

A CONTROVERSIAL MUSICIAN
THE VIOLINIST, COMPOSER, AND THEORIST
FRANCESCO GEMINIANI (1687-1762)

by Enrico Careri

Volume II

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NOTES

Notes to Chapter One

1

John Hawkins, *A General History of the Science and Practice of Music* (1776), 2 vols., London, Dover, 1963; Charles Burney, *A General History of Music* (1776-89), with critical and historical notes by F. Mercer, 2 vols., New York, Brace, 1935.

2

Adolfo Betti, "Francesco Geminiani", *Lucca*, VII-VIII (1934), pp. 7-20.

3

Betti tried to get round this difficulty by enlisting the collaboration of Irish and English scholars. One of these was a certain H. A. Scott, who wrote a curious article published on 31 July 1931 in the *Irish Times*: "To the Editor of the *Irish Times*. Sir, For the purposes of a Life of Geminiani, the eighteenth century composer, which is in course of preparation by the distinguished Italian musician, Signor Adolfo Betti, information is desired concerning Geminiani's doings in Ireland, where he spent many years of his life, and died, and was buried; and anything in this way which could be furnished by any of your readers would be most gratefully received by Signor Betti, to whom I am lending a hand in the researches which he is making [...]" The results - or rather, the lack of results - can easily be imagined. Consequently, Betti had to be content to repeat what Hawkins and Burney had written in their histories, as his few successors also did.

4

"A di 5 Dicembre 1687 / Francesco Xaverio del Sig.^o Giuliano del Sig.^o Michele Geminiani, e della Sig.^o Angela sua moglie [della] Parrucchial di S. Maria Cortelandini fu battezzato a di 5 Dicembre 1687, Comp[ar]le lo Sp[er]ettabille Dom[en]ico dello Sp[er]ettabille Silvestro Mansi, Comm[ar]le l'Ill[ust]rissilma Marchesa Maria Vittoria moglie dell'Ill[ust]rissilmo Marchese Francesco Grilli di Genova, e per lei la Sig.^o Mad[alena] moglie dello Sp[er]ettabille Silvestro Mansi." [Bacchetta

de' Battezzati nell'Insigne, Parrocchiale, e Battesimale Chiesa de' SS: Gio: e Reparata di Lucca, Lucca, Archivio della Parrocchia di San Martino, G 4 n. 79, c. 35v). The document is quoted in Betti, op. cit., p. 9, with inaccuracies in the transcription and bibliographical notes.

5

Registro delle anime, Archivio della Parrocchia di S. Maria Corteorlandini di Lucca, Isola Ottolini, 1691, n. 30.

6

Mandatorie, Camerlengo Generale (Dono Pellegrini), Lucca, Archivio di Stato.

7

For the history of the Cappella Palatina see Luigi Nericci, *Storia della musica in Lucca*, Lucca, Giusti, 1880.

8

I am very grateful to Jean Lionnet for this information.

9

Mandatorie, op. cit., 1707, n. 280, ff. 17v-18.

10

Ibid, 1709, n. 282, ff. 17v-18.

11

Ibid, 1710, n. 283, f. 19.

12

Burney, op. cit., II, p. 990. The "younger Barbella" to whom Burney referred was the violinist-composer Emanuele Barbella (1718-1777), son of Francesco Barbella ("the elder Barbella").

13

Hawkins, op. cit., II, p. 847.

14

Burney, op. cit., II, p. 629. According to Walter Kolneder (who does not, however, identify his source), Geminiani heard Francesco Alborea in Rome in 1713 (*Antonio Vivaldi: His Life and Work*, London, Faber and Faber, 1970, p. 128).

15

See Ursula Kirkendale, *Antonio Caldara, Sein Leben und seine venezianisch-römischen Oratorien*, Graz-Köln, Böhlau, 1966; Hans Joachim Marx, "Die 'Giustificazioni della Casa Pamphilj' als musikgeschichtliche Quelle", *SM*, XII (1983), pp. 121-187; Enrico Careri, "Giuseppe Valentini (1681-1753). Documenti inediti", *NA*, V (1987), pp. 69-125; Ursula Kirkendale, "The Ruspoli Documents on Handel", *JAMS*, XX (1967), pp. 222-273; Ariella Lanfranchi and Enrico Careri, "Le Cantate per la Natività della Beata Vergine. Un secolo di musiche al Collegio Nazareno di Roma 1681-1784", in Nino Pirrotta and Agostino Ziino (eds.), *Händel e gli Scarlatti a Roma. Atti del convegno internazionale di studi (Roma, 12-14 giugno 1985)*, Florence, Olschki, 1987, pp. 297-347; Jean Lionnet, "La Musique a Saint-Louis des Français de Rome au XVII^e siècle", *NA*, IV (1986); Stefano La Via, *Il violoncello a Roma al tempo del Cardinale Ottoboni*, doctoral thesis, University of Rome, 1985; Franco Piperno, "'Anfione in Campidoglio'. Presenza corelliana alle feste per i concorsi dell'accademia del Disegno di San Luca", in Sergio Durante and Pierluigi Petrobelli (eds.), *Nuovissimi Studi Corelliani. Atti del Terzo Congresso Internazionale (Fusignano, 4-7 settembre 1980)*, Florence, Olschki, 1982, pp. 151-208; Fabrizio Della Seta, "I Borghese (1691-1731. La musica di una generazione", *NA*, I (1983), pp. 139-208; Hans Joachim Marx, "Die Musik am Hofe Pietro Kardinal Ottobonis unter Arcangelo Corelli", *AnM*, V (1968), pp. 104-177.

16

Careri, op. cit., pp. 74-77.

17

The treatise is available in a modern facsimile edition with a preface by Robert Donington (New York, Da Capo Press, 1969).

18

Twining papers, 1761-1775, "Copies of Letters of Rev.^d Tho. Twining to his friend Dr. Burney" (GB-Lbl, Add. Ms. 39933, ff. 79v-82v).

19

Nerici, *op. cit.*, p. 103. According to Betti, Geminiani's debut in Naples took place in 1705 (*op. cit.*, p. 11).

20

W. H. G. Flood, "Geminiani in England and Ireland", *SIMG*, XII (1910-11), pp. 108-112.

Notes to Chapter Two

1

Burney, op. cit., II, p. 990.

2

Hawkins, op. cit., II, p. 896. David Lasocki has cast doubt on Hawkins' account of Barsanti's arrival in England in 1714 since this musician does not appear in the list of six oboe players examined in 1720 for the four posts in the opera orchestra of the Royal Academy of Music; Lasocki advances the alternative hypothesis that Barsanti was the "Italian Master lately arrived from Italy" who played the oboe at the New Theatre in the Haymarket on 4 April 1723 [David R. G. Lasocki, *Professional Recorder Players in England, 1540-1740*, Ph. D. diss., University of Iowa, 1983, p. 846].

3

On the English cult of Corelli see Owain Edwards, "The Response to Corelli's Music in Eighteenth-Century England", *SMN*, II (1976), pp. 51-96. In the same connection it is interesting to consider the testimony of Roger North: "There was 2 circumstances which concurred to convert the English Musick intirely over from the French to the Italian taste. One was the coming over of old Nichola Matteis; he was a sort of precursor who made way for what was to follow [...]. The other circumstance I hinted, was the numerous traine of yong travellers of the best quallity and estates, that about this time went over into Itally and resided at Rome and Venice, where they heard the best musick and learnt of the best masters; and as they went out with a favour derived from old Nichola, they came home confirmed in the love of the Itallian manner, and some contracted no little skill and proved exquisite performers. Then came over Corelly's first consort that cleared the ground of all other sorts of musick whatsoever. By degrees the rest of his consorts, and at last the conciertos came, all which are to the musitians like the bread of life" [John Wilson (ed.), *Roger North on Music*, London, Novello, 1959, p. 307].

4

"Wer bey diesen Zeiten etwas in der Music zu praestiren vermeinet / der begibt sich nach Engelland. In Italien und Frankreich etwas zu hören und zu lernen; in Engelland etwas zu verdienen; im Vaterlande aber am besten zu verzehren" [Johann Mattheson, *Das neu-eröffnete Orchestre*, Hamburg, Schiller, 1713, p. 211].

5

Wilson, op. cit., p. 250.

6

Hawkins, op. cit., II, p. 847.

7

Loc. cit.

8

Ibid, pp. 858-859.

9

See George E. Dorris, *Paolo Rolli and the Italian Circle in London, 1715-1744*, The Hague, Mouton, 1967.

10

On the correspondance of Berenstadt with Zamboni see Lowell Lindgren, "La carriera di Gaetano Berenstadt, contralto evirato (ca. 1690-1735)", *RIM*, XIX/1 (1984), pp. 36-112. See also notes 11 and 24 to Chapter Three.

11

"[...] Reverite il caro Rosingrave, et il sig.r Gimignani, alla salute de' quali ieri bevvi con Mr. Riche del buon Ermitage [...]" [GB-Ob, MS Rawl, no. 130, ff. 63-64]. I am very grateful to Lowell Lindgren for informing me of this letter.

12

Lindgren, op. cit., pp. 43-44.

13

"Ill.^{mo} et Ecc.^{mo} Signore [Kielmansegg]/ L'approvazione gratiosa, con cui L'Ecc.^{mo} Vra si compiacque, non ha molto, d'honorare una mia Sonata, mi fa prender l'ardire di pubblicare col di Lei pregiatissimo Nome alcuni trattenimenti Musicali da me composti per il Violino, a diletto studioso di coloro, che non si appagano della sola superficiale Harmonia di quello. Quindi dovendo io soddisfare al desiderio, ch'Ella mostro di qualch'altra mia compositione, humilmente Le consacro li medesimi con il piu rispettoso ossequio, per divertirla in alcuno di quei momenti, che dalle cure più gravi Le avanzano, e ch'Ella suol dispensare al Genio sublime di tutte l'Arti piu belle: e quantunque io non li reputi degni della somma intelligenza, ch'Ella possiede nè melodiosi Concerti (che pur tra le doti Nobili dell'animo Suo, non tiene se non l'infimo luogo), nondimeno, poich'è palese quanta sia la di Lei Generosità in benignamente aggradire i saggi dell'altrui Virtù, io mi lusingo, che non incontreranno accoglimento men favorevole del primo, come pegno sicuro di poter promettermi da ogn'altro quel gradimento, che di questi io bramo. In tanto, riposandomi all'ombra del di Lei Patrocinio, mi rassegnò con intiera Veneratione, et Osservanza/ di Londra li 28 Novembre 1716/ Dell'Ecc.^{mo} Vra/ Humil.^{mo} Divot.^{mo} et Oblig.^{mo} Servitore/ Francesco Geminiani" [in A 1a].

14

Burney, op. cit., II, p. 991.

15

GB-Lbl, Add. 47029, Egmont Papers, vol. CX, "Letter-books of the 1st Lord Egmont, 1697-1731, annotated up to 1736", ff. 56-56v. I am very grateful to Kees Vlaardingerbroek for informing me of the existence of this letter. John Perceval, Earl of Egmont from 1733, was very likely the pupil and perhaps also the patron of the composer; in 1728, on the initiative of William Capel, he asked Robert Walpole to use his influence to secure Geminiani's appointment to the post of "Master and Composer of the State Music of Ireland" [Hawkins, op. cit., II, pp. 847-848].

16

Burney, op. cit., II, p. 992.

17

Claver Morris, *The Diary of a West Country Physician*, London, Hobhouse, 1934, p. 88.

18

Charles Avison, *An Essay on Musical Expression*, London, Davis, 1752, pp. 127-128.

19

Hawkins, *op. cit.*, II, p. 904.

20

In P. H. Highfill, K. A. Burnim, E. A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, and Managers and Other Stage Personnel in London, 1660-1800*, Carbondale, 1973- , VI, article *Geminiani*.

21

The Fundamental Constitution and Orders of the Society Intituled Philo-Musicae et Architecturae Societas, GB-Lbl, Add. Ms. 23202. The president of the society was William Gulston, the other founding members being Coort Knewit, William Jones, Edmund Squire, Charles Cotton, Papillon Ball, and Thomas Marshall. See Roger Cotte, *La Musique maçonnique et ses musiciens*, Paris, Éditions des Bauceus, 1975; Alec Mellor, *La Vie quotidienne de la franc-maçonnerie française du XVIII^e siècle à nos jours*, Paris, Hachette, 1973.

22

Ibid, f. 7. According to Roger Cotte, on 12 May 1725 Geminiani was elected a "Fellow Craft & Master" (*op. cit.*, p. 42). This rank was "la plus ancienne allusion connue au 3^e degré. Degré qui, auparavant, n'était accordé qu'aux 'Maitres de Loges' (Vénérables). Il est remarquable qu'un musicien - et quel musicien ! - ait été l'un des premiers titulaires de ce grade".

23

Ibid, f. 10.

24

Ibid, f. 27v. The document is partly quoted in Hans Joachim Marx, *Arcangelo Corelli. Historisch-kritische Gesamtausgabe der musikalischen Werke*, Supplementband, "Die Überlieferung der Werke Arcangelo Corellis", Köln, Arno Volk, 1980, p. 53.

25

Ibid, f. 44, f. 76v.

26

GB-Lbl, g. 274. (7).

27

In Otto Erich Deutsch, *Handel. A Documentary Biography*, New York, Norton, 1955, p. 188.

28

Hawkins, op. cit., II, p. 824. Thomas Roseingrave (1688-1766) belonged to the same circle of friends that included Berenstadt, Geminiani, Zamboni, Rolli, and Ariosti. In 1737, as we read in the correspondence of Mary Delany, he left the post on account of mental illness brought on by "disappointment in love" [Mary Delany, *Autobiography and Correspondence*, London, Augusta Hall, Lady Llanover, 1861-1862, III, p. 194].

29

"Matthew Dubourg was a scholar of Geminiani, and by him was taught the practice of the violin. Upon the death of Cousser, in the year 1728, Geminiani having declined the offer of his place of master and composer of the state music in Ireland, it was conferred on Dubourg. [...] There is nothing of his composition extant that we know of, excepting a set of variations on a minuet of Geminiani, to which the song 'Gently touch the warbling lyre' is adapted, and these have never yet been printed; nay it does not appear that he ever composed solos for his own practice,

contenting himself with performing those of Corelli and his master Geminiani" [Hawkins, op. cit., II, p. 892]. See also Burney, op. cit., II, p. 998; Delany, op. cit., I, p. 149; Kenneth Edward James, *Concert Life in Eighteenth-Century Bath*, Ph. D. diss., University of London, 1987, p. 583.

30

"[Avison] visited Italy early in his youth, and at his return having received instructions from Geminiani, a bias in his compositions for violins, and in his *Essay on Musical Expression*, toward that master, is manifest" [Burney, op. cit., II, p. 1013]. See also Hawkins, op. cit., II, p. 914; Highfill-Burnim-Langhans, op. cit., article *Avison*; William Hayes, *Remarks on Mr Avison's Essay on Musical Expression*, London, Robinson, 1753, pp. 110-113.

31

"[Festing] was perfected in his musical studies by Geminiani, under whom he acquired such a degree of skill, as, cultivated by his own natural genius, enabled him, at least so far as regards composition for the violin, to form a style original as it was elegant" [Hawkins, op. cit., II, p. 892].

32

See Hawkins, op. cit., II, p. 827.

33

"Mr. Kelway, a scholar of Geminiani, kept Scarlatti's best lessons in constant practice, and was at the head of the Scarlatti sect" [Burney, op. cit., II, p. 1009]. See also Thomas Busby, *A General History of Music*, London, Whittaker, 1819, p. 511; Delany, op. cit., I, p. 579n.

34

"In his youth, [John Worgan] was impressed with a reverence for Domenico Scarlatti by old Roseingrave's account of his wonderful performance on the harpsichord, as well as by his lessons; and afterwards he became a great collector of his pieces, some of which he had been honoured with from

Madrid by the author himself. At length he got acquainted with Geminiani, swore by no other divinity, and on consulting him on the subject of composition, he was told that he would never be acquainted with all the arcana of the science, without reading «El Porque della Musica»*, a book written in Spanish per Andres Lorente, en Alcala, 1672. But where was this book to be had? Geminiani told him, and told him truly, that the tract was very scarce. He had, indeed, a copy of it himself; but he would not part with it under twenty guineas. Worgan, on fire to be in possession of this oracular author, immediately purchased the book at the price mentioned [...]" [Slava Klima - Garry Bowers - Kerry Grant (ed.), *Memoirs of Dr. Charles Burney, 1726-1769*, Lincoln and London, University of Nebraska Press, 1988, p. 183].

35

See Delany, op. cit., III, p. 502; Burney, op. cit., II, p. 1000.

36

See Neal Zaslaw, "The Compleat Orchestral Musician", *EM*, VII (1979), pp. 46-57; Gwilym Beechey, "Robert Bremner and his 'Thoughts on the Performance of Concert Music'", *MQ*, LXIX/2 (1983), pp. 243-252.

37

A Subscription for the Support of the Academy of Vocal Musick, GB-Lbl, Add. Ms. 11732, f. 2v.

38

Hawkins, op. cit., II, p. 886.

39

GB-Lbl, Add. Ms. 11732, ff. 3-4.

40

Hawkins, op. cit., II, pp. 847-848.

41

I am very grateful to Rosamund McGuinness for the considerable help she

gave me in tracking down information contained in English newspapers of the eighteenth century.

42

The Country Journal: or, The Craftsman, 1 November 1729: "New Musick/ This Day is Published./ Concerti Grossi Con Due Violini, Viola e Violoncello di Concertini Obligati, e Due altri Violini e Basso di Concerto Grosso quali Contengono Preludii, Allemande Corrente, Gighe Sarabande Gavotte e Follia composti della Seconda Parte del Opera Quinta D'Arcangelo Corelli. Per Francesco Geminiani. N.B. Where these are Sold may be had the first six Solos of Corelli made into Concertos by Geminiani, and twelve Solos by the same Author, for a Violin and Bass. Printed for and Sold by J. Walsh, Servant to his Majesty at the Harp and Hoboy in Catherine-street in the Strand, and Joseph Hare at the Viol and Hoboy in Cornhill near the Royal Exchange."

43

Hawkins, *op. cit.*, II, pp. 848, 850.

44

Burney, *op. cit.*, II, p. 991.

Notes to Chapter Three

1

Hawkins, op. cit., II, p. 915.

2

A Collection of Several Private Letters received by His Excellency the Earl of Essex during his Embassy at Turin, 1732-36, GB-Lbm, Add Ms 27732, f. 42v.

3

Ibid, f. 99. This letter provides further confirmation of the success achieved by Geminiani the year before at Hickford's Room. The opera to which Pelham was referring was *Orlando*, performed at the King's Theatre in the Haymarket between 27 January and 20 February 1733. The musicians mentioned in the letter are Salvatore Lanzetti (c.1710-c.1780), Carlo Arrigoni (1697-1744), and Giuseppe Sammartini (1695-1750).

4

Ibid, f. 239. The wedding of William Prince of Orange was celebrated on 14 March 1734, when Geminiani and Lord Tullamore were already in Ireland.

5

Hawkins, op. cit., II, p. 847.

6

Ibid, p. 916n.

7

Burney, op. cit., II, p. 993.

8

Flood, op. cit., p. 109.

9

Around 1930 W. M. Graham undertook some research on Geminiani in Dublin archives on behalf of Adolfo Betti. His manuscript notes, today preserved in the Public Record Office of Ireland (mss. 3075-3089), are quite interesting, although unfortunately many pieces of information appear without mention of a source.

10

John O'Keefe, *Recollections of the Life of John O'Keefe Written by Himself*, London, Colburn, 1826, p. 57.

11

Flood, op. cit., p. 109. This information, too, comes without a source. Geminiani's concerts at Hickford's Room seem to be the public performances referred to in the advertisement that appeared in the *Country Journal: or, The Craftsman* on 22 October 1737: "This Day is Publish'd. By Order of the Author. Six Concerto's for Violins, &c. in Seven Parts. Composed by Francisco [sic] Geminiani, Op. 2d. There is a new Adagio added to them by the Author. Note, these are the Concerto's that where perform'd at his Concert with so much Applause, and have been out of Print above a Year. Sold by John Walsh, in Catherine Street in the Strand; and by Mr. Kellway, at Mr. Brigg's, a Coach Painter in Princes Street, near Leicester Fields." That around 1735 Geminiani was in London seems confirmed by an undated letter that a certain Dalmeida sent to Zamboni "at his house, the corner of Poland Street, near Broad Street", where Zamboni lived during 1728-40: "If Mr Geminiani shou'd be with you, I beg you will desire him to be at home till I see him at one to morrow, since I have something of moment to acquaint him with. From thence I will wait on you, if he shou'd not dine with you as you mentioned yesterday. I shall take it as a favour if you let him know it by a line this evening, that he may have it at his coming home. I shou'd have been with you about 12 o'clock, but as Mrs Dalmeida goes to towne, hinders me from so doing. [PS] Mr Geminiani lodges at the Engel & Faun in Princess Street, the corner house of Gerard Street." [GB-Ob, MS Rawl, n. 122, f. 13]. I am very grateful to Lowell Lindgren for this information. According to O'Neill, on 28 February 1738 Geminiani gave a performance in his concert room in Dame

Street, Dublin; the advertisement reportedly appeared on 14 February 1738 in the *Dublin Newsletter* [see Bernadette Evelyn O'Neill, *Music in Dublin, 1700-1780*, M. A. diss., Dublin, University College, 1971, p. 81].

12

"Proposals 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. Wamsley in Piccadilly." [*The London Evening Post*, 15-17 February 1737]. A similar advertisement appeared in the *Dublin Newsletter* on 5 March 1737, and in *Faulkner's Dublin Journal* for April of the following year.

13

"Next Monday [23 April 1739] will be published Twelve Sonata's for a Violin with a Thorough Bass for the Harpsichord, or Bass Violin. Compos'd By Sig. Francesco Geminiani.

The Subscribers to which Work are desired to send to Mr. Kelway's near Depu s's [sic] Coffe-house; where the Books will be ready to be deliver'd to the Subscribers, on paying the Remainder of the Subscription Money" [*The London Daily Post, and General Advertiser*, 18 April 1739].

14

Joseph C. Walker, *Historical Memoirs of the Irish Bards*, Dublin,

Christie, 1786, pp. 89-90. See also S. Mac Owen, "Les Derniers harpistes irlandais", *RM*, IX, 1913, nos. 7-8, pp. 27-36; Donal O'Sullivan, *Carolán: the Life, Times and Music of an Irish Harper*, London, Routledge & Kegan Paul, 1958.

15

"A stranger [O'Neill quotes, without giving the source] is agreeably surprised to find almost in every house he enters Italian airs saluting his ears. Corelli is a name in more mouths than many of their viceroys" [op. cit., p. 82].

16

Faulkner's Dublin Journal, 27-31 January 1741.

17

The information is quoted in Highfill - Burnim - Langhans, op. cit., article *Geminiani*.

18

Georges Cucuel, "Quelques documents sur la librairie musicale au XVIII^e siècle", *SIMG*, 1911-1912, no. 600: "[17 novembre 1740] Plusieurs genres de musique instrumentale présentés par Geminiani" [F-Pn, Ms fr 21997]. The printing privilege appeared for the first time in the cello sonatas, Op. V.

19

"Mademoiselle/ Les divers Talens que vous rassemblez dans l'age le plus tendre, et surtout le goût infini que vous avez pour la Musique, m'autorisent à vous offrir ce fruit de mes veilles. La maniere sçavante avec laquelle vous exécutez les Pieces le plus difficiles, fait naître l'admiration de tous ceux qui ont l'honneur de vous entendre. Et moy-meme, Mademoiselle, je n'ay pû me refuser à l'enchantement, que m'a causé la belle exécution dont vous avés bien voulu honorer les miennes. Votre approbation, et les graces que vous leurs avez prêtées, depuis qu'elles ont eû le bonheur de vous plaire, en augmente si fort le prix, que je n'ay pas crû pouvoir me dispenser de vous en faire un hommage. Daigné le recevoir comme un gage de mon respect, et de la parfaite consideration avec laquelle

j'ay l'honneur d'etre/ Mademoiselle/ Vôtre tres humble et tres obéissant
Serviteur Geminiani" [F-Pn, D 4524, see Catalogue, A 8b].

20

"C'est avec le meme plaisir que depuis sept ans je l'entends [la musique italienne] encore souvent chez Madame & Mademoiselle Duhallay, deux personnes des plus belles & de plus sçavans de leur sexe, & deux grandes *Virtuoses* pour le Clavessin; c'est dans cette maison, dont elles & M. Duhallay font si bien les honneurs, que se rassemblent des Musiciens des plus celebres d'Italie, tel que Guignon, Geminiani & Canavas le cadet pour le Violon, & Canavas l'ainé pour le Violoncelle où même S. Ex. Le Prince D'Ardore, Ambassadeur du Roi des deux Siciles en France, connu par son mérite distingue pour les plus grands emplois & par la manière sçavante & admirable dont il touche le Clavessin, s'amuse quelquefois à toucher cet instrument que tient aussi le surprenant Alessandro: C'est dans ces Concerts ou l'on entend de fameux Musiciens François, qui n'ont pas moins de mérite que les Italiens qu'on vient de nommer, tels que Batiste, Quentin, Mangeon & Petit pour le Violon; Blavet & Taillard pour la Flûte; Roland Marais & De Caix pour la Viole; Rameau, Daquin, Du Flitz pour le Clavessin, & c. C'est aussi dans ces beaux Concerts que les Dames Vanloo, De la Milette, Duhallay, Canavas, la Demoiselle Barberini, & le sieur Jelyot, chantent quelquefois des Airs Italiens les mieux choisis avec le gout le plus parfait." [Evrard Titon du Tillet, *Suite du Parnasse françois jusq'en 1743 et de quelques autres pièces qui ont rapport à ce monument*, Paris, Coignard fils, 1743, p. 755n [F-Pn, Fol. Ln.^o 69 A (1)]. Also in Paris, and perhaps in Duhallay's house, Geminiani heard Tartini play: "Ich beruffe [Marpurg writes in 1750] mich gegen Sie auf das Zeugnis eines Geminiani, eines berühmten und wider die Art seiner Nation unparteyischen Virtuosen, welcher, nachdem er den Tartini ehemahls genung gehört, bey seiner Anwesenheit in Paris gestehen müssen, wie zu dem sogenannten *tartinischen Bogen*, in dessen Führung ein Locatelli selbst nicht eben der glücklichste gewesen, die Hand eines *Leclair* erfordert werde" [Friedrich Wilhelm Marpurg, *Der critische Musicus an der Spree*, Berlin, Haude-Spener, 1750, p. 38].

21

Barry S. Brook, *La Symphonie française dans la seconde moitié du XVIII^e siècle*, Paris, Institut de Musicologie, 1962, p. 190.

22

Jean Baptiste Cartier, letter "Au Redacteur du Courrier des Spectacles" of the "24 Fructidor an VIII" [9 September 1800]: "Citoyen, la musique vient de faire une perte bien sensible: P. Gavinies est mort hier âgé de 73 ans, universellement regretté. Ce violon célèbre naquit à Bordeaux, le 11 mai 1728, et vint très-jeune à Paris, ou il débuta par les Caprices de Locatelli, et ensuite par les Concertos de Geminiani, dont l'auteur ne voulent confier l'exécution qu'à lui seul, malgré sa grande jeunesse [...]" [F-Pn, Z 5307, p. 4].

23

GB-Ob, MS Rawl, n. 119, f. 332v. I am very grateful to Lowell Lindgren for this information.

24

Burney, op. cit., II, p. 992. The exact date of the concert is quoted in W. Van Lennep - E. L. Avery - A. H. Scouten - G. W. Stone - C. B. Hogan. (eds.), *The London Stage, 1660-1800: A Calendar of Plays, Entertainments & Afterpieces together with Casts, Box-Receipts and Contemporary Comment*, Carbondale, Southern Illinois University Press, 1960-1979, III/2, p. 977. Further evidence for this concert is the draft copy of a letter that François de Bussy, or perhaps his secretary, sent to Zamboni on an unidentified Friday preceding that occasion: "De Bussy would be very glad to accompany Zamboni to the fine concert of Geminiani if he were not spending the day coughing. His catarrh would disturb the harmonious chords of Geminiani. He hopes one day to be more fortunate. Meanwhile, he begs Zamboni to receive his very sincere thanks for thinking of procuring this pleasure for him" (GB-Ob, MS Rawl, n. 126, f. 530, in French). I am very grateful to Lowell Lindgren for this information and the translation of the extract.

