

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Thematic Catalogue

Please refer to this document in the following way:

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani: Thematic Catalogue

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21 August 2019

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)

<p>i. Adagio</p>  <p>(39 bars)</p>	<p>ii. [Allegro]</p>  <p>(58 bars)</p>
<p>iii. Grave</p>  <p>(7 bars)</p>	<p>iv. Allegro</p>  <p>(39 bars)</p>

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

<p>i. Grave</p>  <p>(16 bars)</p>	<p>ii. Allegro</p>  <p>(47 bars)</p>
<p>iii. Adagio</p>  <p>(21 bars)</p>	<p>iv. Allegro</p>  <p>(89 bars)</p>

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

<p>i. Adagio, Allegro, Tempo giusto, ...</p>  <p>(50 bars)</p>	<p>ii. Allegro</p>  <p>(118 bars)</p>
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1-IV. Sonata in D Major for Violin and Figured Bass Op. 1 No. 4 (Careri I/4; H. 4)

<p>i. Adagio</p>  <p>(13 bars)</p>	<p>ii. Allegro</p>  <p>(63 bars)</p>
<p>iii. Grave</p>  <p>(20 bars)</p>	<p>iv. Allegro</p>  <p>(102 bars)</p>

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

<p>i. Affettuoso</p>  <p>(43 bars)</p>	<p>ii. Vivace</p>  <p>(53 bars)</p>
<p>iii. Grave</p>  <p>(13 bars)</p>	<p>iv. Allegro</p>  <p>(89 bars)</p>

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

<p>i. Affettuoso</p>  <p>(73 bars)</p>	<p>ii. Adagio</p>  <p>(10 bars)</p>
<p>iii. Allegro</p>  <p>(38 bars)</p>	

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

<p>i. Grave</p>  <p>(25 bars)</p>	<p>ii. Allegro</p>  <p>(28 bars)</p>
<p>iii. Grave</p>  <p>(5 bars)</p>	<p>iv. Allegro</p>  <p>(58 bars)</p>

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

<p>i. Affettuoso</p>  <p>(14 bars)</p>	<p>ii. Vivace</p>  <p>(51 bars)</p>
<p>iii. Amoroso</p>  <p>(11 bars)</p>	<p>iv. Vivace</p>  <p>(51 bars)</p>

1-IX. Sonata in F Major for Violin and Figured Bass Op. 1 No. 9 (Careri I/9; H. 9)

i. Vivace (24 bars) ii. Andante (18 bars)



iii. Allegro (63 bars)



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

i. Adagio (12 bars) ii. Allegro (31 bars)



iii. Adagio (21 bars) iv. Allegro (30 bars)



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

i. Vivace (71 bars) ii. Affettuoso



iii. Allegro (26 bars)



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

i. Amoroso (37 bars) ii. Allegro (32 bars)



iii. Allegro (33 bars)



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 Allegro ii. Allegro



(35 bars) (59 bars)

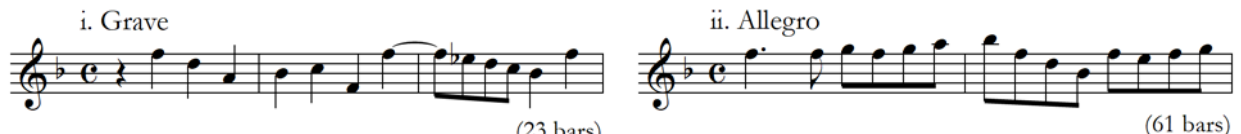
iii. Largo iv. Allegro



(45 bars) (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 ii. Allegro




(23 bars) (61 bars)

iii. Vivace iv. Adagio



(68 bars) (20 bars)

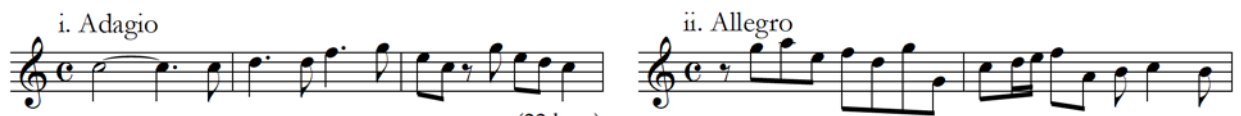
v. Vivace



(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 ii. Allegro



(22 bars) (50 bars)

iii. Adagio iv. Allegro



(49 bars) (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 (17 bars)

ii. Allegro (61 bars)

iii. Vivace (61 bars)

iv. Adagio (17 bars)

v. Allegro (42 bars)

The image displays five musical staves for the Concerto grosso IV. Movement i, Adagio, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement ii, Allegro, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement iii, Vivace, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement iv, Adagio, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement v, Allegro, is in C major, 3/4 time, with a key signature of one flat and a common time signature.

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

i. Adagio (13 bars)

ii. Vivace (99 bars)

iii. Adagio (37 bars)

iv. Allegro (24 bars)

The image displays four musical staves for the Concerto grosso V. Movement i, Adagio, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement ii, Vivace, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement iii, Adagio, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement iv, Allegro, is in C major, 3/4 time, with a key signature of one flat and a common time signature.

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

i. Adagio (26 bars)

ii. Allegro (58 bars)


iii. Adagio (35 bars)

iv. Allegro (74 bars)



The image displays four musical staves for the Concerto grosso VI. Movement i, Adagio, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement ii, Allegro, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement iii, Adagio, is in C major, 3/4 time, with a key signature of one flat and a common time signature. Movement iv, Allegro, is in C major, 3/4 time, with a key signature of one flat and a common time signature.

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)

<p>i. Preludio Vivace</p>  <p>(24 bars)</p>	<p>ii. Corrente Allegro</p>  <p>(74 bars)</p>
<p>iii. Sarabanda Largo</p>  <p>(16 bars)</p>	<p>iv. Giga Allegro</p>  <p>(69 bars)</p>

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

<p>i. Preludio Largo</p>  <p>(42 bars)</p>	<p>ii. Allemanda Allegro</p>  <p>(28 bars)</p>
<p>iii. Sarabanda Largo</p>  <p>(16 bars)</p>	<p>iv. Giga Allegro</p>  <p>(69 bars)</p>

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

<p>i. Preludio Largo</p>  <p>(24 bars)</p>	<p>ii. Giga Allegro</p>  <p>(45 bars)</p>
<p>iii. Adagio</p>  <p>(8 bars)</p>	<p>iv. Tempo di Gavotta Allegro</p>  <p>(54 bars)</p>

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)

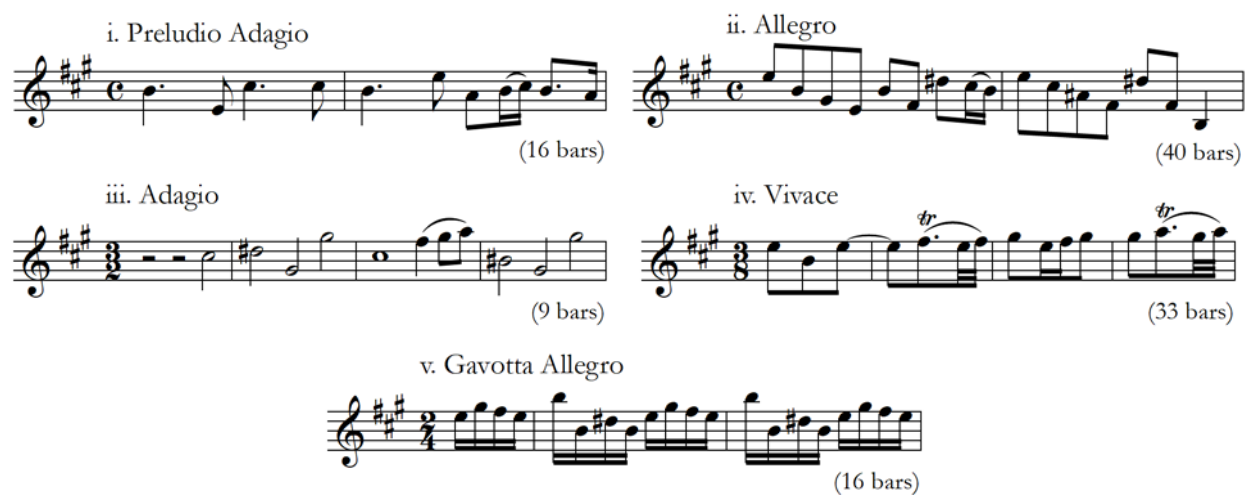
i. Preludio Adagio (16 bars)

ii. Allegro (40 bars)

iii. Adagio (9 bars)

