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FRANCESCO GEMINIANI'S SIX CELLO SONATAS
COMMENTARY AND PERFORMING EDITION

by

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ABSTRACT

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Francesco Geminiani (1687-1762) was considered to be an eminent composer and one of the finest violinists of his day. Yet modern scholars have generally overlooked him in favor of other masters such as J.S. Bach and George Frederick Handel. The reasons for this neglect are multifaceted.

Most present-day music historians have relied upon the accounts of Charles Burney and Sir John Hawkins as the sole source of their information concerning Geminiani's life and musical skills. While these two histories offer interesting insights into eighteenth-century musical practices, they are often biased and the facts frequently misleading since both authors depended heavily upon memory and hearsay evidence for their accounts. The criticisms of Geminiani found in these documents have undoubtedly tinged
the attitudes of twentieth-century scholars toward the Italian master. The scarcity of readily available performing editions has greatly hindered the performance of Geminiani's works and has further impeded efforts to obtain a true understanding of Geminiani's contributions to the development of music and musical style.

Such an understanding is not easily attained since Geminiani represents an enigma in music history. His compositions and treatises obviously reflect his ties to the Baroque traditions of composition and performance. Many of his tenets, however, were so far in advance of their time that they required rediscovery in the nineteenth and twentieth centuries. Because he represents such an enigma, scholars have been unable to place him neatly in one of the accepted periods of music history. These same scholars have, therefore, considered Geminiani to be a "transitional" figure in music history and have relegated him to the rather nebulous domain of the pre-Classical era. As a "transitional" figure, Geminiani's works have not been judged upon their own merits but rather in comparison with the works of his more well-known contemporaries. Although his compositions and treatises are uneven in quality, they stand as important documents for any student of Baroque performance practices.

The purpose of this thesis is to analyze Geminiani's contributions to the literature and development of
of music. This analysis will be effected by means of a study of Geminiani's *Six Sonatas for Violoncello and Basso-Continuo*, Op. 5 which were originally published in Paris and at the Hague in 1746. These same works were subsequently printed in London in 1747. The second part of this project is a new performing edition of the six sonatas in which, it is hoped, the figures of the basso-continuo have been realized in such a manner as to reveal the composer's ideals of accompaniment and good taste in the performance of his works.
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CHAPTER I

FRANCESCO GEMINIANI

As a composer, theorist, and performer, Francesco Saviero Geminiani represents an enigma in music history. Chronologically, historians have placed him in the rather nebulous domain of the "pre-Classical" era, yet his unique styles of composition and performance clearly illustrate characteristics of both the Baroque and Classical periods. At the same time, his compositions and treatises reveal techniques which were greatly in advance of their time and required rediscovery in the nineteenth and twentieth centuries.

Born in Lucca in 1687, Geminiani began his violin studies in Milan with Carlo Lonati, known as "il Gobbo" (the hunchback). He subsequently went to Rome where he studied composition with Alessandro Scarlatti and received further instruction on the violin from Arcangelo Corelli. His formal training completed, Geminiani moved to Naples (ca. 1710) where he conducted the Signoria Orchestra. His somewhat less than illustrious career in that city is recounted by Charles Burney in A General History of Music.

... he went to Naples, where from the reputation of
his performance at Rome, he was placed at the head of the orchestra; but according to the elder Barbella, he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers was able to follow him in his *tempo rubato*, and other accelerations and relaxations of measure. After this discovery... he was never trusted with a better part than tenor [i.e., viola], during his residence in that city.1

Soon after leaving the Signoria Orchestra, Geminiani moved to London in 1714, one year after the death of his mentor, Corelli. It was in the two great capitals, London and Paris, that Geminiani made most of his contributions to the development of composition and violin technique.

Geminiani's decision to move to London seems to have followed closely on the heels of several commentaries on the state of music in England in the early years of the eighteenth century. Two such reports were made by contemporaries of the Italian master, Roger North and Johann Mattheson. In his *Musicall Grammariam*, North stated that "the English would follow Musick and drop their pence freely."2 In 1713, Mattheson offered the advice to musicians, that "he who in the present time wants to make a


profit out of music betakes himself to England."

The rise of a class of amateur musicians in England after the Restoration in 1660 created a large market for music teachers, and since the violin was the favored instrument of these English dilettantes, the demand for Italian violinists reached its peak during the opening years of the eighteenth century. Observing the myriad of teaching and performing opportunities, Geminiani, like many other Italians, decided to capitalize on his good fortune and moved to England. His skill as a performer was recognized immediately, and Geminiani soon included among his students many members of the English nobility.

It is generally agreed by most scholars that Geminiani remained in London, teaching, composing, and performing, until 1733, at which time he paid an extended visit to his friend and former pupil, Michael Dubourg, in Dublin. Edmund van der Straeten, in his book on the history of the violoncello, presents evidence which indicates that Geminiani may have returned to Italy in 1725. Van der Straeten states that, in 1725, Geminiani was seen at a concert given by the violoncellist, Franschiello, in Naples.⁴

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Geminiani returned to London in 1726 at which time he arranged Corelli's Opus 5 trio sonatas for *concerto grosso* instrumentation. He issued similar arrangements of Corelli's Opus 3 trio sonatas in the following year.

In 1728, Lord Essex, a friend and pupil of Geminiani, procured for him the position of master and composer of the State Music in Ireland. Geminiani's affiliation with the Roman Catholic Church prompted heated debates by Robert Walpole and other Protestant leaders concerning the appointment, and in order to avoid further argument, the Italian refused the post.\(^5\) He did, however, pay frequent and lengthy visits to Dubourg who went to Dublin in his teacher's stead. One such visit occurred in 1733 and lasted until 1740. While residing in Dublin, Geminiani continued his teaching and apparently spent much of his time revising many of his early compositions. He returned to the English capital after having been granted a license to print by George II in 1739.

He remained in London until 1750. For many years, the Italian composer had admired the fine craftsmanship of the French engravers, and he wished to have many of his own works reprinted in that country. In order to finance a trip to Paris, Geminiani produced a "Concerto Spirituale"\(^5\)

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at a theater in Drury Lane on April 11, 1750. Although the performance was marred by numerous flaws, the concert was well-received by the English audience, and the venture proved to be so financially successful that Geminiani was able to remain in Paris from 1750 to 1755.6

Reports indicate that Geminiani returned to London in that year and stayed in the city until 1759 when he revisited his friend, Dubourg, in Dublin. In 1762, the composer's failing health was severely aggravated by the theft of an unfinished manuscript of a new and complete musical guide. Death followed several days later on September 17, 1762.

During his long career as a composer, Geminiani produced no dramatic works. Rather, he excelled in the abstract forms of the sonata and the concerto grosso and concentrated his efforts on the expansion and refinement of these forms.7 Since the English audiences of that time generally preferred the theatrical entertainment offered by the opera and other dramatic musical forms, Geminiani drew little public attention. Consequently, "the sense of

6 In the eighteenth century, benefit concerts, known as "concerti spirituali," were a common means by which composers raised money for themselves. See Scott, "London Concerts," p. 96.

7 Geminiani is credited with the expansion of the concerto grosso concertina from a trio to a full string quartet by the addition of the viola to that ensemble.
his merits existed only among those who had attained a competent skill in the practice of instrumental harmony to judge of them, and to these his publications were ever acceptable."

Geminiani also rarely appeared in public, and like his compositions, his concerts were intended for a small group of musical elite. Perhaps his most famous concert was the one presented before George I soon after the Italian's arrival in London. The performance of Geminiani's Opus 1 violin sonatas took place at the command of the king at the court at St. James, and, as requested by the violinist, Handel provided the continuo accompaniment.

Because of his lack of public exposure and the limited appeal of his works, Geminiani failed to become a popular musical idol in England. Within one hundred years of his death, the Italian master was virtually forgotten. Except for brief entries in music history texts and dictionaries, Geminiani's name has, until recently, remained in relative obscurity. Modern scholars have overlooked him in favor of other masters such as J.S. Bach and Handel. Most writers have relied upon the accounts of


9Ibid., p. 847.
Charles Burney and Sir John Hawkins for the bulk of their data concerning Geminiani's life and skill as a composer and performer. While these histories provide interesting insights into eighteenth-century musicians and musical practices, the accounts are often biased and the facts frequently misleading since both authors depended heavily upon memory and second- or even third-hand information. Failure of many early twentieth-century scholars to corroborate their findings has led to many misconceptions concerning Geminiani's life and works, and the scarcity of readily available performing editions has greatly hindered the performance of his music.\textsuperscript{10} Hence, very little effort has been made to analyze thoroughly and critically Geminiani's role in music history.\textsuperscript{11}

The fact that Geminiani was regarded as an eccentric by some of his peers may have caused more than a few historians to treat his place in music history with undeserved

\textsuperscript{10} Four modern performing editions of Geminiani's works are known to this writer. Ross Lee Finney has edited Geminiani's Opus 1 violin sonatas (Geminiani, \textit{Twelve Sonatas for Violin and Piano}, ed. by Ross Lee Finney, "Smith College Music Archives, Number 1," (Northampton, Smith College, 1935)). Editions of the six sonatas for cello, Op. 5 and violin transcriptions of the same by Walter Kolneder (1964) are published by C.F. Peters. Another edition of the sixth cello sonata by Merrick-James is offered by G. Schirmer.

