

PRACTICAL EDITION OF SIX SONATAS FOR VIOLIN AND CONTINUO,

OPUS 4

by

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FRANCESCO GEMINIANI

Presented by

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To fulfill the thesis requirement for the degree of
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Major in Violin Performance and Pedagogy
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FRANCESCO GEMINIANI.

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In 1951 Mr. Barber entered the Eastman School of Music where he became a pupil of Andre Ribaupierre. From 1953 to 1957 he was a member of the U. S. Marine Band Symphony Orchestra in Washington, D. C., where he served as concertmaster and soloist.

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PREFACE

It is the purpose of this thesis to make available a practical edition of the first six Violin Sonatas of Opus 4 by Francesco Geminiani. In preparing the present version, the author has worked from an original edition, published in London in 1739 by J. Welcker, found in Sibley Music Library of the Eastman School of Music.

In contrast to most violin performers of his time, Geminiani published several treatises on music which are extremely helpful to the comprehension of early Eighteenth Century style. In his Treatise of Good Taste, Rules for Playing in Good Taste, The Art of Playing on the Violin, and The Art of Accompaniment, Geminiani instructs his reader on methods of figured bass realization, violin technique, and artistic performance. The principles set forth in these treatises have long been a source of information for editors of music from the period. In the making of the present edition, Geminiani's directions have been adhered to wherever practical.

Of the twelve sonatas of Opus 4, modern editions of Nos. 8, 10, and 11 can be found in the Classische Violin Musik collection.¹ As far as the present author can

¹Classische Violin Musik, Ed. Gustav Jensen (London, n.d.).

ascertain, no modern edition of the first six sonatas is available, although in 1741 Geminiani published concerto grosso arrangements of Nos. 1, 2, 5, 9, 10, and 11.

In the preparation of the present edition, special consideration has been given to figured bass realization, ornamentation, bowings, and dynamics. The editor has chosen to write out most of the ornamentation in full in order to avoid any misunderstanding of the composer's intentions. Fingerings and bowings have been included wherever indicated by the composer or where it has been felt they would be of practical value. Although most of the dynamics have been added by the editor, care has been exercised to avoid an excessive use of such indications.

It is the feeling of the editor that any discussion of the formal and stylistic aspects of these works would be somewhat superfluous, since an excellent and exhaustive study of this nature has already been made by Marion E. McArtor.²

Although the sonatas of Geminiani have never attained the popularity accorded to those of some of his more famous contemporaries, their significance in the development of violin literature and technique cannot be denied. "The contrapuntal writing, multiple stops, wide shifts, embellishments, and passage work (especially Op. 4) offered a very real

²Marion E. McArtor, "Francesco Geminiani, Composer and Theorist" (unpublished Ph.D. Dissertation, University of Michigan, 1951).

challenge to violinists of his day."³ The author feels that the six sonatas of this edition will offer a challenge to the modern violin student quite as they did to his counterpart in the Eighteenth Century. In no sense inferior as music, they will be of distinct value in the technical and stylistic development of the young performer.

The author wishes to express sincere appreciation to Dr. Eugene Selhorst for his counsel throughout the preparation of this work; to Dr. David Geppert for his many suggestions concerning figured bass realization; to Mr. Joseph Knitzer for his assistance in technical and interpretive matters; to Mr. David Russell Williams for his friendly suggestions on keyboard style; to Mr. Ralph Jackno for his translation of excerpts from German sources; and finally to the staff of Sibley Music Library for their unfailing cooperation.

Without the limitless patience and encouragement of his wife, to whom the author here expresses loving gratitude, the thesis would not have been possible.

³William S. Newman, The Sonata in the Baroque Era (Chapel Hill, 1959), p. 324.

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PART II. THE EDITION

CHAPTER I
BIOGRAPHICAL SKETCH OF THE COMPOSER

Francesco Geminiani was born in Lucca, Italy, in 1687 and died in Dublin, Ireland, on September 17, 1762. Until 1934, Geminiani's birthdate was a matter of conjecture, being set at 1680 by Hawkins,¹ 1666 by Burney,² and 1674 by Grove³ and Apel.⁴ With the publication of the only biographical work to date on Geminiani, Adolfo Betti established the birthdate as late November or early December, 1687.⁵ Official baptismal records of Lucca show that the composer was baptised on December 5, 1687.

Little is known of Geminiani's early life, but he is known to have first studied the violin with his father, Giuliano, who was a member of the Capella Palatina in Lucca, and shortly afterward with Carlo Ambrogio Lonati at Milan.⁶ From

¹Sir John Hawkins, A General History of the Science and Practice of Music (London, 1850), II, 847.

²Charles Burney, A General History of Music (London, 1789), IV, 641.

³Sir George Grove, Grove's Dictionary of Music and Musicians (3rd ed.; New York, 1937), II, 362.

⁴Willi Apel, Harvard Dictionary of Music (Cambridge, 1956), p. 804.

⁵Adolfo Betti, Francesco Geminiani (Lucca, 1934), p. 9.

⁶Carlo Ambrogio Lonati (b. Milan, c. 1655) was an esteemed violinist and an opera composer of some repute.

1707 to 1710, Geminiani was employed as a violinist in the band of the Signoria Theatre in Lucca. In 1710 he traveled to Rome, where he became a pupil of Corelli, and the next year he was in Naples, where Alessandro Scarlatti appointed him concertmaster of the orchestra. During this period he is believed to have studied composition and counterpoint with Scarlatti.

Although he was a pupil of Corelli, Geminiani's playing contrasted sharply with that of his eminent teacher. While the hallmark of Corelli's performing style was classical serenity and dignity, the most prominent feature of Geminiani's playing was his fiery passion, described by contemporary critics as eccentric. Tartini once referred to him as "il furibondo Geminiani." Although the possessor of a brilliant virtuoso technique, Geminiani may not have been a success in Naples. The following is related by Burney:

. . . he [Geminiani] 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 unexpected accelerations and relaxations of measure. After this discovery, the younger Barbella assured me, that his father, who well remembered his arrival at Naples, said he was never trusted with a better part than tenor viola, during his residence in that city.⁷

Moser questions the authenticity of this story as told

⁷Burney, op. cit., IV, 641.

to Burney by Barbella.⁸ Moser points out that Barbella's composition teacher, Leonardo Leo,⁹ often stated that: "In spite of my instruction, Barbella remains a fool in musical things."¹⁰ If, indeed, Barbella's story contains little truth, it has unjustly damaged Geminiani's reputation through the years. In any event, the one thing upon which authorities agree is Geminiani's prodigious virtuosity as a solo performer. "His reputation as a great virtuoso has been accepted without question."¹¹

In 1714, after a successful concert tour through Italy, Geminiani traveled to London, where he was to become one of the most important 18th century musicians living in England. Upon arrival in London, he was immediately accepted as one of the world's greatest violinists. Hawkins states that "he so recommended himself by his exquisite performances, that all who professed to understand or love music were captivated when they heard him."¹² Being a favorite in court circles, Geminiani was able to obtain a substantial degree of royal

⁸According to Grove's Dictionary, Emanuel Barbella was born c. 1703 and died in 1773.

⁹Leonardo Leo (1694-1744) was first organist at the royal chapel in Naples and is chiefly remembered for his sacred compositions and comic operas.

¹⁰Andreas Moser, Geschichte des Violinspiels (Berlin, 1923), p. 237.

¹¹Marion E. McArtor, "Francesco Geminiani, Composer and Theorist" (unpublished Ph.D Dissertation, University of Michigan, 1951), p. 3.