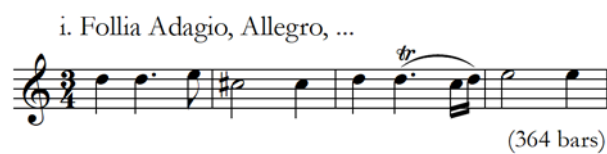
iv. Vivace (33 bars)

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)

i. Adagio



(23 bars)

ii. Allegro



(132 bars)

iii. Adagio



(24 bars)

iv. Allegro



(62 bars)

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

i. Largo e Staccato



(17 bars)

ii. Allegro



(88 bars)

iii. Adagio



(40 bars)

iv. Allegro



(103 bars)


4-III. Concerto grosso E Minor Op. 3 No. 3 (Careri III/3; H. 58)

i. Adagio e Staccato



(6 bars)

ii. Allegro



(103 bars)

iii. Adagio



(26 bars)

iv. Allegro



(79 bars)

4-IV. Concerto grosso in D Minor Op. 3 No. 4 (Careri III/4/i-iii¹; H. 59)

<p>i. Largo e Staccato</p>  <p>(7 bars)</p>	<p>ii. Allegro, Largo, Allegro</p>  <p>(196 bars)</p>
<p>Largo</p>  <p>(bars 93-104)</p>	<p>iii. Vivace</p>  <p>(66 bars)</p>

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

<p>i. Adagio</p>  <p>(12 bars)</p>	<p>ii. [Allegro]</p>  <p>(62 bars)</p>
<p>iii. Adagio</p>  <p>(37 bars)</p>	<p>iv. Allegro</p>  <p>(48 bars)</p>

5-VI. Concerto grosso in E Minor Op. 3 No. 6 (Careri III/6/i-iii²; H. 61)

<p>i. Adagio</p>  <p>(14 bars)</p>	<p>ii. Allegro, Adagio, Allegro</p>  <p>(151 bars)</p>
<p>Adagio</p>  <p>(bars 72-79)</p>	<p>iii. Adagio</p>  <p>(17 bars)</p>
<p>iv. Allegro</p>  <p>(74 bars)</p>	

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

² Careri (1993) counts ii-iii-ii. Allegro-Adagio-Allegro as one movement and skips iv. Adagio.

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)

i. Andante (26 bars) ii. Allegro (69 bars)

iii. Adagio (9 bars) iv. Allegro (52 bars)

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

i. Andante (19 bars) ii. Allegro (106 bars)

iii. Adagio (25 bars) iv. Allegro (51 bars)

5-III. Concerto grosso III D Minor Op. 2 No. 3 (Careri II/3/i-iii; H. 52)

i. Allegro (30 bars) ii. Adagio (12 bars)

iii. Allegro (42 bars)

WORK SIX
SELECT HARMONY CONCERTOS (1734-1735)

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

<p>i. Prestissimo-Adagio</p>  <p>(46 bars)</p>	<p>ii. Allegro assai</p>  <p>(147 bars)</p>
<p>iii. Adagio</p>  <p>(11 bars)</p>	<p>iv. Allegro</p>  <p>(16 bars)</p>

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

<p>i. Largo</p>  <p>(30 bars)</p>	<p>ii. Allegro</p>  <p>(51 bars)</p>
<p>iii. Largo</p>  <p>(24 bars)</p>	<p>iv. Allegro</p>  <p>(20 bars)</p>

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

<p>i. Adagio e Staccato</p>  <p>(34 bars)</p>	<p>ii. Allegro</p>  <p>(143 bars)</p>
<p>iii. Andante</p>  <p>(40 bars)</p>	<p>iv. Allegro</p>  <p>(24 bars)</p>

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

i. Allegro (74 bars)

ii. Adagio (25 bars)

iii. Allegro (74 bars)

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)

i. Grave (19 bars)

ii. Allegro (37 bars)

iii. Vivace (61 bars)

iv. Allegro (40 bars)

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

i. Grave (16 bars)

ii. Vivace (31 bars)

iii. Largo (23 bars)

iv. Allegro (60 bars)

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)

i. Adagio (16/17 bars)

ii. Allegro (56 bars)

iii. Largo (20 bars)

iv. Allegro assai (142 bars)

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

i. [Andante] (14 bars)

ii. Allegro (92 bars)

iii. Largo (34/30 bars)

iv. Allegro (132 bars)

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

i. Adagio (17 bars)

ii. Allegro (55 bars)

iii. Affettuoso (28 bars)

iv. Allegro (85 bars)


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

<p>i. Largo</p>  <p>(38 bars)</p>	<p>ii. Allegro</p>  <p>(62 bars)</p>
<p>iii. Grave</p>  <p>(14 bars)</p>	<p>iv. Allegro</p>  <p>(48 bars)</p>

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

<p>i. Andante</p>  <p>(54 bars)</p>	<p>ii. Presto</p>  <p>(127 bars)</p>
<p>iii. Allegro Affettuoso</p>  <p>(104 bars)</p>	





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

<p>i. Adagio</p>  <p>(16 bars)</p>	<p>ii. Allegro</p>  <p>(88 bars)</p>
<p>iii. Andante</p>  <p>(103 bars)</p>	<p>iv. Allegro</p>  <p>(47 bars)</p>

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

<p>i. Andante</p>  <p>(39 bars)</p>	<p>ii. Allegro</p>  <p>(75 bars)</p>
<p>iii. Moderato</p>  <p>(26 bars)</p>	<p>iv. Allegro</p>  <p>(62 bars)</p>

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

<p>i. Largo</p>  <p>(29 bars)</p>	<p>ii. Allegro</p>  <p>(64 bars)</p>
<p>iii. Andante</p>  <p>(31/32 bars)</p>	<p>iv. Allegro</p>  <p>(66 bars)</p>

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

<p>i. Andante</p>  <p>(25/26 bars)</p>	<p>ii. Allegro</p>  <p>(41 bars)</p>
<p>iii. Andante</p>  <p>(49/50 bars)</p>	<p>iv. Allegro</p>  <p>(141 bars)</p>

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

<p>i. Andante</p>  <p>(52 bars)</p>	<p>ii. Allegro</p>  <p>(30 bars)</p>
<p>iii. Adagio</p>  <p>(6 bars)</p>	<p>iv. Allegro</p>  <p>(124 bars)</p>

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

i. Largo (24 bars)

ii. Allegro (78 bars)

iii. Adagio (6 bars)

iv. Allegro (145 bars)

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

i. Adagio (38 bars)

ii. Presto (126 bars)

iii. Presto (70 bars)

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)





i. Adagio (40 bars)

ii. Allegro (62 bars)



iii. Grave (7 bars)

iv. Allegro (39 bars)

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

<p>i. Grave</p>  <p>(16 bars)</p>	<p>ii. Allegro</p>  <p>(46 bars)</p>
<p>iii. Adagio</p>  <p>(21 bars)</p>	<p>iv. Allegro</p>  <p>(89 bars)</p>

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

<p>i. Adagio, Allegro, ...</p>  <p>(50 bars)</p>	<p>ii. Allegro</p>  <p>(119 bars)</p>
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9-IV. Sonata in D Major for Violin and Figured Bass Op. 1 No. 4 (Careri I/4/i-iv; H. 16)

<p>i. Adagio</p>  <p>(13 bars)</p>	<p>ii. Allegro</p>  <p>(63 bars)</p>
<p>iii. Grave ₂</p>  <p>(20 bars)</p>	<p>iv. Allegro</p>  <p>(102 bars)</p>

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

<p>i. Affettuoso</p>  <p>(43 bars)</p>	<p>ii. Vivace</p>  <p>(53 bars)</p>
<p>iii. Grave</p>  <p>(13 bars)</p>	<p>iv. Allegro</p>  <p>(90 bars)</p>

9-VI. Sonata in G Minor for Violin and Figured Bass Op. 1 No. 6 (Careri I/6/i-iii; H. 18)

i. Affettuoso (73 bars) ii. Andante ² (10 bars)

iii. Allegro (61 bars)

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

i. Grave (25 bars) ii. Allegro (28 bars)

iii. Grave (5 bars) iv. Allegro (58 bars)

