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Autor: Rasch, Rudolf

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Solos, trios and concertos in the oeuvre of Francesco Geminiani, or The commonwealth of musical genres

RUDOLF RASCH

Introduction

Francesco Geminiani (1687–1762) is not the first name that comes to mind when thinking of the trio sonata. Nevertheless, this genre played a significant role in his musical oeuvre: if not a major role, then certainly a highly particular one. Geminiani did not compose any set of six or twelve sonatas for two violins and figured bass, as so many of his colleagues have done during the first half of the eighteenth century. To find the trio sonatas among his works, one has to look twice, and sometimes in unexpected places. The trios found thus are often related to solo sonatas or to concertos, either of his own composition or someone else's. It appears that all three genres – solos, trios and concertos – may share their basic structures, which is why it is possible to speak, in relation at least to Geminiani's oeuvre, of what can be called “the commonwealth of musical genres”.

The Concertos Op. 2 (1732)

As already hinted at, Geminiani never published an original volume of trio sonatas, suggesting on first blush that he never composed any works in the genre. Upon closer inspection, however, such a statement is not entirely true, as he did compose three trio sonatas in the traditional sense of the term, hidden as they are in his concertos. Let us have a look at the title page of his Concertos Op. 2, one of the two sets of six concertos published in 1732 that made him in one fell sweep the leading composer of concertos in Great Britain. The full title reads:

VI: | CONCERTI GROSSI | CON | Due Violini, Violoncello, e Viola di Concertino | obbligati, e due altri Violini, e Basso di Con- | certo grosso ad arbitrio; | il IV. V. e VI. si potranno suonare con due Flauti traversieri, | o due Violini con Violoncello.

The second half of the title, from “il IV. V. e VI.” onwards, is often understood as meaning that the concertino parts of the fourth, fifth and sixth concertos could also be performed on transverse flutes. I have several CD recordings of these concertos; in one case, the concertino parts in question are indeed performed on transverse flutes with good results.¹ But this is not what Geminiani is telling us. If one takes a little trouble to read what is written, it is apparent that the English translation is “the fourth, fifth and sixth [concertos] can be played by two transverse flutes or violins with violoncello”, in the sense of “with two transverse flutes or violins with violoncello” *only*, that is as trio sonatas.² If the phrase referred to the realization of the concertino parts in a concerto performance, the violins and the violoncello would not have been mentioned here, because these instruments had already been mentioned.

The Violino Primo Concertino and Violino Secondo Concertino parts of the fourth, fifth and sixth concertos confirm the possibility of performing them with the Violoncello part as a trio sonata, either with two transverse flutes, or with two violins. The higher parts have only a few double or triple stops, which can easily be replaced by the highest notes. The Violino Secondo del Concertino has one note below *d1*, for which a substitute note one octave higher is provided (see Example 1, bar 4). The three parts together never leave a gap in the composition. Here we have three trio sonatas composed by Francesco Geminiani which are at the same time the nucleus of three concertos. Example 1 in the Appendix of this article transcribes the first bars of Geminiani’s Concerto Op. 2 No. 4 and the trio sonata that can be extracted from it.

All three sonatas are in four movements, following a traditional slow-fast-slow-fast pattern. Main keys are D major, D minor and A major. The first movement is introductory and ends with a half cadence. Then comes, in two sonatas, a fugue. The last sonata has a polyphonic movement at this position that cannot be classified in any traditional category. Third movements are brief, always in the parallel key, and end with a half cadence. The final movements have a lighter character, in 3/8 time or 2/4 time with triplets throughout.

1 Geminiani, *Concerti grossi op. II*. Auser Musici (Carlo Ipata, direction). Pan Classics, PC 10241, 2011.

2 See Peter Walls, “Geminiani and the Role of the Viola in the Concerto Grosso”, in: *Liber Amicorum John Steele: A Musicological Tribute*, ed. by Warren Drake, Stuyvesant NY 1997 (= Festschrift Series 16), pp. 379–413, in particular p. 399 for a similar view.

