

J & J LUBRANO MUSIC ANTIQUARIANS



Item 11

Catalogue 105

ARCANGELO CORELLI

1653-1713

&

FRANCESCO GEMINIANI

1687-1762

Masters of the Italian Baroque



6 Waterford Way, Syosset, NY 11791 U.S.A.

Telephone 516-922-2192

info@lubranomusic.com

www.lubranomusic.com

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price). Please note that all material is in good antiquarian condition unless otherwise described.

All items are offered subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper right of our homepage. We ask that you kindly wait to receive our invoice to ensure availability before remitting payment. Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. New York State sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Checks in U.S. dollars drawn on a U.S. bank
- International money order
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of our entire inventory



Members

Antiquarian Booksellers' Association of America
International League of Antiquarian Booksellers
Professional Autograph Dealers' Association
Music Library Association
American Musicological Society
Dance Studies Association
&c.

Cataloguers

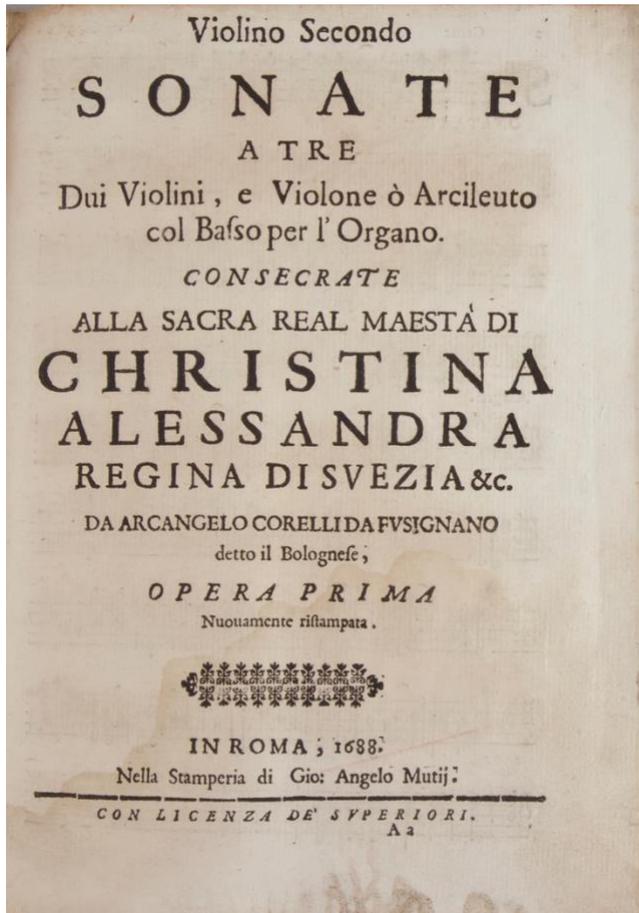
John Lubrano, Jude Lubrano, Benjamin Katz

ARCANGELO CORELLI

1653-1713

Items 1- 40

"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded." Michael Talbot in *Grove Music Online*



Violino Secondo and Organo Parts No Recorded Copies

1. CORELLI Op. 1

Sonate a trè, dui Violini, e Violone, ò Arcileuto, col Basso per l'Organo, Consecrate Alla Sacra Real Maestà di Christina Alessandra Regina di Svezia, &c. Da Arcangelo Corelli da Fusignano Detto il Bolognese. Opera Prima Nuouamente ristampata. [Violino secondo and organo parts]. Roma: Gio: Angelo Mutij, 1688.

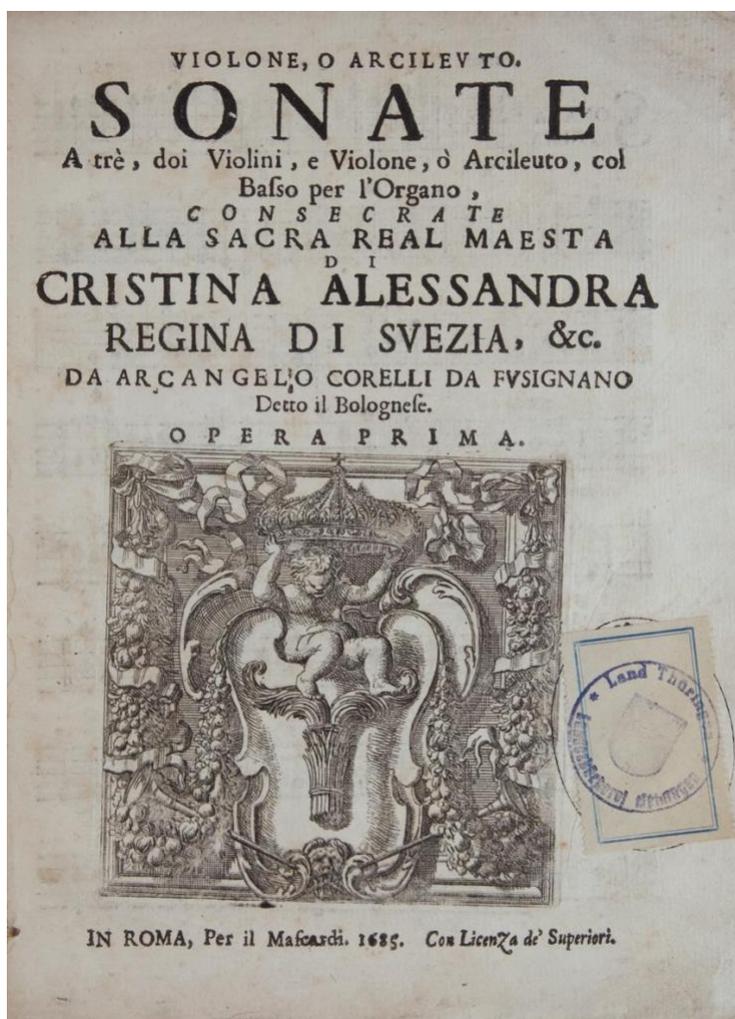
2 volumes. Quarto. Full contemporary ivory vellum. Typeset music in diamond-head notation. Bindings slightly worn, soiled, and stained. Minor internal wear; some dampstaining and small tears.

Violino secondo: [i] (title), 2-37, [i] (contents), pp.

Organo: [i] (title), 2-33 pp., with contents to lower portion of final page

First Edition, second issue, first published in 1681. Rare. Marx p. 84, 7. BUC p. 217. RISM C3660 (no copies in the U.S.). No complete copies recorded in Marx or RISM.

The trio sonata "was the central instrumental form of the Baroque period ... and is generally reckoned to have reached its height in the four sets of sonatas by Corelli: his opp. 1 and 3 (of the sonata da chiesa type, generally with fugal fast movements), and his opp. 2 and 4 (of the sonata da camera type, with movements in dance rhythm)." *The New Grove* Vol. 19, p. 152. (39966) \$4,000



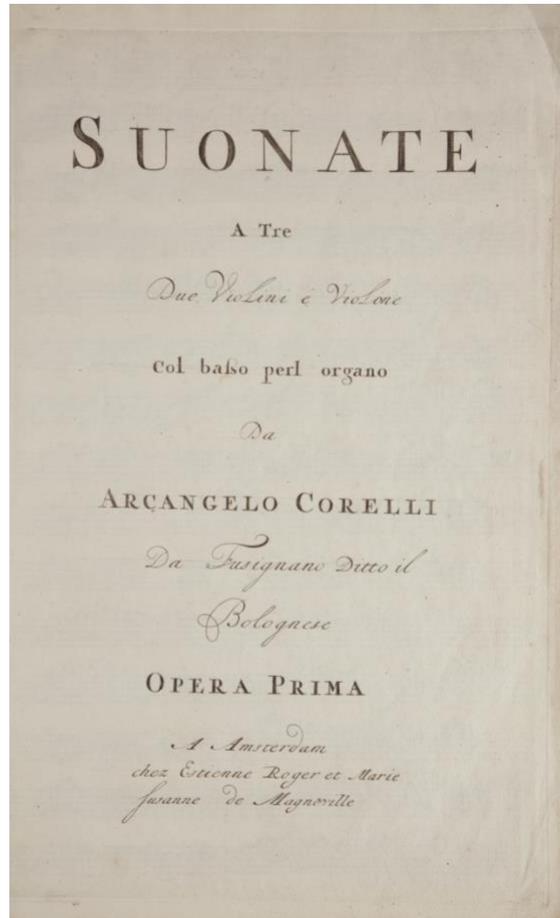
Violone, o Arcileuto Part
No Complete Sets Recorded

2. **CORELLI** Op. 1

Sonate a trè, doi Violini, e Violone, ò Arcileuto, col Basso per l'Organo, Consecrate Alla Sacra Real Maesta Cristina Alessandra Regina di Svezia, &c. Da Arcangelo Corelli da Fusignano Detto il Bolognese. Opera Prima. [Violone, o Arcileuto part]. Rome: Mascardi, 1685.

Quarto. Contemporary carta rustica. [i] (title), 2-36 pp., with index to lower portion of final page. Typeset music in diamond-head notation. Large engraved vignette to title incorporating a crown and trumpets. Wrappers slightly worn, soiled, and chipped; small white rectangular label to spine; partially detached; small annotation in ink to verso of upper wrapper. Light to moderate browning throughout; one signature partially detached; late 19th-early 20th century German library stamp to blank outer margin of title, just barely touching border of vignette. In quite good condition overall.

Fourth edition. Marx p. 83, no. 5. Sartori p. 524, n. BUC p. 217. RISM C3659 (no copies in the U.S.). No complete sets recorded in Marx, WorldCat, or RISM. (39965) \$1,500



Complete Set of Parts

3. CORELLI Op. 1

Suonate a Tre Due Violino e Violone Col basso per l'organo ... Opera Prima. [Trio sonatas]. [Complete set of parts]. Amsterdam: Chez Estienne Roger et Marie Susanne de Magneville, 1698.

4 volumes. Folio. Sewn. Contemporary plain ivory wrappers. Engraved throughout. With contemporary annotations "Maria Cecilia Tichborne" in pencil; "Mary Tichborn" in ink; "Corelli opera 1ma 0:80" to wrapper of first violin part; and "Mary Tichborn" in ink to wrapper of organ part. Wrappers slightly soiled, stained, and with small tears to edges. Occasional internal soiling, staining, creasing, and marginal tears; small loss to blank outer margin of p. 13 of first violin part. A bright impression on heavy paper. In very good condition overall.

Violino primo: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Violino secondo: 1f. (recto title, verso blank), 12 pp.

Violoncello: 1f. (recto title, verso blank), 12 pp.

Organo: 1f. (recto title, verso blank), 12 pp.

First Amsterdam edition. Rare. Marx p. 86, no. 11. BUC p. 217. RISM C3671 and CC3671 (two copies only). OCLC 908930526. (39921) \$2,800



Elegant Keyboard Transcriptions

4. CORELLI Opp. 1 and 2

*Corelli Six Sonatas Opera I*mo. Adapted for the Organ *Six Sonatas Opera II*do. Adapted for the Piano Forte or Harpsichord by Edward Miller Mus. D. Vincent fe. Price 10. [Trio sonata keyboard transcriptions]. London: Longman & Broderip, [ca. 1795].

Disbound. 1f. (recto title, verso blank), 4 (biographical notes on Corelli by John Hawkins), [i] (blank), 25, [i] (blank) pp. Introductory material typeset, music engraved. With control signature of the arranger ("E Miller 86") to lower outer corner of title; early signature in contemporary manuscript to head of p. 2 of music ("Alexr. L. Emerson"). Occasional light foxing and minor stains; small binder's holes to center of inner margin; small abrasion to middle of lowermost system, p. 3, resulting in partial loss of figure "6;" pp. 21 and 24 reinforced at inner margins.

First Edition of this arrangement. Rare. Marx p. 310. BUC p. 216. RISM C3864 (one copy only in the U.S., at the Library of Congress).

Drawn from Corelli's trio sonatas Opp. 1 and 2, these elegant transcriptions are cast in two- and three-part textures, with figured bass provided for those who might wish to enrich the harmony, as well as editorial suggestions for idiomatic hand distribution at the keyboard and occasional optional octave displacements.

"Edward Miller (1735-1807) was an English organist, composer and historian. His father was a paviour, and he was apprenticed to that trade but absconded and studied music under Charles Burney; he played the flute in Handel's oratorio orchestra during the 1750s. On 15 July 1756 he was elected organist of Doncaster, in succession to John Camidge, on the recommendation of James Nares. In 1779, when the post of Master of the King's Band of Musicians became available on Boyce's death, the Marquis of Rockingham applied to the Duke of Manchester on Miller's behalf, but the position was given to John Stanley. ... He played an active part in musical life in his native East Anglia and in the Doncaster region, and directed the Sheffield Festival of 1788. He took the MusD degree at Cambridge in 1786." J.M. Black in *Grove Music Online*. (39960) \$550



Dedicated to Cardinal Ottoboni

5. **CORELLI** Op. 4

Sonate à 3. Composte per l'Accademia dell' Eminentiss. e Reverendiss. Sig. Cardinale Ottoboni, Et all'Eminenza Sua Consacrate ... Opera Quarta. [Violone o Cimbalo part]. Bologna: Pier-maria Monti, 1694.

Quarto. Sewn. [i] (title), 2-37, [i] (contents) pp. With woodcut vignette to title incorporating a violin, grapes, and the Latin motto "utre levet miserum fatum solitosque labores." Title slightly worn and stained, with minor loss to blank lower outer corner; remnant of paper tape to lower inner margin of outer bifolium; minor tears; staining to pp. 2 and 6 and inner margin of final 3 leaves; late 19th-early 20th century German library stamp to outer margin of title.

Marx p. 150, no. 2. Sartori p. 581. RISM C3763 (no copies in the U.S.). Published in the same year as the first edition issued by Giacomo Komarek in Rome. (39967) \$2,200



In Attractive Period-Style Binding

6. CORELLI Opp. 1-4

Sonate a Tre Due Violini e Violone Col Basso per L'Organo ... Nouvelle Edition Trez Exactement Corrigees Opera Prima [Seconda, Terza, Quarta]. [Complete set of parts]. [48 trio sonatas]. London: Printed for and Sold by Benjamin Cooke, at the Golden Harp in New-Street, Covent Garden; Richard Meares, [ca. 1720-1735].

4 volumes. Quarto. Modern half dark tan mottled calf in period style with marbled boards, black leather title label to spine gilt.

Violino primo: 1f. (recto blank, verso fine engraved half-length portrait of Corelli by J. Cole with the composer holding a sheet of music), 1f. (recto title "Opera Prima," verso blank), 3-25, [i] (blank) pp., 1f. (recto title "Opera Secunda," verso blank), 12 pp., 1f. (recto title "Opera Terza," verso blank), [i] (blank), 24, [i] (blank) pp., 1f. (recto title "Opera Quarta," verso blank), 14 pp.

Violino secondo: 1f. (recto title "Opera Prima," verso blank), [i] (blank), 2-25, [i] (blank) pp., 1f. (recto title "Opera Secunda," verso blank), 12 pp., 1f. (recto title "Opera Terza," verso blank), [i] (blank), 24, [i] (blank) pp., 1f. (recto title "Opera Quarta," verso blank), 11, [i] (blank) pp.

Violoncello: 1f. (recto title "Opera Prima," verso blank), [i] (blank), 2-25, [i] (blank) pp., 1f. (recto title "Opera Secunda," verso blank), 12 pp., 1f. (recto title "Opera Terza," verso blank), [i] (blank), 24, [i] (blank) pp., 1f. (recto title "Opera Quarta," verso blank), 14 pp. Handstamps of horse with initials "CGW" and "Mr. C.G. Whittaker" to titles of first violin and cello parts. The name "Dragonetti" in pencil on p. 13, Op. 3 second violin part.

Organo: 1f. (recto title "Opera Prima," verso blank), [i] (blank), 2-25, [i] (blank), pp., 1f. (recto title "Opera Secunda," verso blank), 12. pp., 1f. (recto title "Opera Terza," verso blank), [i] (blank), 24, [i] (blank) pp., 1f. (recto title "Opera Quarta," verso blank), 14 pp.

A mixed set, with organ part published by Richard Meares in ca. 1720 and the first and second violin and cello parts published by Benjamin Cooke in ca. 1735.

Marx p. 90, no. 21 (the *organo* part), p. 94, no. 30 (the remaining parts). BUC p. 217. RISM C3682, C3683, C3719, C3720, C3749, C3750, C3782, and C3784).

The publisher, Benjamin Cooke, describes in the dedication how he "prevailed on the Learned Dr. Pepusch, according to his usual Humanity, and well known Accuracy in Musical Productions, to revise it & Consequently render it Worthy of ye. Honour of being laid at your [Sir Richard Corbet] feet."

There are several passages in Opp. 1 and 3 where the cello and continuo part play variants of the bass line. Cooke notes that "The First & Third sett being Compos'd for a Violoncello & Thorough Bass of which the Variation being but little they are put on the same Stave for the greater Facility in reading." This advancement can be observed most vividly in op. 3, Sonata XII, Vivace, pp. 48-51.

The title page of the Meares *organo* part is nearly identical to the Cooke edition but with "A Londres" rather than "London." The music portion of the *organo* op. 4 part, on similar paper to the other parts, with the same level of browning, may be from the Cooke set. Moderate browning and occasional minor staining. A mixed set, with a ca. 1720 organ part published by Richard Meares and a ca. 1735 edition of the first and second violin and cello parts published by Benjamin Cooke

Johann Christoph Pepusch (1667-1752), a German composer, theorist, and antiquarian, pursued his career in London; he, like many other German, French, and English composers of his time, drew heavily on the Italian style and music theory in his approach to composition.

A very good copy in attractive period-style binding. (39904)

\$1,500



With Fine Frontispiece Portrait of the Composer

7. CORELLI Opp. 1-4

XII Sonatas of three parts for two Violins and a Bass with a Through Bass for ye Organ Harpsicord or Arch Lute Engrav'd from ye Score and Carefully Corrected by ye best Italian Masters ... Opera Prima [Secunda, Terza, Quarta]. [Complete set of parts for 48 sonatas]. London: I. Walsh Servt. to his Matie. at ye Harp & Hoboy in Katherine Street near Somerset House in ye Strand ... No. 364 [365-367], [ca. 1740].

4 volumes. Contemporary half calf dark tan calf with marbled boards with dark red leather title labels gilt to uppers, raised bands on spine in compartments gilt. Engraved throughout. With a fine full-page long half-length frontispiece portrait of the composer engraved by Vdr. Gucht after Howard to *violino primo* part.

Violino primo: 1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), [ii] (blank), 24, [i] (blank), 1f. (recto title, verso blank), [ii] (blank), 18, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 25, 1f. (recto title, verso blank), [i] (blank), 16, [i] (blank) pp.

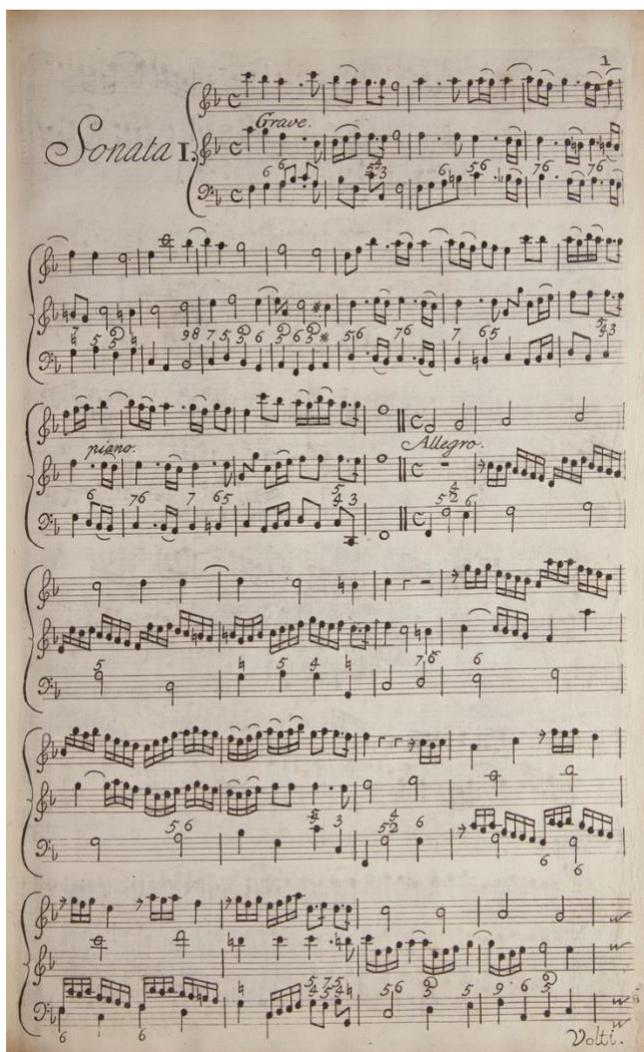
Violino secondo: 1f. (recto title, verso blank), [i] (blank), 24, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 18, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 25, 1f. (recto title, verso blank), [i] (blank), 16, [i] (blank) pp.

Violoncello [Opp. 1/3], *Violone o Cimbalo* [Opp. 2/4]: 1f. (recto title, verso blank), [i] (blank), 24, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 18, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 25, 1f. (recto title, verso blank), [i] (blank), 16, [i] (blank) pp.

Organo [Opp. 1/3], *Violone o Cimbalò* [Opp. 2/4]: 1f. (recto title, verso blank), [i] (blank), 24, 1f. (recto title, verso blank), [i] (blank), 18, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 25, 1f. (recto title, verso blank), [i] (blank), 16, [i] (blank) pp.

Bookplate of Charles Longuet Higgins dated 1874 to front pastedowns; manuscript signature "Mary Whittingham, Potten" to upper right corner of free front endpapers with previous owner's name canceled and contemporary annotation "pret: f3c - 1741." Occasional light pencil markings; *Allegro* cancelled with "Adagio" to p. 5 of op. 2 second violin part. Bindings slightly worn, rubbed, and bumped, with minor chipping to head and tail of spines. Scattered light foxing; occasional small stains, mostly marginal, not affecting legibility; minor dampstaining to approximately 30 leaves of *violin secondo* part and blank margins of organ part throughout; lower margins of pp. 10-15 of op. 3 second violin part reinforced with early paper, not affecting music. An attractive set in period bindings, in very good condition overall.

Marx p. 93 (no. 28), p. 116 (no. 31), p. 137 (no. 27) and p. 159 (no. 27). Smith & Humphries 413, 416, 420, and 424. Hirsch III, 160. BUC pp. 217-220. RISM C3673, 3711, 3755, and 3788. (39935) \$1,350



"The finest Copy I ever saw"

8. CORELLI Opp. 1-4

The Score of the Four Setts of Sonatas [or Trios] ... For two Violins & a Bass Dedicated to Sr. Rich.[ar]d Corbet of Longnor Hall in the County of Salop Bart. Vol. 1st NB. The First & Third sett being Compos'd for a Violoncello & Thorough Bass of which the Variation being but little they are put on the same Staff for the greater Facility in reading. The Whole Carefully Corrected by several most Eminent Masters and revis'd by Dr. Pepusch. Engrav'd with the utmost exactness by Tho. Cross. [Trio sonatas]. London: Printed for and Sold by Benjamin Cooke at ye Golden Harp in New Street Covent Garden. Where also may be had in Score, the Twelve Concertos by the Same Author. Vol. 2d., [1728].

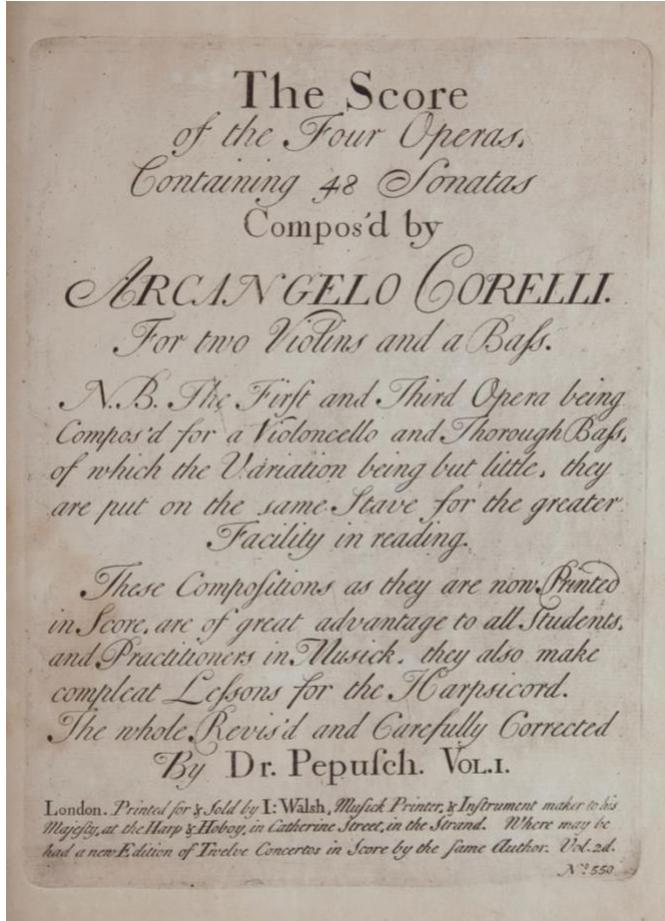
Folio. Newly bound in 18th century style in quarter light tan calf with marbled boards, spine in double gilt-ruled compartments. 1f. (recto blank, verso fine half-length portrait by J. Cole of Corelli holding a sheet of music), 1f. (recto title, verso blank), 1f. (dedication to Sir Richard Corbet with elaborate coat of arms incorporating a helmet, three crows, and the motto "Deus Pascit Corvos," verso blank), 43, [i] (blank); 34; 54; 43 [i] (blank) pp. Engraved throughout. Annotation in pencil to free front endpaper "The finest Copy I ever saw" in pencil and "Ed[war]d Roberts" in ink in a contemporary hand; "John Woodale ...

