

## Rudolf Rasch

## The Thirty-One Works of Francesco Geminiani

### Introduction: Plates

Please refer to this document in the following way:

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<https://geminiani.sites.uu.nl>

For remarks, suggestions, additions and corrections: [r.a.rasch@uu.nl](mailto:r.a.rasch@uu.nl)

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6 September 2019

Plate 0.1. *Sonate a violino, violone e cembalo* (London: Author, 1716)  
= The Violin Sonatas of 1716, First Edition, First Issue  
Letter of Dedication to Baron Johann Adolph von Kielmansegg

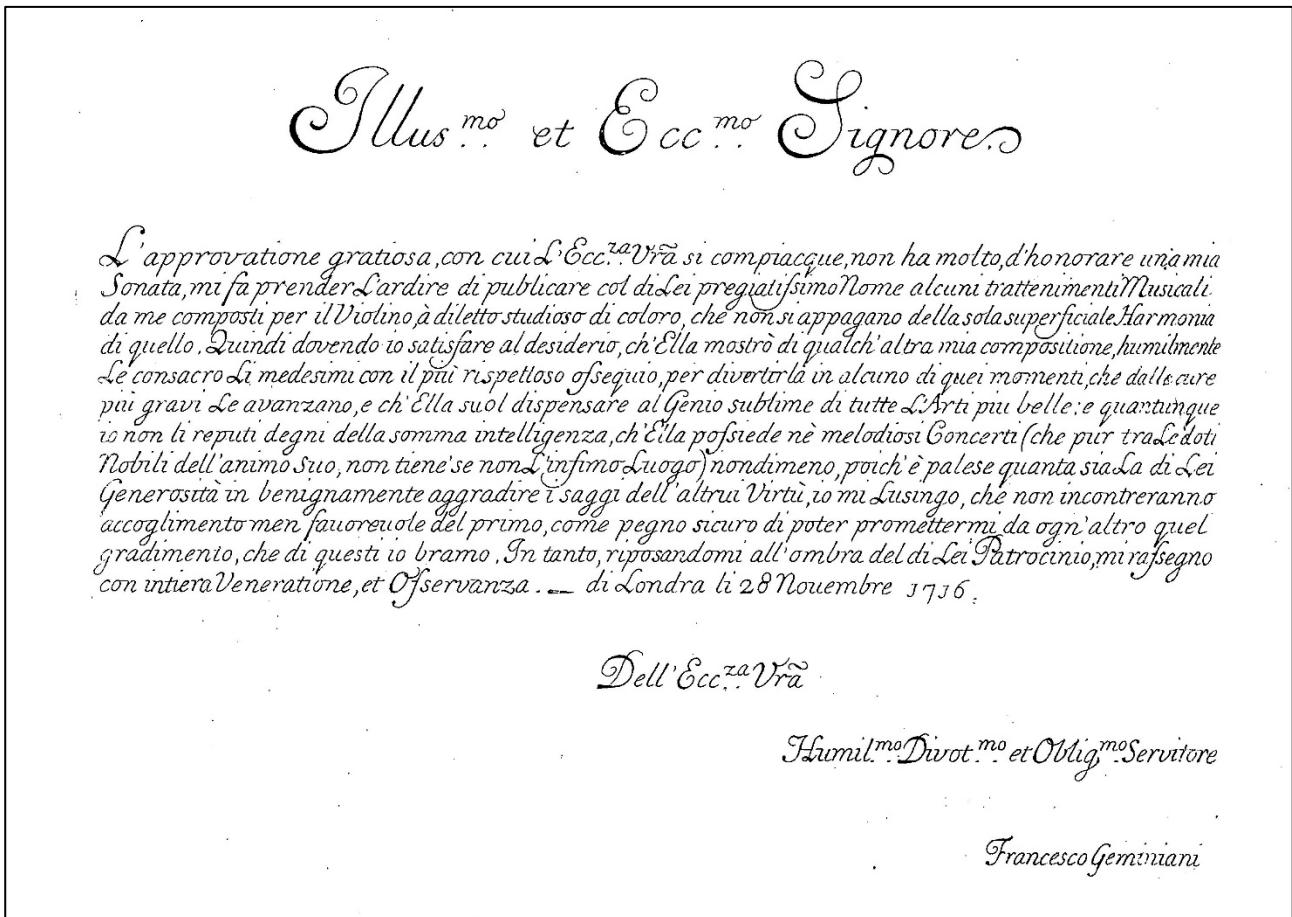


Plate 0.2. *Concerti grossi [...] composti dell'i sei soli della prima parte dell'opera quinta d'Arcangelo Corelli*  
(London: William Smith and John Barrett [for the Author], [1726])  
= Corelli Concertos, Prima parte, First Edition, Single Issue  
Violino Primo del Concertino, Letter of Dedication to King George I

SIRE,

**V**engono questi Concerti alla luce, ed anzioso di renderli degni del pubblico applauso, li consacro umilmente alla MAESTÀ VOSTRA, sicuro che sotto i potentissimi Auspicj di si gran MONARCA, ne conseguiranno la stima universale, e faranno graziosamente accolti non solo in questo felicissimo Regno, ma da per tutto, oue rifuona l'immortale suo Nome, e manifesteranno ad ognuno il carattere, col quale mi pregio d'essere perpetuamente riconosciuto

Della MAESTÀ VOSTRA

Umilissimo, Devotissimo, e  
Fedelissimo Servitore  
*Francesco Geminiani.*

Plate 0.3. VI: *Concerti grossi [...] Opera seconda* (London: [Auther], 1732)  
= The Concertos Opus 2, First (Geminiani) Edition, First Issue (1732),  
Violino Primo del Concertino, Letter of Dedication to Henrietta, Duchess of Marlborough.