25

Burney, op. cit., II, p. 844.

26

Van Lennep..., op. cit., III/2, pp. 1151-1165.

27

Ibid, p. 1151.

28

"Mio Stimatiss.^{mo} Amico, è Padrone

Spero che lei non sdegnierà l'incomodo che li porgo con la presente, la quale (non solamente è p[er] informarla d'aver pronto li libri delle sonate di violoncello [op. VI], p[er] inviarle à Londra, le quali non dubito che saranno conosciute dal Pubblico non inferiore a nessuna altra mia produzione) ma dirle la confusione nella quale mi trovo p[er] non sapere a chi inviarli a Londra p[er] esser venduti. Molto tempo fa scrissi sopra questo particolare à M^r Lawrence, pregandolo di fare annunziare detta Opera nelle Nuove p[er] Sett[emb]r^o, è con gl'articoli che parèvami esser secondo l'uso solito, ma dal medemo non fui mai tanto fortunato d'ottenere tal favore. Spero che in questo caso lei non sdegnierà di favorirmi in farmi sapere il suo parere sopra questo particolare, essendo p[er] me di gran conseguenza, et in caso che volesse permettere d'invviare a lei detti libri, ò vero à qualunque altra persona di sua conoscenza p[er] procurarmene la vendita, ciò farò con gran piacere, mentre mi pare esser troppo tardi di parlar di Sett[emb]r^o.

Li miei gran Concerti [op. VII] sono di già intagliati ma non stampati, non sapendo il numero de sott[oscriven]^{ti} che vi sono, desidererei poterli dar fuori se fusse possibile, avanti l'inverno sia passato. Se mai lei mi conoscesse capace in questo Paese di poterla servire in qualunque cosa, la prego comandarmi, è pregandola di favorirmi subito d'una pronta risposta, cordialmente mi rassegno.

Di V. S.

à La' Haye li 10 Gen[nai]^o 1747

Suo

Sincero Amico, e Servitor]'¹⁰²

F. Geminiani

Doppo avere scritto la presente, [h]o scoperto d'essere stato rubbato dal mio intagliatore quattro libri de nuovi soli, e mi vien detto che uno di essi e stato venduto ad un Inglese, et [h]o gran timore che sia capitato in mano di Walsh, la qual cosa, se ciò fusse, mi potrebbe esser di gran pregiudizio, e p[er]ciò la prego di darmi avviso di questo, se li fosse possibile di saperlo; m'ero scordato di dirle che le medesime sonate di Violoncello le [h]o trasportate p[er] il violino, e di già sono intagliate, ed stampate." [GB-Lbl, Add. Ms. 21520]. The letter is adressed to "Mr Kalloway/ the upper eand of Lettel/ groveners Street near/ Hideg Park Gates/ London."

29

Hawkins, op. cit., II, p. 915.

30

Burney, op. cit., II, p. 993.

31

Hawkins, op. cit., II, pp. 915-916.

32

Burney, op. cit., II, p. 993n. In a letter sent to Twining on 14 December 1781 Burney writes: "Before I was 18 I scored Geminiani's 2 sets of Concertos, for improvement in Counterpoint, & I remember when he was about to print them in score, with new readings, he borrowed my MS which he never returned" (in Francisco Vicente V. Ribeiro (ed), *An Edition of the Letters of Dr. Charles Burney from 1751 to 1784*, Ph. D. diss., Oxford, Balliol College, 1980, p. 2671. The correspondence between Burney and Twining is transcribed in Appendix B.

33

Avison, op. cit., p. 150n.

34

Mercure de France, December 1749, p. 199.

35

Ibid., January 1751, p. 182.

36

Ibid., February 1751, p. 187.

37

Constant Pierre, *Histoire du Concert Spirituel, 1725-1790*, Paris, Société de Musicologie, 1974, p. 109.

38

Cucuel, *op. cit.*, n. 374 [F-Pn, Ms fr 21998]. The printing privilege was granted to Geminiani on 25 January 1752 [Michel Brenet, "La librairie musicale en France de 1653 à 1790, d'après les Registres de privilèges", *SIMG*, VIII (1906/1907), p. 447, Ms fr 219591].

39

Hawkins, *op. cit.*, II, p. 916.

40

Flood, *op. cit.*, pp. 110-111.

41

Delany, *op. cit.*, III, pp. 586-587.

42

Hawkins, *op. cit.*, II, pp. 916-917.

43

The Dublin Gazette, 14-18 September 1762. A similar notice appeared on the same day in *Faulkner's Dublin Journal*: "Death. Yesterday, in College-Green, aged 96, Mr. Francis Geminiani".

44

Flood, op. cit., p. 111. This author also adds that in the parish register of S. Andrew's, under 19 September 1762, the entry "Buried Francesco Geminiani" is to be found. I have not checked this source.

45

Hawkins, op. cit., II, p. 903.

Notes to Chapter Four

1

Avison, op. cit., pp. 103-104.

2

John Potter, *Observations on the Present State of Music and Musicians*, London, Henderson, 1762, pp. 54-55.

3

"Il est certain que M. Geminiani a passe avec raison dans l'esprit des Connoisseurs en Musique pour un des Artistes, qui apres Corelli a le mieux connu les differentes routes, & pratique le plus correctement les diverses Régles de l'harmonie" [J. Adam Serre, *Observations sur les Principes de l'Harmonie*, Geneva, Gosse, 1763, p. 176].

4

The letter is transcribed in Ribeiro, op. cit., p. 267.

5

Marion E. McArtor, *Francesco Geminiani, Composer and Theorist*, Ph. D. diss., University of Michigan (Ann Arbor), 1951. See also Catherine M. Eckersley, *Aspects of Structure and Idiom in the Music of Eighteenth Century England, with Special Reference to the Scarlatti Arrangements of Charles Avison*, Ph. D. diss., Linacre College, Oxford, 1980.

6

Hayes, op. cit., pp. 110-111.

7

Ibid, pp. 112-113.

8

Ibid, pp. 119-120.

9

Ibid, p. 123.

10

In Ribeiro, op. cit., pp. 116-118. The correspondence between Burney and Twining about Geminiani is transcribed in Appendix B.

11

"Mot technique Italien, qui n'a point de correspondant en François, & qui n'en a pas besoin, puisque l'idée que ce mot exprime n'est pas connue dans la Musique Française. Un Air, un morceau *di prima intenzione*, est celui qui s'est formé, tout d'un coup, tout entier & avec toutes ses Parties dans l'esprit du Compositeur, comme Pallas sortit toute armée du cerveau de Jupiter. Les morceaux *di prima intenzione* sont de ces rares coups de génie, dont toutes les idées sont si étroitement liées qu'elles n'en font, pour ainsi dire, qu'une seule, & n'ont pû se présenter à l'esprit l'une sans l'autre. Ils sont semblables à ces périodes de Ciceron longues, mais éloquentes, dont le sens suspendu pendant toute leur durée, n'est déterminé qu'au dernier mot, & qui, par conséquent, n'ont formé qu'une seule pensée dans l'esprit de l'Auteur. [...] & dans la Musique les morceaux *di prima intenzione* sont les seuls qui puissent causer ces extases, ces ravissements, ces élans de l'âme qui transportent les auditeurs hors d'eux-même: on les sent, on les devine à l'instant, les connoisseurs ne s'y trompent jamais. A la suite d'un de ces morceaux sublimes, faites passer un de ces Airs décousus, dont toutes les Phrases ont été composées l'une après l'autre, ou ne sont qu'une même phrase proménée en différens Tons, & dont l'Accompagnement n'est qu'un remplissage fait après coup; avec quelque goût que ce dernier morceau soit composé, si le souvenir de l'autre vous laisse quelque attention à lui donner, ce ne sera que pour en être glacés, transis, impatientés. Après un Air *di prima intenzione*, tout autre Musique est sans effet" [Jean Jaques Rousseau, *Dictionnaire de Musique* (1768), New York, Johnson Reprint Corporation, 1969, pp. 385-386].

12

Twining Papers, 1761-1775, op. cit., f. 87v.

13

"Suite de Chant ou d'Harmonie qui forme sans interruption un sens plus ou moins achevé, & qui se termine sur un repos par une cadence plus ou moins parfaite.

Il y a deux espèces de *phrases* musicales. En Mélodie la *phrase* est constituée par le Chant, c'est-à-dire, par une suite de Sons tellement disposés soit par rapport au Ton, soit par rapport au Mouvement, qu'ils fassent en tout bien lié, lequel aille se résoudre sur une Corde essentielle du Mode ou l'on est.

Dans l'Harmonie, la *phrase* est une suite régulière d'Accords tous liés par des dissonances exprimées ou sous-entendues; laquelle se résout sur une Cadence absolue, & selon l'espèce de cette Cadence: selon que le sens en est plus ou moins achevé, le repos est aussi plus ou moins parfait.

C'est dans l'invention des *phrases* musicales, dans leurs Proportions, dans leurs entrelacements, que consistent les véritables beautés de la Musique. Un Compositeur qui ponctue & phrase bien, est un homme d'esprit; un Chanteur qui sent, marque bien ses *phrases* & leur accent, est un homme de goût: mais celui qui ne fait voir & rendre que les Notes, les Tons, les Temps, les Intervalles, sans entrer dans le sens des *phrases*, quelque sur, quelque exact d'ailleurs qu'il puisse être, n'est qu'un Croque-sol" [Rousseau, op. cit., pp. 370-371].

14

In Ribeiro, op. cit., pp. 136-137.

15

Burney, op. cit., II, p. 993.

16

"Vérité en Musique est un chant d'un ton si naturel, qu'on n'a rien à désirer du côté de l'expression, ou dont le tour simple & naïf plaît même par ce seul caractère de simplicité.

Il est aussi des morceaux de Musique purement instrumentale, suivis avec tant de vérité, qu'ils semblent suggérer des paroles, des idées de passion, d'image ou de peinture: telle me paroît être la Musique de *Tartini*, vrai langage des Sons; phrases musicales, fondées sur la mélodie la plus pure, &

sur l'art de faire chanter le violon. En effet, ses Concerto sont vraiment le triomphe de cet instrument, qui semble alors declamer un beau discours, auquel les autres parties ne paroissent jointes que pour entretenir le ton & la liaison des idees. Si les *tutti* en etoient plus varies, soit par des reprises plus vives, des traits plus detaches, des cordes d'harmonie plus frappantes, ces Concerto ne pourroient manquer de plaire plus generalement: mais en tout, la Musique de cet Auteur n'en est pas moins precieuse a ceux qui cherissent assez le vrai de l'instrument, pour faire abstraction de tout ce qui ne fait qu'augmentation de beautes.

Locatelli est moins originel, moins riche d'expression & d'imagination; mais plus gai & plus riant: il pourroit plaire davantage; & pour être varié, il n'en conserve pas moins un air naïf, qui semble lui être naturel.

Geminiani sans être aussi original, semble tenir le milieu entre les deux; car on trouve également l'homme de gout dans ses Sonates, & le grand Artiste dans ses Concerto." [Charles Henri Blainville, *L'Esprit de l'Art Musical, ou Reflexions sur la Musique, et ses differentes parties* (1754), Geneva, Minkoff Reprint, 1974, pp. 86-87].

17

"Che diremo noi della lunga prigionia sofferta per piu Anni dal primo lume dei Violinisti, Carlo Ambrogio Lainati, detto Lonati Milanese?: chiamato dal Mondo, per antonomasia, il Gobbo della Regina di Svezia, perche era virtuoso della Maestà sua, nel tempo della sua dimora in Roma.

Non puo mettersi in dubbio che le Opere di questo insignissimo soggetto hanno servito di norma a' piu famosi Compositori di Sonate a solo, a Tre e a quattro, scorgendosi nelle composizioni altrui delle facciate intere, o prese nota per nota, o parafrasate sfrontatamente da alcuni Millantatori del nome di Compositori, i quali le hanno poi date fuori e anco stampate come sue e segnate col loro proprio nome, e (quel che fa meraviglia) *tali autori falsi* biasimavano con tutto ciò gli Originali di Carlo Ambrogio, e gli dispregiavano in faccia ai Professori e agli Amatori e dilettanti di Musica, chiamandoli col nome di Musica ordinaria e rancidume di antico Stile, per ricoprire i loro ladrocinij colle beffe [...].

Le opere degli Antichi, appartenenti al sentimento del *Vedere*, sussistono e (dal potere d'Iddio in poi) sussisteranno per eterni Modelli, ma le Opere del nostro Carl'Ambrogio, appartenenti al sentimento

dell'*Udire*, sono perite. E in qual modo? Una parte fatta maliziosamente sparire, un'altra parte ritratta e un'altra parafrasata: questa, fregiata col nome del suo Parafraista, e quella, incoronata dall'astuzia del suo Rifrigitore (avendole fatte stampare in rame con molti errori, figli della rifrigitura, senza intendere il disegno), sono sparse da imo a sommo." [Francesco Maria Veracini, *Il trionfo/ della pratica musicale/ o sia/ Il maestro/ dell'arte scientifica/ dal quale imparasi non solo/ il contrappunto/ ma quel che più importa/ insegna ancora con nuovo e facile metodo/ l'ordine vero di comporre/ in musica/ Studio/ di Francesco M. Veracino/ Opera III, ms, I-Fc, f. I. 28/29, II, ff. 381-383]. This passage is quoted in Mario Fabbri, "Le acute censure di Francesco M. Veracini a 'L'Arte della Fuga' di Francesco Geminiani", *Accademia Musicale Chigiana*, Siena, XX, 1963, pp. 186-187.*

18

Hawkins, op. cit., II, p. 916.

19

Busby, op. cit., p. 208. Already in 1812 Gerber had appropriated Burney's criticism for his *Neues historisch-biographisches Lexicon der Tonkünstler* (Leipzig, Kühnel, I, pp. 279-286), influencing in his turn musicological opinion in the German-speaking lands.

20

Manfred Bukofzer, *Music in the Baroque Era*, New York, Norton, 1947, p. 231.

21

Loc. cit.

22

Arthur Hutchings, *The Baroque Concerto*, London, Faber and Faber, 1961, p. 263.

23

William S. Newman, *The Sonata in the Baroque Era*, 4th edn., London-New York, Norton & Company, 1983, p. 324.

24

Arnold Schering, *Geschichte des Instrumentalkonzerts*, Leipzig, Breitkopf & Härtel, 1905, pp. 52-54.

25

Edmund Van der Straeten, *The History of the Violin* (1915), New York, Da Capo Press, 1968, p. 160.

26

Abraham Veinus, *The Concerto* (1944), New York, Dover, 1964, p. 19.

27

"Davanti a certe ispirazioni sue, che paion rivelarci d'improvviso orizzonti di insospettata bellezza, non si può che ammirare e tacere..., oppure contentarsi del commento semplice che fa d'Indy al tema iniziale della Sonata in do minore: *Belle phrase, presque digne de la plume d'un Bach*" [Betti, op. cit., p. 19].

28

The results of the first historical and documentary research following Betti's appeared in 1988 [Enrico Careri, "Per una biografia di Francesco Geminiani (1687-1762)", *RIM*, XXIII (1988), pp. 200-241].

29

Robert Hernried, "Francesco Geminianis Concerti grossi op. 3", *AM*, IX (1937), pp. 22-30; Newell Jenkins, "Geminiani's 'The Enchanted Forest': A Conspectus", *AMC*, XXIV (1967), p. 167-179; Enrico Careri, "La Forest Enchantée, una pantomima con musiche di Geminiani", *SM*, forthcoming.

30

See by the same author, besides the introduction to the facsimile edition of the treatise (Oxford University Press, 1952): "Prelleur,

Geminiani and Just Intonation", *JAMS*, IV/3 (1951), pp. 202-219; "Geminiani and the first Violin Tutor", *AM*, XXXI (1959), pp. 161-170; "A Postscript to 'Geminiani and the first Violin Tutor'", *AM*, XXXII (1960), pp. 40-47. On the other treatises see Thurston Dart, "Francesco Geminiani and the Rule of Taste", *C*, XIX (1962), pp. 122-127; Robert Donington, introduction to *Taste 2*, op. cit.; Bruno Tonazzi, "L'Arte di Suonare la Chitarra o Cetra di Francesco Geminiani", *F*, I (1972), pp. 13-20; Peter Walls, "'Ill-Compliments and Arbitrary Taste'? Geminiani's directions for performers", *EM*, XIV/2 (1986), pp. 221-235.

31

"Nella lunga schiera di musicisti insigni del '700, Geminiani presenta una curiosa e quasi paradossale particolarità: quella di essere al tempo stesso e uno dei più eminenti e uno dei meno noti" [Betti, op. cit., p.7].

Notes to Chapter Five

- 1
Burney, op. cit., II, p. 993.
- 2
Letter by Burney to Thomas Twining, 14 December 1781, in Ribeiro, op. cit., p. 267.
- 3
The Spectator, 21 March 1711, in Sheila M. Nelson, *The Violin and Viola*, London, Benn, 1972, p. 75.
- 4
Contemporary English taste tended to follow the Roman example also in the figurative arts and in literature; this factor doubtless aided the reputation of Corelli and his pupils in England.
- 5
The number of concertos rises to 53 if we bring into consideration the six trio sonatas that Geminiani transcribed from his Op. I violin sonatas and published with additional ripieno parts (see the Catalogue, A 11).
- 6
Letter by Burney to Thomas Twining, 14 December 1781, in Ribeiro, op. cit., p. 267.
- 7
Twining Papers, 1761-1775, op. cit., letter of 16 October 1733, f. 87v.
- 8
The colon signifies an exact repeat, usually indicated in the source by the appropriate sign.

9

The first number (large Roman) refers to the opus, the second (Arabic) to the work, and the third (small Roman) to the movement. For compositions without opus number the abbreviations used in the Catalogue will serve.

10

Hayes, op. cit., p. 40.

11

Burney, op. cit., II, p. 993.

12

Twining Papers, 1760-1789, letter of 30 August 1773 (GB-Lbl, Add. Ms. 39929, f. 63).

13

Twining Papers, 1761-1775, op. cit., letter of 16 October 1773, f. 87v.

14

Robert Hernried, introduction to the third of Geminiani's Op. III concertos, Zurich, Eulenburg, 1935, p. ix. An interesting comparison between Handel's concertos and those of Geminiani and Corelli is made by Burney: "It was the fashion, during his life-time, to regard his compositions for violins, as much inferior to those of Corelli and Geminiani; but I think unjustly. If those two great masters knew the finger-board and genius of their own instrument better than Handel, it must be allowed, *per contra*, that he had infinitely more fire and invention than either of them. Corelli was naturally graceful, symmetrical, and polished, but timid; Geminiani more bold, inventive, and rhapsodical, was frequently deficient in rhythm, and air. Indeed, his Music is so little phrased, that whenever a young performer, who plays a subordinate part, is out, he can never get in again; whereas the melody of Corelli is so measured, that the number of bars, like feet in poetry, are even and correspondent; so that an inexpert player, with a tolerable ear, if thrown out, can have little difficulty in rallying. These three admirable

authors, who have so long delighted English ears, have certainly a distinct character and style of composition, wholly dissimilar from each other: they would all, doubtless, have been greatly sublimed by the performances of such a band as that lately assembled [in Westminster Abbey, 26 May-5 June 1784]; but Handel in a superior degree: as the bold designs, masses of harmony, contrast, and constant resources of invention, with which his works abound, require a more powerful agency to develop and display them, than the mild strains of Corelli, or the wilder effusions of Geminiani. Handel sports with the band, and turns it to innumerable unexpected accounts, of which neither Corelli nor Geminiani had ever the least want of conception. He certainly acquired, by writing so long for voices and an opera band, more experience and knowledge of effects than either of these admirable violinists: so that supposing their genius to be equal, these circumstances must turn the scale in his favour [...]" [Charles Burney, *An Account of the Musical Performances in Westminster-Abbey and the Pantheon*, London, Payne, 1785, pp. 105-106]. A different opinion had both Mainwaring and Hawkins: "In his Music [Handel's] for instruments there are the same marks of a great genius, and likewise some instances of great negligence. He often attended more to the effect of the whole, than to that artificial contexture of the parts, for which Geminiani is so justly admired." [John Mainwaring, *Memoirs of the Life of the Late George Frederic Handel*, London, Dodsley, 1760, p. 201]; "His concertos [Handel's] for violins are generally wanting in that which is the chief excellence of instrumental music in many parts, harmony and fine modulations: in these respects they will stand no comparison with the concertos of Corelli, Geminiani, and Martini; they seem to indicate that the author attended to little else than the melody of the extreme parts, and that he trusted for their success to the effect that results from the clash of many instruments; and to this only it can be imputed that in the tenor parts of his concertos there are none of those fine binding passages that occur in the music of the above-mentioned, and that in general they are destitute of art and contrivance." [Hawkins, op. cit., II, p. 914].

15

Nelson, op. cit., p. 76.

16

McArtor, op. cit., pp. 149-153.

17

Hawkins, op. cit., II, pp. 902-903.

18

"Li miei gran Concerti sono di già intagliati ma non stampati, non sapendo il numero dei sottoscriventi" [GB-Lbl, Add. Ms. 21520].

19

Hayes, op. cit., p. 113.

20

Hawkins, op. cit., II, p. 903.

21

Burney, op. cit., II, p. 991.

22

Hutchings, op. cit., p. 277.

23

"I have also endeavoured [Avison writes in the preface to his Op. IX concertos, published in 1766] to avoid the rapid Style of Composition now in Vogue, which seems to me exactly parallel to the Turgid or Bombast in Writing, and to suit very ill with the native charms of Melody, but still worse with the nobler Powers of Harmony. I dare venture, therefore, to assure myself, that tho' this specious kind of Music has for some Time almost universally prevailed, its Reign will not be of long continuance: But like many other idle Fashions, not founded in Reason and good Sense, the public Ear will soon discard it, and return to its natural Taste, to genuine Air and true Harmony. If any Person doubt the Force of this Truth, he may easily try it by Experiment. Let him attend to a Concerto of Corelli or Geminiani performed immediately after one of these tumultuous

Pieces, I flatter myself he will need no fuller Demonstration of the Fact in Question" [GB-Lbl, h. 72. b].

24

Fabbri, op. cit., pp. 155-194.

25

"Noi produciamo un Originale di essa [the "Fuga mostruosa"], accioche dalle Annotazioni che scuoprono i suoi difetti, sieno informati gli Studiosi delle pertinaci Infermità che in Lei si innidano, per saper fuggirle, detestarle e corregerle, tanto ne' propri, quanto negli altrui Componimenti. [...] Il di lei enigmatico aspetto non la dichiara positivamente né Uomo né Donna né Cosa forestiera. Considerandosi poi il rimanente delle sue trasfigurate Membra e delle sue slogate Giunture, dirassi che ella sia un Mosaico di sconcerti: talmente, che, invece di fuga, potrà con ragione chiamarsi *Mezz'Uomo, mezza Donna e tutta Bestia*. Nella descrizione delle tante stravaganze di costei, non e facile impresa il sapere unire la brevità alla chiarezza; che però abbiamo pensato di voler adoprare un Metodo breve e chiaro, per insegnare con esso agli Studiosi a saper distinguere il pane da' sassi, in mezzo ancora a tante folte tenebre che ricoprono la quantità dei falli e le mostruosità d'una fuga da fuggirsi. Il metodo che, a tal fine, abbiamo scelto e la produzione di una fuga piena di spropositi, stampata apposta da SGRANFIONE MINIACCI, per illuminare il buio che in tante fughe, a torto applaudite, trovasi" [Veracini, op. cit., I, f. 167, transcribed in Fabbri, op. cit., p. 164].

26

According to Fabbri, this treatise, which is preserved in a unique manuscript copy in I-Fc, was written between 1758 and 1762.

27

John Walter Hill, *The Life and Works of Francesco Maria Veracini*, Ann Arbor, Michigan, UMI Research Press, 1979, pp. 297-298.

28

"Osservasi particolarmente che, nel corso di questa fuga (d'estensione di 197 misure), non apparisce mai piu tutto intero, ne replicato, ne risposto da niuna delle quattro parti, il sopraccennato soggetto principale proposto da principio; ma vedesi, in quella vece, fare capolino alla finestra della fuga, per ventidue o ventitre volte, diminuendosi sempre e riducendosi in consunzione fino a una misura e mezza: talmente che, collo spargere le sue reliquie in qua e in là, senza verun disegno e senza perche nè per come, puossi assomigliare questo maltrattato soggetto a una Camera male spazzata, nella quale si vedessero tutte quante le non lodabili pennellate della granata impresse nella polvere, restate a far pompa di se nello spazio di quel Pavimento. E pare giustamente che quei bocconcelli di fuga vogliano significare che ivi dovrebbe essere la *risposta* o la *replica* del soggetto, ma che il Compositore la promette fra tanto per un'altra volta, con piu agio. Errore simile non si permette da niuna scola, poichè le regole degl'Uomini che sanno far bene la fuga (e che hanno buongusto) insegnano di lasciar cantare alle parti i soggetti intieri, ma non già ammezzati, sbocconcellati e nemmeno alterati dal loro primo Testo, per quel che riguarda ancora al valore delle figure." [Veracini, op. cit., I, f. 173, in Fabbri, op. cit., p. 172].

29

Fabbri, op. cit., p. 181.

30

"È vergogna [writes Veracini] di parlare delle indegnità che fanno tra loro il primo e il secondo Violino!" [Veracini, op. cit., I, f. 187, in Fabbri, op. cit., p. 178].

31

"Da battute 127 a battute 129 [notes Veracini] la modulazione fa un salto dall'Italia in America e, da battute 135 a battute 137, salta nuovamente dall'America in Italia, che direbbesi essere ella fornita d'ali, ma, volando, che porta seco perfide relazioni, degne veramente di un sempiterno inabissamento" [ibid, f. 182, in Fabbri, op. cit., p. 176].

32

Hawkins, op. cit., II, p. 895. On the same subject Mainwaring writes: "The very first answer of the Fugue in the overture for [Handel's] Mucius Scevola, affords an instance of this kind [i.e. violation of rule]. Geminiani, the strictest observer of rule, was so charmed with this direct transgression of it, that, on hearing its effect, he cried out, *Quel semitono* (meaning *f* sharp) *vale un mondo*" [Mainwaring, op. cit., p. 44].

33

"Bassone" was an idiosyncratic italianization of "basso(o)n".

34

Avison, op. cit., p. 114.

35

Guglielmo Barblan, "Un concerto in 'tre stili' di Francesco Geminiani", *AMC*, XIV (1957), p. 54.

Notes to Chapter Six

- 1
The sonatas published by Geminiani in his treatises will not be considered here because of their principally didactic character.
- 2
Hill, op. cit., p. 103.
- 3
"Trattenimenti Musicali da me composti per il Violino, a diletto studioso di coloro che non si appagano della sola superficiale Harmonia di quello" [GB-Lbl, d. 74].
- 4
"Giovane come sono poco più di cinque lustri, non posso darti di più: il dono segue il sapere, ed il sapere l'età; ed è celebre l'assioma che *nemo repente fit summus*. Aspetta che io maggiormente mi eserciti se vuoi che io maggiormente ti riesca gradito, e vivi felice" [XII Sinfonie a tre, Op. I (1701)]. See Careri, *Valentini*, op. cit., p. 77.
- 5
Burney, op. cit., II, p. 991.
- 6
Newman, op. cit., p. 324.
- 7
Bukofzer, op. cit., p. 360.
- 8
"[...] J'ai entendu raconter du célèbre M. Geminiani que quand il avoit un adagio touchant & pathétique à composer, il commençoit par se recueillir en lui-même, à se représenter les plus grands malheurs, la mort de ses enfans, le désespoir de sa femme, l'incendie de sa maison, l'abandon de

tous ses amis, & que quand il etoit bien affecté de toutes ces cruelles peintures, alors il prenoit son violon & se livroit aux lugubres images errantes dans son imagination" [Charles Henri Blainville, "Dissertation ou l'on examine les droits de la melodie & de l'harmonie, pour servir de réponse aux reflexions de M. de Serre, inserees dans le Mercure de Janvier", *Mercure de France*, May 1752, p. 140].

9

Twining Papers, 1761-1775, op. cit., letter of 16 October 1773, f. 87v.

10

Newman, op. cit., p. 324.

11

Hutchings , op. cit., p. 276.

12

Burney, op. cit., II, p. 991.

13

Eckersley, op. cit., p. 224.

14

GB-Lbl, Add. Ms. 21520. The letter is quoted in its entirety in English translation on pp. 49-50. For the original Italian-language version see note 28 to the third chapter.