¹²Hawkins, op. cit., II, 847.

patronage, and, in addition, he became well known as a teacher of violinists and singers. Hawkins relates that "he had very many bountiful patrons and pupils, as many in number as he could possibly attend."¹³ It is not surprising that a leading student of Corelli should himself become a successful violin teacher, but it is most interesting to note the following as told by Burney:

This year Miss Caecilia Young, a scholar of Signor Geminiani, who now sang in public for the first time, had a benefit concert at Drury Lane playhouse. . . . This lady, afterwards the wife of Dr. Arne, with a good natural voice and fine shade, had been so well taught that her style of singing was infinitely superior to that of any other.¹⁴

The year 1716 saw the publication of Geminiani's Op. 1,¹⁵ a set of twelve sonatas for violin and continuo. These works were warmly acclaimed. When invited to play them for King George I, Geminiani "consented only on the condition that Handel should accompany him, and it was said that this helped to reinstate Handel in the King's favor, lost him by his desertion of the court of Hanover."¹⁶ Geminiani's next publication was a set of twelve concerti grossi arranged from Corelli's violin sonatas, Op. 5, followed in 1732 by six original concerti grossi, Op. 2, and another set of six, Op. 3,

¹³Hawkins, loc. cit.

¹⁴Burney, op. cit., IV, 653.

¹⁵Published in London by R. Meares.

¹⁶Sir George Grove, Grove's Dictionary of Music and Musicians (5th ed.; New York, 1954), III, 591.

not published until 1755. Burney states that Op. 3 "established his character and placed him at the head of all masters then living, in this species of composition."¹⁷

The twelve sonatas of Op. 4 were published by J. Welcker in 1739 and were followed by concerti grossi arrangements of Nos. 1, 11, 2, 5, 10, and 9 in 1741. Op. 5 (1746) contains six sonatas for violoncello and continuo, which were also arranged for violin by the composer. Although several authorities list a set of six concerti grossi as Op. 6, McArtor questions their existence.¹⁸ Op. 7 (1748?) contains six concerti grossi which were the final published compositions of Geminiani not associated with theoretical treatises.

The latter--the theoretical treatises--are important and deserve passing attention. Op. 8 bears the title, Rules for Playing in True Taste (1748?). Op. 9 is the famous The Art of Playing on the Violin (1751)--probably the first published violin method. Op. 10 is the Guida armonica, or Harmonic Guide. Included in this unique work are cadential formulas, illustrations of various harmonic progressions, and guides to smooth and "proper" voice leading. Op. 11 (1755), entitled The Art of Accompaniament [sic], contains valuable information concerning the realization of figured bass. Works published without opus numbers include: Treatise of Good Taste (1749) and The Art of Playing the Guitar (1760).

¹⁷Burney, op. cit., IV, 642.

¹⁸McArtor, op. cit., p. 18.

Throughout the better part of his productive period, Geminiani confined his musical activities to composition and teaching, and only rarely consented to appear in a public performance.

A considerable portion of his time and energy was spent in indulging his great passion for dealing in paintings. We can be quite certain that he lacked the necessary knowledge required of art dealers, for Hawkins states that:

. . . he not only suspended his studies, and neglected the exercise of his talents, but involved himself in straits and difficulties, which a small degree of prudence would have taught him to avoid. To gratify his tastes he bought pictures; and, to supply his wants, he sold them. The necessary consequence of this kind of traffic was loss, and its concomitant, necessity.¹⁹

After several unfortunate dealings, Geminiani found himself stripped of his entire fortune. Creditors pursued him and he became involved in difficulties which finally led to his imprisonment. He was then compelled to call upon his friend and pupil, the Earl of Essex, to come to his rescue. In 1727 this same nobleman obtained for Geminiani the post of Royal Director and Composer of the state music in Ireland, but unfortunately the composer could not accept the position since there was a restriction barring anyone of the Roman Catholic faith. The appointment was finally given to Matthew Dubourg, one of Geminiani's more distinguished pupils. Geminiani, however, after several extended visits to Dublin, settled in that city in 1733. He remained in Ireland for

¹⁹Hawkins, op. cit., II, 847.

seven years, teaching and giving private concerts. In 1740, he again took up residence in London, where he occasionally participated in benefit concerts as both violinist and conductor.

In 1749, Geminiani conducted the Lenten Concerts at Drury Lane Theatre and very shortly thereafter moved to Paris. Little is known of his activities in Paris, except that he was able to publish new editions of several works, heard a number of his compositions performed at the Concert Spirituel, and produced a pantomime entitled The Enchanted Forest, which was first performed on April 10, 1754, at the Tuileries. 1755 found him again in London, and in 1759 he returned to Ireland, where he became violin master to C. Coote, the Duke of Bellamont. In 1760 he went to Dublin for a visit with Dubourg, who had become master of the king's band in that city. It was during his stay that a treatise in manuscript was stolen from his lodgings in College Green and never seen again. This incident is claimed to have hastened his death; in any case, he died in Dublin that same year.

Any critical evaluation of Geminiani's contributions must separate the violinist and teacher from the composer. Regarding his abilities as a performer and pedagogue, authorities voice nothing but praise and admiration. However, opinions of Geminiani's stature as a composer vary considerably.

Concerning Geminiani as a virtuoso, Newman refers to him as "the most important of the Italians in London and one of

the chief names in 18th century violin playing."²⁰ Burney, who undoubtedly had opportunities to hear him perform, states that he was

. . . gifted with a more powerful hand /than Corelli/, a bolder modulation, and a less symmetrical style, he intrepidly stepped forth and convinced the musical world that Corelli had left his disciples a demesne that was still capable of higher cultivation and improvement. . . . We are greatly indebted to this master for the improved state of the violin. . . in this country, and indeed for the advancement of instrumental music in general, during the early part of this century.²¹

Hawkins also bears witness to Geminiani's violinistic abilities.

Of his performance it is difficult to convey an idea, there being no master of the violin living with whom he can with any propriety be compared, Jackson excepted, who possesses many of his excellencies, but never came near him in the point of tone. . . . all the graces and elegancies of melody, all the powers that can engage attention, or that render the passions of the hearer subservient to the will of the artist, were united in his performance.²²

From the perspective of the 20th century, historians have voiced similar opinions.

Geminiani must be considered one of the foremost representatives of the school of Corelli, however different

²⁰William S. Newman, The Sonata in the Baroque Era (Chapel Hill, 1959), p. 320.

²¹Burney, op. cit., IV, 641.

²²Hawkins, op. cit., p. 904.

from his master he proved himself to be as a performer and composer.²³

Geminiani was one of the finest violinists of his generation, and he came to England at a time when the example and teaching of a great violinist was badly needed. . . . he had the unchallenged admiration of the music societies.²⁴

The latter /Geminiani/ was undoubtedly one of the greatest, if not the greatest, violinist of his time, who enlarged in many ways the resources of the instrument, as his concertos and sonatas clearly show.²⁵

In 1714 a third pupil of Corelli, Francesco Geminiani, appeared in London, who was by far the most important outcome of that great master's school. His influence on the further development of violin playing was very considerable, and his concertos were looked upon as the most prodigious virtuoso pieces in existence.²⁶

Perhaps a more important legacy left by Geminiani than that of his performing ability is in the area of violin pedagogy. Credited as being the first published violin method, his Art of Playing on the Violin is believed by Boyden and others to expound many of the principles of

²³Grove, op. cit., III, 591.

²⁴Arthur Hutchings, The Baroque Concerto (London, 1961), p. 270.

²⁵Edmund Van der Straeten, The History of the Violin (London, 1933), I, 160.

²⁶Edmund Van der Straeten, The Romance of the Fiddle (London, 1911), p. 197.