The double faces of Geminiani's Concertos Op. 2 Nos. 4–6 are, in a way, unsurprising. They may be inspired by Arcangelo Corelli's famous *Concerti Grossi* Op. 6. The title of this work reads (*italics editorial*):

XII Concerti grossi, Con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso *ad arbitrio* che si potranno radoppiare.

Such a title implies that the three concertino parts, Violino Primo Concertino, Violino Secondo Concertino and Violoncello, are essential and obligatory, whereas the four ripieno parts are *ad libitum*. In other words, a performance of these works as trio sonatas is as good or as bad as performing them as concertos. The concerto version of these works is no more than the expansion of a trio version.³

The same words “*ad arbitrio*” are also found in the title of Geminiani's *Concerti Grossi* Op. 2. Following this suggestion would lead to a performance of the concertos as quartets, because the Viola has moved from the concerto grosso to the concertino.

The Concertos from Corelli's Sonatas Op. 3 (1735)

Following the Concertos Op. 2 of 1732, the next time the trio sonata appears in Geminiani's musical oeuvre is in 1735, when his arrangements as concertos of six trio sonatas by Corelli were published by the London publisher John Walsh. The title reads:

CONCERTI GROSSI | Con Due Violini | Viola e Violoncello | *di Concertino obligati, e Due altri Violini* | e Basso di Concerto Grosso | *Composti delli Sei Sonate del | Opera Terza D'Arcangelo Corelli.*

This is very similar to the title of volumes with *concerti grossi* mentioned earlier in this article.⁴

In the Concertos after Corelli's Op. 3 in fact, the opposite procedure can be observed in comparison with the trios implied in the Concertos Op. 2: in the latter works, the trios can be ‘extracted’ from the concertos,

3 The performance of *concerti grossi* as trio sonatas is also discussed by Walls, *ibid.*, especially on pp. 385–390.

4 Critical edition in Francesco Geminiani, *6 Concertos after Corelli Opp. 1 & 3, H. 126–131, 3 Concertos from “Select Harmony”, H. 121–123, 2 Unison Concertos, H. 124–125*, ed. by Christopher Hogwood, Bologna 2010 (= Francesco Geminiani Opera Omnia 8).

in the former the concertos come into being by adding ripieno parts (and an alto viola part) to trio sonatas. The arrangement is rather straightforward or, one might say, predictable: blocks of “Soli” alternate with blocks of “Tutti”. For the ripieno parts, the tutti sections of the concertino parts are simply copied and a viola part has been added. For the concertino parts, Walsh’s edition of these works uses the plates of his earlier edition of Corelli’s trios sonatas so that ‘Geminiani’s’ concertino parts are identical to Corelli’s trios. For this reason, the concertino parts are simply called Violino Primo, Violino Secondo and Violoncello, without the usual addition “del Concertino”. Example 2 transcribes the first bars of both Corelli’s Sonata Op. 3 No. 1 and Geminiani’s concerto version.

One may have doubts about Geminiani’s authorship of the arrangements. The only steps taken were the selection of solo and tutti passages and the composition of a new alto part for the tutti passages. Any musician with a basic knowledge of the rules of counterpoint and composition could have performed such a task. On the other hand there are some special traits that are also found in Geminiani’s concerto arrangements of Corelli’s Sonatas Op. 5, such as tutti passages without a Basso Ripieno and the doubling of alto and violin parts. Perhaps Geminiani composed these arrangements earlier than their publication in 1735 suggests, for example in the late 1710s or early 1720s. Such a hypothesis can also be upheld for the concertos published by John Walsh in the *Select Harmony, Second Collection* (1734–1735).

The concerto arrangements from Corelli’s Sonatas Op. 1 and 3 were certainly not without success, although in this respect they lagged far behind the concerto arrangements from Corelli’s Solos Op. 5, published in two volumes in 1726 and 1729 respectively, which can be counted among the major commercial successes of eighteenth-century music publishing.