Scarb[?argh] 1816" to upper outer corner and "Very Scarce" to upper inner corner of title; and "or Trios" in contemporary manuscript following printed "The Score of the Four Setts of Sonatas" to title. Binding very

slightly worn. Very occasional soiling and small stains; minor soiling and foxing to blank margins of portrait and title; small loss to lower outer corner of first page of music, just touching staff lines.

First Edition of the full scores. Scarce. Marx p. 92, no. 26; p. 116, no. 29; p. 136, no. 26; and p. 158, no. 25. BUC p. 216. RISM C3797.

The first publication of all of Corelli's trio sonatas opp. 1-4 in score, elegantly engraved, with Cole's attractive engraved half-length portrait of the composer. (39905) \$2,800



“Of Great Advantage to all Students, and Practitioners in Musick”

9. **CORELLI** Opp. 1-4

The Score of the Four Operas, Containing 48 Sonatas ... For two Violins and a Bass. N.B. The First and Third Opera being Compos'd for a Violoncello and Thorough Bass, of which the Variation being but little, they are put on the same Staff for the greater Facility in reading. These Compositions as they are now Printed in Score, are of great advantage to all Students, and Practitioners in Musick, they also make compleat Lessons for the Harpsicord. The whole Revis'd and Carefully Corrected by Dr. Pepusch. Vol. I ... No. 550. [Full score]. London: Printed for & Sold by I: Walsh, Musick Printer, & Instrument maker to his Majesty, at the Harp & Hoboy, in Catherine Street, in the Strand. Where may be had a new Edition of Twelve Concertos in Score by the same Author. Vol. 2d., [ca. 1735].

Folio. Newly bound in half mid-tan calf with marbled boards, raised bands on spine in gilt-ruled compartments with titling gilt. 1f. (recto title, verso blank), 44, 34, 54, 43 pp. Engraved throughout. Occasional minor soiling and

staining including gradually fading stain to inner margin of Op. 1 extending into music for approximately 30 pages; several drops of wax staining music on p. 27, Op. 2, with music remaining mostly legible excepting figured bass in one beat; small stain to blank inner margin of final eight pages of Op. 4. Lacking frontispiece portrait engraving of Corelli by Van de Gucht after the Howard painting.

Second edition of the full score, Vol. II of which contained the score of the *Concerti grossi*, Op. 6. Marx p. 92, no. 7; 116, no. 30; 137, no. 26; and 158, no. 26. Smith & Humphries 402. BUC p. 216. RISM C3798.

The title page asserts that these sonatas "also make compleat Lessons for the Harpsicord," raising intriguing questions about 18th century performance practice and the adaptability of chamber compositions for solo instruments.

An attractively printed edition. (39906)

\$1,250



Opp. 1-4 and 6 Bound Together

10. CORELLI Opp. 1-4

The Score of the Four Setts of Sonatas Compos'd by Arcangelo Corelli. For two Violins & a Bass ... Vol. Ist. N.B. The First & Third sett being Composed for a Violoncello & Thorough Bass, of which the Variation being but little, they are put on the same Stave, for the greater Facility in reading. The Whole Carefully Corrected by several most Eminent Masters, and revis'd by Dr. Pepusch. Engrav'd with the utmost exactness by Tho. Cross. [Full score]. London: John Johnson, [ca. 1740].

1f. (recto title, verso blank), 1f. (recto dedication with attractive large coat of arms to head, verso blank), 43, [i] (blank), 34, 54, 43, [i] (blank) pp. With a fine frontispiece portrait of Corelli by Cole. Engraved throughout. Marx p. 94, no. 33. BUC p. 216. RISM C3799 (3 copies in the U.S.).

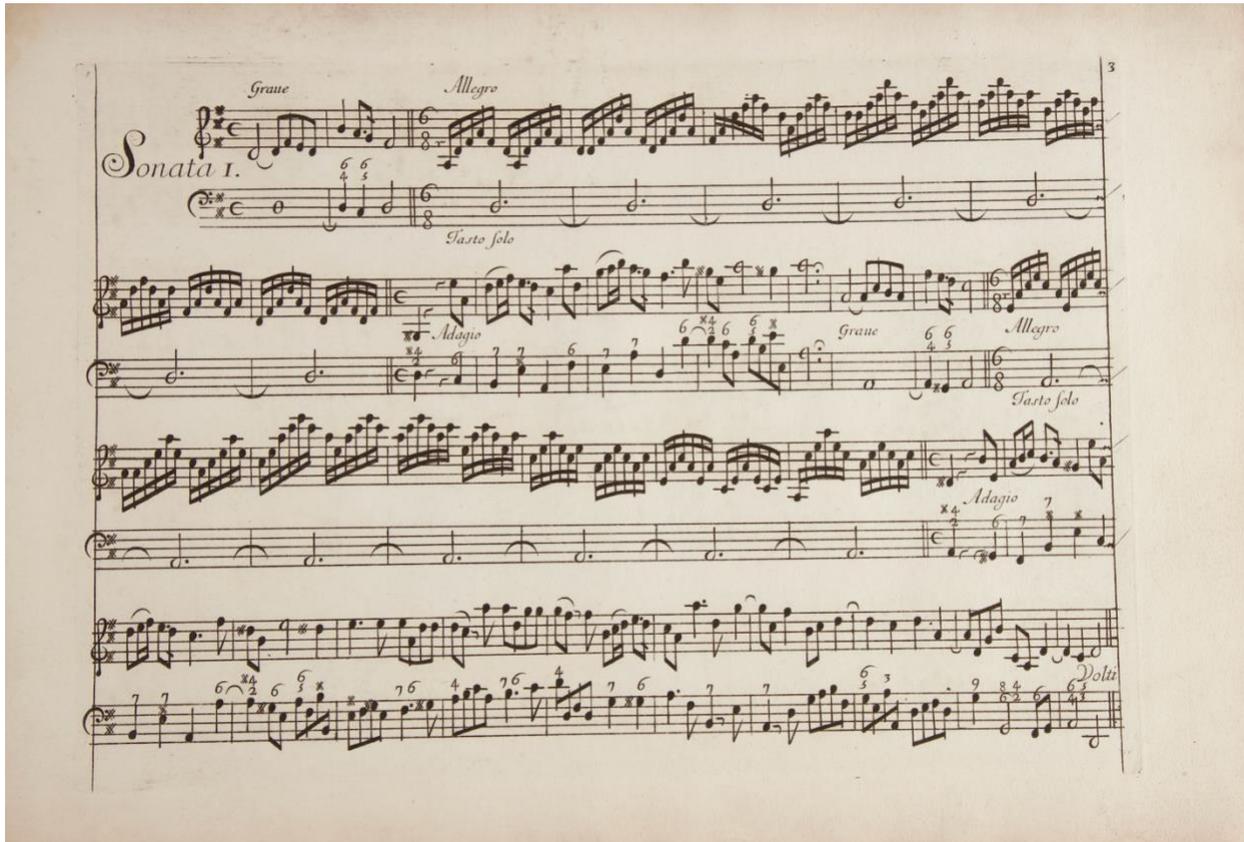
Bound with:

CORELLI Op. 6

The Score of the Twelve Concertos ... For two Violins & a Violoncello, with two Violins more, a Tenor & Thorough Bass for Ripieno Parts, which may be doubled at pleasure ... Vol. IId. London: John Johnson [ca. 1754]. 1f. (recto title, verso blank), 1f. (recto dedication with attractive large coat of arms to head, verso blank), [i] (blank), 139 pp. With a fine frontispiece portrait of Corelli by Cole. Engraved throughout. With an engraved notation to the final leaf: "the whole work ingrav'd by Tho. Cross 7 43." Marx p. 204, no. 9. BUC p. 216. RISM C3853 (4 copies in the U.S.).

2 volumes in one. Tall folio. Quarter dark tan calf with marbled boards with raised bands on spine in decorative compartments gilt, light red leather title labels gilt to spine. Minor browning, soiling, and staining; light offsetting from frontispieces to titles; title to opp. 1-4 slightly creased). A very good, wide-margined copy overall.

The third edition of the full scores of opp. 1-4 and 6, identical to the earlier editions of Benjamin Cooke (1728) and Walsh (1735). (39371) \$2,250



First Edition, Elegantly Engraved

11. CORELLI Op. 5

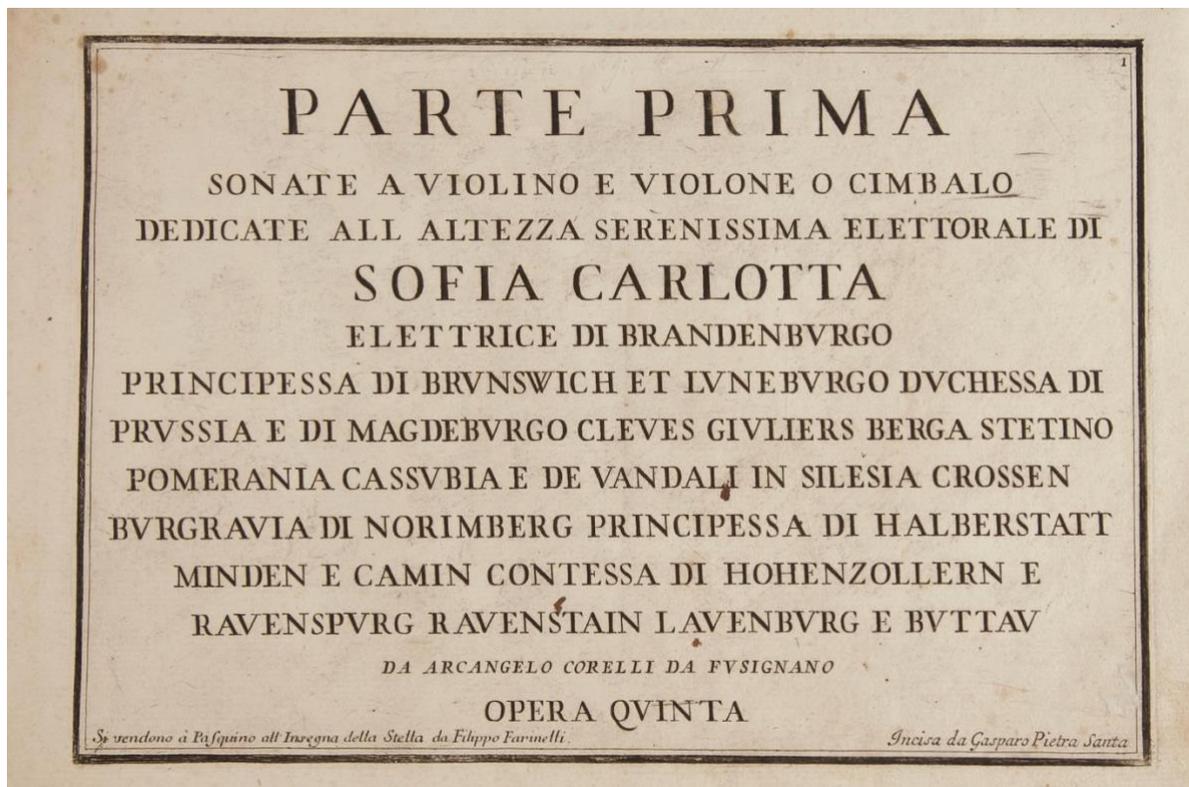
Sonate a violino et violone o cimbalo dedicate all Altezza serenissima Elettorale di Sofia Carlotta Elettrice di Brandeburgo... Parte Prima [Parte Seconde Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia]. Opera Quinta ... Incisa de Gasparo Pietra Santa. [Rome], [1700].

Oblong folio. Full contemporary ivory vellum with titling in manuscript to upper "Opera Quinta di Arcangelo Corelli." 1f. (recto fine full-page frontispiece, verso blank), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f., 3-39 music; 40 (secondary title "P. Cerrini f."), 41-68 pp. Engraved throughout. **The fine frontispiece engraving** by Girolamo Frezza after a drawing by Antonio Meloni incorporates musical instruments, a musical score of Corelli's first Op. 5 sonata, and a classical scene depicting the goddesses of war and music. Binding somewhat worn and soiled; free endpapers slightly worn and foxed; pastedowns lacking. Very slightly worn and browned internally; occasional light foxing, soiling, and staining; minor loss to edges; inner margin of first five leaves slightly dampstained. In very good condition overall, with strong, clear impression and relatively wide margins.

First Edition, second issue. Marx p. 173. Hoboken Vol. 16, 55. Pincherle p. 209. BUC p. 220. RISM C3801 (two copies only in the U.S.).

The first six sonatas are "church" sonatas, while the second six (with a separate title) are "chamber" sonatas, the last of which is actually the *Follia*, one of the most renowned compositions of Baroque string literature.

An excellent example of the art and craft of Italian music engraving and printing of the period, continuing a tradition dating from the time of Frescobaldi. (39877) \$6,500



From the Distinguished André Meyer Collection

12. **CORELLI** Op. 5

Parte Prima Sonate a Violino e Violone o Cimbalo Dedicate all Altezza Serenissima Elettorale di Sofia Carlotta ... Opera Quinta. Si vendono à Pasquino all' Insegna della Stella da Filippo Farinetti. Incisa da Gasparo Pietra Santa ... Parte Seconda Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia. [Roma]: Gasparo Pietra Santa, [1700].

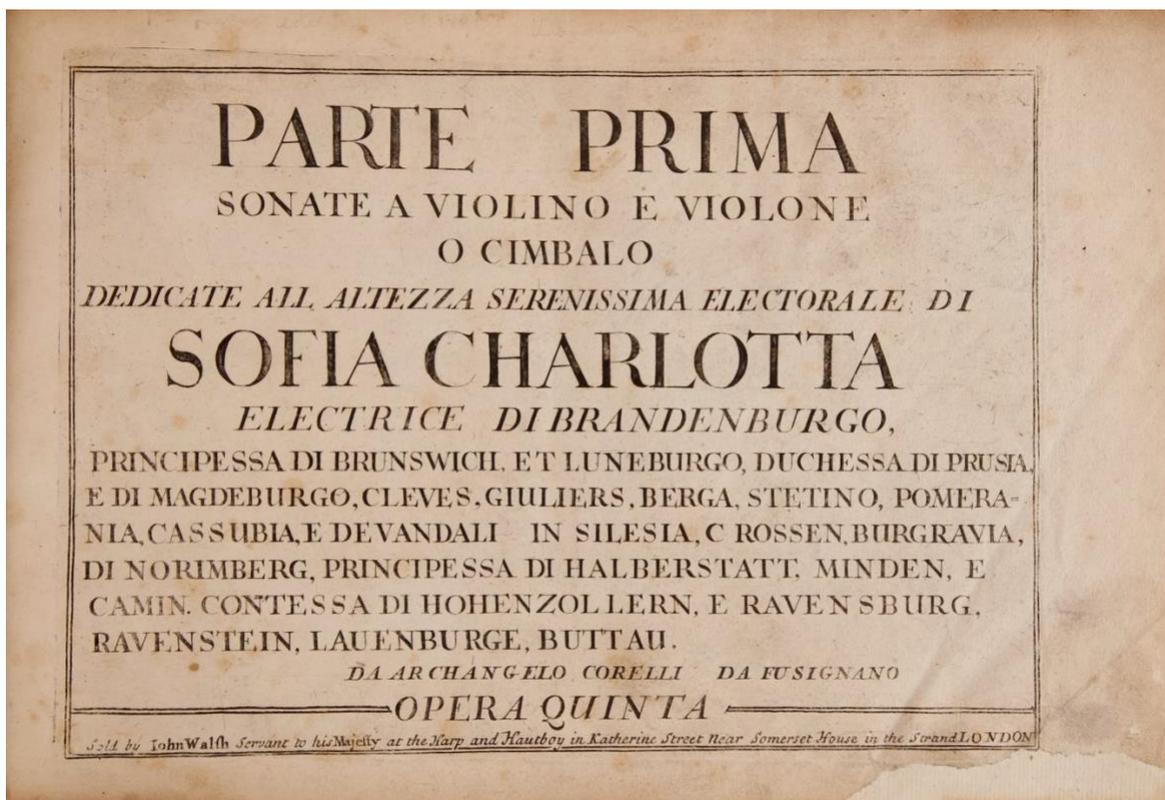
Oblong folio (350 x 254 mm). Modern ivory vellum with titling in red to upper, marbled endpapers. 1f. (recto frontispiece, verso blank), 1f. (recto title, verso blank), 1f. (recto printed dedication, verso blank), 3-39, 40 (title to Part II within decorative border by Cerrini), 41-68 pp. Engraved throughout. With highly attractive full-page frontispiece engraving by Girolamo Frezza after Antonio Meloni incorporating musical instruments, a musical score of Corelli's first Op. 5 sonata, and a classical scene depicting the goddesses of war and music.

Provenance

André Meyer, Paris, with handstamp to recto of rear free endpaper: "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84" and related annotation in ink to verso "Collection Musicale d'André Meyer †10.5.1974."

Binding worn, spine lacking, boards slightly warped. Occasional minor staining; title reinforced at inner margin; small hole to blank outer margin of title; small stain to dedication; paper repairs to blank inner margin of pp. 5-7; two wormholes to blank outer margin of pp. 19-40; pp. 43-44 bound in upside-down.

First Edition, second issue. Marx p. 173, no. 2. Rinaldi p. 456. Sartori: *Estratto da Collectanea Historiae Musicae* Vol. II, p. 387. BUC p. 220. RISM C3801. (39900) \$4,500



First English Edition

"Engraven in a Curious Character, Being Much fairer, and More Correct in the Musick"

13. CORELLI Op. 5

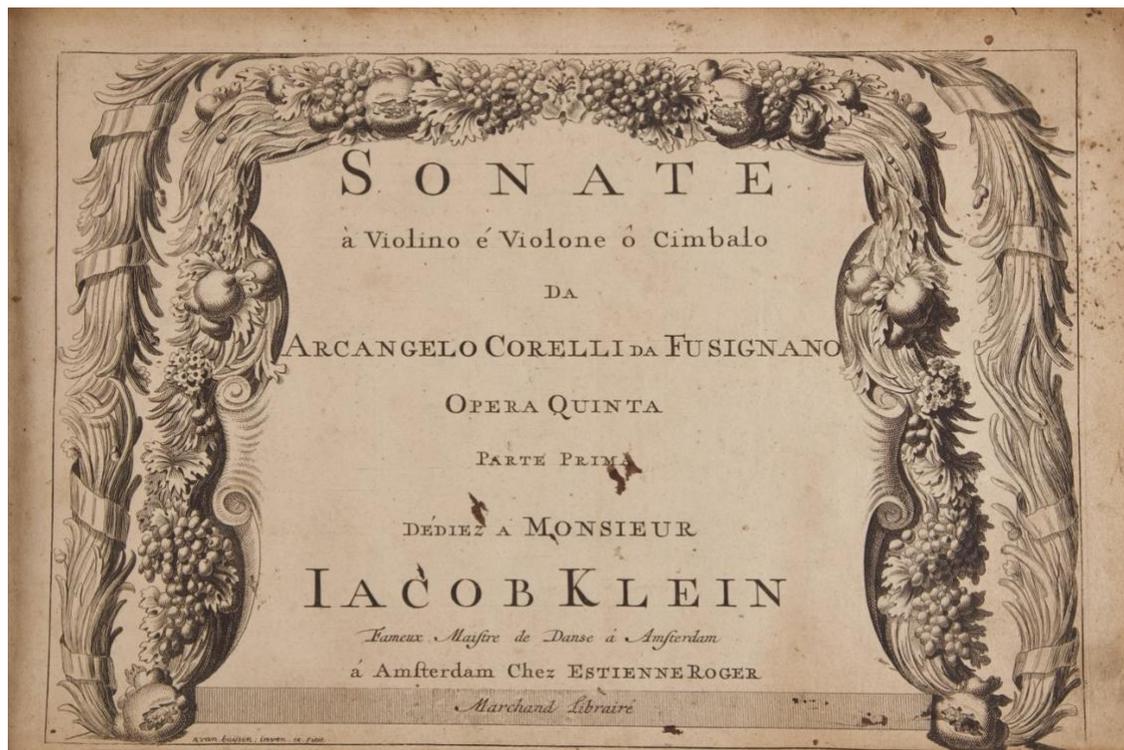
Parte Prima Sonate a Violino e Violone o Cimbalo Dedicate all Altezza Serenissima Electorale di Sofia Charlotta ... Opera Quinta. ... Parte Seconda Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia. London: Sold by John Walsh Servant to his Majesty at the Harp and Hautboy in Katherine Street near Somerset House in the Strand, [1700].

Oblong folio. Modern dark tan half calf with marbled boards, raised bands on spine in decorative blindstamped compartments, dark red leather title label gilt. 1f. (recto full-page engraving by P.P. Bouche after Meloni, verso blank), 1f. (recto title, verso blank), 1f. (recto printed dedication, verso blank), 3-39 pp., 1f. (recto secondary title, verso blank), 41-70 pp. Engraved throughout. The attractive frontispiece

incorporates musical instruments, a musical score of Corelli's first Op. 5 sonata, and a classical scene depicting the goddesses of war and music. With early signature to upper outer corner of p. 3, "Will. Boulting." Slightly worn, browned, and soiled, with occasional stains; light dampstain to upper margin of final leaves; frontispiece somewhat browned and soiled, reinforced at inner margin, edges frayed, not affecting image; title slightly soiled with paper repair to blank lower outer margin. Contemporary overpaste to p. 26 correcting a printer's error.

First English edition, second issue, containing the Bouche frontispiece. Marx p. 174. Smith 31. Smith & Humphries 428. BUC p. 220. Sartori II, p. 198. RISM C3804.

The first edition of Corelli's Opus 5 was printed by Gasparo in Rome, followed shortly thereafter by Estienne Roger in Amsterdam and John Walsh in London. In an advertisement, Walsh described his edition as "Engraven in a curious Character, being much fairer, and more correct in the Musick, than that of Amsterdam" (London Gazette, 26 August 1700). Walsh's second impression was issued shortly after, now including the engraved frontispiece by Bouche after Meloni, similar to that in the Gasparo edition but with "XII Sonatas by Arcangelo Corelli His V Opera" placed in the shield. (39898) \$2,800



First Amsterdam Edition, Dedicated to Dancing Master Jacob Klein

14. CORELLI Op. 5

Sonate à Violino é Violone ó Cimbalo ... Opera Quinta Parte Prima Dédiez a Monsieur Iacob Klein Fameux Maistre de Danse à Amsterdam. Amsterdam: Estienne Roger, [1700].

Oblong folio. Contemporary mid-tan tree mottled calf with single gilt rule to outer edges, "T. Langstaff" gilt to upper, spine in gilt-ruled compartments. 1f. (recto title within elaborate decorative border incorporating floral motifs, verso blank), 1f. (recto dedication, verso blank), 3-39, [i] (secondary title "Parte

Seconda"), 41-68 pp. Engraved throughout. Title drawn and engraved by Dutch printmaker Andries van Buysen (fl. 1698-1747). Musical notation added in an early hand in ink above continuo line, pp. 8-9, duplicating tenor-clef passages in bass-clef.

Binding worn, rubbed, and bumped; upper detached; endpapers worn, browned, and creased; free front endpaper lacking. Uniform light wear, browning, soiling, and staining very slightly heavier to margins of title; occasional minor stains and edge tears; several old paper repairs; tears to lower inner portions of pp. 33-40; title leaf with several small ink stains and slightly cropped, not affecting printed area; final leaf soiled, with minor loss to outer margin reinforced with old paper resulting in very slight loss to clefs but with no loss of music.

Rare Amsterdam edition published in the same year as the first edition. Marx p. 174. BUC p. 220. RISM C3806 (two copies only in the U.S., at Sibley Music Library at the Eastman School of Music and at the Library of Congress).

In Corelli's era, *"the world of the dancing master and that of the musician/composer touched one another frequently, or even overlapped. Therefore it is not surprising that the Amsterdam music publisher Estienne Roger selected Jacob Klein as the dedicatee for his reprint of the famous sonatas for violin and figured bass Opus 5 by Arcangelo Corelli. Roger had already by that time reprinted dozens of volumes of Italian music for strings, mainly violin sonatas and trio sonatas usually following editions previously issued in Italy. In most cases, Roger either omitted the work's original dedication or replaced it with a new one directed to more local dedicatees. Roger had reprinted Corelli's four volumes of trio sonatas (Opus 1-4) without dedication from 1696 to 1698 but decided to provide his edition of Corelli's Sonate à violino é violone o cimbalo, opera quinta (published in 1702) with a new dedication, directed to 'Monsieur Jacob Klein, famous dancing master in Amsterdam.'*

The text of the dedication is, of course, the usual encomium to the dedicatee. In it, the art of Jacob Klein as a dancer is directly compared to Corelli's art as a musician. Klein is praised as a man admired for both his good looks and for his cultivation: 'a mind even better-wrought than a body which forces everyone to admire it when it expresses itself through its art, joined to a generous and charitable heart.' "Rasch: "Jacob Klein the Elder, Dancing Master of the Amsterdam City Theater in Corelli's Time," pp. 50-51 in *European Drama and Performance Studies*, No. 4, 2015, Dance and the Dutch Republic.

The first Amsterdam edition of Corelli's influential Op. 5 violin sonatas, dedicated to celebrated dancing master Jacob Klein. (39901) \$2,500

Rare Issue, Possibly Unrecorded

15. CORELLI Op. 5

Opera Quinta da Arcangelo Corelli da Fusignano Parte Ia. [-IIa.]. Paris: Chez les Sieurs Ballard, rue St. Jean de Beauvais au Mont Parnasse; Pierre Ribou, quay des Augustins, a l'image Saint Loüis; Foucault marchand, rue Saint Honoré, a la regle d'or; Cassone, rue Aubry-boucher, au Nom de Jesus, pres St. Josse, 1708-1718.

Oblong folio. Contemporary dark tan mottled calf with raised bands on spine in decorative compartments gilt, red leather title label gilt, edges of boards gilt. 1f. (recto title within highly decorative border incorporating floral motifs, verso privilege dated "24e jour de Decembre 1707"), 3-39, 40 (secondary title), 41-68 pp. Engraved throughout. Binding worn, rubbed, and bumped; endpapers worn. Occasional light marginal soiling and small stains; small dampstain to blank upper inner margin affecting approximately 20 leaves; stains to music on pp. 63 and 68.