Corelli.²⁷ First published in 1751, it has been a major influence on violin performance and pedagogy for more than 200 years. "The rules Geminiani gives for holding the violin and bow, the management of the left hand and right arm are the same as are recognized in our days."²⁸ The Art of Playing on the Violin is a systematically arranged tutor whose "fame rests . . . on its contents and on the occasional eloquence of its language."²⁹

Examples of Geminiani's success as a teacher have already been cited.³⁰ His three most renowned students include Matthew Dubourg,³¹ Charles Avison,³² and Michael Christian Festing.³³ Although of a somewhat eccentric nature, Geminiani received great loyalty and affection from his students and there is no instance to be found of dissatisfaction with his pedagogical skills.

In addition to his violin tutor, Geminiani published three other treatises which are of interest to the scholar.

²⁷David D. Boyden, Francesco Geminiani, The Art of Playing on the Violin, Facsimile Edition (London, 1952).

²⁸Grove, op. cit., III, 592.

²⁹Boyden, op. cit., Preface, p. v.

³⁰See p. 4.

³¹Matthew Dubourg (1703-1767) wrote several concertos for his own performances.

³²Charles Avison (1709-1770) published 50 concertos for strings.

³³Michael Christian Festing (1680-1752) composed several solo sonatas and concertos for violin.

In his Rules for Playing in True Taste and the supplementary Treatise of Good Taste he discusses the areas of ornamentation and expression. These works "are of debatable value"³⁴ due to the lack of detail in both the text and the musical examples. Nevertheless, if approached with caution, they can assist the present-day musician in the study of early 18th century ornamentation.

. . . there are undoubtedly good grounds for Geminiani's statement that many more ornaments are necessary for performance than are indicated in most contemporary editions, and the recommendations given in his violin treatise should, if carried out with discretion, serve as valuable aids to the modern performer.³⁵

The Art of Accompaniament [sic] is of somewhat greater value and "has a special interest as an account of how a great solo player liked to be accompanied and contains valuable information about the art of treating the thorough bass."³⁶

Opinions concerning Geminiani's worth as a composer vary widely. He has been the victim of unfair comparisons. Because "his music was unfortunately measured by Corellian standards and found wanting in proportion, refinement, and repose,"³⁷ most critics have been content with Burney's

³⁴McArtor, op. cit., p. 228.

³⁵Putnam Aldrich, A Study in Musical Ornamentation, p. xciv (Quoted by McArtor, op. cit., p. 261).

³⁶Grove, op. cit., III, 592.

³⁷Abraham Veinus, The Concerto (Garden City, 1944), p. 19.

original dictum.

As a musician, he was certainly a great master of harmony, and very useful to our country in his day; but though he had more variety of modulation, and more skill in diversifying his parts than Corelli, 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 the 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.³⁸

Hawkins, a contemporary of both Geminiani and Burney, does not subscribe to Burney's conclusion. He states that "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 into music till his time."³⁹ Referring to the concerti grossi, Hawkins says the following:

The publication of this work /Op. 27 was soon followed by another of the same kind, that is to say, Opera terza, consisting of six concertos for violin, the last whereof is looked upon as one of the finest compositions of its kind in the world.

Geminiani was now in the highest degree of estimation as a composer for instruments: for to say the truth, he was in this branch of music without a rival.⁴⁰

Burney and Hawkins seem to be at opposite extremes in their evaluations, but it must be remembered that both historians lacked the advantage of our two-century perspective.

³⁸Burney, op. cit., IV, 645.

³⁹Hawkins, op. cit., II, 902.

⁴⁰Ibid., II, 850.

It must also be remembered that Geminiani was active at a time when music and, indeed, all art was in the throes of drastic change. Undoubtedly, he was not a composer of the rank of Bach, Handel, or Vivaldi, but in an attempt to assign him to his proper position among composers of the 18th century, one must consider that:

In all his works, Geminiani appears to us as a master who, at the termination of the late Baroque, embraced the traditions of the Italian school. Upon a solid foundation of Corelli's instruction . . . he built a highly developed instrumental art and, well prepared, through the Neapolitan School [Scarlatti] ushered in the musical rococo.⁴¹

Geminiani's experimental spirit is evident in his addition of a solo viola to the concertino of his concerti grossi, thus providing the instrumentation of the future string quartet. Also noteworthy are the great variety of ornaments which he introduces into his melodies, which at times cause striking clashes with the harmonies. Arriving in England the same year as Veracini,⁴² Geminiani "found the art of violin playing in every respect in its infancy."⁴³ He, more than any other violinist, provided the needed stimulus for the considerable contribution of England to what was already a rich and expanding literature elsewhere. "Above all, this musician influenced styles of violin playing, both through

⁴¹Friedrich Blume, Die Musik in Geschichte und Gegenwart (Kassel, 1960), IV, 1693.

⁴²Francesco Maria Veracini (1690-1750).

⁴³Grove, op. cit., p. 591.

such writings as his celebrated Art of Playing on the Violin (1751) and through such notable pupils as Dubourg, Festing, and Avison."⁴⁴

⁴⁴Newman, op. cit., pp. 324-25.

CHAPTER II

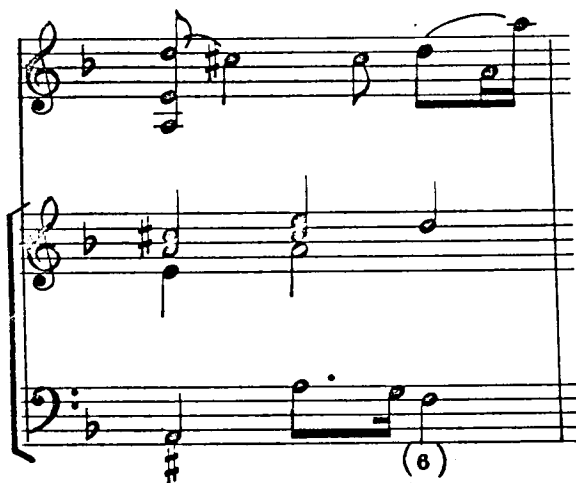
COMMENTARY ON THE EDITION

Problems encountered in the preparation of this edition fall into the general categories of figured bass realization, notation, ornamentation, bow markings, tempo, and dynamics. In most instances, decisions have been based upon Geminiani's wishes as expressed in The Art of Playing on the Violin, Rules for Playing in True Taste, Treatise of Good Taste, and The Art of Accompaniament [sic]. In cases where Geminiani's indications were felt to be somewhat extravagant for modern taste or unsuitable for adaptation to the modern violin and piano, a more practical solution has been sought. In order to facilitate the presentation of the editorial decisions, each category will be discussed separately.

Figured Bass

The 1739 edition of Opus 4 is remarkably complete in its detail of bass figurings. All indications have been faithfully followed in the present edition. In the rare cases where figured bass symbols are missing, the harmony has been deduced from the context. The only instances of this occur with the first inversion of triads or seventh chords. The following shows one such example.

Ex. 1. Sonata No. 4, 1st movement, m. 20.



Two figures were found for which Geminiani's intent was not immediately clear. The ♯ and $\text{♭}5$ appear in a few cases and would seem merely to indicate the presence of a raised or natural fifth above the bass. However, in each instance, this would not satisfy the musical context. To ignore the figures would result in diminished triads in root position. Upon investigation, it was found that the intention was a $\text{Mm}7$ chord in first inversion. Geminiani mentions this figuring in the supplement to the Guida armonica. "A note which has a 5 over it, with a dash across its tail thus ♯ ; signifies that 'tis a Dissonant Harmony and it must have a 3rd and 6th, for its Accompaniment."¹ Although the $\text{♭}5$ is not dealt with, it may

¹ Francesco Geminiani, Guida armonica, Supplement (London, 1756), Example I.

be assumed that the same rule would apply. Examples 2 and 3 illustrate the solution employed.