A Treatise of Good Taste in the Art of Musick (1749)

Geminiani’s Concertos from Corelli’s Sonatas Op. 3 were followed by four volumes of solo sonatas and two volumes of concertos.⁵ Then followed two treatises, with the related titles *Rules for Playing in a True Taste* and

5 Notably *Le prime sonate a violino e basso* (1739), *Sonate a violino e basso [...] Opera quarta* (1739), *Concerti grossi [...] dalle sonate a violino e basso dell’opera IV* (1743), *Sonates pour le violoncelle et basse continue [...] Ouvrage cinquième* (1747), *Sonates pour le violon avec un violoncelle ou clavecin* (1747) and *Concerti grossi [...] Opera VII* (1748).

A Treatise of Good Taste in the Art of Musick, published in 1748 and 1749 respectively. Both of them contain, after a brief introduction, a series of compositions that are, in one way or another, settings or arrangements of Scottish and other songs. The *Treatise of Good Taste in the Art of Musick* contains four such arrangements. These arrangements take the form of trio sonatas: they are headed “Sonata”, are written for two violins and figured bass and are all in several movements. They are, however, trio sonatas of an unusual kind: the Violino Primo part has the melody of the song or a variation of it, while the Violino Secondo is a free counterpoint to it. The melodies are borrowed from William Thomson’s *Orpheus Caledonius* (London, 1725, 1733) and Geminiani also uses Thomson’s accompanying bass lines as the basis of his basso continuo parts, which gives the music a flavour of ‘folk music’. Movements of these three sonatas may have the form of a trio setting of the melody or of a variation, dominated by semiquaver movement. The melodies may have a binary form by themselves. Only a few, very brief slow movements have been inserted in a more conventional trio style.

The following tables illustrate the movement structure of the three sonatas and provide basic data about the movements:

Sonata I

Mov.	“Air”	Key	Metre	Tempo	Setting/Variation
i	The Broom of Cowdenknows	G Dorian	C	Grave	Setting plus variation
ii	Bonny Christie	F major	C	Andante	Setting
iii		D minor	3/4	Grave	
iv	[Bonny Christie]	F major	C	Presto	Variation

Sonata II

Mov.	“Air”	Key	Meter	Tempo	Setting/Variation
i	Bush aboon Traquair	D major	C	Andante	Setting
ii	[Bush aboon Traquair]	D major	C	[Allegro]	Variation

Sonata III

Mov.	“Air”	Key	Meter	Tempo	Setting/Variation
i	The last Time I came over the Moor	F major	C	[Andante]	Setting
ii		D minor	3/4	Grave	
iii	[The last Time I came over the Moor]	F major	C	Allegro	Variation

Because of their unusual traits, the sonatas differ considerably from what is usually conceived of as a trio sonata. It is no wonder these pieces have attracted little attention until now. They are not available in a practical edition and have rarely been recorded.⁶ Example 3 transcribes the first bars of the song “The Broom of Cowdenknows” from Thomson’s *Orpheus Caldonius*, Geminiani’s arrangement of this song as trio sonata and the variation.

Sonatas for two violins & a violoncello (1757)

The two treatises just mentioned appear to be the first of an entire series, which kept Geminiani busy for almost a decade. They were followed by the famous *Art of Playing on the Violin* (1751), the two volumes of *The Art of Accompaniment* (1754), and the *Guida armonica* (1756). Then Geminiani returned to practical music, publishing in 1757 two volumes of what appears at first glance to be two sets of six trio sonatas. Upon closer inspection, however, their genre classification is a little more complex. The full title of the first volume is:

Six | SONATAS | FOR | Two Violins & a Violoncello | or HARPSICHORD | with a | Ripieno Bass | To be used when the Violins are doubled | COMPOSED BY | F: Geminiani | from the VI first Solo’s of his Op^a. 1^a.

The second set has a similar title but specifies the original compositions as “from the VI last Solos”. The pieces in these two publications are trio sonatas in the sense that they can be performed by an ensemble consisting of two violins, violoncello and harpsichord. But the issue is not so simple. First of all, these pieces are arrangements of twelve solo sonatas for violin in Geminiani’s own hand, his Op. 1 sonatas published in 1739 in a revised version as *Le prime sonate*.⁷ (The first version of these sonatas appeared in 1716 as *Sonate a violino, violone e cembalo*.) The arrange-

6 They are available in facsimile editions and in a critical edition: Francesco Geminiani, *Rules for Playing in a True Taste, Op. 8, H. 400, A Treatise of Good Taste in the Art of Musick, H. 401*, ed. by Peter Walls, Bologna 2012. See also Peter Holman, “Geminiani, David Rizzio and the Italian Cult of Scottish Music”, in: *Geminiani Studies*, ed. by Christopher Hogwood, Bologna 2013, pp. 183–214.