\textsuperscript{11} One exception to this statement is an excellent study by Marion E. McArtor, \textit{Francesco Geminiani, Composer and Theorist}, (Ph.D. dissertation, University of Michigan, 1951).
levity. The story concerning the Italian's stay in Naples and the following quote are characteristic of several reports which may have tinged the attitudes of present-day historians.

After the publication of his second set of solos, his productions seem to have been the offspring of whim, caprice, expedients, and an unprincipled change of style and taste. . . . One day he would set up French Music against all other; the next English, Scots, Irish - any thing but the best compositions of Italy or Handel. . . . his melody was even inferior, and there is frequently an irregularity in his measures and phraseology, and a confusion in the effect of the whole, from too great business and dissimilitude of the several parts, which gives to each of his compositions the effect of a rhapsody or extemporaneous flight, rather than a polished and regular production.12

Both Burney and Hawkins offer additional damaging remarks in their accounts of Geminiani's somewhat questionable practices as an art dealer and of his accrual of business debts for which he was imprisoned at least once. While Burney is a bit more scathing in his criticisms than is Hawkins, both writers admit that Geminiani's behavior demonstrated a general lack of character and principle.13

Needless to say, these narratives have been injurious to Geminiani's reputation. Consequently, scholars who have drawn most of their information from the histories of Burney and Hawkins have questioned the value of Gemin-

12Burney, General History, pp. 993-4.
13Ibid., pp. 993-4; and Hawkins, Science and Practice of Music, p. 915.
ani's contributions to the development of music and musical style.

Yet one finds in the writings of these same two eighteenth-century scholars, passages which contain only the highest praise for Geminiani as both a performer and composer. According to Hawkins, Upon Geminiani's arrival in London, "he so recommended himself by his exquisite performance, that all who professed to understand or love music, were captivated at hearing him. . . ."14 Burney likewise acknowledged the import of Geminiani's arrival in London, and he regarded several of his compositions in the highest esteem.

Soon after this, . . . his Opera terza, or second set of concertos appeared, which established his character, and placed him at the head of all the masters then living, in this species of composition. His second concerto of the second set . . . is the most pleasing and perfect composition of the kind, within my knowledge.15

The Italian master was also lauded by his contemporaries for his treatise entitled Art of Playing on the Violin, Op. 9. Published in 1751, the treatise was so widely accepted as the definitive method on playing the violin in the style of Corelli that it was reissued the following year in Paris with only a few minor revisions. Other editions were published throughout the Western world.

15Burney, General History, pp. 991 and 994n.
until 1805. The only publications over which the author
had complete control were the 1751 London edition and the
French translation of 1752.\footnote{For a complete list of these editions, see

While certainly not the first violin treatise to be written, Geminiani's tutor\footnote{In eighteenth-century England, the term "tutor" was used synonymously with the word "treatise."} is significant as the first work to treat the subject of violin playing with such thoroughness.\footnote{Geminiani's treatise predates Leopold Mozart's *Violinschule* (1756) by five years.} The treatise consists of three sections: an explanatory text, examples of the principles discussed in the text, and finally, compositions which employ these same principles.

The contents of the treatise show the author to be something of a conservative as well as an iconoclast regarding violin technique. It contains no mention of techniques of later violinists such as trills in thirds and sixths, consecutive trills, and harmonics. Geminiani's conservative attitude toward the subject is not surprising since his objective was to set forth the principles of violin playing as established by his teacher, Corelli.
Geminiani, did, however, attack some long-held beliefs about string technique, not the least of which was what he termed "that wretched Rule of drawing the Bow down at the first Note of every Bar." Geminiani, Violin, p. 4. While strict adherence to this rule had its place in the dance music of the French, according to Geminiani, it was not suited to the abstract musical forms of the Italians and should be employed only when indicated by the composer.

The Art of Playing on the Violin also contains the first reference to the continuous use of vibrato. Here, the author distinguished between two types of vibrato, ornamental and structural. The occasional use of the technique as an ornament was, by Geminiani's standards, suitable for the flute. He advocated the continuous use of vibrato for string instruments, saying, "when it is made on short Notes, it only contributes to make their Sound more agreeable \textit{sic} and for this Reason it should be made use of as often as possible." Vibrato is, of course, always desirable on long notes.

Geminiani's experimental tendencies are also demonstrated by his fingerings for shifts for which he attempted to provide every possible solution. He generally favored large shifts of the hand, thereby decreasing the

\begin{itemize}
  \item \textit{Geminiani, Violin, p. 4.}
  \item \textit{Ibid., p. 7.}
\end{itemize}
number of required changes. As seen in the examples contained in Plate I, he also supported the use of separate fingerings for each tone in chromatic passages as this would lend more clarity to each tone. This technique is contrary to the normal Baroque practice of sliding one finger between a tone and its altered form in chromatic passages.21

Although his compositions are rather conservative in range, Geminiani described seven playing positions, or "orders," in his violin tutor. The examples include double stops which require the use of the seven orders on all four strings. Triple and quadruple stops are also included and are shown mainly as being arpeggiated in performance.

Further evidence of the composer's progressive attitude is apparent from his inclusion of dynamic markings to create special effects such as "echoes" in repeated passages. Geminiani's addition of dynamic markings in the continuo part in the treatise compositions as well as other works implies the significance of the continuo as a dramatic element in his works.

The opinions on expression in performance which Geminiani enunciated in this and other treatises were those generally held by most eighteenth-century musicians.  

Fingerings for chromatic passages, from Art of Playing on the Violin
He heartily opposed the French practices of imitation in the descriptive sense, saying that a pleasing performance was one which gave the "Instrument a Tone that shall in a Manner rival the most perfect human Voice." Geminiani's sentiments are echoed by Quantz in the following statement from the flute treatise.

Musical execution may be compared with the delivery of an orator . . . to arouse or still [the listeners'] passions, and to transport them now to this sentiment, now to that.

The Art of Playing on the Violin was one of the most important treatises of the eighteenth century, and it alone has assured Geminiani a position in the history books, albeit a minor position. The document was significant in its day as a codification of the principles of the classical violin school of Corelli. Yet while it looked to the past in some respects, it was progressive in many others. Owing to the brevity of the text, much of its significance must be ascertained by the discerning student through implication. Nevertheless, it still stands as a major treatise for all students of Baroque string technique.

22Geminiani, Violin, p. 1. It is interesting to observe that the "Preface" was omitted from the Paris edition because of the attacks that Geminiani made on certain practices of French musicians.

If Geminiani was highly acclaimed by his contemporaries as a theorist, composer, and performer, he attracted equal notice as an innovator in the field of harmony and modulation. Geminiani achieved his desired sonorities by means of highly chromatic melody and bass lines. Hawkins was effusive in his praise of the Italian's novel use of harmony and modulation.

It is observable upon the works of Geminiani, that his modulations are not only original, but that his harmonies consist of such combinations as were never introduced till his time; the rules of transition from one key to another, which are laid down by those who have written on the composition of music, he not only disregarded, but objected to as an unnecessary restraint on the powers of invention. He has been frequently heard to say, that cadences in the fifth, the third, and the sixth of a key which occur in the works of Corelli, were rendered too familiar to the ear by the frequent repetition of them: and it seems to have been the study of his life, by a liberal use of semitonic intervals, to increase the number of harmonic combinations; and into melody to introduce a greater variety than it was otherwise capable of.  

In 1742, Geminiani produced a compilation of his harmonic principles in another treatise entitled Guida Armonica. The fundamental basis of Geminiani's chord

24Hawkins, Science and Practice of Music, pp. 902-3. Considering the importance of the semitone to Geminiani's compositions, it is not surprising that he should have advocated the use of separate fingerings which would cause these semitones to be rendered with the utmost clarity.

25Although 1742 is generally accepted as the date of publication, McArtor has revealed evidence that the Guida may have been written as late as 1754. See McArtor, Geminiani, pp. 344-7.
usage has been described by McArtor in the words of Matthew Shirlaw as the "rule of the octave." This rule represents a correlation of chord choice to bass notes in the continuo. Although Geminiani never used such terminology to characterize his chord choices, the underlying implications are apparent from a study of his compositions and treatises. These inferences are also perceptible in the following quotes from The Art of Accompaniament [sic] Parts I and II.

The Art of Accompaniament consists in displaying Harmony, disposing the Chords, in a just Distribution of the Sounds whereof they consist, and in ordering them after a Manner, that they may give the Ear the Pleasure of a continued and uninterrupted Melody. This Observation, or rather Principle, is the Ground of my Method, which teaches the Learner to draw from the Harmony, he holds under his Fingers, diversified and agreeable Singings.

... the Art of Accompaniament consists principally in two things, which I call Postion and Motion. By Position I mean the placing of the proper Chord upon any Bass Note; and this constitutes Harmony. By Motion I mean the passing from one Sound to another, either acute or grave; and this constitutes Melody.

It is clear from these two statements that Geminiani's melodic concepts were inextricably bound to his chord

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choices and concomitantly, to the bass line. Further implications of Geminiani's compositional technique are evident in a statement from the "Preface" to the Supplement to the Guida Armonica (1756).

... I still affirm, that the Notes of the Bass, to which numbers are annexed in the Guida Armonica include Harmony, Modulation and Melody. ... good Melody is implied in good Harmony and Modulation.29

This chordal approach to composition seems to have been so widespread in the Baroque era that it warranted comment by Manfred Bukofzer.

The chordal "continuo thinking" pervaded all aspects of theory. Even the approach to counterpoint was governed by harmonic consideration. ...