Ex. 2. Sonata No. 3, 2nd movement, m. 16.



Ex. 3. Sonata No. 6, 4th movement, m. 10.



A few figured bass indications have been modified in order to accomodate Geminiani's expressed wishes for ornamentation. In Example 4, a represents the literal realization as expressed in the figures, and b the suggested interpretation of the figures.

Ex. 4. Sonata No. 2, 3rd movement, m. 1.

It will be noted that if the accompaniment is performed as indicated, the resulting intervals of $\frac{6}{4}$ will be present above the bass. It seems doubtful that such a dissonance is intended. Concerning this matter, Donington says:

When the trill preparation is very long, the accompaniment should normally consist of two chords, whether so figured or not. The first is the chord implied by the preparation. The second is the chord implied by the resolution on the main note of the trill.²

²Robert Donington, The Interpretation of Early Music (London, 1963), p. 250.

By delaying the fifth of the chord until the resolution of the 4-3 suspension, the progression will be $\overset{6}{4}$ to $\overset{7}{5}$. This solution as shown in b would appear to be far more satisfactory.

Concerning texture, Geminiani states the following:

I repeat here . . . the Art of Accompaniament [sic] chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent interruptions of the Sound are inconsistent with the 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.³

This broken-chord style of keyboard playing is necessary on the harpsichord if one wishes to achieve a continuous sound. However, the longer-lasting sound of the modern piano eliminates the need for the practice to a great extent. The question arises as to the number of parts that should be utilized in a successful figured bass realization. Quantz says that "the standard rule for thorough bass is to play regularly in four parts."⁴ Donington observes that "there is a range of choice here from two parts to as many as the fingers can manage."⁵

In the present edition, the general plan has been to utilize three-voice texture for movements of rapid tempo,

³ Francesco Geminiani, The Art of Accompaniament (London, 1755), p. 2.

⁴ Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752), XVII, vi, 4.

⁵ Donington, op. cit., p. 259.

and four-voice for slow movements. It will be observed, however, that very few movements remain in a uniform texture throughout. There are frequent changes in the number of voices employed and in the elaborateness of the realization.

An important factor in a good accompaniment is varying the texture to suit the needs of different movements and passages.

Variation in the texture ranges from broad contrasts to fine nuances. It is an art akin to orchestration. At every bar and on every chord, a slightly different situation may arise with regard to the needs of balance and colouring.⁶

The question of doubling arose in instances where the figured bass symbols are already realized in the solo part. Because this situation occurs but occasionally, and then only for a very few beats, it has been felt that the use of doubling does not seriously detract from the solo line or the musical context. Indeed, the avoidance of doubling at these points would usually have resulted in awkward voice leading. Concerning the practice of doubling, Donington states:

Consecutive octaves or unisons between the accompaniment and a solo part were regarded as legitimate doubling, and in no sense prohibited, although for reasons of taste, not connected with musical grammar, such doubling was not favoured as a continual recourse after the very early Baroque period.

Many examples may be found in this edition where an *apoggiatura* or suspension is present in the solo part simultaneously with its note of resolution in the accompaniment.

⁶Ibid., p. 256.

⁷Ibid., p. 266.

In order to avoid the resulting dissonance, the solo line might be doubled. However, the figured bass gives no indication for the presence of non-harmonic material in the keyboard part. Another solution might be the omission of the note of resolution in the accompaniment, but this would result in a somewhat sketchy and inconsistent texture. It is the editor's belief that the harmonic clash which Geminiani seemingly calls for is precisely what is intended. Example 5 will serve as illustration.

Ex. 5. Sonata No. 3, 2nd movement, mm. 43-45.

In most cases the dissonance resolves itself very quickly and is not offensive to the ear. "A great many clashes between accompaniment and solo parts which look most alarming on paper resolve themselves without being noticed in performance."⁸

⁸Loc. cit.

Continuing his defense, Donington says:

It has commonly been regarded as a fault of grammar to sound the note of resolution at the same time as the discord about to resolve on to it: or in other words, to anticipate the resolution of a discord in the harmony accompanying it. Yet this procedure was not merely sanctioned, but encouraged and practiced by some authorities and composers at all stages in the Baroque period, and indeed subsequently.⁹

It very possibly may have been this feature of Geminiani's style which prompted Hawkins to state that "his [Geminiani's] harmonies consist of such combinations as were never introduced into music till his time."¹⁰

One further point of figured bass should be mentioned. Sonata No. V employs the term tasto solo.¹¹ This is an indication of "no accompaniment other than the bass note."¹² In the third movement¹³ the editor has chosen not to accept this definition in its strictest sense. In order to provide a more lasting sound in support of the violin figuration, an a and c have been added to the upper part. "When the harmony is simple and changes not too frequently or rapidly, it may often be desirable to accompany with full chords, whether these are shown by the figuring or not."¹⁴

⁹Op. cit., p. 269.

¹⁰Hawkins, op. cit., p. 902.

¹¹See Sonata No. V, movement 2, mm. 5-9 and 97-101. Also movement 3, mm. 49-52.

¹²Willi Apel, Harvard Dictionary of Music (Cambridge, 1956), p. 745.

¹³See mm. 49-52.

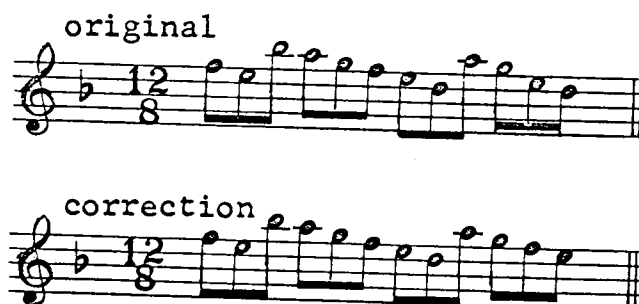
¹⁴Donington, op. cit., p. 258.

Notation

The original edition of Op. 4 is printed on two staves. The upper one contains the solo violin part, while the lower includes the bass line with accompanying figures. Since the bass voice frequently extends above middle c , the tenor clef is often employed to avoid the extensive use of ledger lines. To simplify performance, passages written in this manner have been transposed into the treble or bass clefs.

The original printing is remarkably free from errors in notation. The only instance where a correction was felt to be necessary is shown in Example 6.

Ex. 6. Sonata No. 4, 4th movement, m. 37.

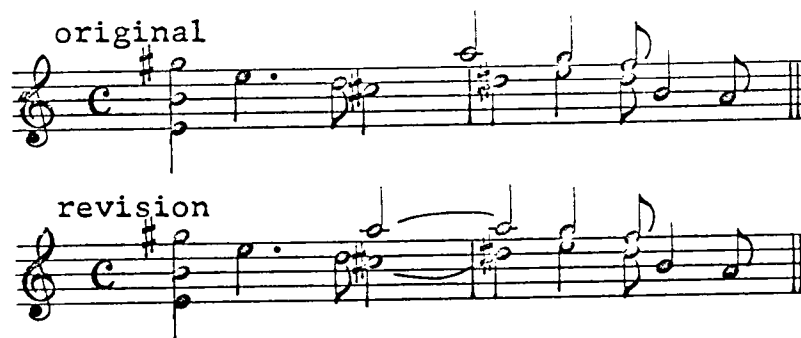


The final two notes of the example have been changed so that the three-note pattern of the fourth beat might conform to that established in the second beat of the measure.

A few oddities were found in the notation of the 1739 edition. In order to facilitate reading, changes have been made, but in no instance do these changes differ from the composer's intention. Example 7 shows the placement of a

note directly on the bar-line. This is Geminiani's method of expressing a note tied over the bar-line.

