WORK ONE
TWELVE SONATAS FOR VIOLIN AND FIGURED BASS (1716)

1-I. Sonata in A Major for Violin and Figured Bass Op. 1 No. 1 (Careri I/1; H. 1)

i. Adagio

ii. [Allegro]

iii. Grave

(39 bars)

(58 bars)

(7 bars)

(39 bars)

1-II. Sonata in D Minor for Violin and Figured Bass Op. 1 No. 2 (Careri I/2; H. 2)

i. Grave

ii. Allegro

iii. Adagio

iv. Allegro

(16 bars)

(47 bars)

(21 bars)

(89 bars)

1-III. Sonata in E Minor for Violin and Figured Bass Op. 1 No. 3 (Careri I/3; H. 3)

i. Adagio, Allegro, Tempo giusto, ...

ii. Allegro

(50 bars)

(118 bars)

1-IV. Sonata in D Major for Violin and Figured Bass Op. 1 No. 4 (Careri I/4; H. 4)

i. Adagio

ii. Allegro

iii. Grave

iv. Allegro

(13 bars)

(63 bars)

(20 bars)

(102 bars)
1-V. Sonata in B-flat Major for Violin and Figured Bass Op. 1 No. 5 (Careri I/5; H. 5)

i. Affettuoso

\[\text{(43 bars)}\]

ii. Vivace

\[\text{(53 bars)}\]

iii. Grave

\[\text{(13 bars)}\]

iv. Allegro

\[\text{(89 bars)}\]

1-VI. Sonata in G Minor for Violin and Figured Bass Op. 1 No. 6 (Careri I/6; H. 6)

i. Affettuoso

\[\text{(73 bars)}\]

ii. Adagio

\[\text{(10 bars)}\]

iii. Allegro

\[\text{(38 bars)}\]

1-VII. Sonata in C Minor for Violin and Figured Bass Op. 1 No. 7 (Careri I/7; H. 7)

i. Grave

\[\text{(25 bars)}\]

ii. Allegro

\[\text{(28 bars)}\]

iii. Grave

\[\text{(5 bars)}\]

iv. Allegro

\[\text{(58 bars)}\]

1-VIII. Sonata in B Minor for Violin and Figured Bass Op. 1 No. 8 (Careri I/8; H. 8)

i. Affettuoso

\[\text{(14 bars)}\]

ii. Vivace

\[\text{(51 bars)}\]

iii. Amoroso

\[\text{(11 bars)}\]

iv. Vivace

\[\text{(51 bars)}\]
1-IX. Sonata in F Major for Violin and Figured Bass Op. 1 No. 9 (Careri I/9; H. 9)

- i. Vivace
- ii. Andante
- iii. Allegro

1-X. Sonata in E Major for Violin and Figured Bass Op. 1 No. 10 (Careri I/10; H. 10)

- i. Adagio
- ii. Allegro
- iii. Adagio
- iv. Allegro

1-XI. Sonata in A Minor for Violin and Figured Bass Op. 1 No. 11 (Careri I/11; H. 11)

- i. Vivace
- ii. Affettuoso
- iii. Allegro

1-XII. Sonata in D Minor for Violin and Figured Bass Op. 1 No. 12 (Careri I/12; H. 12)

- i. Amoroso
- ii. Allegro
- iii. Allegro
WORK TWO
SIX CONCERTI GROSSI FROM CORELLI’S SONATAS OP. 5 NOS. 1-6 (1726)

2-I. Concerto Grosso I in D major from Corelli’s Sonata Op. 5 No. 1 (Careri 15a/1; H. 132)

i. Grave, Allegro, Adagio  iii. Largo
\[\text{Allegro}\] \[\text{(35 bars)}\] \[\text{(45 bars)}\]

ii. Allegro iv. Allegro
\[\text{(59 bars)}\] \[\text{(50 bars)}\]

2-II. Concerto grosso II in B-flat major from Corelli’s Sonata Op. 5 No. 2 (Careri 15a/2; H. 133)

i. Grave iii. Vivace
\[\text{(23 bars)}\] \[\text{(68 bars)}\]

ii. Allegro iv. Adagio
\[\text{(61 bars)}\] \[\text{(20 bars)}\]

v. Vivace
\[\text{(72 bars)}\]

2-III. Concerto grosso III in C major from Corelli’s Sonata Op. 5 No. 3 (Careri 15a/3; H. 134)

i. Adagio iii. Adagio
\[\text{(22 bars)}\] \[\text{(49 bars)}\]

ii. Allegro iv. Allegro
\[\text{(50 bars)}\] \[\text{(39 bars)}\]
2-IV. Concerto grosso IV in C major from Corelli’s Sonata Op. 5 No. 4 (Careri 15a/4; H. 135)

i. Adagio

ii. Allegro

iii. Vivace

iv. Adagio

v. Allegro

(17 bars)

(61 bars)

(61 bars)

(17 bars)

(42 bars)

2-V. Concerto grosso V in C major from Corelli’s Sonata Op. 5 No. 5 (Careri 15a/5; H. 136)

i. Adagio

ii. Vivace

iii. Adagio

iv. Allegro

(13 bars)

(99 bars)

(37 bars)

(24 bars)

2-VI. Concerto grosso VI in C major from Corelli’s Sonata Op. 5 No. 6 (Careri 15a/6; H. 137)

i. Adagio

ii. Allegro

iii. Adagio

iv. Allegro

(26 bars)

(58 bars)

(35 bars)

(74 bars)
WORK THREE
SIX CONCERTI GROSSI FROM CORELLI’S SONATAS OP. 5 NOS. 7-12 (1729)

3-I. Concerto grosso VII in D minor from Corelli’s Sonata Op. 5 No. 7 (Careri 15b/7; H. 138)

i. Preludio Vivace

\[\text{music notation image}\]

ii. Corrente Allegro

\[\text{music notation image}\]

(iii) Sarabanda Largo

\[\text{music notation image}\]

(iv) Giga Allegro

\[\text{music notation image}\]

(24 bars)

(74 bars)

(16 bars)

(69 bars)

3-II. Concerto grosso VIII in E minor from Corelli’s Sonata Op. 5 No. 8 (Careri 15b/8; H. 139)

i. Preludio Largo

\[\text{music notation image}\]

ii. Allemanda Allegro

\[\text{music notation image}\]

(iii) Sarabanda Largo

\[\text{music notation image}\]

(iv) Giga Allegro

\[\text{music notation image}\]

(42 bars)

(28 bars)

(16 bars)

(69 bars)

3-III. Concerto grosso IX in A major from Corelli’s Sonata Op. 5 No. 9 (Careri 15b/9; H. 140)

i. Preludio Largo

\[\text{music notation image}\]

ii. Giga Allegro

\[\text{music notation image}\]

(iii) Adagio

\[\text{music notation image}\]

(iv) Tempo di Gavotta Allegro

\[\text{music notation image}\]

(24 bars)

(45 bars)

(8 bars)

(54 bars)
3-IV. Concerto grosso X in F major from Corelli’s Sonata Op. 5 No. 10 (Careri 15b/10; H. 141)

i. Preludio Largo

(18 bars)

ii. Allemanda Allegro

(29 bars)

iii. Sarabanda Largo

(24 bars)

iv. Gavotta Allegro

(8 bars)

v. Giga Allegro

(66 bars)

3-V. Concerto grosso XI in E major from Corelli’s Sonata Op. 5 No. 11 (Careri 15b/11; H. 142)

i. Preludio Adagio

(16 bars)

ii. Allegro

(40 bars)

iii. Adagio

(9 bars)

iv. Vivace

(33 bars)

v. Gavotta Allegro

(16 bars)

3-VI. Concerto grosso XII in D minor from Corelli’s Follia Op. 5 No. 12 (Careri 15b/12; H. 143)

i. Follia Adagio, Allegro, ...