... The Rules How to Compose (ca. 1610) by Coperario very clearly demonstrate the intrusion of chordal thinking into contrapuntal theory, especially in the manner of reckoning all voices from the bass.30

Later, referring to practices of the middle Baroque, Bukofzer states:

Progressive was the tendency to reduce all voices to chords which could be figured from the bass. This method of chord formation ultimately led to the recognition of tonality. ... Retropective was the method of chord progression. Before the establishment of tonality chord progressions were regulated not by a harmonic, but as yet by a melodic principle, namely by the actual bass line itself.31

Geminiani's preoccupation with the chordal deriva-

29"Preface" to the Supplement to the Guida Armonica, quoted in McArtor, Geminiani, p. 236.


31Ibid., p. 386.
tions of his melodic content is equally clear in his compositions where the solo material is, at times, a direct realization of the figures in the bass.

It would appear that Geminiani's compositional method combines both the progressive and retrospective principles represented by Bukofzer. The Italian's reliance on the melodic bass line for chord choices often causes his chord selections to seem somewhat arbitrary. Because of this feature, Geminiani's compositions acquire their needed cohesiveness from the lyrical bass line and from the principle of "continuous expansion." Of this principle, Bukofzer states that "Whether applied to figurative harmony, continuo-polyphony, continuo-homophony, chordal texture, or contrapuntal texture . . . it always served as the same formal principle." 32

That counterpoint played an important part in Geminiani's compositional style is witnessed by his use of imitative devices including fugal writing. The cello sonata, Op. 5, No. 2 contains fugato treatment of the melodic material with the continuo sharing equally in the presentation of that material. While this is the only fugato movement found in the Opus 5 set, imitative devices pervade the fast movements of the remaining five sonatas.

Contrapuntal devices also played a major role in

32Ibid., p. 361.
Geminiani's style of keyboard accompaniment. This feature is particularly evident in the examples found in The Art of Accompaniment where contrapuntal devices are abundant and where the accompaniment, at times, reaches soloistic proportions. Although many of these realizations are very florid, they are intended as teaching pieces, and the student is encouraged to determine a suitable style of accompaniment for each musical work.

The suspension, a familiar contrapuntal device, is also found in profusion in Geminiani's realizations and is indicated in the figured basses of his compositions. Appoggiature and accented and unaccented passing tones are freely used in the realizations in the treatise. Although contrapuntal devices play a vital role in Geminiani's style of composition and accompaniment, strict chordal implications always serve as the basis for his writing.

The list of Geminiani's compositions is relatively small when compared with the catalogues of such composers as J.S. Bach, Domenico Scarlatti, and Antonio Vivaldi. This fact is somewhat surprising since, according to Burney and Hawkins, Geminiani's works were awaited with great anticipation and generally received with warm praise by his peers. It has already been observed, however, that Geminiani's audience was in actuality a small group of musical elite, and therefore his works were never subject to popu-
lar demand. In addition, the publishing and printing practices in eighteenth-century London were such that composers were responsible for the costs of publication. Despite the fact that Geminiani had several friends and pupils from the English nobility, there is no indication that he was supported in his publishing enterprises by any wealthy patron. Burney and Hawkins attribute Geminiani's small output to the fact that much of his time was consumed by his art business. Geminiani also spent a great deal of time revising and arranging his own works. The composer's diminutive yield cannot, in all likelihood, be attributed to a single cause; rather, it probably resulted from a combination of many factors, a few of which have been enumerated above.

In addition to the works mentioned above, a survey of Geminiani's works reveals 24 sonatas for violin and basso continuo divided equally between Op. 1 and Op. 4, and 18 concerto grossi (Opp. 2, 3, and 7, each set containing six concerti). His arrangements, in addition to those cited previously, include trio sonata and concerto grosso transcriptions of the violin sonatas, Op. 1 and Op. 4, respectively. Geminiani's works without opus numbers also include six sonatas for flute, a set of teaching pieces known as The Hamonical Miscellany, two sets of Pièces de clavecin, and The Enchanted Forest. Although
the subtitle of the last work states that it is "an instrumental composition expressive of the same ideas as the poem of Tasso," Burney belittles the work's programmatic character, saying

... but music has never had the power, without vocal articulation to narrate, or instruct; it can excite, paint, and soothe our passions; but it is utterly incapable of reasoning; or conversing, to any reasonable purpose.33

Three treatises may be added to the inventory presented earlier. The first two treatises are entitled Rules for Playing in a True Taste on the Violin, German Flute, Violoncello and Harpsichord, Op. 8 [1748] and A Treatise on Good Taste in the Art of Musick (1749). The latter work was designed to serve as a supplement to the former, and the two treatises are often referred to as Taste I and Taste II, respectively. The third treatise was written in 1760, two years before the author's death. Another instrumental method, this essay is known as The Art of Playing on the Guitar or Cittra. The texts of all of the treatises are remarkable for their brevity. The violin treatise, although still relatively short, contains the most detailed text of all, and it is the only essay which Geminiani considered to be complete in itself and for which he did not provide a supplement.

Most of Geminiani's compositions require that

33Burney, General History, p. 992.
soloists have a formidable technique and complete command of their instruments regarding multiple stops, ornaments, passaggi, and shifts of position. While the intricacies of the works undoubtedly brought him notice as a composer of significance among his peers, they probably placed his works out of the grasp of the average musician. Geminiani, therefore, arranged many of his solo compositions for larger ensembles, thereby simplifying them and making them suitable for performance by amateurs.

As a result of his small oeuvre and its limited appeal, Geminiani did not long remain in a position of popularity in England after his death. Nevertheless, the impression that he made through his writings greatly influenced the tenor of English musical criticism during the latter half of the eighteenth century. The chief exponent of Geminiani's principles was one of his students, Charles Avison (ca. 1710-1770) who, in 1753, produced his treatise on aesthetics, An Essay on Musical Expression. Avison wrote very highly of his teacher in the treatise, and in certain passages, the choice of words and the syntax is identical to that found in Geminiani's violin treatise.34

34Thurston Dart has speculated that Charles Avison may have written the texts for Geminiani's Tast I and II as well as for the violin treatise. See Thurston Dart, "Francesco Geminiani and the Rule of Taste," The Consort 19 (July 1962): 122-27.
Historically, Geminiani stands between the Baroque and Classical periods. His compositions strongly resemble instrumental music which is commonly classified as late Baroque or Galant. Although his contrapuntal skill rivaled that of other contemporary composers, he failed to exploit fully his potential in that field of composition. Similarly, his experiments in tonality failed to lead him to the truly harmonic style of the Classical period because of his insistent retention of the continuo-homophony principle.

Geminiani's efforts to expand the sonata form and the forms of the individual movements were thwarted by his preoccupation with continuo-homophony rather than with melodic (i.e., thematic) ideas. Single movements in his compositions are still rooted in the principle of "continuous expansion." Thematic contrast within movements is not a part of his style, and concomitantly, evidence of developmental techniques is minimal. When repetition of thematic material occurs, it is reiterated exactly with little or no attempt at development. As a result, the longer movements and sections are rather rhapsodic and free in their structure. Similarly, his larger structures are based mainly on contrasting meters and keys rather than on thematic contrast, another indication of his hold on the traditions of the past.
Geminiani's treatises offer enlightening details of his methods of composition and his opinions concerning performance practices. While the texts are brief, Geminiani was extremely careful in his notational practices, and as cited earlier, the significance of the treatises may be implied through exhaustive scrutiny of the musical examples contained in them. Close examination of his other compositions (and especially the transcriptions of Corelli's sonatas) is also required in order to gain a true understanding of his compositional and performance ideals.

Musically, Geminiani's compositions are uneven in quality, as indicated by the testimony of his contemporaries. While some of his works seem ordinary and lacking in imagination, others were considered to be the finest examples of their time. Since he was regarded with great respect as a violinist, and because his treatises and compositions illustrate his ideals of composition and performance, Geminiani merits attention, if only from an historical perspective.
CHAPTER II

THE CELLO SONATAS, OP. 5

PRINTING AND NOTATION

Unlike Geminiani's other works, the six sonatas for violoncello and basso continuo were originally published in Paris by LeClerc and Boivin. The first edition appeared in 1746 and was followed by another edition published at the Hague later that same year. The sonatas were subsequently issued in London in 1747 by Philips. The London edition has been used for this study and the performing edition. The title of the 1747 edition is as follows:

VI/ Sonate/ DI/ Violoncello e Basso Continuo/ Da/ F. Geminiani/ Opera V/ Nelle quali egli a procurato di renderle non/ solo utile a quelli che bramano perfezionarsi/ sopra il detto Stromento ma ancora per quelli che accompagnò di cembalo/ LONDRA Philips scul.

Violin transcriptions of these same sonatas were printed in Paris and at the Hague in 1746 and in London in 1747. As indicated by the addition of the following subtitle, the transcriptions show only minor modifications of the original score.

Sono dallo trasposte per il VIOLINO con Cambiamenti proprij e necessarij allo Stromento
The original keys of the cello sonatas were retained in transcriptions of Sonatas I and III which are in A major and C major, respectively. The remaining four sonatas were transposed in order to facilitate the performance of them on the violin. The original keys of Sonatas II, IV, V, and VI are D minor, B\textsuperscript{b} major, F major, and A minor, respectively. The arrangements for violin, however, use F\# minor, D major, B\textsuperscript{b} major, and D minor for these same sonatas.\textsuperscript{1}

The melodic and harmonic structure of the violin transcriptions is essentially the same as in the cello sonatas. Only slight modifications were made, especially regarding the ornaments, triple stops, and octave displacements, many of which are unplayable on the violin.