Ex. 7. Sonata No. 2, 2nd movement, mm. 66-67.



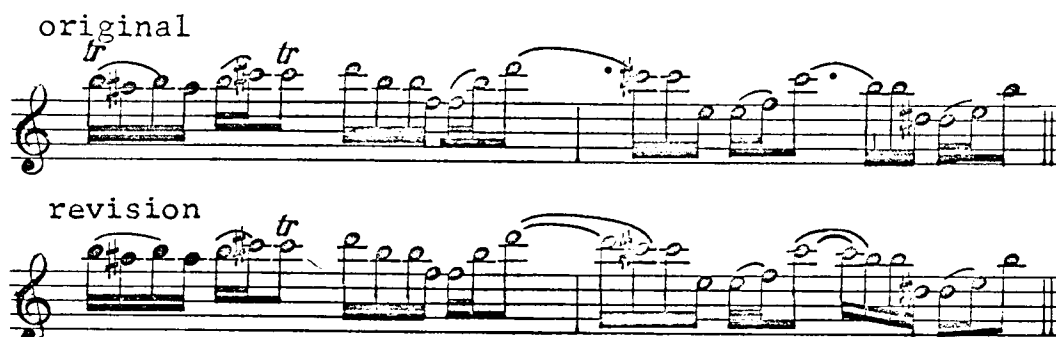
Within the bar-line, the use of a dot is often employed to express a tie.

Ex. 8. Sonata No. 1, 1st movement, m. 7.



It was customary in the late Baroque period to substitute a dot to the right of the bar-line in place of the tie whenever the second note of the tie was half the value of the first.

Ex. 9. Sonata No. 2, 2nd movement, mm. 30-31.



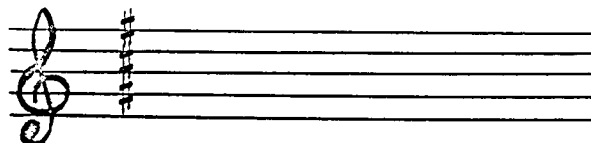
In general, Geminiani employed the principle of repeating accidentals within the bar-line when the affected note followed several intervening ones. Arnold states that

. . . in the seventeenth and eighteenth centuries an accidental did not, as in modern music, hold good for the duration of the bar; unless repeated, it was often assumed to be contradicted though the repetition was often omitted in obvious cases.¹⁵

No examples were found in these sonatas which were contrary to this procedure.

Key signatures in the original edition conform to those used in modern notation, although the accidentals are in vertical alignment rather than staggered formation.

Ex. 10. Sonata No. 5, 2nd movement.



¹⁵F. T. Arnold, The Art of Accompaniment from a Thorough Bass as Practiced in the XVII and XVIII Centuries (London, 1931), p. 888.

For reasons of practicality, some changes have been made in double stop notation. The eighteenth century violinist played on gut strings which were often tuned to a pitch lower than a 440. His violin was equipped with a shorter finger board and base bar than is customary on modern instruments. In effect, the string tension was not nearly so great. Many double stops which were easily managed are no longer practical. Consideration must also be given to the sound of the modern violin. Most contemporary performers play on strings which are wound with metal. This produces a louder tone, but one which is somewhat more harsh than that produced by the simple gut string. This is especially notable in the "open" string sound. For these reasons, it has seemed advisable to shorten the duration of some double stops. Example 11 will suffice to show the type of adjustment referred to.

Ex. 11. Sonata No. 2, 1st movement, mm. 4-5.



The original edition contains an interesting passage in which dots are indicated above the notes with a tie extending over eight notes.

Ex. 12. Sonata No. 3, 2nd movement, mm. 11-12.



This is a curious marking, for it indicates a type of bowing which, in his Art of Playing on the Violin, Geminiani refers to as Particolare--a word meaning "particular," but in the sense of something fussy or eccentric.¹⁶ It is highly doubtful that the passage is meant to be played with a bouncing bow, for Geminiani instructs that "the bow must always be drawn strait on the strings, and never be raised from them in playing semi-quavers."¹⁷ Thurston Dart remarks that "dots over a string of quavers mean not that they are to be played staccato but that they are of equal length."¹⁸ In the light of these comments, the passage has been interpreted as shown in Example 13.

Ex. 13. Sonata No. 3, 2nd movement, mm. 11-12.



¹⁶Geminiani, The Art of Playing on the Violin (London, 1751), Esempio XX, No. 14, p. 27.

¹⁷Ibid., p. 9.

¹⁸Thurston Dart, The Interpretation of Music (New York, 1963), p. 101.

In the original edition, Geminiani makes use of an abbreviated notation to indicate arpeggiated chords. Example 14 shows the original notation along with the version employed in this edition.

Ex. 14. Sonata No. 3, 2nd movement, mm. 35-36.



It is almost certain that the broken chord figure is meant to continue beyond the first two beats. Examination of Baroque scores clearly shows that this type of musical shorthand was frequently practiced by composers of the period.¹⁹ In The Art of Playing on the Violin, Geminiani provides the reader with eighteen possible variations of a chord pattern in which "are shown the different way of playing arpeggios on chords composed of 3 or 4 sounds."²⁰

Of passing interest is the sign given, at the end of each stave indicating the pitch of the first note on the following stave.

¹⁹See J. S. Bach, Chaconne in d minor for Solo Violin, Carl Flesch edition, mm. 88-120.

²⁰Geminiani, op. cit., p. 8.

Ex. 15. Sonata No. 1, 3rd movement, m. 10.



The wavy line in no way affects the performance or editorial considerations of these sonatas, but it is interesting to note its similarity to the custos in the neume notation of plainsong.

Ornamentation

Both in his Art of Violin Playing and Treatise on Good Taste, Geminiani gives considerable attention to the matter of ornamentation. He presents definitions and illustrations of fourteen ornaments. Although his solutions are readily available,²¹ it would seem useful to this discussion to reproduce those portions of Geminiani's commentary which have a direct relationship to the ornamentation found in the sonatas of this edition. In order to illustrate the composer's intentions, examples from the original edition will be shown along with realizations according to modern notational practice. Unless otherwise noted, all of the following quotations are taken from The Art of Playing on the Violin.²²

²¹See Aldrich, Dannreuther, Dolmetsch, and Donington in the Bibliography.

²²Geminiani, op. cit., pp. 6-8.

Of the Plain Shake

The plain Shake [trill] is proper for quick Movements; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note.

Ex. 16. Sonata No. 1, 2nd movement, m. 31.



No alteration in the original notation is necessary. It is interesting to note that most trills employed in these sonatas are of the "plain" variety. In other words, they require no termination. Geminiani includes the "turned Shake" in his list of ornaments and indicates this with the sign \sim . However, in the original edition of Op. 4, this sign does not appear and trills of this type are notated as shown in Example 17.

Ex. 17. Sonata No. 3, 2nd movement, m. 18.



According to Apel, "the use of a simple sign (t, tr) for the

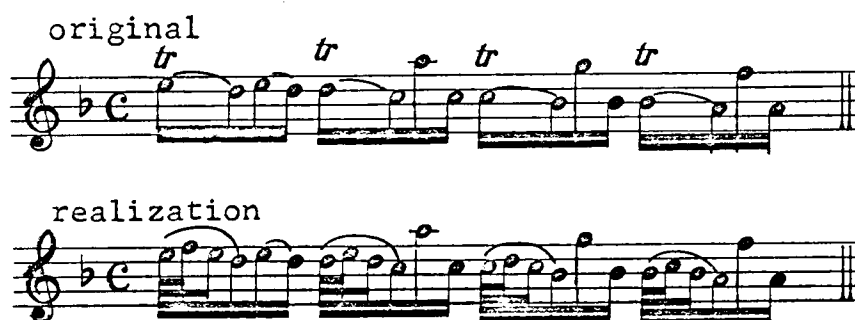
trill left the performer free to choose"²³ the turned ending. The editor has taken this liberty in a few instances.