(364 bars)
WORK FOUR
SIX CONCERTI GROSSI OP. 3 (1732)

4-I. Concerto grosso in D Major Op. 3 No. 1 (Careri III/1; H. 56)

4-II. Concerto grosso in G Minor Op. 3 No. 2 (Careri III/2; H. 57)

4-III. Concerto grosso E Minor Op. 3 No. 3 (Careri III/3; H. 58)
4-IV. Concerto grosso in D Minor Op. 3 No. 4 (Careri III/4/i-iii\(^1\); H. 59)

\[\text{Largo}\]

\[\text{Allegro, Largo, Allegro}\]

5-V. Concerto grosso in B flat Major Op. 3 No. 5 (Careri III/5/i-iv; H. 60)

\[\text{Adagio}\]

\[\text{Allegro}\]

5-VI. Concerto grosso in E Minor Op. 3 No. 6 (Careri III/6/i-iii\(^2\); H. 61)

\[\text{Adagio}\]

\[\text{Allegro, Adagio, Allegro}\]

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\(^1\) Careri (1993) counts ii-iii-ii. Allegro-Largo-Allegro as one movement.

WORK FIVE
SIX CONCERTI GROSSI OP. 2 (1732)

5-I. Concerto grosso in C Minor Op. 2 No. 1 (Careri II/1/i-iv; H. 50)

5-II. Concerto grosso in C Minor Op. 2 No. 2 (Careri II/2/i-iv; H. 51)

5-III. Concerto grosso III D Minor Op. 2 No. 3 (Careri II/3/i-iii; H. 52)
5-IV. Concerto grosso in D Major Op. 2 No. 4 (Careri II/4/i-iv; H. 53)

5-V. Concerto grosso in D Minor Op. 2 No. 5 (Careri II/5/i-iv; H. 54)

5-VI. Concerto grosso in A Major Op. 2 No. 6 (Careri ii/6/i-iv; H. 55)
WORK SIX
SELECT HARMONY CONCERTOS (1734-1735)

6-I. Select Harmony, Third Collection, Concerto I: Concerto grosso in D minor (H. 161)

6-II. Select Harmony, Third Collection, Concerto II: Concerto grosso in D major (Careri SH/2/i-iii; H. 121) (Select Concerto No. IV)

6-III. Select Harmony, Third Collection, Concerto III: Concerto grosso in D major (Careri SH/3/i-iv; H. 122) (Select Concerto No. II)
6-IV. *Select Harmony, Third Collection*, Concerto IV: Concerto grosso in C major (Careri SH/4/3-ii; H. 123)  
*(Select Concerto No. III)*

![Sheet music](image)

**WORK SEVEN**

*SIX CONCERTOS FROM CORELLI’S OP. 3 (AND 1) (1735)*

7-I. Concerto grosso in F major from Corelli’s Sonata Op. 3 No. 1 (Careri 16a/1; H. 126)

![Sheet music](image)

7-II. Concerto grosso in B-flat major from Corelli’s Sonata Op. 3 No. 3 (Careri 16a/2; H. 127)

![Sheet music](image)
7-III. Concerto grosso in B minor from Corelli’s Sonata Op. 3 No. 4 (Careri 16a/3; H. 128)

7-IV. Concerto grosso in F minor from Corelli’s Sonata Op. 3 No. 9 (Careri 16a/4; H. 129)

7-V. Concerto grosso in A minor from Corelli’s Sonata Op. 3 No. 10 (Careri 16a/5; H. 130)

8-VI. Concerto grosso in G major from Corelli’s Sonata Op. 1 No. 9 (Careri 16a/6; H. 131)
WORK EIGHT
TWELVE SONATAS FOR VIOLIN AND FIGURED BASS OP. 4 (1739)

If two numbers of bars are given for a movement, the first number refers to the Original Version of the sonata, the second number to the Revised Version.

8-I. Sonata in D Major for Violin and Figured Bass Op. 4 No. 1 (Careri IV/1; H. 85)

9-II. Sonata in E Minor for Violin and Figured Bass Op. 4 No. 2 (Careri IV/2; H. 86)

9-III. Sonata in C Major for Violin and Figured Bass Op. 4 No. 3 (Careri IV/3; H. 87)
8-IV. Sonata in F Major for Violin and Figured Bass Op. 4 No. 4 (Careri IV/4; H. 88)

8-V. Sonata in A Minor for Violin and Figured Bass Op. 4 No. 5 (Careri IV/5; H. 89)

8-VI. Sonata in D Major for Violin and Figured Bass Op. 4 No. 6 (Careri IV/6; H. 90)

8-VII. Sonata in A Major for Violin and Figured Bass Op. 4 No. 7 (Careri IV/7; H. 91)
8-VIII. Sonata in D Minor for Violin and Figured Bass Op. 4 No. 8 (Careri IV/8; H. 92)

8-IX. Sonata in C Minor for Violin and Figured Bass Op. 4 No. 9 (Careri IV/9; H. 93)

8-X. Sonata in A Major for Violin and Figured Bass Op. 4 No. 10 (Careri IV/10; H. 94)
8-XI. Sonata in B Minor for Violin and Figured Bass Op. 4 No. 11 (Careri IV/11; H. 95)

8-XII. Sonata in A Major for Violin and Figured Bass Op. 4 No. 12 (Careri IV/12; H. 96)

WORK NINE

LE PRIME SONATE: TWELVE SONATAS FOR VIOLIN AND FIGURED BASS (1739)

9-I. Sonata in A Major for Violin and Figured Bass Op. 1 No. 1 (Careri I/1/i-iv; H. 13)
9-II. Sonata in D Minor for Violin and Figured Bass Op. 1 No. 2 (Careri I/2/i-iv; H. 14)

9-III. Sonata in E Minor for Violin and Figured Bass Op. 1 No. 3 (Careri I/3/i-ii; H. 15)