15

Burney, op. cit., II, p. 993.

16

"[...] C'est dans l'invention des *phrases* musicales, dans leurs Proportions, dans leurs entrelacement, que consistent les veritables beautés de la Musique. Un Compositeur qui ponctue & phrase bien, est un homme d'esprit; un Chanteur qui sent, marque bien ses *phrases* & leur accent, est un homme de goût: mais celui qui ne fait voir & rendre que les

Notes, les Tons, les Temps, les Intervalles, sans entrer dans le sens des *phrases*, quelque sûr, quelque exact d'ailleurs qu'il puisse être, n'est qu'un Croque-sol" [Rousseau, op. cit., pp. 370-371].

17

The letter is transcribed in Ribeiro, op. cit., pp. 136-137.

Notes to Chapter Seven

1

La Forest Enchantée, Représentation tirée du Poème Italien de la Jerusalem délivrée. Spectacle Orné de Machines, animé d'Acteurs Pantomimes & accompagné d'une Musique (de la Composition de M. Geminiani) qui en exprime les différentes actions; exécuté sur le grand Théâtre du Palais des Thuilleries pour la première fois le Dimanche 31 Mars 1754 [programme, F-Po, C 2819 (c)].

2

The document is quoted in full in the original French in Appendix A 3.

3

*Lettre critique de M. le marquis *** à M. de Servandony, chevalier de l'ordre de Christ, peintre & architecte du roy & de son Académie Royale. Au sujet du spectacle qu'il donne au Palais des Thuilleries (1754). F-Po, C 2819 (h).* The document is quoted in full in the original French in Appendix A 1.

4

In 1738 the *Représentation de l'Eglise de Saint-Pierre de Rome* was performed; in 1739 *Pandore*; in 1740 *La descente d'Énée aux enfers*; in 1741 *Les travaux d'Ulysse*; in 1742 *Héro et Léandre*.

5

The review is published in Maurice Tourneux (ed.), *Correspondance littéraire, philosophique, et critique par Grimm, Diderot, Raynal, Meister, etc*, Paris, Garnier, 1877, II, pp. 343-347. The document is quoted in full in the original French in Appendix A 2.

6

Burney, *op. cit.*, II, p. 991.

7

Jenkins, op. cit., p. 171.

8

The English text cited here is the translation of *Gerusalemme liberata* by Edward Fairfax (1600) edited by Kathleen M. Lea and T. M. Gang (Oxford, Clarendon Press, 1981).

9

Jenkins, op. cit., p. 176.

10

Jenkins writes that this movement is in ternary form (op. cit, p. 172); certainly, it consists of three sections, each of them repeated; but the presence of a reprise of the opening theme in the inner section and, moreover, the simple, "concluding" character of the third section conform better to the idea of a conventional binary structure to which an epilogue has been added.

11

"C'et Acte finit par la reunion de toutes les Magiciennes qui se trouvent dans la Forêt; elles félicitent Ismen sur la reussite de ses conjurations, & l'accompagnent lors qu'il retourne à Jerusalem." [Programme, op. cit.].

12

"La Scene se passe dans la nuit, le Théâtre représente l'interieur d'une Mosquée éclairée par des lampes.

Ismen ravi du succès de ses enchantemens, alla incontinent trouver le Roi...

L'Auteur du Spectacle suppose ici que ce Prince appelé Aladin, est occupé à délibérer avec son Conseil, sur ce qu'il doit faire pour prévenir les efforts que doivent bien tôt renouveler les Chrétiens. Ce conseil se tient dans la principale Mosquée. Là plusieurs Chefs se levent pour proposer des avis différents; le premier vent se remettre entierement à la protection que Mahomet a deja commencé d'accorder à un peuple qui l'adore,

& attendre de Dieu seul la fin d'un événement dont son éternel Providence a réglé le succès.

Le second plus agissant, veut qu'on ajoute à cette résignation tout ce que la prudence peut inspirer de moyens pour assurer la défense de la ville. Il demande qu'on répare les Brèches, qu'on fasse des Retranchemens, des Ouvrages; enfin qu'on preme tous les moyens possibles de se défendre courageusement.

Le troisième qui se trouve être le Chef des Ministres de Mahomet, demande en interrompant celui qui vient de parler, qu'on fasse en s'en rapportant à lui, des Jeûnes, des Prières, & qu'on lui remette ce qu'il faut pour répandre d'abondantes aumônes; il répond alors du succès de la Guerre. Mais Argand impatient ne veut s'en rapporter qu'à la force de son bras; il se prépare (si Aladin le permet) à aller seul défier Godefroy, & par le sort d'un combat dont il assure la réussite, il prétend terminer toutes les allarmes d'Aladin & détruire l'espérance des Ennemis. Dans cet instant Ismen arrive, il dit à Aladin ce qu'il vient de faire; il arrête Argand, il calme le Ministre de la Religion, & Aladin rend grâce à Mahomet du piège qu'il permet que les démons tendent à ses Ennemis." [ibid].

13

"Le Théâtre représente le Camp de Godefroy de Bouillon. Godefroy accompagne des Chefs de son armée, pensoit tristement à surmonter les nouveaux obstacles qui s'opposent à ses desseins, & à faire cesser les maux que la chaleur excessive & la sécheresse causaient dans son Camp; il se livroit aux peines que lui causait la vue de ses Soldats languissans qui périssent de soif & de foiblesse, lorsque le saint Hermite Pierre parut à ses yeux; il amenoit avec lui le jeune Renauld. Ce vaillant Chevalier après avoir tué le Prince de Norvege avoit évité par sa suite la rigueur du châtement que lui préparoit Godefroy; mais l'Hermite qui avoit prévu que la Forêt ne pourroit être désenchantée que par son secours, avoit envoyé pour le chercher deux Guerriers qui l'avoient enfin ramené au Camp. Il se prosterna, chercha moins à se justifier qu'à demander à réparer sa faute: Godefroy lui pardonne, lui ceint l'épée qu'un Ange lui avoit remis pour cet usage, & le destine à aller détruire les prestiges que les Démons employent à défendre les approches de la Forêt. Tandis qu'il en reçoit l'ordre, l'Hermite levant au ciel les mains, obtient par une fervente prière qu'un

coup de tonnerre traye la route à une pluie salutare qui vient remplir les
voeux de Soldats & adoucir leurs maux." [ibid].

Notes to Chapter Eight

1

"I Rifriggitori furono così chiamati perchè, in ogni occasione di dover fare nuove Composizioni, rifriggevano sempre le medesime, altre volte rifritte, cominciando dagli studi fatti sotto la disciplina del loro Maestro (quando andavano a scola da Giovanetti), levando spesso e volentieri il buono che avanti era in esse e, in quella vece, inserivano nuove addizioni di Musica d'altri, già piaciuta al Pubblico, rifriggendola coll'istesso metodo che avevano rifritto le loro eterne rifriggiturissime. Poscia, andando di Paese in Paese, col loro quadragesimalino, rifritto (per così dire) dugentomila volte, facevano esito della loro Mercanzia, come fanno appunto coloro che vanno per diversi Paesi a mostrare il Mondo nuovo, oppure un Tabernacolo, e, in tale occasione, vendono i Diaspri per fermare il sangue dal naso e mille altri rimedi, per denti, per gl'occhi e per gl'orecchi [...]" [Veracini, op. cit., I, ff. 367-368, quoted in Fabbri, op. cit., pp. 189-190].

2

Fabbri, op. cit., pp. 190-192.

3

Sonatas/ of three Parts/ for two Violins/ a Violoncello/ and/ Thorough Bass/ made out of Geminianis Solos [Op. I, nos. 7-12]/ Dedicated to/ Hewer Edgeley Hewer Esq."/ By/ Francesco Barsanti/ London [GB-Lbl, g. 274. (7)]. SH, c.1730. It is satisfying to know that the master "reheater" Geminiani had his own music "reheated" at least once by another hand! Very likely, the transcriptions made by Barsanti, Geminiani's friend and fellow Lucchese, were sanctioned by the author.

4

Hawkins, op. cit., II, p. 916.

5

Eckersley, op. cit., p. 216.

6

Ibid, p. 220.

7

Ibid, p. 300.

8

Walls, op. cit., p. 226.

9

Burney, op. cit., II, p. 993.

10

"I Parafraasisti, parafrasando le Composizioni altrui, pareva che componessero, e chi era corto di vista credevale Parti dell'Autore di cui leggevasi sopra il Nome. Tali parafrasi erano, il più delle volte, un cattivo Mosaico di pezzettini mancanti di connessione, di buongusto e d'espressione, senza seguito e senz'esito delle loro promesse. Le cause principali di tali musichevoli misfatti erano diverse specie di Reumatismi che cadono bene spesso sulle Composizioni di coloro che imperitamente compongono, anzi rubano tutto quel che scrivono" [Veracini, op. cit., I, ff. 364-365, quoted in Fabbri, op. cit, p. 188].

11

Hawkins, op. cit., II, p. 848.

12

Hayes, op. cit., p. 128.

13

Putnam Aldrich, "Bach's Technique of Transcription and Improvised Ornamentation", *MQ*, XXXV/1 (1949), pp. 32-33.

14

Hawkins, op. cit., II, p. 916.

15

Eckersley, op. cit., pp. 138-154.

16

Walls, op. cit., p. 221. In 1758 Avison followed his teacher's example by publishing his own concertos in score. Hutchings has a pertinent comment on this edition and its model: "Within this period both Geminiani and Avison collected and published in score what they regarded as the best of the concertos which they had issued in parts some thirty years previously. In the process they made what they considered to be improvements. Whether we think them so or not, they show how the concerto grosso survived in England into the age of the preclassical symphony, and also how the composers themselves were affected by the changes in style and taste" (op. cit., p. 263).

17

In Ribeiro, op. cit., p. 267. Some years later, in his *General History of Music*, Burney wrote: "This edition was prepared from a score which I had made for my own improvement, and of which, upon Geminiani complaining, in 1750, that he had lost his original, I was much flattered by his acceptance" (op. cit., II, p. 993n).

Notes to Chapter Nine

1

Hawkins, op. cit., II, pp. 916-917.

2

McArtor, op. cit., pp. 228.

3

Donington, introduction to *Taste 2*, op. cit., p. v.

4

Avison, op. cit., pp. 125-126.

5

Zaslaw, op. cit., p. 48.

6

Roger Hickman, "The Censored Publications of 'The Art of Playing on the Violin', or Geminiani Unshaken", *EM*, XI/1 (1983), p. 73.

7

Ibid, p. 74.

8

Leopold Mozart, *Versuch einer gründlichen Violinschule* (1756), English translation by E. Kocker, Oxford, Oxford University Press, 1986, p. 203.

9

In Zaslaw, op. cit., p. 48.

10

Boyden, introduction to APV, op. cit., p. vi.

11

See John O. Robison, "The *Messa di Voce* as an Instrumental Ornament in the Seventeenth and Eighteenth Centuries", *MR*, XLIII (1982), p. 3.

12

Donington, introduction to *Taste 2*, op. cit., p. vi.

13

Hayes, op. cit., p. 123.

14

Burney, op. cit., II, p. 992.

15

Loc cit. In a footnote Burney adds: "Geminiani, however, was certainly mistaken in laying it down as a rule, that 'no two notes on the same string, in shifting, should be played with the same finger'; as beautiful expression and effects are produced by great players, in shifting, suddenly, from a low note to a high, with the same finger on the same string".

16

David Boyden, "Geminiani and the first Violin Tutor", op. cit., pp. 161-170; "A Postscript to 'Geminiani and the first Violin Tutor'", op. cit., pp. 40-47.

17

Robert Donington, "Geminiani and the Gremlins", *ML*, LI (1970), pp. 130-155.

18

"The advantages of using his name for sales [Boyden writes in the introduction to APV (p. xi)] is obvious, but it is not clear whether the publishers felt some justification for doing so either because they included the Geminiani table of ornaments or because they believed that Geminiani really was the author of *Prelleur Part V*."

19

"The text [observes Boyden] comments not at all upon the great variety of fingerings for shifts indicated in the examples. Extensions of the fingers are required in the examples of double stops, but the text says nothing about them. The same is true concerning mysterious contractions of the hand (e. g. fingerings 1 3 4 or 1 2 4 on successive chromatic half-steps), apparently to facilitate shifting in lower positions, perhaps necessary when the violin is held at the collar-bone without the firmness of chin support. The same paucity or total lack of textual explanation may be noted with respect to certain technical problems inherent in numerous passages in the examples: fingering changes within single notes of double stops, the use of the modern half-position fingering, use of the open string, and the surprising range of modulation in Example XV" [Ibid, p. viii].

20

"Le fond de cette methode est du Celebre Geminiani, mais plusieurs artistes et amateurs éclairés s'etant plaints avec justice que la premiere Edition etoit 1. mal rédigée, obscure, et nullement à portee de l'intelligence des jeunes Elèves; 2. les exemples pour la plus-part trop severes et manquant de Clarte dans leurs démonstrations; 3. que plusieurs de ces exemples étoient plutôt des Leçons de composition et de contrepoint que de veritables instructions pour le Violon; 4. trop peu riche dans la partie de Leçons qui doivent reunir l'Utile à l'Agreable, pour encourager les Elèves en leur rendant l'Etude plus aimable et moins rebutante [...]" [preface to B 3f].

21

"[...] Sebbene i Maestri più saggi di quest'arte dieno sempre a i loro scolari a studiare il Corelli per farsene un modello per la imitazione della natura, questi nondimeno venuti alla capacità di comporre abbandonano tosto questa aurea via di mezzo del Corelli, e non solo si danno a far giocare continuamente gli acuti più puerili e più striduli del loro strumento, ma lasciata la imitazione della voce umana, uccelli, cani, o altre bestie si danno a imitare, e chiamano questo bravura. Il Ferrari che di queste bravure poteva dirsi l'Apollo, e che realmente era per ogni

riguardo eccellentissimo sonatore, avendo quella stima che doveva del Gemignani, volle in tutti i modi farsi sentire da lui. Terminato ch'egli ebbe di sonare domandò al Gemignani che gli paresse di quel suo modo? a questo il Gemignani rispose, voi siete un grandissimo sonatore, ma non mi avete col vostro sonare mossa alcuna passione [...] [Vincenzo Martinelli, *Lettere familiari e critiche*, London, Nourse, 1758, p. 381]. The encounter must have taken place around 1754, when both Domenico Ferrari (1722-1780), considered one of Tartini's best pupils, and Geminiani were in Paris, where their music was performed at the *Concert spirituel*. Charles Avison, too, criticized the imitations of "uccelli, cani o altre bestie": "As the *Composer* is culpable, who, for the Sake of some low and tristing *Imitation*, deserts the Beauties of *Expression*: So, that *Performer* is still more culpable, who is industrious to reduce a good Instrument to the State of a bad one, by endeavouring to make it subservient to a still more tristing *Mimickry*. Such are all Imitations of *Flageolets, Horns, Bagpipes, &c.* on the Violin; a Kind of low Device, calculated merely to amaze, and which, even with the common Ear, cannot long prevail over the natural Love of Harmony", and in footnote he adds: "The singing of a *Cuckoo*, and the cackling of a Hen, have, in fact, been often introduced into musical Performances. Vivaldi, in his *Seasons, or Concertos*, so called, has imitated the barking of a Dog; besides many other strange Contrivances; attempting even to describe, as well as imitate, the various Changes of the Elements. If those Composers, who take such Pleasure in their musical Imitations of the noise of Animals, will shew their Ingenuity in that Way, I would advise them rather to follow the much more effectual Method of introducing the Creatures themselves" [op. cit., pp. 108-109].

22

The passage is taken from a letter sent to Twining on 30 August 1733 (see Ribeiro, op. cit., p. 116).

23

Burney, op. cit., II, p. 990.

24

Ibid, p. 993.

25

Giulio Caccini, *Le Nuove Musiche*, Firenze, 1601, preface; Nicola Vicentino, *L'antica musica ridotta alla moderna pratica*, Rome, 1555, Libro IV, cap. XLII, f. 94.

26

Boyden, introduction to APV, op. cit., p. vii.

27

Hawkins, op. cit., II, p. 903; Burney, op. cit., II, p. 991.

28

Hayes, op. cit., pp. 121-122.

29

McArtor, op. cit., p. 346.

30

A manuscript copy of this treatise, written in Italian, is preserved in I-Bc (G 122).

31

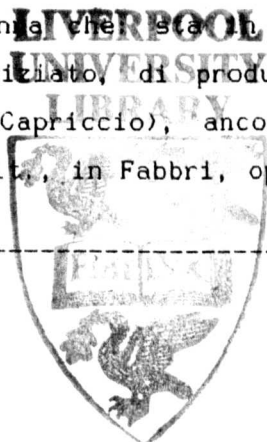
John Potter, *Observations on the Present State of Music and Musicians*, London, Henderson, 1762, p. 2n.

32

Hawkins, op. cit., II, p. 903.

33

"Molti sono quei che dicono essere assai facile il modo di comporre in Musica. Ciò non negasi da noi neppure, anzi diamo campo ai nostri Discepoli d'impossessarsi agevolmente d'una tale facoltà; ma non lasceremo giamai scappare dalla nostra pena la mano di ogni Ragazzo spiritoso, nella Musica alquanto iniziato, di produrre ogni qualunque composizione (sia Fuga, ricercare o Capriccio), ancorche senza studio e senza niun Maestro" [Veracini, op. cit., in Fabbri, op. cit., p. 179].



34

"Un Dictionnaire qui ne contiendrait selon l'ordre alphabétique que le tiers ou la moitié des mots les plus usités d'une langue, pendant que les autres se trouveroient répandus sans ordre & comme au hasard dans les diverses phrases qui leur seroient annexes, un tel Dictionnaire seroit certainement réputé avec raison un Ouvrage très-imparfait. C'est à peu près le cas du *Guide harmonique*" [Serre, op. cit., p. 201].

35

"Cet ouvrage, auquel Geminiani a travaillé pendant une vingtaine d'années, & dont quelques-unes ont été entièrement consacrés à ce travail, n'a point répondu à ce qu'on devait attendre d'un aussi habile harmoniste. C'est sans doute le résultat de ses réflexions pendant toute sa vie; mais qu'est-ce que les réflexions d'un seul homme, si on les compare à la science même de l'harmonie, qui est le résultat des réflexions de plusieurs hommes, pendant une longue suite d'années! Si Geminiani, au lieu de vingt ans d'un travail opiniâtre, se fût contenté de passer un an ou deux à prendre connoissance de l'état ou est l'harmonie, depuis les écrits de Rameau, en un mot, depuis l'époque de la *basse fondamentale*, son ouvrage eût été & plus lumineux & plus méthodique, & aurait tout au moins embrassé une fois plus d'objets que ses seules réflexions n'ont pu lui en faire apercevoir. Il aurait d'ailleurs vu les choses d'après des principes, moyen bien plus sûr que le tâtonnement ou la routine des Musiciens" [Jean Benjamin de La Borde, *Essai sur la musique ancienne et moderne*, Paris, Pierres, 1780, p. 627].

36

Burney, op. cit., II, p. 991.

37

An incomplete manuscript copy of this treatise, written in Italian, is preserved in I-Bc (G 94).

38

McArtor, op. cit., p. 235.

39

Frank Thomas Arnold, *The Art of Accompaniment from a Through-Bass* (1931), New York, Dover Publications, 1965, p. 463.

40

Burney, op. cit., II, p. 992.

41

Arnold, op. cit., p. 468.

42

"Poiché Geminiani, all'inizio dei suoi componimenti, pone l'indicazione *Chitarra o Cetra*, qualcuno potrebbe forse chiedersi se, con l'uso di termini italiani, egli avesse voluto richiamarsi al preciso significato che essi hanno nella nostra lingua. Ma si tratterebbe di una perplessità che va senz'altro fugata, sia perché la chitarra dell'epoca era munita di 5 cori (e l'intavolatura per cetra ne indica esattamente 6) e sia perché, di norma, il numero dei suoi tasti non arrivava a 17 e quindi era nell'impossibilità di emettere il la^2 (nel registro acuto) che risulta intavolato più volte" [Tonazzi, op. cit., p. 19].

43

Loc. cit.

CATALOGUE

CATALOGUE OF WORKS

The musical incipits listed here are taken from the original editions only. For any subsequent editions, reworkings, or transcriptions the full title, the bibliographical descriptions and, wherever possible, a source for the dating are given.

The reworkings or transcriptions of individual compositions or movements are noted in abbreviated form under the incipit of the version under consideration (the symbol > means "later reworked as"; the symbol < means "derived from").

The bibliographical descriptions, which refer only to the copies examined personally by the author, employ conventional RISM abbreviations for library sigla.

Abbreviations used for written sources

- BUC Edith B. Schnapper, *The British Union-Catalogue of Early Music, printed before the year 1801*, London, Butterworths Scientific Publications, 1957.
- CJ *The Country Journal: or, The Craftsman.*
- D Anik Devriès, *Édition et commerce de la musique gravée à Paris dans la première moitié du XVIII^e siècle. Les Boivin. Les Leclerc*, Geneva, Minkoff, 1976.
- DC *The Daily Courant.*
- DP *The Daily Post.*
- DJ *The Daily Journal.*

- E Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten (1899-1904)*, Graz, Akademischer Druck, 1959.
- GA *The General Advertiser.*
- GdA *Gazette d'Amsterdam.*
- L François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène (1696-1743)*, Paris, Publications de la Société Française de Musicologie, XII, 1969.
- LDP *The London Daily Post, and General Advertiser.*
- LEP *The London Evening Post.*
- M Hans Joachim Marx, *Arcangelo Corelli. Historisch-kritische Gesamtausgabe der musikalischen Werke, Supplementband, "Die Überlieferung der Werke Arcangelo Corellis"*, Köln, Arno Volk, 1980.
- PM *The Post Man.*
- SH William C. Smith - Charles Humphries, *A Bibliography of the Musical Works published by the firm of John Walsh during the years 1721-1766*, London, The Bibliographical Society, 1968.
- T Michael Tilmouth, "A Calendar of References to Music in Newspapers published in London and the Provinces, 1660-1719", *RMA Research Chronicle*, I, 1961.

Abbreviations used for Geminiani's works

AA	<i>The Art of Accompaniament</i>
APGC	<i>The Art of Playing the Guitar or Cittra</i>
APV	<i>The Art of Playing on the Violin</i>
F	<i>Flute sonatas</i>
GA	<i>Guida Armonica</i>
HM	<i>The Harmonical Miscellany</i>
IF	<i>The Incharned Forrest</i>
M	<i>Minuets with variations</i>
PC 1	<i>Pièces de Clavecin (first collection)</i>
PC 2	<i>Pièces de Clavecin (second collection)</i>
SH	<i>Select Harmony (third collection)</i>
SS	<i>Six Solos</i>
Taste 1	<i>Rules for playing in a true Taste</i>
Taste 2	<i>A Treatise of Good Taste in the Art of Musick</i>
TC	<i>Two Concertos</i>

Note. Reference to the works with opus number (with the exception of the treatises) follows this system: the first number (large Roman) denotes the opus, the second (Arabic) the work, and the third (small Roman) the movement: thus I/2/iii is the third movement of the second sonata of Op. I.

Printed Editions

A. INSTRUMENTAL MUSIC

Op. I

1a. Sonate/ A Violino, Violone, e Cembalo,/ Dedicate/ Al Illustrissimo et
Excellentissimo Signore/ Il Sig.^r Barone di Kilmans'egge/ Cavallerizzo
Maggiore e Ciamberlano/ Di sua Maestà Britanica/ e Elettore di Brunswick e
Lunebourg/ da Francesco Geminiani/ Tho: Cross Sculpsit [GB-Lbl, d. 74].
The dedication is dated 28 November 1716. Engraved from the same plates as
the Meares edition [1b].

Other editions:

1b. Sonate/ A Violino, Violone, e Cembalo,/ Dedicate/ Al Illustrissimo et
Excellentissimo Signore/ Il Sig.^r Barone di Kilmans'egge/ Cavallerizzo
Maggiore e Ciamberlano/ Di sua Maestà Britanica/ e Elettore di Brunswick e
Lunebourg/ Da Francesco Geminiani/ London Printed for & Sold by Richard
Meares Musical Instrument Maker and Musick Printer at the Golden Viol &
Hautboy in S.^t Pauls Church yard/ Tho: Cross Sculpsit [GB-Lbl, d. 74. a].
DC, 8 July 1718.

1c. XII/ Solo's/ for a/ Violin/ With a/ Through Bass/ for the/ Harpsichord/
or Bass Violin/ Composed by/ Francesco Geminiani/ London Printed for and
Sold by I: Walsh Serv.^t in Ordinary/ to his Majesty at y^e Harp & Hoboy in
Catherine Street in y^e Strand/ & I. Hare at y^e Viol & Flute in Cornhill
near the Royal Exchange [GB-Lbl, h. 48. b]. PM, 5-8 September 1719.

1d. Sonate/ A Violino, Violone, e Cembalo,/ Dedicate/ Al Illustrissimo et
Excellentissimo Signore/ Il Sig.^r Barone di Kilmans'egge/ Cavallerizzo
Maggiore e Ciamberlano/ Di sua Maestà Britanica/ e Elettore di Brunswick e

Lunebourg/ Da/ Francesco Geminiani/ Opera Prima/ A Amsterdam/ Chez Jeanne Roger/ n. 459 [F-Pn, K 3540]. L, Sept. 1716-1721. D, 1722. Examples of the reissue bearing the imprint of Michel Charles Le Cène in GB-Lbl and I-Bc.

1e. XII/ Solo's/ for a/ Violin/ With a/ Thorough Bass/ for the/ Harpsicord/ or/ Bass Violin/ Compos'd by/ Francesco Geminiani/ London Printed for and Sold by I. Walsh Serv.* in Ordinary/ to his Majesty at y* Harp & Hoboy in Catherine Street in y* Strand/ n. 378 [F-Pn, k 3541]. SH, c. 1730.

1f. Le Prime Sonate/ a Violino, e Basso/ di F. Geminiani/ nuovamente ristampate, e con diligenza corrette, aggiuntovi/ ancora per maggior facilità le grazie agli adagj, ed i nume/ri per la trasposizione della mano./ Dedicate/ All'Illustrissima ed Eccellentissima Signora/ Dorotea/ Contessa di Burlington./ Londra, MDCCXXXIX [GB-Lbl, 1. 10. a.].

1g. Sonate/ a/ Violino e Basso/ dedicate/ All'Illustrissima ed Eccellentissima Signora/ Dorotea/ Contessa di Burlington/ di F. Geminiani/ Opera Prima/ Prix 10 [liv.]/ A Paris/ Chez Le Clerc M.^{ed} rùe S.* Honoré entre la rùe des Prouvaires/ et la rue Dufour à Sainte Cecile./ Et Aux Adresses Ordinaires/ Avec Privilege du Roy [F-Pn, Vm^r 797]. D, 1740.

Reworkings and transcriptions:

1h. Sonatas/ of three Parts/ for two/ Violins/ with a Thorough Bass for the/ Harpsicord/or/ Violoncello/ made from the Solos of/ Francesco Geminiani/ London. Printed for I. Walsh in Catharine Street in the Strand [...] [GB-Lbl, g. 409. c. (3)]. SH, c. 1742. Nos. 1-6.

1i. Six/ Sonatas/ for/ Two Violins & a Violoncello/ or Harpsichord/ with a/ Ripieno Bass/ To be used when the Violins are doubled/ Composed by/ F. Geminiani/ from the VI first Solo's of his op.* I.* / London/ Printed for the Author by John Johnson in Cheapside [GB-Lbl, g. 38. 1]. BUC, 1757.

1l. The/ Ripieno Parts/ Belonging to the/ Six/ Sonatas/ Composed by/ F. Geminiani/ From the VI first Solos of his Opera Prima/ London, Printed for the Author by J. Johnson in Cheapside [GB-Lbl, RM. 26. a. 10]. BUC, 1757.

1m. VI Sonatas/ for two Violins & a Violoncello,/ or/ Harpsichord;/ With a/ Repieno Bass,/ to be used when the Violins are doubled,/ Composed by/ F. Geminiani,/ from the VI last Solos of his Op.^{us} 1.^{us}/ with a few Additional Movements/ London/ Printed for the Author by J. Johnson/ in Cheapside/ Where may be had all the above Author's Works [GB-Lbl, g. 38. 2]. BUC, 1757.

Modern editions:

1n. Op. I, ed. Ross Lee Finney, Northampton, Mass., Smith College, 1935.