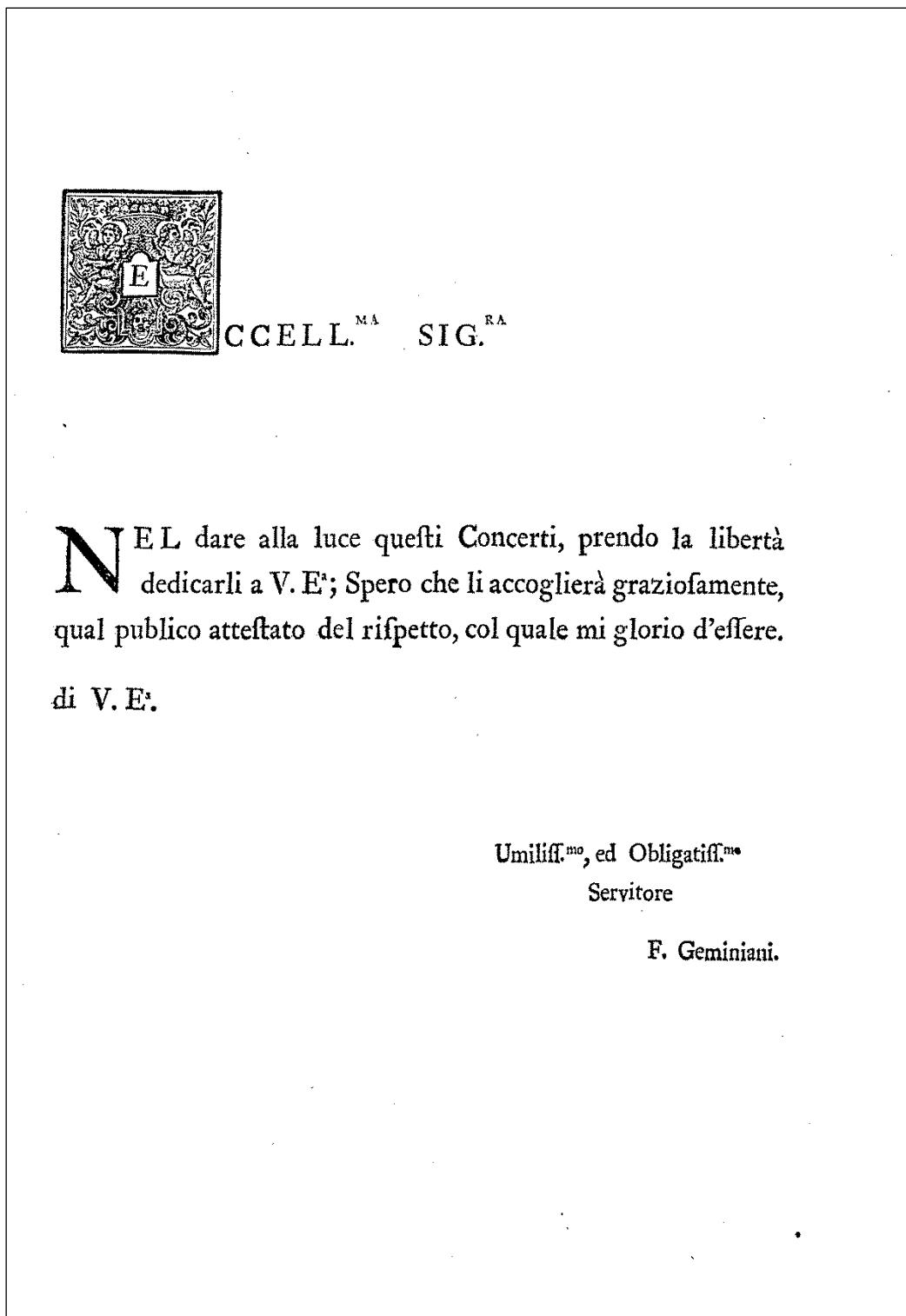


Plate 0.4. *Pièces de clavecin* (Paris: Mme Boivin, 1743)  
= *Pièces de clavecin*, First Edition, First (French) Issue  
Letter of Dedication to Mlle de Saint-Sulpix

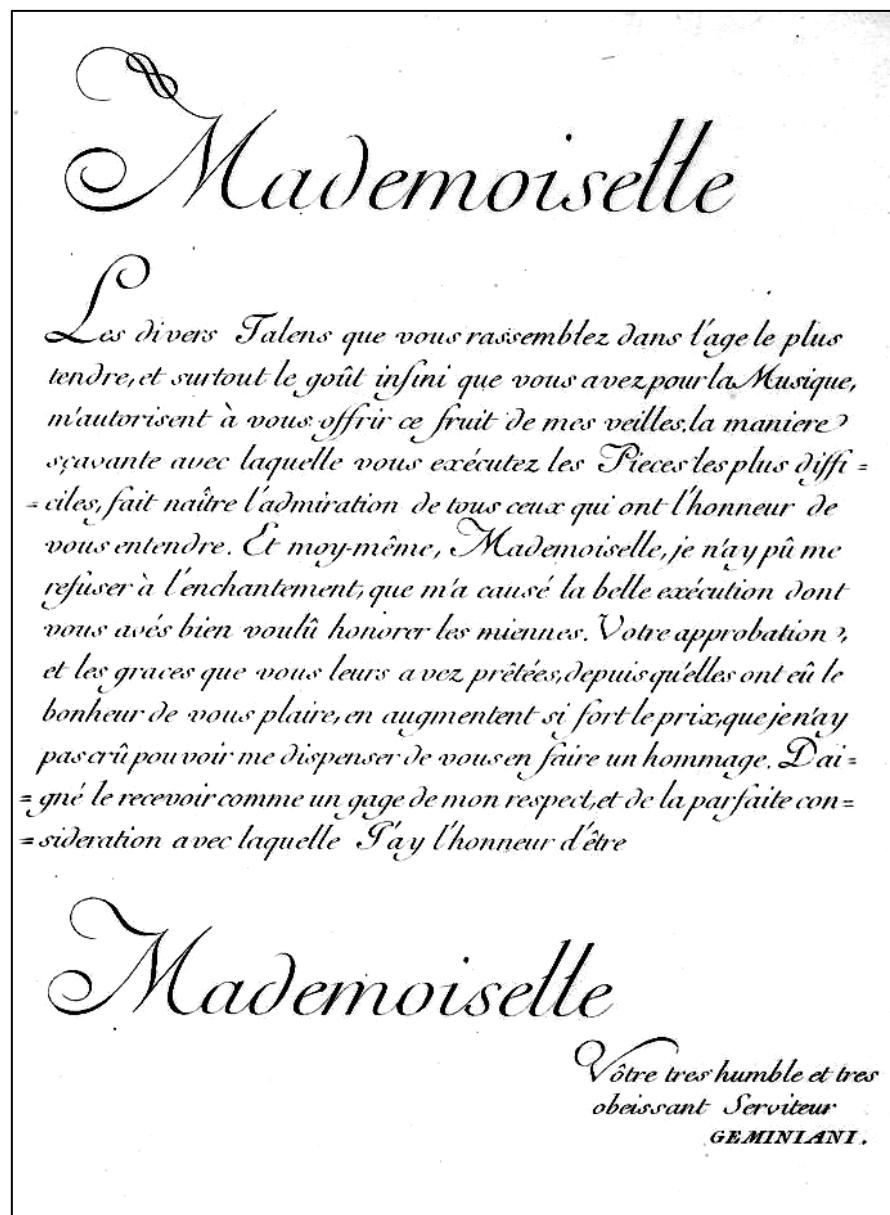


Plate 0.5. *Concerti grossi [...] Opera VII* (London: Author, 1746=1748)  
= Concertos Opus 7, First Edition, First Issue  
Letter of Dedication to the Academy of Ancient Musick

# To the Academy of Ancient Musick.

## GENTLEMEN,

**A**doration resulting purely from Regard and Affection, is perhaps as much a Rarity in *England*, as in other Countries: To the Disgrace of ARTS and SCIENCE, or at least, of their Professors, almost all Dedications from such, have in all Countries alike, arisen from the same Mercenary Motives.