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

i. Affettuoso (14 bars) ii. Vivace (51 bars)

iii. Adagio (11 bars) iv. Vivace (51 bars)

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

i. Vivace (24 bars) ii. Andante (18 bars)

iii. Allegro (66 bars)

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

i. Adagio (12 bars)

ii. Allegro (31 bars)

iii. Adagio (21 bars)

iv. Allegro (39 bars)

v. Presto (24 bars)

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

i. Vivace (71 bars)

ii. Affettuoso (22 bars)

iii. Allegro (32 bars)

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

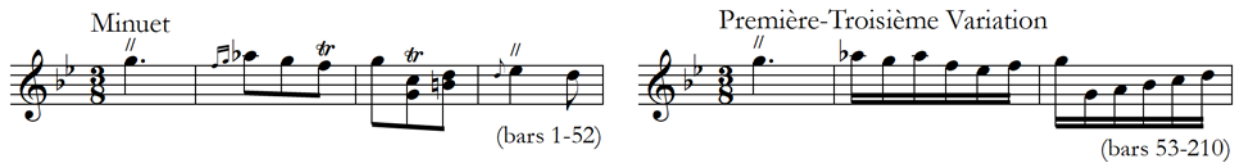
i. Amoroso (38 bars)

ii. Allegro (38 bars)

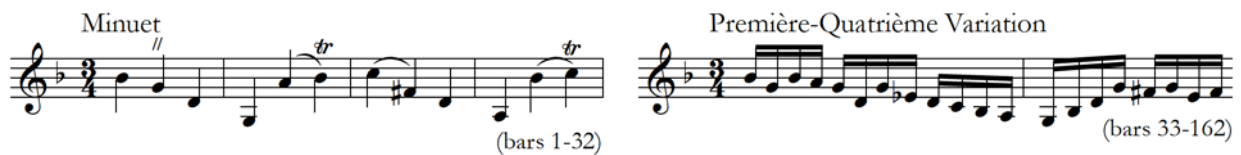
iii. Allegro (33 bars)

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



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



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



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

i. Grave



(25 bars)

ii. Allegro



(78 bars)

iii. Grave



(6 bars)

iv. Allegro



(161 bars)

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

i. Adagio



(14 bars)

ii. Allegro



(92 bars)

iii. Andante



(37 bars)

iv. Allegro



(127 bars)

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

i. Andante



(62 bars)

ii. Presto



(127 bars)

iii. Allegro



(120 bars)


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


i. Tendrement  (54 bars)


ii. Vivement  (127 bars)

iii. Gracieusement  (121 bars)


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

i. Amoureuxment  (132 bars)

ii. Vivement  (48 bars)

iii. Modérément  (150 bars)


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


i. Tendrement  (73 bars)


ii. Vivement  (124 bars)


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)





i. Andante  (35 bars)

ii. Allegro  (42 bars)

iii. Andante  (14 bars)

iv. Allegro  (46 bars)

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

<p>i. Andante</p>  <p>(21 bars)</p>	<p>ii. Presto</p>  <p>(79 bars)</p>
<p>iii. Adagio</p>  <p>(11 bars)</p>	<p>iv. Allegro</p>  <p>(106 bars)</p>





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

<p>i. Andante</p>  <p>(19 bars)</p>	<p>ii. Allegro</p>  <p>(52 bars)</p>
<p>iii. Affettuoso</p> <p>Pia. For.</p>  <p>(40 bars)</p>	<p>iv. Allegro</p>  <p>(63 bars)</p>

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

<p>i. Andante</p>  <p>(4 bars)</p>	<p>ii. Allegro Moderato</p>  <p>(36 bars)</p>
<p>iii. Grave</p>  <p>(12 bars)</p>	<p>iv. Allegro</p>  <p>(20 bars)</p>

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

<p>i. Adagio</p>  <p>(4 bars)</p>	<p>ii. Allegro Moderato</p>  <p>(58 bars)</p>
<p>iii. Adagio</p>  <p>(25 bars)</p>	<p>iv. Allegro</p>  <p>(77 bars)</p>

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

i. Adagio



(6 bars)

ii. Allegro assai



(88 bars)

iii. Allegro



(108 bars)

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)

i. Andante



(35 bars)

ii. Allegro



(42 bars)

iii. Andante



(14 bars)

iv. Allegro



(46 bars)

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

i. Andante



(79 bars)

ii. Presto



(106 bars)

iii. Adagio





(12 bars)

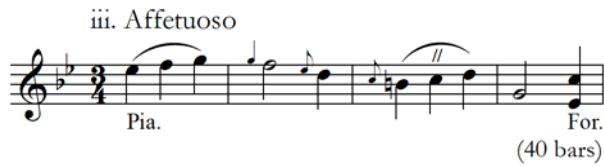

iv. Allegro



(106 bars)

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

i. Andante  (19 bars) ii. Allegro  (52 bars)

iii. Affettuoso  (40 bars) iv. Allegro  (63 bars)

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

i. Andante  (5 bars) ii. Allegro Moderato  (36 bars)

iii. Grave  (12 bars) iv. Allegro  (20 bars)

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

i. Adagio  (4 bars) ii. Allegro Moderato  (58 bars)

iii. Adagio  (25 bars) iv. Allegro  (76 bars)


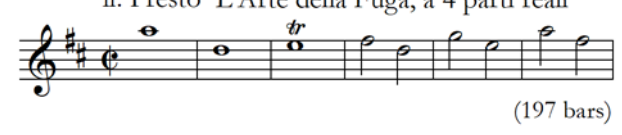

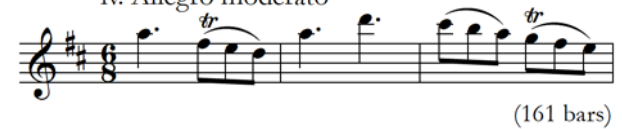
15-VI. Sonata in D Minor for Violin and Figured Bass Op. 5 No. 6 (Careri V/6; H. 114)

i. Adagio  (6 bars) ii. Presto  (88 bars)

iii. Allegro  (108 bars)

WORK FIFTEEN
SIX CONCERTI GROSSI OP. 7 (1748)

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

<p>i. Andante</p>  <p>Pia. For. (25 bars)</p>	<p>ii. Presto L'Arte della Fuga, à 4 parti reali</p>  <p>(197 bars)</p>
<p>iii. Andantino</p>  <p>Soli (27 bars)</p>	<p>iv. Allegro moderato</p>  <p>(161 bars)</p>

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

<p>i. Grave</p>  <p>(13 bars)</p>	<p>ii. Allegro assai</p>  <p>(195 bars)</p>
<p>iii. Andante</p>  <p>Soli (15 bars)</p>	<p>iv. Allegro</p>  <p>(162 bars)</p>

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

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

<p>i. Francese Presto</p>  <p>(115 bars)</p>	<p>ii. Inglese Andante</p>  <p>(30 bars)</p>
<p>iii. Italiano Allegro assai</p>  <p>(130 bars)</p>	

15-IV. Concerto grosso in D Minor Op. 7 No. 4 (Careri VII/4; H. 118)

i. Andante
Soli (89 bars)

ii. Andante
Pia. For. (36 bars)

iii. Allegro
[Soli] [Tutti] (129 bars)

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

i. Andante (11 bars)

ii. Allegro (115 bars)

iii. Allegro
[Soli] (60 bars)

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)

i. Allegro moderato (22 bars)

ii. Adagio (3 bars)

iii. Andante (15 bars)

iv. Andante (22 bars)

v. Adagio (5 bars)

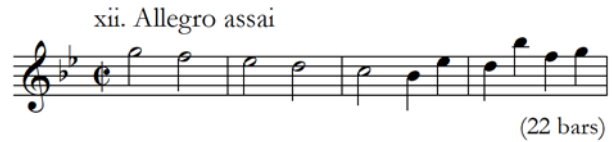
vi. Presto (75 bars)

vii. Affettuoso
Soli (28 bars)

viii. Adagio
Piano Forte (2 bars)

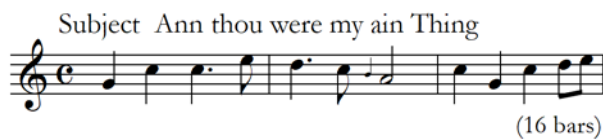
ix. Allegro moderato (26 bars)

x. Andante
[Soli] (66 bars)