The London edition of the cello sonatas is remarkably clear and precise in its notation. It appears from the boldness of the note heads and the uniform shape of other notational symbols (such as clefs, rests, and accidentals) that Philips employed the method of punching the characters into pewter plates, a method of engraving which originated in France in the late seventeenth century. This technique was perfected in the early eighteenth cen-

\textsuperscript{1}McArtor has incorrectly listed the keys of the cello sonatas and the violin transcriptions, assigning the keys of the violin arrangements to the cello sonatas and giving the keys of the cello sonatas as the keys of the violin transcriptions. See McArtor, \textit{Geminiani}, pp. 336-7.
tury by the two English publishers, Walsh and Hare. The use of this method of engraving causes the printed page to have an appearance of heaviness and boldness such as that found in the Philips edition of the Opus 5 cello sonatas.

Another tradition of printing established by Walsh during the early eighteenth century was the custom of omitting the dates of publication from music books. According to Burney:

The late Mr. Walsh, finding old music books were like old almanacks, ceased very early in this century to ascertain the time of their birth by dates which have ever since been as carefully concealed as the age of stale virgins.

Unfortunately, this practice was continued by most English publishers, including Philips, until well into the twentieth century. Consequently, precise dating of many of Geminiani's works is nearly impossible and subject to a

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2Before the introduction of the punching method, all engraving was done by hand on copper plates. As the cost of these copper plates became prohibitive, Walsh and Hare perfected a method of stamping frequently used characters into reusable pewter plates. Despite criticism from such printers as Thomas Cross, the punching method was employed almost universally until the invention of the lithographic processes. See Kathi Meyer in collaboration with Eva Judd O'Meara, "The Printing of Music, 1473-1934," The Dolphin, (New York: Limited Editions Club, 1934-26), II, p. 192.

3For a comparison of national printing styles, see Meyer, "Printing," p. 192.

4Burney, General History, p. 613.
Accidentals.- In the majority of his works, Geminiani held to the tradition of vertically aligning the accidentals contained in the key signatures. Although he adopted the staggered arrangement after 1743, he was not consistent in his choice of a particular system of distribution. In the 1747 edition of the cello sonatas, only the first movement ("Andante") shows a staggered arrangement of the three sharps in the A major key signature. All other movements of this and the remaining sonatas show a vertical alignment of the accidentals (see Fig. 1).

![Fig. 1](image)

After 1743, Geminiani also adopted the practice of using complete key signatures for keys having one or two flats. With one exception, all key signatures in the six cello sonatas are complete. The exception occurs in the third and fourth movements of Sonata III which are in the key of C minor (the fourth movement is in C major with one section in the parallel minor). Here, the A♭ has been omitted from the key signature.

In general, the Italian composer's use of transi-
ent accidentals follows the principles outlined by Frank T. Arnold in *The Art of Accompaniment from a Thorough-Bass*. Arnold states:

It must be remembered that in the seventeenth and eighteenth centuries, an accidental did not, as in modern music, hold good for the duration of the bar. In short, the rule for transient accidentals is that an accidental affects only the note which it immediately precedes, as shown in Fig. 2a. Its effect continues, however, for repeated pitches if no other intervening pitches occur (see Fig. 2b). An accidental's effectiveness also continues across the barline if the first note of the succeeding measure is a repetition of the chromatically altered final note of the preceding measure (see Fig. 2c).

![Fig. 2](image)

The practice of repeating an accidental within the measure if intervening pitches occur was not observed consistently by Geminiani.

In the cello sonatas, Op. 5, Geminiani did not employ the seventeenth-century practice of cancelling a sharp with a flat or a flat with a sharp. No double flats

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or double sharps were encountered in the sonatas.

Rhythmic Notation. - Except for his extensive use of tempo rubato in performance, Geminiani did not advocate the rhythmic alterations described by his contemporary Quantz and modern scholars such as Dolmetsch, Babitz, and Neumann.\(^6\) The subject of rhythmic inequality is not mentioned in Geminiani's treatises, and in the Art of Playing on the Violin, he specifically cautioned against stressing or marking all notes which Quantz calls "principal" or "good notes."\(^7\)

McArtor speculates that there is one instance where rhythmic alteration might be required in the performance of Geminiani's music. The suggested alteration occurs whenever there is a triple division of the time unit. Here, McArtor suggests, the \(\frac{\text{3}}{\text{4}}\) and \(\frac{\text{2}}{\text{3}}\) figures should be modified to \(\frac{\text{4}}{\text{3}}\) and \(\frac{\text{3}}{\text{3}}\).\(^8\) According to Dol-

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\(^7\)Geminiani, Violin, p. 9; and Quantz, Flute, Chapter XI, § 12.

\(^8\)McArtor, Geminiani, p. 32.
metsch, the use of $\frac{3}{4}$ to equal $\frac{1}{3}$ arose from an imperfect system of notation. Problems such as those described by McArtor concerning this type of rhythmic alteration were not, however, encountered in the cello sonatas.

The cello sonatas are remarkably free of the complex rhythmical problems found in Geminiani's earlier works and which are discussed so extensively by McArtor. McArtor surmises that the complexities of rhythmic notation found in these works may have been the result of Geminiani's efforts to indicate *tempo rubato* in his scores.

In the later publications of Geminiani (i.e., those editions published after Walsh's death in 1739) and especially in the French editions, one finds dots employed instead of ties to indicate the lengthening of a note value. Although the problem for modern performers is a relatively minor one when such a notation occurs within a measure, the problem is complicated when a dot is used to extend the value of a note across a barline as in Fig. 3.

![Fig. 3](image)

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10For a complete discussion of the complexities of rhythmic notation found in Geminiani's early works, see McArtor, *Geminiani*, pp. 27-32.
Bowings and Graces.- As his concern with expression in performance increased, Geminiani's care and precision in the notation of articulation and ornamentation also increased. Toward this end, he devised an elaborate set of notational symbols which he first revealed in Taste II. The examples of the ornaments are given in Plate II. Geminiani also included this same table of ornaments in the Art of Playing on the Violin, but in this treatise, his discussion of expressive playing was expanded to include an extensive essay on the subject of bowing. The tutor also contains examples of various bowings to which the author affixed the following judgements: Buono (good), Mediocre, Cattivo (bad), Cattivo o Particolare (bad or particular), Meglio (better), Ottimo (very good), and Pessimo (very bad). Although Geminiani offered no bases for his qualitative judgements, it may be deduced that he did not consider "plain" bowing of individual notes "good" except in the case of sixteenth notes in an allegro tempo. He judged superior bowings to be those with nuance, slurring, and mixtures of bowings.\(^\text{11}\)

Apart from advocating the continuous use of vibrato (or the "close shake") and denouncing the "wretched" rule of the downbow, Geminiani cautioned the performer against playing in too florid a style since "without some-

\(^{11}\) Geminiani, Violin, Example XX, p. 27.
Table of Ornaments from Taste II
times suffering the pure Note to be heard, . . . the Melody would be too much diversified."12 He further advised that long, smooth bow strokes should be employed and that

In playing all long Notes the Sound should be begun Soft, and gradually swelled till the Middle, and from thence gradually softened till the End.13

The text of the violin treatise contains no mention of the use of detached strokes played on the string, a technique which results in what is generally thought to be the normal eighteenth-century string staccato. In Example XX of the treatise, Geminiani employed a diagonal dash(\/) above a note to indicate that the note is to be "play'd plain and the Bow is not to be taken off the Strings." He further stated that a vertical dash(\') indicates a staccato, "where the Bow is taken off the Strings at every Note."14 In the introduction to the violin treatise, Boyden speculates that the diagonal dash (/) may have been Geminiani's method of indicating the normal Baroque string staccato.15

Geminiani's close attention to detail in matters of notation is particularly apparent in his indications

\[\text{12 Ibid., p. 7.}\]
\[\text{13 Ibid., p. 2.}\]
\[\text{14 Ibid., p. 8.}\]
\[\text{15 Ibid., "Introduction," p. viii.}\]
for appoggiaturas. In the treatises as well as in the compositions, every effort was made by the composer to indicate the relative length of each appoggiatura. In general, sixteenth-note appoggiaturas are found preceding an eighth note, eighth-note appoggiaturas preceding a quarter note, and quarter-note appoggiaturas preceding a half note. Sometimes, however, an eighth-note appoggiatura is found in the place of a sixteenth note before a principle eighth note. Its relative value remains the same as if it were a sixteenth-note appoggiatura. In the text of the violin treatise, Geminiani offered the following instructions for the playing of appoggiaturas:

It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees, and towards the End to force the Bow a little: If it be made short, it will . . . still have a pleasing Effect, and it may be added to any Note you will. 16

Other Notational Symbols.- The cello sonatas are the only compositions of Geminiani which use the word "crescendo" to indicate a swelling of the sound. This indication is used sparingly; Geminiani usually employs the symbols to notate a gradual swelling and diminishing of the sound. Other dynamic markings are indicated as Pia. (p) and For. (f). The use of a specific terminology to indicate a

16Ibid., p. 7.
cadenza is also unique to the cello sonatas. One such indication occurs in Sonata IV in the second movement ("Allegro Moderato") with the following notation, "Fant? at lib." Another cadenza is encountered in the third movement ("Adagio") of Sonata V. It is marked by the phrase "Cad? al Solito." Each cadenza occurs immediately before a cadence in the key of the dominant and is preceded by a tonic six-four chord in the new key. Geminiani offered no aid to the performer concerning the realization of the cadenzas in either the compositions or the treatises, but it may be assumed that they consisted mainly of elaborate arpeggios and scale passages.

