

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work One: The Violin Sonatas of 1716: Appendix 4-9

Please refer to this document in the following way:

Rudolf Rasch, The Thirty-One Works of Francesco Geminiani: Work One: The Violin Sonatas of 1716:  
Appendix 4-9

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

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

© Rudolf Rasch, Utrecht/Houten, 2019

29 May 2020

APPENDIX 1.4-9

CONTENTS

Appendix 1.4. Arrangements of Sonatas VI-XII as Trio Sonatas by Francesco Barsanti .....	3
Appendix 1.5. Arrangements of Sonatas I-X and XII as Concerto Grosso by Charles Avison .....	14
Appendix 1.6. Arrangement of Sonata IV as Concerto Grosso by William Hayes .....	17
Appendix 1.7. Arrangements of Sonatas I-XII as Concerto Grosso by Gerhard Christoph Raupach .....	19
Appendix 1.8. Arrangement of Sonata VI as Concerto Grosso by Johan Helmich Roman .....	23
Appendix 1.9. Keyboard Transcription of Sonata VII in P-Lca, Mus. 48-I-2 .....	26

APPENDIX 1.4.

ARRANGEMENTS OF SONATAS VI-XII AS TRIO SONATAS

FRANCESCO BARSANTI, *SONATAS OF THREE PARTS* (LONDON, [1727])

Source Francesco Barsanti, *Sonatas of Three Parts, For two Violins with a Thorough Bass for this Harpsichord or Violoncello, Made from the Solos of Francesco Geminiani* (London: John Walsh and Joseph Hare, [1727]).

Title

Description Three upright folio partbooks: Violino Primo (12 pp.), Violino Secondo (9 pp.), Basso Continuo (10 pp.). Left-right inverse pagination. Dedication to Hewer Edgeley-Hewer.

Dating Advertised *Country Journal, or The Craftsman*, 23 December 1727, *Mist's Weekly Journal*, 6 January 1728.

Contents:

	V1	V2	BC
Sonata I	1-2	1-2	1-2
Sonata II	3-4	2-3	3-4
Sonata III	5-6	4-5	4-5
Sonata IV	7-8	5-6	6-7
Sonata V	9-10	7-8	8-9
Sonata VI	11-12	8-9	9-10

Copies Leeds (S&H, not in online catalogue; perhaps unique copy). I-Vnm and US-Wc, M314 .G(Case), probably next issue.

References Smith & Humphries 1968, no. 709, pp. 158-159; RISM B 1046; G 1498.

Second Issue Francesco Barsanti, *Sonatas of Three Parts, For two Violins with a Thorough Bass for this Harpsichord or Violoncello, Made from the Solos of Francesco Geminiani* (London: John Walsh, No. 354, [c. 1735]).

Title | SONATAS | of three Parts | for two | VIOLINS | a | VIOLONCELLO | and | THOROUGH BASS | made out of Geminianis Solos | Dedicated to | Hewer Edgeley Hewer Esq<sup>r</sup>. | By | FRANCESCO BARSANTI | --- | London. Printed for and sold by I: Walsh servant to his Majesty at ye Harp | and Hoboy in Catherine street in the Strand. | N<sup>o</sup>. 354 |

Description As First Issue.

Dating Issues with the name of John or Joseph Hare removed from the imprint and an added publisher's number instead are typical for the mid-1730s.

Copies C Tu; D-Dlb; GB-Lam; GB-Lbl, g.274.(7.); I-Vnm; US-Chua; US-NYp.

References Smith & Humphries 1968, no. 711, p. 159; RISM G 1499.

Third Issue [Francesco Barsanti], *Sonatas of Three Parts, For two Violins with a Thorough Bass for this Harpsichord or Violoncello, Made from the Solos of Francesco Geminiani* (London: John Walsh, [c. 1755]). New title page. Barsanti's name is not mentioned.

Title | SONATAS | of three Parts. | FOR TWO | VIOLINS | with a Thorough Bass for the | HARPSICORD | or VIOLONCELLO. | Made from the Solos of | FRANCESCO GEMINIANI. | London. Printed for I. Walsh in Catharine Street in the Strand. | Of whom may be had Just Publish'd | For 2 Violins and a Bass. [follow six titles as a table] | For 2 German Flutes and a Bass [follow six titles as a table] | For a violin and a Bass. [follow six titles as a table] |

Description As First and Second Issues, but with new title page.

Dating The newest among the titles mentioned on the title page appeared before or around 1755. It is therefore probably that this issue was published around that time.

Copies CDN-Tu; GB-Cfm; GB-Ckc, Rw.\*\*\*; GB-Lam; GB-Lbl, g.409.c.(3.); GB-Lbl, R.M. 17.a.4.(5.); R.M. 17.d.6.(2.); NL-Uim (not found in catalogue); US-Chua; US-Wc, M314 .G (Case); US-Wc, M312.4 .G34 op. 1.