7 Available in facsimile editions and in a critical edition: Francesco Geminiani, *12 Sonatas for Violin and Figured Bass [Op. 1] (H. 1–12), 12 Sonatas for Violin and Figured Bass [Op. 1] (Revised) (H. 13–24)*, ed. by Rudolf Rasch, Bologna 2015.

ment appears to be more than just the addition of a Violino Secondo to the original Violino and Basso combination. The basic structure of the compositions has been altered in many places, bars have been omitted or added, and those retained may have been changed considerably. The passages of the solo version with violin polyphony have been divided over the two violin parts (as to be expected), for the rest the Violino Secondo is a newly composed part that moves freely against the Violino Primo part and has an accompanying role almost all of the time.⁸

In general, the compositional procedure resembles that of the trio sonatas in *A Treatise of Good Taste*. There is a model consisting of a melodic line and a bass line. Both lines are adopted for the new publication as Violino Primo and Violoncello. The Violino Secondo part is a newly composed one. Example 4 contains the first bars of Sonata I from *Le prime sonate* (Ex. 4a) and its reworking of 1757 as a trio sonata (Ex. 4b).

In yet another respect, Geminiani's trios of 1757 differ from the traditional trio sonata. The title includes the phrase "with a Ripieno Bass to be used when the Violins are doubled", which suggests an alternative performance practice, namely as concertos, if at least the performance of violin parts by more than one performer is considered to transform the composition into a concerto. Interestingly, for such a concerto performance, a fourth part has been added, a Basso Ripieno.⁹ This part does not play continuously like the violoncello part (which has figures throughout) but only in selected passages. Example 4c illustrates this.

The addition of a Basso Ripieno to the standard trio sonata was not the last step in the development of these pieces from solo writing to concerto composition. One year after the publication of the basic parts and the Basso Ripieno, two more parts for the first set of six sonatas, those based on the Sonatas Op. 1 Nos. 1–6, were published, a Violino Primo Ripieno and a Violino Secondo Ripieno. It is possible that such parts also existed for the second set of six, but if so, they have not survived. The addition of the Violino Ripieno parts changes the sonatas into concerti grossi without viola.¹⁰

The Violino Ripieno parts behave quite differently from those in a classical concerto grosso. First of all, they are not coupled with the Basso Ripieno in the sense that the ripieno violins and the Basso Ripieno are always heard or silent together. The ripieno violins have far fewer

8 See also the discussion in Rudolf Rasch, "The Four Lives of Francesco Geminiani's Violin Sonatas Opus 1", *Ad Parnassum* 10 Issue 20 (2012), pp. 37–137, in particular 109–114.

9 See *ibid.*, p. 115.

10 See *ibid.*, pp. 115–116.

interruptions than the Basso Ripieno has. Comparing the ripieno violins to the “Concertino” strings, three possible relationships can be seen. The first is that of literal doubling, without any variation or change (see Example 5a). The second is what one could call paraphrase: the ripieno violin largely follows the melodic line of the concertino violin but with variations, mostly simplifications (Example 5b). The third type of relationship, in which the ripieno part is totally independent from the concertino part, is rare (Example 5c). The three possible relationships between concertino and ripieno parts are applied in an ever-changing temporal pattern, with very little predictability, as is usual in Geminiani’s compositions. If one of the ripieno parts is doubling, the other may be doubling, paraphrasing or independent, and vice versa. The only rule is that, if one of the ripieno parts is independent, the other ripieno part is (nearly always) either doubling or paraphrasing, but not independent. By this rule, the contrapuntal structure of the sonatas is never more than four-part.