Because of the care with which all of the ornaments and bowings were indicated by the composer, the sonatas offer significant insights into Geminiani's style of composition and his ideals of expression in performance. The sonatas themselves provide a fairly complete catalogue of the elements of expression found in the violin treatise. Of the fourteen ornaments found in the document, Geminiani included all but four ("Holding the Note," "Swelling and Softening the Sound," the "Anticipation," and the "Separation") in the cello sonatas.
CHAPTER III

FORMAL STRUCTURES IN

THE CELLO SONATAS

Melody

As discussed in Chapter I of this paper, the melodic structures found in Geminiani's compositions exist primarily as realizations of the harmonic implications of the melodically-conceived bass line. They are never conceived as truly independent structures and therefore do not lend themselves either to development in the Classical sense of the word or to constant "spinning out" (Fortspinnung) in the style of Bach or Vivaldi. The melodic designs, therefore, lack the continuity of the balanced phrase structure of the Classical period and the uniformity afforded by the Baroque device of Fortspinnung. The melodic material is totally dependent upon the bass line for continuity and uniformity and therefore reflects neither a truly homophonic nor a contrapuntal style. Although Geminiani attempted to employ devices of continuous expansion in his melodic structures, this spinning out was always governed by the implied chord progressions of the
bass line. Bukofzer uses the term "continuo-homophony" to describe this relationship between melody and chord progression.\(^1\) As a composer whose melodies were increasingly conditioned by the harmonic accompaniment, Geminiani was a precursor of the school of Mannheim composers whose compositions were first written in a true homophonic style. As a result of his attempts to utilize the principle of continuous expansion within an emerging homophonic style, Geminiani's melodies frequently sound like irregular and rhapsodic elaborations of a chord progression.

Technically, the melodies consist mainly of broken chord passages which are enhanced by notated \textit{passaggi} and divisions. Although these devices originated in the Renaissance as elements of improvisation, Geminiani employed them as fundamental components of his melodies. Suspensions, passing tones (both accented and unaccented), escape tones, and appoggiaturas all play significant roles in the melodic structure. The abundance of these devices, which now serve a structural rather than an ornamental function, precludes the necessity for improvisation on the part of the performer except in those places where a cadenza is specifically indicated.

Apart from the intricate passage work, Geminiani's practice of using octave displacement of melody tones pro-

\(^{1}\text{Bukofzer, }\textit{Music in the Baroque Era}, \text{ p. } 221.$
vides no small degree of difficulty to the performer. At times, the displacement may occur over the span of one and one-half octaves or more (see Fig. 4).

![Sheet music](image)

Fig. 4

Harmony

In an overall analysis, tonic and dominant function chords account for almost 80% of all chordal structures employed in the cello sonatas. This number is distributed equally between the two chord classes and unequivocably shows Geminiani's awareness of the tonic-dominant relationship in the establishment of tonality within a given work. Predictability of dominant resolutions is frequently thwarted as the resolution is either completely denied or is momentarily delayed by a sudden decrease in the rate of the harmonic rhythm. Generally, the harmonic rhythm is relatively fast, being one or two harmonic changes per beat.

Denial of normal dominant-chord resolutions usually occurs at cadence points where a deceptive resolution is effected, thereby extending the length of the cadence
group. Resolution may also be denied momentarily, as in Fig. 5, where the resolution of the V/V is delayed by movement to a supertonic chord in first inversion. The third of the supertonic chord, which is found in the bass, is then suspended across the barline where it becomes the seventh of the dominant-seventh chord in third inversion.

Fig. 5

Dominant-function denial is also encountered in movements in minor keys in which the dominant chord frequently progresses to the tonic chord of the relative major key (see Fig. 6a). Negation of dominant resolution also occurs, as in Fig. 6b, when the root of the dominant chord is chromatically altered, becoming the third of a dominant six-five-three of the submediant.

Fig. 6
While Geminiani emphasized the dominant-tonic relationship in all of his compositions, deviations from normal dominant resolutions infuse his works with an air of vitality and unpredictability and keep the compositions from sounding like chains of dominant and tonic chords. The extensive use of dominant-function chords coupled with the use of resolution denial further enhances the asymmetry and irregularity of the melodic structures.

Study of tonic and dominant usage necessarily leads to a study of cadential treatment in Geminiani's compositions. McArtor makes it clear that, to the Italian composer, cadence points served primarily as mere punctuations in the process of "continuous expansion." He states further that Geminiani was not particularly concerned with the placement of the cadence point and did not regard the cadence as a device for regulating either phrase structure or form. This fact is particularly evident in the cello sonatas where a cadence is often anticipated or foreshadowed only to be avoided either by means of a deceptive resolution, cadence evasion, or elision.

Deceptive resolutions in Geminiani's works may include the substitution of a rest, a subdominant, or submediant chord for the tonic harmony. Although the progression V - IV₆ predominates in the deceptive cadences in

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²McArtor, Geminiani, pp. 51-2.
the early works (through Op. 4),\textsuperscript{3} the cello sonatas show V – VI to be the preferred deceptive progression. The use of a rest to effect such a resolution was not encountered in the cello sonatas. Although the dominant harmony may be followed by a rest in the bass, the cello line invariably contains the resolution to the tonic.

McArtor defines cadence evasion as a progression toward the tonic in which the impact of the cadence is lessened 1) by deflecting one or more voices from a resolution to a tonic chord tone, or 2) by repeating material from the same phrase.\textsuperscript{4} Cadence evasion might also include those progressions in which an elaboration upon the dominant harmony delays a resolution for one or two measures. These dominant-chord elaborations are usually found in the cello part and are frequently coupled with elisions. The latter device occurs when the conclusion of one phrase coincides with the beginning of the succeeding phrase. Elision occurs most frequently in works which are contrapuntal in nature (see Fig. 7). All three types of cadence evasion are present in the cello sonatas.

With few exceptions, all of the authentic cadences found at important structural points are of the perfect

\textsuperscript{3}\textit{Ibid.}, p. 62.

\textsuperscript{4}\textit{Ibid.}, p. 53.
type. While the melodic formula 2 - 1 was found in the soprano part in approximately three-fourths of the authentic cadences in Geminiani's early works,\textsuperscript{5} the ratio is turned in favor of the progression of leading tone to tonic (7 - 8) in the cello sonatas. The melodic movement dominant to tonic (5 - 1) is also found in these same pieces, although the 7 - 8 progression is more common. One significant exception to this procedure occurs in the final cadence of Sonata I where the cello line proceeds from supertonic to mediant (2 - 3), thereby creating an imperfect authentic cadence. This is the only final cadence in the tonic key in which the cello does not take the tonic pitch.

In the choice of the pre-cadence chord, the cello sonatas indicate the composer's preference for the tonic six-four or the supertonic six-five-three chord. These two chords account for approximately three-fourths of all pre-cadence chords used in authentic cadence groups. In

\textsuperscript{5}Ibid., p. 53.
order to achieve variety in the cadence group, Geminiani also used the subdominant chord in root position or first inversion and the tonic chord in root position for the pre-cadence chord, although less frequently than the I₆ or II₆.

It is difficult to describe accurately in terms of numerical figures the usage of the tonic six-four chord since, in perfect cadence groups, the unfigured dominant pitch may be realized as I₆ - V if allowed by the harmonic context. Similar difficulties are encountered regarding the realization of the unfigured fourth scale degree. The question arises in this case as to whether the tone should be realized as a IV as indicated or as a II₆ as is frequently implied by the harmonic context. It would seem, from the extensive use made of the figures 6 in cadence groups, that the choice of either IV or II₆ is entirely at the discretion of the keyboardist depending upon the desired texture.6

Perfect authentic cadences are found primarily at the end of the fast movements in the cello sonatas. Half cadences, however, account for almost all of the final cadences in the slow movements. These half cadences normally take the form of phrygian progressions in which the subdominant six-three chord proceeds to the dominant har-

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6 Ibid., pp. 44-5.
mony. Despite a few exceptions found in the Opus 5 set, the extensive use by Geminiani and other eighteenth-century composers of the phrygian cadence to close slow movements and foreshadow the beginning of the following fast movement caused this cadential formula to become a stereotype of Baroque compositions. The cadential dominant chord is normally preceded by $IV_7-6$ or $IV_6$ and very rarely in movements in a minor key by $iv_{\#6}$. Geminiani's use of the altered subdominant chord known as the augmented six-three chord (or the "Italian sixth") occurs only once in the six cello sonatas. It serves as the pre-cadence chord in the final cadence group of the first movement of Sonata VI in A minor. For the most part, the cello sonatas show the composer's preference for the unaltered subdominant chord.

In internal cadences, Geminiani made frequent use of the added seventh to the dominant chord in an attempt to vary the typical authentic cadence group. When accompanied by a major third, the minor seventh was considered by Geminiani to be a consonance. As such, it could be employed as the preparation for a $4-3$ suspension in the following tonic chord as often occurs in the six sonatas.\(^7\) A statistical comparison of dominant-seventh usage in internal and final cadences would be pointless since the

\(^7\)Geminiani, *Accompaniment*, II, pp. 3-4.
Baroque keyboardist was at liberty to add a passing seventh to the dominant chord in cadence formations. As a further variation of the authentic cadence group, Geminiani often added the passing seventh in the bass to create a dominant-seventh chord in third inversion. By progressing to the normal resolution of the $V_2^4$ (i.e., to a $I_6$), the progression is deflected from conclusion by forming an imperfect authentic cadence.

