

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work Eight: The Violin Sonatas Opus 4 (1739): Appendix

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

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WORK EIGHT

THE VIOLIN SONATAS OPUS 4 (1739)

APPENDIX

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APPENDIX 8.1.

SONATA VII/II IN JEAN-BAPTISTE CARTIER, *L'ART DU VIOLON* (1798)

Source

Jean-Baptiste Cartier, *L'art du violon, ou Collection choisie dans les sonates des écoles Italienne, Française et Allemande* (Paris: Jacques-François Decombe, [1798]), no. 124, pp. 260-261.



260 N° 124.

FUGUE
de GEMINIANI
de la SONATE VII^e.
Œuvre 4^e. Edition
de PARIS

The musical score is a fugue in G major, 3/4 time, from the Violin Sonatas Opus 4 by Francesco Geminiani. It is the eighth work in the collection. The score is presented in a single system with seven systems of two staves each. The key signature has one sharp (F#), and the time signature is 3/4. The music is a complex fugue, featuring many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 on the treble staff and 1-7 on the bass staff. There are also some trills marked with 't'.

261

p *f* *p* *f*

APPENDIX 8.2.

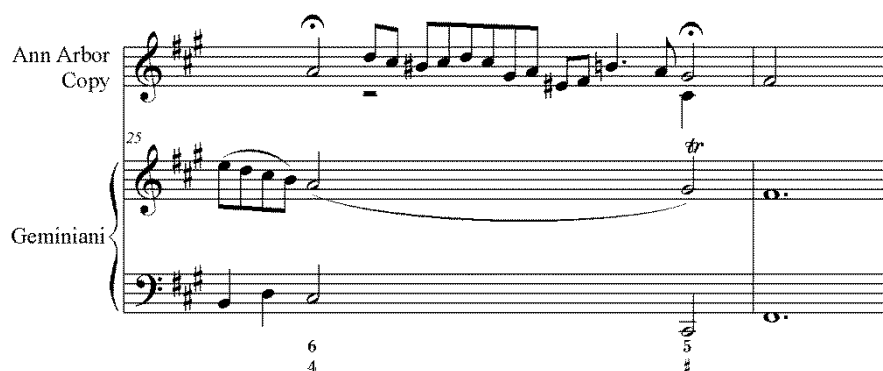
HANDWRITTEN ADDITIONS IN THE ANN ARBOR COPY OF THE SONATAS OP. 4.

Sonata VII, Second Movement (Allegro), bars 161-8:



The notes in smaller size were added in pencil in the Ann Arbor copy.

Sonata VII, Third Movement (Moderato), bars 25-26:



Sonata X, First Movement, bar 1:



The chords above bar 1 are probably for the continuo player. If for the violin player, they must have been played broken and/or rubato.

Sonata XI, Fourth Movement, bar 144 (final Da Capo):

zum Schluß

Ann Arbor
Copy

Geminiani

6 4

6 5

4

APPENDIX 8.3.

SONATAS I-XII, ARRANGED AS CONCERTOS BY CHARLES AVISON

Source	GB-NTp, Charles Avison Archives, SL 780.8 (Avison Workbook II).
Description	Large upright folio format, 42 x 25 cm, 328 pages.
Contains	Page 79-171: Concerto arrangements of Geminiani's Sonatas Op. 4 nos. I-XII.
Edition	Francesco Geminiani, <i>Six Concertos after the Sonatas Op. 4 (1743)</i> , Edited by Mark Kroll (Bologna: Ut Orpheus, 2019 = Francesco Geminiani Opera Omnia, Volume 4B), pp. 238-241: Concerto I/i and ii, bars 1-18.
References	Kroll 2005, pp. 419-420 and 430.

This image shows a page of handwritten musical notation for a violin sonata by Francesco Geminiani. The score is written on ten staves, organized into three systems of three staves each, with a final single staff at the bottom. The first system begins with a tempo marking of *Adagio*. The notation is in a single melodic line, likely for the violin, with various musical symbols including notes, rests, and dynamic markings. The handwriting is elegant and characteristic of the 18th century. The page is framed by a simple border.