The addition of the ripieno parts adds a third performance variety to the ones already mentioned: the original violin parts are now performed by single player, while the ripieno parts are performed by single or multiple players. The cellist plays the cello part, and the keyboardist the Basso Ripieno part. The three performance varieties just described can be summarized in the following table:

	Violino Primo-Secondo	Violoncello (o Cembalo)	Basso Ripieno	Violino Primo-Secondo Ripieno
(1)	single	cello and/or keyboard		
(2)	double	cello	keyboard (cello ad libitum)	
(3)	single	cello	keyboard (cello ad libitum)	single or double

The Commonwealth of musical genres

We have now discovered trio sonatas in four places among Geminiani’s work: in the Concertos Op. 2 (1732), the Concertos from Corelli’s Sonatas Op. 3 (1735), in *A Treatise of Good Taste in the Art of Musick* (1749) and in the two sets of *Six Sonatas* (1757). In all four cases, the trios exhibit connections with compositions in other genres, either the concerto or the

solo sonata. The trios implied in the concerto volumes are connected to concertos, the Concertos from Corelli's Sonatas Op. 3 are expansions of trio sonatas, the Sonatas of 1757 are an expansion solo sonatas and could, in turn, be expanded into concertos (without viola). The trios found in *A Treatise of Good Taste in the Art of Musick* are related to a different genre as well, in particular the song tunes on which the compositions have been based.

Actually, the relationships now found between solos, trios and concertos are only a selection of a greater number of relationships. It is possible to draw a diagram with the solo sonata, the trio sonata and the concerto as the angular points of a triangle and the relationships between the genres as the sides. Such a diagram shows six kinds of relations between the various genres:

- (1) solo changed into trio;
- (2) trio changed into solo;
- (3) trio changed into concerto;
- (4) concerto changed into trio;
- (5) solo changed into concerto;
- (6) concerto changed into solo.

The examples found can all be positioned in this scheme and complemented by other examples.

(1) *Solo sonata changed into trio*. Already discussed are Geminiani's Sonatas of 1757 as arrangements of his *Prime sonate* of 1739. Many years before, Francesco Barsanti arranged Sonatas VII-XII from the first version of Geminiani's Sonatas Op. 1, published in 1716 as *Sonate a violino, violone e cembalo*, in the form of trio sonatas, published in 1727 by John Walsh as *Sonatas of Three Parts for Two Violins, a Violoncello and Through Bass, made out of Geminiani's Solos*.

(2) *Trio changed into solo*. This phenomenon does not occur in Geminiani's oeuvre, nor in his direct environment. But there exist trio sonatas in which the Violino Secondo has an explicitly stated *ad libitum* character, by the expression "con il violino secondo a beneplacito". By leaving this part out, the work is reduced from a trio to a solo sonata. This tradition can be observed especially in the second half of the seventeenth century, in Italy. Examples are Maurizio Cazzati's *Correnti e baletti per sonare nella spinetta, leuto a tiorba, overo violino en violone, col secondo violino a beneplacito [...] Opera XXX* (Bologna, 1662), Giovanni Battista Vitali's *Balletti, Correnti, gigue, allemande e sarabande a violino e violone o spinetta, con il secondo violino a beneplacito [...] Opera quarta* (Bologna, 1668), Giovanni Battista Bassani's *Balletti, correnti, gigue e sarabande a*

violino e violone overo spinetta, con il secondo violino a beneplacito [...] Opera prima (Bologna, 1677) and Domenico Gabrielli's *Balletti, gigue, correnti, allemande e sarabande a violino e violone, con il secondo violino a beneplacito [...] Opera prima* (Bologna, 1684). It is certainly no accident that all these examples are in the realm of the *sonata da camera*: there, the Violino Primo presents the melody, the Violino Secondo has an accompanying function.

(3) *Trio changed into concerto*. This procedure is present in Geminiani's concerto arrangements of five of Corelli's Sonatas Op. 3 (and one from his Op. 1), and in the adding of ripieno parts to the basic trio structure of his *Sonatas for two violins and a violoncello* of 1757.

(4) *Concerto changed into trio*. The trio sonatas included in the concertino parts of the Concertos Op. 2 Nos. 4–6 are an example of this procedure. The performance of concertino parts of concertos as trio sonatas may have been a rather common procedure. From time to time, extant copies of a concerto publication have only the concertino parts, or lack just the concertino parts (which may have been lent to performers).