In addition to the $V_7$ and the $V_2^4$, Geminiani also utilized the dominant-seventh chord in first inversion. This chord structure is found with approximately the same frequency as the dominant seven-five-three. It is often incompletely figured as $\frac{5}{3}$ or $\frac{5}{6}$. The notation is clarified by a passage from Geminiani's *Guida Armonica* as follows:

A Note which has a 5 over it, with a Dash across its Tail thus $\frac{5}{\text{-}}$; signifies that 'tis a Dissonant Harmony and it must have a 3rd and 6th, for its Accompaniment [sic].

Judging from the statistical evidence of dominant-tonic usage cited at the beginning of this section, Geminiani's compositions appear, at first, to be little more than chains of dominant-tonic progressions and stereotypical Baroque cadential formulae. Yet, his inclusion of indefinite cadential progressions and his techniques of cadence denial lend an air of unpredictability to the harmonic

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structure. These devices further indicate Geminiani's attempts to retain the melodic principles of continuous expansion while composing within the boundaries of continuo-homophony.

Modulation

Although his melodies were considered inferior by his contemporaries, Geminiani was hailed in his day as a great master of harmony and modulation and regarded as the chief exponent of a new code of harmonic and modulatory practices. The following quotes from Burney and Hawkins clearly establish Geminiani's skill in these matters.

As a musician, he was certainly a great master of harmony, and very useful to our country in his day. . . . he had more variety of modulation, and more skill in diversifying his parts than Corelli . . .

That we are at this time in a state of emancipation from the bondage of laws imposed without authority [i.e., by Dr. Pepusch], is owing to a new investigation of the principles of harmony, and the studies of a new class of musicians, of which Geminiani seems to have been the chief; . . .

If one accepts the definition of modulation to be the "change of key within a composition." these comments

9Burney, General History, p. 994.
seem somewhat unwarranted when one considers that, in the cello sonatas, modulations occur at the relatively infrequent rate of seven modulations per 100 measures.\textsuperscript{12} It appears, therefore, that a broader definition of the term "modulation" is necessary if a true understanding of Geminiani's role as a master of harmony and modulation is to be obtained. Although Geminiani never defined modulation as it related to his own compositions, McArtor has, through studies of the various treatises, deduced that modulation could refer either to changes of key or merely to the progression from one chord to another.\textsuperscript{13}

Considering the latter definition, it is obvious that transient modulations are of paramount importance to Geminiani's harmonic and modulatory techniques. By momentarily leaving the principal key and then returning directly to the tonic level, these brief harmonic "excursions" actually enhance rather than destroy the tonality of a particular section or movement. Due to the fact that, even in the briefest departures from the principal tonal area, Geminiani employed authentic cadential formulae, the ques-

\textsuperscript{12}Only true modulations were used in this calculation; transient or "passing" modulations were not considered. The rate of modulation in the cello sonatas is less than that found in Geminiani's early works. Here, McArtor discovered that the rate of change was 25.9 modulations per 100 measures. This figure includes both transient and true modulations. See McArtor, \textit{Geminiani}, p. 84.

\textsuperscript{13}\textit{Ibid.}, pp. 66-8.
tion of transience becomes a matter of duration. For example, in the first movement of Sonata I in A major, the first deviation to the level of the supertonic (B minor) comprises only three measures (mm. 7-9). It is achieved by means of a chromatically altered chord in the tonic key ($V \frac{6}{4}/A = iv\frac{6}{4}/b$). The tonic key is quickly re-established in m. 10, and retrospectively, the movement to the supertonic level is perceived as an harmonic coloration of the principal key. The return to the tonic level is, however, short-lived. In m. 11, a move to the dominant level is instituted, and because of its length and harmonic content, this may be considered as a true modulation (see Fig. 8).

![Fig. 8](image)

Geminiani's techniques of modulation take two forms. The first type is connective modulation, a technique in which the change of key is made through a diatonic or chromatically altered pivot chord. The second type of
modulation is direct modulation, an abrupt change of key effected without special preparation. Contrary to Mc-Artor's discoveries concerning connective modulations in Geminiani's early works,\textsuperscript{14} chromatic modulation is the principal means of effecting key changes in the cello sonatas, be they transient or true modulations. In chromatic modulations, the preferred chords for alteration are $V_{b3}$ and $II^{7}_{b}$ in major keys, and $I^{#6}$ and $I^{#}$ in minor keys. It is significant that a great number of chromatic modulations in the cello sonatas are effected through altered tonic and dominant chords. When employed, diatonic common chord modulations occur chiefly in movements in minor keys where the modulation is toward the level of the relative major key.

Direct modulation is of special importance in the structure of Geminiani's works since it is found primarily at critical points in the form. It usually occurs as a juxtaposition of the two tonic levels which are a third apart. The juxtaposition may occur within or between movements. One of the most pungent forms of direct modulation is found between movements which exhibit a contrast between relative major and minor key areas. In slow movements in minor keys, the indefinite phrygian cadence on the dominant at the conclusion of the movement normally

\textsuperscript{14}Ibid., p. 76.
foreshadows a resolution to the tonic minor at the opening of the following fast movement. Instead of the expected resolution, however, the fast movement may begin abruptly on the tonic of the relative major, as in Sonata V between the third and fourth movements (see Fig. 9).

Direct modulation is also employed in the sonatas to re-establish the tonic after a lengthy modulatory section within a given movement. The return to the tonic may be effected by means of an altered tone in the bass line, a short scale figure in the tonic key, or without any preparation whatsoever.

While transient modulations are used frequently throughout these sonatas, they are usually brief in duration and do not affect the principal tonality of the movement. They normally occur only after the tonic key has been firmly established. True modulations, although longer in duration, also have little effect upon the basic tonality. Many of the lengthy modulatory passages contain interpolations of the tonic level.
For transient modulations, no preference for a particular key level was discovered. For true modulations within movements, however, Geminiani seems to have favored equally the levels of the supertonic, mediant, and dominant. Between movements, changes of key are either to the level of the relative major or minor or to the level of the parallel minor. The dominant level does not serve as a secondary key level in the overall sonata structure.

In Geminiani's compositions, modulation seems to serve a two-fold purpose. In the first case, it enhances the principal tonality of a movement when it occurs within that movement. This undoubtedly accounts for the abundance of transient modulations, especially those of the chromatic type, since, when used in a transitory manner, chromaticism, further enhances the tonic level. Secondly, modulation plays an important role in determining the form of each movement and the sonata as a whole. Since thematic contrast was not yet an integral element of formal definition, it was necessary that contrasting key areas should function as the primary determinants of the form.

**Design**

**Sonata Plan.**- The six sonatas for cello display the stan-
standard four-movement plan of the sonata da chiesa (slow-fast-slow-fast) as established by Corelli. Continuing the Corelli tradition, Geminiani also included dance-like movements in three of the six sonatas (i.e., numbers III, IV, and V), thereby further weakening the line of demarcation between the sonata da chiesa and the sonata da camera. These three sonatas, however, give an outward appearance of the sonata da chiesa plan since the composer did not avail himself of the appropriate dance titles. Geminiani's attempts to modify the sonata form externally as well as internally are witnessed also by the joining of movements two and three in Sonata VI and by the interpolation of a section in $\frac{3}{4}$ meter labelled "Non Tanto" within the final "Allegro" in $\frac{3}{8}$ of the same sonata.

In all but two of the cello sonatas, Geminiani retained another Corelli tradition of composing three of the four movements in the tonic key. The exceptions to this practice are found in sonatas IV and VI in which all four movements are written in the tonic key. As may be expected from this tonal scheme, these two sonatas are the shortest of the six works. In those sonatas which display a change of key between the movements, the tonal contrast is always contained in the third movement. In Sonata I in A major and Sonata V in F major, the change of key is to the level of the relative minor in the third
movements. Sonata III in C major employs the key of the parallel minor for the third movement. The second sonata of the set in D minor uses the level of the relative major. It is significant that the dominant level is never employed for inter-movement tonal contrast; rather it is reserved for modulatory passages within movements.

Internal Structure.- For internal designs, Geminiani employed one-part structures, binary and ternary forms. The term "one-part design" is used here to describe those movements which conclude on an open cadence and which contain no formal divisions in the structure. This plan necessarily requires that the movement be relatively brief in duration or that it be based on some other unifying principle such as Fortspinnung. In the cello sonatas, one-part design is generally reserved for the slow movements which are normally shorter than the fast movements. All but one of the slow movements in the sonatas display one-part design. The exceptional case is found in the third movement of Sonata III which is written in rounded binary form. In this movement, designated "Affetuoso" [sic], each section is repeated and a modified restatement of section I is encountered at the end of section II. Following the typical binary form, the first section concludes with an open cadence on the dominant. Section II is in the key of the relative major (Eb major) which pro-
ceeds to the tonic level by means of a direct modulation. Composed in a homophonic style, section I comprises 8 measures which are clearly divided into antecedent and consequent phrases of four measures each. Similarly, the section in the relative major is divisible into two phrases of equal length; this time, however, each phrase is lengthened by two measures resulting in a $6 + 6$ distribution. The modified restatement of the principal theme also shows extended phrase lengths of eight measures each. A short closing of four measures follows the final cadence in the tonic. Although this movement carries the title, "Affetuoso," it displays characteristics of the eighteenth-century Italian sarabanda.