Rare issue, possibly unrecorded. Lesure p. 134 (an issue published in Rouen in 1719 by Cassone). Not in Marx (but see p. 179, no. 18, for the 1719 printing by H. Foucault. RISM C3810. OCLC (seven copies, six of which are in the U.S. and one in Switzerland). A printed note following the privilege, most likely added later, indicates that Massard has ceded her privilege to Cassone. An earlier issue, without this note, may have been published by Massard in ca. 1708, but does not appear to have survived.

"French publishers were slow to capitalize on the success of Corelli's works which had evidently already circulated in manuscript, and from 1687 they had to contend with the easy availability of the Amsterdam editions. Catalogues of Foucault's music shop 'à la règle d'or', which opened in 1692, do not survive, but it was evidently around two decades later that Pierre Ribou and Foucault brought out Corelli's Opp. 2 and 4. Early French editions of his music present the problem (not uncommon in Northern Europe) of lacking a publication date and Pincherle was unduly optimistic in placing the first French engraving of Op. 5 around 1701. Anik Davriès suggests a date of 1710 for Opp. 2 and 4, 1718 for Opp. 1 and 3, and not until 1719 for the edition of Op. 5. According to Sadie, Charlotte Massard de la Tour's edition Op. 5 had preceded this in 1708." Allsop: Arcangelo Corelli: New Orpheus of Our Times, p. 183.

Corelli's music was widely admired and emulated in France, particularly by François Couperin. *"Contact with Italian instrumental music may have been made through an involvement with the musical life of the court of the exiled James II in Saint Germain-en-Laye, where things Italian were much prized. There is certainly clear evidence for Couperin's participation in the music of the Stuart court during the following decade (Corp, 1995). Couperin's admiration for the Italian style was eventually expressed in overt terms in his Apothéose de Corelli of 1724, but a much earlier ambition, sustained throughout his life, was to unite the complementary strengths of the Italian and French styles."* Edward Higginbottom in *Grove Music Online*

The earliest known French edition of Corelli's highly influential Op. 5 violin sonatas.

An elegantly engraved and printed edition. (39878)

\$3,000

The style of added manuscript ornamentation relies heavily on added trills and grace notes; many of the grace notes connect scalar passages, but the scribe also achieves a pleasing sense of variety with grace notes that break with scalar patterns, positioned to land on the written note from intervals as wide as a sixth (as in the first half of B section of the *Sarabanda* in Sonata VII, p. 65) or the sixth measure of the *Preludio* in the same sonata (p. 63) where grace notes outline and even extend the harmony of the figured bass; this particular *Preludio* starts boldly with a mordent on the opening anacrusis of the piece and continues with the same intensity to the end of the movement.

The *Preludio* to Sonata VIII (p. 68) is treated with particularly intricate ornamentation, including a written-out turn that results in a piquant minor ninth between the violin and continuo (m. 8) and a five-note grace in thirty-second notes (m. 18) that complements the drama of the continuo's chromatic motion. The style of the ornaments sometimes takes on a French character; a fusion of French and Italian style could be frequently encountered in this era, especially in publishing centers like London, Paris, and Amsterdam where works by an international cadre of composers made appearances on the consumer music market; Walsh, for instance, published music in London by the Turinese composer Somis, and Roger published keyboard, or ad libitum "en concert," arrangements of music by Italian composers like Corelli, Bitti, and Mascitti recast in the French claveciniste vein.

First English edition to include Corelli's own musical embellishments. Marx p. 177. BUC p. 220. Smith & Humphries 429. RISM C3816. The present copy is cited as a source ("Ma Madan") by Christopher Hogwood and Ryan Mark in the Bärenreiter Urtext edition of Opus V published in 2013.

Madan was an "English writer and composer ... In 1760 he had compiled and published *A Collection of Psalms and Hymns*, which is regarded as the first comprehensive hymnbook of the Anglican Evangelicals. ... In about 1762 Madan turned his attention to the music, issuing 12-page booklets which were eventually gathered into *A Collection of Psalm and Hymn Tunes: to be had at the Lock Hospital* (in successive editions, c 1766, 1769, 1792, the last completed by Charles Lockhart). All but three of its texts came from Madan's hymnbook. This too was widely adopted and became known as the 'Lock Hospital Collection'. It was reprinted at Boston, Massachusetts, in 1809, and was enormously influential on Anglo-Saxon church music in general. ... The tunes were mostly original, and broke new ground by their style and character. Most are duets for equal voices with continuo, in the fashionable galant taste, with trills and other graces and much dynamic variation. They even include examples by Italian opera composers such as *Giardini* and *Alessandri*, as well as nine theatrical specimens by Burney, but the largest number (45) are by Madan himself." Nicholas Temperley in *Grove Music Online*

An important and historically significant source, demonstrating 18th century performance practice of a prominent English musical figure of the period. (39964) \$5,500

Manuscript Copy

17. CORELLI Op. 5

Sonate Sei A Violino e Basso per Camera del Celebre Autore Sig. Arcangelo Corelli Romano Opera Quinta Parte Prima. [Copyist manuscript]. Italy, ca. 1700.

Oblong folio (261 x 384 mm). Contemporary full ivory vellum. 1f. (recto attractive calligraphic title in blue, red, and black ink and gold leaf, verso blank), [i] (blank), 50, [i] (blank), (secondary calligraphic title in blue, red and black ink "Prelludj Corenti Sarabande Gighe Gavotte Alemande Follia Sonate Sei a Violino, e Basso ... Opera Quinta Parte Seconda," verso blank), 41, [i] (blank) pp. Notated on 47 numbered folios in black ink on 10-stave rastrum-ruled paper. Watermark of animal within a circle. The final two pages of music in a different hand with the note "subito dopo la Sonata 4a. pag. [folio] 15;" this movement,



"All.[egr]o," is the second movement of Sonata Quarta, accidentally omitted by the copyist in the main body of the manuscript. With small circular armorial bookplate to front pastedown "E Libris Caroli Ricardi Ward;" small octagonal handstamp of Antonio Gandini (possibly the Modena-born composer 1786-1842) to blank lower outer corner of title. Faint annotations in ink to upper board; several articulation markings in pencil to the Giga movement of the ninth sonata. Binding worn, rubbed, bumped, and soiled; joints and hinges weak, with vellum to upper split. Slightly soiled; some showthrough; title reinforced at inner margin. In very good condition overall.

Corelli's Op. 5 sonatas circulated widely in manuscript during the composer's lifetime and after his death. With its fine calligraphic titles and bold, nearly oversized, notation, the present copy may have been a gift. The consistent soiling to the lower right margin indicates that the manuscript was used for performance; the large size of the notation may have aided a violinist in reading over the shoulder of a harpsichordist or organist playing the continuo part.

An attractive manuscript copy of these influential sonatas. (39899)

\$2,000



With the Fine Engraved Portrait of Corelli by Cole

18. **CORELLI** Op. 5

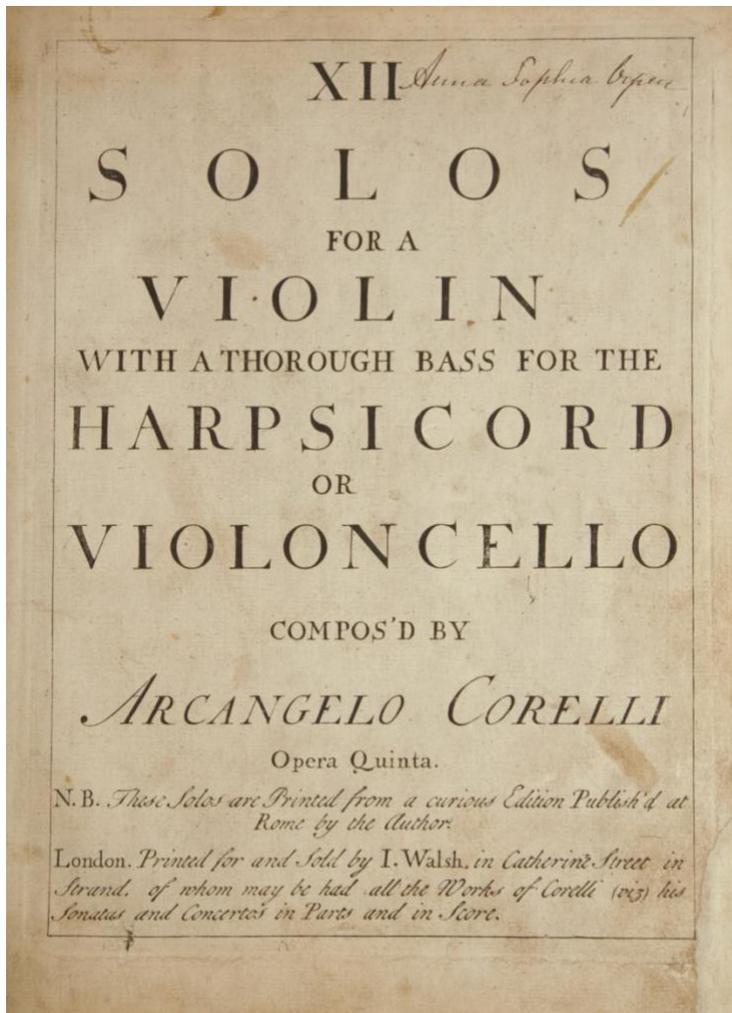
Sonate a Violino e Violono o Cimbalò ... Opera Quinta Parte Prima [-Seconda] ... Corrected[!] by Dr. Pepusch. [Score]. London: Printed for and Sold by Benjamin Cooke, at the Golden Harp in New-Street, Covent Garden where may be had most of this Authors works in the same Character, [ca. 1735].

Folio. Half dark brown leather with marbled boards. 1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), 37, [i] (secondary title, "Preludi Allemande Correnti Gigue Sarabande Gavotte e Follia ... Parte Seconda"), 39-69, [i] (blank), pp. "The Whole Engraven by T. Cross" to foot of final page. Engraved throughout. **With a fine frontispiece portrait of the composer** engraved by J. Cole and a small oval medallion portrait to title, being a miniature version of the frontispiece. Nineteenth century article tipped in to front pastedown recounting violinist Henry Holmes's performance of Corelli in London; "W. H. Waterman Maidstone 1858" and accounting notes in manuscript in ink and pencil to free front endpaper; occasional fingerings in blue pencil; annotation in pencil to upper margin of p. 30 (the Giga of Sonata V), "This Giga is engraved on Corelli's tomb in Rome." Disbound, with upper worn, rubbed, and bumped, lower and spine lacking. Occasional soiling and staining; some minor losses to edges; tears to approximately 20 leaves, primarily to blank lower inner margin of titles and music; loss to blank outer margin of pp. 17 and 47 extending into blank inner margin; tear to pp. 35 and 53 extending from lower margin into lowermost systems of music; all leaves with inner margins reinforced, with occasional stubs.

Marx p. 94, no. 30 (variant, with "Also Corellis 4 Operas & 12 Concertos in Score Corrected[!] by Dr. Pepusch" to final line of imprint). BUC p. 220 ("A reprint from the plates of R. Meares' edition"). RISM C3824.

Attractively printed. (39927)

\$650



**Bound with an Unidentified Work
with an Interesting Contrapuntal Line**

19. CORELLI Op. 5

XII Solos for a Violin with a Thorough Bass for the Harpsicord or Violoncello ... Opera Quinta. N.B. These Solos are Printed from a curious Edition Publish'd at Rome by the Author. [Score]. London: Printed for and Sold by I. Walsh, in Catherine Street in Strand, of whom may be had all the Works of Corelli (viz) his Sonatas and Concertos in Parts and in Score, [ca. 1740].

Quarto. Late nineteenth century full dark brown calf over wooden boards with decorative blindstamping in black, spine with raised bands in compartments with dark red leather title label gilt, marbled endpapers. 1f. (recto title, verso blank), 37, [i] (secondary title "The Second Part Containing Preludes Allemands, Corants, Jiggs, Sarabands, Gavots, & ye Follia"), 39-68 pp. Lacking portrait. Engraved throughout. Early signature "Anna Sophia [...]" to upper outer corner of title. Occasional slurs and "x" marks lightly pencilled in. With an added contrapuntal line in contemporary manuscript to adagio of Sonatas IX (p. 49) and XI (p.

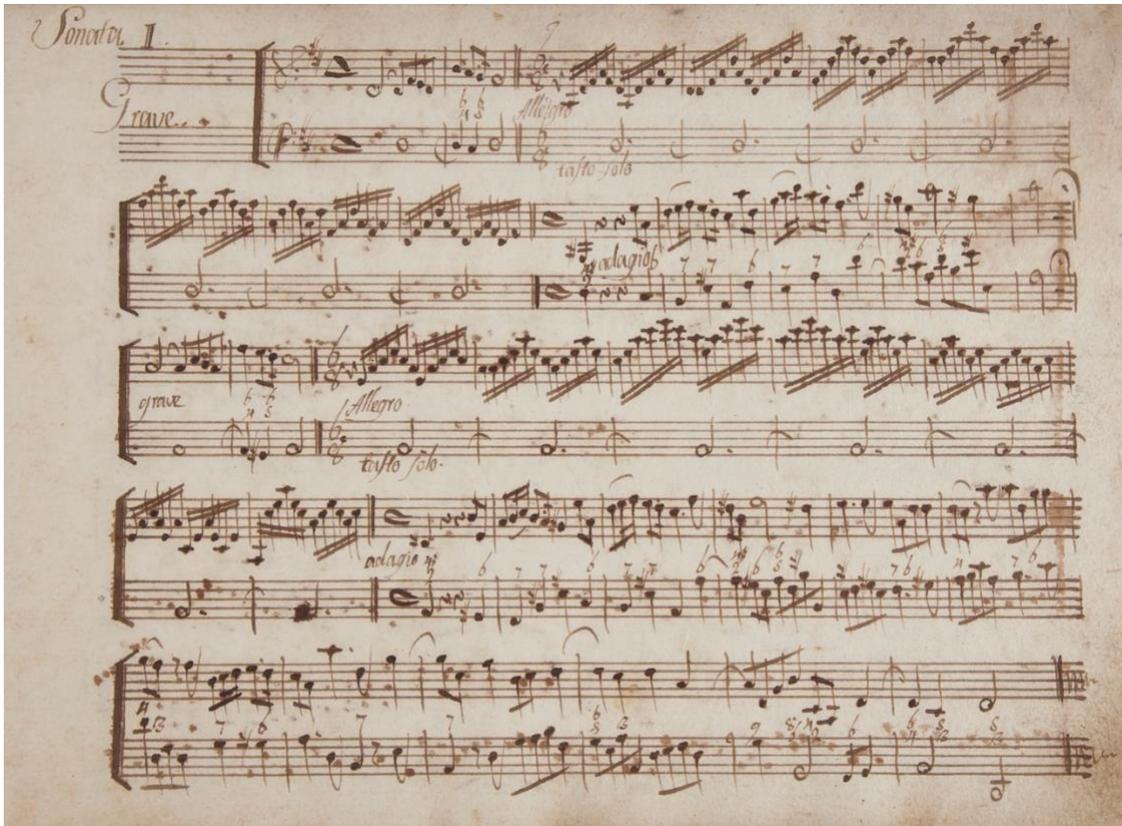
57). Title leaf lined and soiled. Occasional soiling and staining, mostly marginal; repairs to blank outer and lower margins of a number of leaves, including title. Lacking portrait.

Marx p. 181, no. 26. BUC p. 221. Smith & Humphries 430. RISM C3827.

Bound with:

[Six sonatas for violin and basso continuo]. Ca. 1765. 25, [i] (blank), 27-30 pp. With "These Lessons are not by Corelli" in contemporary black ink above first sonata. Occasional marginalia of a religious nature; full page of cancelled text to blank p. [26] in contemporary brown ink. An unidentified work. Moderately browned, heavier to first and last leaves; minor paper repairs to final leaf; some leaves closely trimmed, not affecting text. Lacking title. Binding slightly worn, rubbed, and bumped; three small stains to upper.

The added contrapuntal line to Sonatas IX and XI, a sophisticated addition to Corelli's text, Iles paired thirds and sixths, viola-like fleshing out of the figures and, in the case of Sonata IX, a bold augmented sixth, not indicated in the figures. The adagio of Sonata XI also includes an ossia passage above the staff with an alternative cadential pattern. A continuo player may have used this added line in their accompaniment of the violin; it is also possible that a keyboard player performed these sonatas as solos, reading from the grand staff and enriching the music with extra counterpoint. (39924) \$750



Manuscript Copy of the Rare Florentine Edition

20. CORELLI Op. 5

Opera Quinta del Signore Arcãlo. Coreli[!] da Ranieri del Vivo Incisore in Firenze l'anno 1777. [Violin sonatas]. [Copyist manuscript]. Firenze, 1777.

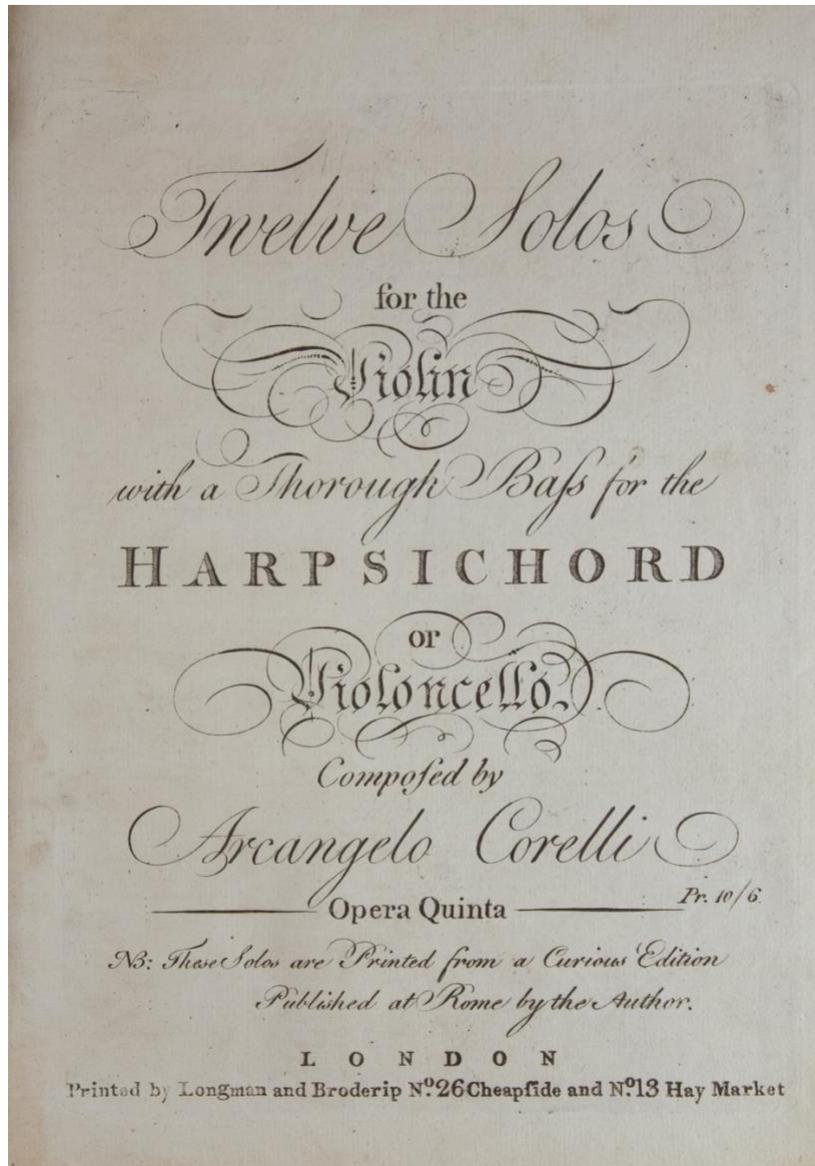
Oblong quarto (218 x 301 mm). Contemporary carta rustica with calligraphic title to upper in brown ink. 56 pp. Notated in ink on 10-stave rastrum-ruled paper, with caption title to p. 33 "Parte seconda Preludii, Allemande, Gighe, Sarabande, Gavotte, e Follia." Wrappers soiled; minor losses to spine. Some soiling to lower outer corners and margins; occasional showthrough; minor losses to blank margins; oxidation to final leaf at system braces, affecting several notes.

The present manuscript is a copy of the rare edition published in Florence in 1777 by Ranieri del Vivo, "Opera quinta del Signore Arcangelo Corelli nuovamente ristampata e 25edicata all'autore, parte prima [- seconda]." Marx p. 183, no. 31. RISM C3834 (three copies only). (39908) \$750

With Longman & Broderip Catalogue

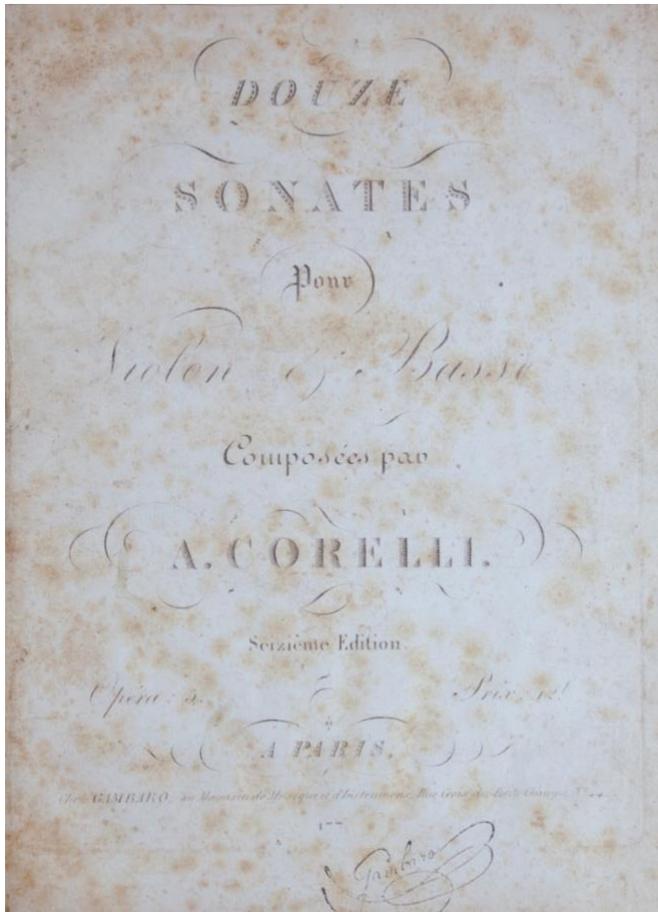
21. CORELLI Op. 5

Twelve Solos for the Violin with a Thorough Bass for the Harpsichord or Violoncello ... Opera Quinta Pr. 10/6 NB: These Solos are Printed from a Curious Edition Published at Rome by the Author. [Violin sonatas]. London: Longman and Broderip No. 26 Cheapside and No. 13 Hay Market, [1782-1792].



Folio. Contemporary dark tan half calf with marbled boards. 1f. (recto title, verso blank), 1f. (recto catalogue "Musical Publications Printed and Sold by Longman & Broderip at the Apollo," verso blank), 37, [i] (blank), 39-68 pp. Early signature "John Clarke" to front pastedown, possibly that of the English church composer John Clarke (1770-1836). Occasional fingerings and performance markings in pencil. Binding worn, rubbed, and bumped; endpapers worn; free front endpaper detached. Scattered light foxing; occasional stains; several very small tears to blank lower margins repaired with archival tape.

Not in Marx, BUC, BL online catalogue, or JISC. RISM 3830 (one copy only, at the Bibliothèque Inguimbertaine, Carpentras, France). (39936) \$850



22. **CORELLI** Op. 5

Douze Sonatas Pour Violon & Basse ... Seizième Edition. Opéra: 5. Prix 12f. [Score]. Paris: Gambaro [PN 177], [ca. 1830].

Small folio. Quarter cloth with marbled boards. 1f.(recto title, verso blank) 65 pp. Engraved throughout. With publisher's facsimile signature handstamp to title. Binding worn; upper detached. Minor to moderate foxing; several leaves closely trimmed; occasional small marginal tears with minor paper loss; several pages with pencil markings.