1o. Op. I, ed. Walter Kolneder, Mainz, Schott's Söhne, 1961.

1p. I/1, Kassel, Bärenreiter, Hortus Musicus 173, 1962.

1q. I/1, ed. Line Talluel, in Hubert Leonard, Ancienne École Italienne du Violon, Paris, Éditions Costallat, 1942.

1r. I/1, ed. Adolfo Betti, New York, Schirmer, 1952.

1s. I/4, ed. Hugo Ruf, Kassel, Bärenreiter, Hortus Musicus 174, 1961.

1t. I/1 (from 1h), ed. Claude Crussard, Lausanne, Foetisch, 1958.

Sonata I

I/1/1

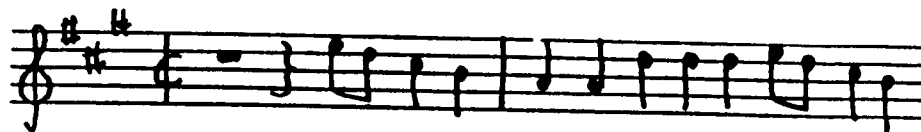
Adagio



[Presto 3/4, Adagio C, Presto 3/4, Adagio C].

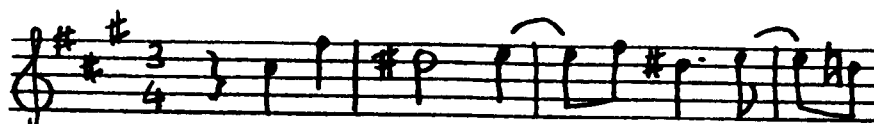
I/1/11
[> PC 2/xxxiii]

[Allegro]



I/1/111

Grave



I/1/1v
[> PC 2/xxxiv]

Allegro



Sonata II

I/2/1

Grave



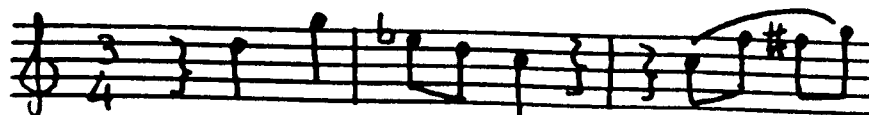
I/2/11

Allegro



I/2/111

Adagio



I/2/iv

Allegro



Sonata III

I/3/i

Adagio



[Allegro C, Adagio, Tempo Giusto, Adagio, Presto, Adagio, 3/4]

I/3/ii

Allegro



Sonata IV

I/4/i

Adagio



I/4/ii

Allegro



I/4/iii

Grave



I/4/iv

[> PC 2/xxxvii]

Allegro



Sonata V

I/5/i

Affettuoso



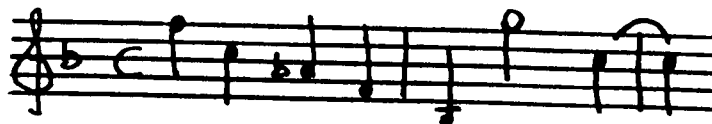
I/5/ii

Vivace



I/5/iii

Grave



I/5/iv

Allegro



Sonata VI

I/6/1
[> PC 1/x1]

Affettuoso



I/6/11

Adagio



I/6/111
[> PC 1/x11]

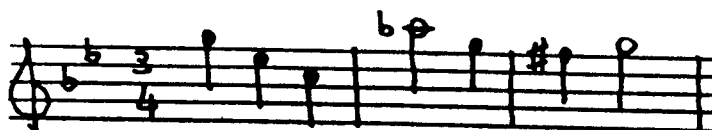
Allegro



Sonata VII
[> F/5]

I/7/1

Grave



I/7/11

Allegro



I/7/iii

Grave



I/7/vi

[> PC 2/xxxvi]

Allegro



Sonata VIII

I/8/i

Affettuoso



I/8/ii

Vivace



I/8/iii

Amoroso



I/8/iv

Vivace



Sonata IX

I/9/1
[> PC 2/xxiii]

Vivace



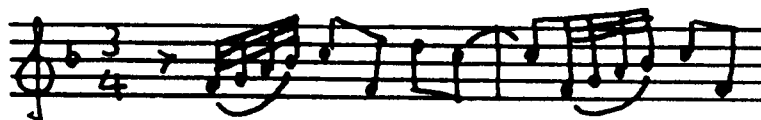
I/9/11

Andante



I/9/111
[> PC 2/xxiv]

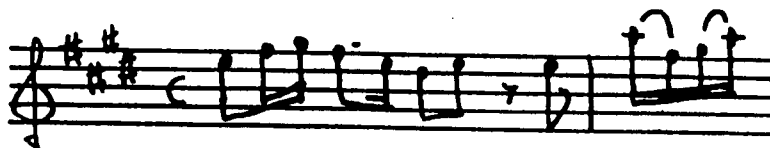
Allegro



Sonata X
[> F/6]

I/10/1

Adagio



I/10/11
[> PC 2/xxxviii]

Allegro



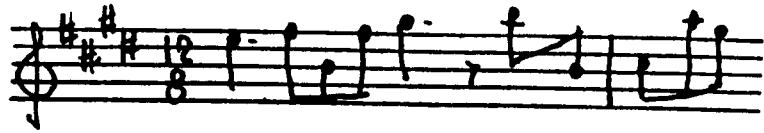
I/10/111

Adagio



I/10/1v
[> PC 2/xxxix]

Allegro



Sonata XI

I/11/1

Vivace



I/11/11

Affettuoso



I/11/111

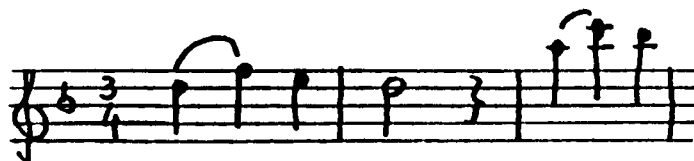
Allegro



Sonata XII

I/12/1

Amoroso



I/12/11

Allegro



I/12/111

Allegro



Op. II

2a. Concerti Grossi/ con/ Due Violini, Violoncello, e Viola di Concertino/ obbligati, e due altri Violini, e Basso di/ Concerto grosso ad arbitrio/ il IV. V. e VI. si potranno suonare con due Flauti/ traversieri, o due Violini con Violoncello./ Dedicati/ A Sua Eccellenza/ Henrietta/ Duchessa di Marlborough &c. &c./ Da/ Francesco Geminiani/ Opera Seconda/ London/ Printed for the Author, and Sold by I. Walsh in Catharine Street in the Strand [GB-Lbl, g. 38. b. (1)]. SH, 1732.

Other editions:

2b. Concerti Grossi/ con/ Due Violini, Violoncello, e Viola di Concertino/ obbligati, e due altri Violini, e Basso di/ Concerto grosso ad arbitrio;/ il IV. V. e VI. si potranno suonare con due Flauti/ traversieri, o due Violini con Violoncello./ Dedicati/ A Sua Eccellenza/ Henrietta,/ Duchessa di Marlborough, &c. &c./ da/ Francesco Geminiani/ Opera Seconda/ Amsterdam/ Spesa di Michele Carlo Le Cene/ n. 574 [F-Pn, Vm^z 1698]. L, June 1733-May 1735. D, 1734.

2c. Concerti Grossi/ con/ Due Violini, Violoncello, e Viola di Concertino/ obbligati, e due altri Violini, e Basso di/ Concerto grosso ad arbitrio/ il IV. V. e VI. si potranno suonare con due Flauti/ traversieri, o due Violini con Violoncello./ Dedicati/ A Sua Eccellenza/ Henrietta/ Duchessa di Marlborough &c. &c./ Da/ Francesco Geminiani/ Opera Seconda/ London/ Printed for & sold by I. Walsh in Catharine Street in the Strand [GB-Lbl, RM 17. a. 3. (3)]. SH, 1745.

2d. Concerto/ Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino obbligati e due altri Violini/ e Basso di Concerto Grosso./ Da/ Francesco Geminiani/ Opera Seconda/ Prix 12 [liv] / A Paris/ Chez/ M.^r Le Clerc le Cadet, rue St. Honoré vis-avis l'Oratoire/ chez le M.^{re} Bonnetier au Second./ Le S.^r Le Clerc, M.^{re} rue du Roule à la Croix d'or,/ M.^{re} Boivin rue

S.⁺ Honoré à la Règle d'Or/ Avec Privilege du Roy [F-Pn, Vm⁷ 1692]. D, c. 1748.

2e. Six/ Concertos,/ Composed by/ F. Geminiani./ Opera Seconda./ The second edition,/ Corrected and Enlarged, with some new Movements, by the Author;/ And now first Published in Score/ London/ Printed for the Author, by John Johnson, in Cheapside/ Where may be had,/ The same Work in Parts; and also the Second Edition of Six Concertos, By the same Author,/ Op. 3, in Score and in Parts [GB-Lbl, g. 240. b. (1)].

2f. Geminiani's/ Celebrated Six Concertos,/ as Performed by Mr Cramer before their Majesties at the/ Antient Concert/ Tottenham Street, and at the/ Hanover Square Concert,/ Adapted for the/ Harpsichord, Organ, or Piano Forte./ [...] London, Printed for G. Goulding, n. 6 James St. Covent Garden [GB-Lbl, g. 38. a. (1)]. BUC, 1788.

Modern editions:

2g. II/2, ed. M. Esposito, London, Oxford University Press, 1927.

2h. II/2, ed. Adam Carse, London, Augener, 1956.

2i. II/2, arranged for organ by A. G. Mathew, London, Cramer & Co, 1946.

2l. II/6, arranged for organ by A. G. Mathew, London, Cramer & Co, 1948.

Concerto I

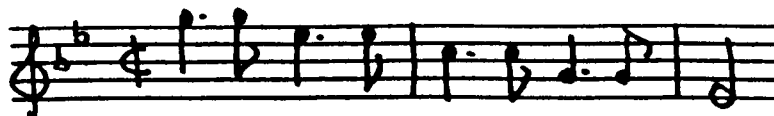
II/1/1

Andante



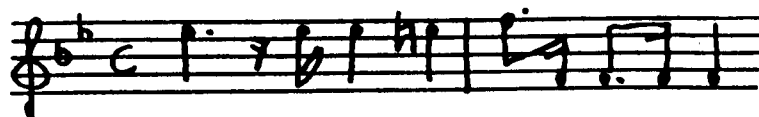
II/1/11

Allegro



II/1/111

Adagio



II/1/1v
[> PC 1/x1111]
[> M1]

Allegro



Concerto II

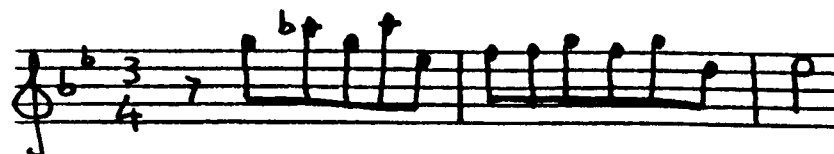
II/2/1

Adagio



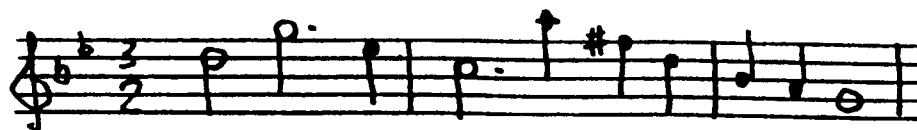
II/2/11

Allegro



II/2/111

Adagio



II/2/1v

Allegro



Concerto III

II/3/1

Presto



II/3/11

Adagio



II/3/111

[> PC 2/11]

Allegro



Concerto IV

II/4/1

Andante



II/4/11

Allegro



II/4/111

Adagio



II/4/1v

Allegro



Concerto V

II/5/1

Grave



II/5/11

Allegro



II/5/111

Adagio



II/5/1v

Allegro



Concerto VI

II/6/1

Andante



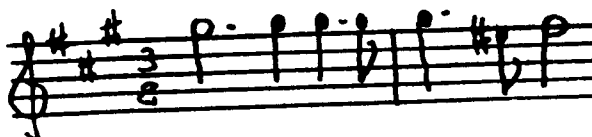
II/6/11

Allegro



II/6/111

Adagio



II/6/1v

Allegro



Op. III

3a. Concerti Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino obligati, e Due altri Violini/ e Basso di Concerto Grosso/ Da/ Francesco Geminiani/ Opera terza/ Note, All the Works of this Author may be had where these are Sold/ London. Printed for and Sold by Iohn Walsh Musick-Printer &/ Instrument maker to his Majesty at the Harp and Hoboy in Cathe/rine Street in the Strand/ n. 379 [GB-Lbl, Hirsch III. 215. a]. DJ, 22 April 1732.

Other editions:

3b. Concerti Grossi/ Con due Violini Viola e/ Violoncello di Concertino, Obligati,/ e due Altri Violini e/ Basso di Concerto Grosso/ Da/ Francesco Geminiani/ Opera Terza/ Nuovamente Stampata e coretta/ per l'Autore Stesso/ Amsterdam/ a Spesa di Michele Carlo Le Cene/ n. 571 [F-Pn, K 3544]. L, 1733.

3c. Concerti Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino obligati e Due altri Violini/ e Basso di Concerto Grosso/ da/ Francesco Geminiani/ Opera Terza/ Note All the Works of this Author may be had where these are sold/ London/ Printed for and sold by B. Cooke/ at the Harp in New Street Covent Garden [GB-Lbl, g. 38. f]. BUC, c. 1735.

3d. Concerto/ Grossi/ Con Due Violini/ Viola e Violoncello/ Di Concertino obligati e due altri Violini/ e Basso di Concerto Grosso/ Da/ Francesco Geminiani/ Opera Terza/ Prix 12 [liv]/ A Paris/ Gravé par M.^{me} Laymon/ Chez/ M.^r Le Clerc le Cadet, rue St. Honoré vis-avis l'Oratoire/ chez le M.^{me} Bonnetier au Second./ Le S.^r Le Clerc, M.^{me} rue du Roule à la Croix d'or,/ M.^{me} Boivin rue S.^c Honoré à la Règle d'Or/ Avec Privilege du Roy [F-Pn, Vm^r 1693]. D, c. 1740-42.

3e. Six/ Concertos,/ Composed by/ F. Geminiani./ Opera Terza./ The Second Edition,/ Revised, Corrected, and Enlarged, by the Author;/ And now first

Published in Score./ London/ Printed for the Author, by John Johnson, in Cheapside/ Where may be had,/ The same Work in Parts; and also the Second Edition of Six Concertos, by the same Author,/ Op. 2, in Score and in Parts. [GB-Lbl, g. 240. b. (1)]. c. 1755.

3f. Six/ Concertos/ composed by/ F. Geminiani/ Opera Terza/ Carefully corrected from the Errors/ of a former Impression, with proper/ Marks of Expression according to/ the Intention of the Author./ London,/ Printed for the Author by John Johnson apposite Bow/ Church in Cheapside, where may be had all the said/ Author's Works [GB-Lbl, g. 38. h.].

3g. Geminiani's/ Celebrated Six Concertos,/ as Performed by Mr Cramer before their Majesties at the/ Antient Concert/ Tottenham Street, and at the/ Hanover Square Concert,/ Adapted for the/ Harpsichord, Organ, or Piano Forte./ [...] London, Printed for G. Goulding, n. 6 James St. Covent Garden [GB-Lbl, g. 38. a. (2)]. BUC, 1788.

Modern editions:

3h. Op. III, ed. Robert Hernried, Zurich, Eulenburg, 1935.

3i. III/1, arranged for pianoforte by Dr. Crotch, London, Chappel & Co., 1815.

3l. III/1, arranged for pianoforte by Dr. J. Clarke, London, Birchall & Co., 1817.

3m. III/2, ed. Alfredo Antonini, New York, Boosey & Hawkes, 1965.

3n. III/5, ed. A. Schering, Leipzig, Kahnt, 1918.

Concerto I

III/1/1

Adagio



III/1/11

Allegro



III/1/111

Adagio



III/1/1v

Allegro



Concerto II

III/2/1

Largo e Staccato



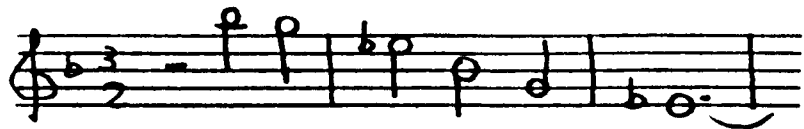
III/2/11

Allegro



III/2/111

Adagio



III/2/1v

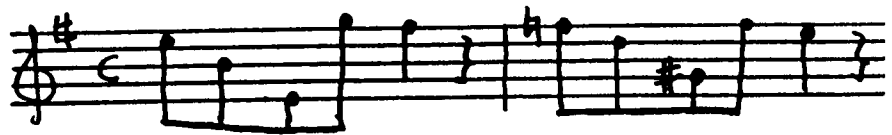
Allegro



Concerto III

III/3/1

Adagio e Staccato



III/3/11

Allegro



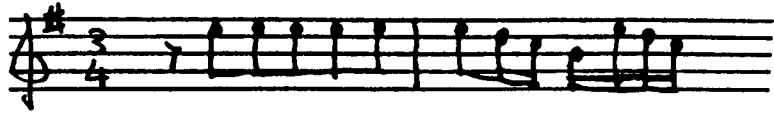
III/3/111

Adagio



III/3/1v

Allegro



Concerto IV

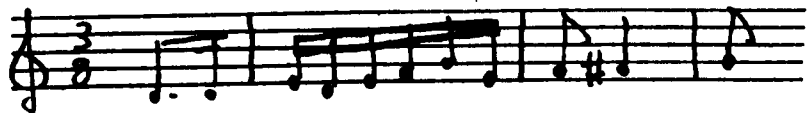
III/4/1

Largo e Staccato



III/4/11

Allegro



[Largo ↺]

III/4/111

Vivace



Concerto V

III/5/1

Adagio



III/5/11

Allegro



III/5/111

Adagio



III/5/1v

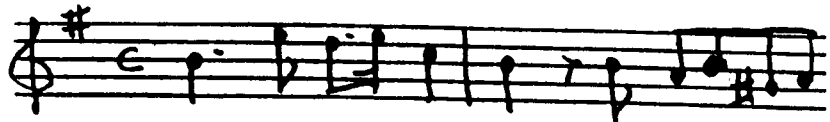
Allegro



Concerto VI

III/6/1

Adagio



III/6/11

Allegro



[Adagio 3/2]

III/6/111

Allegro



Op. IV

4a. Sonate/ a/ Violino e Basso,/ composte da/ Francesco Geminiani/ e dedicate/ All'Illustrissima ed Eccellentissima Signora/ Margarita/ Contessa D'Orrery./ Opera IV./ London, MDCCXXXIX [GB-Lbl, i 10 a (2)]. LDP, 18 April 1739.

Other editions:

4b. Sonate/ a/ Violino e Basso,/ Composte Da/ Francesco Geminiani/ e dedicate/ All'Illustrissima ed Eccellentissima Signora/ Margarita/ Contessa D'Orrery/ Opera IV./ Printed for the Author by John Johnson at the Harp and Crown in Cheapside/ London, MDCCXXXIX/ Where may be had all the Authors Works [GB-Lbl, RM. 16. d. 3]. On the title page in manuscript: "Sold by John Walsh in Catherine Street in the Strand".

4c. Sonate/ a/ Violino e Basso/ Composte da/ Francesco Geminiani/ e dedicate/ All'illustrissima ed Eccellentissima Signora/ Margarita/ Contessa d'Orrery/ Opera IV, Prix 12 Livres/ Chez Le Clerc M.^e rue S.^t Honoré entre la rue des Prouvaires/ et la rue Dufour à Sainte Cecile./ Et Aux Adresses Ordinaires/ Avec Privilege du Roy [F-Pn, Vm^o 1092].

4d. XII Sonate/ a Violino e Basso/ Composte da/ Francesco Geminiani/ e Dedicate/ All'Illustrissima ed Eccellentissima Signora/ Margarita/ Contessa D'Orrery/ Opera Quarta/ Stampate a Spese/ di Gerhardo Friderico Witvogel/ Organista della Chiesa nuova Luterana/ A Amsterdam/ Chez Jean Covens. n. 74 [GB-Lbl, g. 240. d].

Reworkings and transcriptions:

4e. Concerti Grossi/ a due Violini, due Viole e Violoncello obligati/ con due altri Violini, e Basso di Ripieno/ Composti e dedicati/ All'Altezza Reale/ di Federico Principe di Vallia/ da/ Francesco Geminiani/ Londra MDCCXLIII/ a spese dell'Autore/ Questi Concerti sono composti dalle Sonate

a Violino e Basso dell'Opera IV [GB-Lbl, i. 10. c] The concertos are taken from sonatas 1, 11, 2, 5, 7, and 9. LDP, 20 May 1743. Examples of Johnson's reprints in GB-Lbl.

Modern editions:

4f. IV/1/iii-iv, IV/8/i-ii, ed. Alfred Moffat, Mainz, Schott's Söhne, 1909.

4g. IV/1/iii, IV/6/iv, ed. Alfred Moffat, Mainz, Schott's Söhne, 1903.

4h. IV/5/i, IV/10/ii-iii, ed. Cesare Barison, Milano, Carisch, 1965.

4i. IV/5/ii,iv, ed. J. Salmon, Paris, Societé Anonyme des Éditions Ricordi, 1921.

4l. IV/7/ii, ed. Line Talluel, in Hubert Leonard, Ancienne École Italienne du Violon, Paris, Editions Costallat, 1942.

4m. IV/8, ed. Gustav Jensen, Leipzig, Augener & Co., 1890.

4n. IV/10/ii,iii, ed. J. Salmon, Paris, Societé Anonyme des Éditions Ricordi, 1921.

4o. IV/10/iii, ed. Rowsby Woof, London, Williams, 1927.

4p. IV/10, ed. Gustav Jensen, Leipzig, Augener & Co., 1890.

4q. IV/11, ed. Alfred Moffat, Berlin, Simrock, 1899.

4r. IV/11, ed. Gustav Jensen, Leipzig, Augener & Co., 1890.

Sonata P^a.

[> 4e/1]

IV/1/1
[> PC 1/1]

Adagio



IV/1/11
[> PC 1/11]

Allegro



IV/1/111

Largo



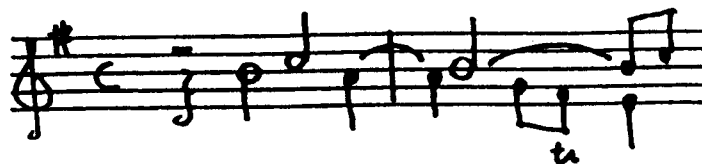
IV/1/1v
[> PC 1/111]

Allegro assai



Sonata II
[> 4e/3]

IV/2/1



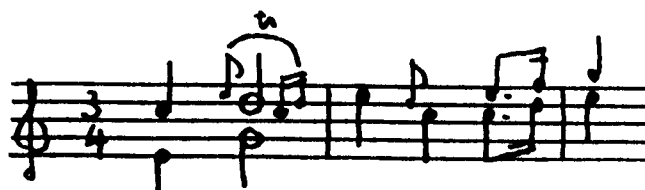
IV/2/11

Allegro



IV/2/111

Largo



IV/2/1v
[> PC 2/xiv]

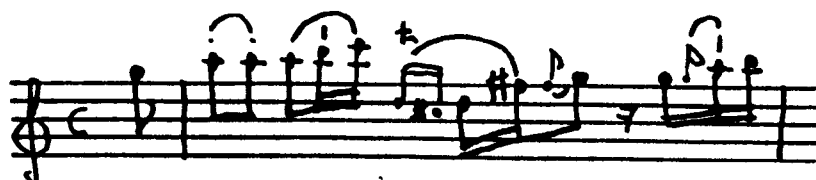
Allegro



Sonata III

IV/3/1

Adagio



IV/3/11
[> PC 2/v111]

Allegro



IV/3/111

Affettuoso



IV/3/1v

Allegro



Sonata IV

IV/4/1

Largo



IV/4/11

Allegro



IV/4/111

Grave



IV/4/1v

[> PC 1/1x]

Allegro



Sonata V
[> 4~~0~~/4]

IV/5/1
[> PC 1/1v]

Andante



IV/5/11
[> PC 1/v]

Presto



IV/5/111
[> PC 1/v1]

Allegro affettuoso



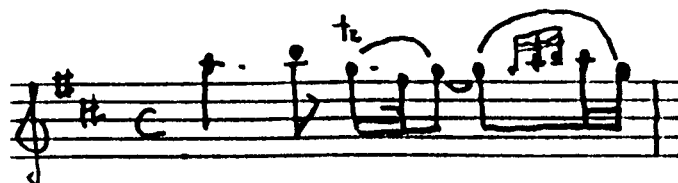
[> PC 1/v11]

[Non tanto 3/4]

Sonata VI

IV/6/1

Adagio



IV/6/11
[> PC 2/1x]

Allegro



IV/6/iii
[> PC 1/x]

Andante



IV/6/iv
[> PC 2/xxi]

Allegro



Sonata VII
[> 4e/5]

IV/7/i

Andante



IV/7/ii

Allegro



IV/7/iii

Moderato



IV/7/iv

Allegro



Sonata VIII

IV/8/i

Largo



IV/8/ii
[> PC 2/xvii]

Allegro



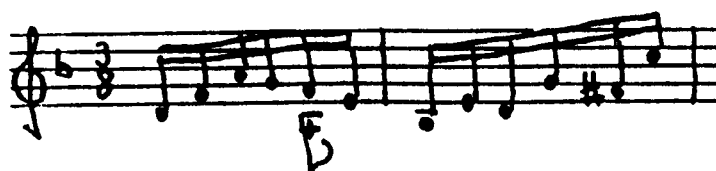
IV/8/iii

Andante



IV/8/iv
[> PC 1/viii]

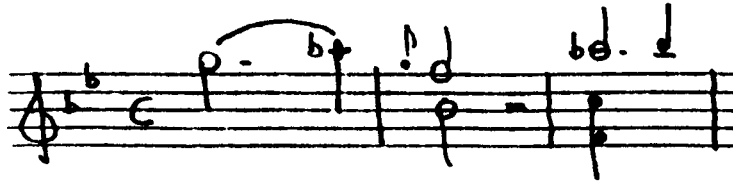
Allegro



Sonata IX
[> 4e/6]

IV/9/1

Andante



IV/9/11

Allegro



IV/9/111

Andante



IV/9/1v
[> PC 2/x11]

Allegro



Sonata X

IV/10/1

Andante



IV/10/11

Allegro



IV/10/111
[> PC 2/x1111]

Allegro



Sonata XI
[> 4e/2]

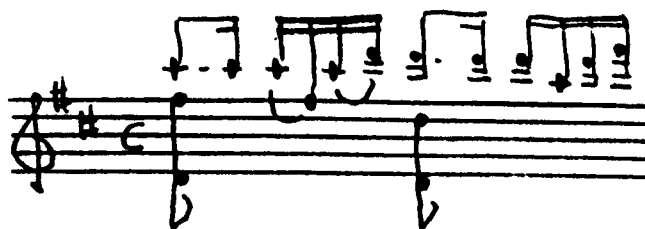
IV/11/1
[> PC 2/xxviii]

Largo



IV/11/11
[> PC 2/xxviii]

Allegro



IV/11/111

Adagio



IV/11/1v
[> PC 2/xxix]

Allegro



Sonata XII

IV/12/1

Adagio



[Presto, 3/4, C, Adagio 3/4, Presto C]

IV/12/11

Presto



IV/12/111
[> PC 2/xxvi]

Adagio



IV/12/1v

Presto



Op. V

5a. Sonate/ Pour Le Violoncelle/ Et Basse Continue/ Par/ M.^r Geminiani/
Dans les qu'elles il a fait une etude particuliere/ pour l'utilité de ceux
qui accompagnent/ Oeuvre V^m/ Dédie/ A Son Excellence Monseigneur/ Le Prince
d'Ardore/ Chevaliér des Ordres du S.^t Esprit et de S.^t Jauvier; et
Ambassadeur Extraordinaire de/ sa Majesté Napolitaine et Sicilienne a/ la
Cour de France./ Gravéé par M.^{me} Vandome/ Prix 9 [liv.] A Paris/ Chez/
Madame Boivin, M.^{me} rüe S.^t Honoré à la Regle d'Or/ Monsieur le Clerc, M.^{me}
rüe du Roule à la Croix d'Or/ Avec privilege du Roy/ MDCCXLVI [F-Pn, Vm⁷
6320]. Written on the first page of music in manuscript: "Vandome pour M^r
Geminiany".

