotter, violin, Olga Watts, harpsichord. Oehms Classics OC 356, 2004. Booklet text by Siegwald Bütow.

¹²⁶ *Geminiani: The Art of Playing on the Violin*. Gottfried von der Goltz (violin), Annekatrin Beller (cello), Torsten Johann (harpsichord). Aparté AP 134, 2017.

¹²⁷ *Italian Violin Sonatas*. Fabio Biondi (violin), Europa Galante. Virgin VIR 545562, 2003. Geminiani, Sonata Op. 4 No. V and music by Veracini, Locatelli, Mascitti and Tartini.

nell'Europa del '700, released by Amadeus in 2016,¹²⁸ Sonata VIII by Fabio Biondi on the CD *The 1690 'Tuscan' Stradivari: Violin Sonatas in 18th-century Italy* released by Glossa in 2019,¹²⁹ and Sonatas I and V by the ensemble Apollo's Cabinet on the CD *Francesco Geminiani: True Taste in the Art of Musick* released by Coviello Classics in 2019.¹³⁰

An overview of metronome markings derived from selected CD recordings or editions is presented in TABLE 8.16.

CONCLUSION

The Violin Sonatas Op. 4 are among Geminiani's major accomplishments. The set ranks among the top-five of his practical works as far as prestige, importance and dissemination are concerned—the other four being the Violin Sonatas of 1716, the Corelli Concertos and the Concertos Opp. 2 and 3. Published in 1739, it is the last of these works, chronologically. After 1740 Geminiani went on composing but none of these later compositions would be considered of equal value as the earlier main works. Musical style around him changed quickly from 1740 onwards and in a direction that was counter to some basic principles of his own composition. He remained true to his “Baroque” idioms applied in a fundamentally unpredictable way, whereas general composition moved to smooth melodic lines in clear and symmetrical metrical patterns with rather predictable melodic formulas and simple harmonies.

Geminiani's Violin Sonatas Op. 4 are among the technically most demanding works of his time and can be compared to similar violin sonatas by composers such as Pietro Antonio Locatelli, Francesco Maria Veracini, Jean-Marie Leclair and Giuseppe Tartini. It is difficult to say whether there are influences from these masters upon one another, in any direction. Due to the relatively conservative character of British musical life in the eighteenth century, Geminiani's sonatas remained available on the musical market considerably longer than those of the other composers for the violin of his generation.

¹²⁸ *Virtuosi italiani nell'Europa del '700*. Marco Serino (violin), Francesco Cera (harpsichord). Amadeus (Italy) 263 201110 (2016). Sonata I and music by Tartini, Dom. Scarlatti, Locatelli and Veracini.

¹²⁹ *The 1690 'Tuscan' Stradivari: Violin Sonatas in 18th-century Italy*. Fabio Biondi (violin), Antonio Fantinuoli (cello), Giangiacomo Pinardi (theorbo), Paola Poncet (harpsichord). Glossa CD 923412 (2019). Sonata VIII and music by Veracini, Corelli, Tartini, Locatelli and Vivaldi,

¹³⁰ *Francesco Geminiani: True Taste in the Art of Musick*. Apollo's Cabinet. Coviello Classics COV 91923 (2019).