Ex. 18. Sonata No. 1, 1st movement, m. 16.



In theory, the execution of all trills should begin with the auxiliary or upper note. However, where the note values are small and the tempo rapid, a more workable approach is necessary. Lacking the time required for the execution of a prepared trill, the performer must begin with the principal note. In practice, then, the very quick trill becomes an inverted mordent.²⁴

Ex. 19. Sonata No. 4, 2nd movement, m. 5.



²³Apel, op. cit., p. 761.

²⁴See Donington, op. cit., pp. 185-88.

There are a few places where the editor has taken the liberty of adding trills either for the sake of consistency or because a trill is strongly implied. A case in point can be found in the second sonata.

Ex. 20. Sonata No. 2, 4th movement, mm. 71-74.



The termination of the tied notes with a turned ending would seem to indicate that a trill is intended.

Of the Superior Apogiatura [sic]

The Superior Apogiatura is supposed to express Love, Affection, Pleasure, etc. 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 lose much of the aforesaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will.

The appoggiatura is a major feature of Geminiani's melodic style. It occurs with great frequency in both slow and fast movements. Although Geminiani is fairly specific concerning the length to be assumed by the appoggiatura, each case in the present edition has been examined individually. At times, the musical context would seem to be

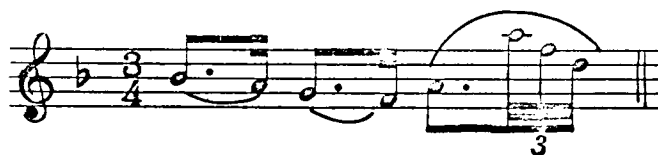
better served if the appoggiatura and its note of resolution were of equal length. Example 21 illustrates two measures from the original edition, along with the editor's interpretation.

Ex. 21. Sonata No. 4, 1st movement, mm. 2-3.



In the first measure, the appoggiatura is given twice the length of its note of resolution. This would seem to agree with Geminiani's wishes. In the second measure, however, the note of resolution retains half of its original value. The reader will note that the ornament in the first measure is approached by leap, whereas in the second measure, stepwise motion occurs. The more expressive nature of the leap as opposed to stepwise motion was considered an important factor in determining the length of all appoggiaturas. This does not imply, however, that one would be incorrect in lengthening the ornaments in measure two.

Ex. 22. Sonata No. 4, 1st movement, m. 3.



Final decisions of this type must be left to the individual performer.

Of the Inferior Apogiatura

The Inferior Apogiatura has the same Qualities with the preceding superior appogiatura, except that it is much more confin'd as it can only be made when the Melody rises the interval of a second or third, observing to make a Beat /mordent/ on the following Note.

All inferior appoggiaturas have been given a time value equal to their note of resolution. Mordents have been included only where specifically indicated.

Ex. 23. Sonata No. 5, 3rd movement, mm. 11-12.

original



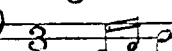
realization



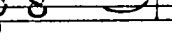
Although Geminiani mentions only the single note appoggiatura, the sonatas of Op. 4 contain several examples of the conjunct double appoggiatura or slide.

Ex. 24. Sonata No. 5, 3rd movement, m. 2.

original



realization




The image shows two musical staves. The top staff is labeled 'original' and the bottom staff is labeled 'realization'. Both staves are in 3/8 time and feature a treble clef. The notation includes eighth and sixteenth notes, rests, and a key signature change to one sharp (F#). The 'realization' staff includes a double bar line and repeat dots at the end of the phrase.

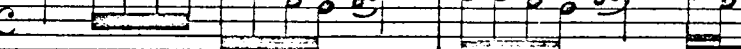
In Sonata No. 1, a similar indication is given, but upon comparison of this sonata with the composer's own re-casting of it as a concerto grosso,²⁵ the following realization was adopted.

Ex. 25. Sonata No. 1, 2nd movement, mm. 1-2.

original



realization



²⁵See Preface, pp. ii-iii.

In the concerto grosso arrangement, the ornament is fully written out, as shown in Example 25. One might wonder whether the composer intended all slides to be performed in this manner. However, no other evidence can be found to support such a conclusion. The editor has adopted the written-out ornament found in the concerto grosso in the belief that Geminiani may have desired such a change in this one instance. All other slides of this variety have been treated as shown in Example 23.

One other type of slide is employed in the original edition. Apel refers to it as the "punctierter Schleifer or dotted slide."²⁶ The reader will note that its execution is similar to that of Example 25.

Ex. 26. Sonata No. 5, 3rd movement, m. 10.



Of Swelling and Softening the Sound

These two Elements may be used after each other;
they produce great Beauty and Variety in the Melody,

²⁶Apel, op. cit., p. 44.

and employ'd alternately, they are proper for any Expression or Measure.

Apel²⁷ states that the earliest known instance of the modern signs for crescendo and diminuendo are found in Geminiani's Prime Sonate of 1739. McArtor refutes this, arguing that

his signs . . . are not the modern forms of crescendo and diminuendo indications. Geminiani's seventh and eighth ornaments, which show the 'Swelling and Falling of Sound' are wedges (\triangleleft \triangleright) which affect only the notes over which they are placed. Thus the devices are not so much dynamic elements as they are ornaments, that is to say, colorings of individual notes.²⁸

Ex. 27. Sonata No. 3, 1st movement, m. 16.



McArtor's interpretation seems to be the more reasonable, for this sign indicates a nuance of such short duration as to be practically useless to the modern interpreter. It is the editor's belief that Geminiani is calling for a coloration of the sound by an intensification of the vibrato. In the sonatas of Op. 4, only the wedge indicating the swell is present

²⁷Ibid., p. 252.

²⁸McArtor, op. cit., pp. 273-74.

and since it is only found at high points in the melodic line, it would seem to be an unnecessary marking for the sensitive performer. In any case, there is no modern counterpart for this sign.

Of Piano and Forte

They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.

By the inclusion of dynamic markings in his table of ornaments, we may assume that Geminiani does not consider ornamentation merely to be melodic embellishment. As he states at the beginning of his discussion, the table "contains all the Ornaments of Expression, necessary to the playing in a good taste."²⁹ In the 1739 edition, the forte sign is For., F, or f; the piano sign is Pia., P, or p. More will be said on this matter in the section on dynamics.

Of the Beat /mordent/

This is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution etc. If it be play'd less strong and shorter, it expresses Mirth, Satisfaction, etc. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, etc. By making it short and swelling the Note gently, it may express Affection and Pleasure. *

²⁹Geminiani, op. cit., p. 6.

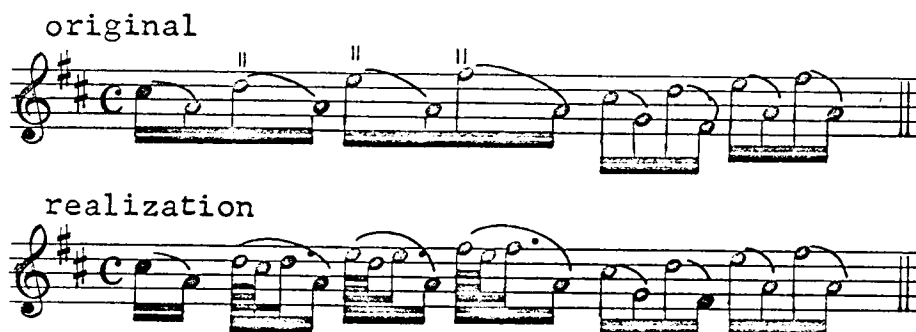
The mordent is found quite frequently in Op. 4, and is indicated by the sign || over the note head. A typical usage is in conjunction with the inferior appoggiatura.³⁰

Ex. 28. Sonata No. 5, 3rd movement, m. 7.