Rudolf Rasch: The Thirty-One Works of Francesco Geminiani  
Work One: The Violin Sonatas of 1716: Appendix 4-9

---

- References Smith & Humphries 1968, no. 712, p. 159; RISM G 1500; Careri 1993, Instrumental Music, 1h, p. 226.
- Reprint Francesco Barsanti, *Sonatas of Three Parts for Two Violins a Violoncello and Thorough Bass for the Harpsichord, Made out of Geminianis Solos* (London: Benjamin Cooke, [c. 1728]. With the following remark on the title page: “NB. In this Impression is avoided the Turnings Over in the middle of y<sup>e</sup> Quick movements, in y<sup>e</sup> second Violin.”
- Title | SONATAS | of three Parts | for two | VIOLINS | a | VIOLONCELLO | and | THOROUGH BASS | for the | Harpsichord | made out of Geminianis Solos | by | FRANCESCO BARSANTI | NB In this Impression is avoided the Turnings Over | in the middle of y<sup>e</sup> Quick movements, in y<sup>e</sup> second Violin | London Printed for and sold by Ben: Cooke at the Golden Harp in New- | street Covent Garden. Where may be had Six of Corellis solos made into | Concertos by Francesco Geminiani, also Corellis 4. Operas or Sonatas & his 12 Solos | all finely Engraven on Copper Plates, from & Equal to y<sup>e</sup> Dutch Print approv'd of by y<sup>e</sup> Best Masters |
- Description Three upright folio partbooks: Violino Primo (12 pp.), Violino Secondo (10 pp.), Basso Continuo (10 pp.). Left-right reversed pagination. No dedication.
- Contents (differs from First Edition only in Violino Secondo):

	V1	V2	BC
Sonata I	1-2	1-2	1-2
Sonata II	3-4	2-4	3-4
Sonata III	5-6	4-5	4-5
Sonata IV	7-8	5-7	6-7
Sonata V	9-10	7-8	8-9
Sonata VI	11-12	9-10	9-10

- Copies GB-Lbl (not in online catalogue?); US-R, M312.4 .B282.
- Internet <http://hdl.handle.net/1802/17400>
- Reference RISM B 1047.

[illegible]