From the Time of my first appearance in LONDON, to this Hour, I have enjoy'd the Happiness of your Countenance and Favour; and such has been ever my sense of it, that I thought it highly deserving my best Acknowledgments.

All Men are fond of Praise, and perhaps it is to this Passion, that the most excellent Compositions of ev'ry kind have been principally owing; but all Praise hath not the same Effect: That of Ignorance operates on the Understanding, like jarring Dissonance upon the Ear, it shocks the sense it was addres'd to please: Whereas that of Discernment, like good Mollody and perfect Harmony, at once fills and satisfies the whole Mind.

And here I cannot but observe, that as it hath been the peculiar Misfortune of the Science of MUSICK, that almost ev'ry Novice hath obtruded on the Publick his Crudities, which, however wretched, have nevertheless had their Advocates: So it ought to be the Consolation of every Professor, who is desirous that MUSICK shou'd have its Standard as well as ev'ry other Science, that among You that Standard is not only held in the most religious Veneration, but is likely so to continue, as long as the Academy it self shall last.

To please such Judges, and such only the following Peices were design'd; in the composing of which great Study and Application hath been used; to make them acceptable to the Public, but in particular to your Academy:

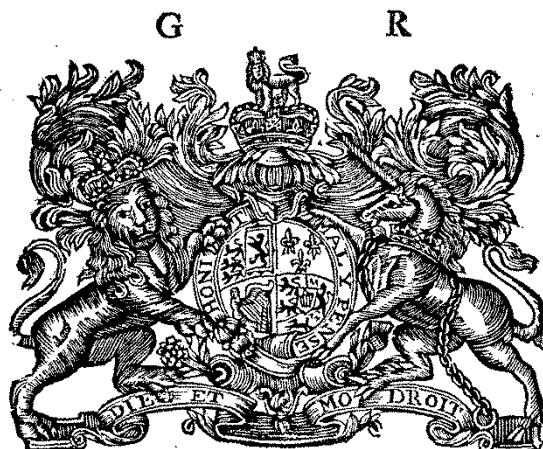
I am GENTLEMEN,

with great Respect

Your, most Humble Servant,

F. GEMINIANI;

Plate 0.6. VI: *Concerti grossi [...] Opera seconda* (London: [Auth0r], 1732)  
= The Concertos Opus 2, First (Geminiani) Edition, First Issue (1732),  
Violino Primo del Concertino, British Privilege of 20 March 1728, First Issue (1732)



## G E O R G E . R.

GEORGE the Second, by the Grace of God, King of Great-Britain, France, and Ireland, Defender of the Faith, &c. To all whom these Presents shall come Greeting. Whereas Francesco Geminiani, Gent. hath humbly represented unto Us, that he hath with great Labour and Expence, composed several Works consisting of Vocal and Instrumental Musick, in order to be Printed and Published; and hath therefore humbly besought Us to grant him Our Royal Privilege and Licence, for the sole Printing and Publishing thereof for the Term of Fourteen Years; We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Requeft; and We do therefore by these Presents, so far as may be agreeable to the Statute in that behalfe made and provided, grant unto him the said Francesco Geminiani, his Executors, Administrators and Assigns, Our Licence for the sole Printing and Publishing the said Works for the Term of Fourteen Years, to be computed from the Date hereof, strictly forbidding all Our Subjects within Our Kingdoms and Dominions to reprint or abridge the same, either in the like or any other Volume or Volumes whatfoever, or to import, buy, vend, utter or distribute any Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent and Approbation of the said Francesco Geminiani, his Heirs, Executors and Assigns under their Hands and Seals, first had and obtained, as they will answere the contrary at their Perils; whereof the Commissioners and other Officers of Our Customs, the Master, Wardens, and Company of Stationers, are to take notice, that due Obedience may be render'd to Our Pleasure herein declared.

Given at Our Court at St. James's the 26th Day of March, 1728.  
in the First Year of Our Reign.

By His Majesty's Command,

Holles Newcastle.

Plate 0.7. *Sonate a violino e basso [...] Opera IV* (London: [Geminiani], 1739)  
= Sonatas Opus 4, First (British) Edition, First (Geminiani) Issue  
British Privilege, 26 March 1728, Second Issue (1739)