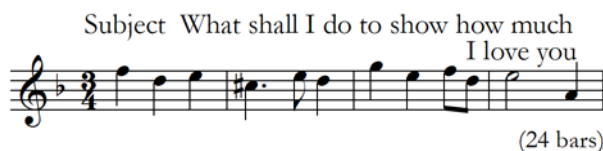


WORK SIXTEEN
RULES FOR PLAYING IN A TRUE TASTE OP. 8 (1748)

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)



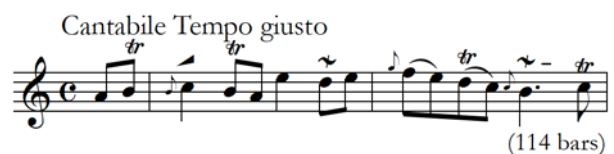
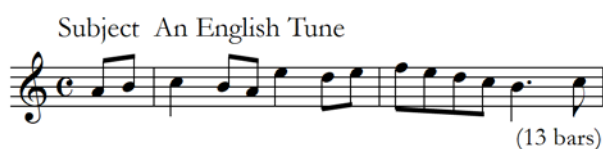
16-II. Composition II in D Minor, “What shall I do to show how much I love you”,
for Violin and Figured Bass (Careri Taste I/ii; H. 400/2)



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

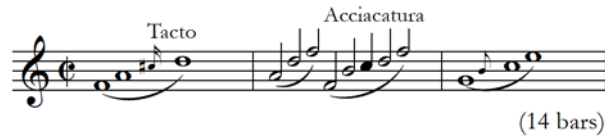


16-IV. Composition IV in A Minor, “An English Tune”, for Violin and Figured Bass
(Careri Taste I/iv; H. 400/4)



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

O Bessy Bell &c.

(bars 1-22) O Bes - sy Bell and Ma - ry Gray, (bars 23-42)

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)

i. The Broom of Cowdenknows Grave (16 bars)

ii. Bonny Christy Andante (32 bars)

iii. Grave (6 bars)

iv. [Bonny Christy] Presto (32 bars)

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

i. Bush aboon Traquair Andante (24 bars)

ii. [Bush aboon Traquair] [Allegro] (24 bars)

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)

i. The last Time I came over the Moor (16 bars)

ii. Grave (8 bars)

iii. [The last Time I came over the Moor] Allegro (24 bars)

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)

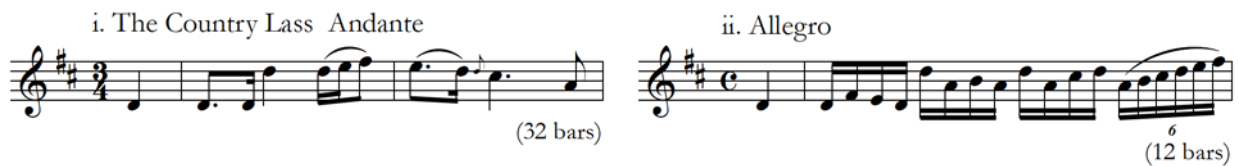
i. Auld Bob Morrice Affettuoso ii. Allegro



(16 bars) F (16 bars)

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)

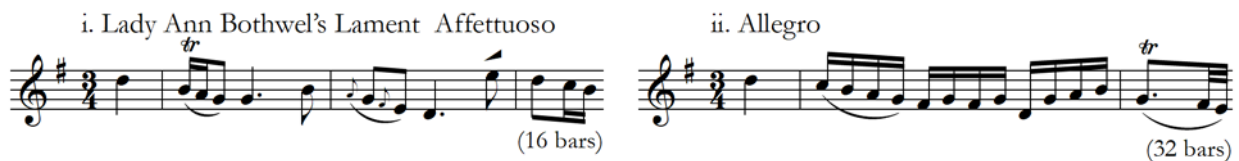
i. The Country Lass Andante ii. Allegro



(32 bars) 6 (12 bars)

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)

i. Lady Ann Bothwel’s Lament Affettuoso ii. Allegro



(16 bars) (32 bars)

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

i. Sleepy Body Allegro moderato ii. [Allegro]



(16 bars) (32 bars)

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

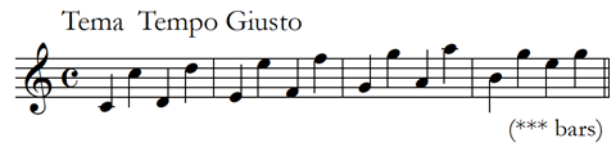
Andante

1^a



(*** bars)

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



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



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



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



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



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



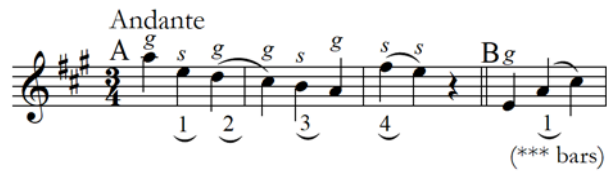
18-E-XV. Example XV in C Major for Violin and Figured Bass



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 FORREST (1754/1761)

19-I. Part I in D Minor (Careri IF/i-xi; H. 150/1)



v. Andante
Soli Tutti
(10 bars)

vi. Allegro moderato
tr
(50 bars)

vii. Andante spiritoso
F
(72 bars)

viii. Adagio
(9 bars)

ix. Allegro
Soli Tutti
(58 bars)

x. Grave
(5 bars)

xi. Allegro moderato
Soli
tr
(92 bars)

19-II. Part II in D Major (Careri IF/xii-viii; H. 150/2)

xii. Andante affettuoso
tr
(24 bars)

xiii. [Allegro]
Soli
(30 bars)

xiv. Allegro moderato
(41 bars)

xv. Andante
tr
(14 bars)

xvi. Allegro assai
(17 bars)

xvii. Andante
(10 bars)

xxiii. Affettuoso
tr
(24 bars)

xix. Allegro
(6 bars)

xx. Allegro moderato
tr
(20 bars)

xxi. Andante
Soli
(58 bars)

xxii. Allegro
tr
(112 bars)

xxiii. Affettuoso
tr
(24 bars)
(xxii. Allegro Da Capo)

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  (**1 bars)

ii. Allegro  (**2 bars)

iii. Grave  (**3 bars)

iv. Allegro Cantabile  (52 bars)

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


i. Andante moderato  (**1 bars)

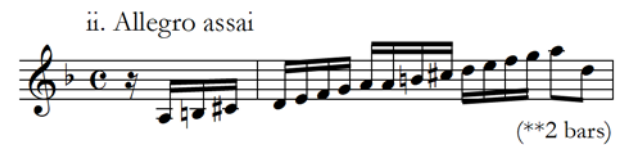
ii. Presto  (**2 bars)


iii. Andante  (**3 bars)
Soli


iv. Allegro  (**4 bars)
Soli

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

i. Andante  (**1 bars)

ii. Allegro assai  (**2 bars)





iii. Andante  (**3 bars)
Soli

iv. Allegro assai  (**3 bars)
Soli Tutti





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

<p>i. Andante</p>  <p>(**1 bars)</p>	<p>ii. Allegro</p>  <p>Soli (**2 bars)</p>
<p>iii. Adagio</p>  <p>[Soli] (**3 bars)</p>	<p>iv. Allegro</p>  <p>Soli (**4 bars)</p>

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

<p>i. Adagio</p>  <p>(15 bars)</p>	<p>ii. Allegro</p>  <p>(**2 bars)</p>
<p>iii. Andante</p>  <p>Soli (**18 bars)</p>	<p>iv. Allegro</p>  <p>(**4 bars)</p>

22-VI. Concerto grosso in A Major Op. 2 No. 6 Revised (Careri II/6; H. 61)

<p>i. Andante</p>  <p>Soli (**1 bars)</p>	<p>ii. Allegro</p>  <p>(**2 bars)</p>
<p>iii. Grave</p>  <p>Soli (**10 bars)</p>	<p>iv. Allegro</p>  <p>Soli (**4 bars)</p>

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)

<p>i. Adagio</p>  <p>(**1 bars)</p>	<p>ii. Allegro</p>  <p>(**2 bars)</p>
<p>iii. Adagio</p>  <p>Soli (**3 bars)</p>	<p>iv. Allegro assai</p>  <p>(**4 bars)</p>