Another slow movement which contains features of the sarabanda is the third movement of Sonata IV. Once again, Geminiani avoided the use of a dance title, and instead, the movement is labelled "Grave." For its formal structure, the movement is based on one-part design. The movement begins in Bb major and within the span of 12 measures progresses to a half cadence in the key of the relative minor. Written predominantly in $\frac{3}{4}$, the movement contains three measures for which a time signature of $\frac{3}{2}$ is indicated. The $\frac{3}{4}$ meter is quickly reinstated for the remaining three measures.

The first movement of Sonata IV ("Andante") also merits special mention. Composed in a one-part design, the
movement illustrates features of the French overture style with its stately character and abundance of dotted rhythms. This movement is followed by a fast movement in a contrapuntal style which is also based upon a one-part design. The second movement also employs some of the same dotted rhythms found in the first movement. In this movement, labelled "Allegro, Moderato," the contrapuntal sections alternate freely with passages in a homophonic style and do not effect structural divisions within the movement.

One-part design is also used as the formal device in the second movement of Sonata V, which like the second movement of Sonata IV is contrapuntal in nature. Once again, passages of continuo-homophony are freely interpolated in a predominantly contrapuntal style.

In the four-movement sonata plan, the slow movements generally function as introductions to the succeeding fast movements. The exception to this plan is found in Sonata VI. Here, the short "Grave" section which constitutes the third movement is appended to the second movement by means of a cadential elision. Progressing from tonic to a cadence on the dominant, this section serves the dual function of a conclusion to the second movement and a transition to the final fast movement.

In general, the fast movements are more contrapuntal than the slow movements in the six cello sonatas. They are clear indications of Geminiani's attempts to
retain the Baroque technique of Fortspinnung within an emerging homophonic style.

The second movement, "Presto," of Sonata II in D minor is composed in a fugato style. Here, the subject material reappears intermittently and is treated in a fugal manner, but no attempt has been made to introduce the points of imitation in any orderly sequence of episode and subject entry. In this movement, as in most movements in a contrapuntal style, the sections of imitative writing alternate with passages of continuo-homophony.

As mentioned previously, the second movement of Sonata IV is based upon the principle of continuous expansion. There are no clear formal divisions, and although there are a few transient modulatory sections, the tonic level is never abandoned. In the process of "spinning out," the thematic material alternates between the cello and the bass. This alternation of material always occurs at cadence points, and in this manner, any definite cadence is erased and the movement acquires the character of a perpetuum mobile.

Dance-like movements are found in the final movements of Sonatas III, IV, and V, and in the third movements of Sonatas III and IV. Except in the case of Sonata V, the dance forms of the third and fourth movements are paired as in a suite. For instance, in Sonata III, the third movement which is composed in the style of a sara-
banda is paired with the final movement which takes the form of Gavottes I and II. The sarabanda is in a simple triple meter ($\frac{3}{4}$) while the gavottes are in a simple duple (C). The "Adagio" of Sonata V does not appear to display any features of a particular dance form, yet the concept of contrasting meters between this and the ensuing movement is apparent. The third movement is written in simple quadruple meter (C), while the following "Allegro," which displays characteristics of the Italian giga, is written in a compound duple meter ($\frac{6}{8}$).

The third and fourth movements of Sonata IV (sarabanda and corrente, respectively) are both in simple triple meters although the sarabanda-like movement is in $\frac{3}{4}$ (alternating with $\frac{3}{2}$) while the corrente-like fourth movement is in $\frac{3}{8}$.

The final movement of Sonata VI is written in a compound ternary design. The form of this movement, which begins in $\frac{3}{8}$ and contains a section in $\frac{3}{4}$ is as follows:

$$\frac{3}{8} A : || B || A \chi \frac{3}{4} C : || D C : || \frac{3}{8} A ||$$

The form of this movement is similar to that found in the fourth movement of Sonata III. Unlike Sonata III, however, the final movement of the sixth sonata does not display any rhythmic patterns which are characteristic of standard dance forms of this period.
While all of the cello sonatas appear to have been composed in the sonata da chiesa style, Geminiani's efforts to alter the form are evident in his inclusion of dance-like movements in the third and fourth movements of some of the sonatas. Further evidence of modification attempts may be found in the linking of the third and fourth movements of Sonata VI, thereby changing the formal scheme of "introductory slow-fast | introductory slow-fast" to "introductory slow-fast-slow | fast." This modification of the Baroque four-movement plan seems to foreshadow the three-movement design of the Classical sonata.

While thematic contrast within the movements was not yet a standard feature of the internal structure, Geminiani attempted to infuse the sectional movements of his sonatas with elements of contrast by means of contrasting key levels and most noticeably through the use of contrasting meters within and between movements.

His modifications of the overall structure clearly anticipate the structure of the eighteenth-century Classical sonata. Yet his preference for relative and parallel major and minor keys over dominant key areas for inter-movemental contrast and his use of metrical changes within the movements just as equally emphasize his ties to the Baroque traditions of multi-movement composition.
CHAPTER IV

THE EDITION

The following performing edition of the *Six Sonatas for Violoncello and Basso Continuo*, Op. 5 by Francesco Geminiani is based upon the London edition of 1747. The new edition consists of a realization of the figured bass and slight modifications in the notation of the cello part.

Modifications in the solo part do not affect either the melody or the phrase structure of the line. The alterations have been made solely in order to clarify certain rhythmical ambiguities created by standard printing practices in eighteenth-century England. One particular problem requiring attention was the matter of the dot which was often used as a substitute for a tie in order to extend the value of a note. In the new edition, ties have been employed wherever appropriate.

Neither bowings nor ornaments have been altered. Because the composer took great care in notating all ornaments and bowings, alterations did not seem appropriate. A table of ornaments and realizations of the graces has been provided in the preface to the edition. Since the ornaments serve a structural rather than a purely decora-
tive function, a true performance of these graces is essential. Cadenzas have been provided for Sonatas IV and V although the cellist is at liberty to formulate individual cadenzas as desired. All of the original performance directions have been retained in the new edition. These, too, have been explained in the preface.

The bulk of the editing is to be found in the realization of the figured bass. Using Geminiani's treatises on accompanying, every effort has been made to realize the figures in the style of the composer and in such a way as to create a fitting counterpart to the cello line.

Unlike many modern realizations of Baroque figured basses, the realizations in this edition do not consist only of blocked chordal structures above the given bass line. Rather, the realizations have been conceived as compositions which enhance the cello line and provide counterpoint for the given melody. This is not to say, however, that vertical structures are not to be found in the accompaniments; these have, of course, been employed where appropriate, especially in movements which are primarily in a homophonic style. Every attempt has been made to create an accompaniment which is suitable for the style of the individual movements.

Models for the realizations in the present edition were provided by the examples in the Art of Accompaniament, Part II. Excerpts from one example are contained in Plate
III and may give some idea of Geminiani's manner of realizing a figured bass.

That Geminiani considered the art of accompanying from a figured bass to be the composition of a new melody by the keyboardist is obvious from the following quotes from *The Art of Accompaniament*, Parts I and II.

The Art of Accompaniament consists in displaying Harmony, disposing the Chords, in a just Distribution of the Sounds whereof they consist, and in ordering them after a Manner, that they may give the Ear the Pleasure of a continued and uninterrupted Melody. This observation, or rather Principle, is the Ground of my Method, which teaches the Learner to draw from the Harmony, he holds under his Fingers, diversified and agreeable Singings. This Work will also be useful in leading the Learner into the Method of Composing, for the Rules of Composition do not differ from those of Accompaniament. ¹

I repeat here, what I have said in my Preface, that the Art of Accompaniament chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent Interruptions of the Sound are inconsistent with true Melody. The Learner is therefore to observe not to exhaust the Harmony all at once, that is to say, never to lay down all his Fingers at once upon the Keys, but to touch the several Notes whereof the Chords consist in Succession.²

By recalling yet another quote cited earlier in this paper, it becomes apparent that, to Geminiani, the art of accompanying entailed more than merely realizing vertical structures above the given bass figures.

. . . the Art of Accompaniament consists principally in two things, which I call Position and Motion.

²Ibid., Example 1, p. 2.
Realization of a descending scale, from
The Art of Accompaniment, II Example XXIV
By Position I mean the placing the proper Chord upon any Bass Note, and continuing the same during the whole Time of that Note; and this constitutes Harmony.

By Motion I mean the passing from one Sound to another, either acute or grave; and this constitutes Melody. So that Harmony cannot subsist without Position, nor Melody without Motion.  

Apart from Geminiani's compositional approach to accompaniment, several ideals of performance may also be ascertained from these quotes. One of the most important of these is the composer's desire that the tones of the melody should be lasting since "frequent Interruptions of the Sound are inconsistent with true Melody." Considering the composer's wishes, it is advised that in the performance of the accompaniments in the present edition, full chords should be gently "rolled," fast or slow, depending upon the tempo of the individual movement. One particular notational symbol used in the realizations which requires that the chords be broken is the slash which accompanies some of the vertical structures, thus  . This sign indicates an acciaccatura, a dissonant tone which is introduced into a chord and released immediately. The dissonant tone may be either diatonic or chromatic, depending upon the harmonic context. The only chromatic acciaccaturas which are employed in the present edition are those which are leading tones to the tonics of minor chords.

According to Geminiani, acciaccaturas are most pleasing when used in slow movements.