Although Geminiani gives the performer the freedom of continuing the mordent for the duration of the note, personal taste has dictated the editor's choice of but one alternation of the principal and auxiliary notes. In performance, the mordent should always begin on the value of the note to which it belongs and should not be introduced before it.

Ex. 29. Sonata No. 1, 1st movement, m. 9.



³⁰Also see Example 23.

Of the Close Shake /vibrato/

This cannot possibly be described by Notes as in former Examples. 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, when it is long continued swelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very strongly it may express Majesty, Dignity, etc. But making it shorter, lower and softer, it may denote Affection, Fear, etc. and when it is made on short Notes, it only contributes to make their Sound more agreeable and for this reason, it should be made use of as often as possible.

This is a remarkable statement. Many contemporary authorities flatly state that "there is no place in baroque music for the perpetual vibrato that 'graces' modern violin playing."³¹ This would seem to be in direct contradiction with Geminiani's statement. Bukofzer further states that "the idea of playing continually with vibrato would be as preposterous to baroque musicians as that of always pulling the tremulant stops on the organ."³² Although this statement is unqualified, Geminiani is equally positive on this matter when saying: "I have also omitted the Mark of the Close Shake which may be made on any Note whatsoever."³³

The position one chooses to take with regard to this is an individual matter. The author feels that some consideration should be given to the fact that the modern performer

³¹Manfred Bukofzer, Music in the Baroque Era (New York, 1947), p. 377.

³²Ibid., p. 378.

³³Geminiani, Rules of Playing in a True Taste (London, 1748), Preface, p.i.

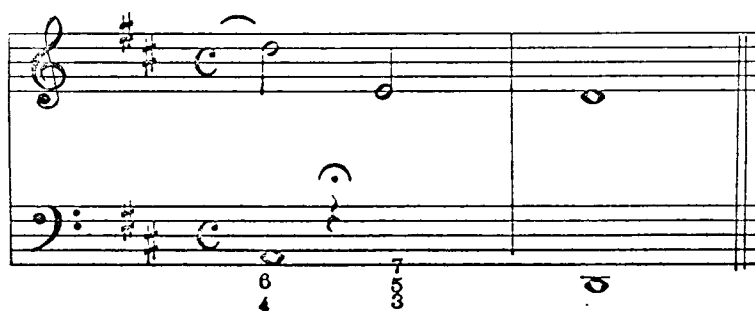
plays for a 20th century audience, and that a complete rejection of today's accepted performance practices may even result in a short-lived career! This does not imply that a uniform performance style should be imposed upon music of all periods, but rather that an effective compromise should be sought in the performance wherever, in the considered judgment of the musician, it seems advisable. Thorough information, common sense, and good taste must be the guiding factors in all stylistic decisions.

In truth a continuous vibrato always is musically justifiable provided it is just as continuously adapted to the degree of intensity which the music momentarily requires. Totally vibrato-less string tone sounds dead in any music. It is just as much an illusion to think that early music performers preferred it as to think that early singers preferred a "white" tone. Exaggerated vibrato makes the tone opaque, and it is this opaqueness which is damaging to early music. Sensitive vibrato not only can but should be a normal ingredient in performing such music: while leaving the tone transparent, it is quite indispensable in bringing it to life, as the evidence and practical experience combine in suggesting.³⁴

Two remaining points concerning ornamentation must be mentioned. The first movements of sonatas I and VI would seem to require the addition of a cadenza, or at least a brief flourish.

³⁴Donington, op. cit., p. 170.

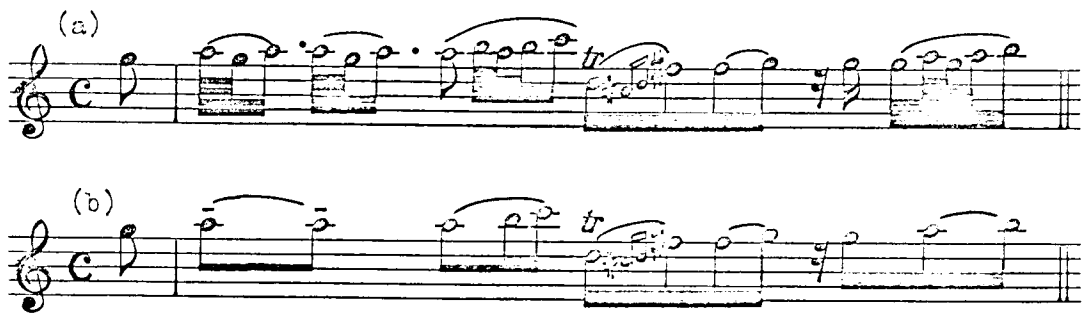
Ex. 30. Sonata No. 6, 1st movement, m. 15.



The editor has endeavored to provide brief passages that are suitable to their respective movements. However, the performer should feel free to construct his own cadenzas should he wish. The only word of caution which might be ventured is that he not make the passage too lengthy or replete with virtuoso effects. Long, elaborate cadenzas are more appropriate to the solo concerto than to sonata movements of this type.

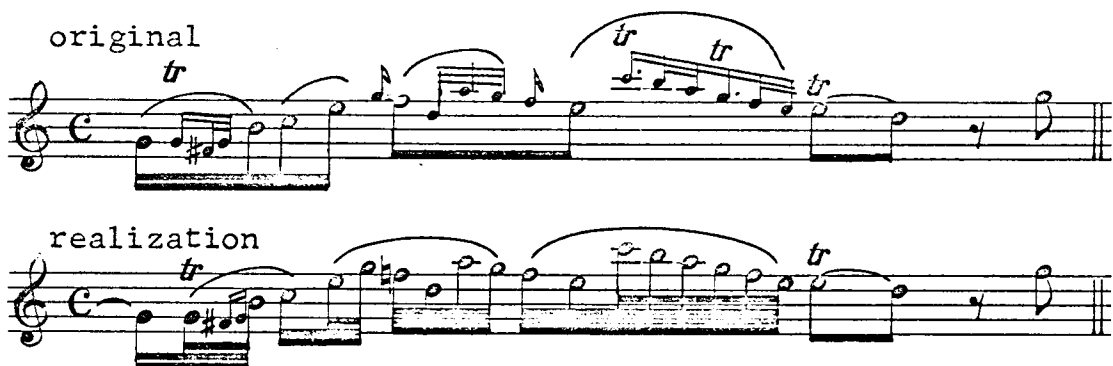
The final point concerns the elimination of some ornamentation found in the original edition. Although, in most instances, the present edition attempts to adhere to Geminiani's indications, personal taste has prompted the deletion of some ornaments where it was felt that they were present in excessive numbers. Example 31a shows the first measure of Sonata No. III with all of Geminiani's indications; Example 31b shows the realization recommended by the editor.

Ex. 31. Sonata No. 3, 1st movement, m. 1.



This is the most elaborately ornamented movement in the sonatas of Op. 4. Performance of all the ornamentation indicated would require an extremely flexible tempo that would tend to disturb the continuity of the movement. For this reason, and also to achieve a smoother flow of the melodic line, dotted grace note rhythms and several trills have been eliminated.

Ex. 32. Sonata No. 3, 1st movement, m. 3.



Further instances of the elimination of ornaments will be apparent from a comparison of the present edition with the original edition reproduced in the appendix.