1

VIOLINO SECONDO

SONATA I

*Grave*

*Pia.* *FF.*

*Allegro*

*Pia.* *For.* *Pia.* *For.*

*Grave*

*Allegro*

*FF.* *FF.*

1

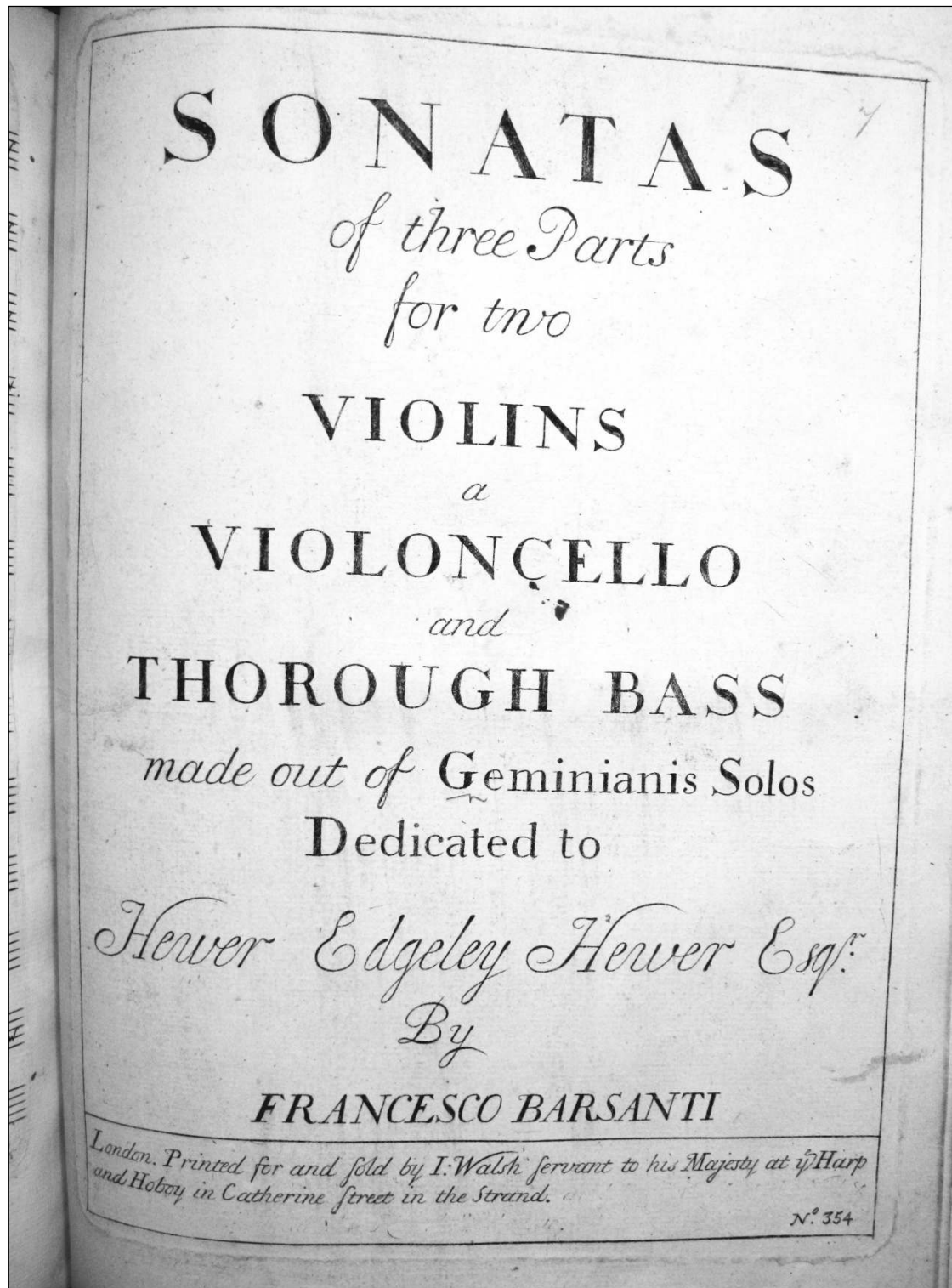
BASSO CONTINUO

*Grave*

SONATA I

*Allegro*

*Grave*





SONATAS  
*of three Parts.*  
FOR TWO  
VIOLINS  
with a Thorough Bafs for the  
HARPSICORD  
or  
VIOLONCELLO.  
*made from the Solos of*  
**FRANCESCO GEMINIANI.**

---

London. *Printed for I. Walsh in Catharine Street in the Strand.*

Of whom may be had Just Publish'd

For 2 Violins and a Bafs.

Nuffen's Sonatas  
Angelo Morigi's Sonatas  
St. Martini's 12 Sonatas  
Lampugnani's Sonatas  
Martini of Milan's Sonatas  
Brioschi's Sonatas

For 2 German Flutes and a Bafs.

Gallo's Sonatas  
Jomelli's Sonatas  
Teffarini's Sonatas  
Vincenzo Ciampi's Sonatas  
Defesch's 12 Sonatas  
Chinzer's Sonatas

For a Violin and a Bafs.

Nuffen's Solos  
Pafquali's Solos  
Prospero Castrucci's Solos  
Tartini's Solos  
Geminiani's Solos  
Veracini's Solos

SONATAS  
*of three Parts*  
*for two*  
VIOLINS  
a  
VIOLONCELLO  
and  
THOROUGH BASS  
*for the*  
*Harpfichord*  
made out of Geminianis Solos  
*by*  
FRANCESCO BARSANTI

*AB In this Impression, is avoided the Turnings Over  
in the middle of Quick movements, in y<sup>e</sup> second Violin.*

*London Printed for and Sold by Ben: Cooke at the Golden Harp, in New-  
Street Covent Garden. Where may be had Six of Correllis Solos, made into  
Concertos by Francesco Geminiani, also Correllis 4 Operas, or Sonatas; & his 12 Solos.  
all finely Engraven on Copper Plates from y<sup>e</sup> Equal to y<sup>e</sup> Dutch-Print approv'd of by y<sup>e</sup> Best Masters*