Other editions:

5b. VI/ Sonate/ di/ Violoncello e Basso Continuo/ da/ F. Geminiani/ Opera
V/ Nelle quali egli à procurato di renderle non/ solo utile a quelli che
bramano perfettionarsi/ sopra il detto Stromento ma ancora per quelli/ che
accompagnano di Cembalo/ Londra [GB-Lbl, g. 240. f.]. 1746.

Reworkings and transcriptions:

5c. Sonates/ Pour le Violon avec un Violoncelle ou Clavecin/ lesquelles ne
sont pas moins utiles a Ceux qui jouent/ le Violon, qu'à Ceux que
accompagnent./ Par Monsieur/ Geminiani/ Gravées à la Haye/ au depend de
l'autheur/ avec Privilege & & &/ l'an MDCCXLVI [GB-Lbl, g. 38. c].

5d. Le VI/ Sonate/ di/ Violoncello e Basso Continuo/ Composte da/ F.
Geminiani/ Opera V/ Sono dallo stesso trasposte per il Violino con/
Cambiamenti proprij e necessarij/ allo Stromento/ Londra/ MDCCXLVII [GB-
Lbl, g. 422. d].

Modern editions:

5e. Op. V, ed. Walter Kolneder and Walter Schulz, Leipzig, Peters, 1964.

5f. Op. V (from 5d), ed. Walter Kolneder, Leipzig, Peters, 1965.

5g. V/2, ed. Frank Merrick and Ivor James, London, Schott, 1959.

5h. V/3/iv, ed. F. Grützmacher, Leipzig, Breitkopf & Härtel, 1891.

5i. V/5/iv, ed. F. Grützmacher, Leipzig, Breitkopf & Härtel, 1891.

5l. V/6, ed. Frank Merrick and Ivor James, London, Schott, 1959.

5m. V/6 (from 5d), ed. J. Salmon, Paris, Société Anonyme des Éditions Ricordi, 1921.

5n. V/6/ii, ed. F. Grützmacher, Leipzig, Breitkopf & Härtel, 1891.

Sonata I

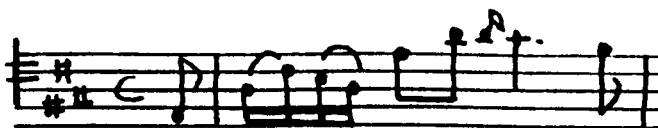
V/1/i

Andante



V/1/ii

Allegro



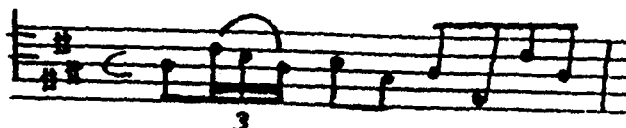
V/1/III

Andante



V/1/iv
[> PC 2/xi]

Allegro



Sonata II

V/2/1

Andante



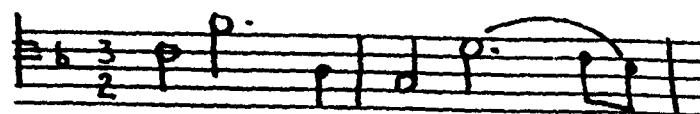
V/2/II

Presto



V/2/III

Adagio



V/2/iv

Allegro



Sonata III

V/3/i

Andante



V/3/ii

Allegro



V/3/iii
[> PC 2/xvii]

Affetuoso



V/3/iv
[> PC 2/xviii]
[> PC 2/xix]

Allegro



Sonata IV

V/4/i

Andante



V/4/11
[> PC 2/111]

Allegro Moderato



V/4/111
[> PC 2/111]

Grave



V/4/1v
[> PC 2/x]

Allegro



Sonata V

V/5/1

Adagio



V/5/11

Allegro Moderato



V/5/111

Adagio



V/5/iv

Allegro



Sonata VI

V/6/i

Adagio



V/6/ii

Allegro Assai



V/6/iii
{ > IF/xiii }

Allegro



Op. VII

6a. Concerti Grossi/ Composti a 3, 4, 5, 6, 7, 8 Parti Reali,/per essere eseguiti da due Violini, Viola/ e Violoncello di Concertino, e due altri/ Violini, Viola, e Basso di Ripieno, à quali/ vi sono annessi due Flauti Traversieri,/ e Bassone/ da/ F. Geminiani/ Dedicati/ alla Celebre Accademia della buona/ ed antica Musica/ Op.^a VII/ Stampate a Spese dell'Autore/con Privilegio di S. M. B./ Londra MDCCXLVI [GB-Lbl, Hirsch III. 217].

Other editions:

6b. Concerti Grossi/ Composti a 3, 4, 5, 6, 7, 8 Parti Reali,/per essere eseguiti da due Violini, Viola/ e Violoncello di Concertino, e due altri/ Violini, Viola, e Basso di Ripieno, à quali/ vi sono annessi due Flauti Traversieri,/ e Bassone/ da/ F. Geminiani/ Dedicati/ alla Celebre Accademia della buona/ ed antica Musica/ Op.^a VII/ London Printed for the Author by J. Johnson in Cheapside where may be had all the Authors Works [GB-Lbl, RM 17. a. 3. (3)]. BUC, c. 1750.

Modern editions:

6c. VII/1, ed. Emil Platen, Kassel, Nagel, 1960.

Concerto I

VII/1/1

Andante



VII/1/i1

L'Arte della Fuga a 4 parte Reale
Presto



VII/1/111

Andantino



VII/1/1v

Allegro Moderato



Concerto II

VII/2/1

Grave



VII/2/11

Allegro assai



VII/2/111

Andante



VII/2/1v

Allegro



Concerto III

VII/3/1

Presto. Fran. ==



VII/3/11

Andante. Inglese



VII/3/111

Allegro Assai. Italiano



Concerto IV

VII/4/1

Andante



VII/4/11

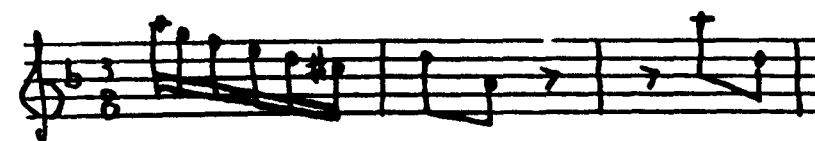
Andante



[Adagio 3/2]

VII/4/111

Allegro



[6/8, Adagio, Allegro 3/8]

Concerto V

VII/5/1

Andante



VII/5/11

Allegro



VII/5/111
[> PC 2/xxx1]

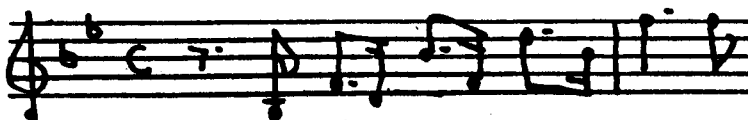
Allegro



Concerto VI

VII/6/1

Allegro moderato



[Adagio 3/2, Andante C, Andante C, Grave C, Presto
3/8, Affettuoso 3/4, Adagio C, Allegro moderato C,
Andante 3/4, Adagio C, Allegro assai ♩, Adagio C, Presto
3/4]

The Incharited Forrest

7. The/ Incharited Forrest/ an/ Instrumental Composition/ Expressive of the same Ideas/ as the/ Poem of Tasso/ of that Title/ by/ F. Geminiani. Phillips sc./ London Printed by John Johnson opposite Bow Church in Cheapside/ of whom may be had all the Author's Works [GB-Lbl, g. 240. c].

First Part

IF/i

Andante



IF/ii

Allegro Moderato



IF/iii

Andante



IF/iv

Allegro Moderato



IF/v

Andante



IF/vi

Allegro Moderato



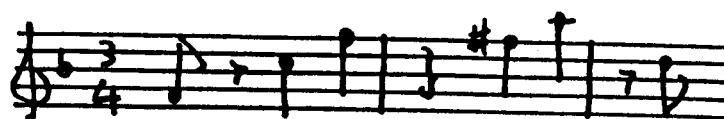
IF/vii

Andante Spiritoso



IF/viii

Adagio



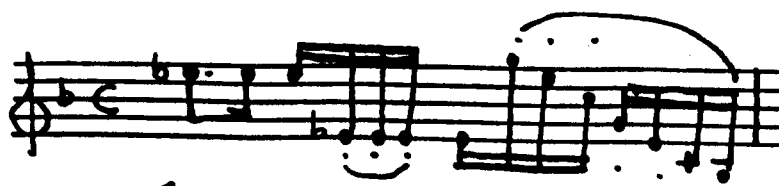
IF/ix

Allegro



IF/x

Grave



IF/xi

Allegro Moderato



Second Part

IF/xii

Andante Affettuoso

[< V/6/iiii]



IF/xiii

[Allegro]



IF/xiv

Allegro Moderato



IF/xv

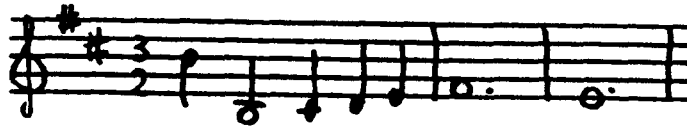
Andante



[Allegro ♩, Andante ♩, Adagio C, Affettuoso C, Allegro 3/4, Allegro Moderato ♩]

IF/xvi

Andante



IF/xvii

Allegro



IF/xviii

Affettuoso



Pièces de Clavecin (first collection)

8a. *Pièces de Clavecin/ Tirées des differens Ouvrages/ de/ M.^r F. Geminiani/ adaptées par luy meme/ a cet Instrument./ Londres/ Printed for the Author by J. Johnson Musick Seller in Cheapside/ MDCCXLIII/ Where may be had all the rest of the Author's Works [GB-Lbl, h. 48. (1)].*

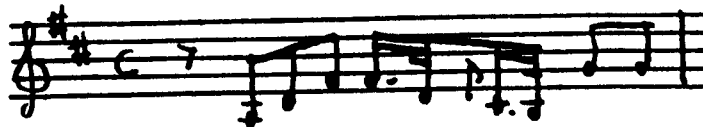
Other editions:

8b. *Pièces de/ Clavecin/ Dediés/ A Mademoiselle de/ Saint Sulpix./ Composée par/ M.^r Geminiani/ Gravées par M.^{me} Vendome./ Prix 24 ^{livres} / A Paris/ Chez Madame Boivin Marchande rue S.^t Honoré à la Regle d'Or/ Le Sieur Le Clerc Marchand rue du Roule à la Croix d'Or [F-Pn, D 4524 D]. D, c. 1742-1751.*

8c. *Pièces de Clavecin/ Tires des differens Ouvrages/ de/ M.^r F. Geminiani/ adaptées par luy meme/ a cet Instrument./ Londres/ Printed and Sold by Welcker N.10 Hay Market opposite the Opera House/ Where may be had just Publish'd/ 3 Quartetts for a German Flute Violin Tenor & Bass by Sig.^r Punto Pr. 5^{sh} &c. &c. &c. [GB-Lbl, G 240 K]. BUC, c. 1778.*

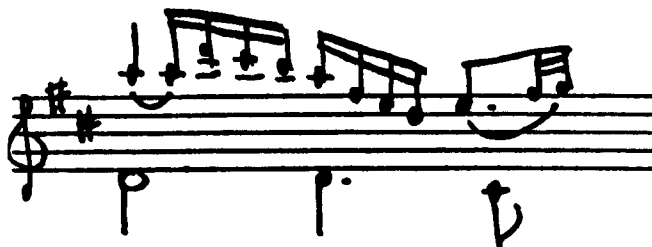
PC 1/1
[< IV/1/1]

Prelude. Lentement.



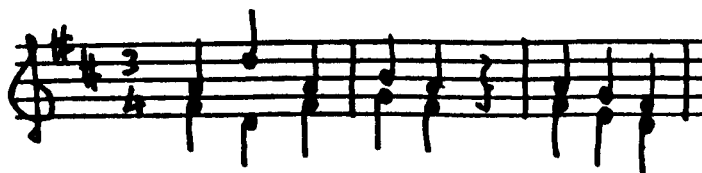
PC 1/11
[< IV/1/11]

Gayment



PC 1/111
[< IV/1/111]

Vivement



PC 1/1v
[< IV/5/1]

Tendrement

Musical notation for PC 1/1v, Tendrement. The piece is in 3/2 time and D major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features a trill on the first measure and a grace note on the eighth measure. The bass line consists of a simple harmonic accompaniment with a trill on the eighth measure.

PC 1/v
[< IV/5/11]

Vivement

Musical notation for PC 1/v, Vivement. The piece is in 2/4 time and D major. The melody is written on a treble clef staff. It features a trill on the first measure and a grace note on the eighth measure.

PC 1/v1
[< IV/5/111]

Gracieusement

Musical notation for PC 1/v1, Gracieusement. The piece is in 3/8 time and D major. The melody is written on a treble clef staff. It features a trill on the first measure and a grace note on the eighth measure.

PC 1/v11
[< IV/5/1111]

Tendrement

Musical notation for PC 1/v11, Tendrement. The piece is in 4/4 time and D major. The melody is written on a treble clef staff. It features a trill on the first measure and a grace note on the eighth measure.

PC 1/v111
[< IV/8/1v]

Amoureuement

Musical notation for PC 1/v111, Amoureuement. The piece is in 3/4 time and D major. The melody is written on a treble clef staff. It features a trill on the first measure and a grace note on the eighth measure.

PC 1/1x
[< IV/4/1v]

Vivement



PC 1/x
[< IV/6/111]

Moderement



PC 1/x1
[< I/6/1]

Tendrement



PC 1/x11
[< I/6/111]

Vivement



PC 1/x111
[< II/1/1v]

Minuet



PC 1/x1v

Minuet



Pièces de Clavecin (second collection)

9a. The/ Second Collection/ of/ Pièces/ for the/ Harpsichord./ Taken from different Works/ of/ F. Geminiani,/ And adapted by Himself to that Instrument/ London/ Printed for the Author, by Mrs. Johnson, in Cheapside,/ And sold at all the Music-Shops in Great Britain and Ireland. MDCCLXII [GB-Lbl, h. 48. (2)].

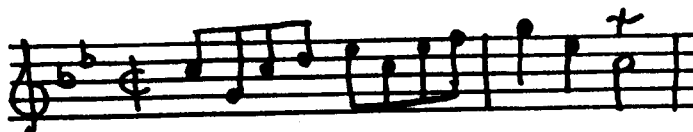
Other editions:

9b. Pièces de Clavecin,/ Tirées des differens Ouvrages/ de/ M.^r F. Geminiani/ adaptées par luy même/ a cet Instrument/ Londres/ Book 2/ Price 10.^s 6.^d/ Printed and Sold by Preston and Son N. 97 Strand/ Where may be had just Publish'd/ 3 Quartetts for a German Flute Violin Tenor & Bass by Sig.^r Pinto Pr. 5.^s &c. &c. &c. [F-Pn, D 4525 (2)]. 1789-98.

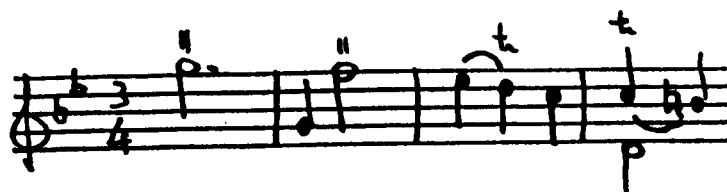
Modern editions:

9c. PC 2/xvi, in Franz Giegling, *Die Solosonate*, Köln, Arno Volk, 1959, pp. 72-74.

PC 2/1 Allegro Moderato



PC 2/11 Allegro
[< II/3/1v]



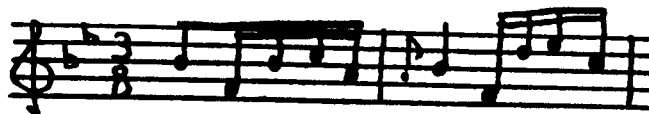
PC 2/111 Allegro Moderato
[< V/4/11]



[< V/4/111] [Andante 3/4]

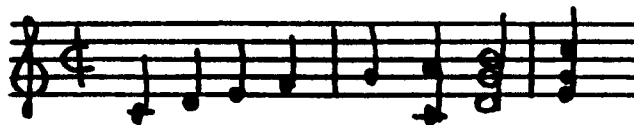
PC 2/iv

Allegro



PC 2/v
[< APGC/1/1]

Allegro moderato



PC 2/vi

Allegro



[Affettuoso 3/4, Allegro 3/8]

PC 2/vii

Andante

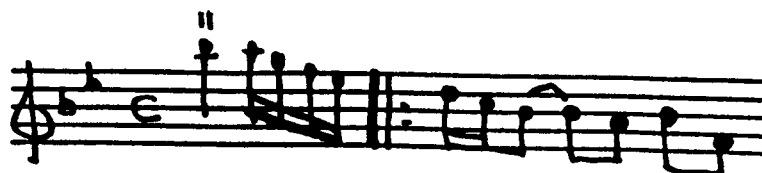


[< APGC/1/iv]

[Presto, 3/4]

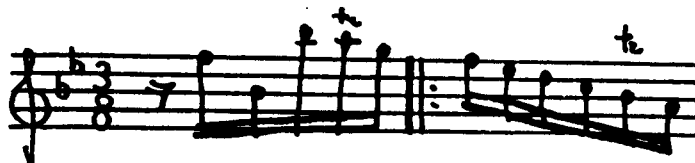
PC 2/viii
[< IV/3/ii]

Allegro



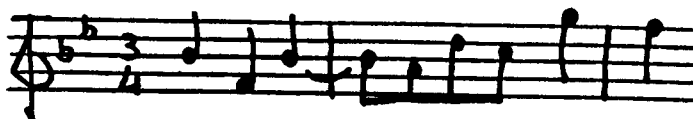
PC 2/1x
[< IV/6/11]

Allegro



PC 2/x
[< V/4/1v]

Minuet. Allegro



PC 2/x1
[< V/1/1v]

Allegro



PC 2/x11
[< IV/9/1v]

Allegro moderato



PC 2/x111
[< IV/10/111]

Minuet. Allegro



PC 2/x1v
[< IV/2/1v]

Allegro



PC 2/xv
[< AFGC/10/11]

Affettuoso



PC 2/xvi
[< IV/8/11]

Allegro



PC 2/xvii
[< V/3/111]

Affettuoso



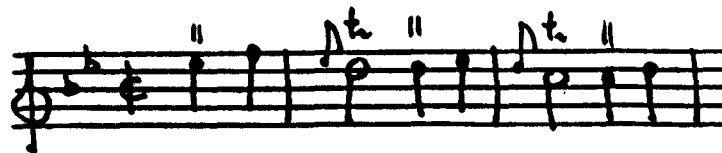
PC 2/xviii
[< V/3/1v]

Allegro



PC 2/xix
[< V/3/1v]

Allegro moderato



PC 2/xx
[< AFGC/7/11]

Allegro Assai



[Grave 3/2]

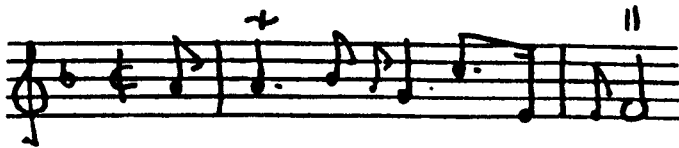
PC 2/xxi

Giga. Allegro



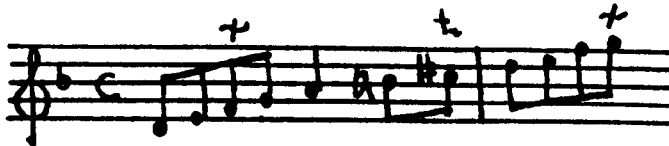
PC 2/xxii
[< I/9/1]

Alemanda. Allegro moderato



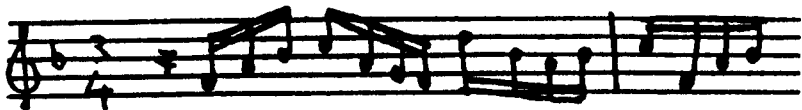
PC 2/xxiii

Andante



PC 2/xxiv

Allegro assai



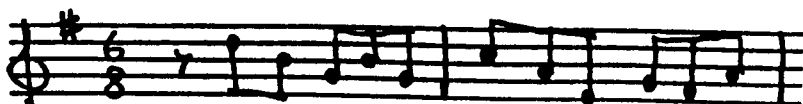
PC 2/xxv

Affettuoso



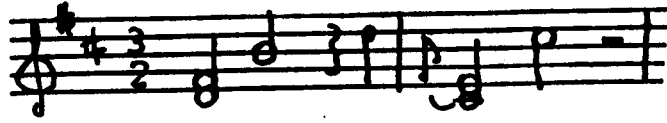
PC 2/xxvi
[< IV/12/111]

Giga. Allegro assai



PC 2/xxv11
[< IV/11/1]

Adagio



PC 2/xxv111
[< IV/11/11]

Allegro assai



PC 2/xxix
[< IV/11/1v]

Allegro



PC 2/xxx
[< APGC/8/11]

Allegro



PC 2/xxx1
[< VII/5/1v]

Allegro moderato



PC 2/xxx11
[< APV/6]

Allegro



PC 2/xxxiii
[< I/1/ii]

Fuga per l'Organo. Allegro



PC 2/xxxiv
[< I/1/v]

Allegro



PC 2/xxxv
[< APGC/2/iiii]

Minuet. Affettuoso



PC 2/xxxvi
[< I/7/v]

Allegro



PC 2/xxxvii
[< I/4/v]

Per l'Organo. Allegro



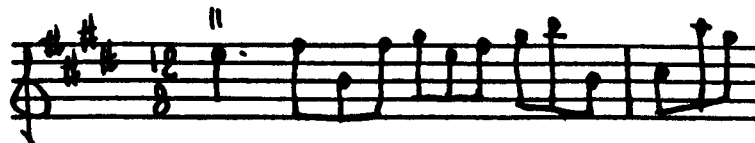
PC 2/xxxviii
[< I/10/ii]

Allegro moderato



PC 2/xxxix
[< I/10/iv]

Allegro



PC 2/x1

Affettuoso



PC 2/x11

Allegro



Two Concertos

10. Two/ Concertos/ To be performed by the first and/ second Violins in Unison./ The Tenors in unison with the Violoncellos & other Basses/ and particularly by a/ Harpsichord/ Composed by/ M.^r Geminiani/ London Printed by John Johnson opposite Bow Church in Cheapside/ of whom may be had, all the Author's Works [GB-Lbl, h. 48. c]. BUC, 1761.

Conc. ^{no} I

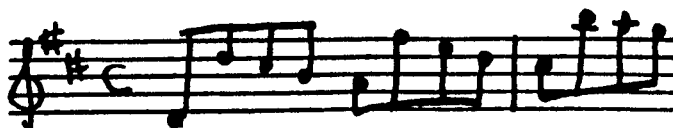
TC/1/1

Andante



TC/1/11

Presto



TC/1/111

Affettuoso. Siciliana.



TC/1/1v

Allegro



[Affettuoso 3/4, Allegro 3/8]

Conc. ^{to} II

TC/2/1

Allegro



TC/2/11

Andante



TC/2/111

Allegro



[Allegro Moderato 3/4, Allegro 3/8]

Minuets with variations

11a. Menuetti con variazioni/ composti/ per il cembalo/ da/ F. Geminiani;/ il secondo è formato sopra un soggetto datogli [GB-Lbl, h. 48. h]. BUC, c. 1740.

Other editions:

11b. see PC 1/xiii and PC 1/xiv [1743].

11c. Handel's/ Celebrated Water Musick/ Compleat/ Set for the Harpsicord./ To which is added,/ Two favourite Minuets,/ By Geminiani./ London. Printed for I. Walsh in Catherine Street in the Strand [GB-Lbl, g. 74. k.]. LDP, 26 February 1743.

11d. Geminiani's favourite Minuet/ With Variations/ London. Printed for J. Longman, and C. N. 26, Cheapside [GB-Lbl, g. 443. x. (13)].

Modern editions:

11e. PC 1/xiv, ed. Dudley E. Bayford, London, Day & Hunter, 1951.

M/1
[< II/1/1v]



M/2



The Harmonical Miscellany

12. The/ Harmonical Miscellany./ by/ F. Geminiani/ Number I./ London/
Printed for the Author, by John Johnson, opposite Bow Church, in Cheapside.
MDCCLVIII. Price One Shilling [GB-Lbl, g. 1780. (2)].

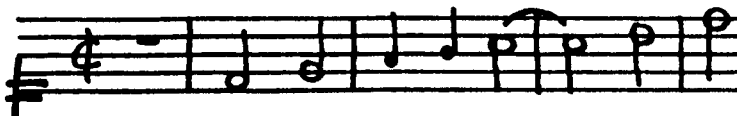
HM/1

Andante (SSCB)



HM/2

Allegro Moderato (SCTB)



Works quoted by Hawkins

13. Reworking of Corelli's Op. V no. 9 "written as Geminiani used to play it, and copied from a manuscript in his own hand-writing" [in Hawkins, op. cit., II, pp. 904-907].

14. Sonata for violin and continuo [in Hawkins, op. cit, II, pp. 848-9].

H/1 Allegro



H/11 Andante



[Allegro, Adagio, Allegro, Adagio, Allegro 3/4, Adagio]

H/111 Allemanda



Reworking of Corelli's Op. V

15a. Concerti Grossi/ Con Due Violini, viola, e Violoncello/ di Concertino obligati, e Due altri Violini,/ e Basso di Concerto Grosso/ Dedicati Alla/ Sacra Maestà di/ Giorgio/ Re della Gran Brettagna, Francia, ed Ibernia & & &/ Da/ Francesco Geminiani/ Composti delli Sei Soli della prima parte/ dell'Opera Quinta D'Arcangelo Corelli/ London/ Printed by W.^m Smith at Corellis Head against Norfolk street, near S.^{*} Clementi's/ Church in the Strand and John Barret at the Harp and Crown in Coventry Street, near Piccadilly [GB-Lbl, g. 45. m]. DP, 10 July 1726.

15b. Concerti Grossi/ Con due Violini, Viola e Violoncello/ di Concertino Obligati, e due altri Violini/ e Basso di Concerto Grosso/ Quali Contengono/ Preludii Allemande Gavotte e Follia/ Composti della Seconda Parte del/ Opera Quinta/ d'Arcangelo Corelli/ per/ Francesco Geminiani/ N.B. Where these are sold may be had the first Six Solos of Corelli/ made into Concertos by Geminiani, and Twelve celebrated Solos/ by the same Author for a Violin and a Bass/ London. Printed for and sold by I. Walsh [...] [GB-Lbl, g. 45. h]. CJ, 1 November 1729.

Other editions:

15c. Concerti Grossi/ Con due Violini, Viola e Violoncello/ di Concertino Obligati, e due altri Violini/ e Basso di Concerto Grosso/ Dedicati/ Alla Sacra Maestà di Giorgio/ Re della gran Bretagna Francia ed Ibernia & & &/ da/ Francesco Geminiani/ Composti delli Sei Soli della Prima Parte del/ Opera Quinta/ D'Arcangelo Corelli/ Amsterdam/ a/ Spesa di Michele Carlo Le Cene/ n. 549 [GB-Lbl , g. 274. (7)]. L, 1729 (GdA, 2 September 1729).

15d. Concerti Grossi/ for two Principal Violins,/ a Tenor & Bass Violin obligated,/ and two Ripieno Violins,/ with a Concerto Grosso Bass/ being/ the 1st Six Solos of/ Corelli's Opera Quinta/ by/ Sig.^r Francesco Geminiani/ London, Printed for and Sold by D. Wright/ next the Sun Tavern the corner of Brook-Street, Holborn [GB-Lbl h. 202. k.]. SH, c. 1730.

15e. Concerti Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino obligati, e Due altri Violini,/ e Basso di Concerto Grosso./ Da/ Francesco Geminiani./ Composti delli Sei Soli della prima parte/ dell'Opera Quinta D'Arcangelo Corelli/ Note. all the Works of this Author may be had where these are sold/ London/ Printed for and sold by I. Walsh servant to his Majesty at the Harp/ and Hoboy in Catharine Street in the Strand. n. 376 [GB-Lbl, g. 45. y. (2)]. SH, c. 1732.