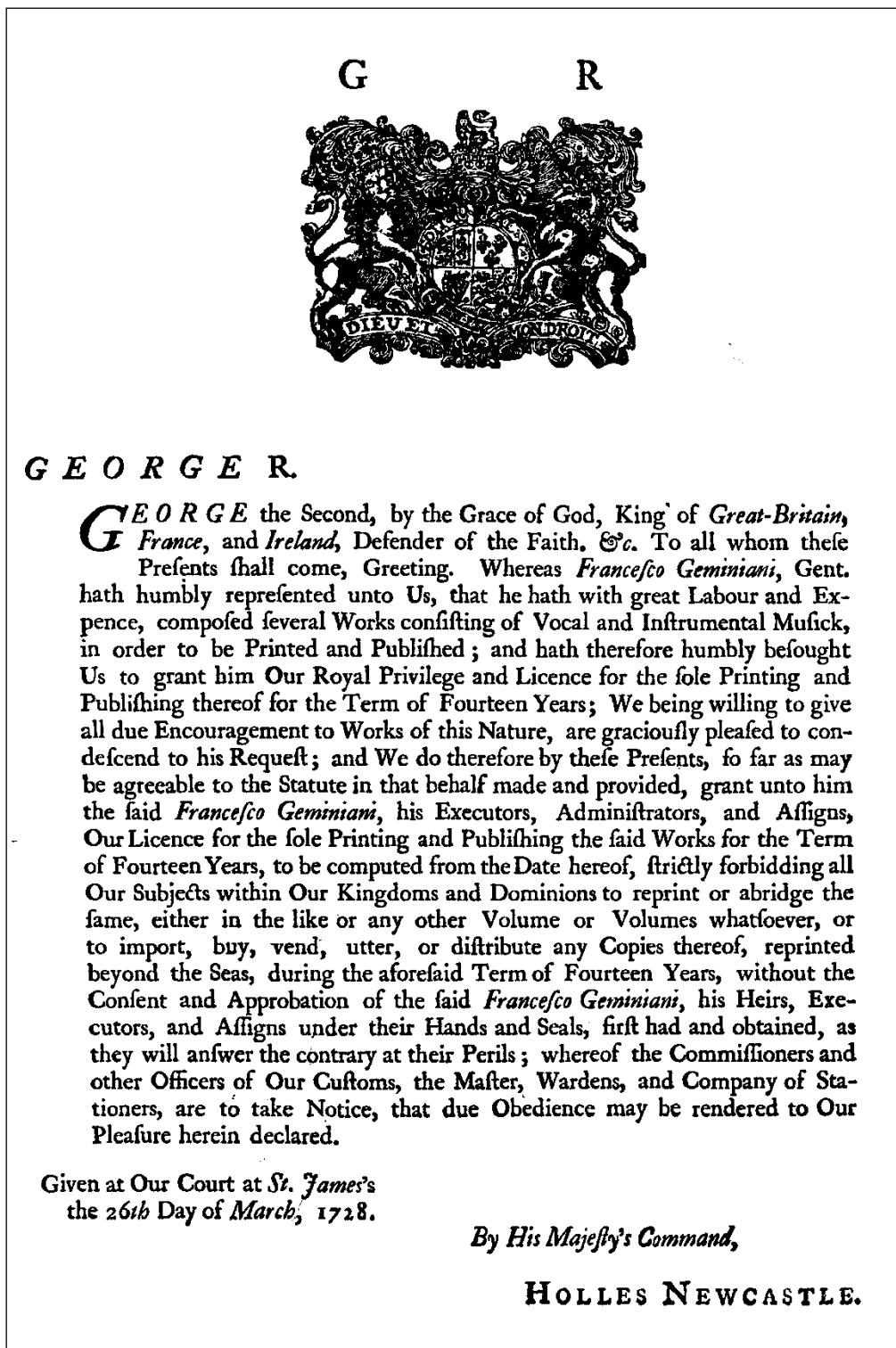


Plate 0.8. *Le VI Sonate di violocello e basso continuo [...] Opera V* (London: [Geminiani], [1747])  
= Violoncello Sonatas Opus 5, First (Dutch-British) Edition, Second (First British) Issue  
Second British Privilege, 29 July 1739, First Issue (letterpress, "of our Customs"; 1747)

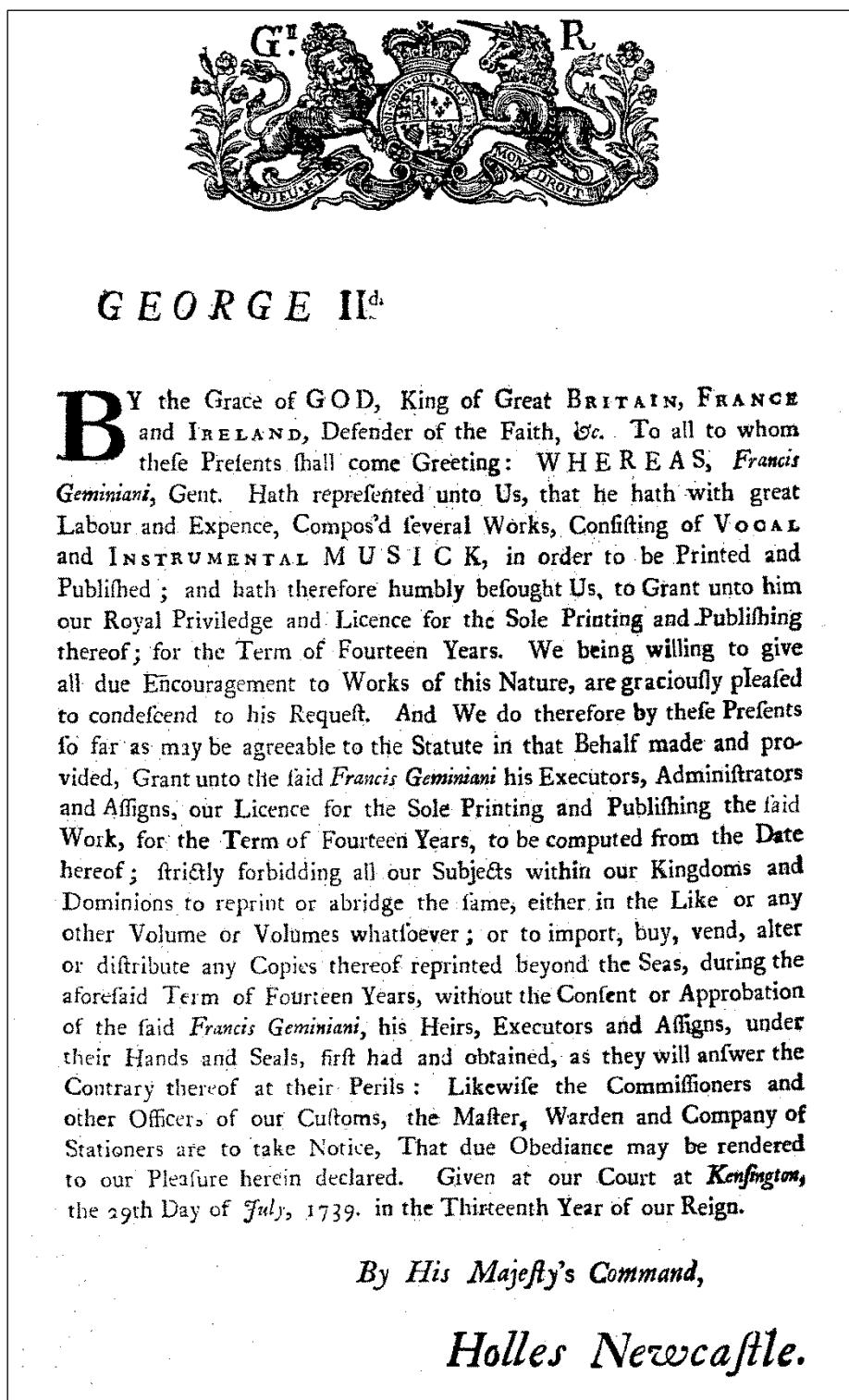


Plate 0.9. *Le VI Sonate di violocello e basso continuo [...] Opera V* (London: [Geminiani], [1748])  
= Violoncello Sonatas Opus 5, First (Dutch-British) Edition, Second (First British) Issue  
Second British Privilege, 29 July 1739, Second Issue (letterpress, “of the Customs”; 1748)