1

VIOLINO PRIMO

SONATA I

*Grave*

*Allegro*

*Pia.* *For.* *Pia.* *For.* *Pia.* *For.* *Pia.* *For.* *Pia.* *For.*

1

VIOLINO SECONDO

SONATA I

*Grave*

*Pia.* *For.* *tr* *Pia.* *F.F.*

*Allegro*

*Pia.* *For.*

*Pia.* *For.*

*Pia.* *For.*

*Pia.* *For.*

*Pia.* *For.*

*Pia.* *For.*

*For.* *grave*

*Allegro*

1

SONATA I

BASSO CONTINUO

*Grave*

*Allegro*

*Grave*

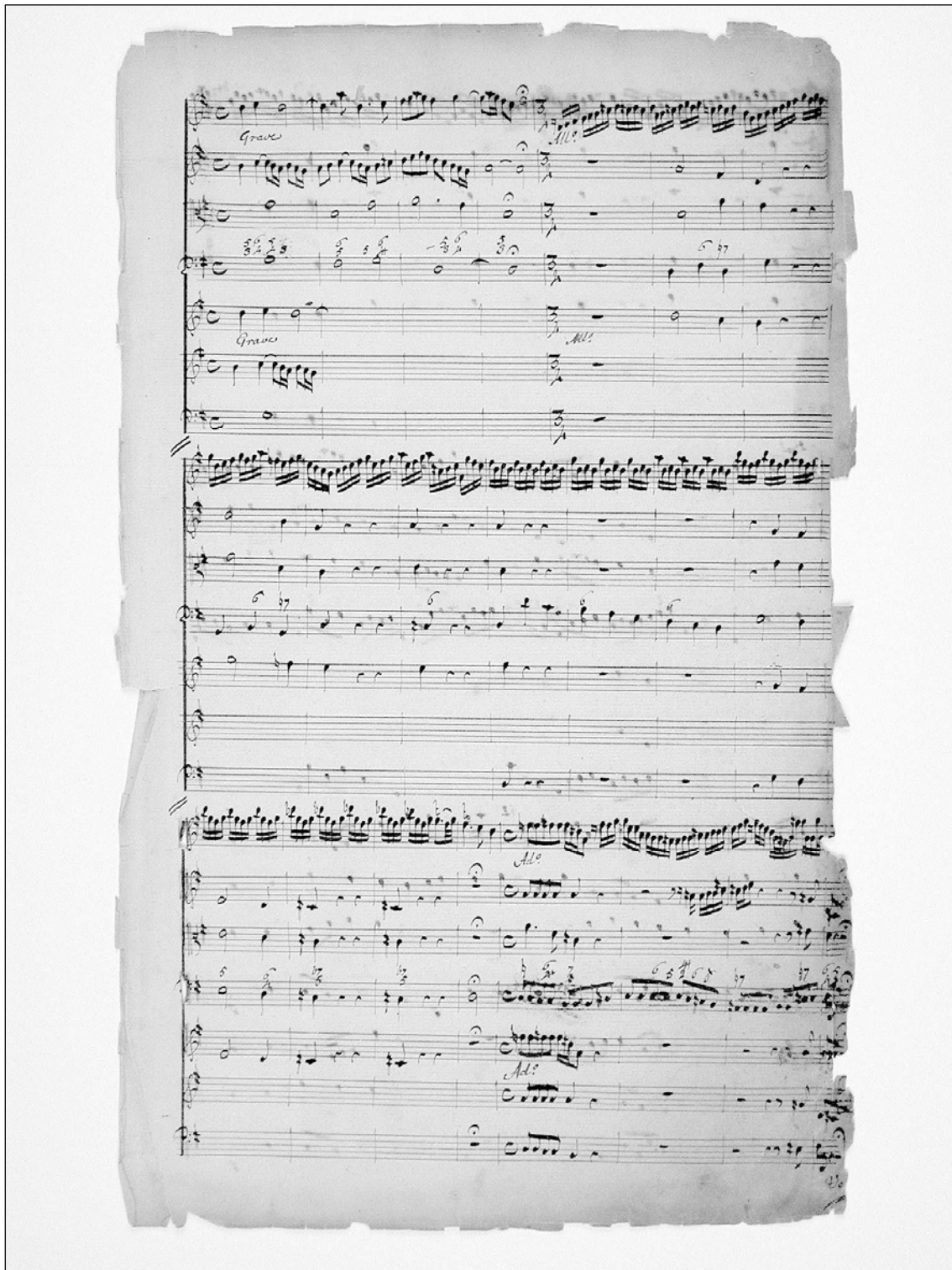
The musical score is written on ten staves. The first staff is marked 'Grave' and the second 'Allegro'. The third staff is marked 'Grave'. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat). The time signature is 3/4. The score is numbered 1 in the top left corner.

APPENDIX 1.5.

ARRANGEMENTS OF SONATAS I-X AND XII AS CONCERTO GROSSO  
BY CHARLES AVISON, IN GB-NT, SL 780.8 (2), PP. 5-77

Source	Charles Avison, Workbook II: GB-NTp, Charles Avison Archives, SL 780.8 (2).
Title	No title.
Description	Upright folio format, 42 x 25 cm, 328 pages. Bound. (P. 1 = outside front cover, p. 328 is outside back cover.)
Contains	On pp. 5-77: Concerto arrangements of Geminiani's Sonatas I-X, XII. The concerto after the Sonata VI has as added movement an Andante with variations for violin. The Andante is an orchestral version of the Minuet [I] in Geminiani's <i>Menuetti con variazioni per cembalo</i> (1739) and apparently is the "minuet given to him [=Geminiani]", the variations correspond to the variations in the <i>Menuetti</i> and are probably composed by Geminiani. A concerto after Sonata XI is missing without apparent reason. There is no lacuna in the manuscript.
References	Kroll 2005.
Edition	Charles Avison, <i>Concerto Grosso Arrangements of Geminiani's Opus 1 Violin Sonatas</i> , Edited by Mark Kroll (Middleton, Wisconsin: A-R Editions, 2010 = Recent Researches in the Music of the Baroque Era, 160)
Contents:	

[Concerto in G major after Sonata I [A major]]	5-14
[Concerto in D minor after Sonata II]	15-22
[Concerto in E minor after Sonata III]	23-30
[Concerto in D major after Sonata IV]	31-38
[Concerto in B-flat major after Sonata V]	39-45
[Concerto in G minor after Sonata VI]	46-51
Andante [Minuet] in G minor with variations	52-55
[Concerto in C minor after Sonata VII]	56-59
[Concerto in B minor after Sonata VIII]	60-65
[Concerto in F major after Sonata IX]	66-69
[Concerto in D major after Sonata X [E major]]	70-73
[Concerto in D minor after Sonata XII]	74-77