9-V. Sonata in B flat Major for Violin and Figured Bass Op. 1 No. 5 (Careri I/5/i-iv; H. 17)
9-VI. Sonata in G Minor for Violin and Figured Bass Op. 1 No. 6 (Careri I/6/i-iii; H. 18)

9-VII. Sonata in C Minor for Violin and Figured Bass Op. 1 No. 7 (Careri I/7/i-iv; H. 19)

9-VIII. Sonata in B Minor for Violin and Figured Bass Op. 1 No. 8 (Careri I/8/i-iv; H. 20)

9-IX. Sonata in F Major for Violin and Figured Bass Op. 1 No. 9 (Careri I/9/i-iii; H. 21)
9-X. Sonata in E Major for Violin and Figured Bass Op. 1 No. 10 (Careri I/10/i-iv; H. 22)

i. Adagio

\[
\begin{array}{c}
\text{\large\textbf{(12 bars)}}
\end{array}
\]

ii. Allegro

\[
\begin{array}{c}
\text{\large\textbf{(31 bars)}}
\end{array}
\]

iii. Adagio

\[
\begin{array}{c}
\text{\large\textbf{(21 bars)}}
\end{array}
\]

iv. Allegro

\[
\begin{array}{c}
\text{\large\textbf{(39 bars)}}
\end{array}
\]

v. Presto

\[
\begin{array}{c}
\text{\large\textbf{(24 bars)}}
\end{array}
\]

9-XI. Sonata in A Minor for Violin and Figured Bass Op. 1 No. 11 (Careri I/11/i-iii; H. 23)

i. Vivace

\[
\begin{array}{c}
\text{\large\textbf{(71 bars)}}
\end{array}
\]

ii. Affettuoso

\[
\begin{array}{c}
\text{\large\textbf{(22 bars)}}
\end{array}
\]

iii. Allegro

\[
\begin{array}{c}
\text{\large\textbf{(32 bars)}}
\end{array}
\]

9-XII. Sonata in D Minor for Violin and Figured Bass Op. 1 No. 12 (Careri I/12/i-iii; H. 24)

i. Amoroso

\[
\begin{array}{c}
\text{\large\textbf{(38 bars)}}
\end{array}
\]

ii. Allegro

\[
\begin{array}{c}
\text{\large\textbf{(38 bars)}}
\end{array}
\]

iii. Allegro

\[
\begin{array}{c}
\text{\large\textbf{(33 bars)}}
\end{array}
\]
Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Thematic Catalogue

WORK TEN
TWO MINUETS WITH VARIATIONS FOR HARPSICHORD (1739)

10-I. Minuet [I] in C Minor with Three Variations for Harpsichord (Careri M/1; H. 212)
The minuet from Concerto grosso Op. 2 No. 1/iv

\[
\begin{align*}
\text{Minuet} & \quad \text{Première-Troisième Variation} \\
\text{(bars 1-52)} & \quad \text{(bars 53-210)}
\end{align*}
\]

10-II. Minuet [II] in G Minor with Four Variations for Harpsichord (Careri M/1; H. 213)
[The Minuet by Charles Avison]

\[
\begin{align*}
\text{Minuet} & \quad \text{Première-Quatrième Variation} \\
\text{(bars 1-32)} & \quad \text{(bars 33-162)}
\end{align*}
\]

WORK ELEVEN
SIX CONCERTI GROSSI FROM THE SONATAS OP. 4 (1743)

11-I. Concerto Grosso in D Major Op. 4 No. 1 (Careri IV/1; H. 97)
From Sonata for Violin and Figured Bass Op. 4 No. 1

\[
\begin{align*}
i. \text{Andante} & \quad ii. \text{Allegro} \\
\text{(17 bars)} & \quad \text{(56 bars)}
\end{align*}
\]

\[
\begin{align*}
iii. \text{Affectuoso} & \quad iv. \text{Allegro} \\
\text{(20 bars)} & \quad \text{(146 bars)}
\end{align*}
\]
11-II. Concerto Grosso in B Minor Op. 4 No. 2 (Careri IV/2; H. 98)
From Sonata for Violin and Figured Bass Op 4 No. 11

11-III. Concerto Grosso in E Minor Op. 4 No. 3 (Careri IV/3; H. 99)
From Sonata for Violin and Figured Bass Op. 4 No. 2

11-IV. Concerto Grosso in A Minor Op. 4 No. 4 (Careri IV/4; H. 100)
From Sonata for Violin and Figured Bass Op 4 No. 5
11-V. Concerto Grosso in A Major Op. 4 No. 5 (Careri IV/5; H. 101)
From Sonata for Violin and Figured Bass Op. 4 No. 7

WORK TWELVE
PIÈCES DE CLAVECIN (1743)

12-I. [Sonata I] in D Major for Harpsichord (Careri PC/1/i-iii; H. 200-202)
From Sonata Op. 4 No. 1/i, ii, iv
12-II. [Sonata II] in A Minor-Major for Harpsichord (Careri PC/1/iv-vii; H. 203-206)
From Sonata Op. 4 No. V/i-iii

12-III. [Sonata III] in D Minor for Harpsichord (Careri PC/1/viii-x; H. 207-209)
From Sonata Op. 4 Nos. VIII/iv, IV/iv, VI/iii

12-IV. [Sonata IV] in G Minor for Harpsichord (Careri PC/1/i-iii; H. 210-211)
From *Le prime sonate* No. VI/i, iii

WORK THIRTEEN
SIX SONATAS FOR VIOLONCELLO AND FIGURED BASS OP. 5 (1747)

13-I. Sonata in A Major for Violoncello and Figured Bass Op. 5 No. 1 (Careri V/1; H. 103)
13-II. Sonata in D Minor for Violoncello and Figured Bass Op. 5 No. 2 (Careri V/2; H. 104)

13-III. Sonata in C Major for Violoncello and Figured Bass Op. 5 No. 3 (Careri V/3; H. 105)

13-IV. Sonata in B-flat Major for Violoncello and Figured Bass Op. 5 No. 4 (Careri V/4; H. 106)

13-V. Sonata in F Major for Violoncello and Figured Bass Op. 5 No. 5 (Careri V/5; H. 107)
13-VI. Sonata in A Minor for Violoncello and Figured Bass Op. 5 No. 6 (Careri V/6; H. 108)

WORK FOURTEEN
SIX VIOLIN SONATAS AFTER THE CELLO SONATAS OP. 5 (1747)

14-I. Sonata in A Major for Violin and Figured Bass Op. 5 No. 1 (Careri V/1; H. 109)

14-II. Sonata in F-sharp Minor for Violin and Figured Bass Op. 5 No. 2 (Careri V/2; H. 110)
14-III. Sonata in C Major for Violin and Figured Bass Op. 5 No. 3 (Careri V/3; H. 111)

15-IV. Sonata in D Major for Violin and Figured Bass Op. 5 No. 4 (Careri V/4; H. 112)