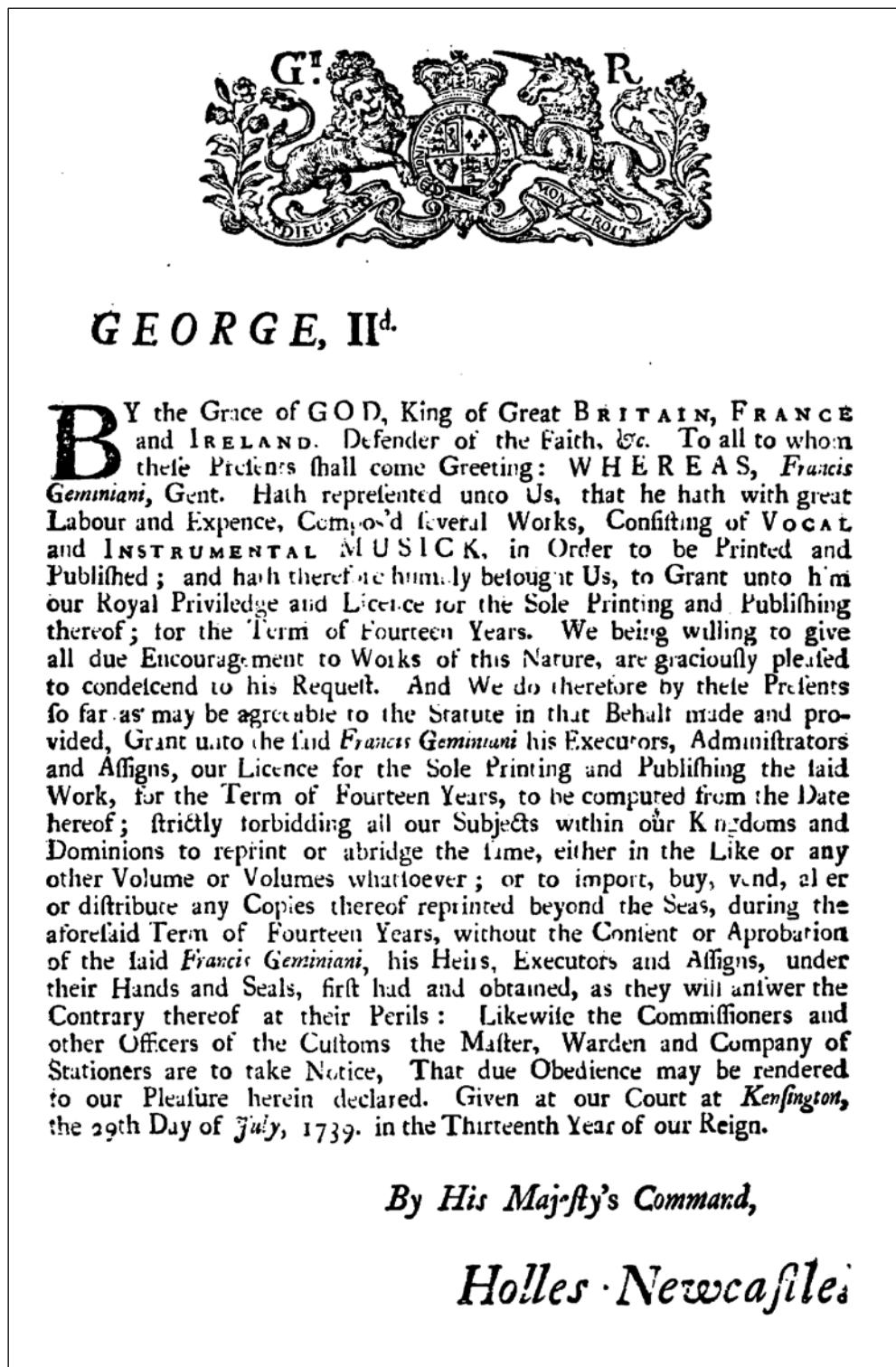


Plate 0.10. *A Treatise of Good Taste [...]* (London: [Geminiani], [1749])

= *A Treatise of Good Taste*, First Edition, First Issue

Second British Privilege, 29 July 1739, Third Issue (engraved, "of the Customs")

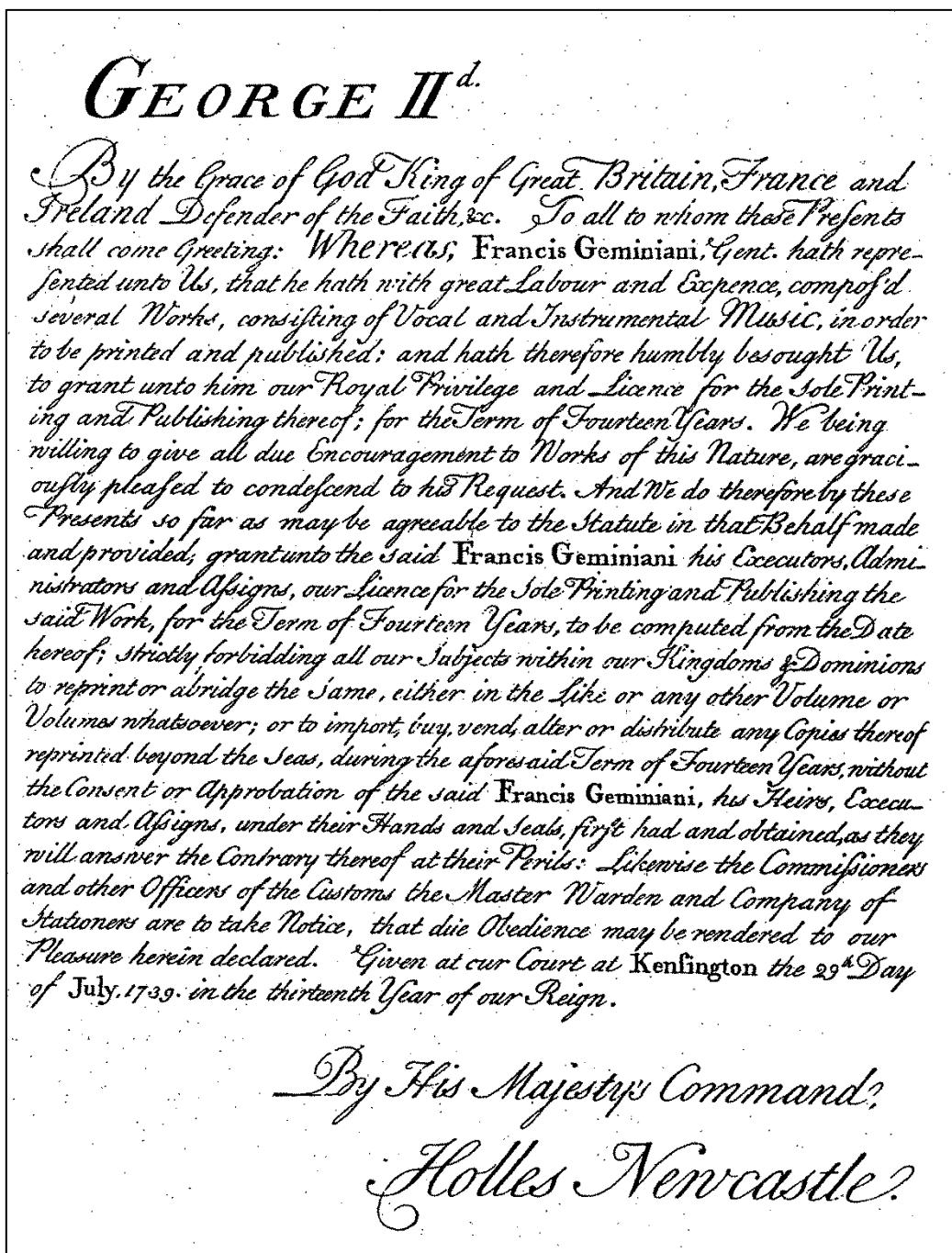
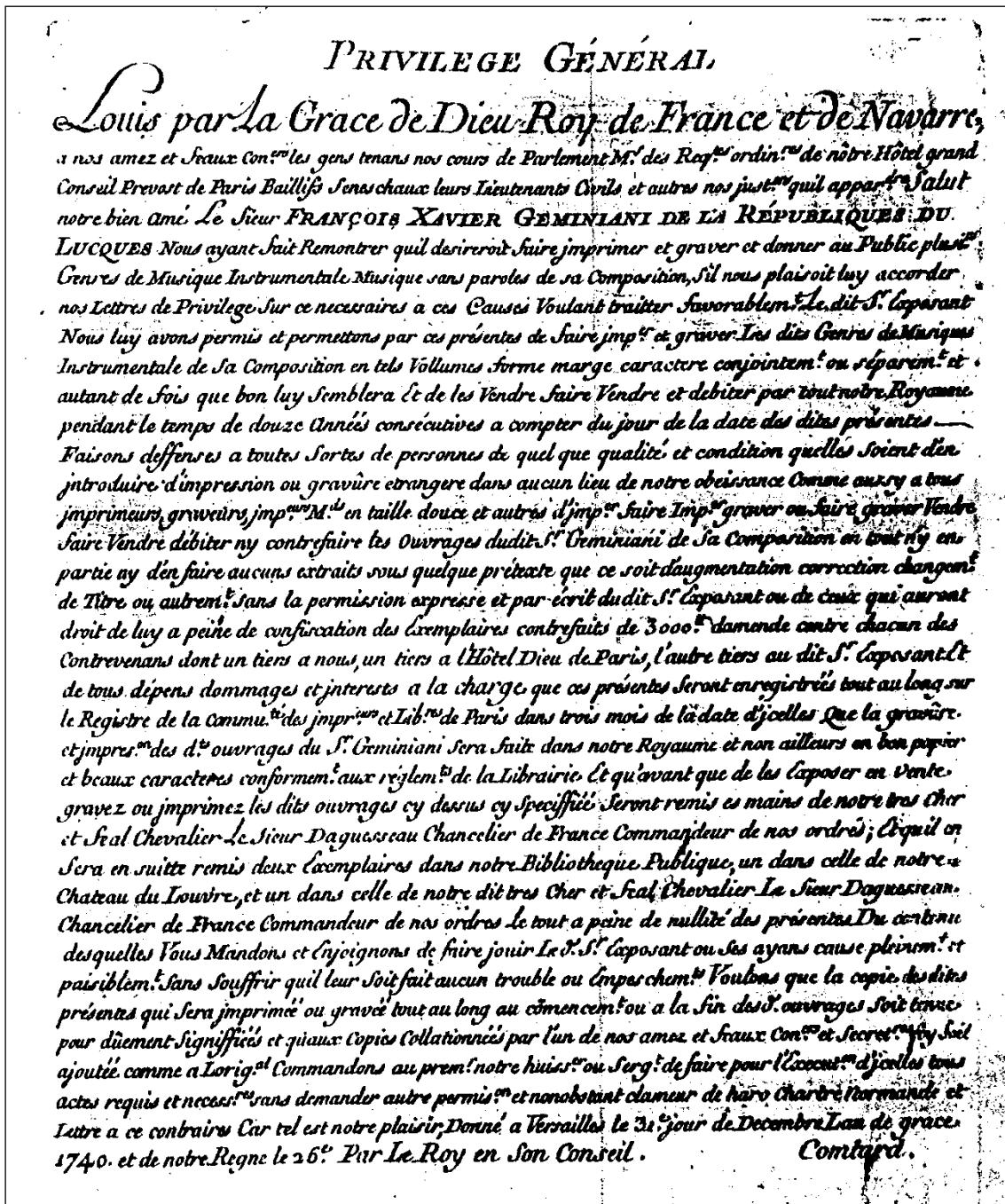