90

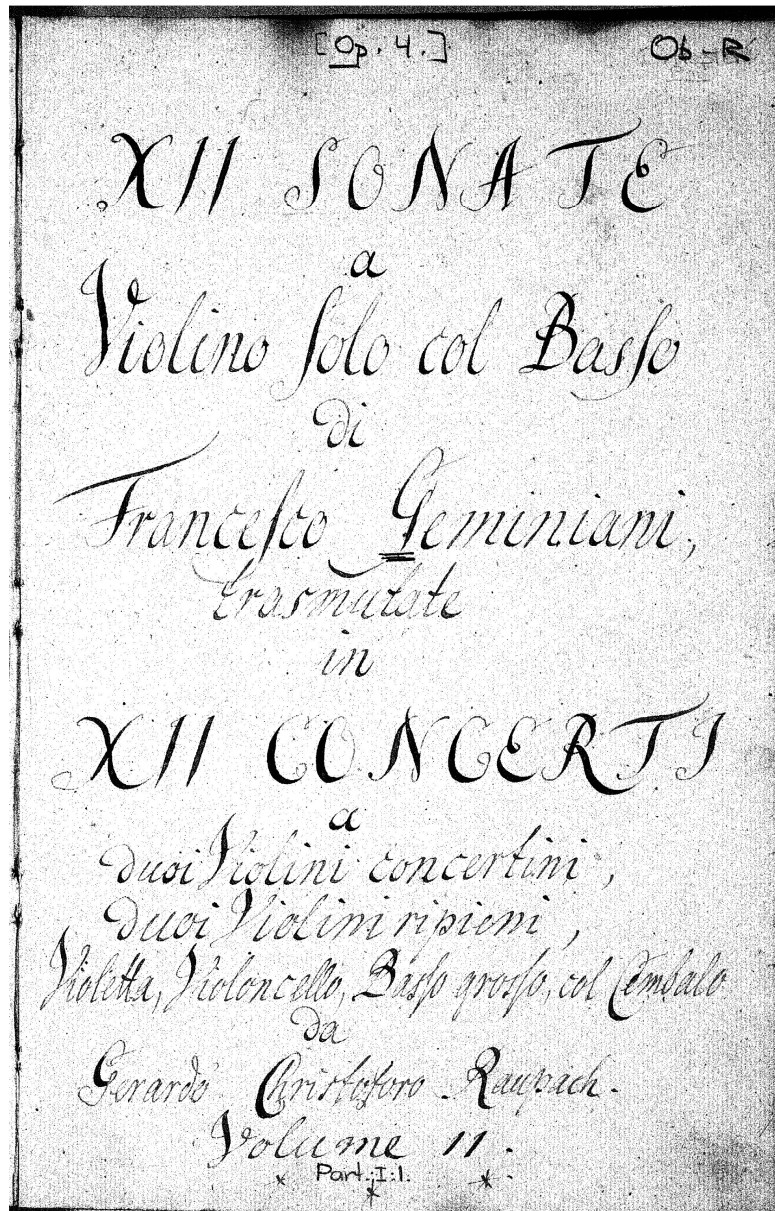
Allegro

The musical score is written on 24 staves, organized into three systems of eight staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Allegro" is written above the first staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into three systems by double bar lines. The first system contains 8 staves, the second system contains 8 staves, and the third system contains 8 staves. The handwriting is in ink on aged paper.

APPENDIX 8.4.

SONATAS I-XII, ARRANGED AS CONCERTOS BY GERHARD CHRISTOPH RAUPACH

Source	S-Skma, Ob-R.
Description	Upright folio format, 102 folios.
Title	“XII 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.”
Copyist	Arvid Niclas von Höpken (1710-1778).
Contains	Concerto arrangements of Geminiani’s Sonatas Op. 4 nos. I-XII.
Edition	Francesco Geminiani, <i>Six Concertos after the Sonatas Op. 4 (1743)</i> , Edited by Mark Kroll (Bologna: Ut Orpheus, 2019 = Francesco Geminiani Opera Omnia, Volume 4B), pp. 242-247: Concerto I/i and ii, bars 1-18.
References	RISM 190.019.816, separate concertos 817-828.