15-V. Sonata in B-flat Major for Violin and Figured Bass Op. 5 No. 5 (Careri V/5; H. 113)

15-VI. Sonata in D Minor for Violin and Figured Bass Op. 5 No. 6 (Careri V/6; H. 114)
WORK FIFTEEN
SIX CONCERTI GROSSI OP. 7 (1748)

15-I. Concerto grosso in D Major Op. 7 No. 1 (Careri VII/1; H. 115)

i. Andante

\[ \begin{align*}
\text{Phr.} & : & \text{For.} \\
\text{(25 bars)} & & \\
\end{align*} \]

ii. Presto L’Arte della Fuga, à 4 parti reali

\[ \begin{align*}
\text{(197 bars)} & & \\
\end{align*} \]

iii. Andantino

\[ \begin{align*}
\text{Soli} & : & \text{Soli} \\
\text{(27 bars)} & & \\
\end{align*} \]

iv. Allegro moderato

\[ \begin{align*}
\text{(161 bars)} & & \\
\end{align*} \]

15-II. Concerto grosso in D Minor Op. 7 No. 2 (Careri VII/2; H. 116)

i. Grave

\[ \begin{align*}
\text{(13 bars)} & & \\
\end{align*} \]

ii. Allegro assai

\[ \begin{align*}
\text{(195 bars)} & & \\
\end{align*} \]

iii. Andante

\[ \begin{align*}
\text{Vc} & : & \text{Vc} \\
\text{(15 bars)} & & \\
\end{align*} \]

iv. Allegro

\[ \begin{align*}
\text{(162 bars)} & & \\
\end{align*} \]

15-III. Concerto grosso in C Major Op. 7 No. 3 (Careri VII/3; H. 117)

Il Seguente è composto di tre stili differenti, Francese, Inglese e Italiano

i. Francese Presto

\[ \begin{align*}
\text{(115 bars)} & & \\
\end{align*} \]

ii. Inglese Andante

\[ \begin{align*}
\text{(50 bars)} & & \\
\end{align*} \]

iii. Italiano Allegro assai

\[ \begin{align*}
\text{(130 bars)} & & \\
\end{align*} \]
15-IV. Concerto grosso in D Minor Op. 7 No. 4 (Careri VII/4; H. 118)

15-V. Concerto grosso in C Minor Op. 7 No. 5 (Careri VII/5; H. 119)

16-VI. Concerto grosso in B-flat Major, “à 5, 6, 7, 8 Parti Reali”, Op. 7 No. 6 (Careri VII/6; H. 120) (Sectional concerto)
WORK SIXTEEN
RULES FOR PLAYING IN A TRUE TASTE Op. 8 (1748)

16-I. Composition I in C Major, “Ann thou were my ain Thing”, for Violin and Figured Bass
(Careri Taste I/i; H. 400/1)

16-II. Composition II in D Minor, “What shall I do to show how much I love you”,
for Violin and Figured Bass (Careri Taste I/ii; H. 400/2)

16-III. Composition III in G Minor, “An Irish Tune”. for Violin and Figured Bass
(Careri Taste I/iii; H. 400/3)

16-IV. Composition IV in A Minor, “An English Tune”, for Violin and Figured Bass
(Careri Taste I/iv; H. 400/4)
WORK SEVENTEEN
*A TREATISE OF GOOD TASTE [OP. 8 PART II] (1749)*

17-I. [Example I] in D minor for Keyboard

17-II. Example II in D major for Keyboard

17-III. Song I in D Major, “The Lass of Peaty’s Mill”, for Voice, Two Violins, Viola and Figured Bass (Careri Taste II/i; H. 401/1)

17-IV. Song II in E Minor, “The Night her silent Sable wore”, for Voice, Two Violins, Viola and Figured Bass (Careri Taste II/i; H. 401/1)

17-V. Song III in G Major, “When Phoebus bright”, for Voice, Two Violins, Viola and Figured Bass (Careri Taste II/i; H. 401/1)
17-VI. Song IV in D Major, “O Bessy Bell”,
for Voice, Two Violins, Viola and Figured Bass (Careri Taste II/i; H. 401/1)

17-VII. Sonata I in F Major, “The Broom of Cowdenknows” – “Bonny Christy”,
for Two Violins and Figured Bass (Careri Taste II/i; H. 401/1)

17-VIII. Sonata II in D Major, “Bush upon Traquair”,
for Two Violins and Figured Bass (Careri Taste II/i; H. 401/1)

17-IX. Sonata III in F Major, “The last Time I came over the Moor”,
for Two Violins and Figured Bass (Careri Taste II/i; H. 401/1)
17-X. Air I in G Major, “Auld Bob Morrice”,
for Violin or German Flute and Figured Bass (Careri Taste II/i; H. 401/1)

17-XI. Air II in D Major, “The Country Lass”,
for Violin or German Flute and Figured Bass (Careri Taste II/i; H. 401/1)

17-XII. Air III in G Major, “Lady Ann Bothwel’s Lament”,
for Violin or German Flute and Figured Bass (Careri Taste II/i; H. 401/1)

17-XIII. Air IV in G Major, “Sleepy Body”,
for Violin or German Flute and Figured Bass (Careri Taste II/i; H. 401/1)

WORK EIGHTEEN
THE ART OF PLAYING ON THE VIOLIN OP. 9 (1751)

18-E-VIII. Example VIII in G major (and other keys) for Violin and Figured Bass
18-E-IX. Example IX in C Major for Violin and Figured Bass

\[ \text{Tema Tempo Giusto} \]

(*** bars)

18-E-X. Example X in C Major for Violin and Figured Bass

\[ \text{Adagio} \]

(78 bars)

18-E-XI. Example XI in D Major for Violin and Figured Bass

\[ \text{Adagio} \]

(78 bars)

18-E-XII. Example XII in A Major for Violin and Figured Bass

\[ \text{Prestissimo} \]

(45 bars)

18-E-XIII. Example XIII in A Minor for Violin and Figured Bass

\[ \text{Affectuoso} \]

(26 bars)

18-E-XIII. Example XIV in G Major (and other keys) for Violin

\[ 1^a \text{ Presto} \]

(*** bars)
18-E-XV. Example XV in C Major for Violin and Figured Bass

18-E-XVI. Example XVI in C Major for Violin and Figured Bass

18-E-XVII. Example XVII in A Major for Violin and Figured Bass

18-E-XXIII. Example XXIII in C Major for Violin

18-I. Composition I in C Minor for Violin and Figured Bass (Careri APV/i; H. 410-411/1)

18-II. Composition II in C Major for Violin and Figured Bass (Careri APV/ii; H. 410-411/2)
18-III. Composition III in B-flat Major for Violin and Figured Bass (Careri APV/iii; H. 410-411/3)

18-IV. Composition IV in E Minor for Violin and Figured Bass (Careri APV/iv; H. 410-411/4)