Scarce. Not in Marx. OCLC 718656991.
(40032) \$175

Geminiani's Arrangements

23. **CORELLI** Op. 5

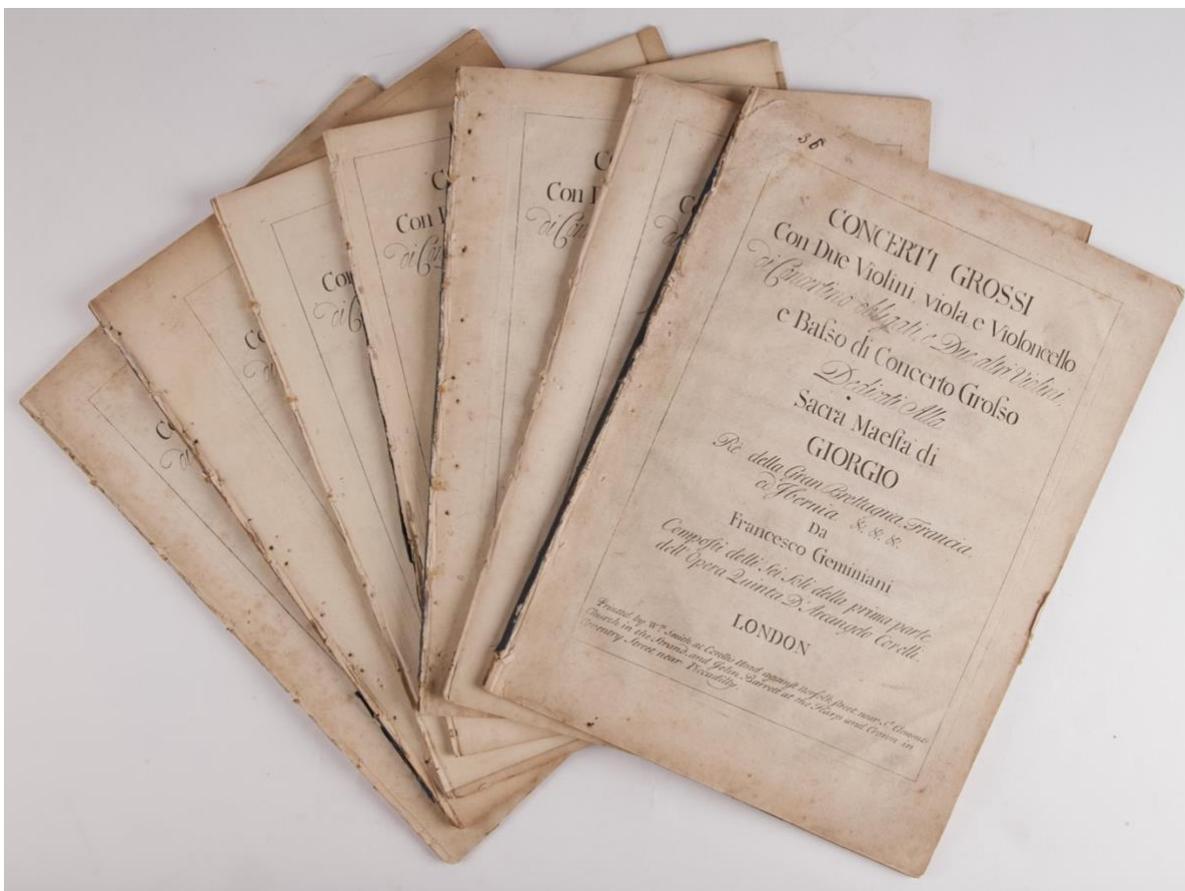
Concerti Grossi Con Due Violini, viola, e Violoncello Concertino obligato e Due altri Violini e Basso di Concerto Grosso Dedicati Alla Sacra Maestà di Giorgi Rè della Gran Brettagna Francia ed Ibernia &. &. da Francesco Geminiani Composti delli Sei Soli della prima parte dell'Opera Quinta D'Arcangelo Corelli. [Concerti grossi]. [Orchestral arrangements of violin sonatas]. [Complete set of parts]. London: Printed by Wm. Smith at Corelli's Head against Norfolk Street, near St. Clement's Church in the Strand, and John Barrett at the Harp and Crown in Coventry Street, near Piccadilly, 1726.

7 volumes. Folio., disbound Some original pagination cancelled, replaced with alternate contemporary pagination and numbering in brown and red ink. With overpaste to imprint on several parts: "Sold by John Young Musical Instrument Maker, at ye Dolphin & Crown, ye West end of St. Pauls Church, where you may be furnished wth. all sorts of Violins, Flutes, Hoboys, Bass-Viol, Harpsicords or Spinets, & Books of Tunes with Directions for any of these Instruments, also Music, Rul'd Paper and Strings, at reasonable rates." Disbound. Slightly worn; some, mostly moderate, foxing and soiling; binder's holes to inner margins; occasional small tears to lower margins with several paper repairs.

Violino primo del concertino: 1f. (recto title, verso blank), 22 pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 17, [i] (blank) pp.

Violino primo ripieno: 1f. (recto title, verso blank), 13, [i] (blank) pp.



Violino secondo ripieno: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Alto viola: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Violoncello: 1f. (recto title, verso blank), 15, [i] (blank) pp.

Basso ripieno: 1f. (recto title, verso blank), 13, [i] (blank) pp.

First Edition, first issue of this arrangement. Rare. Marx p. 315, no. 3. Careri-Italian p. 293, 15a. BUC p. 221. Smith & Humphries 436/437. RISM C3866 and G1521 (most copies incomplete).

With:

CORELLI Op. 5

Concerti Grossi Con due Violini, Viola e Violoncello di Concertini Obbligati, 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. [London]: I: Walsh ... Ios: Hare, [1729]. [Concerti grossi]. [Orchestral arrangements of violin sonatas]. [Complete set of parts].

Violino primo del concertino: 1f. (recto title, verso blank), [i] (blank), 14 [93-106], [i] (blank) pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino primo del concerto grosso: 9, [i] (blank) pp. Quarto. Lacking title.

Violino secondo del concerto grosso: 1f. (recto title, verso blank), 8 pp. Quarto.

Alto viola: 1f. (recto title, verso blank), 7, [i] (blank) pp.

Violoncello del concertino: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Basso del concerto grosso: 1f. (recto title, verso blank), 8 pp.

First Edition, first issue of this arrangement. Rare. Marx p. 316, no. 6. Careri-Italian p. 293, 15b. Smith & Humphries 437. BUC p. 221. RISM C3879 and G1527 (one copy in the U.S., at the University of Michigan, Ann Arbor).

Violino del concerto grosso drawn from B. Cooke's issue, London, ca. 1732. Marx p. 318, no. 11. BUC p. 221. RISM C3872 and G1527 (most copies incomplete).

"Geminiani's concerto arrangements of Corelli's sonatas Op. 5 belong, with the Concertos Opp. 2 and 3, to his most popular works. Immediately after the first appearance of the Prima parte in 1726, which was available by subscription only (or in small quantities from dealers who subscribed for multiple copies), reprints were published which were sold for half of Geminiani's original price. New reprints and issues appeared until the middle of the century and the works must have been part of the stock repertoire of many music clubs and concert organizations until around 1800 (and sometimes even later)." Rasch: The Thirty-One Works of Francesco Geminiani. (geminiani.sites.uu.nl/). (40019) \$2,350



First Edition, First Issue of This Arrangement

24. CORELLI Op. 5

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. [Concerti grossi]. [Orchestral arrangements of violin sonatas]. [Complete set of parts]. London: Printed for and Sold by I: Walsh Servant to his Majesty at the Harp and Hoboy in Catherine Street in the Strand, and Ios: Hare at the Viol and Hoboy in Cornhill near the Royal Exchange, 1729. Contemporary pagination in black ink

to head of second concertino violin, first ripieno violin, viola, cello, and bass. Disbound. Slightly worn; browning to inner margins of titles; moderate soiling and foxing.

7 volumes. Quarto.

Violino primo del concertino: 1f. (recto title, verso blank), [i] (blank), 15 [88-101 in contemporary manuscript, with original pagination cancelled], [i] (blank) pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino primo del concerto grosso: 1f. (recto title, verso blank), 9, [i] (blank) pp.

Violino secondo del concerto grosso: 1f. (recto title, verso blank) 8 [67-74 in contemporary manuscript, with original pagination cancelled], pp.

Alto viola: 1f. (recto title, verso blank), 7, [i] (blank) pp.

Violoncello del concertino: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Basso del concerto grosso: 1f. (recto title, verso blank), 8 pp.

First Edition, first issue of this arrangement. Marx p. 316, no. 6. Careri-Italian p. 293, 15b. Smith & Humphries 437. BUC p. 221. RISM C3879 and G1527 (one copy only in the U.S., at the University of Michigan, Ann Arbor). (40016) \$1,150

19th Century Corelli Reception in England

25. CORELLI Op. 6

Concerti Grossi Con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso ad arbitrio che si potranno radoppiare; Dedicati all'Altezza Serenissima Elettorale di Giovanni Guglielmo Principe Palatino del Reno; Elettore e Arci-Marescialle del Sacro Romano Impero; Duca di Baviera. Giuliers. Cleves & Berghe; Principe di Murs; Conte di Veldentz, Spanheim, Della Marca e Ravenspurg; Signore di Ravenstein &c. &c. &c. ... Opera Sesta. Parte Prima. [Complete set of parts]. Amsterdam: Chez Estienne Roger Marchard Libraire & Michel Charles Le Cene [PN 197], [ca. 1725].

7 volumes. Folio. Full contemporary mid-tan suede with blindstamped central panel and rules, black leather labels with titling gilt to upper boards and spines. With Corelli's dedication and attractive frontispiece to *violino primo del concertino* part engraved by G. van der Gouwen after Francesco Trevisani incorporating classical architecture, coat of arms, figure playing a lute, two cellos, an oboe, a violin, a theorbo, and a harpsichord with piles of books atop and a score on the music desk of the first violin part of the first concerto grosso part of the set. Engraved throughout. Binding worn, rubbed, and bumped. Slightly foxed; occasional light marginal soiling. A clear, bright impression on heavy paper, in very good condition overall.

Violino primo del concertino: 1f. (recto blank, verso frontispiece), 1f. (dedication dated "Rome 3. Dicembre 1712"), 23, [i] (secondary title "Preludii, Allemande, Correnti, Gighe, Sarabande, Gavotte, e Minuetti. Parte Seconda per Camera"), 25-34 pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 23, [i] (secondary title), 25-33, [i] (blank) pp.

Violino primo del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Violino secondo del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Alto viola: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Violoncello del concertino: 1f. (recto title, verso blank), 23, [i] (secondary title), 25-34 pp.

Basso del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Signature of "J.H.B. Dando" in manuscript to upper outer corner of each title, in all likelihood that of Joseph Haydon Bourne Dando (1806-1894), a prominent English violinist and pedagogue.



First Edition, second issue. Marx p. 201, no. 3. Lesure p. 134. BUC p. 216. RISM C3846 and CC3846 (one copy only in the U.S., at Sibley Music Library at the Eastman School of Music).

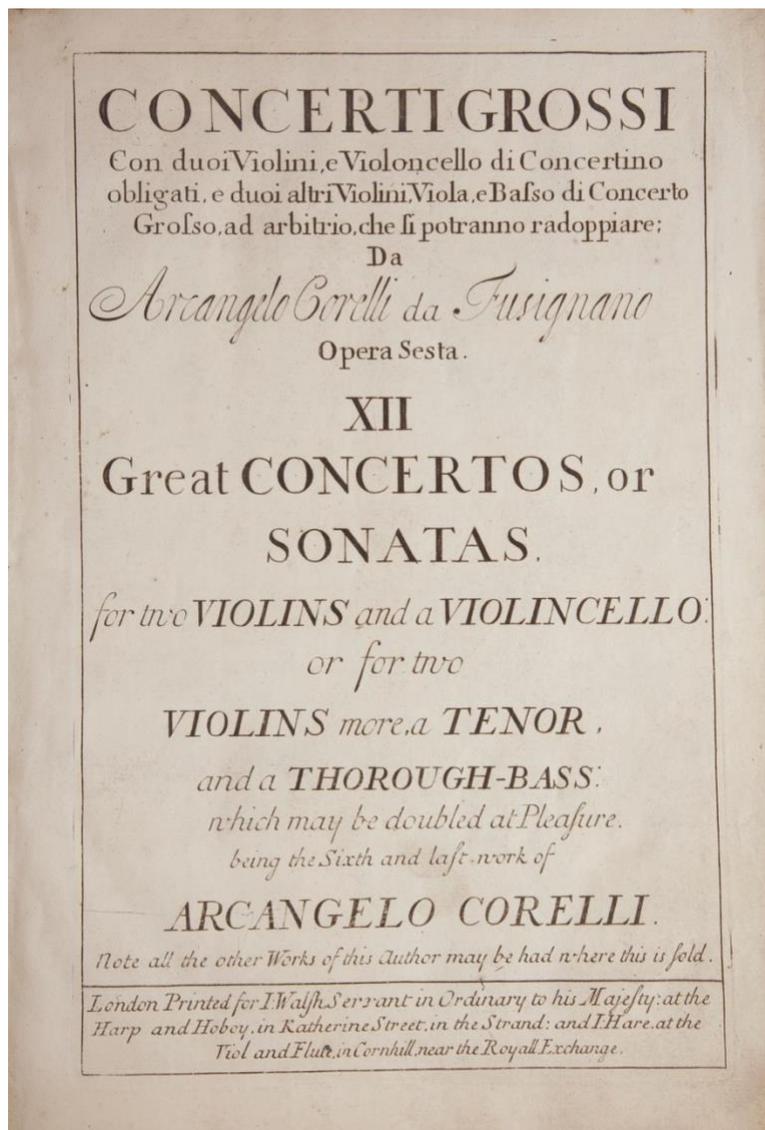
"The Concertos of Corelli seem to have withstood all the attacks of time and fashion with more firmness than any of his other works. The harmony is so pure, so rich, and so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn, and sublime, that they preclude all criticism, and make us forget that there is any other Music of the same kind existing." Burney: *A General History of Music*, 1789

The previous owner of this set, violinist and pedagogue Joseph Dando (1806-1894), was active as a concert organizer and most likely included these *concerti grossi* in his repertoire.

Dando "had his first lessons from his uncle, Gaetano Brandi, and from 1819 to 1826 was a pupil of Nicolas Mori. He was a member of the Philharmonic Society's orchestra, 1831–55, and also played regularly at provincial festivals. Especially prominent in musical life in the City of London, Dando led the orchestras of the Classical Harmonists' and Choral Harmonists' Societies, and the amateur concerts at the London Tavern. In September 1835 he organized and performed in the first public chamber music concert in England, at the Horn Tavern, Doctors' Commons. He also played the viola in the regular ensemble for the Quartett Concerts, set up by Henry Blagrove at the Hanover Square Rooms in 1836, and in other West End chamber music concerts. When Blagrove withdrew from the Quartett Concerts in 1842, Dando took over as leader and ran the series in the Throne Room of Crosby Hall, Bishopsgate, until 1859. [He] was a committed teacher, known affectionately as the 'father of amateurs.' According to a tribute in the *Musical Herald* (1892), he did much to encourage women to play string instruments. In the 1870s a stiffening of the third finger of his left hand forced him to give up performing professionally, and from 1875 he taught the violin at Charterhouse, Godalming, where he occasionally conducted and led quartets in school concerts. In his youth Dando sang at the Bavarian Chapel in London, St Paul's Cathedral and the Foundling Hospital, and for 31 years was a member of the choir at the Temple Church. He was a founder member of

the Bach Society (1849) and a contributing fellow of the Musical Institute (1851–3)." Christina Bashford in Grove Music Online

A complete set of parts for the second issue of the first edition of Corelli's influential *concerti grossi*, with attractive engraved frontispiece and distinguished provenance, potentially shedding new light on 19th century Corelli reception in England. (39930) \$3,800



Scarce First English Edition

26. **CORELLI** Op. 6
Concerti Grossi Con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, che li potranno radoppiare ... Opera Sesta. XII Great Concertos, or Sonatas, for two Violins and a Violincello: or for two Violins more, a Tenor, and a Thorough Bass: which may be doubled at Pleasure. being the Sixth and last work of Arcangelo Corelli. [Complete set of parts]. London: Printed for I. Walsh, Servant in Ordinary to his Majesty: at the Harp and Hoboy, in Katherine Street, in the Strand: and I: Hare, at the Viol and Flute, in Cornhill, near the Royall Exchange, [1715].

7 volumes. Folio. Disbound. "2.d Treble" in contemporary hand to head of *violino secondo del concertino* part title, "1st Treble Gr." to head of to first ripieno violin, "Tenor" to viola part, and "Bass gr" to continuo part. Some signs of wear, including occasional soiling, foxing, staining, and small tears. Lacking frontispiece portrait engraving by W. Sherwin after Howard.

Violino primo del concertino: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.
Violino secondo del concertino: 1f. (recto title, verso blank), 23, [i] (secondary title), 25-33, [i] (blank) pp.
Violino primo del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.
Violino secondo del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.
Alto viola: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.
Violoncello del concertino: 1f. (recto title, verso blank), 1f. (recto duplicate title, verso blank), 23, [i] (secondary title), 25-34 pp.

Basso del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Second edition (first English edition). Very scarce. Marx p. 200, no. 2. Smith-Walsh 466. BUC p. 216 (without portrait engraving by Van der Gucht after Howard). RISM C3845 and CC 3845 (most copies incomplete).

"In England, particularly his op. 6 concertos were regarded as classics; they continued to be played, and preferred even to those of Handel, well into the 19th century." Michael Talbot in *Grove Music Online* (39963) \$2,800



27. CORELLI Op. 6

Concerti Grossi ... Opera Sesta. XII Great Concertos, or Sonatas, for two Violins and a Violoncello or for two Violins more, a Tenor, and a Thorough-Bass: which may be doubled at Pleasure, being the sixth and last work of Arcangelo Corelli. [Complete set of parts]. London: Preston, [1790-1800].

7 volumes. Folio. Disbound. Uniform light browning, slightly heavier to titles; occasional foxing, soiling, minor stains, and offsetting; dampstaining to lower margins of *violino secondo del concerto grosso* part; some pencilled annotations. Quite a good, crisp copy overall. Engraved throughout.

Violino primo del concertino: 1f. (title), [1] (blank), 2-34 pp.

Violino secondo del concertino: 1f. (title), 32 pp.

Violoncello del concertino: 1f. (title), 31 pp.

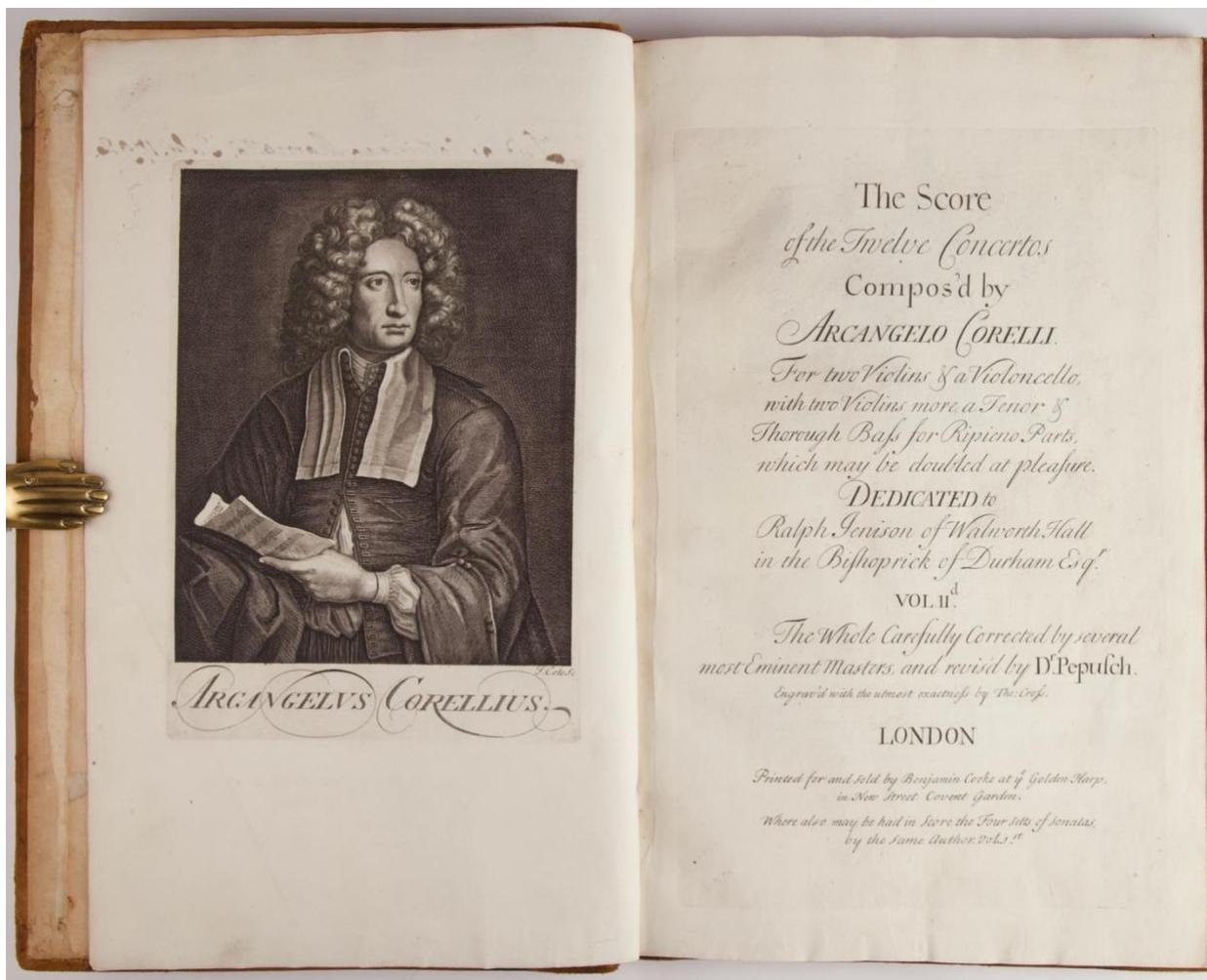
Violino primo del concerto grosso: 1f. (title), 27 pp.

Violino secondo del concerto grosso: [1] (title), 2-21 pp.

Alto viola: 1f. (title), 19 pp.

Basso del concerto grosso: [1] (title), 2-27 pp.

Marx pp. 204-205, no. 11 (dating the present edition at 1790; title as per the Walsh & Hare edition of 1715). BUC p. 217 (dating the present edition at 1800). RISM C3851 (one complete copy of this edition only in the U.S.). (36253) \$600



**“Concertos ... Preferred Even to Those of Handel”
First Edition of the Full Score**

28. CORELLI Op. 6

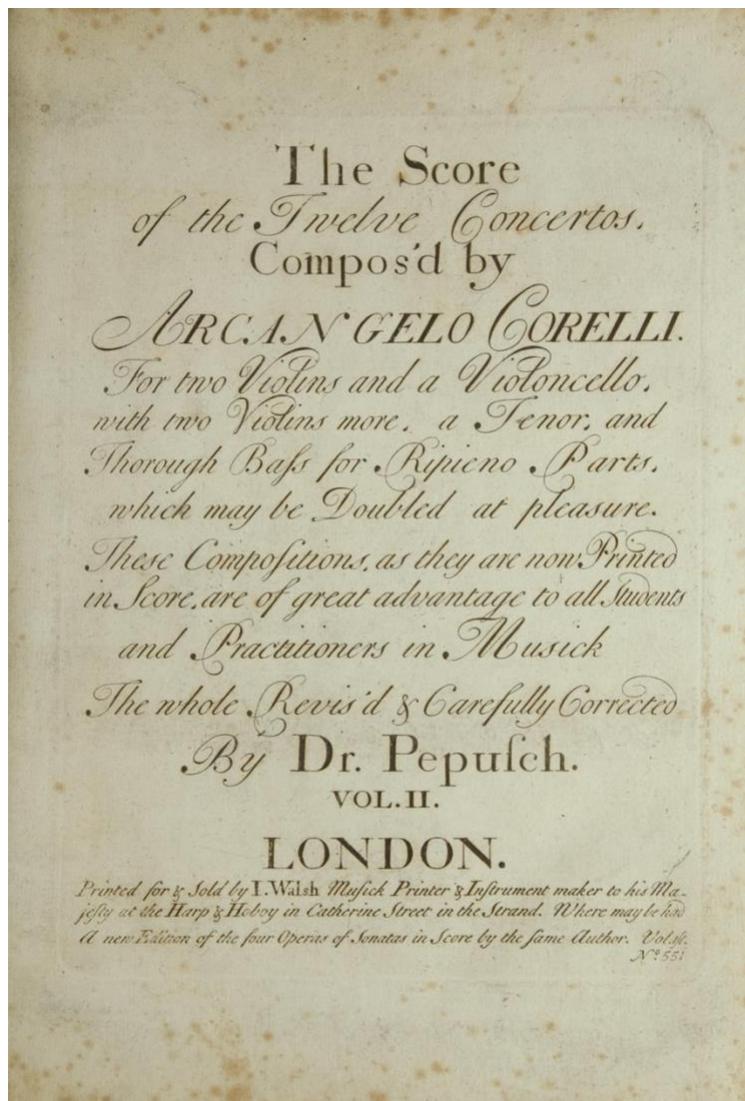
The Score of the Twelve Concertos ... For two Violins & a Violoncello, with two Violins more a Tenor & Thorough Bass for Ripieno Parts, which may be doubled at pleasure. Dedicated to Ralph Jenison of Walworth Hall in the Bishoprick of Durham Esqr. Vol. IId. The Whole Carefully Corrected by several most Eminent Masters, and revi'd by Dr. Pepusch. Engrav'd with the utmost exactness by Tho: Cross. [Concerti grossi]. [Full score]. London: Printed for and Sold by Benjamin Cooke at ye Golden Harp, in New Street Covent Garden. Where also may be had in Score the four Setts of Sonatas by the Same Author. Vol. 1st., [1732].

Tall folio. Contemporary mid-tan panelled suede with rules and decorative blindstamping, black leather title label gilt to upper. 1f. (recto blank, verso fine engraved half length portrait by J. Cole of the composer holding a sheet of music), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [i] (blank), 139

pp. Engraved throughout. With early ownership signature "Lydia Catherine Marriott July 1792" to blank recto of frontispiece. Binding worn, rubbed, and bumped. Minor internal wear and soiling; very small tears to blank margins of final two leaves repaired with archival tape. A very good copy.

First Edition of the full score. Marx p. 203, no. 6. BUC p. 216. RISM C3852.