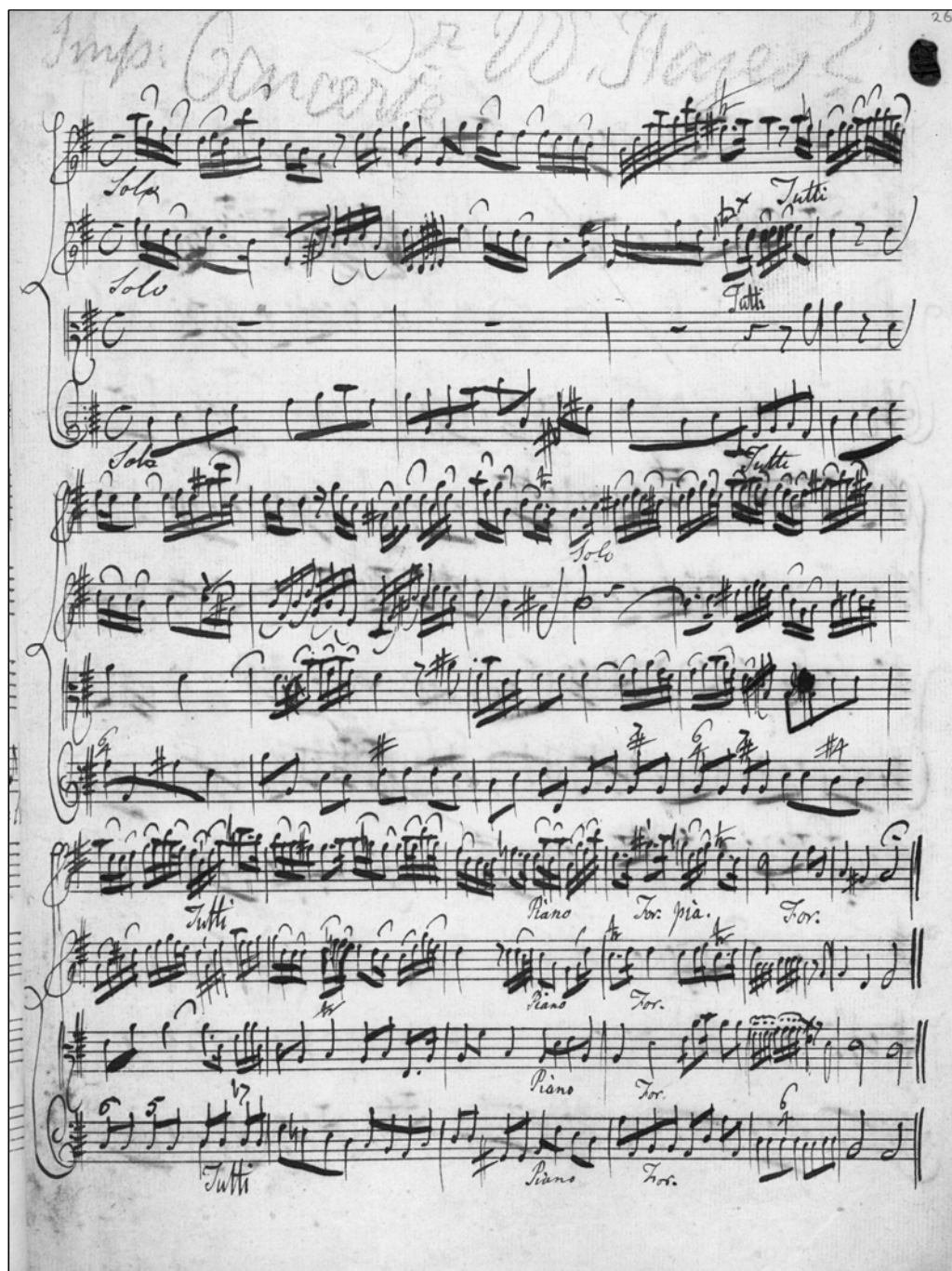




APPENDIX 1.6.

INCOMPLETE ARRANGEMENT OF SONATA IV AS CONCERTO GROSSO  
BY WILLIAM HAYES, GB-OB, Ms. MUS. C. 21

Source	GB-Ob, Ms. Mus. c. 21.
Description	Upright folio format, 30 x 23 cm, 105 fols. An autograph of William Hayes.
Contains	On fols. 26r-29v: untitled incomplete concerto arrangement of Geminiani's Sonata IV. The last movement is incomplete because of a lacking folio. It ends after bar 90.
Reference	RISM 800271030.
Remark	The title Concerto and the name of the composer were added by William Henry Havergal (1793-1870), who owned the manuscript.



This image shows a page of handwritten musical notation, likely a manuscript or a facsimile of one. The notation is written on ten staves, arranged in five systems of two staves each. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Allegro" is written above the second staff. The notation includes various musical symbols such as notes, rests, and clefs. There are several instances of the word "Solo" and "Tutti" written in the manuscript, indicating different sections or dynamics. The handwriting is in a historical style, characteristic of the 18th century. The paper appears aged, with some staining and a dark mark in the top left corner.