18-V. Composition V in D Minor for Violin and Figured Bass (Careri APV/v; H. 410-411/5)

18-VI. Composition VI in A Minor for Violin and Figured Bass (Careri APV/vi; H. 410-411/6)

18-VII. Composition VII in D Minor for Violin and Figured Bass (Careri APV/vii; H. 410-411/7)

18-VIII. Composition VIII in D Minor for Violin and Figured Bass (Careri APV/viii; H. 410-411/8)
18-IX. Composition IX in B Minor for Violin and Figured Bass (Careri APV/ix; H. 410-411/9)

18-X. Composition X in B Minor for Violin and Figured Bass (Careri APV/x; H. 410-411/10)

18-XI. Composition XI in B Minor for Violin and Figured Bass (Careri APV/xi; H. 410-411/11)

18-XII. Composition XII in F Major for Violin and Figured Bass (Careri APV/xii; H. 410-411/12)

WORK NINETEEN

THE ENCHANTED FOREST (1754/1761)

19-I. Part I in D Minor (Careri IF/i-xi; H. 150/1)
Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Thematic Catalogue

19-II. Part II in D Major (Careri IF/xii-viii; H. 150/2)
WORK TWENTY-TWO
SIX CONCERTI GROSSI OP. 2 REVISED (1755?)

22-I. Concerto grosso in C Minor Op. 2 No. 1 Revised (Careri II/1; H. 56)

i. Andante

ii. Allegro

iii. Grave

iv. Allegro Cantabile

22-II. Concerto grosso in C Minor Op. 2 No. 2 Revised (Careri II/2; H. 57)

i. Andante moderato

ii. Presto

iii. Andante

iv. Allegro

22-III. Concerto grosso in D Minor Op. 2 No. 3 Revised (Careri II/3; H. 58)

i. Andante

ii. Allegro assai

iii. Andante

iv. Allegro assai

Tutti
22-IV. Concerto grosso in D Major Op. 2 No. 4 Revised (Careri II/4; H. 59)

22-V. Concerto grosso in D Minor Op. 2 No. 5 Revised (Careri II/5; H. 60)

22-VI. Concerto grosso in A Major Op. 2 No. 6 Revised (Careri II/6; H. 61)
**WORK TWENTY-THREE**  
**SIX CONCERTI GROSSI OP. 3 REVISED (1755?)**

23-I. Concerto grosso in D Major Op. 3 No. 1 Revised (Careri III/1; H. 79)

23-II. Concerto grosso in G Minor Op. 3 No. 2 Revised (Careri III/2; H. 80)

23-III. Concerto grosso in C Minor Op. 3 No. 3 Revised (Careri III/3; H. 81)
23-IV. Concerto grosso in D Minor Op. 3 No. 4 Revised (Careri III/4; H. 82)

23-V. Concerto grosso in B-flat Major Op. 3 No. 5 Revised (Careri III/5; H. 83)

23-VI. Concerto grosso in E Minor Op. 3 No. 6 Revised (Careri III/6; H. 84)
WORK TWENTY-FIVE
SIX SONATAS FOR TWO VIOLINS AND FIGURED BASS FROM OP. 1 NOS. I-VI (1757)

25-I. Sonata I in A Major for Two Violins and Figured Bass (Careri I/1; H. 25)
From Le prime sonate No. I

25-II. Sonata II in D Minor for Two Violins and Figured Bass (Careri I/2; H. 26)
From Le prime sonate No. II

25-III. Sonata III in E Minor for Two Violins and Figured Bass (Careri I/3; H. 27)
From Le prime sonate No. III
25-IV. Sonata IV in D Major for Two Violins and Figured Bass (Careri I/4; H. 28)
From *Le prime sonate* No. IV

(i. Adagio)

(ii. Allegro)

(iii. Grave)

(iv. Allegro)

(13 bars)

(62 bars)

(21 bars)

(121 bars)

25-V. Sonata V in B-flat Major for Two Violins and Figured Bass (Careri I/5; H. 29)
From *Le prime sonate* No. V

(i. Affettuoso)

(ii. Allegro moderato)

(iii. Grave)

(iv. Allegro)

(Violino Secondo)

(42 bars)

(53 bars)

(14 bars)

(121 bars)

25-VI. Sonata VI in G Minor for Two Violins and Figured Bass (Careri I/6; H. 30)
From *Le prime sonate* No. VI/i, iii

(i. Andante)

(ii. Allegro)

(83 bars)

(122 bars)
WORK TWENTY-SIX
SIX SONATAS FOR TWO VIOLINS AND FIGURED BASS FROM OP. 1 NOS. VII-XII (1757)

26-I. Sonata I in C Minor for Two Violins and Figured Bass (Careri I/1; H. 25)
From *Le prime sonate* No. VII

26-II. Sonata II in B Minor for Two Violins and Figured Bass (Careri I/1; H. 25)
From *Le prime sonate* No. VIII

26-III. Sonata III in F Major for Two Violins and Figured Bass (Careri I/1; H. 25)
From *Le prime sonate* No. IX
26-IV. Sonata IV in E Major for Two Violins and Figured Bass (Careri I/1; H. 25)
From *Le prime sonate* No. X

26-V. Sonata V in A Minor for Two Violins and Figured Bass (Careri I/1; H. 25)
From *Le prime sonate* No. XI

26-VI. Sonata VI in D Minor for Two Violins and Figured Bass (Careri I/1; H. 25)
From *Le prime sonate* No. XII
WORK TWENTY-EIGHT
THE HARMONICAL MISCELLANY (1758)

28-I. Number I for Four Instruments and Figured Bass (Careri HM 1; H. 426)

\[\text{Andante}\]
\[(115 \text{ bars})\]

28-II. Number II for Four Instruments and Figured Bass (Careri HM 2; H. 427)

i. Allegro moderato
\[(42 \text{ bars})\]

ii. Grave
\[(7 \text{ bars})\]

iii. Allegro
\[(37 \text{ bars})\]

28-III. Ricercate for Four Instruments (not in Careri; H. 428)

\[(85 \text{ bars})\]

WORK TWENTY-NINE
THE ART OF PLAYING THE GUITAR (1760)

29-I. Example I in C Major for Violin or Guitar and Figured Bass (Careri APGC/1; H. 440/1)

i. Allegro moderato
\[(63 \text{ bars})\]

ii. Allegro
\[(50 \text{ bars})\]

iii. Adagio
\[(4 \text{ bars})\]

iv. Giga Allegro
\[(45 \text{ bars})\]
29-II. Example II in C Minor for Violin or Guitar and Figured Bass (Careri APGC/2; H. 440/2)

29-III. Example III in D Major for Violin or Guitar and Figured Bass (Careri APGC/3; H. 440/3)