15f. Concerti Grossi/ Con due Violini, Viola e Violoncello/ di Concertini Obligati, e due altri Violini/ e Basso di Concerto Grosso/ Quali Contengono/ Preludii Allemande Correnti/ Gigue Sarabande Gavotte e Follia/ Composti della Seconda Parte del/ Opera Quinta/ d'Arcangelo Corelli/ per/ Francesco Geminiani/ NB Where these are sold may be had the first Six Solos of Corelli/ made into Concertos by Geminiani, and Twelve celebrated Solos by the same Author for a Violin and a Bass./ London. Printed for and sold by I. Walsh servant to his Majesty at/ the Harp and Hoboy in Catherine street in the Strand. N. 377 [GB-Lbl, g. 45. y. (2)]. SH, c. 1732.

15g. Concerti Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino obligati, e Due altri Violini/ e Basso di Concerto Grosso/ Da/ Francesco Geminiani./ Composti delli Sei Soli della prima parte/ dell'Opera Quinta D'Arcangelo Corelli/ London. Printed for I. Walsh, in Catharine Street, in the Strand/ where may be had/ just Publish'd by M.^r Geminiani,/ Twelve Solos for the Violin, Opera 1^{ma}/ Twelve Concertos for Violins in 7 Parts, Opera 2^{da} & 3^{ta}/ Twelve Solos for a Violin & Harpsicord, Opera 4^{ta} [GB-Lbl, G. 45. c. (2)].

15h. Concerti Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino Obligati, e Due altri Violini,/ e Basso di Concerto Grosso./ Da/ Francesco Geminiani./ Composti delli Sei Soli della Prima parte/ dell'Opera Quinta D'Arcangelo Corelli/ London. Printed for I. Walsh, in Catherine Street in the Strand./ Of whom may be had/ The Works of M.^r Handel, Geminiani, Corelli, S.^r Martini,/ and all the Eminent Masters in Europe [GB-Lbl, RM. 17. a. 3. (2)]. SH, 1745.

15i. Concerti Grossi/ Con due Violini, Viola e Violoncello/ di Concertino Obligati, e due altri Violini/ e Basso di Concerto Grosso./ Dedicati/ Alla Sacra Maestà di/ Giorgio/ Re della gran Bretagna Francia ed Ibernia &c./ Da Francesco Geminiani./ Composti della Prima e Seconda parte dell'Opera/ Quinta/ d'Arcangelo Corelli/ Gravé Par Joseph Renou Prix 21 [liv.]/ A Paris,/ Chez/ M.^r Le Clerc le Cadet, rue St. Honoré vis-avis l'Oratoire/ chez le M.^e Bonnetier au Second./ Le S.^r Le Clerc, M.^e rue du Roule à la Croix d'or,/ M.^e Boivin rue S.^t Honoré à la Règle d'Or/ Avec Privilege du Roy [F-Pn, Vn⁷ 1688]. M, c. 1754.

15l. Six/ Concertos/ In Seven Parts/ Being made from the first Six Solos of/ Arcangelo Corelli/ Opera Quinta/ by/ F. Geminiani/ London/ Printed for John Johnson at the Harp & Crown, Cheapside [GB-Lbl, g. 39. 9]. M, c. 1754.

Modern editions:

15m. Concerto grosso n. 1 [from Corelli's Op. V no. 1], ed. Virgilio Mortari, Milano, Carisch, 1960.

15n. Concerto Grosso nach der Violinsonate op.V/3 von Arcangelo Corelli, ed. Hugo Ruf, Kassel, Nagel, 1963.

15o. Concerto grosso in sol minore n. 5 per due violini, viola, violoncello, archi e organo (o cembalo) [from Corelli's Op. V no. 5], ed. Michelangelo Abbado, Milano, Ricordi, 1967.

15p. Concerto grosso n. 9 [from Corelli's Op. V no. 9], ed. Virgilio Mortari, Milano, Carish, 1960.

15q. Concerto grosso n. 12 (Follia) [from Corelli's Op. V no. 12], ed. Virgilio Mortari, Milano, Carisch, 1952.

15r. Follia. Concerto grosso n. 12 in re min. per due violini, viola, violoncello e archi con cembalo di ripieno, ed. Renato Fasano, Milano, Ricordi, 1968.

Reworking of Corelli's Opp. III and I

16a. Concerti Grossi/ Con Due Violini/ Viola e Violoncello/ di Concertino obligati, e Due altri Violini/ e Basso di Concerto Grosso/ Composti delli Sei Sonate del/ Opera Terza [and II] D'Arcangelo Corelli/ Per/ Francesco Geminiani/ N.B. The Works of this Author may be had where these are/ sold. viz. 12 Solos for a Violin and Bass. 12 Concertos for Violins/ in 7 Parts, and Corellis 12 Solos made into Concertos/ London. Printed for and sold by I. Walsh Musick Printer and/ Instrument maker to his Majesty at the Harp and Hoboy in/ Catherine Street in the Strand/ n. 569 [GB-Lbl, RM 17. f. 16]. CJ, 22 November 1735. The concertos are taken from Corelli's Op. III nos. 1, 3, 4, 9, and 10, and from Corelli's Op. I no. 9.

Modern editions:

16b. Concerto grosso in Si Minore (composto sulla Sonata a Tre da Chiesa Op. III n. 4 di A. Corelli), ed. Guglielmo Barblan, Padova, Zanibon, 1961.

16c. Concerto grosso-Bearbeitungen von sechs Sonate aus Opus I und III, in "Arcangelo Corelli, Historisch-kritische Gesamtausgabe der musikalischen Werke", ed. Max Lütolf, Laaber, 1987.

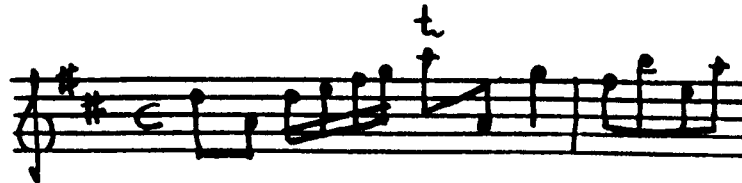
Miscellanies

17. Select Harmony/ Third Collection./ Six/ Concertos/ in Seven Parts,/ for Violins, and other Instruments/ Compos'd by/ Sig.^r Geminiani,/ and other Eminent Italian Authors./ Engraven in a fair Character, and Carefully Corrected./ N.B. The First and Second Collections of Select Harmony/ contains the most Celebrated Concertos Collected from the/ Works of Albinoni and Vivaldi./ London. Printed for and sold by I: Walsh, Musick Printer, and/ Instrument maker to his Majesty, at the Harp and Hoboy, in Cathe/rine Street, in the Strand / n. 506. [GB-Lbl, g. 26]. SH, 1736 (LEP, 31 May 1736). The collection contains three concertos by Geminiani (nos. 2, 3, and 4), one by G. Facco, one by Handel (III/4), and one by an unnamed composer.

SH/2/1 Largo



SH/2/11 Allegro



SH/2/111 Largo



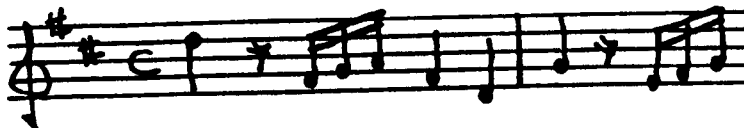
SH/2/1v

Allegro



SH/3/1

Adagio e Staccato



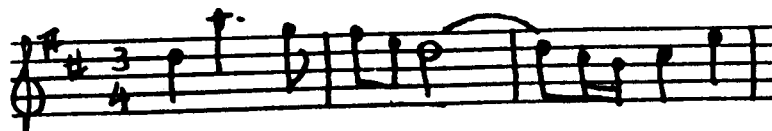
SH/3/11

Allegro



SH/3/111

Andante



SH/3/1v

Allegro



SH/4/1

Allegro



SH/4/11

Adagio



SH/4/111

Allegro



18a. Solos/ for a/ German Flute/ a/ Hoboy or Violin/ with a/ Thorough Bass/ for the/ Harpsicord/ or/ Bass Violin/ Being all Choice pieces by the greatest Authors and fitted/ to the German Flute by Sig.^r Pietro Chaboud/ Parte Secondo/ [...] London. Printed for I. Walsh Instrument maker in Ordinary to his/ Majesty at the Harp & Hoboy in Catherine Street in y^m Strand and Ioseph Hare at the Viol & Flute in Cornhill near the Royal Exchange [GB-Lbl, g. 422. j. (3)] DC, 22 May 1723. The fourth sonata is Geminiani's I/10.

18b. Six/ Sonatas or Solos/ contriv'd & fitted/ for a/ Flute and a Bass/ collected out of the/ Last new Solos Compos'd/ by/ M^r Geminiani & Castrucci/ Engraven & carefully Corrected/ NB there are lately Publish'd great Variety of musick for Flutes by y^m best Masters/ which may be had where these are sold/ London. Printed for and Sold by I. Walsh Serv.^t in Ordinary to his Majesty at the/ Harp and Hoboy in Catherine Street in the Strand and I. Hare at the Viol and/ Flute in Cornhill near the Royal Exchange [F-Pn, D 10763]. In the title page in ms.: "costa due fiorini e mezzo/ in haya l'anno 1725". Sonatas nos. 5 and 6 are Geminiani's I/7 and I/10.

18c. Six/ Sonate/ a une Flute & une Basse Choisis/ des derniers ouvrages Solo de la Composition/ de Messieurs/ Geminiani & Castrucci/ a/ Amsterdam/

Chez/ Michel Charles Le Cene/ Libraire/ N. 531 [F-Pn, Vm^z 6418]. The content is the same as in 17b. L, 1727.

19. Six/ Solos/ Four for a/ German Flute and a Bass/ and two for a/ Violin/ with a Thorough Bass for the/ Harpsicord/ or/ Bass Violin/ Compos'd by/ M.^r Handel/ Sig.^r Geminiani/ Sig.^r Somis/ Sig.^r Brivio./ London. Printed for and Sold by I. Walsh/ servant to his Majesty, at y^m/ Harp and Hoboy in Catherine Street in the Strand and Joseph/ Hare at the Viol and Flute in Cornhill near the Royal Exchange/ n. 398 [GB-Lbl, h. 2140. d. (3)]. The fifth sonata is by Geminiani. DP, 22 July 1730.

SS/5/1 Affettuoso



SS/5/11 Allegro



SS/5/111 Affettuoso



SS/5/1v Vivace



20. Apollo's Collection/ being/ XII Duettos/ for/ Two German Flutes or two Violins/ Composed by the following Masters/ Sig.^o F. Geminiani/ S.^o Martini/ Sig.^o Nicolo Jommelli/ M.^o Rameau/ M.^o Blavet/ M.^r Oswald/ Lib. I.^{mo}/ Corrected and approv'd of by, the Society/ London/ Printed for and sold by J. Oswald [...]. [GB-Lbl, h. 2052. (3)]. The fourth duetto is by Geminiani. < IV/5/111. CPM, 1750.

B. TREATISES

Rules for playing in a true Taste, Op. VIII

1. Rules/ for/ playing in a true Taste/ on the/ Violin German Flute
Violoncello/ and/ Harpsichord particularly the Thorough Bass/ Exemplify'd
in a variety of Compositions on the/ Subjects of English, Scotch and Irish
Tunes/ by/ F. Geminiani/ Opera VIII/ Printed with His Majesty's Royal
Licence [GB-Lbl, 1. 10. b. (2)., Hirsch I. 214.J. c. 1748.

Taste 1/1

Cantabile [Ann thou were my ain thing]



Taste 1/11

Cantabile [What shall I do to show how much I love her]



Taste 1/111

Cantabile [An Irish Tune]



Taste 1/1v

Cantabile [An English Tune]



A Treatise of Good Taste in the Art of Musick

2a. A/ Treatise/ of/ Good Taste in the Art of/ Musick/ Dedicated/ To His Royal Highness/ Frederick Prince of Wales/ by/ F. Geminiani/ London MDCCXLIX [GB-Lbl, i. 10. b. (2)].

Modern editions:

2b. Taste 2, facsimile edition, ed. Robert Donington, New York, Da Capo Press, 1969.

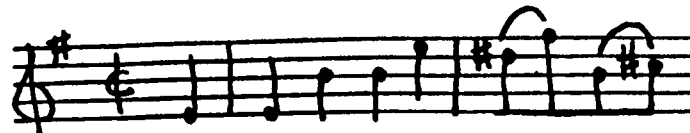
Taste 2/i

Song I [The Lass of Peaty's Mill]
Andante



Taste 2/ii

Song II [The Night her silent fable wore]



Taste 2/iii

Song III [When Phoebus bright]



Taste 2/iv

Song IV [O Bessy Bell]



Taste 2/v

Sonata I [The Broom of Cowdenknows]

Grave



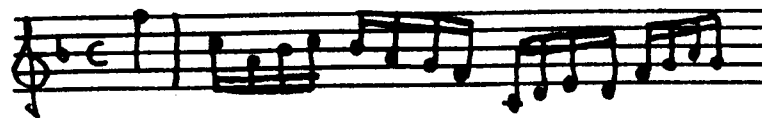
Andante



Grave



Presto



Taste 2/vi

Sonata II [Bush aboon Traquair]

Andante

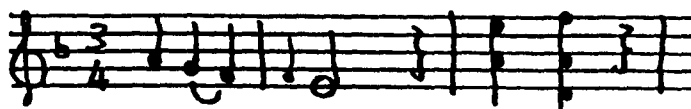


Taste 2/vii

Sonata III [The last Time I came o'er the Moor]



Grave

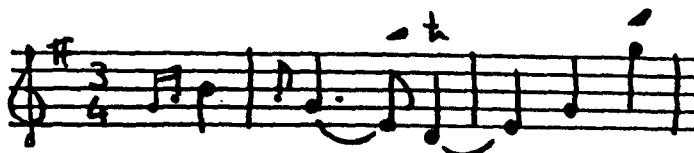


Allegro



Taste 2/viii

Affetuoso [Auld Bob Morrice]



Taste 2/ix

Andante [The Country Lass]



Taste 2/x

Affetuoso [Lady Ann Bothwet's Lament]



Taste 2/xi

Allegro Moderato (Sleepy Body)



The Art of Playing on the Violin, Op. IX

3a. The Art of/ Playing on the/ Violin/ Containing/ All the Rules necessary to attain to/ a Perfection on that Instrument, with/ great variety of Compositions, which/ will also be very useful to those who study the Violoncello, Harpsichord &c./ Composed by/ F. Geminiani/ Opera IX/ London MDCCLI/ Printed for the Author by J: Johnson opposite Bow Church in Cheapside [GB-Lbl, g. 240. h]. Examples of the reprints published by Robert Bremner (after 1777) and Preston & Son (after 1789) are preserved in GB-Mp and GB-Cfm respectively.

Other editions:

3b. L'Art/ de jouer le Violon,/ contenant/ les regles nécessaires/ a la perfection/ de cet instrument,/ avec/ une grande variété de compositions/ très-utiles à ceux qui jouent la Basse de Violon,/ ou le Clavecin, &c./ Composé/ Par F. Geminiani/ Opera IX./ Le prix est de douze livres/ A Paris/ aux adresses ordinaires où se vend la musique/ MDCCLII [F-Pn, Vm^e c 6].

3c. L'Art/ de jouer le Violon/ contenant/ les regles nécessaires/ a la perfection/ de cet instrument/ avec/ une grande variété de compositions/ très-utiles a ceux qui jouent le Violoncelle ou le Clavessin, &c./ Par F. Geminiani/ Opera IX/ Grave par Madame De Lusse/ Prix 9 [liv]/ A Paris/ Chez M.^r de la Chevadier rue du Roule à la Croix d'Or/ a Lyon/ Chez M.^{rs} les Freres Le Goux Place des Cordeliers [GB-Lbl, h. 48. i].

3d. An Abstract of Geminiani's Art of Playing on the Violin, Boston, New England, Boyles, 1769.

3e. Gründliche Anleitung oder/ Violin Schule/ ou/ Fundament pour le violon/ Composé par/ Mons^r Geminiany/ Dediée/ A Son Excell. Monsieur/ Le Comte Franc. Dekinsky/ Chambell Actuel, General de Bataill/ Proprieteur d'un Regiment/ d'Infanterie, et Local/ Directeur de l'accademie Militaire

Theresiene, & &/ Publiè, e se vend à Vune chez Christoph Torricella,
Merchand d'Estampes et Editeur de Musique & & [GB-Lbl, h. 48. f.].

3f. L'Art du Violon/ ou/ Méthode Raisonnée/ pour apprendre à bien jouer de
cet Instrument./ Composée primitivement par le Célèbre/ F. Geminiani/ Et
nouvellement Redigée, Augmentée, Expliquée et enrichie de nouveaux/
exempler, preludes, Airs et Duos gradués pour éclairer et faciliter
l'instruction/ et mettre évidemment en pratique les principer de cet
excellent maitre/ Nouvelle Édition/ Mise en jour d'apres les Conseils, les
Soins, les Exemples et les productions/ des plus habiles maitres de Violon,
Français, Italiens et Allemans/ Prix 12 fr./ A Paris/ Chez Sieber fils, M.
de Musique et d'Instrumens, Rue de la Loi, n. 1245, entre/ le Théâtre
Français et la fontaine Traversiere. A la Flute Enchantée./ Propriété de
l'Editeur/ Enregistrée à la Bibliotheque/ 60 [F-Pn, Vm³ c 7]. E, 1803.

Modern editions:

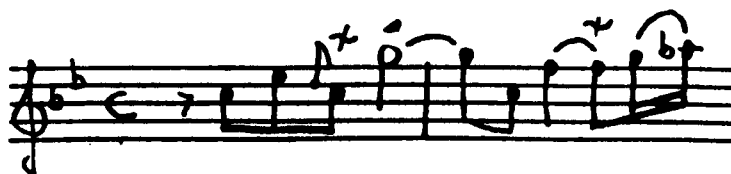
3g. APV, facsimile edition ed. David Boyden, London, Oxford University
Press, 1952.

3h. 12 Compositioni (from APV), ed. Tivadar Országh, Budapest, Editio EMB
Musica, Thesaurus Musicus nos.7-8, 1959.

Compos. n^o I^a

APV/1

Adagio



Compos. n^o II

APV/11

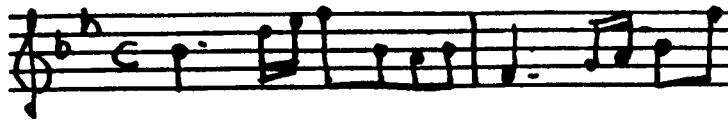
Allegro



Compos. n^o III

APV/111

Allegro assai



Compos. n^o IV

APV/1v

Allegro assai



Compos. n^o V

APV/v

Allegro assai



Compos. n^o VI

APV/vi
[> PC/2/xxxiii]

Allegro assai



Compos. n^o VII

APV/vii

Andante



Compos. n^o VIII

APV/viii

Allegro



Compos. n^o IX

APV/ix

Andante moderato



Compos. n^o X

APV/x

Allegro moderato



Compos. n^o XI

APV/xi

Allegro assai



Compos. n° XII

APV/xii

Allegro



Guida Armonica, Op. X

4a. *Guida Armonica/ o/ Dizionario Armonico/ being/ A Sure Guide/ to/ Harmony and Modulation,/ In which are Exhibited/ The Various Combinations of Sounds, Consonant,/ and Dissonant, Progressions of Harmony,/ Ligatures and Cadences, Real and Deceptive/ by/ F. Geminiani./ Opera X/ Artem alii involvunt multis Ambagibus: Artem/ Absque labore Artis, Geminiane doces. London/ Printed for the Author by John Johnson, in Cheapside/ Where may be had all the Author's Works [GB-Lbl, g. 240. g. (1)]. c. 1752.*

4b. *A/ Supplement/ to the/ Guida Armonica,/ With Examples/ Shewing it's Use in Composition:/ by/ F. Geminiani/ London/ Printed for the Author, by John Johnson, in Cheapside; where may be/ had all the Author's Works [GB-Lbl, g. 240. e]*

Other editions:

4c. *Dictionnaire harmonique, ou guide sur pour la vraie modulation, Amsterdam, 1756. It is quoted in the Catalogus van de Bibliotheken der Maatschappij tot Bevordering der Toonkunst en der Vereeninging voor Noord-Nederlands Muziekgeschiedenis, Amsterdam, 1884, p. 13.*

The Art of Accompaniament, Op. XI

5a. L'Art/ de bien accompagner/ du Clavecin/ Par M. Geminiani/ Prix 12 liv./ A Paris,/ aux adresses ordinaires/ MDCCLIV [GB-Lbl, Hirsch I. 213].
In the right: "Gravee par M.^{me} Vendôme".

Other editions:

5b. The Art of/ Accompaniament/ or/ A new/ and well digested method to learn to/ perform the Thorough Bass on the/ Harpsichord,/ with Propriety and Elegance/ by/ F. Geminiani/ Opera 11:th Part the first/ London Printed for the Author by John Johnson Musick Seller in Cheapside/ of whom may be had all the Author's Works [GB-Lbl, g. 240. a. (1)]. BUC, 1756-57.

5c. The Art of/ Accompaniament/ or/ A new/ and well digested method to learn to/ perform the Thorough Bass on the/ Harpsichord,/ with Propriety and Elegance/ by/ F. Geminiani/ Opera 11:th Part the 2d/ Treating of Position and Motion of Harmony, and the Preparation and Resolution of Discords:/ by/ F. Geminiani/ London Printed for the Author by John Johnson Musick Seller in Cheapside/ of whom may be had all the Author's Works [GB-Lbl, g. 240. a. (1)]. BUC, 1756-57.

The Art of Playing the Guitar or Cittra

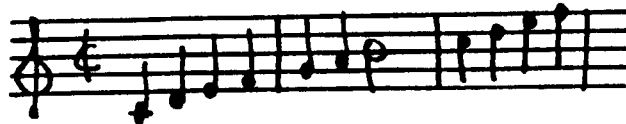
6a. The Art of/ Playing the/ Guitar or Cittra/ Containing/ Several Compositions with a Bass for the/ Violoncello or Harpsichord/ Most Humbly Dedicated to the/ Countess of Charleville/ by/ F. Geminiani/ N.B. These Compositions are contrived so, as to make very proper Solos/ for the Violin; and as all the Shifts and Graces requisite to play in a good/ taste are distinctly mark'd, it must be of great use to those who aspire to/ play that Instrument./ Edinburgh MDCCLX./ Printed for the Author by R. Bremner at the Harp & Hautboy, and sold at all the Music shops/ in Great Britain and Ireland [GB-Lbl, h. 48. a.]

Modern editions:

6b. Sei sonate per chitarra o violino, violoncello e cembalo (from APGC, nos. 1, 2, 3, 4, 6 and 10), ed. Bruno Tonazzi, Milano, Edizioni Suvini Zerboni, 1972.

APGC/1/1
[> PC 2/v]

Allegro Moderato



APGC/1/11

Allegro



APGC/1/111

Adagio



APGC/1/1v
[> PC 2/vii]

Giga. Allegro



APGC/2/1

Andante



APGC/2/11

Andante



APGC/2/111
[> PC 2/xxxv]

Allegro Cantabile



APGC/2/1v

Allegro



APGC/3/1

Andante



APGC/3/11

Canone Infinito alla 12.^a



APGC/3/111

Grave



APGC/3/1v

Allegro Moderato



APGC/3/v

Grave



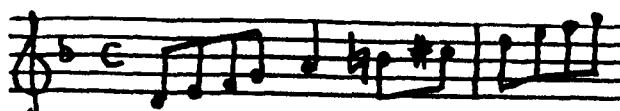
APGC/3/v1

Allegro Moderato



APGC/4/1

Andante



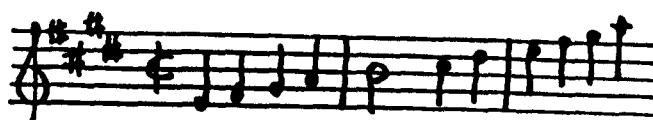
APGC/4/11

Affettuoso



APGC/5/1

Andante



APGC/5/11

Allegro Moderato



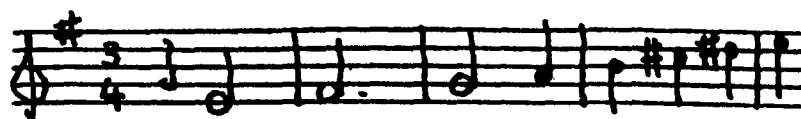
APGC/5/111

Allegro Moderato



APGC/6/1

Andante



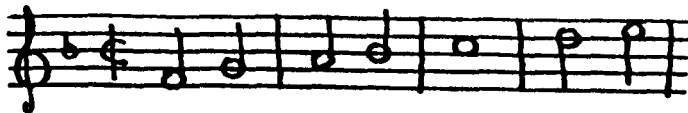
APGC/6/11

Canone Infinito. Spiritoso



APGC/7/1

Allegro Moderato



APGC/7/11
[> PC 2/xx]

Allegro Moderato



APGC/7/111

Allegro



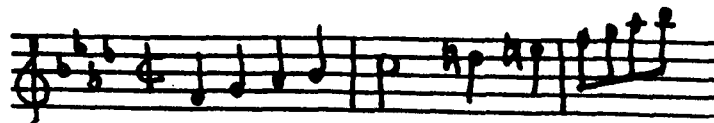
APGC/7/iv

Allegro



APGC/8/1

Allegro



APGC/8/11
[> PC 2/xxx]

Allegro Moderato



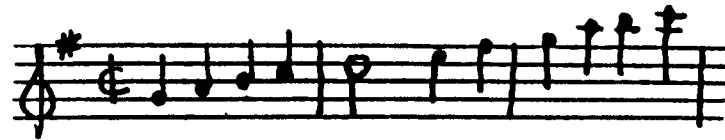
APGC/8/111

Affettuoso



APGC/9/1

Allegro



APGC/9/11

Allegro Assai



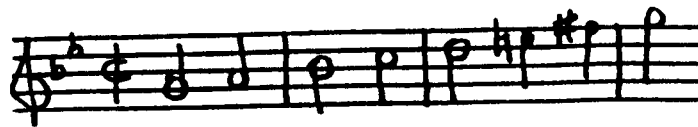
APGC/9/111

Allegro



APGC/10/1

Allegro



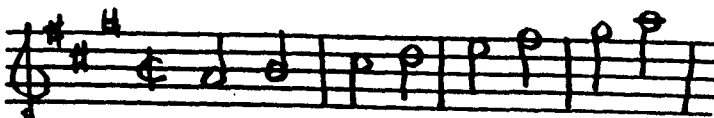
APGC/10/11
[> PC 2/xv]

Affettuoso



APGC/11/1

Allegro Moderato



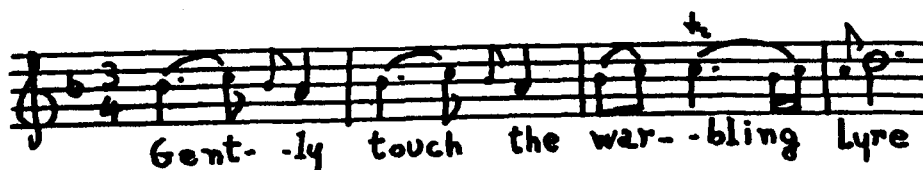
APGC/11/11

Giga. Allegro



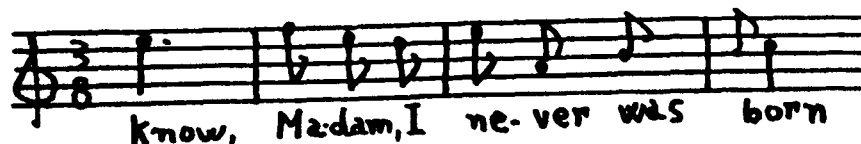
C. VOCAL MUSIC

1a. Gently touch the warbling Lyre, "A New Song/ The Favorite Air Compos'd by Sig.^r Geminiani/ The Words by M.^r A Bradley" [GB-Lbl, H. 1601. (183)]. Other editions in F-Pn and I-Bc. BUC, c. 1725.

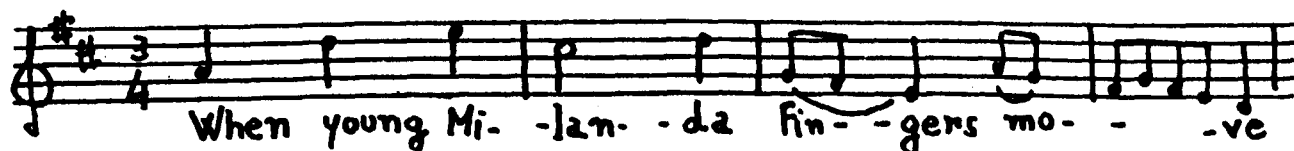


1b. Gently stir and blow the Fire, "The Warb'ling Lyre/ Burlesqu'd by Sir W. Y. [GB-Lbl, H. 1994. b. (25)]. < 1a. Other editions in F-Pn.