APPENDIX 1.7.

ARRANGEMENTS OF SONATAS I-XII AS CONCERTO GROSSO  
BY GERHARD CHRISTOPH RAUPACH, S-SKMA, MS. OBA-R

Source	S-Skma, Ob-A R.
Title	No title page. The companion volume with the score of concerto arrangements of Geminiani's Sonatas Op. 4 has the title "Sonate a Violino Solo col Basso di Francesco Geminiani, trasmutate in XII Concerti a duoi Violini concertini, duoi Violini ripieni, Violetta, Violoncello, Basso grosso, col Cembalo, da Gerardo Christoforo Raupach. Volume II."
Description	Score upright folio format, 155 pages. Seven parts bound in leather with label stamped on outside front cover: V1C ("XII CONCERTI   G. ED R.   VIOLINO CONCERT.", 29 pp.), V1R ("...   VIOLINO RIPIENO", 24 pp.), V2C ("...   VIOL. IIDO CONCERT.", 25 pp.), V2C ("...   "), V2R ("...   VIOL. IIDO RIPIENO", 24 pp.), Voletta ("...   VIOLET.", 24 pp.), Vc ("...   VIOLONCELLO", 25 pp.), BG ("...   BASSO GROSSO", 23 pp.), Cembalo ("...   CEMBALO", 23 pp.). BG part without figuring, Cembalo part with figuring.
Copyist	Arvid Niclas von Höpken (1710-1778), Swedish nobleman, composer and military man.
Contains	Concerto grosso arrangements of Sonatas I-XII, for Violino 1 Concertino, Violino 2 Concertino, Violino 1 Ripieno, Violino 2 Ripieno, Violetta, Basso grosso. Score and seven part. Part have same names, only Cembalo instead of Basso grosso.
Reference	RISM 190.019.803 (entire manuscript), 804-815 (separate pieces)

Contents

Concerto I in A major [after Sonata I]	1-19
Concerto II in D minor [after Sonata II]	20-34
Concerto III in E minor [after Sonata III]	35-51
Concerto IV in D major [after Sonata IV]	52-68
Concerto V in B-flat major [after Sonata V]	69-82
Concerto VI in G minor [after Sonata VI]	83-95
Concerto VII in C minor [after Sonata VII]	96-105
Concerto VIII in B minor [after Sonata VIII]	106-115
Concerto IX in F major [after Sonata IX]	116-124
Concerto X in E major [after Sonata X]	125-134
Concerto XI in A minor [after Sonata XI]	135-145
Concerto XII in D minor [ after Sonata XII]	146-155

Obt-R.

CONCERTO 1<sup>mo</sup>. F. Geminiani Op. 1.

Part. I: 1.

Viol. 1. Concerto

Viol. 2. Concerto

Viol. 1. ripieno

Viol. 2. ripieno

Flute

Adagio.

Cello.

Bass.