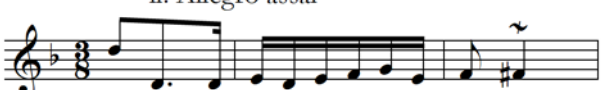


23-II. Concerto grosso in G Minor Op. 3 No. 2 Revised (Careri III/2; H. 80)

<p>i. Spiritoso</p>  <p>(**1 bars)</p>	<p>ii. Allegro assai</p>  <p>(**2 bars)</p>
<p>iii. Andante risoluto</p>  <p>Soli (**3 bars)</p>	<p>iv. Allegro</p>  <p>(**4 bars)</p>

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

<p>i. Grave</p>  <p>(**1 bars)</p>	<p>ii. Allegro moderato</p>  <p>Soli (**2 bars)</p>
<p>iii. Andante</p>  <p>Soli (**3 bars)</p>	<p>iv. Allegro</p>  <p>Soli (**4 bars)</p>




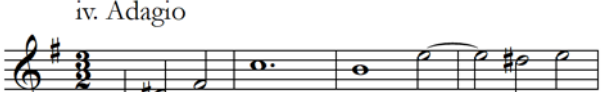

23-IV. Concerto grosso in D Minor Op. 3 No. 4 Revised (Careri III/4; H. 82)

<p>i. Andante</p>  <p>(**1 bars)</p>	<p>ii. Allegro assai</p>  <p>(**2 bars)</p>
<p>iii. Adagio</p>  <p>(11 bars) (ii. Allegro assai Da Capo)</p>	<p>iv. Allegro</p>  <p>Soli (**4 bars)</p>

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

<p>i. Andante</p>  <p>(**1 bars)</p>	<p>ii. Allegro moderato</p>  <p>Soli (**2 bars)</p>
<p>iii. Adagio</p>  <p>(**3 bars)</p>	<p>iv. Allegro assai</p>  <p>(**4 bars)</p>

23-VI. Concerto grosso in E Minor Op. 3 No. 6 Revised (Careri III/6; H. 84)

<p>i. Andante</p>  <p>(**1 bars)</p>	<p>ii. Allegro assai</p>  <p>(**2 bars)</p>
<p>iii. Andante</p>  <p>(**3 bars)</p>	<p>iv. Adagio</p>  <p>(**4 bars)</p>
<p>ii. Allegro assai Da Capo</p> <p>v. Allegro</p>  <p>(**5 bars)</p>	

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

i. Grave, Allegro, etc. (42 bars) ii. Allegro (103 bars)

iii. Grave (7 bars) iv. Allegro moderato (36 bars)

The image shows four musical staves for Sonata I. Movement i is in A major, common time, with a tempo of Grave, Allegro, etc., and 42 bars. Movement ii is in A major, common time, with a tempo of Allegro, and 103 bars. Movement iii is in A major, 3/4 time, with a tempo of Grave, and 7 bars. Movement iv is in A major, common time, with a tempo of Allegro moderato, and 36 bars.

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

Grave (17 bars) ii. Allegro (48 bars)

Adagio (21 bars) iv. Allegro (91 bars)

The image shows four musical staves for Sonata II. Movement i is in D minor, common time, with a tempo of Grave, and 17 bars. Movement ii is in D minor, common time, with a tempo of Allegro, and 48 bars. Movement iii is in D minor, 3/4 time, with a tempo of Adagio, and 21 bars. Movement iv is in D minor, 3/8 time, with a tempo of Allegro, and 91 bars.

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


i. Adagio, Allegro, ... (56 bars) ii. Allegro moderato (111 bars)

Violoncello


The image shows two musical staves for Sonata III. Movement i is in E minor, common time, with a tempo of Adagio, Allegro, ..., and 56 bars. Movement ii is in E minor, common time, with a tempo of Allegro moderato, and 111 bars. The figured bass part is indicated by the label 'Violoncello'.

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 (13 bars)




ii. Allegro (62 bars)



iii. Grave (21 bars)




iv. Allegro (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 (42 bars)




ii. Allegro moderato (53 bars)



iii. Grave (14 bars)



iv. Allegro (121 bars)



Violino Secondo

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 (83 bars)



ii. Allegro (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

i. Grave (25 bars)

ii. Allegro moderato (52 bars)

iii. Grave (5 bars)

iv. Allegro Violino Secondo (68 bars)

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

i. Affettuoso (14 bars)

ii. Vivace (56 bars)

iii. Adagio (12 bars)

iv. Allegro (60 bars)

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

i. Largo (7 bars)


ii. Andante (24 bars)

iii. Andante (34 bars)

iv. Allegro (68 bars)


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

i. Adagio




(9 bars)

ii. Allegro




(31 bars)

iii. Andante




(16 bars)

iv. Allegro



(36 bars)

v. Allegro



(40 bars)

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

i. Spiritoso



(71 bars)

ii. Andante



(28 bars)

iii. Allegro



(33 bars)

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

i. Andante



(37 bars)

ii. Allegro



(30 bars)

iii. Allegro



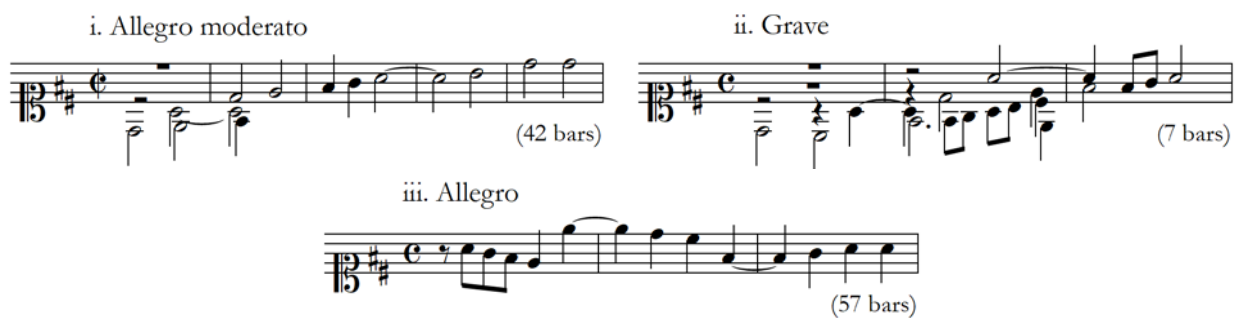
Violino Secondo (31 bars)

WORK TWENTY-EIGHT
THE HARMONICAL MISCELLANY (1758)

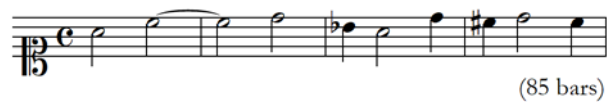
28-I. Number I for Four Instruments and Figured Bass (Careri HM 1; H. 426)



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

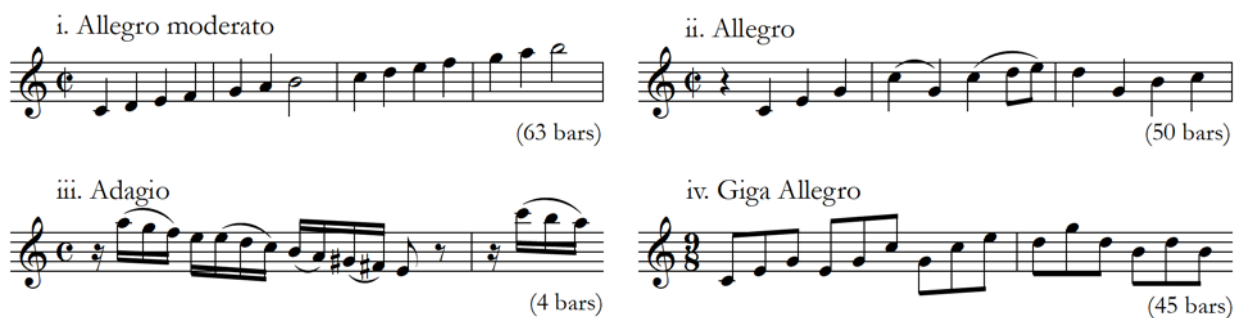


28-III. Ricercate for Four Instruments (not in Careri; H. 428)

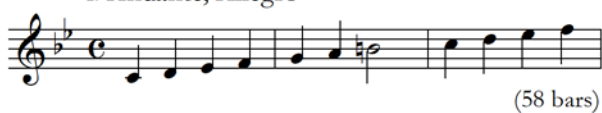

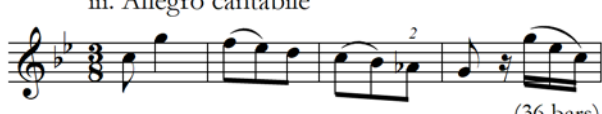





WORK TWENTY-NINE
THE ART OF PLAYING THE GUITAR (1760)