It will perhaps be remarked by some that the accompaniments in the new edition do not slavishly reflect the figures in the bass. The reasons for the occasional omissions are two-fold. As discussed earlier, the solo line exists primarily as a direct realization of the figured bass. In these cases, strict representation of the figures in the accompaniment is neither warranted nor desirable. Secondly, since the accompaniments in the present edition have been conceived as contrapuntal lines to the cello part, the counterpoint would have been lost had the figures been strictly realized as more blocked chords would have been necessary and the accompaniments would frequently have resulted in duplications of the cello part. Therefore, in those passages in which the solo part is a realization of the figured bass, an effort has been made to create a suitable counterpoint in the accompaniment, even if such a creation precluded the realization of certain figures.

According to Geminiani’s compositional style, the accompaniment is an integral part of the entire composition. The importance of the accompaniment is evident in Geminiani’s request that Handel accompany him at the harpsichord during the command performance of his Opus 1 vio-
The consequence of the accompaniment is further witnessed by the treatises on this subject written by Geminiani. Considering the significance of the accompaniment to the entire composition, care has been taken to integrate the new accompaniments in the works as a whole.

The accompaniments in this edition may be performed on either the harpsichord or the piano. Some "purists" might question the validity of performing music of this period on the piano. It should be remembered, however, that by the date of these compositions, the piano had already reached an important stage in its development (the perfection of the escapement and the hammer check) and was widely accepted as a superior instrument for accompanying. The possibilities offered by this instrument for dynamic shadings and shaping of the tone make it ideal for the performance of Geminiani's music. Most importantly, since legato playing was essential to Geminiani's style of accompanying, the piano may even be considered to be better suited to a performance of the Italian's music than the harpsichord. The piano further offers possibilities for percussive playing, much like the harpsichord.

The purpose of this new edition of the six cello sonatas is, first, to provide accompaniments which attempt to offer a true interpretation of the figured bass in the
style of the composer. The accompaniment should not, how¬
ever, be considered as the only possible solution; modifi¬
cations and embellishments are always warranted where
appropriate. The second purpose of the edition is to pro-
mote further investigation into the compositional and
performance practices of Geminiani and other composers,
who, despite their contributions to the development of
music and musical style, have been overlooked in modern
times.
CONCLUSION

Today, musicologists and performers are becoming increasingly concerned about performance practices in the various musical eras. A true understanding of these practices will be obtained, however, only through the study of the techniques of many composers and performers, including the so-called "minor" musicians as well as the acknowledged great masters. History has proven that it is the "minor" musicians who pave the way for the "greats" of any musical period.

Through his treatises, Geminiani became the chief exponent of the classical school of violin technique as established by his mentor, Corelli. Yet many of the string techniques advocated by Geminiani were extremely progressive, and some, such as the fingerings for chromatic passages, were so far ahead of their time that they had to be rediscovered in the nineteenth and twentieth centuries.

In his compositions, Geminiani's extensive use of the principle of "continuo-homophony" and his attempts to alter the form of the Baroque sonata signify that Geminiani was one of the most important precursors of the eighteenth-century Classical style of composition. The
abundant chromaticism and transient modulations found in the Italian's works are not encountered again until the late nineteenth century. Yet his insistence upon the use of "continuous expansion" and of the "rule of the octave" as bases for his melodic composition place this composer in the mainstream of the late Baroque style of composition. His use of contrasting key areas and changing meters as internal structural devices similarly indicate his ties with the Baroque tradition.

Geminiani's compositions and treatises are excellent examples of both the late Baroque and emerging Classical styles of composition and performance. Coupled with evidence from the "great masters," Geminiani's works offer significant and exciting insights into musical practices of the late eighteenth century.
APPENDIX

ORNAMENTS OF EXPRESSION

This section contains a discussion and explanation of the ornaments found in Plate II.

1. Trillo semplice (Plain Shake) - The trill is indicated by the sign $\uparrow\downarrow$. It is begun on the upper note, and unless otherwise indicated, it is continued for the entire length of the principal note. According to Geminiani, it is proper for use in fast movements and may be played upon any note.

2. Trillo composto (Turned Shake) - Here, Geminiani uses the sign for the normal Baroque mordent. Like the trillo semplice, the trillo composto is begun on the note above the principal note and continued for the length of that note. Unlike the trillo semplice, however, this ornament concludes with a Nachschlag.

3. Appoggiatura superiore (Superior Appoggiatura) - In Geminiani's words, the appoggiatura "should be made pretty long, giving it more than half the Length or Time of the Note it belongs to . . ." There is very little evidence in the cello sonatas to indicate that
Geminiani actually intended that the appoggiatura be held for more than half the value of the principal note. Since the cello part is often a realization of the figures in the bass, and because the appoggiatura often occurs as a suspension, the length of the appoggiatura should be determined from the placement of the figures in the bass and from the harmonic rhythm. In all cases in the cello sonatas, appoggiaturas which accompany notes of duple value receive half the value of the principal note, while appoggiaturas which are affixed to notes of triple division receive two-thirds of the value of the principal note. Confusion often arises with the rest should be disregarded and the appoggiatura given the value of one quarter note. The following realization then results: \[ \frac{3}{4} \]

4. **Appoggiatura Inferiore** (Inferior Appoggiatura) - The notation and realization of this ornament are essentially the same as that of the superior appoggiatura except that it occurs below rather than above the principal note.

5. **Tratten\textsuperscript{to} sopra la Nota** (Holding the Note) - Geminiani indicated that this ornament was to be employed frequently in order to allow the pure note to be heard at times and to prohibit playing in too florid a style.
When accompanied by another ornament, the note should be held for at least one-half of its value, leaving the ornament(s) to be realized during the remaining value of the note. This elements of expression is not used extensively in the cello sonatas, and it is assumed that it was indicated in passages where an ambitious performer might be inclined to play in too florid a manner. It might also have been intended as a means of clarifying ambiguous passages where an ornament would seem to be appropriate but where the composer specifically desired that there should be no graces. Since Geminiani meticulously notated the ornaments in the cello sonatas, there are few passages in which additional elaboration is required, and therefore, there was little need for the composer to make great use of the "hold."

6. **Staccato** - This ornament is intended to indicate a rest, which, as appears from the example in Plate II, is of a longer duration than the principal note. The note is, therefore, to be played very short, and the bow is to be taken completely off of the strings.

7. - 8. **Aguiné e dim.** *di Suono* (Swelling and Diminishing the Sound) - Geminiani used a set of "wedges" to indicate crescendos and decrescendos in his scores. These symbols, however, do not appear in the cello sonatas.

9. - 10. **Piano** and **Forte** - To indicate these dynamic
nuances in his scores, Geminiani used the following abbreviations: Pia. (piano) and For. (forte). Since Geminiani considered a pleasing performance to be one in which the instrument is given "a Tone that shall in a Manner rival the most perfect human Voice,"¹ these two elements of expression are vital to a true performance of his works.

11. Anticipatione (Anticipation) - According to Geminiani, the anticipation should always be ornamented with a beat, trill, turned shake, or other ornament since it will then have a greater effect. Its use is particularly appropriate at cadence points.

12. Separassione (Separation) - This ornament is employed when the melody rises a second or a third or descends by the interval of a second. The Separation, which resembles an escape tone, should be accompanied by a beat, shake or other ornament, and, according to the composer, the sound should always be swelled during the course of the ornament. It is always followed by an appoggiatura on the succeeding principal note.

13. Mord^te (Mordent or Beat) - This grace, which consists of repercussions between a principle note and its lower neighbor, resembles the normal Baroque mordent ex-

¹Geminiani, Violin, p. 1.
²Ibid., p. 7.
shadings in his scores, Geminiani used the following abbreviations: Pia. (piano) and For. (forte). Since Geminiani considered a pleasing performance to be one in which the instrument is given "a Tone that shall in a Manner rival the most perfect human Voice,"\(^1\) these two elements of expression are vital to a true performance of his works.

11. **Anticipazione** (Anticipation) - According to Geminiani, the anticipation should be ornamented with a beat, trill, turned shake, or other ornament since it will then have a greater effect. Its use seems particularly appropriate at cadence points.

12. **Separassione** (Separation) - This ornament is used frequently when the melody rises a second or a third or descends by the interval of a second. This ornament, which resembles an escape tone, should be accompanied by a Beat, Shake, or other ornament, and according to Geminiani, it should also be accompanied by a crescendo.\(^2\) The Separation is always followed by an appoggiatura on the succeeding note.

13. **Mordente** (Beat) - This ornament consists of repercussions between the the principal note and its lower neighbor. It resembles the normal Baroque mordent ex-

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\(^1\)Geminiani, *Violin*, p. 1.

\(^2\)Ibid., p. 7.
cept that instead of being short, the Beat is continued for the length of the note unless otherwise indicated by another ornament.

14. **Tremolo** (Close Shake) - Geminiani used this symbol (~~~) to indicate a vibrato. According to the composer, the realization of this ornament cannot be notated, but he gave the following instructions to performers:

To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally. . . . it should be made use of as often as possible.\(^3\)

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\(^3\)Ibid, p. 8.
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The present edition of the Six Sonatas for Violoncello and Basso Continuo, Op. 5 by Francesco Geminiani is based upon the London edition which was published in 1747. All of the original bowings and ornaments have been retained in this new performing edition. Geminiani devised his own unique system of notation for ornaments, and because the realization of these ornaments may present difficulties to performers who are unaware of Geminiani's style, a table of ornaments has been provided below.
SONATA I

Andante
Presto
Adagio
Da Capo fino al fine e poi Segue il tempo 3