Plate 0.11. *Sonate a violino e basso [...] Opera IV* (Paris: Boivin, “1740” = 1741)  
= Sonatas Opus 4, First (British) Edition, Second (French) Issue  
French Privilege, 31 December 1740, Single Issue (1740)



also in:

*Sonates pour le violoncelle et basse continue [...] Œuvre Ve* (Paris: Mme Boivin, “1746” [=1747])  
= Violoncello Sonatas Opus 5, Second (French) Edition, Single Issue

Plate 0.12. *Sonates pour le violoncelle et basse continue [...] Ouvrage cinquième*  
(The Hague: [Geminiani], “1746” [=1747])  
= Violoncello Sonatas Opus 5, First (Dutch-British) Edition, First (Dutch) Issue  
Dutch Privilege, 6 December 1746, First Issue

## P R I V I L E G I E.

DE STATEN VAN HOLLAND EN WEST-VRIESLAND: doen te weeten, alzoo Ons te kennen is gegeeven by *François Geminiani*, wonende alhier in den Hage, dat hy Suppliant onder handen hebbende verscheide nieuwe MUSICQWERKEN, bestaande in Concerten, Solos, beneevens een Tractaat en Woordenboek over de Musicale Compositie, hy de zelve gaerne zoude willen uitgeeven, en vermits hy tot 't graveeren, vervaardigen en volbrengen van dien, veele kosten en moeite had aangewend; en bevrest was dat de voorschreeve Werken door baatzugtige Menschen mogten werden nagedrukt en uitgegeven, 't welk tot zyn merkelyke prejudicie zoude komen te strekken; zo nam hy Suppliant de vryheid zig zeer onderdaniglyk te keeren tot Ons, reverentelyk verzoekende dat Wy aan hem tot het uitgeeven van de voorschreeve Werken, goedgunstelyk gelifden te accordeeren Ons Privilegie; waar by aan alle en een iegelyk werde verboden de zelve Musicale Werken na te drukken of uit te gheeven, op een boete van duizendt gulden zo dikwils te verbeuren als de zelve zouden werden agterhaalt en daar van aan hem Suppliant te willen verleqnen Onze Aste in forma. ZO IS 'T, dat Wy de zaake en het voorschreeve verzoek overgemerkē hebbende en genegen wezendo ter bede van den Suppliant uit Onze regte Weetenschap, Souveraine Magt en Authoriteit den zelven Suppliant geconfenteert, geaccordeert en geostroyeert hebben, consenteeren, accordeeren en oestroyeeren hem by deze, dat hy gedurende den tyd van vyftien eerst agter een volgende Jaren, de voorschreeve Werken, in diervoegen als zulk by den Suppliant is verzogt en hier voren uitgedrukt staat, binnen den voorschreeve Onzen Lande alleen zal mogen drukken, doen drukken, uitgeeven en verkopen, verbiedende daar omme allen en eenen iegelyken dezelve Werken in het geheel of ten deele te drukken, na te drukken, te doen nadrukken, te verhandelen of te verkopen, of elders nagedrukt, binne den zelven Onzen Lande te brengen, uit te gheven of te verhandelen en verkopen, op verbeurte van alle de nagedrukte, ingebrachte, verhandelde of verkogte Exemplaren, en een boete van drie duizent gulden, daar en boven te verbeuren, te appliceerēn een derde part voor den Officier, die de calange doen zal, een derde part voor den Armen, der Plaatse daar het Casus voorvallen zal, en het resterende derde part voor den Suppliant, en dit telkens zo menigmaal als de zelve zullen worden agterhaalt, alles in dien verstande, dat Wy den Suppliant met dezen Onzen Oestroye alleen willen gratificeeren, tot verhoeding van zyne schade door het nadrukken van de voorschreeve Werken, daar door in geenigen deele verstaan, den innehoude van dien te authoriseeren of te advoueeren, en veel min de zelve onder Onzen proteetie en bescherminge eenig meerder credit, aafzien of reputatie te gheven, nemaar den Suppliant in cas daar in iets onbehoorlyks zoude iustueeren, alle het zelve tot zynen laste zal gehouden wezen te verantwoorden, tot dien einde, wel expresselyk begerende dat by aldien hy dezen Onzen Oestroye voor de zelve Werken zal willen stel-

