

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work Nineteen: The Enchanted Forest (1754/1761): Copies

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Rudolf Rasch, The Thirty-One Works of Francesco Geminiani: Work Nineteen: The Enchanted Forest (1754/1761): Copies, <https://geminiani.sites.uu.nl>

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12 February 2022

Rudolf Rasch: The Thirty-One Works of Francesco Geminiani
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WORK NINETEEN
THE ENCHANTED FOREST (1754/1761)

Consist of Two compositions in concerto grosso style, headed *Parte I* and *Parte II*, originally for a Concertino consisting of Violino Primo, Violino Secondo, Viola Prima and Violoncello, and a Ripieno consisting of Violino Primo Ripieno, Violino Secondo Ripieno, Viola Seconda and Basso Ripieno. The manuscript version includes instructions for a flute part. The edition adds Flauto Primo-Secondo, Corno Primo-Secondo and Tromba to the string parts.

19A. Single Edition: London, John Johnson, [1761]
The Inchaned Forrest

Contains Title page, *Parte I-II*, printed in nine partbooks: Violino Primo (2-9 pp.), Violino Primo Ripieno (2-8 pp.), Violino Secondo (2-9 pp.), Violino Secondo Ripieno (2-8 pp.), Viola 1^a. e 2^a. (2-9 pp.), Violoncello (2-8 pp.), Basso Ripieno (2-7 pp.), Flauto 1^o. e 2^o. (1-11 pp.), [Corni, Tromba] (2-5 pp.).

Size 62 music plates plus title = 63 plates.

Plates Title and music 26 x 19 cm.

Engraver Title page: Phillips (signed "*Phillips sc.*").
Music: [John Caulfield] (not signed, but by comparison).

19A1. Single Issue: London, John Johnson, [1761]
The Inchaned Forrest

Engraved title page:

THE <i>Inchaned Forrest</i> AN Instrumental Composition Espressive of the same Ideas AS THE POEM of TASSO of that Title BY F. Geminiani <i>Phillips sc.</i> ——— LONDON Printed by <i>John Johnson</i> opposite Bow Church in Cheapside of whom may be had, all the Author's Works

RISM G 1485. Careri 1993, Instrumental Music no. 7, p. 255. Contents:

	V1	V1R	V2	V2R	Va1/2	Vcl	BR	Fl1&2	Cni
Title	i	i	i	i	i	i	i	i	i
Parte I	2-5	2-5	2-5	2-5	2-5	2-5	2-5	1-7	2-4 (C1&C2)
Parte II	6-9	6-8	6-9	6-8	6-9	6-8	5-7	7-11	4-5 (T1/C1&C2)

"Viola 1a. e 2a." On one stave, with indications "soli" and "tutti".

"Flauto 1^o. e 2^o." On two-stave score or one part for both flutes, in a single partbook.

[Corni, Tromba] On two-stave score in single partbook. In the *Parte I* the parts are for Corno I and Corno II. In the *Parte II* the parts are for "Tromba e Corno I" and "Corno II".

19A1a. Single Impression, {1761}.

Paper Short Demy.

Printing Type Ib, single folios.

Chain lines Vertical, 26 mm apart.

Watermark FLEUR-DE-LIS 1 (simple; "around").

Countermark "IV".

19A1a-1. Copy GB-Lam, 5.8 L (RR, 30.10.2012)

Binding Set of bound collective partbooks, in the set no. 10. See photographs. No other Geminiani ite. Stamped on front cover A in red circle. Contains (1) Sei sinfonie (Hummel 17); (2) Richter, Six Symphonies (Johnson); (3) Schwindl, Simphonies Opus 1 (Hummel); (4) Schwindl, Simphonies Opus 2 (Hummel); (5) Abel, Overtures Opus 1 (Johnson); (6) Abel, Overtures Opus 4 (Author & Bremner); (7) Bach, Overtures (Walsh); (8) Collett, Symphonies (Author & Bremner); (9) Ricciotti, Concerti armonici (Johnson); (10) Geminiani, *The Inchaned Forrest* (Johnson); (11) Ord, Concertos Opus 3 (Preston); (12) Avison, Concertos Opus 4 (Preston); (13) Avison, Concertos Opus 6 (Preston); (14) Avison, Concertos Opus 6 (Preston); (15) Jomelli, Overture XIV

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(Preston).
Paper Size 31 x 23 cm.
Provenance RJS Stevens Charterhouse 1801. Signature on back of front cover.
Partbooks With labels "OVERTURES | VOL. I. VIOLINO PRIMO." Other: "OBOE PRIMO" has V1R, "OBOE SECONDO" has V2R, "BASSO RIPIENO" has BR, "CORNO PRIMO" has CornoPrimo/Secondo, "CORNO SECONDO" has Flauto Primo/Secondo, "VIOLINO SECONDO" has V2, "VIOLONCELLO PRINCIPALE" has Vcl, "VIOLA" has Viola 1/2.
Reference BUCEM 1957, p. 367; RISM G 1485.