It should be mentioned that a considerable amount of criticism has been voiced concerning Geminiani's profuse ornamentation. McArtor states that "what Geminiani considered to be 'good taste' in his own music is now considered to be extremely bad taste."³⁵ He further points out that "the consensus, by and large, has been that Geminiani embellished far too freely."³⁶ Expressing a similar opinion, Aldrich states the following:

It was well known that Geminiani's playing was commonly considered extravagant and even eccentric; for this reason his views on the agréments are not to be taken as entirely representative of the practice of the period. The signs . . . are extremely diverse; in fact some are not to be found anywhere except in his own works. Nor do his directions remain within the limits of good taste.³⁷

Criticism of lavish ornamentation has also been expressed by eighteenth century authorities. Speaking generally of this practice, Quantz states that it is undesirable

. . . to load the adagio with a quantity of ornamentation, and to disguise it in such a way that often among ten notes there is scarcely one which is in the harmony with the fundamental part, and the principal melody of the piece can hardly be heard any longer.³⁸

³⁵McArtor, op. cit., p. 243.

³⁶Ibid., p. 261.

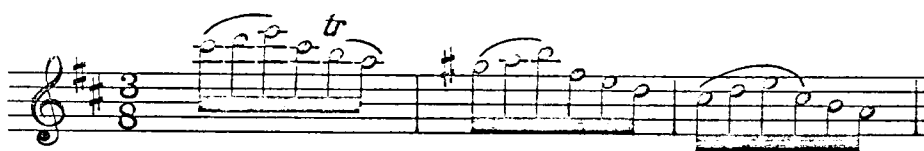
³⁷Aldrich, op. cit., p. XCIII-XCIV. (Quoted by McArtor, op. cit., p. 261.)

³⁸Quantz, op. cit., XI, 6.

BOWING

Many additions and changes in the bowing of the original edition have been introduced into the present edition. Like fingering, the selection of bowings is a highly individual matter. Geminiani gives the performer various choices in these sonatas. Example 33 shows similar figures bowed in different ways in three successive measures.

Ex. 33. Sonata No. 1, 4th movement, mm. 38-40.



Changes in the bowing of identical passages are further indication of the performer's freedom of choice.

Ex. 34. Sonata No. 1, 4th movement, mm. 21-22.



Ex. 35. Sonata No. 1, 4th movement, mm. 59-60.



Ex. 36. Sonata No. 1, 4th movement, mm. 89-90.



All bow markings in the present edition have been determined only after careful consideration of phrasing, tempo, dynamics, and style. The individual may feel free to employ his own bowings, but in doing so, it is suggested that he also give due attention to these matters. Above all, he should strive for a smooth melodic line. In this connection, Gemini-ani states:

. . . I must caution the Learner against marking the Time with his Bow; for if he once accustoms himself to it, he will hardly ever leave it off. And it has a most disagreeable Effect, and frequently destroys the Design of the Composer. As for Example, when the last note in one Bar is joined to the first Note of the next by a Ligature slur, those two notes are to be played exactly in the same manner as if they were but one, and if you mark the beginning of the Bar with your Bow you destroy the Beauty of the Syncopation. So in playing Divisions /Variations/, if by your Manner of Bowing you lay a particular stress on the Note

at the beginning of every Bar, so as to render it pre-dominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few Instances in which it is not very disagreeable.³⁹

One should not conclude from this statement that unimaginative bowings are desirable. "Geminiani . . . considers plain, flat, legato bowings as generally mediocre. He prefers expressive bowings, combined with nuance, and all related to the proper tempo."⁴⁰

TEMPO






It has long been the assumption of many that Baroque musicians preferred slower tempos than are generally customary today. Although this is a difficult question to resolve, the evidence would seem to indicate very little difference between baroque and modern practice. Dolmetsch states that "it is unquestionable that the old music, as such, was neither slower nor quicker than the modern. It comprises all sorts of movements: slow, moderate, or fast, according to the idea to be expressed."⁴¹ Quantz provides the following table which is based on the average number of 80 human pulse beats per minute.⁴²

³⁹Geminiani, The Art of Playing on the Violin, p. 9.

⁴⁰David D. Boyden, "The Violin and its Technique in the 18th Century," Musical Quarterly XXXVI (1950), p. 36.

⁴¹Arnold Dolmetsch, The Interpretation of Music of the XVII and XVIII Centuries, edited by Ernest Newman (London, 1915), p. 28.

⁴²Quantz, op. cit., XVII, vii, 49.

Allegro assai		= 160
Allegro		= 120
Allegretto		= 80
Adagio cantabile		= 80
Adagio assai		= 40

Although this helps to dispel certain misconceptions concerning pre-classical tempos, it does little to inform the modern interpreter as to the varying degrees comprehended within each tempo designation. Indeed, 18th century musicians recognized the impossibility of pinpointing the speed of an allegro (or any other tempo indication) to a degree that would be applicable with each appearance of the term. They also noted that, in the last analysis, the musical context can be the only reliable guide to tempo.

It is true that special words are written at the start of each piece which are supposed to give its character, such as Allegro (lively), Adagio (slow), and so on. But both slow and quick have their degrees, and even if the composer endeavours to explain more clearly the speed by using yet more adjectives and other words, it still remains impossible for him to describe in an exact manner the speed he desires in the performing of the piece. So one has to deduce it from the piece itself, and this it is by which the true worth of a musician can be recognized without fail.⁴³

In order to assist the modern interpreter in selecting suitable tempos, metronome markings have been suggested for

⁴³Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, translated by Edith Knoch (London, 1951), p. 33.

each movement. Geminiani supplies time-words for every movement but two. The first movement of Sonata No. 2 is provided with no tempo or stylistic indication. The editor has furnished the Adagio marking in the present edition. The third movement of Sonata No. 3 is provided with the marking Affettuosso, but lacks any indication of tempo. The present edition adopts the more complete indication of Andante affettuosso.

DYNAMICS

Since so few dynamics are provided by the composer, additional markings have been furnished with the hope of aiding the performer in the making of decisions concerning expression. Markings of f and p inserted by the editor have been bracketed [f] ; all others are from the original edition. Crescendo and decrescendo indications have also been added at points suitable to the musical context.

It has long been felt by many that dynamic changes in baroque music should be sudden, with little or no crescendo or decrescendo. Although this may have been a necessity for keyboard instruments of the period, it would seem opposed to the very nature of a string instrument. In all likelihood a sensitive string player would vary the dynamic intensity of his playing in response to the expressive nature of the music, whether the part was so marked or not. It is unthinkable that such masters as Geminiani, Veracini, and Locatelli would ignore this most natural and expressive aspect of their art. Concerning this matter, Donington states that "it is a complete

misunderstanding to confine baroque music within a range of what has recently been called terrace dynamics: long stretches of loud or soft flatly sustained."⁴⁴ It is certainly true that sudden dynamic contrasts are an important part of the baroque musical style, but since musical scores of the period often lack indications of whether a change of dynamics should be abrupt or gradual, it is essential to take the context into consideration.

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While it must be remembered that many of the points brought out in this discussion are but recommendations, it is hoped that the modern performer will find them a helpful guide to the interpretation of these sonatas. There is no such thing as one "exact" or "correct" interpretation, and the performer is urged to use his own judgment and express his own taste. It should be kept in mind, however, that true creativity can only be achieved through an active imagination which has been disciplined by technical and stylistic knowledge.

And I would besides advise . . . the Performer who is ambitious to inspire his audience to be first inspired himself, which he cannot fail to be if he chuses a Work of Genius, if he makes himself thoroughly acquainted with all its Beauties; and if while his imagination is warm and glowing he pours the same exalted Spirit into his own Performance.⁴⁵

⁴⁴Donington, op. cit., p. 416.

⁴⁵Geminiani, Treatise of Good Taste (London, 1749), p. 4.

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