(5) *Solo changed into concerto*. The most famous examples are, of course, Geminiani's arrangements of Corelli's sonatas Op. 5. Geminiani also arranged six of his sonatas for violin Op. 4 as concerti grossi, which were published in 1743. Two composers composed concerto versions of Geminiani's sonatas Op. 1: his British pupil, Charles Avison (manuscript in Newcastle, modern edition by Mark Kroll), and the North-German organist, Johann Gerhard Raupach (manuscript in Stockholm).

(6) *Concerto changed into solo*. This procedure seems to have been rare and the only example I can give here is more a question of performance than of composition, namely Geminiani's so-called unison concertos. They were published in 1761 with the following title:

| Two CONCERTOS | To be performed by the first and | second VIOLINS in Unison. | *The Tenors in unison with the* | Violoncellos & other Bases | and particularly by a | *Harpsichord,*

They are scored for two parts only, the upper part meant to be played by all violin players, the lower part by viola, violoncello and keyboard players. But nothing prevents a performance by a single violin player and continuo, as if the pieces were simply solo sonatas. One of the two extant copies (namely, the one in Stockholm) is actually bound behind Geminiani's violin sonatas Op. 1 and Op. 4. If performed that way, a concerto is changed into a solo.

Conclusion

The relationships found between trios on the one hand, and solos and concertos on the other, give rise to the idea that the trio sonata is less a separate genre than perhaps first thought, at least within the works of Geminiani. Evidently, it is more than possible to have a basic framework for a composition which can then be worked out either to a solo, a trio or a concerto. While the various genres certainly have a different 'sound' in performance, their compositions may not be so different at all. It is to be investigated whether the trios without such explicit or implicit relations with either solos or concertos exhibit substantially other compositional characteristics, or whether they just happen to have escaped the hands of a zealous arranger.

Appendix

Example 1.

First bars of Geminiani's Concerto Op. 2 No. 4 (Ex. 1a) and the trio sonata that can be extracted from it (Ex. 1b). Note the double note in bar 4 of the Violino Secondo, which does not apply in a performance as a concerto (because this part is played by a violin), but is of importance in a performance with transverse flutes as trio sonata.

Example 1a.

Andante

VIC
VIR
[Tutti]

V2C
V2R
[Tutti]

AV
[Tutti]

Vcl
BR
[Tutti] [Vcl]

5 4 6 6 6 6 6 5 4 6 6 # 6 7 7
2

Example 1b.

Andante

V1
FT1

V2
FT2

Vcl

5 4 6 6 6 6 6 5 4 6 6 # 6 7 7
2

Example 2.

First bars of Corelli's trio sonata Op. 3 No. 1 (Ex. 2a) and Geminiani's concerto version (Ex. 2b).

Example 2a.

Grave

V1
V2
Vcl
Org

Example 2b.

Grave

V1[C]
V1R
V2[C]
V2R
AV
Vcl
CB

Example 3.

The first bars of the Scottish song “The Broom of Cowdenknows” (from W. Thomson, *Orpheus Caledonius, or A Collection of Scots Songs* (London: Author, 1733), Volume I, p. 10; Ex. 3a), and Geminiani’s arrangement as trio sonata, found in *A Treatise of Good Taste in the Art of Musick* (London: Author, 1749), pp. 14–17, the first movement (Ex. 3b) and the variation (Ex. 3c). The melody of the song is more or less Dorian in G. Thomson’s harmonisation, which ends with a C major chord, is basically followed by Geminiani. Cowdenknows (today Cowdenknowes) is a barony southeast of Edinburgh. Broom (*Cytisus scoparius*) is a yellow-flowering shrub common in Scotland (and elsewhere).

Example 3a.

O the Broom, the bon - ny Broom, the Broom of Cow - den - knows, I wish I were at

Example 3b.

Grave

V1
V2
B

Example 3c.

[Grave]

V1
V2
B

Example 4.

The first bars of Sonata I from *Le prime sonate* (London, 1739) (Ex. 4a), followed by the corresponding bars of the trio arrangements in their different formats: first, as trio sonatas for two violins and figured bass (Ex. 4b), then with a Basso Ripieno, which suggest double violins (Ex. 4c), and finally with extra ripieno parts (Ex. 4d).