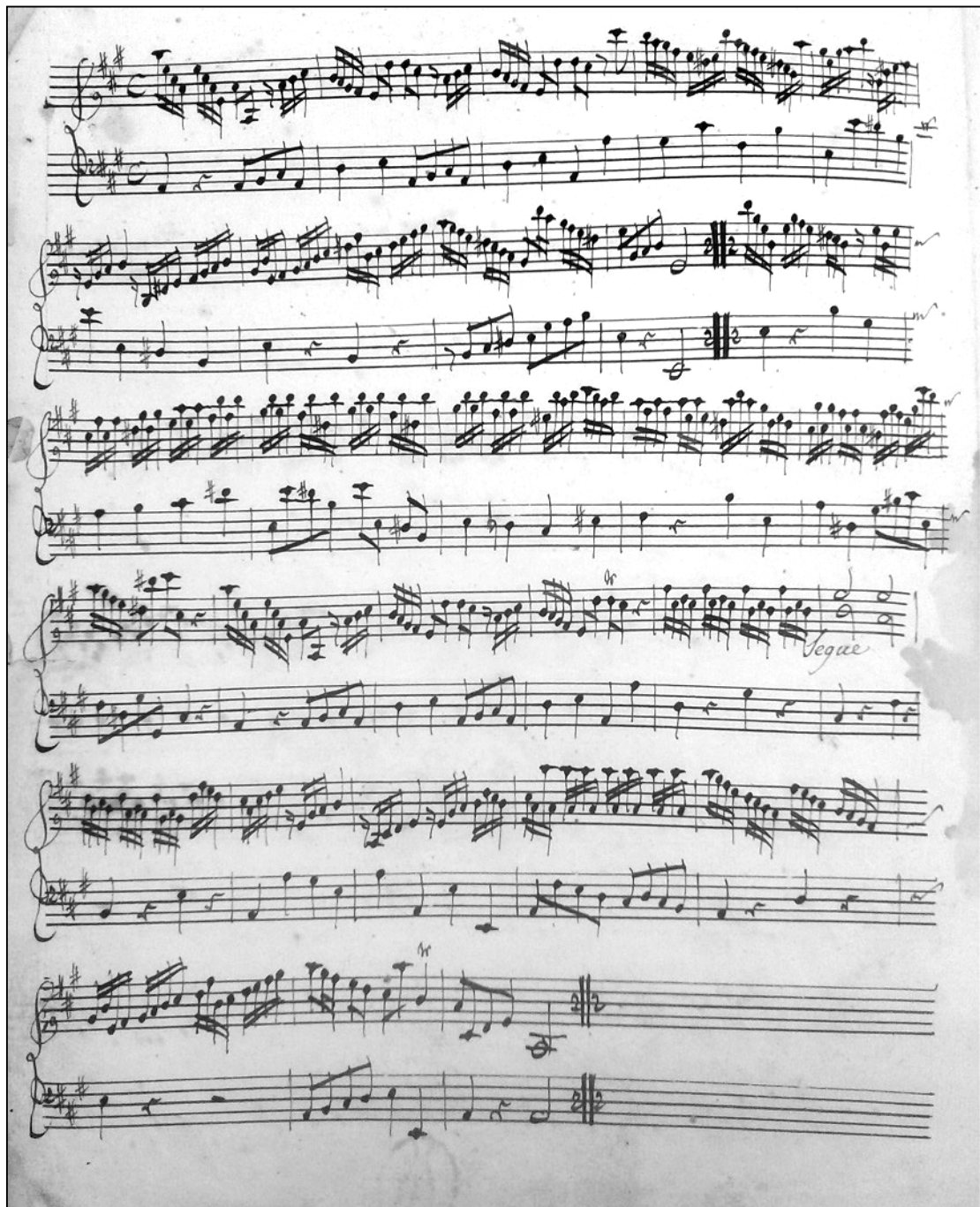


Adagio. Concerto.

The image shows a handwritten musical score for a concerto, titled "Adagio. Concerto." The score is written on multiple staves, with various instruments and dynamics indicated. The instruments listed on the left include "Violino", "Violoncello", "Basso", and "Fagotto". The dynamics include "concento", "molto", "fagotto", and "solo". The score is written in a cursive, handwritten style, typical of 18th-century manuscripts. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a historical musical manuscript, with a focus on the melodic and harmonic development of the piece.