29-IV. Example IV in D Minor for Violin or Guitar and Figured Bass (Careri APGC/4; H. 440/4)
29-V. Example V in E Major for Violin or Guitar and Figured Bass (Careri APGC/5; H. 440/5)

i. Andante

ii. Allegro moderato

(36 bars)

iii. Giga Allegro moderato

(24 bars)

(29 bars)

29-VI. Example VI in E Minor for Violin or Guitar and Figured Bass (Careri APGC/6; H. 440/6)

i. Andante

ii. Canone infinito Spiritoso

(32 bars)

(32 bars)

29-VII. Example VII in F major for Violin or Guitar and Figured Bass (Careri APGC/7; H. 440/7)

i. Allegro moderato

ii. Allegro moderato

(51 bars)

(48 bars)

iii. Allegro

iv. Allegro

(65 bars)

(16 bars)

29-VIII. Example VIII in F Minor for Violin or Guitar and Figured Bass (Careri APGC/8; H. 440/8)

i. Allegro

ii. Allegro moderato

iii. Affettuoso

(33 bars)

(58 bars)

(64 bars)
29-IX. Example IX in G Major for Violin or Guitar and Figured Bass (Careri APGC/9; H. 440/9)

i. Allegro

\[ \text{(33 bars)} \]

ii. Allegro assai

\[ \text{(20 bars)} \]

iii. Allegro

\[ \text{(29 bars)} \]

29-X. Example X in G Minor for Violin or Guitar and Figured Bass (Careri APGC/10; H. 440/10)

i. Allegro

\[ \text{(37 bars)} \]

ii. Minuetto Affettuoso

\[ \text{(28 bars)} \]

29-XI. Example for Violin or Guitar and Figured Bass (Careri APGC/11; H. 440/11)

i. Allegro moderato

\[ \text{(64 bars)} \]

ii. Giga Allegro

\[ \text{(48 bars)} \]

WORK THIRTY

THE UNISON CONCERTOS (1761)

30-I. Concerto I in D Major for Violin and Figured Bass (Careri TC/1; H. 124)

i. Andante

\[ \text{(63 bars)} \]

ii. Siciliana Affettuoso

\[ \text{Solo} \]

\[ \text{(24 bars)} \]

iii. Allegro, Affettuoso

\[ \text{(104 bars)} \]

Affettuoso

\[ \text{bars 33-63} \]
30-II. Concerto II in G Major for Violin and Figured Bass (Careri TC/2; H. 125)

31-I. [Sonata I] in C Minor (Careri PC 2/i; H. 214-215)
   ii from Concerto Op. 2 No. III/iii

31-II. [Sonata II] in B-flat Major (Careri PC 2/iii-not-iv; H. 216-not-217)
   i-iii from Sonata Op. 5 No. IV/ii-iv
31-III. [Sonata I] in C Major (Careri PC 2/vi-vii-not; H. 218-219-220-not)
i and iv from The Art of Playing the Guitar Example No. I/i and iv,
ii from the Unison Concertos No. I/iii

31-IV. [Sonata IV] in B-flat Major (Careri PC 2/viii-ix-not-x; H. 221-222-not-223)
i from Sonata Op. 4 No. 3/ii; ii from Sonata Op. 4 No. VI/ii;
iii from The Art of Playing the Guitar No. i/iii; iv from Sonata Op. 5 No. IV/iv

31-V. [Sonata V] in A Major-Minor (Careri PC 2/xi-xiii; H. 224-226)
i from Sonata Op. 5 No. 1/iv, ii from Sonata Op. 4 No. IX/iv, iii from Sonata Op. 4 No. X/iv
31-VI. [Sonata VI] in C Minor (Careri PC 2/xiv-xv; H. 227-228)
i from Sonata Op. 4 No. 2/iv, ii from The Art of Playing the Guitar, Example No. X/ii

31-VII. [Sonata VII] in D Minor (Careri PC 2/xvi; H. 229)
From Sonata Op. 4 No. VIII/ii

31-VIII. [Sonata VIII] in C Minor-Major (Careri PC 2/xvii-xix; H. 230-232)
i from Sonata Op. 5 No. III/iii, ii from Sonata Op. 5 No. III/iv

31-IX. [Sonata IX] in B-flat Major (Careri PC 2/xx-not-xxi; H. 232-not-233)
i from The Art of Playing the Guitar Example No. VI/ii

55
31-X. [Sonata X] in F Major (Careri PC 2/xxii-xxiv; H. 235-237)
i and iii from Sonata Op. 1 No. IX/i and iii

31-XI. [Sonata XI] in G Minor-Major (Careri PC 2/xxv-xxvi; H. 238-239)
ii from Sonata Op. 4 No. XII/iv

31-XII. [Sonata XII] in B Minor (Careri PC 2/xxvii-xxix; H. 240-242)
From Sonata Op. 4 No. XI/i, ii, iv

31-XIII. [Sonata XIII] in C Minor (Careri PC 2/xxx-xxxi; H. 243-244)
i from The Art of Playing the Guitar, Example VIII/ii, ii from Op. 7 No. V/iii

56
31-XIV. Allegro in G Minor (Careri PC 2/xxxii; H. 245)
From The Art of Playing on the Violin, Composition VI

31-XV. [Sonata XV] in A Major (Careri PC 2/xxxiii-xxxiv; H. 246-247)
From Sonata Op. 1 No. I/ii, iv

31-XVI. [Sonata XVI] in C Minor (Careri PC 2/xxxv-xxxvi; H. 248-249)
i from The Art of Playing the Guitar Example No. II/iii; ii from Sonata Op. 1 No. VII/iv

31-XVII. [Sonata XVII] in D Major (Careri PC 2/xxxvii; H. 250)
From Sonata Op. 1 No. IV/iv
31-XVIII. [Sonata XVIII] in E Major (Careri PC 2/xxxviii-not-xxxix-xl; H. 251-not-252-254)
i, iii and v from Sonatas Op. 1 No. X/ii, iii and iv
MISCELLANEOUS WORKS

MISCELLANEOUS CONCERTOS

H. 161 Concerto I from *Select Harmony, Third Collection* (1735)
See Work Six: The *Select Harmony* Concertos

MISCELLANEOUS SONATAS

Olim D-Dl, Ms. 1-R-1 (olim Ca 5)

\[\begin{align*}
\text{i. Adagio} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{adagio.png}}
\end{array} \\
\text{ii. Vivace} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{vivace.png}}
\end{array} \\
\text{iii. Affettuoso} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{affettuoso.png}}
\end{array} \\
\text{iv. Giga Allegro} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{giga_allegro.png}}
\end{array}
\end{align*}\]

S-Skma, Ms. C 1-R

\[\begin{align*}
\text{i. Grave} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{grave.png}}
\end{array} \\
\text{ii. Allegro} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{allegro.png}}
\end{array} \\
\text{iii. Grave} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{grave2.png}}
\end{array} \\
\text{iv. Minuetto} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{minuetto.png}}
\end{array}
\end{align*}\]