The first full score edition of Corelli's *Concerti grossi*, Op. 6, with uncommonly clear and exquisite music engraving by Thomas Cross. (39907) \$2,800



29. **CORELLI** Op. 6

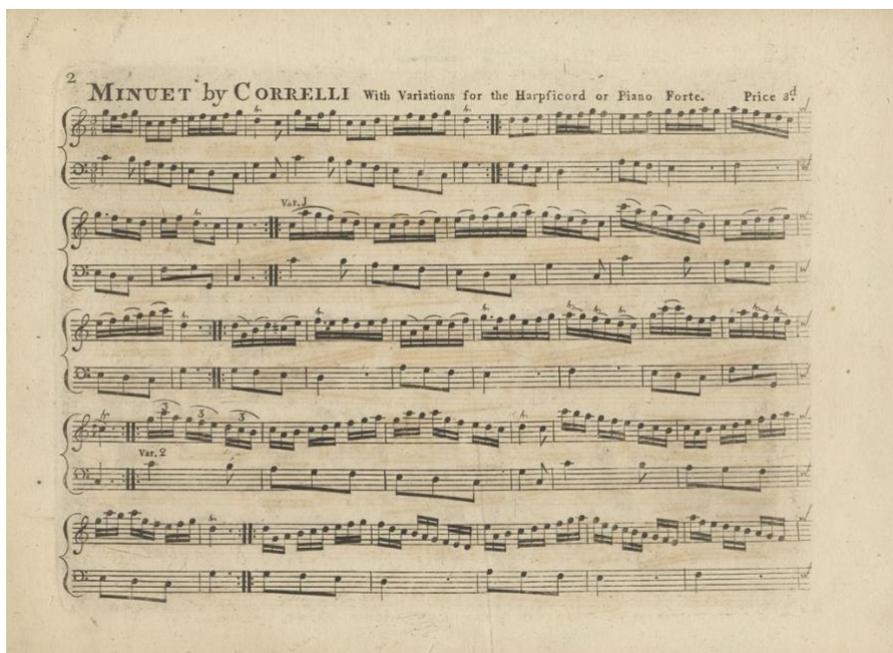
The Score of The Twelve Concertos ... For two Violins and a Violoncello, with two Violins more, a Tenor, and Thorough Bass for Ripieno Parts, which may be Doubled at pleasure. These Compositions, as they are now Printed in Score, are of great advantage to all Students and Practitioners in Musick The whole Revis'd & Carefully Corrected By Dr. Pepusch. Vol II ... No. 551. [Full score]. London: Printed for & Sold by I. Walsh Musick Printer & Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. Where may be had A new Edition of the four Operas of Sonatas in Score by the Same Author. Vol. 1st. [PN 551], 1735.

Folio. Half dark green leather with marbled boards, dark red leather title label gilt to spine. 1f. (recto title, verso blank), 171, [i] (blank) pp. Binding slightly worn, rubbed, and bumped; endpapers worn, foxed, and slightly stained, with modern bookseller's description laid down to front pastedown. Moderate foxing to most leaves, occasionally slightly heavier; small hole to blank lower outer corner of p. 37; small tear to blank lower margin of p. 53 repaired. Lacking frontispiece portrait of the composer.

Marx p. 203. Smith & Humphries 402. BUC p. 216. RISM C3854.

Vol. I of the set contained the 48 trio sonatas. (39929)

\$750

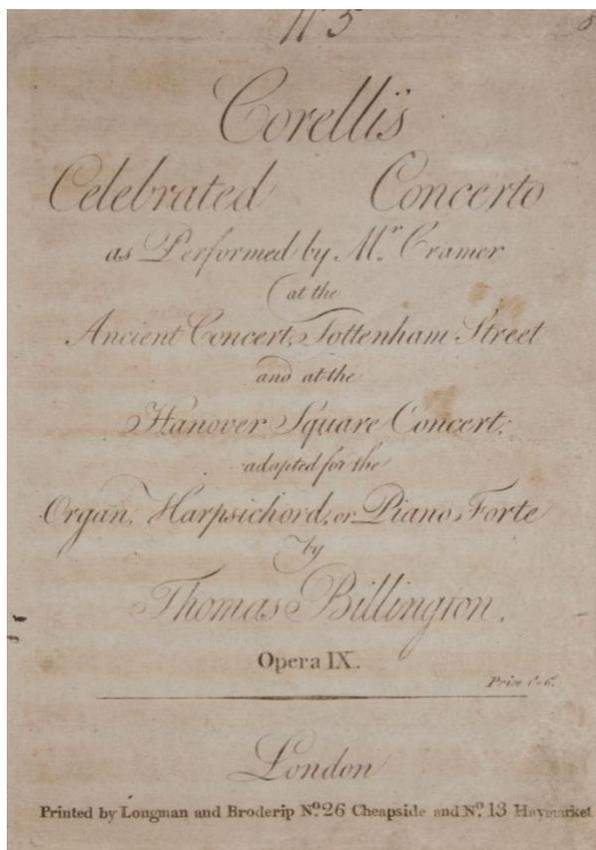


30. **CORELLI** Op. 6

Minuet ... With Variations for the Harpsichord or Piano Forte. Price 3d. [London]: [Longman Lukey and Broderip], [ca. 1776].

Oblong folio. Disbound. 2ff. paginated 2-3, with music printed on rectos only. Possibly excerpted from a larger unidentified publication containing works for keyboard by various composers.

A keyboard arrangement of the *Minuet* from the *Concerto in C major*, Op. 6 no. 10. (40063) \$75



**Billington's Arrangements,
Performed by Noted Violinist Wilhelm Cramer**

31. **CORELLI** Op. 6

Corelli's Celebrated Concerto, As Performed by Mr. Cramer, at the Ancient Concert Tottenham Street, and at the Hanover Square Concert, Adapted for the Organ, Harpsichord or Piano Forte, by Thomas Billington. Opera IX. Price 1s. 6d. [Keyboard arrangements]. London: Longman and Broderip, No. 26 Cheapside and No. 13 Haymarket, [ca. 1795].

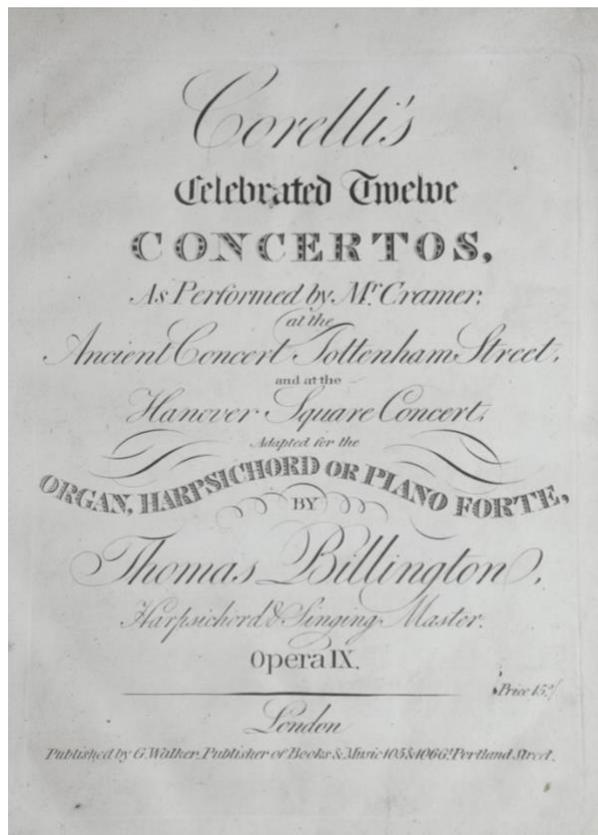
Folio. Disbound. [i] (title), 20-24 [no. 5], 31-33, [no. 7], [ii] (blank), 8-11, [no. 2], [i] (blank) pp. Engraved throughout. Spine reinforced with ivory tape. Slightly worn, browned, and foxed; some soiling and staining to title; stains to p. 33; some scattered ink stains to lower portion of p. 8.

BUC p. 217. RISM C3891.

"Thomas Billington (1754–?1832) described himself as a 'Harpsichord & Singing Master'. He was also quite an industrious composer; publishing a variety of vocal and instrumental music, along with arrangements of works by Boccherini, Corelli, Geminiani, Handel, Haydn, Pleyel, Sammartini, and Stamitz. The work that concerns us is his Opus 9, usually said to date from 1784. ... The Mr. Cramer referred to was violinist Wilhelm Cramer (1746–1799), who led a number of performances of Corelli concertos at Hanover Square, first among which was Concerto VIII on 10 March 1784. Billington is thus not claiming that his keyboard arrangements were performed at these concerts: he is simply invoking a well-known and highly respected name in the London musical world." John O'Donnell, 2021, editor of the Lyrebird edition of Billington's arrangements

Billington's arrangements make use of mostly two- and three-part textures, at times expanding into four or five note chords in grand tutti sections. Interestingly, he includes the figured bass, which suggests that players who were so inclined could enrich the texture ad libitum with added chord tones; he also occasionally modifies Corelli's idiomatic string textures to be more fitting for keyboard instruments.

An attractive selection of arrangements of Corelli's *Concerti grossi* Op. 6, attesting to the continued popularity of the composer's works into the late 18th century. (39959) \$160



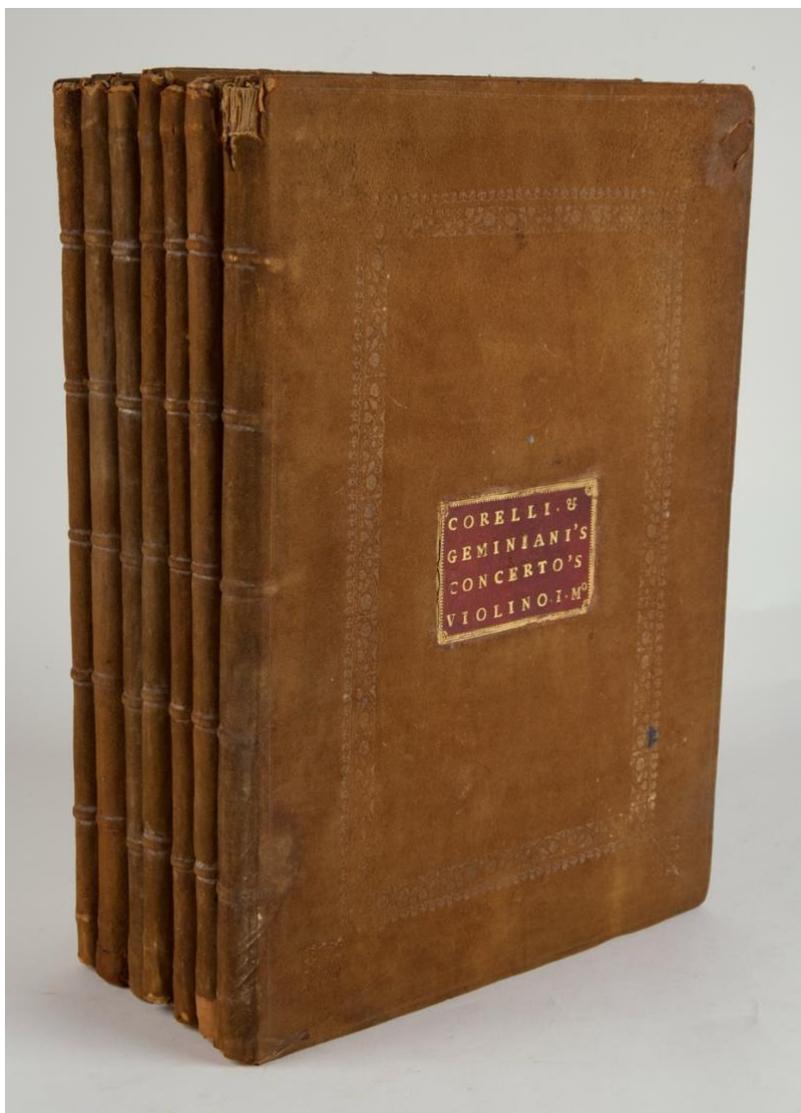
32. CORELLI Op. 6

Corelli's Celebrated Twelve Concertos, As Performed by Mr. Cramer, at the Ancient Concert Tottenham Street, and at the Hanover Square Concert, Adapted for the Organ, Harpsichord or Piano Forte, by Thomas Billington, Harpsichord & Singing Master. Opera IX. Price 15s. [Keyboard arrangements]. London: G. Walker, Publisher of Books & Music, 105 & 106 Portland Street, [ca. 1810].

Folio. Nineteenth century dark gray cloth-backed embossed cloth boards with titling gilt to upper. 1f. (recto title, verso blank), 24, [i] (blank), 26-57, [i] (blank) pp. Watermark 1810. Engraved throughout. With bookplate of English barrister Alexander Meyrick Broadley (1847-1916) to front pastedown. Alternate pagination in contemporary brown ink to upper outer corner of pp. 133-191. Binding worn, rubbed, and bumped; hinges slightly split; endpapers browned, with offsetting to front free endpaper from bookplate. Small binder's holes to inner margins; very light dampstaining to blank lower margin of pp. 3-6; small stain to upper outer corner of pp. 45-57, not affecting music; some manuscript page numbers very slightly cropped. In very good condition overall.

JISC (one copy only, at the National Library of Scotland). Not located in WorldCat. This edition not in RISM. First published in 1782.

An attractive set of arrangements of Corelli's *Concerti grossi*, Op. 6, attesting to the continued popularity of the composer's works nearly 100 years after his death. (39958) \$375



Collection of Works: Corelli Opp. 5 and 6 and Geminiani Opp. 2 and 3

33. CORELLI Op. 6

Concerti Grossi con Duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, che li potranno radoppiare ... Opera Sesta. XII Great Concertos, or Sonatas, for two Violins and a Violoncello: or for two Violins more, a Tenor, and a Thorough Bass: which may be doubled at Pleasure. being the Sixth and last work of Arcangelo Corelli. ... No. 370. [Complete set of parts]. London: Printed by I: Walsh, Servant in Ordinary to his Majesty: at the Harp and Hoboy, in Katherine Street, in the Strand, [ca. 1731]. Second edition, second issue (first English edition). Marx p. 202. Smith & Humphries 404. BUC p. 216. RISM C3847.

Violino primo del concertino: 1f. (recto blank, verso frontispiece engraved by Van der Gucht after H. Howard), 1f. (recto title, verso blank), [i] (blank), 23, [i] (secondary title), 25-34 pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 23, [i] (secondary title), 25-33, [i] (blank) pp.

Violino primo del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Violino secondo del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Alto viola: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.

Violoncello del concertino: 1f. (recto title, verso blank), 23, [i] (secondary title), 25-34 pp.

Basso del concerto grosso: 1f. (recto title, verso blank), 18, [i] (secondary title), 20-27, [i] (blank) pp.



Bound with:

CORELLI Op. 5, part 1

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 ... No. 376. [London: Printed for and Sold by I: Walsh Servant to his Majesty at the Harp and Hoboy in Catharine Street in the Strand, [1732]. **First Edition**, second issue of this arrangement. Marx p. 318, no. 13. Smith & Humphries 434. BUC p. 221. RISM C3878 (citing only PN 377).

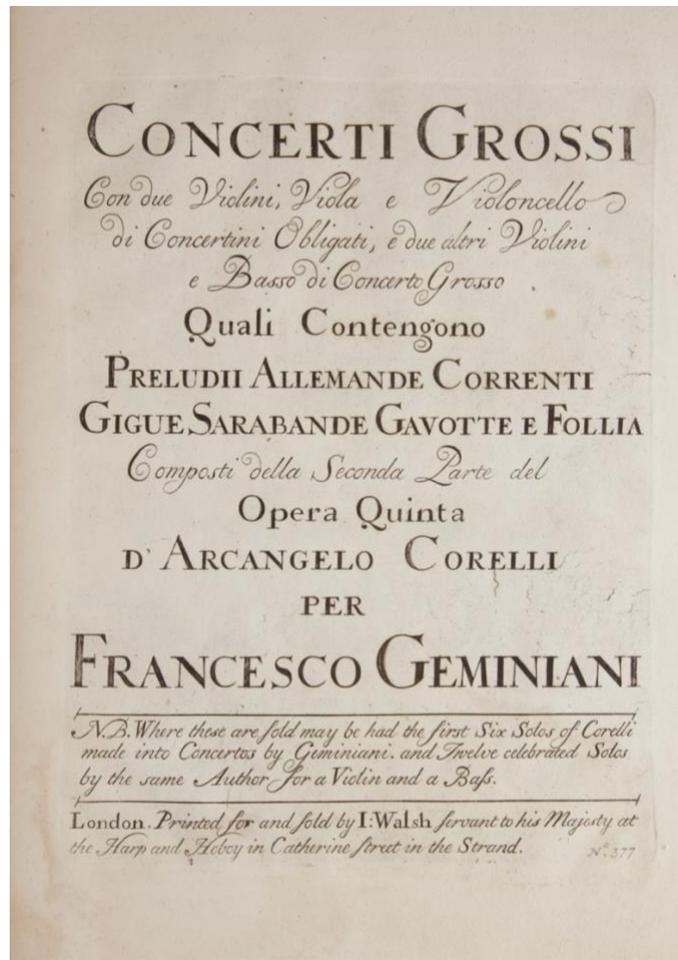
Violino primo del concertino: 1f. (recto title, verso blank), 22 pp.

Violino secondo del concertino: 1f. (recto title, verso blank), [i] (blank), 19, [i] (blank) pp.

Violino primo ripieno: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Violino secondo ripieno: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Alto viola: 1f. (recto title, verso blank), 13, [i] (blank) pp.
Violoncello: 1f. (recto title, verso blank), 15, [i] (blank) pp.
Basso ripieno: 1f. (recto title, verso blank), 13, [i] (blank) pp.



Bound with:

CORELLI Op. 5, part 2

Concerto 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 Composta della Seconda Parte del Opera Quinta D'Arcangelo Corelli Per Francesco Geminiani ... No. 377. London: Printed for and Sold by I. Walsh Servant to his Majesty at the Harp and Hoboy in Catherine Street in the Strand. **First Edition**, second issue of this arrangement. Marx p. 319, no. 14. Smith & Humphries 438. BUC p. 221. RISM C3878.

Violino primo del concertino: 1f. (recto secondary title "Seconda Parte," verso blank), [i] (blank), 15, [i] (blank) pp.

Violino secondo del concertino: 1f. (recto secondary title "Seconda Parte," verso blank), 11, [i] (blank) pp.

Violino primo ripieno: 1f. (recto secondary title "Seconda Parte," verso blank), 9, [i] (blank) pp.

Violino secondo ripieno: 1f. (recto secondary title "Seconda Parte," verso blank), 8 pp.

Alto viola: 1f. (recto secondary title "Seconda Parte," verso blank), 7, [i] (blank) pp.

Violoncello: 1f. (recto secondary title "Seconda Parte," verso blank), 13, [i] (blank) pp.

Basso ripieno: 1f. (recto secondary title "Seconda Parte," verso blank), 9 pp.

Bound with:

GEMINIANI Op. 2

Concerti Grossi Con Due Violini, Violoncello, e Viola di Concertino obligati, e due altre 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. ... Opera Seconda ... No. [blank]. London: Printed for the Author, and Sold by I. Walsh in Catherine Street in the Strand, [1732]. Title page only for first violin concertino part; viola part with two pages marked "1," the first designated "Alto Viola Prima" and the second "Viola Seconda;" all music scored for "Alto Viola" following page 1. With annotation in pencil "Geminiani Op 2" to blank upper margins of all parts excepting first violin concertino. **First Edition.** Careri-Italian p. 255, 2a/b. BUC p. 366. Smith & Humphries 690. RISM G1454.

Violino primo del concertino: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino secondo del concertino: 11, [i] (blank) pp.

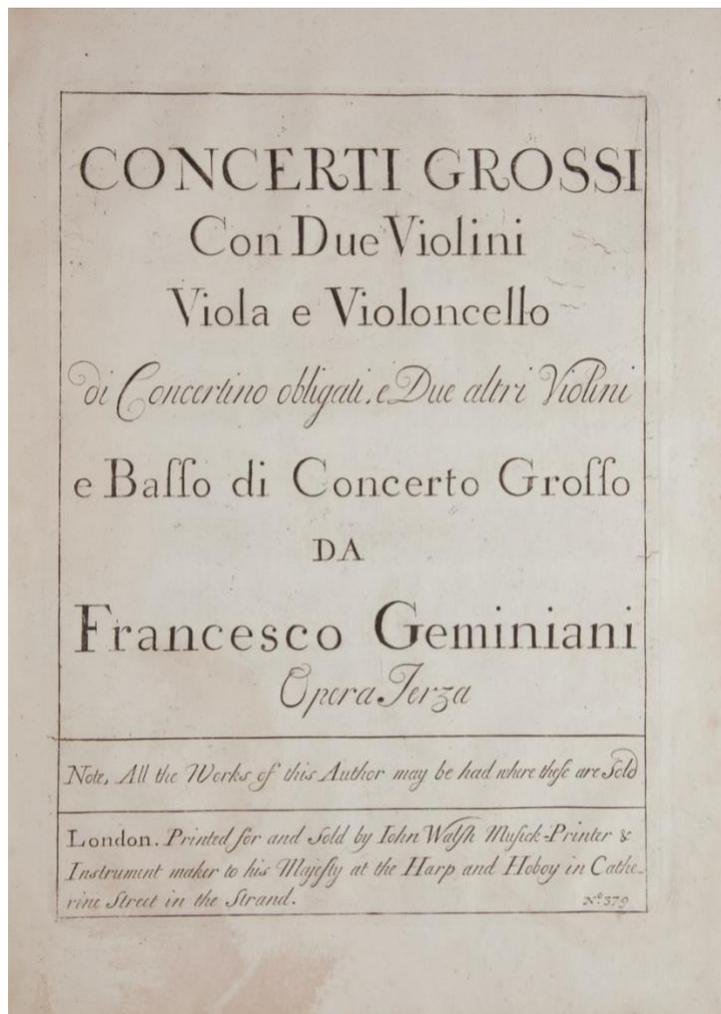
Violino primo ripieno: 11, [i] (blank) pp.

Violino secondo ripieno: 11, [i] (blank) pp.

Alto viola: [i] (blank), 10, [i] (blank) pp.

Violoncello: 11, [i] (blank) pp.

Basso ripieno: 8 pp.



Bound with:

GEMINIANI Op. 3

Concerti Grossi Con Due Violini Viola e Violoncello di Concerto obligati, e Due altri Violini e Basso di Concerto Grosso ... Opera Terza ... No. 379. London: Printed for and Sold by John Walsh Musick Printer & Instrument maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand, [1732]. [Op. 3]. Pages 10-11 mispaginated as 12-13, cancelled and corrected in pencil. **First Edition.** Careri-Italian p. 259, 3a. BUC p. 367. Smith & Humphries 696. RISM G1467.

Violino primo del concertino: 1f. (recto title, verso blank), [i] (blank), 2-19, [i] (blank) pp.

Violino secondo del concertino: 1f. (recto title, verso blank), [i] (blank), 15, [i] (blank) pp.

Violino primo rep.[ien]o: 1f. (recto title, verso blank), [i] (blank), 1-8, [i] (blank), 10-15, [i] (blank) pp.

Violino secondo rep.[ien]o: 1f. (recto title, verso blank), [i] (blank), 13, [i] (blank) pp.

Alto viola: 1f. (recto title, verso blank), [i] (blank), 2-13, [i] (blank) pp.

Violoncello del concertino: 1f. (recto title, verso blank), [i] (blank), 2-13, [i] (blank) pp.
Basso ripieno: 1f. (recto title, verso blank), [i] (blank), 2-13, [i] (blank) pp.

7 volumes. Folio. Contemporary dark tan panelled suede with decorative blindstamping to both boards, dark red leather title labels gilt.

Binding worn, rubbed, and bumped; some title labels defective or lacking; some endpapers quite worn and defective, partially detached or lacking. Minor wear; uniform light browning; occasional soiling, foxing, staining, worming, and minor paper loss. In very good condition overall. (39937) \$4,500

Collection of 18th Century Editions

34. CORELLI, Alberto GALLO, Gaspard FRITZ, Giovanni Battista SAMMARTINI, and Giuseppe SAMMARTINI

Collection of 18th century chamber music.

3 volumes. Folio. 18th century quarter mid-tan calf with marbled boards with dark red leather title labels gilt to uppers.

CORELLI Opp. 1-4

Opera Prima (Secunda, Terza, Quarta). XII Sonatas of three parts for two Violins and a Bass with A Thorough Bass for ye Organ Harpsichord or Arch Lute Engrav'd from ye Score and Carefully Corrected by ye best Italian Masters ... No. 364 (365, 366, 367). London: Printed for I. Walsh servt. to his Matie. at ye Harp & Hoboy in Katherine Street near Somerset House in ye Strand, [ca. 1740].

Violino primo: 1f. (recto blank, verso frontispiece portrait engraving of Corelli by Van de Gucht after H. Howard), 1f. (recto title, verso blank), [i] (blank), 24; 1f. (recto title, verso blank), [i] (blank), 18; 1f.(recto title, verso blank), [i] (blank), 25; 1f.(recto title, verso blank), [i] (blank), 16 pp.

Violino secondo: 1f.(title), [i](blank), 24, 1f.(title), [i](blank), 18; 1f. (title), [i](blank), 25; 1f.(title), [i](blank), 16pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 24; 1f. (recto title, verso blank), [i] (blank), 18; 1f. (recto title, verso blank), [i] (blank), 25; 1f. (recto title, verso blank), [i] (blank), 16 pp.

The separately printed organ/harpsichord part lacking in all four sets; in the second and fourth books the bass parts are, however, described as "Violone o cimbalò" and include figured bass lines for each sonata. Early pencil markings to violin parts. **A total of 48 sonatas comprising Opp. 1-4.**

Marx p. 93, nos. 116, 137, and 159. Smith & Humphries 413, 416, 420, and 424. Hirsch III, 160. BUC pp. 217, 218, 219, and 220. RISM (the 1735 printings): C3673, C3711, C3755, and C3788.

Together with:

GALLO, Alberto fl. 1730-40 Op. 2

Twelve Sinfonie or Sonatas in 4 Parts for Two Violins, a Tenor, with a Bass for the Violoncello & Harpsichord. Compos'd in an easy and pleasing Stile ... Opera 2da. London: Printed for I. Walsh in Catharine Street in the Strand, [1754]. With "Numb. XXVIII." printed at head of title.

Violino primo: 1f. (recto title, verso blank), 12 pp.

Violino secondo: 1f. (recto title), [1] (blank), 2-11 pp.

Cembalo/violoncello: 1f. (recto title, verso blank), [1] (blank), 2-10 pp.

Lacking the *tenor (viola)* part

TWELVE
SINFONIE
OR
SONATAS
in 4 Parts.
FOR
Two VIOLINS, a TENOR,
with a Bass for the
VIOLONCELLO & HARPSICORD.

Compos'd in an easy and pleasing Style
by Sig.^r ALBERTO GALLO.
Opera 2^{da}

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had Just Publish'd for two Violins and a Bass.