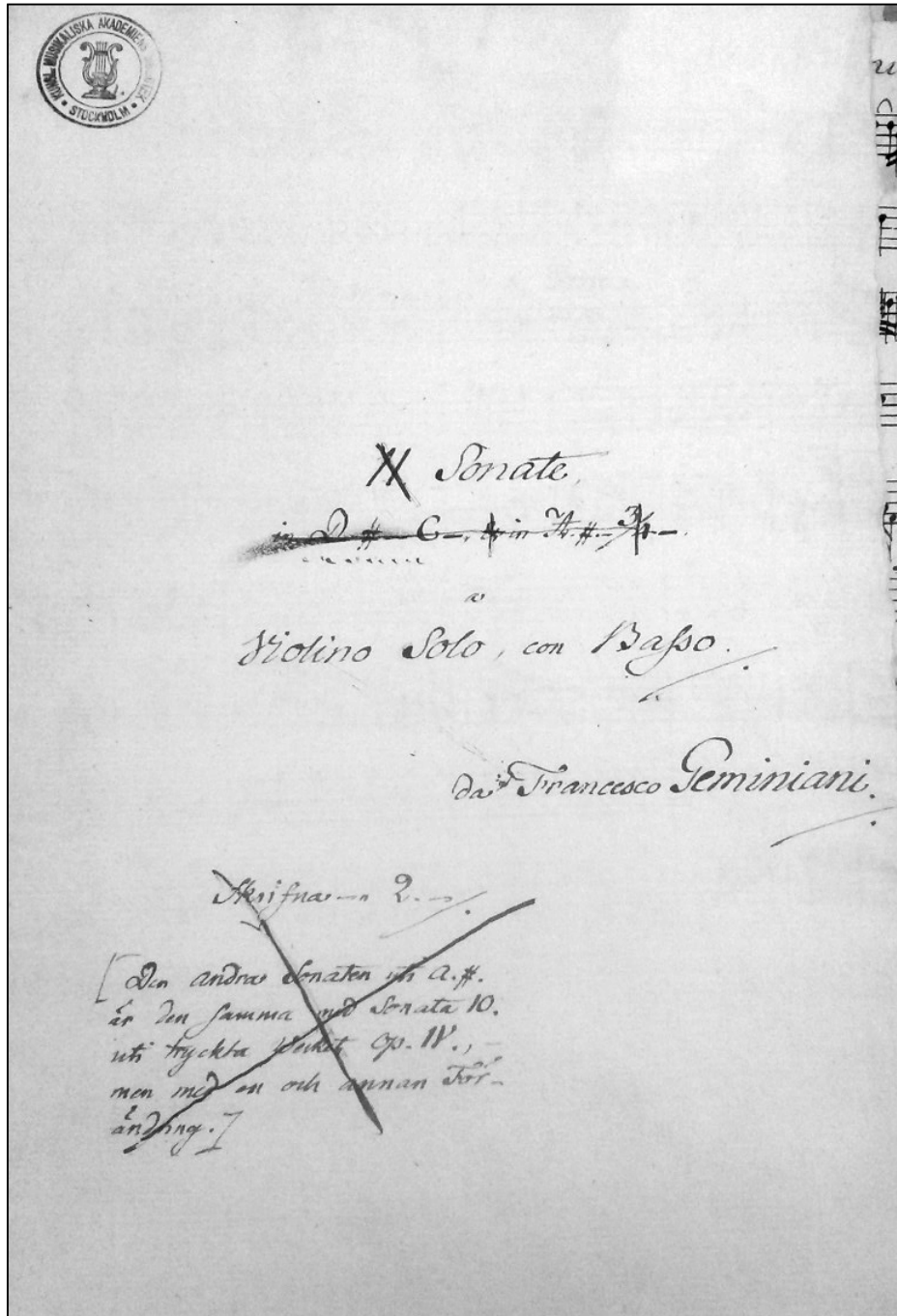
APPENDIX 8.5.
SONATA X, SIMPLIFIED

Source	S-Skma, Mus Rar (C1-R): "Sonata a Violino Solo e Basso".
Title	On folder: " H Sonate in D# C & in A.#.3/4 Violino Solo, con Basso da Francesco Geminiani." On top of sonata: "Sonata à Violino Solo da Francesco Geminiani." On the outside cover: "Skrifna — 2.—" and a note "[Den andra Sonaten in A.# är den samma med Sonata 10. uti tryckta werket Op. IV., men med en och annan Förändring.]" (The second sonata in A major is the same as sonata 10 from the printed work Op. 4, but with here and there changes.) In the folder there must have been another sonata in D major, perhaps from Op. 4, either Sonata I or VI, but perhaps another work.
Binding	2 fols.
Paper Size	29.5 x 23 cm.
Contains	Sonata X, complete, but in a simplified version, in two-part score, bass without figuring, but certainly for violin and bass (triple stops in last movement). No tempo markings for movements. Fol. 1r: first movement, 1v: second movement, 2rv: final movement. In the upper left corner of fol. 1r there is a note "Är den 10de Sonata uti tryckta werket Op. IV., men med en och annan förändring på åtskilliga ställen." (It is the 10th sonata from the printed work Op. 4, but with here and there changes in several places.)
Provenance	Utile Dulce Collection.
Edition	Francesco Geminiani, 12 Sonatas for Violin and Figured Bass Op. 4 (1739), Edited by Mark Kroll (Bologna: Ut Orpheus, 2016 = Francesco Geminiani Opera Omnia, Volume 4A), pp. 122-126.
Remark	Thanks go to Marina Demina for providing transcriptions and translations of the Swedish texts.
Reference	RISM 190.019.705.









APPENDIX 8.6.

SONATA V/III, SET FOR TWO GERMAN FLUTES (*SELECT AIRES*)

Source	<i>A Fourth Book of Select Aires or Duets, for Two german Flutes or Violin [...] By the Following Eminent Authors: Handel, Geminiani, Hasse, Arne</i> (London: John Walsh, [1741]).
Description	Oblong octavo, fols. 2-27 printed on one side.
Announced	<i>Daily Post</i> , 21 October 1741.
Copy	GB-Lbl, R.M. 15.g.4.
Contains	Page 27: "Minuet by Giminiani".