Example 4a.

Example 4a shows the first bars of Sonata I from *Le prime sonate* (London, 1739). The score is for Violin (V) and Bass (B). The tempo is Adagio, and the key signature is two sharps (D major). The time signature is common time (C). The score is divided into two sections: Adagio and Presto. The Adagio section consists of 7 measures, and the Presto section consists of 4 measures. The figured bass part includes fingerings: 5 6 6 6 7 #6 3 4 5 for the first seven measures, and 6 5 4 3 for the eighth measure.

Example 4b.

Example 4b shows the first bars of Sonata I from *Le prime sonate* (London, 1739) arranged for two violins (V1, V2) and cello/bass (Vcl). The tempo is Grave, and the key signature is two sharps (D major). The time signature is common time (C). The score is divided into two sections: Grave and Allegro. The Grave section consists of 7 measures, and the Allegro section consists of 4 measures. The Vcl part includes dynamics: *p* Tasto solo for the first seven measures, and *f* Tutti for the eighth measure.

Example 4c.

Example 4c shows the first bars of Sonata I from *Le prime sonate* (London, 1739) arranged for two violins (V1, V2), cello/bass (Vcl), and Basso Ripieno (BR). The tempo is Grave, and the key signature is two sharps (D major). The time signature is common time (C). The score is divided into two sections: Grave and Allegro. The Grave section consists of 7 measures, and the Allegro section consists of 4 measures. The Vcl part includes dynamics: *p* Tasto solo for the first seven measures, and *f* Tutti for the eighth measure.

Example 4d.

The musical score for Example 4d is arranged in a system of six staves. The top four staves are for Violins I (V1), Violins II (V2), Viola (V2R), and Cello (Vcl). The bottom two staves are for Bass (BR). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into two tempo sections: 'Grave' (measures 1-4) and 'Allegro' (measures 5-8). The 'Grave' section features a slow, melodic line with trills and slurs. The 'Allegro' section is marked with a 3/4 time signature and features a more rhythmic, melodic line. Fingerings for the Cello and Bass are indicated below the notes in measures 1-4. Dynamic markings include *p* Tasto solo and *ff* Tutti.

Example 5.

The various relationships between original parts and ripieno parts in Geminiani's *Six Sonatas for Two Violins & a Violoncello or Harpsichord*. The ripieno part can simply double the original parts (Ex. 5a; bars 1–7 of Sonata I, second movement); they may paraphrase the original parts (Ex. 5b; bars 1–4 of Sonata I, fourth movement); or they may be independent (Ex. 5c; bars 1–7 of Sonata IV, first movement). In the last example, the Violino Primo Ripieno is independent, the Violino Secondo Ripieno doubles the Violino Primo Ripieno (bars 1–2) or the Violino Secondo (bars 3–7), except occasional figures.

Example 5a.

Allegro

V1

V1R

V2

V2R

Vcl

BR

6 3 3 7 6 7 5 6 7 9 3

6 3 3 7 6 5 6 7 9 3

Example 5b.

Allegro moderato

V1

V1R

V2

V2R

Vcl

BR

p sempre

p sempre

p sempre

p sempre

p sempre

p sempre

p

f

6 6 6

6 6 6

Example 5c.

Adagio

VI

VIR

V2

V2R

Vcl

BR

Soli

Tutti

6 6 6 6 5
5 4 3

5 5 - 5 7 5
4 4 2

6 6 5 8
5 4 # 3 3 3 3

6 6 5 8
5 4 # 3 3 3 3

VI

V2

V2R

Vcl

BR

p sempre

p

f

f

p

p sempre

p

8 6 5 5
3 3 3 3 4 3

5 7 6 7 6
4 3 5 #3 #4

6 6 6 5 7
5 4 #3 #3

6 7 6
4 #3 #4

8 6 5 5
3 3 3 3 4 3

5 7 6 7 6
4 3 5 #3 #4

6 6 6 5 7
5 4 #3 #3

6 7 6
4 #3 #4