2. Known Madam I never was born, "A Favourite Minuet by Geminiani/ The Words by M.^r Leveridge. Set for y^r German Flute" [GB-Lbl, g. 316. e. (58); F-Pn, Vm⁷ 43, vol II, pp. 111-112]. < II/1/iv. BUC, c. 1735.



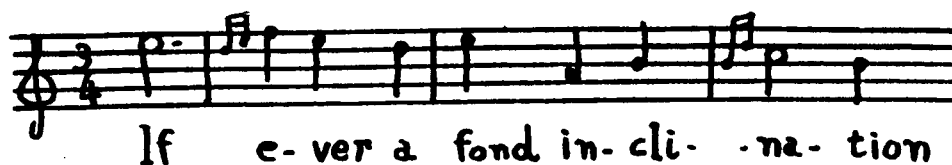
3. The Sympathizing Heart/ Set by Sig.^r Geminiani, "Gentleman's Magazine", 1739 [F-Pn, Vm⁷ 43, vol. III, p. 73].



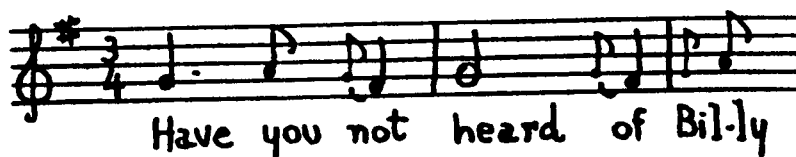
4. The Tender Lover/ The words by Prior/ the Musick by Geminiani [GB-Lbl, 316. (67)]. BUC, c. 1750.



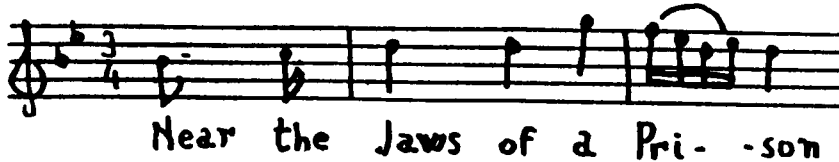
5. If ever a fond Inclination, in "Love in a Village/ A Comic Opera/ As it is Perform'd at the Theatre Royal in/ Covent Garden/ The Music by/ Handel, Howard, Geminiani, Paradies, Boyce, Baildon/ Galuppi, Agus, Arne, Festing, Giardini, Abos/ For the Harpsicord, Voice, German Flute, or Violin./ London. Printed for I. Walsh in Catherine Street in the Strand", third act, p. 54 [GB-Lbl, D. 269]. BUC, 1763. Other editions in GB-Lbl.



6. The Tragical History of the Life/ and Death of Billy Pringle's Pig/ Sung with great Applause in the Mayor of Garret. The Music by Geminiani [GB-Lbl, G. 308. (130)]. BUC, c. 1780).



7. The/ Poor Little Blind Beggar Boy/ Composed by Geminiani/ Price 6 a/
London. Printed for G. Goulding. n. 6 James S. * Cov. * Garden [GB-Lbl, G.
808. e. (14)]. BUC, 1785.



8a. Oui, vous en feriez la folie, "Parodie/ Menuet de/ Geminiani", in "Le
Tribut de la Toilette. Melange Lyriques", [F-Pn, Vm⁷ 4130 (79)].
< II/1/iv.

8b. Oui, vous en feriez la folie, in "Premier Recueil d'Airs Choisis, Avec
Accompagnement de Guitarre. Dédie A Madame La Contesse d'Egmont, Par M."
Godard" [F-Pn, Vm⁷ 6232]. < II/1/iv.



Manuscripts

Op. I

Op. I [D ddr-D1(b), Mus. 2201-R-1a].

I/1 [D ddr-D1(b), Mus. 2201-R-1b].

I/2 [D ddr-D1(b), Mus. 2201-R-9].

I/5 [D ddr-D1(b), Mus. 2201-R-1b].

I/7 [D ddr-D1(b), Mus. 2201-R-1b].

I/8 [D ddr-D1(b), Mus. 2201-R-1b].

I/10 [D ddr-D1(b), Mus. 2201-R-1b].

I/11 [D ddr-D1(b), Mus. 2201-R-1b].

Op. II

Op. II [GB-Lbl, Hirsch 214. a]. The manuscript is bound together with printed editions of Corelli's Op. VI, Vivaldi's Op. III, and Geminiani's own Op. III. It belonged to William Felton and bears the date 4 February 1736.

Op. II [I-Bc, FF 117].

Op. II [GB-DRc, E 13].

II/1/11 [GB-Lbl, Add. Ms. 31814, ff. 95v-96].

II/3/1 [GB-DRc, M 157 c. 36].

II/4/11 [GB-Lbl, Add. Ms. 31814, f. 99v].

II/IV/1v [GB-Lbl, Add. Ms. 31814, ff. 98v-99].

II/6 [D ddr-D1(b), Mus. 2201-0-5].

Op. III

III/1-6 [GB-DRc, E 13].

III/1-6 [I-Bc, FF 117].

III/1 [GB-DRc, M 157].

III/3/11 [GB-DRc, M 157].

III/5/111 [GB-DRc, M 157].

Op. IV

IV/1-12 [GB-Lbl, Add. Ms. 39957, ff. 16-34]. Written on the title-page:
"Sonate/ a/ Violino e Basso/ Composte da/ Francesco Geminiani/ Opera IV/
stampate in Parigi 1739/ trascritte nella citta`di/ Chester MDCCXLIV/ dal
Carlo Burney, giovane di 18 anni".

Concertos from the Op. IV violin sonatas [GB-DRc, E 25 (VIII-XIII)].

The same [GB-Lcm, Ms. 869].

Op. VII

VII/1/ii. *L'arte della Fuga a 4 parte reale* [GB-Lbl, Add. Ms. 31576, ff. 50b-54].

The Incharited Forrest

La selva incantata [GB-Lcm, Ms. 822]. Written on the first page, above: "The Gift of Francesco Geminiani the Author to James Mathias/ 7 dec." 1761/ *La Selva Incantata del Tasso/ Composizione Istrumentale/ da F. G.*. Autograph.

Pieces de Clavecin and Minuets

PC 1 [GB-Lbl, Add. Ms. 16155, ff. 90-99v]. Autograph.

PC 1 [GB-DRc, E 25 (XIV)].

PC 1/i [GB-Lbl, Add. Ms. 32587]. In pencil: "autograph/ From Miss Bank's Collection". Autograph.

PC 1/i [GB-DRc, E 25 (XV)].

PC 1/iii [GB-Lbl, Add. Ms. 32587]

PC 1/iii [GB-DRc, E 25 (XV)].

PC 1/iv [GB-Lbl, Add. Ms. 32587]. Only a few bars.

PC 1/xiii [F-Pn, Vm⁷ 6759, f. 9].

PC 17/xiv [GB-DRc, M 185, ff. 7-8].

PC 27/xxv [GB-Lbl, Add. Ms. 34998, f. 45]. In "Pasticcio Book containing/ Anthems Hymns Cornet Pieces/ Catches Canons Sonates Duets/ out of several Oratorios and Parts to/ the Old tune Britons strike Home &c./ by/ Samuel Wesley". In pencil: "1774".

Geminiani's Minuet [GB-Lbl, Add. Ms. 47446, ff. 80v-81]. It bears the date 12 Jun 1722. < II/1/iv.

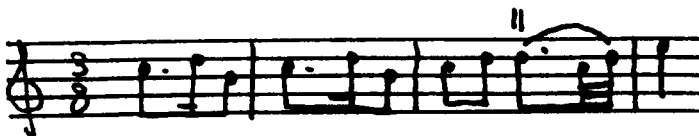
Geminiani's favorite Minuet [GB-Lbl, Add. Ms. 31814, f. 96v]. < II/1/iv.

Minuet with variations for violin [the manuscript belonged to Adolfo Betti, who included a reproduction of it in his article on Geminiani, op. cit., p. 17; after his death it passed to an unknown owner]. < II/1/iv.

Minuet [GB-Lbl, Add. Ms. 47446, f. 84v].



Mr. Geminiani's Minuet, in "Various vocal and instrumental pieces" [GB-Lcm, MS. 2058].



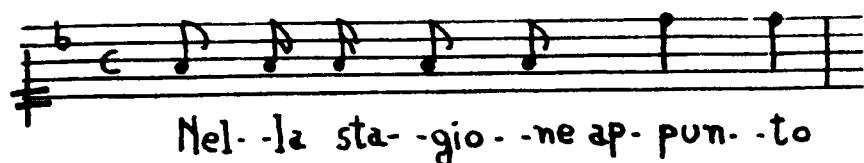
Vocal music

Oui, vous en feriez la folie, in "Recueil d'airs de différents opéras" [F-Pn, Vm⁷ 4825, f. 63]. < II/1/iv [= C 8a].

Oui, vous en feriez la folie, in "Vaudevilles, Parodies, Brunettes de divers auteurs" [F-Pn, Vm 499, ff. 151-2]. < II/1/iv. The text is different from the previous one.

Glee [GB-Lb1, Add. Ms. 38546, ff. 2-2v]. Written on the first page: "NB. the subject of this Glee is taken from Geminiani by Dr Hayes who harmonised it (with the exception of the 3 first bars as underneath)". < C 1a.

Nella stagione appunto [I-Bc, DD 45]. Cantata.

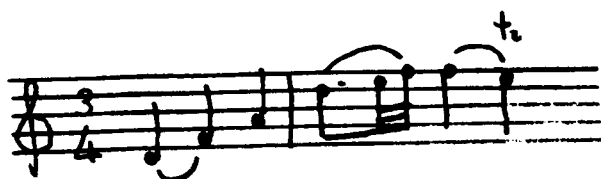


If ever a fond inclination [I-Bc, DD38]. < II/1/iv (= C 5).

Miscellaneous

Reworkings of Corelli's Op. V nos. 1-6 [I-Bc, FF 116 A].

Affettuoso in D minor for violin and continuo [GB-DRc, E 11 a, ff. 346-7]. It forms part of a pasticcio-sonata.



Treatises

Guida, ossia Dizionario Armonico, in cui si trova il modo di ben modulare, e combinare i suoni consonanti, e dissonanti [I-Bc, G 122]. In Italian.

L'Arte di accompagnare [I-Bc, G 94]. In Italian. It consists only of 5 ff.

A Treatise of Good Taste [GB-DRc, E 24 (VII); E 25 (XIV), ff. 32-3]. Incomplete.

Doubtful works

Sonata a violino solo senza basso (B flat). According to Bruno Studeny, who edited the first printed edition (Munich, Wunderhornverlag, 1911), the original manuscript was preserved in Dresden; at present this cannot be traced.

Reworking of Corelli's Op. V no. 7 [GB-DRc, E 25 (XVI)]. Modern edition: *Chaconne upon the sarabanda theme, from Corelli's Violin Sonata Opus 5 no. 7*, ed. Layton Ring, London, Hinrichsen, 1958.

Solo a Violino e Basso, c moll [D ddr-D1(b), Mus. 2201-R-11]. Modern edition: *Sonate c moll für Violine mit beziffertem Bass nach einem Manuskript in der Privatbibliothek des Königs von Sachsen; bearb. von Ferdinand David, neue revidierte Ausgabe von Henri Petri, Leipzig, Breitkopf & Härtel, 1968.*

Solo a Violino e Basso, g moll [D ddr-D1(b), Mus. 2201-R-10].

Duo für 2 Violinen, F dur [D ddr-D1(b), Mus. 2201-P-1].

Sonata I-IV a Violino e Basso [D ddr-D1(b), Mus. 2201-R-6].

6 Sonaten für Violine und Bass (D ddr-D1(b), Mus. 2201-R-71).

APPENDICES

APPENDIX

Appendix A: The reviews of *La Forest Enchantée*

A 1. *Lettre critique de M. le marquis *** à M. de Servandony, chevalier de l'ordre de Christ, peintre & architecte du roy & de son Académie Royale. Au sujet du spectacle qu'il donne au Palais des Thuilleries (1754). F-Po, C 2819 (h):*

Je suis *désolé*, Monsieur, du peu de succès qu'a votre Spectacle & de l'indifférence que l'on a à s'y rendre. Je vous veux du bien en vérité; mais je ne sçaurois blâmer le public: il est plus éclairé que jamais, & il est étonnant jusqu'où va sa délicatesse; vous avez des talens, il attendoit de vous toute autre chose; il n'y a été pris qu'une fois: par amitié pour vous, *les gens comme il faut* se sont montrés pour lui donner le ton, ils ont cru le rappeler; le Marquis de ***, le Comte de **, Madame de ** ont pris place à *l'enceinte du Roi*; j'ai manqué plusieurs parties *fort agréables* pour y paroître, & le tout sans fruit. Vous avez des talens, je vous le repete; eh! que ne les retournez-vous autrement: je suis *furieux* de vos meprises. De quoi diable vous avisez-vous d'imiter cette nature si prônée & qui radote; de la copier dans l'obscurité d'une nuit, dans une belle aurore, dans un jour plein, dans une sécheresse, dans une pluye abondante, le tonnerre, les éclairs, le sombre des forêts, l'épaisseur des bois, dans la chute des torrens, les nuances d'un beau ciel, les décroissances des couleurs, la verdure des arbres & toutes autres choses si triviales & si ordinaires? On voit *cela* tous les jours, & sans y faire la moindre attention dans la nature même, comment voulez-vous que l'imitation nous intéresse? j'avouerai que l'illusion est complète; mais nous n'aimons plus à être trompés, & il y a des femmes qui vous sçavent mauvais gré de leur faire peur par votre tonnerre artificiel; d'autres rougissent d'avoir préparé le mouvement du parassol, dans la crainte d'être inondées de votre pluye.

De plus, vos tentes, toutes brillantes qu'elles sont, ne font pas un si grand effet que vous l'*imaginez*; le peuple est composé de gens qui quelquefois s'y sont logés avec regret; elles ne l'amuse pas, l'honneur, la gloire ou le préjugé en ont fait souvent pour nous des demeures de nécessité, le coup d'oeil n'en est pas flatteur; vos marches d'Infanterie & de Cavalerie sont régulières, mais elles vont de pair avec le reste; une Mosquée! je vous en passe l'architecture, les ornemens, la richesse: je veux qu'elle éblouisse, mais en vérité c'est un lieu où l'on invoque, où l'on prie; il y a un pupitre, une espèce de Prêtre, que sçais-je? un appareil de culte! Oh cela est *du dernier singulier*; je vous pardonne moins encore l'Hermite qui s'avise de faire un miracle. Pour le coup on *n'y peut plus tenir*.

Mais détaillons le fonds de votre sujet, je trouverai bien mieux de quoi justifier l'indifférence du Public; vous donnez dans le grand, dans le sublime, tout est poétique? Eh ne sçavez-vous pas qu'on ne met plus même de Poésie dans le vers; vous tirez d'un Episode un Poème régulier, vous faites attention à l'unité de sujet; l'action est toujours la même dans vos cinq actes, tout peut avec vraisemblance se passer dans les vingt-quatre heures; il y a une exposition, un noeud, un dénouement, & voilà de quoi *assommer* tout le monde: sont-ce là nos usages? nos heureuses libertés, notre charmante indépendance, ce brillant *décousu* qui fait tant d'honneur à nos modernes, ce mélange d'intérêt qui nous étonne & nous remplit, sans que nous puissions heureusement nous en rendre compte à nous-même ni aux autres? Ah, vous êtes *furieusement vieilli*, le siècle précédent vous adoptera si vous n'y prenez garde, on vous adjugera de cette espèce de génie qu'on ne connoît plus, mais on vous refusera de l'esprit.

Votre sujet, si je ne me trompe, qui est tiré des Chants XIII & XVIII de la Jérusalem délivrée du Tasse, se réduit à ces deux points: l'enchantement d'une forêt dont l'usage est absolument nécessaire à Godefroi & le moyen que l'on trouve de la désenchanter.

A fin que votre action, qui est une, s'annonce d'elle-même, dès le premier Acte vous faites paroître l'assemblée des Magiciens & Magiciennes, vous mettez sous les yeux leurs cérémonies magiques, leurs sacrifices, les opérations d'Ismen, chef des Magiciens, l'évocation des Démon, leur apparition, les ordres qu'ils reçoivent, & la promesse qu'ils font d'obéir, ceci se passe après minuit, la lune est proche de la terre: On voit son

progrès, ses changemens de couleur; elle rougit, elle pâlit, sans doute d'effroy; le sombre de cette forêt est ménagé au mieux; la cérémonie infernale ne finit qu'à la naissance du jour; mais ce n'est encore que le plus léger crépuscule. Ismen suivi de sa Troupe se retire, il passe au bord du Théâtre devant une toile qui peint exactement la lisière d'une belle forêt.

On n'a pas généralement entendu la chute de cette toile & cependant elle est *bien à tous égards*, vous voyez comme je suis *de bon compte*: on a cru qu'à l'abri de ce voile vous vouliez former plus facilement votre Mosquée qui vient après, cela peut y être entré pour quelque chose; mais dans le fonds cette toile est plus susceptible des demi-jours; elle rend mieux une lumière naissante, qui naturellement doit éclairer l'extrémité de la forêt, avant de pénétrer le centre.

Avec la sincérité que vous me connoissez; maintenant je vous demanderai, à propos de quoi un début si sombre? Pourquoi mettre du noir dans les images? Vous avez à peindre un enchantement qui ne se fait que par les puissances infernales, eh! que n'y prépariez-vous les esprits par une Fête pastorale, par une danse de Bergers? *la Cascade eût été divine*, vous aviez de quoi dans vos travailleurs; il falloit les faire boire, fumer, même danser avec des Bergères qui se seroient trouvées là *par merveille*; ils n'auroient point abattu de bois dans le premier Acte, mais ils auroient été censés pouvoir le faire, & puis dans le second Ismen les en auroit empêchés.

Votre exposition, direz-vous, eût été manquée; d'ailleurs cette danse eût été prise sur le jour précédent, Ismen ne pouvant faire ces expéditions magiques que la nuit. *Quelle misère!* voilà de mes scrupuleux Observateurs des regles, qui n'osent prendre l'essor; dès le premier Acte on voit tout le sujet: on prévoit ce qui arrivera, on jureroit que vous auriez voulu faire dans votre genre le *pendant* d'Athalie ou de pareilles pièces! eh quelle délicatesse d'avoir voulu ménager les 24 heures; mettez la chose en un an, pourvû qu'elle nous amuse? Que nous importent vos prétendues regles dont les anciens n'étoient jaloux que parce qu'ils étoient resserrés dans leur Sphère.

Mais nous voici au second Acte; les yeux sont éblouis par la magnificence d'une Mosquée ou Aladin paroît au point du jour sur son trône, entouré de ses Officiers, & où Ismen vient rendre comte de ce qu'il a fait

contre les Chrétiens. Aladin dans l'enthousiasme marque son contentement à Ismen, & sa reconnaissance à Mahomet; on vous devine encore. Vous vouliez que votre espèce de Poème eût jusqu'à un noeud; ho, cela sent trop *la bon-homie*; Ismen de son noble office n'auroit point enchanté la Forêt, il veut plaire à Aladin, & le servir dans cette partie contre les Chrétiens. Tout l'intérêt d'Aladin se manifeste; d'un coup d'oeil on se rapproche l'objet de la guerre de Godefroi & de ses nobles entreprises; voilà de ces touches usées que l'on ne connoit plus parmi nous.

Dans le troisième Acte, l'action se resserre encore davantage; les travailleurs pénètrent dans le bois éclairé par le jour, s'y reposent avant que de se mettre à l'ouvrage, sont attaqués par des monstres qui vomissent la flamme & le feu dont l'un d'eux supérieur par son énorme grosseur & une gueule effroyable enlève dans les airs un de ces misérables travailleurs; le reste est dispersé: l'Infanterie vient pour rallier la troupe & la soutenir, elle se range en bataille. Pour lors les forces de l'enfer se multiplient, une muraille de feu s'élève & ferme les passages, des Diables armés sortent de toutes parts, fondent avec impétuosité, combattent de pied ferme, triomphent de la résistance des troupes de Godefroy & restent maîtres de la forêt.

Il est naturel que les Soldats dispersés & défaits aillent porter l'épouvante dans les tentes de l'armée Chrétienne, ils le font avec vraisemblance & on aperçoit le camp au quatrième Acte; Godefroy y paroît consterné ainsi que tous les autres Chevaliers; la désolation est générale, elle augmente encore par une sécheresse exprimée dans la plus grande exactitude: le retour de Renaud conduit par l'Hermite Pierre fait aussitôt renaître l'espérance: on se prépare à attaquer de nouveau les Monstres & les Démon qui occupent la forêt: une pluie subite accordée aux prières de Pierre achève de mettre le calme par son heureuse abondance; l'armée Chrétienne est transportée de joie, & le Spectateur lui-même revient de ses inquiétudes, il forme d'avance des projets de victoire pour les Croisés.

Comment m'appellez-vous cela, Monsieur? Convenez-en de bonne foi; c'est une monotonie dont on est excédé. Comment? Jusqu'au quatrième Acte on n'a pas perdu de vue votre sujet? C'est un intérêt soutenu, & dont vous rendez le Spectateur garant, même sans le secours des paroles, dans un simple Pantomime. Comme votre second Acte qui forme le noeud de votre Pièce suppose à la vérité le sujet, mais ne le caractérise pas d'une façon

si marquée; vous prenez votre revanche dans le troisième & le quatrième: Vous vous resserez, vous forcez d'intérêt & d'action; vous voulez que tout soit sous les yeux. Dans ce court intervalle un Auteur *divin* de nos jours nous eût au moins promene sur cinquante objets différents, le denouement seroit venu comme il eût pu, & il eût été *a coup sur admirable*.

Le vôtre vient si naturellement...On sçait que l'illustre Renaud est déjà arme d'une épée celeste, qu'il est courageux, intrépide, & qu'il attaquera la cohorte infernale. En effet Renaud entre d'un pas assuré dans cette Forêt, éclairée alors de tous les rayons d'un beau jour: Il est frappé de l'impetuosité d'un torrent; il voit un pont dans l'enfoncement, il y pénètre, il le traverse avec assurance. A l'extrémité il aperçoit un myrthe qu'il doit couper; une Nymphé y est renfermée, elle porte la figure d'Armide. Renaud est étonné: d'autres Nymphes l'entourent avec des guirlandes de fleurs, il ne se laisse point séduire, il découvre le prestige, il veut frapper; les Nymphes se changent en Cyclopes, il les combat, les met en fuite & reste vainqueur; il coupe l'arbre funeste, le charme est détruit.

Pourquoi ne profitez-vous pas de la Scène épisodique de l'apparition d'Armide? Il y avoit là de quoi faire une Pièce toute entière, que vous eussiez enchassée dans l'autre, comme c'est l'usage de quelques-uns de nos agréables Ecrivains. Mais point du tout, vous retournez à votre sujet; il falloit-là un peu d'amour, & de cet amour tragique. D'ailleurs convenoit-il que Renaud marchât seul & à pied comme un homme ordinaire? Pour qu'il entrât decemment dans la Forêt, & qu'il la reconnût, il falloit le mettre dans une petite voiture légère, dans un *Diable*, par exemple qu'il auroit mené lui-même; ce qui eût joué *par merveille* avec votre sujet, il falloit lui pendre un gros manchon sur l'épaule au bout d'une ceinture en bandoulière, flottant avec nonchalance; c'est-là de l'intéressant, & tout le monde eût été *comblé* de plaisir. Mais vous ne consultez pas les gens du goût moderne; aussi votre Spectacle est-il désert.

La Cavalerie enfin vient défilér sur le Théâtre; on présente un cheval au victorieux Renaud, il le monte; on forme au travers de la Forêt une marche triomphale, qui se termine à l'extrémité du pont, que tous les chevaux passent avec ordre; voilà encore une de vos attentions, qui me semble bien du *vieux tems*. Précisément dans le lieu où Renaud a défait les Nymphes & les Cyclopes, vous y faites terminer votre marche, Pour vous

justifier, je disois assez haut que vous n'aviez point eu deux objets à la fois; que vous vouliez seulement faire valoir votre lointain & multiplier l'illusion de votre pont, en faisant passer des chevaux par-dessus. Mais vous avez plus d'une corde à votre arc, on ne peut s'y tromper: il étoit de votre plan de rapprocher là votre sujet; & la Cavalcade est encore une suite de l'action principale. Enfin les Travailleurs suivent immédiatement la Cavalerie; & dès qu'elle est retirée, ils se mettent à l'ouvrage, abbatent des arbres qui tombent avec fracas; les Démons s'enfuient avec horreur & se perdent dans les airs.

Vous voilà à votre terme, Monsieur, & vous vous avisez de conclure; votre sujet se représente dans tout son entier, les Démons avoient occupé la Forêt, parce qu'elle avoit été enchantée: on ne pouvoit y couper de bois; les Demons s'enfuient, le charme est rompu; les arbres tombent au gre des Travailleurs envoyes par Godefroy; on ne peut douter que les travailleurs ne lui appartiennent, ils sont à la suite de sa Cavalerie. Oh, *voilà un tout complet*, vous vous mêlez de faire des *ensemble*, vous êtes encore *entiché* d'une ordonnance régulière: si vous ne réussissez point, je n'en suis point surpris. De quel oeil voulez-vous que vous voyent nos quinteux Tragiques & nos Comiques sentencieux ou larmoyans? Ce sont des *gens admirables*, ils sont économes de méthode, & ils ont raison; ils se sont déclarés ouvertement contre tout ce que l'on appelloit unité, & ils ont bien fait; & vous dans un Spectacle d'une heure de représentation, vous mettez plus de ces *misères là*, qu'ils ne seroient dans cinquante Pièces de cinq Actes chacune? *Voulez-vous faire leur critique? cela ne prendra pas; ils ont le bon ton pour eux, & cela est décidé.* Croyez-moy, je vous parle en ami, imitez-les plutôt dans le sujets que vous traiterez par la suite...Faites mieux; inventez quelques nouvelles machines, des ressorts, par exemple, encore plus lians & plus actifs pour nos voitures....des *Vis-à-vis au Sèphir, des Berlins au tonnerre*; est-ce que cela seroit impossible? On a déjà habilement trouvé *les Diables, les Cabriolets & les Désobligeantes*; graces au génie de l'invention, nous en jouissons aujourd'hui; fabriquez-nous des *Sopha, des Paresseuses* qui puissent se mouvoir par eux-même, & qui ayent une élasticité conforme à leurs usages: que sçais-je? mille autres choses dans ce goût, qui vous seroient plus d'honneur les unes que les autres, & qui vous *produiroient gras*. Que n'allez-vous souvent au Boulevard, centre de nos plaisirs & de nos

amusemens, lire dans les yeux du Public ce qui peut l'interresser agreablement & l'amuser: On y voit *les plus jolies choses du monde*, des *Marionettes admirables*: comme la vivacite des plaisirs en tous genres s'y reproduit, comme l'élégance des Voitures s'y manifeste! Avec quelle lenteur majesteuse elles forment en défilant des lignes paralleles pour ménager aux lorgneurs l'instant de former des belles passions! *Je gage* qu'à moindres frais avec moins d'embarras de moitié, vous y donneriez un *Spectacle de fantasia* qui *seroit à croquer*: on y seroit soule, on y étousseroit. Je vous ouvre la voye, & l'intérêt particulier que je prens à ce qui vous regarde, me fait vous engager à la suivre.

Je suis avec le plus sincere attachement, Monsieur, & c.