P R I V I L E G I E.

stellen, daar van geene geabrevieerde of gecontraheerde mentie zal mogen maken, nemaar gehouden wezen het zelve Octroy in 't geheel en zonder eenige omissie daar voor te drukken, of te doen drukken, en dat hy gehouden zal zyn een Exemplaar van de voorschreeve Werken op groot papier gebonden en wel gebonden en wel geconditioneert te brengen in de Bibliotheecq van Onze Universiteit te Leyden binnen den tyd van zes weeken, na dat hy Suppliant de zelve Werken zal beginnen uit te gheven op een boete van zes hondert gulden, na expiratie der voorschreeve zes weeken by den Suppliant te verbeuren, ten behoeve van de Nederduitse Armen van de plaats alwaar den Suppliant woont, en voorts op pōne van met 'er daad versteeken te zyn van het effect van dezen Octroye, dat ook den Suppliant, schoon by het ingaan van dit Octroy, een Exemplaar gelevert hebbende aan de voorschreeve Onze Bibliotheecq, by zo verre hy gedurende den tyd van dit Octroy de zelve Werken zoude willen herdrukken, met eenige observatien, vermeerderingen, veranderingen, correctien of anders hoe genaamt, of ook in een ander formaat, gehouden zal zyn wederom een ander Exemplaar van de zelve Werken, geconditioneert als voren, te brengen in de voorschreeve Bibliotheecq binnen den zelven tyd, en op de boeten en pōnaliteit als voorschreeve. En ten einde den Suppliant dezen Onzen consente en Octroye moge genieten als naar behoren, lasten Wy allen en eenen iegelyken dien het aangaan mag, dat zy den Suppliant van den inhoud van dezen doen laten en gedogen rustelyk, vredelyk en volkomentlyk genieten en gebruiken, cesseerende alle belet ter contraire. Gegeeven in den Hage, onder onzen groten Zegele, hier aan doen hangen, den zesden Decembre in 't jaar onzes Heeren en Zaligmakers duizent zevenhondert zes en veertig.

A. VAN DER DUYN.

*Ter Ordonnantie van de Staten,*

WILLEM BUYS.

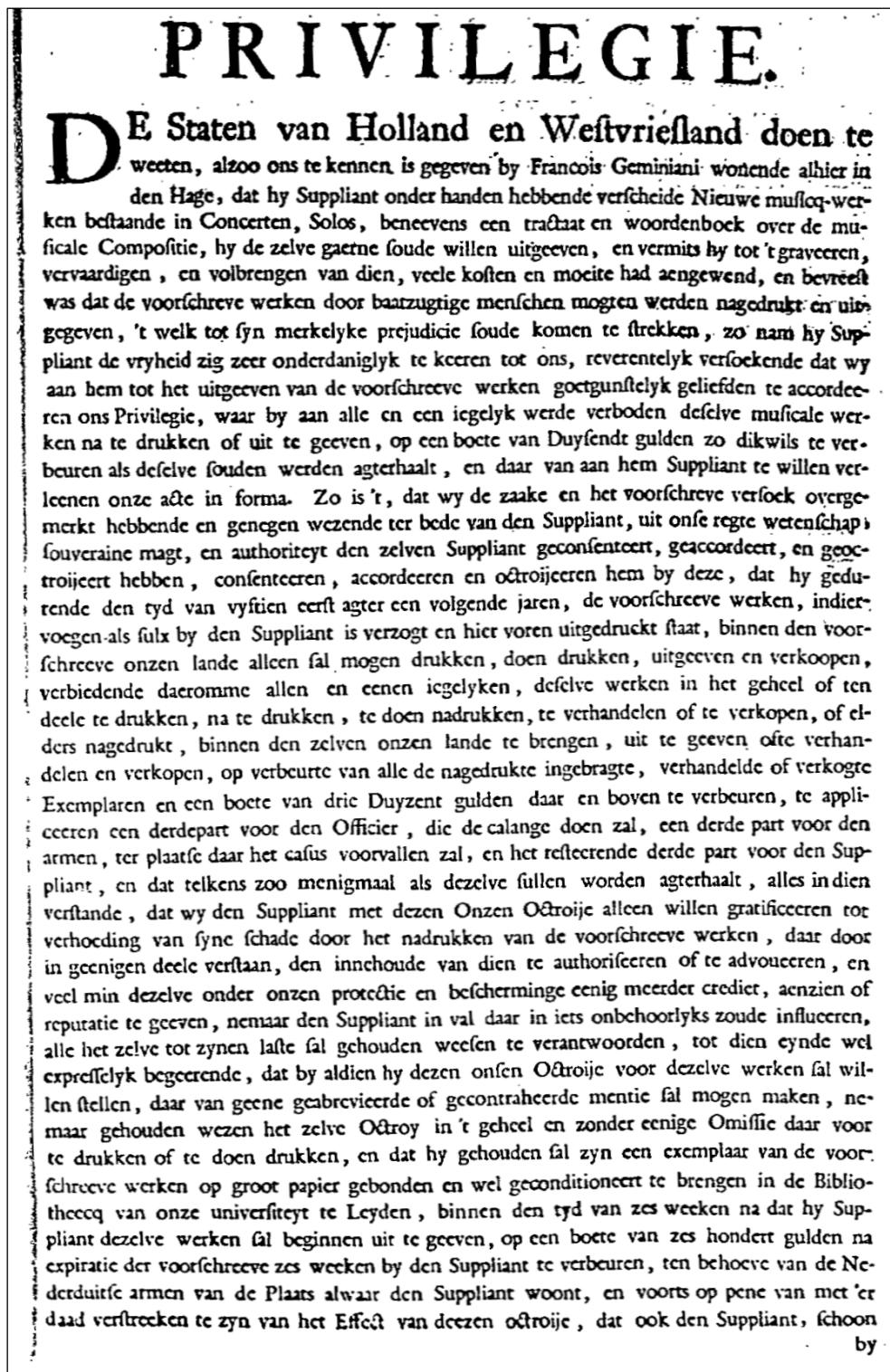
Aan den Suppliant zyn nevens dit Octroy ter hand  
gestelt by Extract authentiq Haar Ed. Mog. Resolutie  
van den 28. Juny 1715. en 30. April 1728., ten cinde  
om zig daar na te reguleren.

