

FRANCESCO GEMINIANI

OPERA OMNIA

Critical edition under the direction of Christopher Hogwood



UT ORPHEUS
EDIZIONI

UT ORPHEUS EDIZIONI

Piazza di Porta Ravennana 1 I-40126 Bologna (Italy)
Tel. +39 051226468 Fax +39 051263720

E-mail: sales@utorpheus.com www.utorpheus.com

FRANCESCO GEMINIANI - OPERA OMNIA
Critical edition under the direction of Christopher Hogwood



Andrea Soldi (1703–71), *Portrait of Francesco Geminiani*.
Image courtesy of the Gerald Coke Handel Collection,
The Foundling Museum

Francesco Geminiani
OPERA OMNIA

Critical edition under the direction of
Christopher Hogwood

Advisory Committee:

Clive Brown, Enrico Careri, Kate Eckersley,
Christopher Hogwood (Chairman), Peter Holman,
Sandra Mangsen, Richard Maunder, Fulvia Morabito,
Rudolf Rasch, Robin Stowell, Michael Talbot, Peter Walls,
Christoph Wolff, Neal Zaslaw

In collaboration with:

Centro Studi Opera Omnia Luigi Boccherini Onlus
Ad Parnassum. A Journal of Eighteenth- and Nineteenth-
Century Instrumental Music

www.francescogeminiani.com www.utorpheus.com

Of all the leading composers of the 18th century, only **Francesco Geminiani** (1687–1762) is lacking a complete critical edition of his music and writings. Although held to be the equal of Corelli in his own day – and indeed thought by some to be superior to his contemporary Handel in instrumental composition – a surprisingly large proportion of his compositions have never been reissued since his lifetime, and with the exception of a few solo sonatas and his treatises on “good taste” and violin playing, Geminiani is largely ignored by the baroque taste of the present day.

The lack of availability of his music in scrupulous modern editions designed for practical performance has concealed the enormous originality he showed both in writing and re-writing his own music, and that of his teacher, Corelli. His adaptations and re-workings have never to date been presented fully and in a form that allows for pertinent comparison, and the majority of his music has not been revisited by musicologists for the last half century.

Francesco Geminiani *Opera Omnia* will present all his works, instrumental, vocal and didactic, in full critical editions, with the composer’s first versions, revisions and re-workings presented consecutively by opus number, including a full critical commentary and facsimiles, together with complete performance material for the orchestral and chamber works. The didactic treatises issued in English will be accompanied by Italian, French or German translations of the period, where these exist, together with full commentaries from modern authorities.

The edition will be accompanied by a new Geminiani thematic catalogue.

It is planned to have all volumes of the edition available in both library volumes and practical performing versions by 2012, the 250th anniversary of Geminiani’s death (and 325th of his birth).

Editorial Plan

INSTRUMENTAL MUSIC

Vol. 1 (ed. *Rudolf Rasch*)

- Op. 1 (1716) – 12 Sonatas
- Op. 1 (1739) – 12 Sonatas (revised version)
- Op. 1 (1757) – 12 Sonatas as Trios, plus ripieno parts

Vol. 2

- Op. 2 (1732) – 6 Concertos
- Op. 2 (1755) – 6 Concertos (revised version)

Vol. 3 (ed. *Christopher Hogwood*)

- Op. 3 (1732) – 6 Concertos
- Op. 3 (1755) – 6 Concertos (revised version)

Vol. 4

- Op. 4 (1739) – 12 Sonatas
- Op. 4 (1743) – 6 Sonatas as Concerti

Vol. 5 (ed. *Christopher Hogwood*)

Publishing date: Spring 2010

- Op. 5 (1746) – 6 Sonatas (Cello)
- Op. 5 (1746) – 6 Sonatas (Violin)

Vol. 6 (ed. *Richard Maunder*)

- Op. 7 (1746) – 6 Concertos

Vol. 7 (ed. *Christopher Hogwood*)

- 6 Concertos after Corelli Op. 5 Nos. 1–6 (1726)
- 6 Concertos after Corelli Op. 5 Nos. 7–12 (1729)

Vol. 8 (ed. *Christopher Hogwood*)

Publishing date: Spring 2010

- 6 Concertos after Corelli Opp. 1 & 3 (1735)
- 3 Concertos (1736)
- 2 Unison Concertos (1761)

Vol. 9 (ed. *Enrico Careri*)

- The Enchanted Forest (1756)

KEYBOARD MUSIC

Vol. 10 (ed. *Edward Smith*)

- Pièces de clavecin (1743)
- The Second Collection of Pieces (1762)
- Minuets, Variations and miscellaneous Keyboard pieces

VOCAL AND MISCELLANEOUS WORKS

Vol. 11

- Cantata (*Nella stagione appunto*)
- Vocal Arrangements

Miscellaneous and MS sonatas:

- 'Dresden' Violin Sonatas
- Violin Sonata in D (1730)
- Flute Sonatas (1723/1725)
- Ornamented versions of Corelli op. 5 Sonatas

TREATISES AND DIDACTIC MUSIC

Vol. 12 (ed. *Peter Walls*)

- Op. 8 - Rules for Playing in a True Taste (c1748)
- A Treatise of Good Taste in the Art of Musick (1749)

Vol. 13 (ed. *Peter Walls*)

- Op. 9 - The Art of Playing on the Violin (1751)

Vol. 14 (ed. *Richard Maunder*)

- Op. 10 - Guida Armonica (c1752)
- A Supplement to the Guida Armonica (c1756)
- The Harmonical Miscellany (1758)

Vol. 15 (ed. *Peter Williams*)

- Op. 11 - The Art of Accompaniment (c1756)
- L'Art de bien Accompaner du Clavecin (Paris 1754)

Vol. 16 (ed. *Peter Holman*)

- The Art of Playing the Guitar or Cittra (Edinburgh 1760)

- GEMINIANI THEMATIC CATALOGUE

Allegro Moderato

The image displays a facsimile of a musical score for harpsichord, consisting of six systems of two staves each. The tempo is marked "Allegro Moderato". The music is in a minor key and features intricate keyboard techniques such as trills, mordents, and grace notes. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is presented in a clear, black-and-white format, typical of a facsimile.

Facsimile of the London print of Geminiani's *Second Collection of pieces for Harpsichord* (1762)

SONATA I

Andante

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, slurs, and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with fingerings (5, 6, 5, 6, 5) and a final measure with a 4/5 time signature change. The word 'Andante' is written above the bass staff.

SONATA I.

1

The second system continues the musical score. The upper staff features trills (tr) and slurs. The lower staff includes fingerings (5, 6, 5, 5, 6, 4/6) and a 4/4 time signature change. The word 'ANDANTE.' is written below the upper staff.

The third system concludes the musical score. The upper staff includes trills (tr) and slurs. The lower staff includes fingerings (6/5, 6/4, 5/*3, 6/4, 6/5, 6/4, 5, *6, 6/4, 6/5) and a 3/4 time signature. The word 'Pia.' is written below the upper staff.

Incipit of Geminiani's first Sonata from Op. 5
in its versions for Violoncello (1746) and Violin (1746)