- | | | |
|-------------------------------------|---|---------------------------|
| Nuffers's Sonatas, Op. 24 | Angelo Morigis's Sonatas | Eriochis's Sonatas |
| Porpora's Sonatas, Op. 22 | Lampugnani's Sonatas | Fritz's Sonatas |
| Solmix's Sonatas | St. Martini's Milan's Sonatas, 2 ^d Set | Bononcini's 12 Sonatas |
| Handel's 12 Sonatas | Albinoni's Ballettas | Shickard's Sonatas |
| St. Martini's 12 Sonatas, Op. 32 | Albertis's Sinfonies | Thaldr's Sonatas |
| D'Boyses's Sonatas | Cerrottis's Sonatas | Valentin's Sonatas |
| C. St. Germain's Sonatas | Torelli's Sonatas | Giul. Valentini's Sonatas |
| Humphries's Sonatas | Purcell's Aires | Compartis's Sonatas |
| Grimaldini's Sonatas from his Solos | Mascitti's Sonatas | Fingers's Sonatas |

SEI SONATE

a
Quatro Stromenti
A VIOLINO PRIMO, SECONDO, ALTO VIOLA,
CEMBALO O VIOLONCELLO.

Dedicata

A. S. E. FRANCESCO GREVILE
BARON DI BROOKE

DA

GASPARO FRITZ
di Genevra.

OPERA PRIMA.

London. Printed for John Johnson in Chapside

XII SONATE

a
due Violini, e Violoncello,
e Cembalo, se piace,

OPERA TERZA,

Dedicata

ALL
ALTEZZA REALE

di

Augusta

Principessa di Vallia
da Giuseppe San Martini

London Printed for and Sold by I. Walsh
Musick Printer & Instrument Maker to his Majesty
in Catharine Street in the Strand.

SIX
SONATAS

For two
GERMAN FLUTES or two VIOLINS
with a THOROUGH BASS for the
HARPSICORD or VIOLONCELLO

COMPOS'D BY

SIG.^R GIUSEPPE S.^T MARTINI

Opera Sexta.

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had Just Publish'd.

- | | | |
|---------------------------------|-------------------------|--------------------------------|
| For 2 German Flutes and a Bass. | For 2 German Flutes. | For 2 German Flute and a Bass. |
| Ciampi's Sonatas | Aggredi & Vinci's Duets | Cavalari's Solos |
| Sol's 12 Sonatas, Op. 204 | Quantz's Sonatas | Blagov's Solos |
| Bezzoli's Sonatas, 2 Sets | St. Martini's Sonatas | Bezzoli's Solos |
| Chinzer's Sonatas | De-falch's 30 Duets | Vinci's Solos |
| De-falch's 12 Sonatas | Telemann's Sonatas | St. Martini's Solos |
| Locatelli's Sonatas, Op. 322 | Haffes's Duets, 2 Vol. | Haffes's Solos |

Smith & Humphries 666. BUC p. 359. RISM G260 (no copies in the U.S.).

Little seems to be known about Alberto Gallo other than that he was a Venetian composer active in the 18th century.

Together with:

FRITZ, Gasparo [Gaspard, Kasper] 1716-1783 Op. 1

Sei Sonate a Quattro Stromenti a Violino Primo, Secondo, Alta Viola, Cembalo o Violoncello. Dedicate A.S.E. Francesco Grevile Baron di Brooke ... Opera Prima. London: Printed for John Johnson in Cheapside, [ca. 1742]

Violino primo: 1f. (recto title, verso blank), [1] (dedication), 2-9, [1] (blank), 11-16 pp.

Violino secondo: 1f. (recto title, verso blank), [1] (blank), 2-14 pp.

Basso: 1f. (recto title, verso blank), [1] (blank), 2-11 pp.

Lacking the *alto viola* part

[?] **First Edition.** Rare. Not in BUC. RISM F2010 (two copies only, at the Bibliothèque publique et universitaire de Genève and the Universitetsbiblioteket, Uppsala).

Fritz was a Swiss composer and violinist. *"Some of [his] published works had considerable success and were subsequently reprinted. The three-movement sonatas of op. 1 (which Handel judged favourably) exhibit sectional contrasts characteristic of the ripieno concerto. In the op. 2 sonatas, also in three movements, Fritz approached the style of the Turin school, with a richly decorated solo line supported by a thematically unrelated bass; some of the final movements are sets of chaconne variations."* Jürg Stenzl in *Grove Music Online*

Together with:

SAMMARTINI, Giovanni Battista 1700-1775 Op. 1

Six Sonatas for two Violins and a Thorough Bass ... Opera Prima. London: Printed for and sold by John Cox at the Bass Viol and Flute in Sweetings Alley opposite the East Door of the Royal Exchange, [ca. 1750].

Violino primo: 1f. (recto title, verso blank), 12 pp.

Violino secondo: 1f. (recto title, verso blank), 10 pp.

Basso: 1f. (recto title, verso blank), 10 pp.

BUC p. 919. RISM S676.

"Sammartini was primarily an instrumental composer, and one of the leading writers of concertos and sonatas in England between 1730 and 1750. His printed collections include 24 sonatas for flute and bass, 30 trios for flutes or violins, 24 concerti grossi, four keyboard concertos, an oboe concerto, 16 overtures, and some flute duets and cello sonatas. The tuneful Recorder Concerto in F, found in only one source (S-Skma), has become his best-known work. Hawkins classed Sammartini's instrumental music with that of Corelli and Geminiani. Though his music is rooted in the late Baroque style, it also reflects some later trends. There is considerable variety in the number, succession and type of movements. ..."

[His] music played a fundamental role in the formation of the Classical style. He was one of the most advanced and experimental composers of the early Classical period, and the first great master of the symphony, preserving his individuality despite the rise of the Viennese and Mannheim schools. Though the extent of Sammartini's influence is still not fully measured, the high quality of his music places him among the leading creative spirits of the 18th century." Bathia Churgin in *Grove Music Online*

Together with:

SAMMARTINI, Giuseppe 1695-1750 Op. 3

XII Sonate A due Violini, e Violoncello, e Cembalo, se piace, Opera Terza, Dedicata all'Altezza Reale di Augusta Principessa di Vallia. London: Printed for and Sold by I. Walsh Musick Printer & Instrument maker to his Majesty in Catharine Street in the Strand, [ca. 1747].

Violino primo: 1f. (recto title, verso blank), [1] (dedication within a fine decorative border engraved by H. Roberts), 2-36 pp.

Violino secondo: 1f. (recto title, verso blank), [i] (blank), 36 pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 34 pp.

The *violoncello* part with figurings

Smith & Humphries 1330. BUC p. 920. RISM S722.

Together with:

SAMMARTINI, Giovanni Battista Op. 4

Six Sonatas for two Violins with a Thorough Bass for the Harpsicord[!] or Violoncello ... Opera Quinta. London: Printed for I. Walsh in Catharine Street in the Strand, [1756]

Violino primo: 1f. (recto title, verso blank), [1] (blank), 2-12 pp.

Violino secondo: 1f. (recto title, verso blank), [1], 2-6, [i](blank), 8-10 pp.

Basso: 1f. (recto title, verso blank), 8 pp.

Basso part with figurings

Smith & Humphries 1308. BUC p. 919. RISM S678.

Together with:

SAMMARTINI, Giuseppe Op. 6

Six Sonatas For two German Flutes or two Violins with a Thorough Bass for the Harpsicord[!] or Violoncello ... Opera Sexta. London: Printed for I. Walsh in Catharine Street in the Strand, [ca. 1750]

Violino primo: 1f. (recto title, verso blank), [1], 2-15 pp.

Violino secondo: 1f. (recto title, verso blank), [1], 2-13 pp.

Basso: 1f. (recto title, verso blank), [1] (blank), 2-14 pp.

Basso part with figurings

Smith & Humphries 1327. BUC p. 920 (with the date of ca. 1745). RISM S719.

Early manuscript numberings to margins.

Bindings somewhat worn and rubbed. Minor internal wear and imperfections. In a very good state of preservation overall. (40064) \$2,500

Fine Original Portrait Drawing



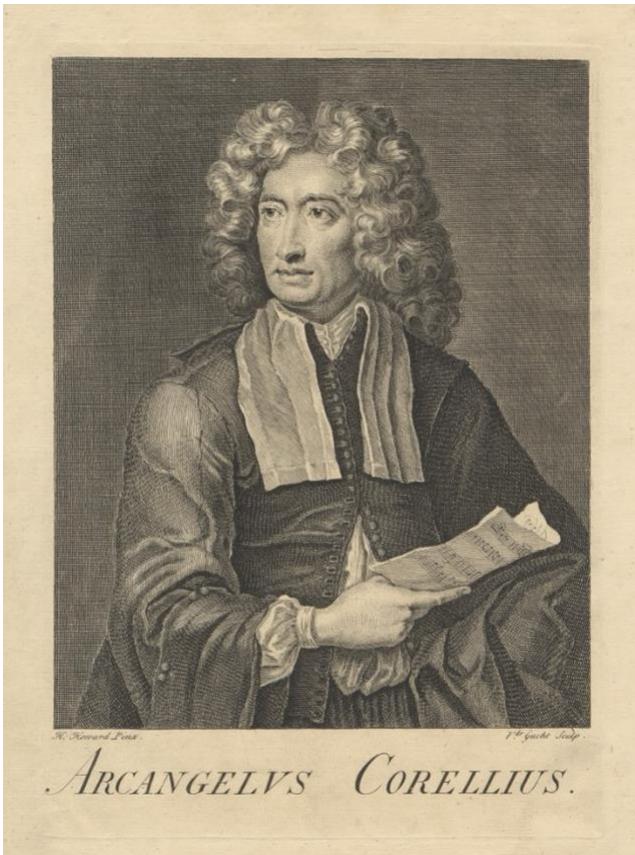
35. CORELLI

Original portrait drawing of the composer by an unidentified artist after a painting in the Royal Society of Musicians of Great Britain by Hugh Howard. [?]London. 20th century.

The subject is depicted facing front turned quarter right, wearing a jacket over a tabbed shirt with lettering below image. Slightly worn; minor browning from previous matting; upper margin with very small uniform perforations.

Howard (1675-1737) was a noted English portrait painter whose image of Corelli is regarded as among his best. (40082) \$150

Engraved Portrait by Van der Gucht after Howard



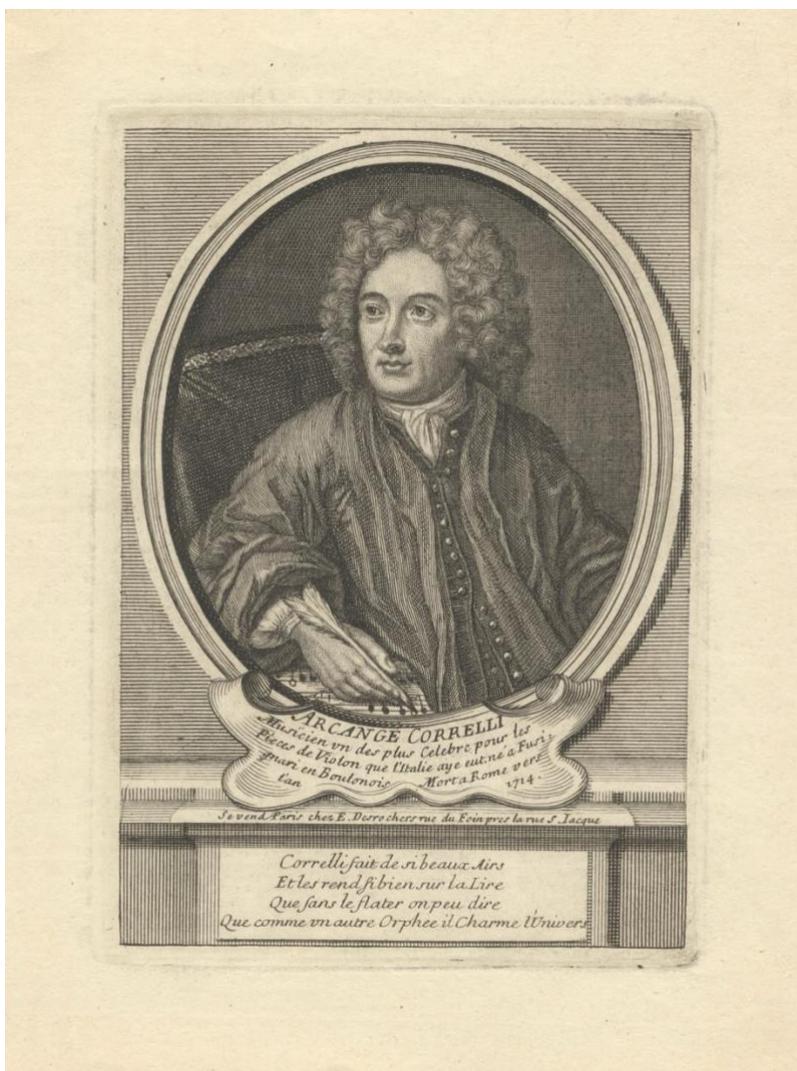
36. CORELLI

Engraved half-length portrait of the composer by Gerard van der Gucht after a painting in the Royal Society of Musicians of Great Britain by Hugh Howard. Ca. 1740.

The subject is depicted facing front turned quarter right, wearing a jacket over a tabbed shirt, a sheet of music in his right hand, with "H. Howard Pinx." and "Vdr. Gucht Sculp." below image. Size to platemark 259 x 185 mm; sheet size 292 x 214 mm. On laid paper. Watermark fleur-de-lis. Very slightly worn and browned; very minor creasing to corners.

British Museum no. 1868,0808.2291. (40081)

\$375



Engraved Portrait by Desrochers

37. CORELLI

Engraved half-length portrait of the composer by Étienne Desrochers (1668-1741). Paris: E. Desrochers rue du Foin pres la rue S. Jacques. Ca. 1741.

The subject is depicted within an oval border, facing front turned quarter right, wearing a gown with shirt and cravat, a quill in his left hand poised above a sheet of music manuscript paper. With biographical text below image "Arcange Correlli[!]," incorrectly stating the year of his death as 1714, with 4-line laudatory verse below publication details. Size to platemark ca. 110 x 153 mm; sheet size 210 x 164 mm. On laid paper. Very slightly creased at blank upper left corner and lower margin.

British Museum no. 1944, 1014.464 (variant).

Étienne-Jehandier Desrochers (1668-1741) was a noted 18th century French engraver. (40077) \$275



Engraved Portrait by Hinton

38. CORELLI

Engraved bust-length portrait of the composer by John Hinton. London. Late 18th century.

The subject is depicted within an oval border, facing front turned quarter left, wearing a jacket over a tabbed shirt. With a lettered plinth with music sheets below image. Touched with stipple. Ca. 141 x 95 mm. Extracted from the *Universal Magazine*. Slightly browned; remnants of former mount to corners of verso; trimmed to within platemark.

British Museum no. 1875, 0710.7044.

Hinton, a British engraver, bookseller, and publisher active London from 1732, died in 1781; his works are held at the Metropolitan Museum of Art in New York, among other institutions. (40080) \$120



Engraved Portrait by Anderloni

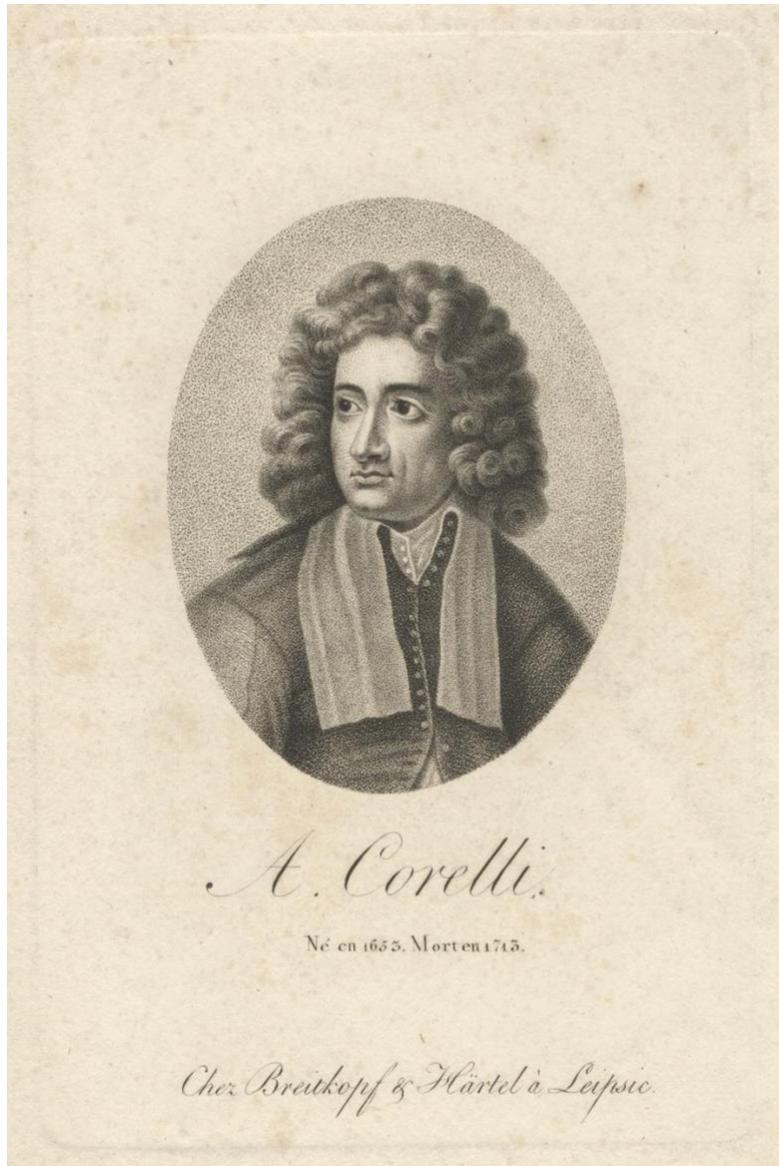
39. CORELLI

Fine engraved oval bust-length portrait of the young composer by Faustino Anderloni (1766-1846). [Paolo Carroni], [1812].

The subject is depicted facing front, with a gown over his shirt. Image size 121 x 100 mm; sheet size 325 x 233 mm. On wove paper. Small circular embossed publisher's blindstamp "PC" below image. Very slightly worn, soiled, and creased, small tears to lower blank margin repaired with archival tape.

British Museum no. 1878, 1214.512. Publisher's stamp Lugt 4187.

Anderloni was a noted Italian engraver; his works are held in numerous collections, including at the Harvard Art Museum. (40073) \$325



Stipple-Engraved Portrait

40. CORELLI

Stipple-engraved bust-length portrait of the composer. Leipzig: Breitkopf & Härtel. Ca. 1830.

The subject is depicted within an oval border, facing front turned quarter right, wearing a jacket over a tabbed shirt. With printed identification, birth and death dates, and imprint below image. Size to platemark ca. 107 x 165; sheet size 281 x 178. On wove paper. Very slightly worn, foxed, and soiled.

British Museum no. 1904, 1019.27 (variant). (40079)

\$160

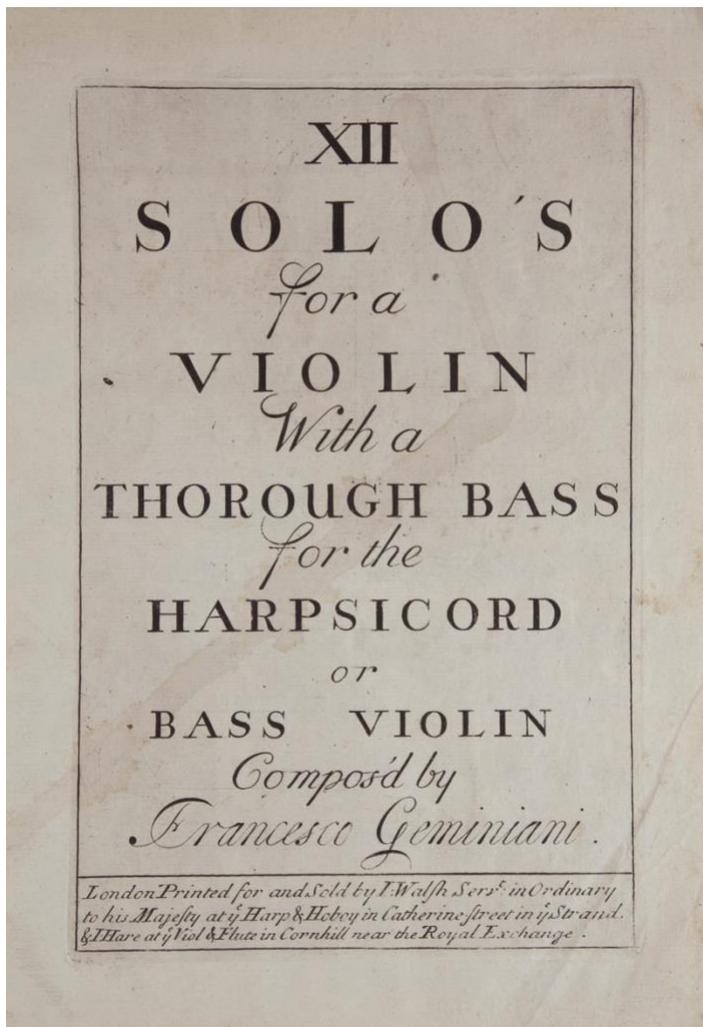
FRANCESCO GEMINIANI

1687-1762

Items 41-53

An Italian composer, violinist and theorist, Geminiani distinguished himself as one of Corelli's finest Italian pupils. "[His] contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op. 3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist.

Geminiani's concertos are characterized by firm harmonic stability. Modulations are frequent but usually transitory; however, they were perceived as individual and characteristic. 'It is observable', wrote Hawkins, 'upon the works of Geminiani, that his modulations are not only original, but that his harmonies consist of such combinations as were never introduced into music till his time'. It was the variety of transitory modulations that surprised Hawkins, rather than the harmonic organization of the whole movement, which was in itself unoriginal. The perceived novelty was not so much in the choice of new keys as in the way of arriving at them and in preparing the modulations." Enrico Careri in Grove Music Online



In Original, Uncut Condition

41. GEMINIANI Op. 1

XII Solo's for a Violin With a Thorough Bass for the Harpsicord or Bass Violin. [Violin sonatas]. London: Printed for and Sold by I: Walsh servt. in Ordinary to his Majesty at ye Harp & Hoboy in Catherine Street in ye Strand. & I: Hare at ye Viol & Flute in Cornhill near the Royal Exchange, 1719.

Tall folio. Uncut, as issued. 1f. (recto title, verso blank), 35, [i] (blank) pp. Disbound. Slightly worn and browned; edges frayed with small tears and minor loss; minor creasing to title.

Third edition. Rare. Careri-Italian p. 247, 1c. Smith 570. BUC p. 367. RISM G1490,

"The Sonatas of 1716, published that year in London, are a collection of twelve sonatas for violin and figured bass, clearly based on the model of the Sonatas Op. 5 by Arcangelo Corelli, published in 1700, but in a more advanced style: greater virtuosity for the violinist, greater variation in the composition and in the way movements are put together to form sonatas. When they were published in London in 1716, they were considered the most difficult music

available for the violin at the time. ... Within a few years after their first appearance, Geminiani's *Sonate a violino, violone e cembalo* were reprinted twice, by John Walsh in London and by Jeanne Roger in Amsterdam. Both editions appeared in 1719. On first glance, Walsh's reprint may come as a surprise, since it was issued in the same city in which the original publication had appeared. Book publications were protected more or less by the so-called Statute of Anne, in force since 1709, if the protected works had been entered into the registers of the Stationers' Company before publication. Until much later in the eighteenth century, however, music, and certainly engraved music, was not considered to belong to the category of books; rather it belonged to the category of prints and maps and it was not considered to be covered by the Statute of Anne. Composers had to obtain special privileges to protect their work. Since Geminiani had published his first opus without a privilege, this gave Walsh a free and safe way for reprinting. Moreover, since the first issue mentions no place of publication and had an Italian title, Walsh could probably maintain as well that it was not a British publication that he was reprinting. ... The reprint must not have pleased Geminiani, to put it mildly. It presented his sonatas in a much more accessible notation than in his own edition and in an absolutely correct reading of the musical text. ... The Walsh Edition is, as we now have seen, much more legible than the Geminiani editions, his musical text is at least as good as the original one, and it had one further, even major advantage: it was cheaper. Geminiani and Meares sold their copies for 8 shillings; the Walsh Edition was available for only 6 shilling, which is 25 % cheaper. In addition, Walsh was a more important and probably also more efficient and effective dealer of music than Richard Meares. Geminiani had every reason to be "not amused" about Walsh's reprint. But nothing could be done against it. ... Considering the high esteem in which Geminiani's sonatas would soon be held, plus all the advantages of the Walsh Edition, one would expect a larger sale of this edition than of Geminiani's own edition. If we take the number of extant copies today as a measure for eighteenth-century dissemination, the Walsh Edition indeed outnumbered Geminiani's in terms of sales. There are 23 extant copies of the three issues of the Geminiani edition and about 40 of the two issues of the Walsh Edition." Rasch: *Work 1: The Sonatas of 1716 in The Thirty-One Works of Francesco Geminiani*. geminiani.sites.uu.nl

It is quite unusual to find editions of early 18th century music in original, uncut condition. (39994) \$1,200

Opus 1 Signed by the Composer

42. GEMINIANI Op. 1

VI Sonatas for Two Violins & a Violoncello or Harpsichord with a Ripieno[!] Bass, to be used when the Violins are doubled ... from the VI last Solos of his Opa. 1a. with a few Additional Movements. [Complete set of parts]. London: Printed for the Author by J. Johnson, 1757.