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



29-II. Example II in C Minor for Violin or Guitar and Figured Bass (Careri APGC/2; H. 440/2)

<p>i. Andante, Allegro</p>  <p>(58 bars)</p>	<p>ii. Andante</p>  <p>(8 bars)</p>
<p>iii. Allegro cantabile</p>  <p>(36 bars)</p>	<p>iv. Allegro</p>  <p>(57 bars)</p>
<p>v. Grave</p>  <p>(7 bars)</p>	<p>vi. Allegro moderato</p>  <p>(32 bars)</p>

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

<p>i. Andante</p>  <p>(47 bars)</p>	<p>ii. Canone infinito alla dodicesima</p>  <p>(14 bars)</p>
<p>iii. Grave</p>  <p>(17 bars)</p> <p>Violoncello e Cembalo</p>	<p>iv. Allegro moderato</p>  <p>(17 bars)</p>
<p>v. Grave</p>  <p>(30 bars)</p>	<p>vi. Allegro moderato</p>  <p>(32 bars)</p> <p><i>pia.</i></p>

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

<p>i. Andante, Allegro moderato</p>  <p>(35 bars)</p>	<p>ii. Minuetto Affettuoso</p>  <p>(24 bars)</p>
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29-V. Example V in E Major for Violin or Guitar and Figured Bass (Careri APGC/5; H. 440/5)

i. Andante (36 bars)

ii. Allegro moderato (24 bars)

iii. Giga Allegro moderato (29 bars)

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

i. Andante (32 bars)

ii. Canone infinito Spiritoso (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 (51 bars)

ii. Allegro moderato (48 bars)

iii. Allegro *f.* (65 bars)

iv. Allegro (16 bars)

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

i. Allegro (33 bars)

ii. Allegro moderato (58 bars)

iii. Affettuoso (64 bars)

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

i. Allegro (33 bars) ii. Allegro assai (20 bars)

iii. Allegro (29 bars)

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

i. Allegro (37 bars) ii. Minuetto Affettuoso (28 bars)

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

i. Allegro moderato (64 bars) ii. Giga Allegro (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 (63 bars) ii. Siciliana Affettuoso (24 bars)



iii. Allegro, Affettuoso (104 bars) Affettuoso (bars 33-63)

30-II. Concerto II in G Major for Violin and Figured Bass (Careri TC/2; H. 125)

<p>i. Allegro</p>  <p>(49 bars)</p>	<p>ii. Andante</p>  <p>(24 bars)</p>
<p>iii. Allegro, Allegro moderato</p>  <p>(137 bars)</p>	<p>Allegro moderato</p>  <p>Soli (bars 33-96)</p>

WORK THIRTY-ONE
THE SECOND COLLECTION OF PIECES FOR THE HARPSICHORD (1762)

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


<p>i. Allegro moderato</p>  <p>(**1 bars)</p>	<p>ii. Allegro</p>  <p>(**2 bars)</p>
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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

<p>i. Allegro moderato</p>  <p>(**1 bars)</p>	<p>ii. Andante</p>  <p>(11 bars)</p>
<p>iii. Allegro</p>  <p>(**3 bars)</p>	


31-III. [Sonata I] in C Major (Careri PC 2/v-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

i. Allegro moderato
Per l'Organo




(**1 bars)

ii. Allegro, Affettuoso, Allegro



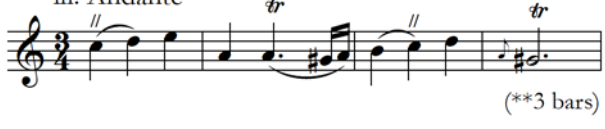
(**2 bars)

Affettuoso




(bars 33-63)

iii. Andante



(**3 bars)

iv. Presto



(**6 bars)

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

i. Allegro



(**1 bars)

ii. Allegro



(**2 bars)

iii. Adagio



(5 bars)

iv. Minuet Allegro



(24 bars)

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

i. Allegro



(**1 bars)

ii. Allegro moderato



(**2 bars)

iii. Minuet Allegro



(**3 bars)

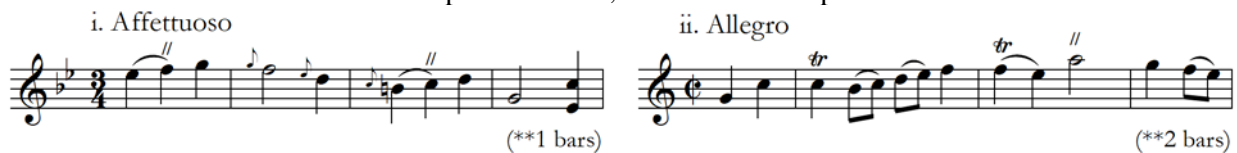
31-VI. [Sonata VI] in C Minor (Careri PC 2/xiv-xv; H. 227-228)
i from Sonata Op. 4 No. 2/iv, ii from *The Art of Playing the Guitar*, Example No. X/ii



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



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

i. Allemanda Allegro moderato



(**1 bars)

ii. Andante



(**2 bars)

iii. Allegro assai



(**3 bars)

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

i. Affettuoso



(**1 bars)

ii. Giga Allegro assai



(**2 bars)

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

i. Adagio



(**1 bars)

ii. Allegro assai



(**2 bars)

iii. Allegro



(**3 bars)

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

i. Allegro



(**1 bars)

ii. Allegro moderato



(**2 bars)

The first system of the musical score for 'The Rose Tree' is written on a single staff in 3/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a half note C5, followed by a quarter note B4, and then a quarter note A4. The final measure of the system contains a half note G4, followed by a quarter note F4, and then a quarter note E4. The system ends with a double bar line and the text '(*** bars)' below it.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The system ends with a double bar line. The text '(**1 bars)' is written below the staff.

[illegible]

(*** bars)

31-XVIII. [Sonata XVIII] in E Major (Careri PC 2/xxxviii-not-xxxix-xli; H. 251-not-252-254)
i, iii and v from Sonatas Op. 1 No. X/ii, iii and iv

i. Allegro moderato



(**1 bars)

ii. Prestissimo



(4 bars)

iii. Allegro



(**3 bars)

iv. Affettuoso



(**4 bars)

v. Allegro



(**5 bars)

MISCELLANEOUS WORKS


MISCELLANEOUS CONCERTOS

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

MISCELLANEOUS SONATAS


H. 171. Sonata [1] in B-flat Major for Violin Alone
Olim D-DI, Ms. 1-R-1 (olim Ca 5)

i. Adagio




(22 bars)

ii. Vivace



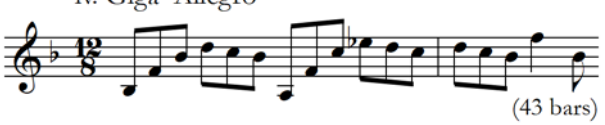
(48 bars)

iii. Affettuoso



(28 bars)

iv. Giga Allegro



(43 bars)

H. 172. Sonata [2] in D Major for Violin and Figured Bass
S-Skma, Ms. C 1-R

i. Grave



(23 bars)

ii. Allegro



(43 bars)

iii. Grave



(14 bars)

iv. Minuetto



(16 bars)

H. 173. Sonata [3] in D Major for Violin and Figured Bass
Six Solos (Walsh, [1730]), Sonata V; *Three Solos* (Bland, [1781]), Sonata II

i. Affettuoso



(52 bars)

ii. Allegro



(44 bars)

iii. Affettuoso





(11 bars)

iv. Allegro



(81 bars)


H. 174. Sonata [4] in D Major for Violin and Figured Bass
Hawkins, *General History* (1776); GB-Lfm, MU MS 106B1 GB-Ckc, Ms. 121

<p>i. Allegro</p>  <p>(33 bars)</p>	<p>ii. Andante, Allegro, Adagio, ...</p>  <p>(37 bars)</p>
<p>iii. Allemanda</p>  <p>(27 bars)</p>	<p>iv. [Allegro]</p>  <p>(35 bars)</p>