A 2. Friedrich M. Grimm, letter of 15 April 1754, in Maurice Tourneaux, *Correspondance littéraire, philosophique et critique par Grimm, Diderot, Raynal, Meister, etc.*, Paris, Garnier, 1877, II, pp. 343-347:

Le chevalier Servandoni, peintre et architecte du roi, et de son Académie royale, célèbre à Paris par son talent pour la décoration, a obtenu la permission de profiter de la quinzaine de Pâques, où les spectacles sont fermés, pour en donner un sur le grand théâtre du palais des Tuileries. Ce spectacle, dont le sujet est tiré de la *Jérusalem délivrée* du Tasse, sous le titre de la *Forêt enchantée*, consiste en cinq décorations. Il est orné de machines, animé d'acteurs pantomimes, et accompagné d'une mauvaise musique de la composition de M. Geminiani, qui doit en exprimer les différentes actions. Il serait inutile de s'arrêter à la mauvaise exécution de ce spectacle, et injuste d'en savoir mauvais gré à M. Servandoni. Il est aisé à concevoir combien il est difficile de dresser une troupe d'acteurs pantomimes, et que les meilleurs acteurs de nos théâtres ne seraient pas trop bons pour représenter convenablement les héros dont le Tasse nous a rendu le souvenir si cher et si intéressant. C'est donc des cinq décorations qu'il est question ici, et c'est là ce qu'il faut examiner avec la justice que nous devons au talent et à la célébrité de l'auteur de ce spectacle. Dans le premier acte, le théâtre représente la forêt enchantée, située dans un vallon solitaire dont l'épais feuillage ne laisse qu'une faible entrée à la pâle lumière de la lune. C'est là que de tous côtés les magiciennes s'assemblent pour célébrer avec les démons leurs mystères. Ismenar, à la tête d'une troupe de magiciens, paraît pour enchanter la forêt par d'horribles conjurations pendant lesquelles la lune et les astres de la nuit perdent leur éclat. Les démons se rendent à la fin au pouvoir des charmes d'Ismenar, qui s'en retourne à Jérusalem. Acte second: la scène se passe dans la nuit, et le théâtre représente l'intérieur d'une mosquée éclairée par des lampes. Vous voyez dans ce temple impie le conseil des infidèles assemblé. Plusieurs chefs se lèvent l'un après l'autre pour proposer des avis différents. Ismenar arrive à la fin, et rend compte au roi des infidèles de son expédition dans la forêt enchantée. Après bien des promenades, toute cette troupe quitte la mosquée. Acte troisième: le

théâtre représente la forêt enchantée dans une autre situation éclairée par le jour; les travailleurs de l'armée de Godefroy arrivent pour y couper les bois dont ils avaient besoin. Intimidés par des spectres et des fantômes, ils reviennent aussitôt sur leurs pas. Pour les rassurer, Alcaste se met à leur tête avec un détachement de soldats. Il arrive dans la forêt, voit les spectres sans en être étonné; un bruit épouvantable se fait entendre, une muraille de feu s'élève et s'oppose au passage des chrétiens, ils sont repoussés par des démons qui vomissent sur eux des torrents de flammes; Alcaste, ses soldats et ses travailleurs sont obligés d'abandonner la forêt. Acte quatrième: le théâtre représente le camp de Godefroy de Bouillon. Ce héros paraît dans sa chambre, désolé des maux que la chaleur et la sécheresse causent dans son armée, lorsque le saint ermite Pierre lui amène le jeune Renaud. C'était à lui seul qu'il était réservé de désenchanter la forêt. Il reçoit des mains de Godefroy l'épée de l'ange et part pour détruire le prestige de l'enchantement, pendant que l'ermite obtient par une ardente prière qu'un coup de tonnerre fraye la route à une pluie salutaire qui adoucit les maux des chrétiens. Acte cinquième: le théâtre représente la forêt enchantée dans toute son étendue, éclairée par degré des rayons du soleil. Vous savez l'histoire du désenchantement. Ici on voit un torrent qui s'oppose au passage de Renaud; il passe sur le point, frappe un grand myrte; on voit quelques nymphes et quelques géants dans un petit coin du fond du théâtre. Renaud, malgré tous ces obstacles, redouble les coups et fend à la fin l'arbre fatal. Aussitôt les enchantements cessent. Une troupe de croisés arrive à cheval. Les travailleurs chrétiens détruisent la redoutable forêt et font tomber les arbres sous leurs coups redoublés. Voilà une idée générale de ce spectacle qui attire assez de monde. On voit d'abord du premier coup d'œil que le sujet est mal choisi. Trois actes d'un spectacle qui ne peut réussir que par la décoration se passent dans la forêt, qui vous offre toujours des arbres dont l'uniformité ne pourrait devenir supportable que par l'intérêt de l'action. Or, elle est mauvaise et ridicule par l'exécution. Le second acte représente un conseil. Comment peut-on être assez maladroit pour choisir, dans un spectacle muet, une scène qui consiste tout entière dans le discours? Voilà des observations qui ne sauraient échapper à personne; en voici une que je ne crois pas moins juste. Je suis plus convaincu que jamais que le merveilleux n'est pas fait pour

être représenté; il est presque toujours froid ou ridicule dans la peinture; il est toujours pueril au théâtre. Nos poètes et nos décorateurs ont oublié l'avertissement d'Horace:

Quodcumque ostendis mihi sic, incredulus odi.

Le merveilleux n'appartient de droit qu'au poète épique qui peint sans couleur, non pas pour nos yeux, mais pour notre imagination. Le poète dramatique et le peintre ne doivent me représenter que des objets dont le modèle existe dans la nature: tout me ravit, tout m'intéresse dans le Tasse; mais dès qu'on me mettra sous les yeux ce qu'il est impossible de représenter, le charme cessera et l'illusion sera détruite. Je ne vois plus que des puerilités, des spectres estropiés, là où le Tasse a mis des monstres épouvantables; des fantômes dans la forêt, qui ne devraient pas effrayer les enfants; des étincelles de feu, où le Tasse a mis des torrents des flammes; quelques cartons mal arrangés, à la place des murailles de feu et des prestiges les plus terribles du poème: vous voyez la différence qu'il y a entre ces deux rôles. Le poète épique rapporte des faits, à la vérité merveilleux, mais en historien; il vous laisse le maître de vous en former une idée à votre fantaisie. Le poète dramatique et le peintre osent représenter ces mêmes faits impossibles dans l'exécution, par la raison même qu'ils sont merveilleux, et que souvent la nature elle-même ne peut pas faire exister. Le merveilleux du poète dramatique n'est pas celui qui règne à l'Opéra français, et qui n'est bon que pour amuser des enfants, mais celui qui règne dans la véritable tragédie: Phèdre, livrée malgré elle aux fureurs d'un amour incestueux; OEdipe, malgré sa vertu assassin de son père et époux de sa mère, voilà le merveilleux qui fait frémir, et qui remplit d'horreur et d'épouvante, plus que les diables de l'Opéra ne sauraient jamais faire avec leurs bas et leurs gants rouges. Le talent d'un décorateur ne consiste pas non plus à nous représenter des miracles, ni peut-être même la nature en action: c'est la nature tranquille qui offrira mille tableaux admirables au décorateur qui aura l'esprit de la saisir. Les Italiens mettent ordinairement plus de génie dans la décoration d'une tragédie du Métastase que nous n'en voyons dans toutes ces misérables et ridicules machines de l'Opéra de Paris.

Si l'on voulait un peu détailler le spectacle de M. Servandoni, on y

découvrirait bien d'autres défauts; les connaisseurs y ont trouve beaucoup de fautes contre les règles d'optique, et les gens d'esprit n'y ont vu aucune idee de l'artiste. La decoration la moins mauvaise est, à mon gre, celle du premier acte, quoique sans aucune perspective: toutes les toiles du fond sont mauvaises, la lune ne parait pas décrire l'horizon, elle parait, comme elle fait en effet sur la toile, monter raideement et diagonalement. Le mosquee est, ce me semble, estropiée, sans aucune proportion; la composition en est mauvaise et confuse, les colonnes de l'ordre corinthien sont beaucoup trop lourdes et rapprochees comme des quilles. Il est vrai que le théâtre est beaucoup trop étroit; mais le talent du décorateur est de tirer parti du local et de remédier à ses défauts. Le P. Laugier, auteur de *l'Essai sur l'Architecture*, doit être encore bien moins content que moi de ce temple. Ce melange de colonnes et de pilastres, de l'architecture grecque et de l'architecture arabesque, ne lui aura pas echappe. La forêt du troisieme acte n'a rien de piquant, aucun point de vue. Ce sont toujours des arbres des deux côtés des coulisses, qui font du milieu du théâtre un berceau, avec une toile dans le fond. Cette régularité puerile est du plus mauvais gout, et j'ai de la peine à l'accorder avec l'idee qu'on a du genie de notre auteur. Les décorateurs italiens nous representent toujours les points de vue les plus hardis, les plus irréguliers, c'est-à-dire la nature elle-meme. La disposition des différentes parties de leurs decorations est surtout une chose merveilleuse. Vous voyez souvent dans un coin le commencement d'une décoration que votre imagination ne peut s'empêcher d'achever et qu'elle est forcee de supposer derriere les coulisses. C'est ainsi que d'une enceinte fort étroite ils savent faire des contrees immenses. Le camp de Godefroy n'est pas mieux distribue; des tentes de chaque côte des coulisses, et dans le fond une toile avec des tentes. Pour exprimer la sécheresse, on a employé beaucoup de couleurs dures, et on a fort eclaire le théâtre. On ôte les lampes du fond et des coulisses lorsque la pluie arrive; mais les tentes ne sont pas mouillées, mais on ne voit pas tomber l'eau, mais le ciel reste tout aussi brûlant et dur de couleur qu'il était sans être couvert du plus petit nuage. La décoration du cinquieme acte est, à mon gre, la plus mauvaise de toutes. Encore un berceau comme dans les deux autres, dans le fond une toile où le soleil se lève; d'un côté, le torrent et le pont: on ne peut rien voir de plus mesquin. J'attends avec

grande impatience un autre spectacle de M. Servandoni, pour justifier l'idée que je me suis faite du talent de ce célèbre artiste, sur la foi de beaucoup de gens qui sont en état de le juger. C'est à lui à détruire les mauvaises impressions que l'église de Saint-Sulpice et la *Forêt enchantée* doivent laisser dans l'esprit de tous ceux qui, jugeant sans prévention et sans envie, décident du mérite des auteurs, non sur leurs noms, mais sur leurs ouvrages. Ce spectacle, tout mauvais qu'il est, ne saurait qu'être utile à nos jeunes artistes, et à tous ceux qui aiment les arts. C'est pour eux une occasion de plus de développer leurs idées et leurs vues, opération qui tourne toujours au profit de l'art.

A 3: *Annonces, affiches et avis divers* [10 April 1754]:

Le Sieur *Servandoni*, Peintre & Architecte ordinaire du Roi & de l'Académie-Royale de Peinture, donna pour la première fois le 31 du mois dernier, sur le grand Théâtre des Tuileries, un Spectacle de son invention, sous le nom de *La Forest Enchantée*, sujet tiré de la *Jerusalem délivrée* du Tasse. Ce Spectacle muet, est une espèce de Tableau mouvant orné de Machines, animé par des Acteurs Pantomimes & accompagné d'une Musique expressive, de la composition de M. *Geminiani*. Il est partagé en cinq Actes, qui représentent autant d'actions différentes, mais subordonnées à la principale, qui est le triomphe de Renaud sur les enchantemens d'Ismen. Tout ce que l'Art de la Peinture, de la Perspective & des Mécaniques peut fournir de plus noble & de plus surprenant, est déployé dans ce Spectacle. Le premier Acte offre une Forêt située dans un Vallon solitaire. La nuit y regne, & l'épais feuillage ne laisse qu'une faible entrée à la lumière de la Lune. On y voit arriver de toutes parts des Magiciennes qui venoient s'y rassembler pour quelque Fête infernale, mais qui s'éloignent à la vue d'Ismen. Cet Enchanteur vient exécuter le projet qu'il a formé de rendre à jamais cette Forêt inaccessible aux Chrétiens par la force de ses enchantemens. A peine il a commencé ses mystères magiques, que la Lune qui étoit pâle se teint d'une couleur de sang. Les Démons accourent à sa voix; les Magiciennes reviennent en foule féliciter Ismen sur le succès de ses opérations, & forment une marche. La vue d'une superbe Mosquée où se passe le second Acte, forme la seconde Décoration. Aladin y est assis sur un Trône, & environné de son Conseil. On y distingue le Muphti, ou Chef de la Loi. L'impérieux Argant prend ses armes, pour aller défier au combat les plus fiers des ennemis du Soudan. A l'instant Ismen paroît avec toute sa suite; il arrête Argant & oblige de lui remettre ses armes. Toute cette action se passe de nuit dans la Mosquée, qui est éclairée par des lampes. On revoit dans le troisième Acte la Forêt enchantée, mais sous un autre aspect. Au lieu des ténèbres qui en faisoient un objet d'horreur, elle paroît éclairée des rayons du jour. Des Travailleurs de l'armée Chrétienne, armés des Outils nécessaires pour couper les Arbres dont on doit construire de nouvelles Machines pour le Siège de Jérusalem, se reposent à l'ombre. Mais tout à coup il sort de la Terre des Vapeurs

noires qui s'épaississent, & qui augmentent de plus en plus. Les travailleurs étrayés s'entuyent; des Monstres s'emparent de la Forêt. Alcaste arrive à la tête d'une Troupe d'Infanterie, destinée à soutenir les Travailleurs. Il veut rallier les Fuyards; les Vents impétueux se font entendre, & se mêlent au bruit du Tonnerre; la Terre tremble; on voit paroître des animaux terribles. Alcaste avance avec intrepidité; mais une muraille enflammée, défendue par des Tours de feu, s'oppose à son passage. Bien-tôt la muraille s'écroule; il sort une foule de Démons qui obligent les Soldats d'Alcaste de fuir à leur tour, & Alcaste abandonné des siens se retire lui-même. Le quatrième Acte présente le Camp de Godefroi de Bouillon: ce Général est dans sa Tente environné des Chefs de l'armée. Toute son action peint la douleur dans laquelle il est plongé, par l'accablement où sont les Chrétiens pressés de la soif. L'Hermite Pierre amène Renaud, accompagné d'Ubalde & du Chevalier Danois. Godefrois fait apporter l'épée qui doit rompre les charmes d'Ismen. Il la remet à Renaud, & ordonne aux Travailleurs de le suivre. Dans le cinquième & dernier Acte, on voit, pour la troisième fois, la Forêt enchantée, mais sous un nouveau point de vue, & développée avec un Art infini. L'Aurore éclaire d'abord foiblement & par degrés; enfin la lumière augmente, & forme un beau jour. Renaud paroît, & après différens prodiges qui l'étonnent sans l'effrayer, il sort du sein de plusieurs Arbres des Nymphes qui tâchent de le séduire. Un Myrthe s'ouvre & lui présente un Démon sous les traits d'Armide. Renaud lève le bras pour frapper le Myrthe; un Géant prend la place de la fausse Armide, & les Nymphes sont changées en Cyclopes. Malgré tous les efforts de ces Monstres, Renaud vient à bout de couper le Myrthe fatal. A l'instant l'enchantement cesse, tout disparoît, & la Forêt redevient tranquille. Un bruit de guerre annonce des Troupes; un Page vient présenter à Renaud un Cheval couvert d'un riche Harnois, & trois Compagnies de Cavalerie, dans l'équipage le plus leste, & montées sur de vrais chevaux bardés à l'Antique, viennent prendre ce Guerrier, pour le conduire en triomphe au Camp des Chrétiens.

APPENDIX B

The correspondence between Burney and Twining

Note: only the letters, or parts of them, relating to Geminiani will be transcribed here.

1. Twining to Burney, 7 April 1733 [Twining papers, 1761-1775, "Copies of Letters of Rev.^d Tho. Twining to his friend Dr. Burney", GB-Lbl, Add. Ms. 39933, ff. 70v-71v]:

"[...] Some years ago I had some conversation about music with Geminiani, from whom I picked up a few little anecdotes, & particulars of no great consequence, chiefly relating to Corelli; of his being sent for to Naples, & returning to Rome much mortified &c. &c. It is most likely they contain nothing but what you have already from better information on the spot. If you think they may be of service or the least use to you, they are much at your service [...]."

2. Twining to Burney, 22 July 1733 [Twining papers, 1761-1775, op. cit., ff. 79v-82v]:

"As to Geminiani's opinions of music & musicians, I fear they were often governed too much by caprice or prejudice; they evidently were so with regard to Handel, to whom he would allow no merit in any thing but his songs & his overtures. His chorusses, he insisted upon it, were all confusion. His notion of Corelli, however, is in general, I think, a just one. Of the truth of what he asserted tending to derogate from his invention, you will judge much better than I can; all I know is, that at the time I had this conversation with Geminiani, a Mass was produced (in Mr Worgan's possession) as a composition used in Corelli's time, but of an

older date, in which we found a great resemblance to Corelli, particularly in one Saraband. With respect to Lulli, I can't say the charge appears to me to be supported by any visible resemblance; nor do I recollect that Lulli deals much in the legaturas; tho' there seems some justice in Geminiani's opinion that Corelli's continual recourse to such passages, does betray some want of resource. They were so many bar rests for his invention. To be sure, all the varieties of Corelli's harmony, modulation, & melody, might be comprised in a narrow compass. A musical index to his works would not be long.

Geminiani asserted that Corelli availed himself much of the compositions of other masters, particularly of the Masses in which he played at Rome; that he got much from Lulli (particularly the method of modulating in legatura) & from [Giovanni] Bononcini's famous Camilla. His notion of Corelli, (which upon the whole seems a very just one) was, that his merit was not depth of learning (like that of A. Scarlatti) nor great fancy, or rich invention either in melody or harmony; but nice ear, & most delicate taste, which led him to select the most pleasing harmonies & melodies, & to construct the parts so as to produce the most delightful effect upon the ear. At the time of Corelli's highest reputation, Geminiani asked Scarlatti what he thought of him; who answered that he found nothing greatly to admire in his composition, but was prodigiously struck with his manner of playing his concertos, & his nice management of his band, the uncommon accuracy of whose performance gave the Concerto an amazing effect; & that to the eye as well as to the ear, for Corelli looked upon it as essential to the ensemble of a band, that their bows should all move exactly together, all up, or all down; insomuch that at his rehearsals (which constantly preceded every public performance of his concertos) he would immediately stop short, if he spied out one irregular bow.

Geminiani spoke in the highest terms of the latter operas of Aless. Scarlatti, those which he composed after Bononcini's Camilla had appeared. He attributed a great stride in the improvement of melody to that opera, which, he said, astonish'd the musical world by its departure from the dry, flat, melody, to which their ears had till then been accustomed. Scarlatti himself was much struck with Bononcini's style, & professed his resolution to adopt it in his future operas: he did so, & G. said, left Bononcini far behind him.

Antonio Bononcini the brother of Giovanni, was, by G.'s account, much beyond his brother in point of depth & knowledge; he spoke highly of his Cantatas.

Geminiani spoke in raptures of the musical skill of the Spaniards; he seemed to think that their full Church music, was beyond any thing in that way: "fine *modulation*, fine *harmony*, great *spirit*, & *no confusion*" was his character of it. He was introduced to a Spanish friar, Gabrielli Argani, at whose skill & readiness in composition he was amazed. This man sat down in Mr G.'s presence, & composed, sur le champ, an Agnus Dei in 12 parts (is that possible?) which he said was one of the finest compositions he ever saw (Mr Worgan, I think, has a copy of it). He said that the best treatise in composition ever written, was one by a Spaniard."

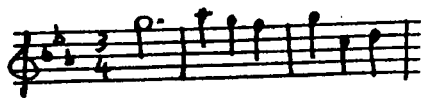
3. Burney to Twining, 30 August 1733 [in Francisco Vicente Vieira Ribeiro (ed), *An Edition of the Letters of Dr. Charles Burney from 1751 to 1784*, Ph. D. diss., Oxford, Balliol College, 1980, pp. 116-118]:

"[...] I am happy again in finding our Musical opinions congenial. Corelli & Geminiani, I believe, hold the same rank in my List of favourite composers as in yours. We owe almost all Grace & Simplicity in modern Music to the one, and a great deal of the art & contrivance to the other. Indeed the advancement of the Violin, & its Family, towards perfection in this Country, for the last 40 or 50 years of this Century, in short, till the arrival of Giardini, was in a great Measure the Work of Geminiani. But as a player, he was always deficient in *Time*; as a composer, *Labour*; & as a Critic, *jamaís de bonne Foi* changing his opinions according to his Interest, as often as Caprice. One day he would set up French Music against all other, the next English, Scots, Irish, anything but the best Compositions of Handel & Italy. You know, I dare say, how much he preferred the character of a picture dealer, without the least knowledge or Taste in Painting, to that of a Musician, by which he had acquired his reputation & importance. I am afraid there is such a *penchant* in the generality of Italian artists towards Chicane, that they would rather trick a Man out of a Guinea than get it fairly, in a John-Trot way. & when Geminiani's Musical decisions ceased to be irrevocable, he tried his Hand

at Painting.

The acc.^t of Corelli's Inferiority in Execution to the Neapolitans of his Time, is truly characteristic. The Roman School of Music now, tho' superior in Grace, taste & refinement, has neither the Fire, Invention, nor Art of the Neapolitan. The Genius of Corelli was perhaps limited by Nature to a small range; but his chaste & timid selection of passages narrowed it still more. With respect to his plagiarism, I believe nothing of it. Every age has its phraseology. Corelli's is that of his Time. Geminiani multiplied Notes, rather than improved Melody, of w.^{ch} he had very little. Old Roseingrave used to talk of an old church double Fugue by Negri or Carissime, I forget w.^{ch}, exactly upon the same Subjects as that in the best of Geminiani's Concertos, the 6.th in the 2.^d set in E

natural  His favourite Minuet



&c is very like one in the same key,

among old Scarlattis concertos, in Melody & Conduct. But he was a great Master of Harmony, & very useful in his Day. When he told you of poor Corelli's *Disgrazia* at Naples, I suppose he *sunk* his own, at the same place. Barbella assured me that his Father told him he remembered Geminiani coming to Naples (before his arrival in England) to seek Employment; but he was so inferior to the performers of that place that he was never allowed a better part there than that of the Tenor. They allowed him indeed to have a strong Hand; but thought him too wild & unsteady to be trusted as a leader, or even 2.^d Fiddle. I shall bore you to death ab.^t him. He bothered poor Worgan so much formerly, that, after he had studied the Modulation of Palestrina, the organ playing of Handel, & the scores of Geminiani, he sh.^d have begun to think for himself, he tells him that the Spaniards were the only composers in the world: that if he had a mind to know anything of the matter, he sh.^d first learn to read the Spanish Language, & then study a Book called *El porque della Musica*, w.^{ch} he w.^d part with to him, as his particular Fr.^d, for the small price of 20

guineas. What effect had this, but to spoil the Vaux-hall Ballads? [...]."

4. Twining to Burney, 16 October 1733 [Twining Papers, 1761-1775, op. cit., f. 87v]:

"[...] I thank you much for the communication of your sentiments relating to Geminiani &c. What you say of his musical character perfectly corresponds with my own notions. The defect of melody you observe in him, has often struck me, & made me wonder what it was, that still made me like his music so well. From the beginning of my *musical* education I had been taught to reverence him, as at the top of all the instrumental composers; & I confess that I still play, & hear, some of his concertos, with great relish. Had he written in general, as he has done in the 1st movement of 1.st Con. 2.^d opera, he would indeed have deserved a high rank; for to my ear, & feelings, that movement is admirable for harmony, melody, & meaning: «Si sic omnia dixisset!» but the bumping allegro after it is poor; & I am sorry the minuet is not quite his own. As to his melody, I wonder whether you will agree with me in my distinction. I think that he cannot so much be said absolutely to *want melody*, as to want a *continuance* of melody; he has bars of fine melody frequently, but few *melodious movements*. Indeed, one of his greatest faults, I think, is that he wants that *prima intenzione* which Rousseau has so well explained. His movements (especially in his solos) are wild, 'décousu', & without symmetry; & this, joined to another great fault I have observed in him, a deficiency in *clear well measured accent*, produces great confusion sometimes & *bother* in his Allegros. The division of music into equal bars, goes but a little way, alone, in producing such a *rhythm*, as will satisfy the ear. As to Corelli, he deserves, I think, a far higher place, & did everything that could be expected from a composer in his day: & I never hear his concertos without being astonished how *little* they grow old to my ear. I fancy there is a certain dose of *simplicity* necessary to the longevity of music; the modern compositions are of a more refined & perishable construction, & I doubt, will never attain to the *viridis senectus* of Corelli. 'En tout genre', says Rousseau, 'les choses les plus simples sont celles dont on se lasse

le moins'. And yet, how impossible, if one tries ever so, to get the least idea of a modern overture become fogrum? Yet things, as you say, must go on in their course, & take their chance, for, en tout genre, those who set out with the *design* to be *simple*, are insipid & abominable. Abel is, in a degree, simple by nature in his compositions, & *this* simplicity being joined, as I think, with great beauty, sets him high in my scale of modern composers [...]."

5. Burney to Twining, 21 January 1774 [In Ribeiro, op. cit., pp. 136-37]:

"[...] You talk so much what I think about Geminiani & Corelli that if we had had sufficient intercourse together I should have said your words had suggested my thoughts, or e contra. I have long fond out that, as Geminiani was a bad Timist in playing, he but ill attended to Rhythm in writing: his movements are not *phrased*, as Rousseau well expresses it, and that merit of measured periods, of accenting melody, & rendering it more poetical than formerly (if I may so say) is, to my apprehension, the chief characteristic of modern music, & what it most excels the old music in. How much more easy it is for a man with a tolerable ear to *get in*, if in playing a part in a full piece he happens to be out, now, than formerly! What you say about a degree of simplicity necessary to longevity in musical compositions, has often struck me. Corelli is so plain & simple that he can always be made modern, whereas Purcel is so elaborate in his melodies, by having written down all the fashionable Graces & embellishments of his time, that he soon grew obsolete; for it is not so easy, nor perhaps warrantable, to simplify Music, as to embroider & adorn it [...]."

6. Twining to Burney, 8 December 1781 [In Richard Twining, *Recreations and studies of a country Clergyman of the Eighteenth Century*, London, Murray, 1882, pp. 105-106]:

"[...] I have, formerly, studied that kind of music [ancient] with some perseverance - scored mottets, madrigals &c, with great industry - and even tried to compose in the style. I was, after this hobby was jaded, as fond

of the cantata style of Scarlatti, Gasparini, Lotti &c, and piqued myself upon finding my way through all the enharmonic tricks and equivocations of their recitatives. It was Mr. Gray, principally, who made me first turn my back upon all this, by his enthusiastic love of expressive and passionate music, which it was hardly possible for me to hear and see him feel without catching some of his prejudices. For Pergolesi was his darling; he had collected a great deal of him and Leo in Italy, and he lent me his books to copy what I pleased. This was the bridge over which (throwing bundles of old prejudices in favour of Corelli, Geminiani, and Handel into the river) I passed from ancient to modern music. I let my ears and my feelings carry me which way they pleased, and soon renounced what was once my creed, that the Pergolesis and the Leos had carried vocal music to its utmost perfection, and that nothing was to be done after them."

7. Burney to Twining, 14 December 1781 [In Ribeiro, op. cit., p. 267]:

"[...] Handel, Geminiani & Corelli were the sole Divinities of my Youth; but I was drawn off from their exclusive worship before I was 20, by keeping company with travelled & heterodox gentlemen, who were partial to the Music of more modern composers whom they had heard in Italy. And for songs those of Hasse, Vinci, Pergolesi, Rinaldo di Capua, Leo, Feo, Selliftli, Buranello, with a few of Domenico Scarlatti, won my heart, & weaned me from the ancient worship. However at all times in my life I honoured an elaborated & learned composition for the Church whatever its age & country, & at all spare hours I was scoring pieces of Bird, Morley, Luca Marenzio, Stradella; & studying Palestrina, Steffani's admirable Duets, with Cantatas by old Scarlatti, Gasparini, the Baron d'Astorga, & Marcello. Before I was 18 I scored Geminiani's 2 sets of Concertos, for improvement in Counterpoint, & I remember when he was about to print them in score, with new readings, he borrowed my MS which he never returned."

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<i>AMC</i>	<i>Accademia Musicale Chigiana</i>
<i>C</i>	<i>The Consort</i>
<i>EM</i>	<i>Early Music</i>
<i>F</i>	<i>Il Fronimo</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>MA</i>	<i>The Musical Antiquary</i>
<i>MA_n</i>	<i>Musica Antiqua</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Music Review</i>
<i>NA</i>	<i>Note d'Archivio (nuova serie)</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RIM</i>	<i>Rivista Italiana di Musicologia</i>
<i>RM</i>	<i>Revue Musicale SIM</i>
<i>SIMG</i>	<i>Sammelbände der Internationalen Musikgesellschaft</i>
<i>SM</i>	<i>Studi Musicali</i>
<i>SMN</i>	<i>Studia Musicologica Norvegica</i>

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