*Six Solos* (Walsh, [1730]), Sonata V; *Three Solos* (Bland, [1781]), Sonata II

\[\begin{align*}
\text{i. Affettuoso} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{affettuoso2.png}}
\end{array} \\
\text{ii. Allegro} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{allegro2.png}}
\end{array} \\
\text{iii. Affettuoso} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{affettuoso3.png}}
\end{array} \\
\text{iv. Allegro} & \quad \begin{array}{c}
\text{\includegraphics[width=6cm]{allegro3.png}}
\end{array}
\end{align*}\]
Hawkins, *General History* (1776); GB-Lfm, MU MS 106B1 GB-Cke, Ms. 121

i. Allegro
\[\text{music notation}\]
(33 bars)

ii. Andante, Allegro, Adagio, ...
\[\text{music notation}\]
(37 bars)

iii. Allemanda
\[\text{music notation}\]
(27 bars)

iv. [Allegro]
\[\text{music notation}\]
(35 bars)

Hawkins, *General History* (1776), V, pp. 394-399

i. Preludio Largo
\[\text{music notation}\]
(24 bars)

ii. Giga Allegro
\[\text{music notation}\]
(45 bars)

iii. Adagio
\[\text{music notation}\]
(8 bars)

iv. Tempo di Gavotta Allegro
\[\text{music notation}\]
(54 bars)

*Three Solos* (Bland, [1781]), Sonata I

i. Adagio
\[\text{music notation}\]
(27 bars)

ii. Allegro
\[\text{music notation}\]
(35 bars)

iii. Largo
\[\text{music notation}\]
(11 bars)

iv. Allegro
\[\text{music notation}\]
(20 bars)
*Three Solos* (Bland, [1781]), Sonata III

1. [Largo]

   \[\text{music staff}^1\]

   (14 bars)

2. Allegro

   \[\text{music staff}^2\]

   (23 bars)

3. Siciliano

   \[\text{music staff}^3\]

   (37 bars)

4. Minuetto

   \[\text{music staff}^4\]

   (16 bars)

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**MISCELLANEOUS VARIATIONS**

H. 181. Variations on the Minuet in C Minor for Violin and Figured Bass
GB-Ob, Ms. Tenbury 752; US-NYp, Ms. G322 V229

\[\text{music staff}^5\]

(bars 1-52)

\[\text{music staff}^6\]

(bars 53-208)

H. 181. Variations on the Minuet in G Minor for Violin and Figured Bass
GB-NTp, Ms. SL 780.8, II, p. 52-55

\[\text{music staff}^7\]

(bars 1-32)

\[\text{music staff}^8\]

(bars 33-178)

H. 181. Variations on the Salley in Our Alley for Violin and Figured Bass
GB-Lfom, Coke Coll., Ms. 2550, pp. 117-136; US-Wc, Ms. M220 .G33 V37 1700z

\[\text{music staff}^9\]

(bars 1-12)

\[\text{music staff}^{10}\]

(bars 13-121)
H. 181. Variations on the Sarabanda from Corelli’s Sonata Op. 5 No. VII for Violin, Harpsichord and Figured Bass

GB-DRc, Ms. E25 (xvi); GB-Lcm, Ms. 1172, fol. 49rv

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MISCELLANEOUS MOVEMENTS

H. 191. Minuet, Rigaudon and Gigue for High Instrument and Bass

_The Comic Tunes, Vol. II_ (1743), pp. 10-13

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H. 192. Minuet («The Tender Lover» for Two High Instruments and Figured Bass

After _The Monthly Melody_ (1760), p. 5

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H. 193. Canone, in G Major, in Three Parts

_A Collection of Marches & Airs_ (1761), pp. 38-39
MISCELLANEOUS KEYBOARD WORKS

H. 201. [Affettuoso] for Harpsichord
GB-AB, NLW Ms. 1934C, pp. 70-72

[Vocal Works]

H. 301. Cantata «Nella stagione appunto» for Soprano and Figured Bass
I-Bc, Ms. DD.15, fols. 45r-48v

i. [Recitativo]

ii. Aria Adagio

iii. Recitativo

iv. Aria Allegro

H. 311. Aria «Primo Cesare Ottomano» for Soprano, Strings and Figured Bass
I-Bc, Ms. DD.15, fols. 45r-48v

Vivace
_The British Miscellany, Vol. II_ (1735), p. 75
SPURIOUS WORKS

WORKS ASCRIBED TO GEMINIANI IN THE EIGHTEENTH CENTURY

H. 501-503. Concertino I-III in Seven Parts
Ascribed to Geminiani in A-Wgm, Ms. IX 12246)
= Unico Wilhlem van Wassenaer, Concerto armonico

H. 504. Ouverture in Four Parts
Ascribed to Geminiani in B-Bc, Ms. P-8-0-93)
Composer unknown

H. 511. Sonata in A major for Violin and Unfigured Bass
Ascribed to Geminiani in S-Sk, Ms. S 177
= Pietro Castrucci, Sonata Op. 1 No. VI

H. 511a. Menuet for High Instrument
Ascribed to Geminiani in US-Bh, Ms. C.3.V81 (II))
= Minuet from Pietro Castrucci, Sonata Op. 1 No. VII
H. 531. [Sonata:] Allemande, Sarabande, Gigue for Keyboard
Ascribed to Geminiani in GB-Lfom, Coke Coll., Ms. 1296
  = Pietro Giuseppe Sandoni, Keyboard Sonata

H. 541. Song “The Poor Little Blind Beggar Boy” for Voice and Figured Bass
Ascribed to Geminiani in single-sheet publication (London: Goulding, [c. 1795?])
  Composer unknown

H. 542. Song «Ah! Delia, check that tear» for Voice and Figured Bass
Ascribed to Geminiani in single-sheet publication (London: Goulding, [c. 1795?])
  Composer unknown
WORKS ASCRIBED TO GEMINIANI IN THE NINETEENTH CENTURY

H. 601-624. Twenty-Four Duets for Two Violins
Ascribed to Geminiani in \textit{Vierundzwanzig instruktive Uebungsstücke} (Berlin: Schlesinger, [1819])
From “Geminiani”, \textit{L’art du violon} (Paris: Sieber, [1800])
Arrangements of popular romances, airs, and so on. Arranger(s) unknown.