H. 175. Sonata [5] in A Major for Violin and Figured Bass
Hawkins, *General History* (1776), V, pp. 394-399

<p>i. Preludio Largo</p>  <p>(24 bars)</p>	<p>ii. Giga Allegro</p>  <p>(45 bars)</p>
<p>iii. Adagio</p>  <p>(8 bars)</p>	<p>iv. Tempo di Gavotta Allegro</p>  <p>(54 bars)</p>

H. 176. Sonata [6] in G Minor for Violin and Figured Bass
Three Solos (Bland, [1781]), Sonata I

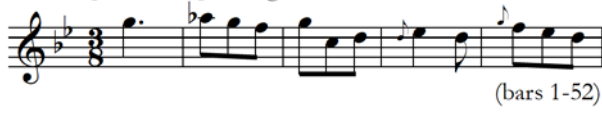

<p>i. Adagio</p>  <p>(27 bars)</p>	<p>ii. Allegro</p>  <p>(35 bars)</p>
<p>iii. Largo</p>  <p>(11 bars)</p>	<p>iv. Allegro</p>  <p>(20 bars)</p>

H. 177. Sonata [7] in D Major for Violin and Figured Bass
Three Solos (Bland, [1781]), Sonata III

<p>i. [Largo]</p>  <p>(14 bars)</p>	<p>ii. Allegro</p>  <p>(23 bars)</p>
<p>iii. Siciliano</p>  <p>(37 bars)</p>	<p>iv. Minuetto</p>  <p>(16 bars)</p>

MISCELLANEOUS VARIATIONS

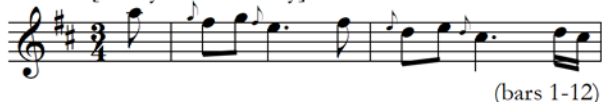
H. 181. Variations on the Minuet in C Minor for Violin and Figured Bass
GB-Ob, Ms. Tenbury 752; US-NYp, Ms. G322 V229

<p>Geminiani, Concerto Op. 2/I/iv [Minuetto] Allegro</p>  <p>(bars 1-52)</p>	<p>Geminiani [Variations 1-3]</p>  <p>(bars 53-208)</p>
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H. 181. Variations on the Minuet in G Minor for Violin and Figured Bass
GB-NTp, Ms. SL 780.8, II, p. 52-55


<p>Charles Avison [Minuetto] Andante</p>  <p>(bars 1-32)</p>	<p>Geminiani [Variations 1-6]</p>  <p>(bars 33-178)</p>
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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

<p>[Salley in our Alley]</p>  <p>(bars 1-12)</p>	<p>[Variations 1-9]</p>  <p>(bars 13-121)</p>
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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

Arcangelo Corelli
[Sarabanda Largo]




(bars 1-8)

Geminiani
[Variations 1-17]



(bars 9-144)

[Variations 18-27]



Cembalo
(bars 145-325)

MISCELLANEOUS MOVEMENTS

H. 191. Minuet, Rigaudon and Gigue for High Instrument and Bass
The Comic Tunes, Vol. II (1743), pp. 10-13

i. Musette



(48 bars)

ii. [Rigaudon]



(16 bars)

[Mineur]



(16 bars)
[Da Capo Rigaudon]

iii. [Gigue en Rondeau] Moderato



(141 bars)

H. 192. Minuet («The Tender Lover» for Two High Instruments and Figured Bass
After *The Monthly Melody* (1760), p. 5

[Minuet]



(20 bars)

H. 193. Canone, in G Major, in Three Parts
A Collection of Marches & Airs (1761), pp. 38-39

Largo



(46 bars)

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]

Nel - la sta-gio - ne ap - pun - to,
(bars 1-12)

ii. Aria Adagio

Non in - ten - do nel do - lo - re d'on - de
(bars 13-50)

iii. Recitativo

Per si te - ne - re vo - ci
(bars 51-61)

iv. Aria Allegro

Sè un gior - no il Dio Bam - bin,
(bars 62-168)

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

Vivace

Pri - mo Ce - sa - re Ot - to - ma - no
(130 bars)

- H. 321. Song “The sympathizing Heart”: «When young Milanda’s Fingers Move»
for Voice and Figured Bass
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)
= UnicoWilhlem van Wassenaer, Concerto armonico


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

Allegro




Piano (98 bars)

Andante Con sordine



(40 bars)

Minuetto



(32 bars)

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

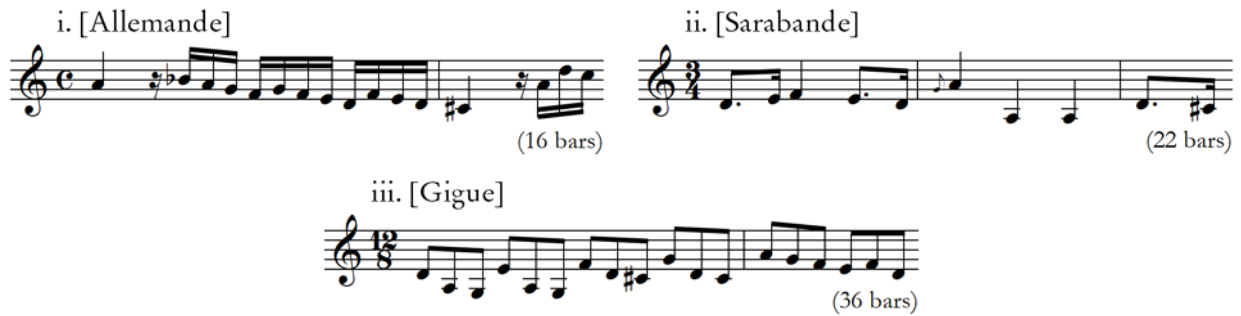
Menuet



(18 bars)

H. 531. [Sonata:] Allemande, Sarabande, Gigue for Keyboard
Ascribed to Geminiani in GB-Lfom, Coke Coll., Ms. 1296
= Pietro Giuseppe Sandoni, Keyboard Sonata

i. [Allemande] ii. [Sarabande]



(16 bars) (22 bars)

iii. [Gigue]

(36 bars)

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

Andante amoroso

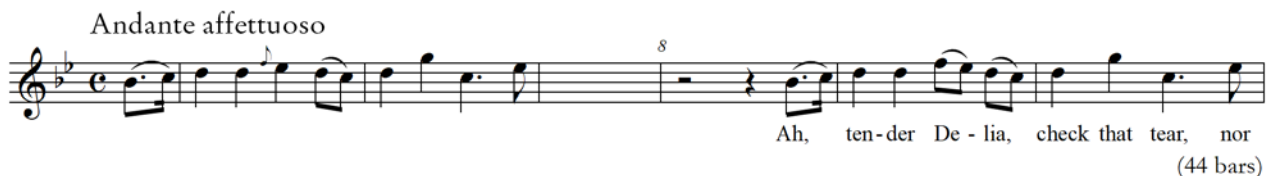


Piano Near the jaws of a pri - son in whose

(51 bars)

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

Andante affettuoso



Ah, ten - der De - lia, check that tear, nor

(44 bars)

WORKS ASCRIBED TO GEMINIANI IN THE NINETEENTH CENTURY

H. 601-624. Twenty-Four Duets for Two Violins

Ascribed to Geminiani in *Vierundzwanzig instruktive Uebungsstücke* (Berlin: Schlesinger, [1819])