Viol. 1. Concerto

Viol. 2. Concerto

Viol. 1. ripieno

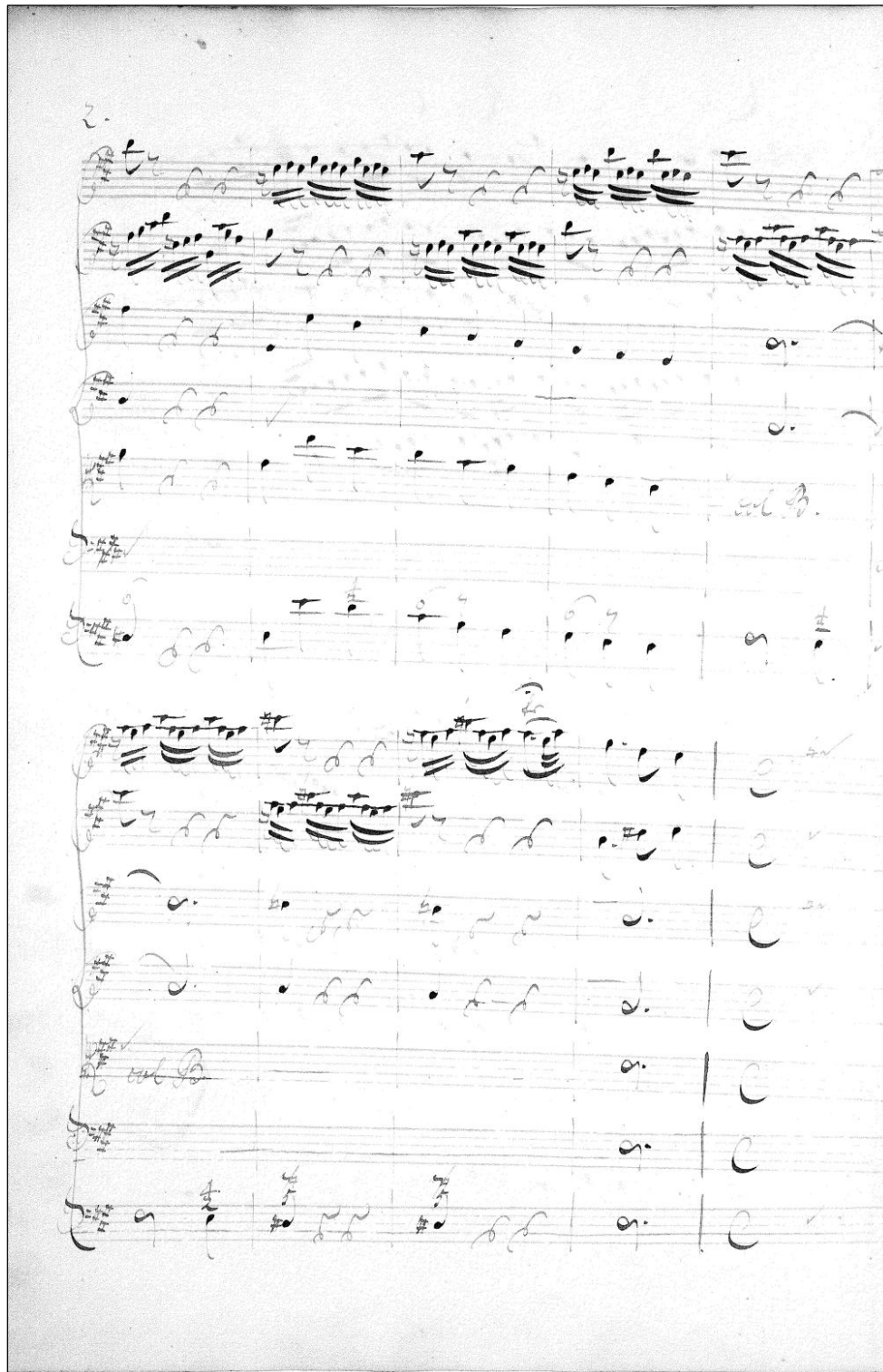
Viol. 2. ripieno

Flute

Cello.

Bass.

KONIGLICHE  
AKADEMIEN







APPENDIX 1.8.

ARRANGEMENT OF SONATA VI AS CONCERTO GROSSO

BY JOHAN HELMICH ROMAN, S-SKMA, MS. RO: 44

Source	S-Skma, Ms. Ro: 44.
Description	Score, 8 pp., and parts, all 2 pp.: Violino 1o. Concertino, Violino Secondo Concertino, Viola, Violino 1 <sup>mo</sup> Ripieno (twice), Violino 2 <sup>do</sup> Ripieno (twice), Violoncello, Basso Grosso.
Copyist	The score was written by Per Brant (1714-1767), the parts by various other hands.
Provenance	With the stamp of the society Utile dulci.
Internet	<a href="http://urn.kb.se/resolve?urn=urn:nbn:se:statensmusikverk-12156">http://urn.kb.se/resolve?urn=urn:nbn:se:statensmusikverk-12156</a>
References	Bengtsson 1976, p. 84. RISM 190.019.830.
Edition	Johan Helmich Roman, <i>Concerto grosso efter Francesco Geminiani G-moll</i> , Bearbetad av Hilding Rosenberg (Stockholm: Gehrmans Musikförlag. No. 3757, 1944).