4 parts. Folio. Sewn in modern ivory wrappers. Preserved in a half dark tan calf clamshell box with marbled boards, titling gilt to spine. "R Lukyn" in contemporary manuscript to upper outer corner of cello part. Contemporary manuscript pagination to upper left corner of cello part. Occasional soiling and light foxing; blank final page of second violin part soiled. In exceptionally good condition overall

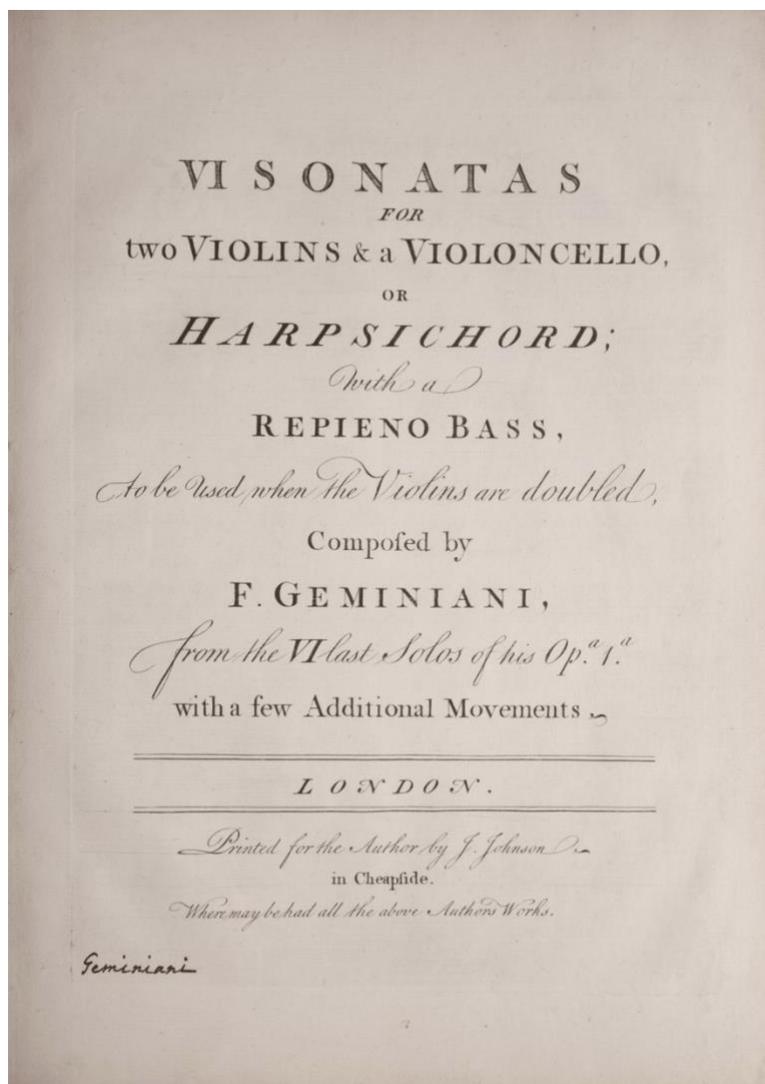
Violino primo: 1f. (recto title, verso blank), 15, [i] (blank) pp.

Violino secondo: 1f. (recto title, verso blank), [i] (blank), 12, [i] (blank) pp.

Violoncello: 1f. 1f. (recto title, verso blank), [i] (blank), 12, [i] (blank) pp.

Basso di ripieno: 1f. 1f. (recto title, verso blank), [i] (blank), 8, [i] (blank) pp.

With Geminiani's autograph control signature to lower inner corner of title to each part.



First Edition in this form, variant issue. Careri-Italian p. 248, 1k. BUC p. 357. RISM G1497. The title alludes to larger ensemble configurations ("when the Violins are doubled") but the edition was apparently issued with only the four parts, as seen here.

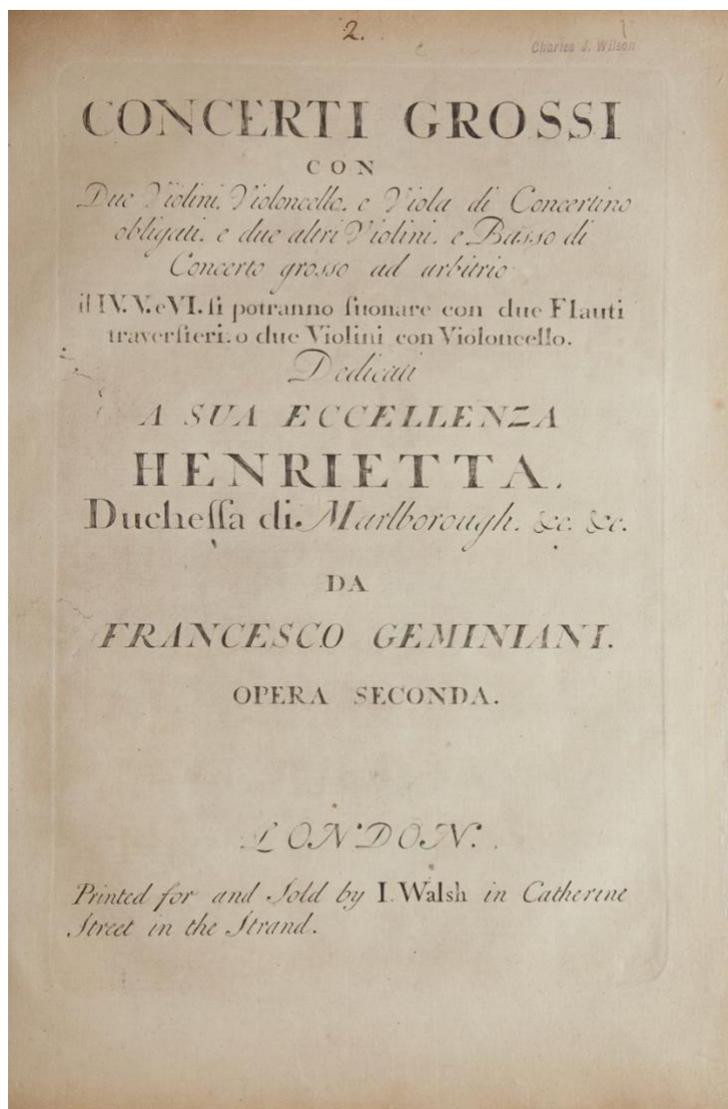
This set of trio sonatas is arranged from the composer's Op. 1 solo violin sonatas. Far from simply adding a second violin part and leaving the other parts intact, Geminiani modifies his own music of 1716 in several ways: occasional reharmonization of the bass line, variant figurations and octave placements between the two bass parts, and elaboration of the violin parts, incorporating faster note values, new ornamentation, and added slurs

The composer's methods may be viewed in light of the approach he demonstrates in *A Supplement to the Guida Armonica, With Examples Shewing it's Use in Composition* (1758), where compositional form and all its attendant details stem from the bass. While mostly drawn from Op. 1, Geminiani occasionally includes new material altogether, as in Sonata III (in F major), where the composer adds a slow, grand opening that modulates to a mildly distant and mysterious

harmony (A major, by way of D minor), to introduce the sonata's original carefree andante.

"There appears to be some confusion regarding the actual parts for this work. According to RISM the first and second sets should have an additional two violin ripieno parts. Only one copy of the first set is recorded as having these additional parts. BUC lists the two violin ripieno parts (not called for in the present edition on the title-page) as being published separately by Johnson for the author in 1757 with the title-page: 'The ripieno parts, belonging to the six sonatas composed ... from the first six solos ... of Opera prima.' There are no editions recorded by either BUC or RISM for the violin ripieno parts for the second set, number 7-12. It is almost certain that these sonatas were first issued without the separate ripieno parts and that they were printed as an after thought to use ad libitum." See Careri-Italian p. 248, no. 1j.

Geminiani's autograph is of considerable rarity; RBH records one example only having come to auction, at Sotheby's in 1985. (39996) \$3,500



43. **GEMINIANI** Op. 2

Concerti Grossi con Due Violini, Violoncello, e Viola di Concertino obligati 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. ... Opera Seconda. [Concerti grossi]. [Complete set of parts]. London: Printed for the Author and Sold by I. Walsh in Catherine Street in the Strand, 1732.

7 volumes. Folio. Marbled wrappers. Quarter mid-tan mottled calf slipcase with titling gilt to spine.

Violino primo del concertino: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino primo ripieno: 1f. (recto title, verso blank), 11, [i] (blank) pp.

Violino secondo ripieno: 1f. (recto title, verso blank), 11, [i] (blank) pp.

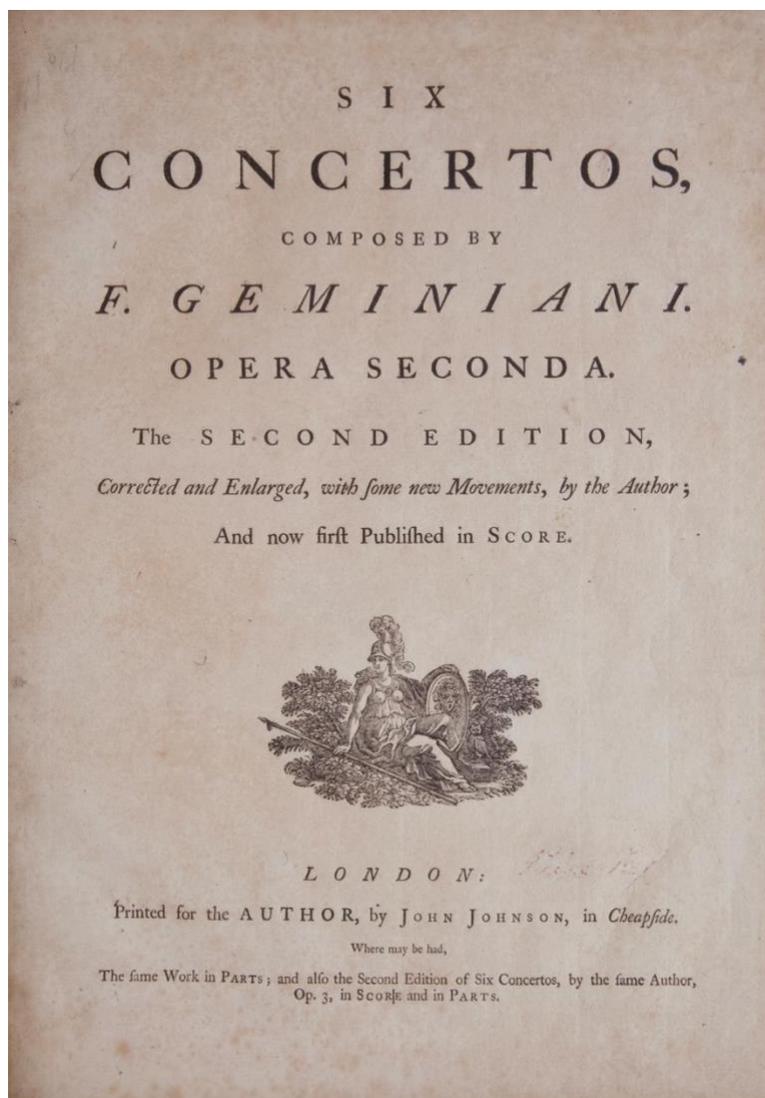
Alto viola: 1f. (recto title, verso blank), [i] (blank), with viola seconda part, 2-9, [i] (blank) pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 11, [i] (blank) pp.

Basso ripieno: 1f. (recto title, verso blank), 8 pp.

"2" in contemporary manuscript to head of all pages; small handstamp of "Charles J. Wilson" to head of titles. Slipcase worn. Minor wear; uniform light browning; occasional soiling, foxing, and staining; minor paper loss. In very good condition overall.

Second edition. Careri-Italian p. 255, 2b (2a notes an alternate edition RISM G1455). Smith & Humphries 690. BUC p. 366. RISM G1454. *Violino primo del concertino* part from 1745 Walsh edition, with "Printed for and Sold by I. Walsh" to title, rather than "Printed for the Author." Careri-Italian p. 255, 2d. Smith & Humphries 692. BUC p. 366. RISM G1454 (not distinguishing between issues). (40017) \$850



**Beautifully Engraved
by Marie-Charlotte Vandôme**

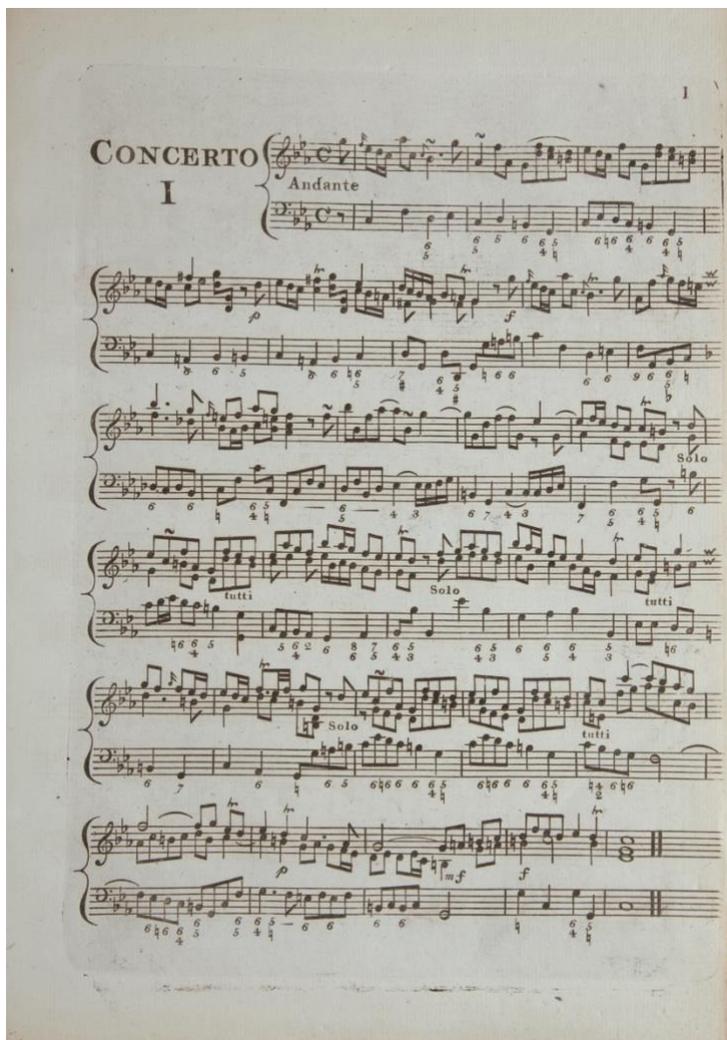
44. **GEMINIANI** Op. 2
Six Concertos ... Opera Seconda. The Second Edition, Corrected and Enlarged, with some new Movements, by the Author; And now first Published in Score. [Concerti grossi]. [Full score]. London: Printed for the Author, by John Johnson, in Cheapside. Where may be had, The same Work in Parts; and also the Second Edition of Six Concertos, by the same Author, Op. 3, in Score and in Parts, [ca. 1755].

Folio. Gray paper boards with black leather title label gilt to spine. 1f. (recto title with woodcut vignette of foliage with seated warrior holding spear and portrait, verso blank), [i] (blank), 41, [i] (blank) pp. Title typeset, music engraved. With "Gravée par Melle Vandôme[!]" to foot of page 2. Faint contemporary annotation to lower right portion of title. Binding slightly worn, rubbed, bumped, and soiled. Light soiling and foxing to title; a few leaves slightly browned; occasional small stains; scattered foxing to blank lower margins; binder's holes to blank inner margins of numerous leaves. In very good condition overall.

First Edition. Careri-Italian p. 256, 2f. BUC p. 366. RISM G1473 and GG1473 (no copies in the U.S.).

Engraved in Paris by a leading music engraver of the time, Marie-Charlotte Vendôme. *"The 'classical' period of Parisian music publishing, which began well before 1750, reached its peak in the 1770s and 80s. ... Many of the leading engravers of the period were women, among them Mme Leclair (wife of the composer) and Mlle Vendôme. This was the time when publishers' catalogues – expandable lists engraved on separate plates which called attention to other available titles – were commonly added to their editions."* Stanley Boorman, Eleanor Selfridge-Field and Donald W. Krummel in *Grove Music Online*

The first full score of Geminiani's Op. 2, published within the composer's lifetime, beautifully engraved for London's music-lovers by one the leading French music engravers of the 18th century. (40013) \$1,500



Elegant Keyboard Arrangements

45. GEMINIANI Op. 2

Geminiani's Celebrated Six Concerts, as Perform'd by Mr. Cramer before their Majesties at the Antient Concert Tottenham Street and at the Hanover Square Concert Adapted for the Harpsichord, Organ, or Pianoforte. Price 7/6. [Concerti grossi]. [Keyboard arrangements]. London: Printed for G. Goulding, No. 6 James St. Covent Garden, 1788.

Folio. Half dark blue calf with marbled boards, spine in decorative compartments gilt, dark tan title label gilt. 1f. (recto title, verso blank), 31, [i] (blank) pp. Engraved throughout. Binding very slightly worn; gilt titling faded. Moderate browning; occasional light soiling and foxing to margins; title soiled; small creases and tears to lower outer edge of final leaf with soiling to blank verso.

First Edition of this arrangement. Carer-Italian p. 256, 2g. BUC p. 367. RISM G1476 (two copies in the U.S., both at Library of Congress).

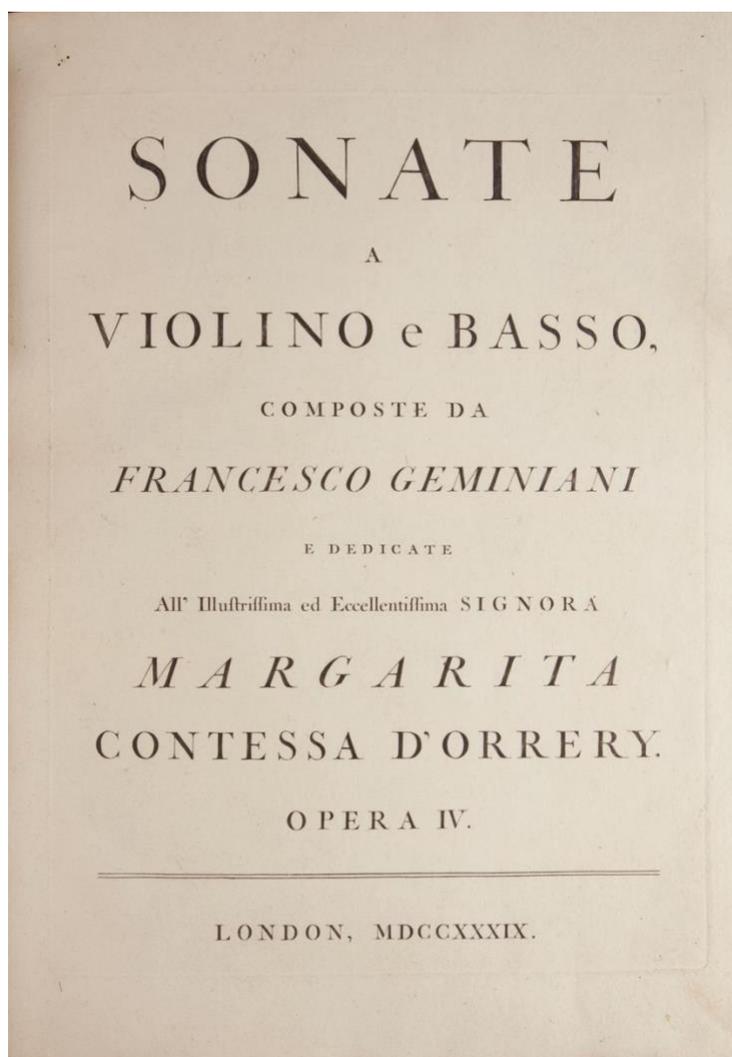
Composed primarily in a two- and three-part texture, the orchestral dimension of these concertos is preserved through the use of solo and tutti markings. The publisher suggests that the works may be performed on harpsichord, organ, or piano. A harpsichordist or organist may employ registration to achieve the desired orchestral effects, while a pianist may employ dynamics and registration to achieve similar effects. The score is also figured, allowing performers who are fluent in thoroughbass and wish to enrich the texture with extra chords to easily do so. *The celebrated Adagio* in D major appears on p. 12, indicating that Geminiani's music was still popular with the musical public over twenty years after his death.

The "Mr. Cramer mentioned" on the title is Wilhelm Cramer (1746-1799), a violinist of Silesian descent. *"The son of a Mannheim violinist, Jakob Cramer (1705–70), he was a precocious violin pupil. He studied with Johann Stamitz, Domenico Basconi, and Christian Cannabich, and in about 1752 joined the Mannheim orchestra, where he became known as one of the finest violinists of his day. He left Mannheim to work for the Duke of Württemberg in Stuttgart, and he soon obtained permission to travel to Paris and London. He appeared at the Concert Spirituel in Paris in 1769 and by 1772 he had arrived in London, where his success, and the encouragement of J.C. Bach, led him to decide to remain permanently in England.*

For the next two decades Cramer was considered London's foremost violinist, lauded equally for the 'fire, tone, and certainty' of his solo playing (Burney) and for his authority as an orchestral leader. A particular speciality was his technique of off-the-string bowing, still unusual at the time: perhaps it was for this reason

that his name became associated with one type of transitional violin bow. Certainly he brought the precision and firmness of Mannheim symphonic practice to London, as leader of the Bach–Abel concerts from 1773 and of succeeding series at the Hanover Square Rooms, including the Professional Concert (1785–93), of which he was one of the principal organizers. He led at the Italian Opera almost every season from 1777 to 1796, and became equally associated with the Handelian tradition, as leader at the Concert of Ancient Music and at numerous festivals in London and elsewhere (including the prestigious Handel Commemoration in 1784). The connection with Bach and Abel led to invitations to play chamber music at court, and around 1784 he was appointed leader of the Queen's Band (though not of the more ceremonial King's Band, as sometimes stated). Throughout this period he remained active as a concerto soloist, and he was also celebrated as a chamber music player; indeed he was London's first major quartet leader, appearing regularly with the same players at the Professional Concert." Simon McVeigh in *Grove Music Online*

Elegant keyboard arrangements of Geminiani's orchestral music, evoking both public concert life and domestic-music making of late 18th century England. (39998) \$750



**An Exceptionally Attractive Copy
of one of Geminiani's Finest
Achievements in the Sonata Genre**

46. GEMINIANI Op. 4

Sonate a Violono e Basso ... Dedicata All'Illustrissima ed Eccellentissima Signora Margarita Contessa D'Orrery. Opera IV. [Violin sonatas]. London: [The Author], 1739.

Folio. Full dark brown panelled calf in period style with double rules and decorative cornerpieces, raised bands on spine with dark brown title labels gilt, all edges gilt. 1f. (recto title, verso blank), 1f. (recto typeset privilege dated 26 March 1728, verso blank), 48 pp. On heavy paper. Engraved throughout. Title very slightly soiled. Lacking frontispiece.

First Edition, first issue. Careri-Italian p. 264, 4a. BUC p. 368. Hirsch III, 219. RISM G1501.

"The copies of the Sonatas Op. 4 and Le prime sonate that do not mention a publisher, but give London and 1739 as their place and year of publication respectively, can serve as a first reference for these Works: they must be considered as belonging to be the First Issues of

Geminiani's own Editions, actually more than one issue for each edition. ... The Violin Sonatas Op. 4 are among Geminiani's major accomplishments. The set ranks among the top-five of his practical works as far

as prestige, importance and dissemination are concerned—the other four being the Violin Sonatas of 1716, the Corelli Concertos and the Concertos Opp. 2 and 3. Published in 1739, it is the last of these works, chronologically. After 1740 Geminiani went on composing but none of these later compositions would be considered of equal value as the earlier main works. Musical style around him changed quickly from 1740 onwards and in a direction that was counter to some basic principles of his own composition. He remained true to his “Baroque” idioms applied in a fundamentally unpredictable way, whereas general composition moved to smooth melodic lines in clear and symmetrical metrical patterns with rather predictable melodic formulas and simple harmonies. Geminiani’s Violin Sonatas Op. 4 are among the technically most demanding works of his time and can be compared to similar violin sonatas by composers such as Pietro Antonio Locatelli, Francesco Maria Veracini, Jean-Marie Leclair and Giuseppe Tartini. It is difficult to say whether there are influences from these masters upon one another, in any direction. Due to the relatively conservative character of British musical life in the eighteenth century, Geminiani’s sonatas remained available on the musical market considerably longer than those of the other composers for the violin of his generation.” Rasch: *Work 9: Le prime sonate (1739) in The Thirty-One Works of Francesco Geminiani.* geminiani.sites/uu.nl/

Rasch explains the the complex publishing history of Geminiani's Op. 4, noting that the work was engraved in Paris by Hue; engraving abroad enabled the composer to retain a greater measure of intellectual property rights than he had exercised earlier in his career.

An exceptionally attractive copy of one of Geminiani's finest achievements in the sonata genre.
(39991) \$2,500



**From the
Godfrey Arkwright Collection**

47. **GEMINIANI** Op. 4
*Sonate a Violono e Basso ... Dedicate
All'Illustrissima ed Eccellentissima
Signora Margarita Contessa D'Orrery.
Opera IV. [Violin sonatas]. London:
[The Author], 1739.*

Large folio. Half mid-tan calf with marbled boards, titling gilt to spine. 1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), 48 pp. On heavy paper with wide margins. The fine engraved frontispiece by P. Aveline after E. Bouchardon depicts Apollo riding a chariot of clouds pulled by three horses, the three graces, three satyrs dancing to the accompaniment of a panpipe-playing satyr, a stream with two swans, a cello and violin, sheet music, and a seated winged figure holding a portrait of the composer in profile, with text in Latin below the image "Debent Charitas hęc pignora Vati." Some noteheads pencilled over in continuo part of lowermost system, p. 7. Binding slightly worn,

rubbed, and bumped; manuscript note with publication details laid down to front pastedown. Minor soiling to first and last leaves; light foxing and soiling to blank lower margin, primarily in first half of volume; paper repair to blank lower margin of p. 23; pp. 35-36 bound in upside down; tear to blank upper margin of p. 39 repaired. Lacking privilege leaf. In very good condition overall.

Provenance

From the library of noted British musicologist and collector Godfrey Edward Pellew Arkwright (1864-1944), with his bookplate to front pastedown.