19A1a-2. Copy GB-Lbl, R.M. 17.a.3.(7.) (2) (RR, July 2012, 31 October 2012)

Binding Set of bound collective partbooks each with (1.) (nos. 1-12) Corelli, Concerti Opus 6 (Walsh 370); (2.(1)) (nos. 13-18) Geminiani, Corelli Concertos Prima Parte (Walsh); (2.(2)) (nos. 19-23) Seconda Parte (Walsh); (3.) (nos. 25-30) Concertos Opus 2 (Walsh); (4.) (nos. 31-36) Concertos Opus 3 (Walsh); (5.) (nos. 37-42) Concertos from Opus 4 (Johnson); (6.) (nos. 43-48) Concertos Opus 7 (Johnson); (7.) (nos. 49-50) *The Inchaned Forrest*; (8) (nos. 51-56) Sammartini Opus 2 (Johnson); (9) (nos. 57-62) Sammartini Opus 5 (Walsh); (10) (nos. 63-70) Sammartini Opus 7 (Walsh); (11) (nos. 71-76) Sammartini Opus 8 (Walsh); (12) (nos. 77-84) Sammartini Opus 10 (Johnson); (13) (nos. 85-90) Sammartini Opus 11 (Johnson); (14) (nos. 91-96) Ricciotti (Walsh). All concerts numbered. Restored with keeping original binding. Outside cover with leather and gold ornaments, looks 18th century, with stamp "ICH DIEN" en de drie pluimen, with red stamped label with "CORELLI'S | GEMINIANI | MARTINI & | RICCIOTTI'S | CONCERTOS | VIOLINO PRIMO". "VIOLINO SECONDO" "VIOLINO | PRIMO. | RIPIENO | E. HAUTBOY | PRIMO." "VIOLINO | SECONDO. | RIPIENO | E. HAUTBOY | SECONDO." "VIOLA" "VIOLONCELLO" "BASSO" "GEMINIANI'S | MARTINI'S | CONCERTOS | VIOLA | SECONDO [sic] | E. RIPIENO | &c". (with 5-7 and 10) Flyleaves look 19th century. Now every part in separate box (Viola and Viola Sec. in one box). Three partbooks do not have the Geminiani items: "TROMBA SECONDO", "TIMPANI & TROMBA PRIMO", "CORNO PRIMO & SECONDO". Box with outside title VIOLINO PRIMO: V1C parts. Box with outside title VIOLINO SECONDO: V2C parts. Box with outside title VIOLINO PRIMO HAUTBOY: V1R parts. Box with outside title VIOLINO SECONDO HAUTBOY: V2R parts. Box with outside title VIOLA: one bound partbook with Va parts, one bound partbooks with Va2: Geminiani from Op. 4, Op. 7, Flauto parts of *The Inchaned Forrest*, Corno Primo parts of Sammartini Opus 7, Oboe or Violino part of Sammartini Op. 8. Box with outside title VIOLONCELLO: Vcl parts of RM.17.a.3. and 17.a.4 (Triosonates Corelli, Geminiani/Barsanti, Handel Opp. 2, 5, Sammartini Op.3) [sic]. [The box with 17.a.4. has V1 partbook, V2 partbook, and Organo partbook of Corelli only.] Box with outside title TROMBO [sic] BASSO: four partbooks: BR parts, Corno 1-2, Timpani-Tromba-1, Tromba-2.
Paper Size 32 x 23 cm.
Provenance Buckingham Palace.
Reference BUCEM 1957, p. 367; RISM G 1485.

19A1a-3. Copy GB-Lbl, g.240.c. (RR, 9.3.2015)

Binding Library binding, early 20th century, all parts bound together, in order V1, V2, V1R, V2R, Va, Vcl, BR, Fl, Corni. All parts have on title page "N^o 10". Flauto parts has in addition, in same hand "Flauto". Corni partbook without title page.
Paper Size 32.5 x 22.5 cm, Corno partbook somewhat smaller 31.5 x 22.5 cm.
Provenance British Library stamps, "BRITISH | 12 AP 1906 | LIBRARY".
Reference BUCEM 1957, p. 367; RISM G 1485.

19A1a-4. Copy S-Skma, Mazers Saml: G: 382 (RR, 6.5.2013)

Binding Set of unbound partbooks in portfolio.
Paper Size 32 x 23 cm.
Provenance Collection Johan Mazer.
Reference RISM G 1485.

19A1a-5. Copy US-R, M991 .G32 (David Coppen, US-R, e-mail 21.1.2015)

Binding Unbound parts, housed in a box.
Paper Size 30 x 22.5 cm.
Provenance Accessioned 4 October 1924, acquired from the Reeves firm for £ 1/10/-. Initials RM in pencil on each part.

Reference RISM G 1485.