H. 601. “Romance de Plantade”, in C Major

\begin{center}
\begin{verbatim}
Andante
\end{verbatim}
\end{center}

\begin{center}
\begin{verbatim}
\begin{music}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\function{g}{}
\framebox{16 bars}
\end{music}
\end{verbatim}
\end{center}

H. 602. “Romance de Dezaide”, in C Minor

\begin{center}
\begin{verbatim}
Andante
\end{verbatim}
\end{center}

\begin{center}
\begin{verbatim}
\begin{music}
\function{g}{}
\function{g}{}
\function{g}{}
\framebox{28 bars}
\end{music}
\end{verbatim}
\end{center}

H. 603. “Romance de Henri IV”, in D Major

\begin{center}
\begin{verbatim}
Andante
\end{verbatim}
\end{center}

\begin{center}
\begin{verbatim}
\begin{music}
\function{g}{}
\function{g}{}
\function{g}{}
\framebox{16 bars}
\end{music}
\end{verbatim}
\end{center}

H. 604. “Romance de d’Alleyrac”, in D Minor

\begin{center}
\begin{verbatim}
Andante
\end{verbatim}
\end{center}

\begin{center}
\begin{verbatim}
\begin{music}
\function{g}{}
\function{g}{}
\function{g}{}
\framebox{40 bars}
\end{music}
\end{verbatim}
\end{center}

H. 605. “Romance de Haydn”, in E flat Major

\begin{center}
\begin{verbatim}
Andante
\end{verbatim}
\end{center}

\begin{center}
\begin{verbatim}
\begin{music}
\function{g}{}
\function{g}{}
\function{g}{}
\framebox{22 bars}
\end{music}
\end{verbatim}
\end{center}
H. 606. “Romance de Pugnani”, in E flat Minor

H. 607. “Romance de Rameau”, in E Major

H. 608. “Romance de Dezaide”, in E Minor

H. 609. “Air de Dellemaria”, in F Major

H. 610. “Romance de Nardini”, in F Minor

H. 611. “Romance de la Borde”, in G Major
H. 612. “Romance de Gavines”, in G Minor

H. 613. “Air pour l’exercice de la 4\textsuperscript{me}. Corde”, in A Major

H. 614. “Romance de la Fougère”, in A Minor

H. 615. “Romance de Martini”, in B flat Major

H. 616. “Romance de Ditters”, in B flat Minor

H. 617. “Chanson Toscane”, in B Major
H. 618. “Romance Saxonne”, in B Minor

H. 619. “Romance Languedocienne”, in F sharp Minor

H. 620. “Air Polonais”, in A flat Major

H. 621. “Ancienne Romance Écossaise”, in D flat Major

H. 622. “Barcarole Vénitienne”, in C sharp Minor

H. 623. “Air Turc, intitulé la Romeka”, in G sharp Minor
H. 624. “Air des montagnes d’Auvergne”, in G flat Major

Andante

(12 bars)

H. 625-636. Twelve Duets for Two Violins
Ascribed to Geminiani in Zwölf instruktive Duetten (Berlin: Schlesinger, [1819])
From “Geminiani”, L’art du violon (Paris: Sieber, [1800])
Composer(s) unknown

H. 625. Duo I, in C Major-Minor

i. Allegretto

(44 bars)

ii. Adagio

(20 bars)

H. 626. Duo II, in F Major-Minor

i. Maestoso

(47 bars)

ii. Adagio

(25 bars)

iii. Allegretto

(87 bars)

H. 627. Duo III, in G Major-Minor

i. Allegretto

(44 bars)

ii. Larghetto

(26 bars)

iii. Minuetto Grazioso

(28 bars)

[Minuetto Da Capo]
H. 628. Duo IV, in B-flat Major-Minor

i. Allegretto

(65 bars)

ii. Adagio

(20 bars)

iii. Allegretto con brio

(57 bars)

H. 629. Duo V, in D Major-Minor

i. Allegretto

(65 bars)

dol.

ii. Adagio

(20 bars)

iii. Allegretto

(57 bars)

H. 630. Duo VI, in E-flat Major-Minor

i. Measurso

dol.

(52 bars)

ii. Adagio

(20 bars)

iii. Allegretto

(67 bars)

H. 631. Duo VII, in A Major-Minor

i. Adagio espressivo e sostenuto

(36 bars)

ii. Allegro agitato

(48 bars)

H. 632. Duo VIII, in E Major-Minor

i. Adagio cantabile

(40 bars)

ii. Allegretto

(68 bars)
H. 633. Duo IX, in B Major-Minor

H. 634. Duo X, in C Minor

H. 635. Duo XI, in A-flat Major-F Minor

H. 636. Duo XII, in B-flat Major

H. 651-652. Two Duets for Two Violins
Ascribed to Geminiani in D-Dl
Composer unknown

H. 653. Perpetuum mobile Movement for Violin
Ascribed to Geminiani in D-Dl
Composer unknown
Rudolf Rasch, The Thirty-One Works of Francesco Geminiani
Thematic Catalogue

H. 661-664. Four Sonatas for Violin and Figured Bass
Ascribed to Geminiani in D-Dlb, Ms. 2201-R-6
Composed by Giuseppe Sammartini

H. 661. Sonata I in C Major for Violin and Figured Bass

H. 662. Sonata I in F Major for Violin and Figured Bass

H. 663. Sonata I in F Major for Violin and Figured Bass

H. 664. Sonata IV in B-flat Major for Violin and Figured Bass

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H. 665-670. Six Sonatas for Violin and Figured Bass
Ascribed to Geminiani in D-Dlb, Ms. 2201-R-7
Composed by Johann Jacob Kress

H. 665. Sonata I in D Minor for Violin and Figured Bass

H. 666. Sonata II, in B-flat Major for Violin and Figured Bass

H. 667. Sonata III in A Major for Violin and Figured Bass
H. 668. Sonata IV, in C Minor for Violin and Figured Bass

H. 669. Sonata V in G Major for Violin and Figured Bass

H. 660. Sonata VI in E-flat Major for Violin and Figured Bass

H. 671. Sonata in G minor for Violin and Figured Bass
Ascribed to Geminiani in D-Dlb, Ms. 2201-R-11
Composed by Johann Georg Pisendel
H. 672. Sonata in G minor for Violin and Figured Bass
Ascribed to Geminiani in D-Dlb, Ms. 2201-R-11a
Composed by Johann Georg Pisendel

H. 673. Sonata in C minor for Violin and Figured Bass
Ascribed to Geminiani in D-Dlb, Ms. 2201-R-15;
Composed by Johann Georg Pisende

WORKS ASCRIBED TO GEMINIANI IN THE TWENTIETH CENTURY

H. 701-704. Four Sonatas Arranged for Clarinet Alone
Ascribed to Geminiani in Auguste Périer, *Recueil de sonates* (Paris, 1931)
Composer unknown
702. Deuxième Cahier, No. XI
A transcription of the Sonata by Pisendel, H. 673.

703. Troisième Cahier, No. XIX

704. Troisième Cahier, No. XX

H. 711-722. Twelve Sonatas for Transverse Flute and Figured Bass
in *Solos for a German Flute* (London: Walsh, 1723, c. 1725)
Ascribed to Geminiani by Hugo Ruf (1963) and James Ladewig (1980)
Composed to Geminiani by Hugo Ruf (1963) and James Ladewig (1980)
Composed by various composers, among them Geminiani, Castrucci and Bigaglia