References	Smith 1960, p. 262. Smith&Humphries 1968, p. 4, no. 13. RISM Recueils XVIII, p. 58.

A Fourth Book of
SELECT AIRES or DUETS.
For two **GERMAN FLUTES or VIOLINS**
*Being a Collection of Favourite Aires Perform'd with
Universal applause at Vaux-Hall, and in all Publick
Entertainments. By the following Eminent Authors*
HANDEL **HASSE**
GEMINIANI **ARNE.**
London. Printed for I. Walsh, in Catherine-Street in the Strand. Price 2^s.
of whom may be had.
*The Comic Tunes to the Celebrated Dances of Fausan & Barberini. also
Twelve Concertos, 6 Solos, & 6 Sonatas for German Flutes by Sig.^r Hasse.
Handel's Chamber Aires from all his Operas for a German Flute & Bass. 4 Vol.^s
Solos for a German Flute. By*

Weideman	Quantz	Boni	Handel
Locatelli	Geminiani	Babell	Lampe
Teslarini	Valentine	Bononcini	Grano
Loeillet	Barsanti	Shickard	Marcello

Minuet by Geminiani.

27 243

The image shows a handwritten musical score for a Minuet by Geminiani. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 3/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and the instruction "Da Capo".

Da Capo

APPENDIX 8.7.

SONATAS IX/III AND X, TRANSCRIBED FOR KEYBOARD

Source	GB-AB, Ms. NLW 1934C.
Description	Oblong folio format, 22.5 x 29 cm, 92 pages.
Contents	Keyboard pieces by Handel, Scarlatti, Kelway, and others, including arrangement.
Dating	Written probably around the middle of the eighteenth century.
Contains	<u>Page 13: "Andante" by "Sig^r. Geminiani" (= Sonata Op. 4 no. IX/iii).</u> Pp. 22-23: "Allegro Affet." by "Sig ^r . Geminiani" (= <i>Pièces de clavecin</i> , "Sonata II/iii"). Pp. 30-31: untitled anonymous piece in C minor (=Geminiani, Concerto Op. 8 no. V/iii). <u>Pp. 44-49: "Andante", "Allegro", "Allegro" by "Sig^r. Geminiani" (= Sonata Op. 4 no. X).</u> Pp. 70-72: untitled piece, G minor, 3/8 time, by "Geminiani". See Miscellaneous Work, Keyboard Work.
References	RISM 806630382 (entire manuscript), 806024987 (Andante), 806024980 (Allegro Affettuoso), 806630404 (C minor piece), 806024985 (Sonata X), 806024987 (untitled piece).