WILLEM BUYS.

also in:

*Sonates pour le violon avec un violoncelle ou clavecin* (The Hague: [Geminiani], "1746" [=1747])  
= Violin Sonatas from Opus 5, First (Dutch-British) Edition, First (Dutch) Issue

Plate 0.13. *Dictionnaire harmonique* (Amsterdam: [Author], [1756])  
= *Guida armonica*, Single Edition, First (Dutch) Issue (1756)  
Dutch Privilege, 6 December 1746, Second Issue (1756)



by het ingan van die Ootroy, een exemplaar gelevert hebbende aan de voorschreeve Onze Bibliothecq, by zo verre hy gedurnde den tyd van dit Ootroy dezelve werken zoudt willen herdrucken, met enige obstrvatiën, vermoedertingen, veranderingen, correctien of anders hoe genaamt, of ook in een ander formaat, gehouden sal syn wedtrom een ander exemplaar van de selve werken geconditioneert als voorten te brengen in de voorschreeve Bibliothecq binnen den zelven tyden op de boeken, en' p'maliteit als voorschreeve, en ten einde den Suppliant dezen onzen constante, en Ootroje moge genieten als naar behooren, laffen wy allen en eenen iegelyken dien het aangaen mag, dat sy den Suppliant van den inhoud van dezen doen laten, en gedogen rustelyk, vredelyk, en volkomenlyk genieten en gebruiken, cestherende alle belet ter contrarie. Gegeven in den Hage onder Onzen groten Zegel hier aan doen hangen, den zenden December in 't jaer onzes Heeren, en Zaligmakers duizent zevende honderd zes en veertig.

A. VAN DER DUYN

Ter Ordonnantie van de Staten

WILLEM BUYS.

Aan den Suppliant zyn nevens die Ootroy ter hand geflik by  
Extract authentiq haer Ed. Mog. Rechtske van den 28 Juny  
1715, en 30 April 1723, ten einde om zig daer na te reguleren.

WILLEM BUYS.

A U

Plate 0.14. Engraving with motto “*Debent Charites hæc pignora Vati*”  
Design Edme Bouchardon, Engraving Pierre-Alexandre Aveline (1738)



Plate 0.15. Engraving with motto “Compono quæ mox depromere possim”  
Design Edme Bouchardon (1741), Engraving Michel Aubert (1742)



Plate 0.16. Engraving with motto “Ich dien”  
Design Edme Bouchardon, Engraving Simon-François Ravenet (1742)



Plate 0.17. *Concerto grossi [...] Opera terza* (London: John Walsh, [1732])  
Violino primo Concertino, “To All Lovers of Musick”

## To all Lovers of Musick

I am not Ignorant that some of the following  
Concertos are in several Persons Hands, but very im-  
perfect and incorrect: I have therefore with the con-  
sent of the Author, (who has now corrected them and  
made several amendments) Publish'd them from his own  
finisht Manuscript, which I have Purchas'd of him, and  
have now in my own Possession.

This is a Work that many of our best Judges and Per-  
formers of Musick have wish'd to be made Publick.

I have no occasion to say any thing of the celebrated  
Author, whose incomparable Works give him more Re-  
putation and Praise than the most Elegant Orators or  
Poets can express.

Plate 0.18. *Six Concertos [...] Opera seconda* (London: John Johnson for the Author, [1757])  
Violino primo Concertino, "Advertisement"

## ADVERTISEMENT.

THE following Concertos having been pirated and published very incorrectly; and my own Plates from which they were first printed, having been spoiled, I thought it expedient to publish a second Edition.

As this probably may be one of the last Works which I shall publish, I have used my utmost Endeavours to render it as perfect as possible, with Respect to Harmony, Motion, Modulation, and Invention, proper to the Subject, to unite all which in one Work is no easy Matter.

I have also published the SCORE of these Concertos, conceiving it would be acceptable to the Publick, and useful to those who study Composition.

The Letter C. signifies Concertino, the Letter R. Repieno.

I need not explain the Use of the Marks which the Reader will find, in the following Concertos, to direct him how to perform them with Taste and Elegance, since they are fully explained in my Book of the Art of playing the Violin. But I must caution the Performers not to play the Andantes too slow, so as to render them dull and heavy.

Plate 0.19. Catalogue of Geminiani's Works in *The Art of Accompaniament, Part the First* (1756)

*The following Works of the Author, Mr. Geminiani, may be had of John Johnson, Musick-seller, in Cheapside.*

**T**WELVE Solos for the Violin, the Second Edition, with large Additions and Improvements, with the Graces to the Adagio's, and Numbers to shew the manner of Fingering. *Opera Prima.*

Twelve Solos for the Violin. *Opera Quarta.*

Six Concertos from those Solos.

Six Lessons for the Harpsichord.

Six Solos for the Violin. *Opera Quinta.*

Ditto for the Violoncello.

Six Concertos in 8 Parts. *Opera Settima.*

Rules for playing in Tafte. *Opera Ottava;*

A Treatise on Good Taste, being the second Part of the Rules.

The Art of playing the Violin, the first Part consisting of such Rules and Examples as are necessary to arrive at a Mastery on that Instrument, and the latter Part consisting of Twelve Pieces or Solos for a Violin and Violoncello, or Harpsichord. *Opera Nona.*

*Guida Armonica O Dizionario Armonica*, being a sure Guide to Harmony and Modulation, in which are exhibited the various Combinations of Sounds, Consonant and Dissonant; Progressions of Harmony; Ligatures and Cadences, real and deceptive, very necessary for all who study the Art of Composition, and desire to play the Organ or Harpsichord extempore. *Opera Decima.*

*In a short Time will be publish'd,*

The Second Edition of his Twelve Concertos, in 7 Parts. *Opera Seconda* and *Terza.* With several additional Movements, and other Improvements: And the same Concertos in Score.

Plate 0.20. Catalogue of Geminiani's Works in *A Harmonical Miscellany, Number I* (1758)

A CATALOGUE of MUSICK, composed by  
Mr. Geminiani, which may be had where this is sold.

TWelve Solos for a Violin, *Opera Prima*  
Six Concertos, in seven Parts, *Opera Seconda*  
Six Concertos, in seven Parts, *Opera Terza*  
Twelve Solos for a Violin, *Opera Quarta*  
Six Solos for a Violoncello, *Opera Quinta*  
Six Solos for a Violin, *Opera Quinta*  
Six Concertos from his Solos, *Opera Quarta*  
Six Concertos, in 8 Parts, *Opera Settima*  
Rules for playing in Tafte  
A Treatise on good Tafte  
The Art of playing the Violin  
Twelve Sonatas from his first Solos, *Opera 11th*  
Ripieno Parts to ditto  
Lessons for the Harpsichord  
Guida Armonica  
Supplement to ditto  
The Art of Accompaniment, 2 Books  
Six Concertos, *Opera 2d.* in Score  
Six Concertos, *Opera 3d.* in Score