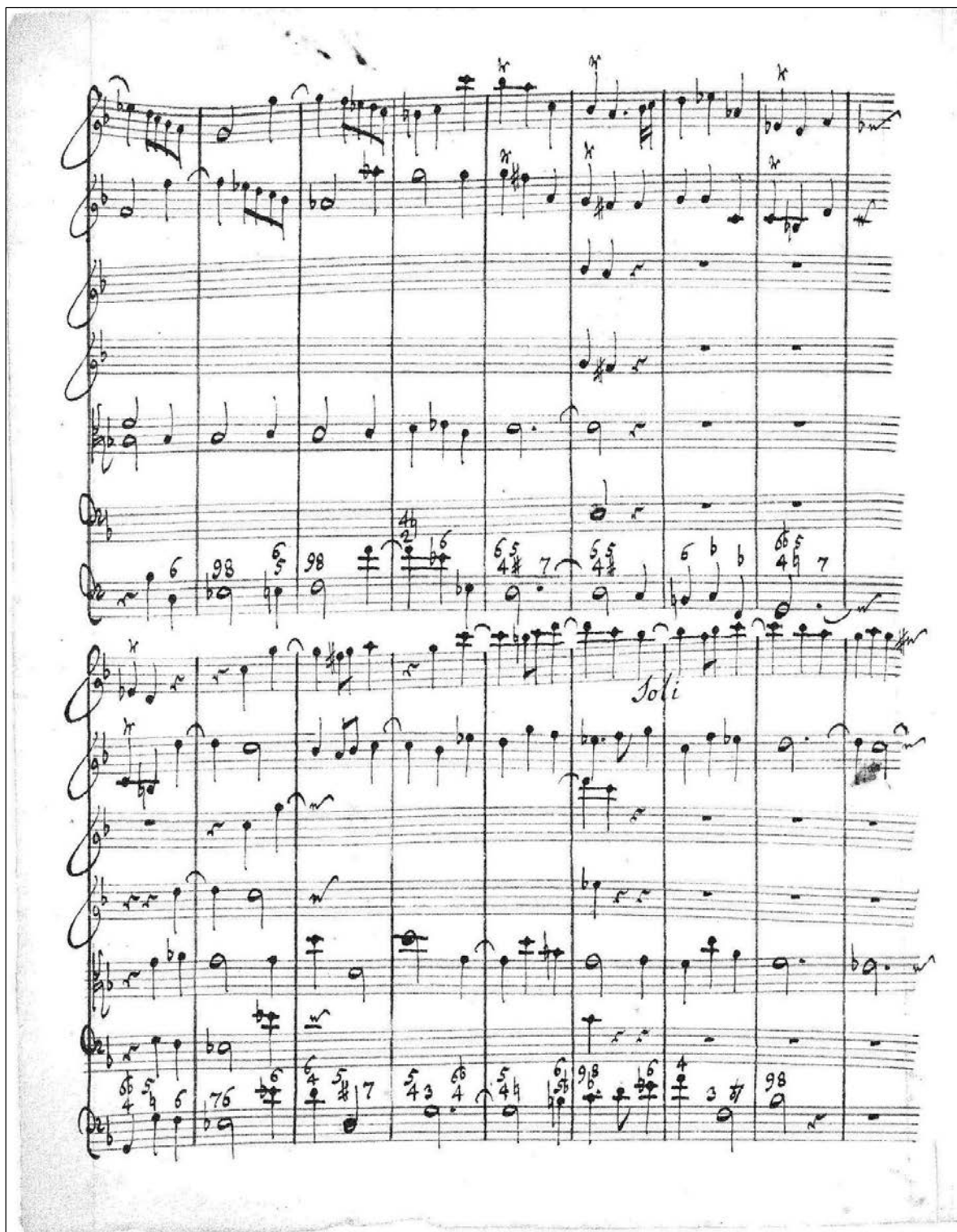
*Violino 1<sup>o</sup>* *Concertino* *Affettuoso.* *Violino 2<sup>o</sup>* *Concertino* *Viol. Primo* *Viol. Secondo* *Viola* *Basso Rip.* *Violoncello*

*Concerto.* *Jal. R. 149* *of J. A. Roman.*

KONIGL. MUSIK  
AKADEMIEN.

The image shows a handwritten musical score for a concerto by J. A. Roman. The score is written on multiple staves, each labeled with an instrument: Violino 1<sup>o</sup>, Violino 2<sup>o</sup>, Viol. Primo, Viol. Secondo, Viola, Basso Rip., and Violoncello. The tempo/mood is marked 'Concerto.' and 'Affettuoso.' There is a handwritten note 'Jal. R. 149' and a signature 'of J. A. Roman.' A library stamp from the 'KONIGL. MUSIK AKADEMIEN.' is visible in the center. The score includes various musical notations such as notes, rests, and fingerings.





APPENDIX 1.9.  
KEYBOARD TRANSCRIPTION OF SONATA VII  
IN P-LCA, MUS. 48-I-2

Source	P-Lca, Cod. Mus. 48-I-2: "Sonatas para orgão, e cravo. Do Senhor Jozé Antonio Carlos."
Contains	Fols. 38v-39r: Tocata 21: Adagio "de Geminiani" [= Sonata VII/i], Giga V "da Paqueti" [= probably Antonio Paghetti]. Fols. 40v-41v: Tocata 23: Largo [Seixas], Allegro [=Geminiani, Sonata VII/ii], Adagio [=Sonata VII/iii], Giga Allegro [=Sonata VII/iv]

The image displays a handwritten musical manuscript for a keyboard instrument, likely a harpsichord or organ. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble and bass clef system. The first system concludes with a double bar line and the word "Fine:". The second system is labeled "de Geminiani" and "Tocata 21" in a large, decorative hand, with the tempo marking "adagio." below it. This section includes various musical ornaments and fingerings. The third system is labeled "de Paqueti" and "Giga:" in a similar decorative hand, with the tempo marking "Giga:" below it. The notation continues with complex rhythmic patterns and ornaments. The manuscript is written on aged, slightly discolored paper.

39

Handwritten musical score for a violin sonata, page 39. The page contains eight staves of music in G major, 3/4 time. The notation includes various ornaments (trills, mordents) and a 'Fine' marking at the end of the eighth staff.

*Tocata 23*

*Largo*

Handwritten musical score for "Tocata 23", page 40. The page contains eight staves of music. The first section is marked "Largo" and the second section is marked "Allegro". The notation includes various ornaments and a "76" marking at the end of the eighth staff.

41

*Adagio.* *Segue.*

*Giga.*

*Allegro.*