First Edition, first issue. Careri-Italian, 4a, p. 264 (Careri notes that 4b, the Johnson edition printed for the author, included a frontispiece; the title of this edition, however, is the earliest, printed for the author and not noting a publisher). BUC p. 368. Hirsch III, 219. RISM G1501.

An tall, attractive, large paper copy, with unusually wide margins and a fine engraved frontispiece. (39993) \$2,850



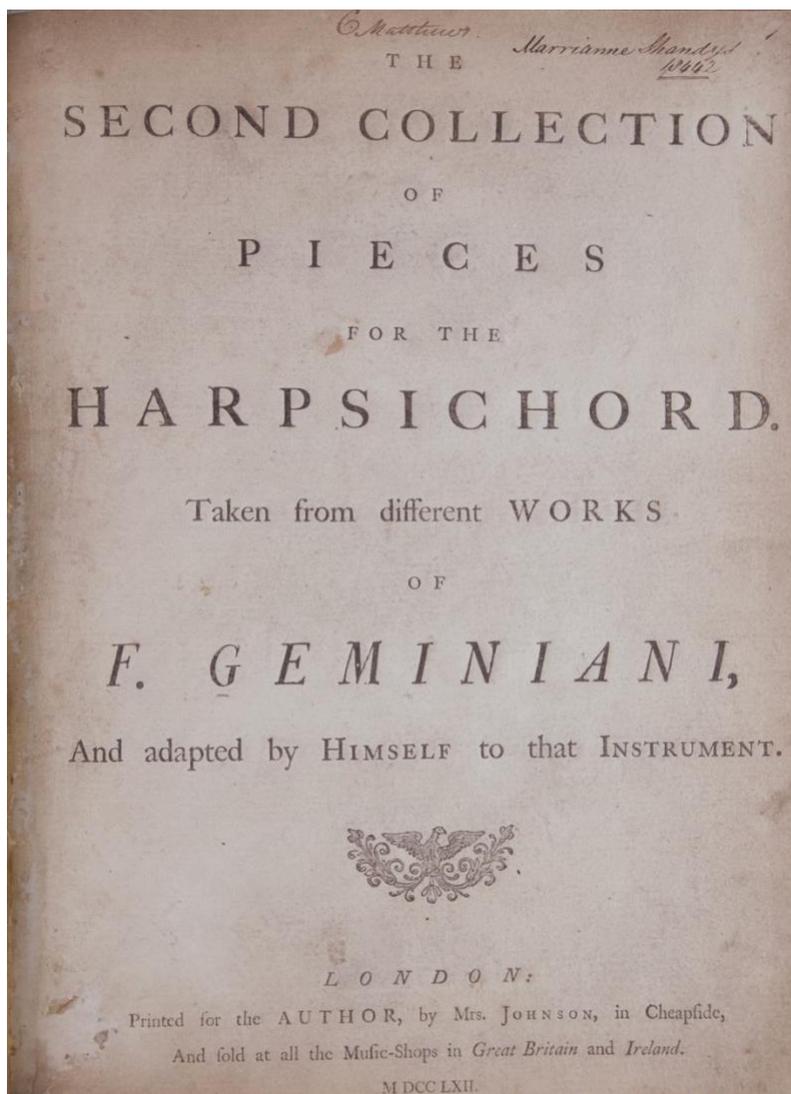
First Edition, First Issue

48. GEMINIANI Op. 4

Sonate a Violono e Basso ... Dedicate All'Illustrissima ed Eccellentissima Signora Margarita Contessa D'Orrery. Opera IV. [Violin sonatas]. London: [The Author], 1739.

Folio. Contemporary dark tan calf-backed marbled boards, raised bands on spine in gilt-ruled compartments gilt, titling gilt. 1f. (recto title, verso blank), 1f. (recto typeset privilege dated 26 March 1728, verso blank), 48 pp. On heavy paper. Engraved throughout. Binding worn, rubbed, and bumped; hinges partially split. Title and verso of final leaf slightly soiled; occasional foxing; p. 35 mispaginated as "33." Lacking privilege leaf and frontispiece. A clear, strong impression.

First Edition, first issue. Careri-Italian p. 264, 4a. BUC p. 368. Hirsch III, 219. RISM G1501. (40014) \$1,500



From the André Meyer Collection

49. GEMINIANI

The Second Collection of Pieces for the Harpsichord. Taken from different Works of F. Geminiani, And adapted by Himself to that Instrument. [Harpsichord transcriptions]. London: Printed for the Author, by Mrs. Johnson, in Cheapside, 1762.

1f. (recto title with small woodcut vignette of bird with outstretched wings, verso blank), [i] (blank), 59, [i] (blank) pp. Engraved throughout. With "G. Matthews" and "Marriamme Shandys 1844" in early hands to upper margin of title.

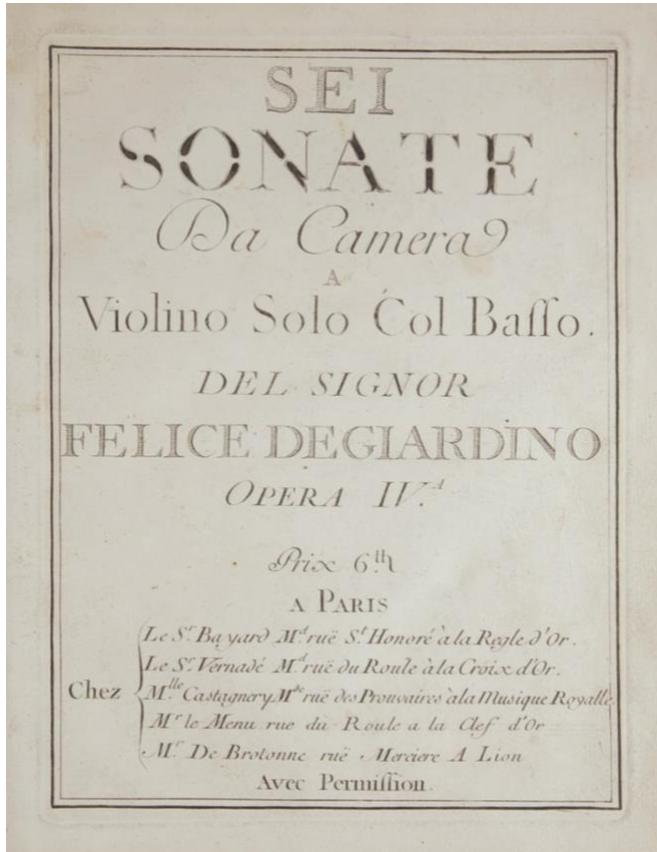
Geminiani's approach to transcription varies depending on the piece. In some pieces, he substantially reworks his own music, creating astonishing transformations in the process. A piece designated *Per l'Organo* (pp. 8-9), based on C major scales and scalar patterns, is drawn from *The Art of Playing the Guitar or Cittra* (1760). Using the treatise as a starting point, Geminiani elaborates the harmony, divides parts between hands, adds division-style ornamentation, and modifies the structure to transform an etude into a piece. In another arrangement, a *Fuga per l'organo* (pp. 46-47), based on the untitled second movement of Op. 1, Sonata 1 (a violin sonata), the composer modifies the vocal registers, reharmonizes, ornaments, omits the bass at one point to create to create a soprano-alto choir stile antico effect, and conceals fugal entrances by adding sustaining notes to what was formerly a more disjunct passage.

Some of Geminiani's pieces require very little modification to take on new life as a transcription. Such is the case for the "Allegro" (pp. 40-41), drawn from Sonata XI, Op. 4. Of this piece, Rudolf Rasch notes, in *The Thirty-One Works of Francesco Geminiani Work Eight: The Violin Sonatas Opus 4* (1739. "Edward Smith (Verona) brought to my attention the remarkable similarity that exists between this rondeau and the harpsichord piece *Les rozeaux* by François Couperin, the second movement of the *Treizième Ordre* in his *Livre troisième de pièces de clavecin* (Paris, 1722). Indeed, the parallels are striking. Geminiani's piece has the same key, the same metre (though written as 6/8 in Couperin's piece), similar motifs, and especially the same texture, with one voice written in crotchets and quavers and the other in continuous semiquavers." geminiani.sites.uu.nl/

First Edition, [?]first issue. Careri-Italian p. 284, 9a. BUC p. 367. RISM G1535 and GG1535 (not distinguishing between issues; one copy, however, held at the Library of Congress, is without a date or title).

"... the two collections of *Pièces de clavecin* (1743, 1762) from opp. 1, 2, 4, 5 and 7 and from the treatises for violin and guitar. Not counting the arrangements and transcriptions, Geminiani's sonatas number just 30: 24 for violin (opp. 1 and 4) and six for cello (op. 5). The first violin sonatas, or at any rate some of them, were probably composed in Italy and clearly show the strong influence of Corelli's op. 5 (1700). With the second collection, published a full 23 years later, Geminiani distanced himself decisively from the Corellian model and appears to have drawn inspiration from contemporary French music." Enrico Careri in *Grove Music Online*

Slightly worn; occasional staining and foxing, heavier to approximately 10 leaves; verso of blank final leaf soiled; final blank verso soiled



Bound with:

GIARDINI, Felice 1716-1796 Op 4
Sei Sonate da Camera a Violino Solo Col Basso
 ... *Opera IVa. Prix 6tt.* Paris: Chez Le Sr. Bayard
 ... Le Sr. Vernadé ... Mlle. Castagnery ... Mr. le
 Menu ... Mr. De Bretonne ... Avec Permission.
 [1757]. 1f. (recto title, verso blank), [i] (blank),
 2-3, [i] (blank), 5-10, [i] (blank), 11-15, [i]
 (blank), 17-21, [i] (blank), 23-28 [i] (blank), 29-
 33, [i] (blank), 35-37, [i] (blank) pp. Folio.
 Modern ivory vellum with titling in red to upper,
 marbled endpapers.

Provenance

The André Meyer Collection, Paris, with
 handstamp to rear endpaper: "Provenant de la
 collection musicale d'André Meyer Décédé en
 Mai 1974 F. Meyer Octobre 84" and related note
 to verso.

First Edition, first issue. Lesure p. 230. Not in
 BUC. RISM G1911 (not distinguishing between
 issues).

Giardini, a composer of French descent, had a successful career in London as a solo violinist, composer, teacher, and orchestra leader, at the King's Theatre and subsequently at the Haymarket.

Folio. Modern ivory vellum with titling in red to upper, marbled endpapers. Binding worn and slightly soiled; boards warped; joints split. In very good condition overall. (40015) \$1,750



Complete Set of Parts

50. GEMINIANI

Select Harmony Third Collection Six Concertos in Seven Parts for Violins, and other Instruments Compos'd by Sigr: Geminiani and other Eminent Italian Authors. Engraven in a fair Character, and Carefully Corrected. ... No. 506. [Concerti grossi]. [Complete set of parts]. 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, [1736].

7 volumes. Folio. Sewn.

Violino primo concertino: 1f. (recto title, verso blank), 5, [i] (blank), 7-21, [i] (blank) pp.

Violino secondo concertino: 1f. (recto title, verso blank), [i] (blank), 2-9, [i] (blank), 11-15 (11-13 hautboy primo) pp.

Violino primo ripieno [Violino secondo in Concerto V]: 1f. (recto title, verso blank), [i] (blank), 2, with secondary page 3 Hoboy primo, 4-14 pp.

Violino secondo ripieno: 1f. (recto title, verso blank), [i] (blank), 2, with secondary page 3 Hoboy secondo), 4-12 pp.

Alto viola: 1f. (recto title, verso blank), [i] (blank), 9 pp.

Violoncello [Basso ripieno, Violoncello del concertino]: 1f. (recto title, verso blank), 3-7, [i] (blank), 9-12, [i] (blank), 14-16 pp.

Basso continuo: 1f. 1f. (recto title, verso blank), [i] (blank), 2-7, [i] (blank), 9-14 pp.

Each concerto with contemporary numbering in brown ink to head of first page of music. Disbound, with spines reinforced with paper tape. Slightly worn and browned; occasional soiling and staining.

First Edition in this form. Rare. Careri-Italian p. 296, 17. Smith & Humphries 1362. BUC p. 940. RISM Écrits p. 145 (two copies only in the U.S.). "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." Careri-English p. 271

"The publication of the Concertos Opus 2 and Opus 3 in 1732 had confirmed Geminiani's status as one of the foremost composers of instrumental music active in England at the time. Certainly the London music publisher John Walsh wanted to realize profits from this status by publishing further concertos by Geminiani, now not from a score provided by the composer but rather from manuscripts circulating in London. Three concertos – probably early works of the composer – were published as installments of a series of Select Concertos, in 1734. They were reissued in a single publication titled Select Harmony, Third Collection, in 1735. This publication also contains an anonymous concerto with two oboe parts that can with certainty be ascribed to Geminiani and certainly a recent work." Rasch: *The Thirty-One Works of Francesco Geminiani*. geminiani.sites.uu.nl. (40018) \$1,650



"Good Taste in the Art of Musick"
From the Dolmetsch Collection

51. GEMINIANI

A Treatise of Good Taste in the Art of Musick dedicated To His Royal Highness Frederick Prince of Wales.
London: [?The Author], 1749.

Folio. Newly bound in marbled boards with printed title label to spine. 1f. (recto blank, verso fine full-page engraved frontispiece by Ravenet after Edme Bouchardon dated 1742), 1f. (recto engraved title, verso blank), [1]-4 pp. letterpress preface, [i] (engraved dedication to "George II. ... By His Majesty's Command, Holles Newcastle), [i] ("Examples"), 2-30 pp. engraved music. Slightly worn and browned, a bit heavier to lower outer corners of final leaves; occasional small stains, soiling, and small tears; minor repairs to blank lower inner margins of pp. 21-30, just touching staff line in one instance. An attractive copy overall, with strong, clear impression.

Provenance

Arnold Dolmetsch (1858-1940), musician and pioneer in the Early Music revival, with small "Dolmetsch Library" handstamp to verso of title.

First Edition. Careri p. 301, 2a. Cortot p. 86. Damschroder and Williams p. 103. Gregory-Bartlett p. 107. Hirsch I, 212. RISM Écrits p. 356. British Museum no. 1895, 1031.161 (frontispiece).

"To Geminiani, playing 'in good taste' meant essentially good judgment in using ornamentation in performance. According to a Treatise of Good Taste, 'good taste' consists in 'expressing with Strength and Delicacy the Intention of the Composer'; and this intention is made explicit by his listing and describing the proper use of 14 'Ornaments of Expression', including trills, mordents, nuances (of loud and soft, including crescendo and diminuendo) and the vibrato. There is also an explanation of 'Acciacature for the Harpsichord', which Geminiani called essential in playing that instrument and in accompanying." The New Grove, Vol. 7 p. 228.

Simon François Ravenet (1706-1774), a French engraver, was an assistant to distinguished English artist, William Hogarth (1697-1764); born in Paris, he moved to London in 1750 and was instrumental in the revival of engraving in England. Edme Bouchardon (1698-1762) was a noted French sculptor, painter, and engraver.

The attractive full-page allegorical frontispiece by Bouchardon after Ravenet depicts a flying Victory draped in a banner bearing the Prince's motto "Ich dien" and holding a trumpet in one hand and a coronet decorated with feathers (the heraldic badge of the Prince of Wales) in the other; below her is an open copy of Geminiani's "Guida Armonica") atop a sheet of music paper, a flute, a sculpted head, armor, and a globe, with a boat at anchor in the background.

One of the few treatises devoted to the concept of "taste" in music. (40084)

\$2,800

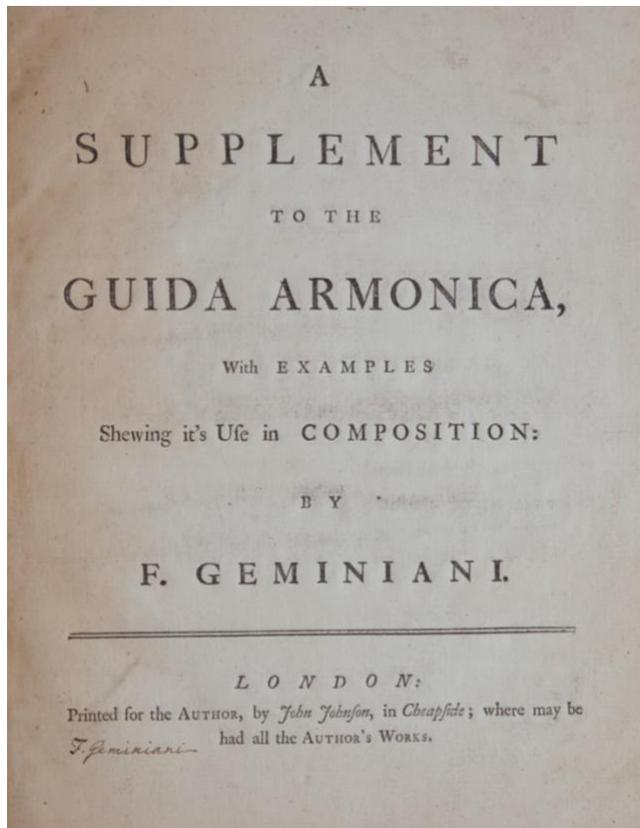
With Geminiani's Autograph Signature

52. GEMINIANI

A Supplement to the Guida Armonica, With Examples Shewing it's[!] Use in Composition. London: Printed for the Author, by John Johnson, in Cheapside; where may be had all the Author's Works, [?1758].

Folio. Quarter calf dark tan calf with flexible mid-blue paper boards. 1f. (recto title, verso blank), 1f. (recto preface, verso blank), [iv] ("Explanation of the Examples") pp. + 10 pp. engraved musical examples. Boards worn; rebaked and recornered. Minor wear; occasional foxing and staining, slightly heavier to final leaf; title slightly soiled. In very good condition overall.

With the autograph control signature of the composer in ink to title under "Printed for the Author." German library handstamps to blank verso of title "Ex Biblioth. Regia Berolinensi" and "Abgegeben



Kglbibliothek Berlin." **Rare First Edition.** Gregory-Bartlett p. 19. Careri-Italian p. 307, 4b. Kassler I, p. 381. RISM Écrits p. 356. **Most copies of the *Guida* lack the supplement.**

"The Guida armonica (c1752) is the most original and least known of Geminiani's treatises. It is a kind of dictionary, designed by the author to offer composers a wider range of harmonies than was normally in use. On each of its 34 pages (except the first and last) there are 66 short passages of figured-bass, none exceeding five notes. The final note is marked with a number referring the reader to a page on which can be found the harmonic passages starting with this note. In this way one can continue 'from Passage to Passage to what Length you please'. The originality of the work lies precisely in the idea that the collage of harmonic passages is theoretically infinite, and is what determines the musical form. The composer has only to choose and combine an unlimited number of fragments from among the 2236 at his disposal, without concerning himself with the upper parts or the rhythm, as if once the bass is complete the

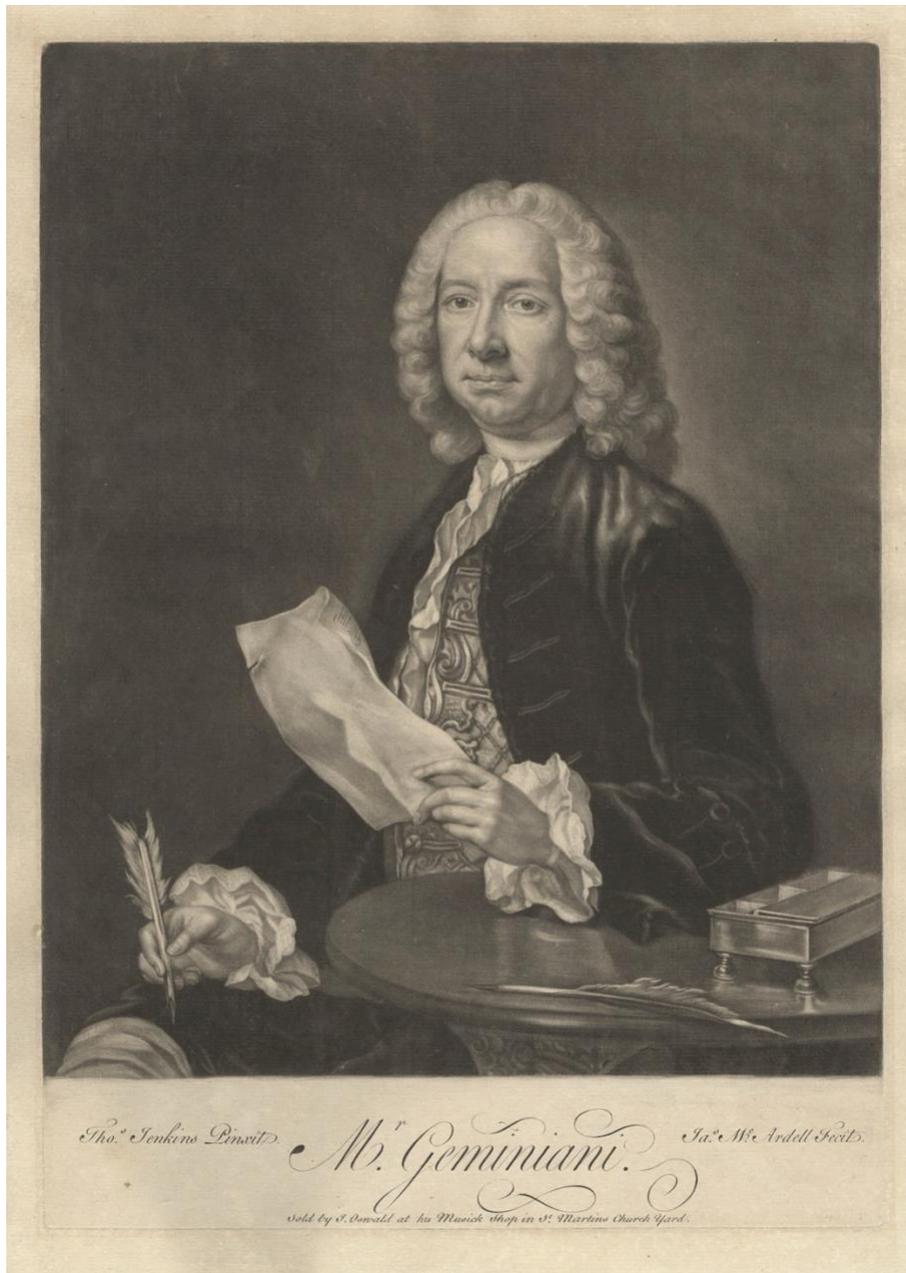
composition can be considered effectively finished. Thus Geminiani's musical style and theoretical thought seem to agree; if a composition takes its form from a figured bass, the rhythm and melody will inevitably reflect this, and indeed it is the harmonic richness that is frequently praised in Geminiani's music." Enrico Careri in *Grove Music Online*

The present supplement to the *Guida Armonica* demonstrates multiple manners of practicing composition, balancing freedom (the choosing of patterns is up to the practitioner) and structure (once the patterns are chosen, the rules of harmony apply). The composer provides examples in two, three, and four parts, with varying degrees of activity, in order to show the reader how to create diverse melodies upon the same bass, make melodies within polyphonic textures that can stand on their own, employ passing dissonance artistically, and cast the same bass line in contrasting meters.

"Most often the signature is placed on the lower left corner of the title page or on the lower left corner of a blank recto page that follows the title page. Such signatures are found in a few editions of the later 1750s, such as the two volumes with The Art of Accompaniment Part I (French Edition, 1754), the Sonatas from Op. 1 (1757), the Revised Versions of the Concertos Opp. 2 and 3 (1757) and the Supplement to the Guida armonica (1758). The exact meaning of the presence of this signature is not clear, but it suggests that the copies with it were sold by Geminiani himself." Rasch: *The Thirty-One Works of Francesco Geminiani*. geminiani.sites.uu.nl/

Geminiani's creative acumen is on full display here, in what may be the most astonishingly individual theoretical work of the 18th century. The composer's musical examples give the impression of being "improvised" on the page, with the explanations provided post hoc.

Geminiani's autograph is of considerable rarity; RBH records one example only having come to auction, at Sotheby's in 1985. (39989) \$2,000



Attractive Mezzotint Portrait

53. GEMINIANI

Fine mezzotint portrait engraving by James McArdell after the painting by Thomas Jenkins. [London]: J. Oswald. Ca. 1730-40.

Geminiani is depicted seated at a circular table, wearing a wig, long coat, and vest, turned to the right, holding a sheet of music manuscript in his left hand and a quill pen in his right; another quill pen with an ink well are depicted on the table in front of the composer. With text: "Thos. Jenkins Pinxit. Jas. McArdell Fecit. Mr. Geminiani. Sold by J. Oswald at his Musick Shop in St. Martins Church Yard" printed below the image, within the plate, and "Price 2" very faintly printed at lower right corner. The original painting is in

the collection of the Earl of Wemyss. Highfill et al. *A Biographical Dictionary*, Vol. 6, p. 135. Dimensions to plate mark 354 x 252 mm. plus 10 mm. margins.

The actual music manuscript that Geminiani holds is only visible at the upper right hand corner and indicates that the music is written on one side of the leaf only, the side visible to the audience being blank.

An early impression. Goodwin 1903 / British Mezzotinters: James McArdell (164.I). Chaloner Smith 1883 / British Mezzotinto portraits from the introduction of the art to the early part of the present century (82.I). Russell 1926 / English Mezzotint Portraits and their states: Catalogue of Corrections of and Additions to Chaloner Smith's "British Mezzotinto Portraits" (82.II). C.P.E. Bach Portrait Collection I, p. 85, II no. 101. British Museum No. 2010,7081.2750.

James McArdell (1729-1765) was a prominent Irish engraver of mezzotints. Thomas Jenkins (1722-1798) was an English painter, art dealer, antiquary, and banker; he studied in London under Hudson and was active in Rome after 1753 and subsequently in Rome until shortly before his death. (39477) \$1,350



For Geminiani's arrangements of Corelli's op. 5,
and for editions of Geminiani's opp. 2 & 3,
see items 23, 24, and 33