19A1a-6. Copy US-Wc, M1040.G32 F6 (case) (Susan Clermont, US-Wc, e-mail 22.1.2015)

Binding Eight partbooks, individually bound. “This set of parts was [very probably] re-bound by Mr. Moffat in the early 20th century. The covers consist of a dense dark gray cardboad with a blue strip along the spine; the cover leaves are a dark brown paper. These volumes are held together with a pasted mesh and five stitches. Stitch holes from an earlier binding are also quite evident.” The Flauto partbook is missing, provided in photocopy, of the copy in US-R.

Paper Size 35 x 25 cm.

Provenance Alfred Moffat (1863-1950), his signature on the cover leaves with the date 28. Nov. 1912. All title pages have the signature “Tho. Armstrong.”

References RISM G 1485.

Permalink <http://lccn.loc.gov/45034991>.

The copy in the collection of André Meyer (Paris) was sold by auction by Sotheby, October 2012.

Manuscripts

19M-1. Manuscript GB-DRc, MS E11a, pp. 346-347

Binding Miscellaneous manuscript: “An alto book containing services, hymn tunes and secular items. Most of the material is from the late 1630s but additions were made to the Ms during the 18th century. In a number of hands, three of which have been identified. Crosby notes (p. 65) that E11a is sometimes called the Clumber MS on account of its being discovered in the Duke of Newcastle's Library at Clumber (the Pelham-Clinton family) when that collection was put on sale at Sotheby's in 1938. It was purchased by a Mr Edison Dick of Chicago. “Edward Forster e libris J. F. Forster” is written on p. i”

Paper Size 35.5 x 22 cm, 267 fols., with pagination broken in sections, which are not in regular order.

Contains p. 340-347: “Solo Pasticcio” = three movements: Corelli, Sonata Opus 5/VII/i, in D minor; Tartini, Sonata E5, in E major, /ii (published as Sonata XI in the *Sonate a violino e violoncello o cimbalò [...]* *Opera prima* (Amsterdam: Michel-Charles Le Cène, No. 576, [1728], RISM T 241, reprinted Paris: Leclerc, Leclerc, Boivin, [1744], RISM T 245), transposed down a major second; pp. 346-347: [Geminiani], Section 23 of *The Enchanted Forest*, for violin and bass.

Provenance Edward Forster; J. F. Forster; Edison Dick (1938).

Reference RISM UK 2004 0806 9342 54 (entire manuscript), 9285 78 (the Geminiani movement).

Edition Francesco Geminiani, *The Enchanted Forest*, Edited by Enrico Careri (Bologna: Ut Orpheus Edizioni, 2016 = Opera Omnia Francesco Geminiani, Vol. 9), pp. 214-218.

19M-2. Manuscript GB-Lcm, MS 822, fols. 158-167 (RR, 4.2012, 11.3.2015)

Title “La Selua Incantata del Tasso | Composizione Instrumentale | da F. G. | Parte 1^{aa}”. Written over empty staves up page 1, by Geminiani. Above this, by James Matthias: “A Gift of Francesco Geminiani the Author to James Mathias | 7 Dec 1761”. On the empty staves page 11: “Second Part”, probably in the handwriting of Mathias.

Copyist Autograph, in the hand of Geminiani. Additional lines by James Matthias (see above).

Binding Fols. 158-168 in a collective manuscript, with numerous manuscripts of vocal (mostly) and instrumental (less) music, mostly eighteenth-century. At present all the folios are pasted separately on strips that are fastened to the binding; the original bifolios are now all single folios. Original structure probably bifolios 158-159, 160-161, single folio 162, bifolios 163-164, 165-166 and 167-168. Fol. 164 has been pasted upside-down and recto-verso-reversed to the binding strip. Pagination in ink (18th-century? perhaps even by Geminiani) on all recto sides, upper right corner, 3, 5, ...17, 19. First and last folios ([1], [21]) have no number. Modern foliation in pencil reflects the entire manuscript. The wrongly-bound folio 164 has been paginated and foliated before the binding mistake.

Paper Size 31 x 25 cm.

Rastrology All folios with music staves. 16staves per page = 4 x 4 staves. Four-stave systems: 0—8, 16.5—24.5, 33—41, 50—58. Distances between systems 13, 12, 12.5 mm, on all pages. Fols. 162 and 165-168 have the music staves upside down in comparison with the first folios.

Watermark STRASBOURG BEND 3. Royal Paper. Type IV binding with bifolios. Upper or lower half of watermark in the middle of the spine: 158 upper; 159 lower // 160 upper, 161 lower // 162 lower //

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163-164 upper lower // 165 lower 167 upper // 10 lower 11 upper. In 158-159, 160-161 en 163-164 is the watermark slightly (0.5 cm) above the middle of the spine, in 162, 165-166 and 167-168 slightly (0.5 cm) below the middle.

Music Parte I from system 2 on fol. 158r until and including system 4 on fol.162v. Parte II from system 2 on fol. 163r until and including system 4 on fol.167v. Fol. 168rv has no music on the staves.

Facsimile Francesco Geminiani, *The Enchanted Forest*, Edited by Enrico Careri (Bologna: Ut Orpheus Edizioni, 2016 = Opera Omnia Francesco Geminiani, Vol. 9), pp. 191-212.