From “Geminiani”, *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



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



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



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



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



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 Gavinies”, in G Minor



H. 613. “Air pour l’exercice de la 4^{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. 617



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

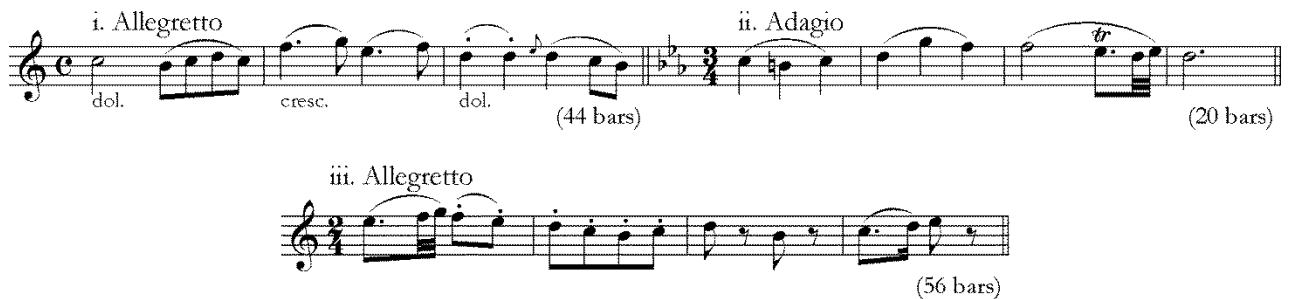


H. 624. “Air des montagnes d’Auvergne”, in G flat Major

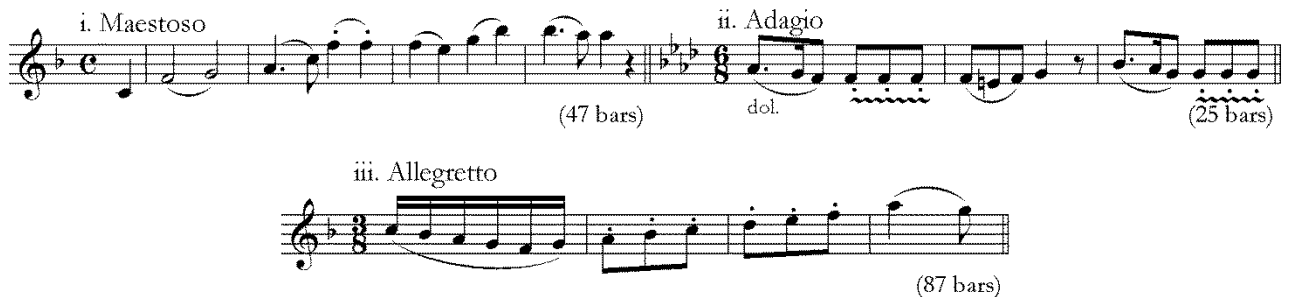


H. 625-636. Twelve Duets for Two Violins
Ascribed to Geminiani in *Zwölf instructive Duetten* (Berlin: Schlesinger, [1819])
From “Geminiani”, *L’art du violon* (Paris: Sieber, [1800])
Composer(s) unknown

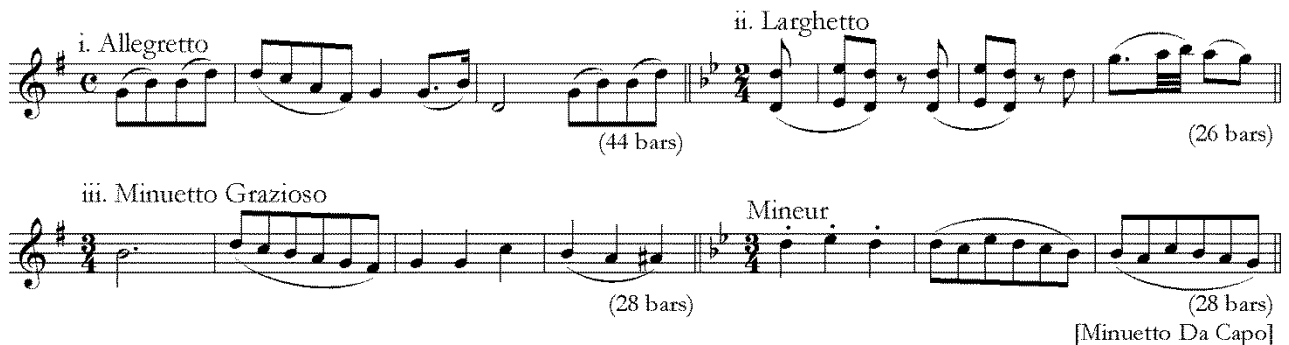
H. 625. Duo I, in C Major-Minor



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



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



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) ii. Adagio dol. (20 bars)

iii. Allegretto (57 bars)

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

i. Meastoso dol. (52 bars) ii. Adagio (20 bars)

iii. Allegretto (67 bars)

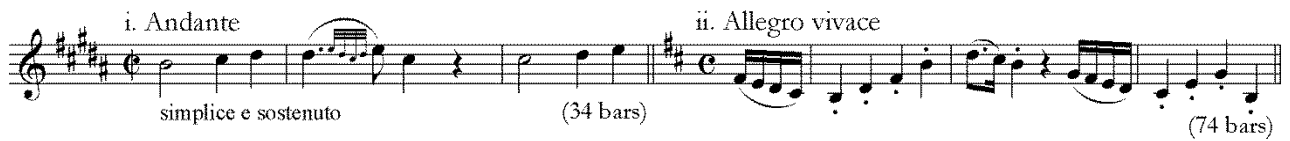
H. 631. Duo VII, in A Major-Minor

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)

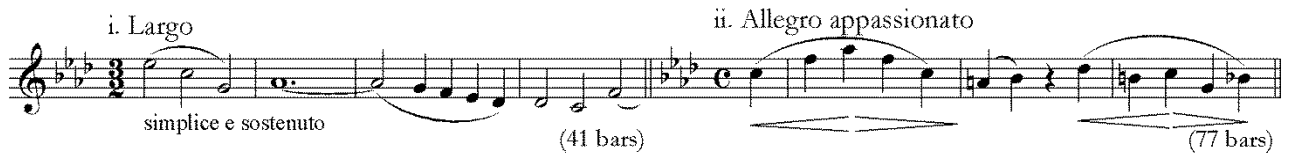
H. 633. Duo IX, in B Major-Minor



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-D1
Composer unknown

H. 653. Perpetuum mobile Movement for Violin
Ascribed to Geminiani in D-D1
Composer unknown

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

i. Adagio ii. Allegro

iii. Adagio iv. [Allegro]

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

i. [Allemanda] ii. [Allegro]

iii. Adagio iv. Allegro

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

i. [Corrente] iii. Adagio

iii. Allegro

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

i. Adagio ii. Allegro

iii. Grave iv. [Giga]

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

i. [Adagio] ii. Allegro



(**1 bars) (**2 bars)

iii. Siciliana iv. Allegro



(**3 bars) (**4 bars)

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

i. Adagio ii. Allegro



(**1 bars) (**2 bars)

iii. Largo iv. Giga Allegro



(**3 bars) (**4 bars)

H. 667. Sonata III in A Major for Violin and Figured Bass

i. [Adagio] ii. Allegro




(**1 bars) (**2 bars)


iii. Largo iv. Tempo di Menuet





(**3 bars) (**4 bars)

H. 668. Sonata IV, in C Minor for Violin and Figured Bass

i. Adagio  (**1 bars)

ii. Allegro  (**2 bars)

iii. Siciliana  (**3 bars)

iv. Spirituoso  (**4 bars)

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


i. Adagio  (**1 bars)


ii. Allegro  (**2 bars)


iii. Sarabanda  (**3 bars)


iv. Vivace  (**4 bars)

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


i. Adagio  (**1 bars)


ii. Allegro  (**2 bars)


iii. Siciliana  (**3 bars)


iv. Allegro  (**4 bars)

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

i. Larghetto  (37 bars)

ii. Allegro  (48 bars)

iii. Largo  (55 bars)

iv. Allegro  (159 bars)

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

i. Adagio ii. Allegro

(**1 bars) (**2 bars)

iii. Largo iv. Allegro assai

(**3 bars) (**4 bars)

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

i. Largo ii. Allegro

(41 bars) (58 bars)

iii. Siciliana iv. Allegro

(22 bars) (158 bars)

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

701. Premier Cahier, No. II

i. Adagio ii. Allegro con fuoco

mf (**1 bars) *f* *>* *<* *sf* *>* (**2 bars)

iii. Larghetto iv. Gigue Allegro

p molto espressivo (**3 bars) *f* *sf* (**4 bars)

702. Deuxième Cahier, No. XI
A transcription of the Sonata by Pisendel, H. 673.

i. Largo
mf con espressione cresc. (41 bars)

ii. Allegro moderato
f (58 bars)

iii. Siciliana
p (22 bars)

iv. Allegro ma non troppo
f (158 bars)

703. Troisième Cahier, No. XIX

i. Adagio
p con espressione (*1* bars)

ii. Allegro non troppo
f (*2* bars)

iii. Larghetto
p con espressione (*3* bars)

iv. Allegro
f sf (*4* bars)

704. Troisième Cahier, No. XX

i. Adagio
mf (*1* bars)

ii. Allegro
f sf (*2* bars)

iii. Siciliano
p pp p (*3* bars)

iv. Allegro
f p (*4* bars)

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 by various composers, among them Geminiani, Castrucci and Bigaglia