Handwritten musical score for Violin Sonata Opus 4, No. 8, by Francesco Geminiani. The score is written on ten staves. The first staff is marked with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andante". The signature "Geminiani" is written in the upper right corner. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a historical style, with some ligatures and ornaments.

Continuation of the handwritten musical score for Violin Sonata Opus 4, No. 8, by Francesco Geminiani. The score is written on ten staves. The music continues with various rhythmic patterns and rests. The notation is in a historical style, with some ligatures and ornaments. The score ends with a double bar line.

This page contains the musical score for the first system of the Violin Sonata Opus 4, No. 8, Appendix. The tempo is marked *Allegro*. The score is written for violin and piano. The violin part features a series of rapid sixteenth-note passages, while the piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#), and the time signature is 3/4.

This page contains the musical score for the second system of the Violin Sonata Opus 4, No. 8, Appendix. The page number 47 is in the top right corner. The violin part continues with rapid sixteenth-note passages. The piano accompaniment features a section marked *all^o* (allegro) in the right hand, with a more active bass line in the left hand. The key signature has one sharp (F#), and the time signature is 3/4.

Handwritten musical score for a violin sonata, page 48. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like *Piano*. The handwriting is in ink on aged paper.

Handwritten musical score for a violin sonata, page 49. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like *Piano*. The handwriting is in ink on aged paper. The page number 49 is visible in the top right corner.

APPENDIX 8.8.

KEYBOARD ARRANGEMENTS IN US-NH. Ms. 337

Source	US-NH, Ms. 337.
Description	23 x 28 cm, 89 pp. “Bound and sewn. Cover of panelled calf gilt, worn with tears to covers. Spine defective.”
Contents	Keyboard music by Couperin, Handel, Scarlatti, Geminiani, Loeillet, Pescetti and other composers.
Contains	pp. 22-23 “Allmande Del Sigr Francesco Gimeniane” (uit Miscellaneous Sonata [4]). p. 39 [Minuet] in G minor in 3/8 from Miscellaneous Sonata [6]. pp. 52-58 “Concerto Cembalo Geminiani” = Keyboard version Sonata Op. 4 no. X. pp. 60-61 [Giga] “by Geminiani” = Keyboard version of Sonata Op. 4 no. XII/iii. pp. 74-77 “Gracieusement by Geminiani” = <i>Pièces the clavecin</i> no. II/iii.
References	RISM ID. no. 900008865 (complete manuscript), 875 (Allemanda), 881 (Minuet), 890 (Sonata X), 891 (Giga), 896 (Gracieusement).

APPENDIX 8.9.

SONATA VI/II, TRANSCRIBED FOR KEYBOARD

Source	Manuscript US-NYp, Mus. Res.* MN.
Title	On spine: "MANUSCRIPT OF 18TH CENTURY MUSIC."
Description	Contains keyboard music, British: Handel, Loeillet, Greene, Arne, Kelway, and so on. Written around 1740-1750? 279 pp.
Binding	"Binding: quarter-leather (dyed red) with red cloth boards" (RISM).
Paper Size	22.5 x 27.5 cm.
Contains	pp. 250-251: "Sonata p:r il Cembalo [space] F: Geminiani". "Allegro". It is a transcription of Sonata VI, second movement, omitting figuring, slurs and several ornaments. At the end: "1741 / ML / K / Octob. 5 th .", pp. 254-257: "Sonata p:r il Cembalo [space] Del Sig:r Fran: Geminiani" "Allegro"= pre-publication version of the last movement of "Sonata I" of the <i>Pièces de clavecin</i> .
Provenance	"A ms. note pasted to the 1st preliminary leaf describes the previous binding, as "... small oblong / folio-bound in leather with engraved book-plate / of James Whitley written between 1760-1770 ..."" (RISM) [James Whitley, theatre manager in Manchester, c. 1770?]
Reference	RISM 107.119.



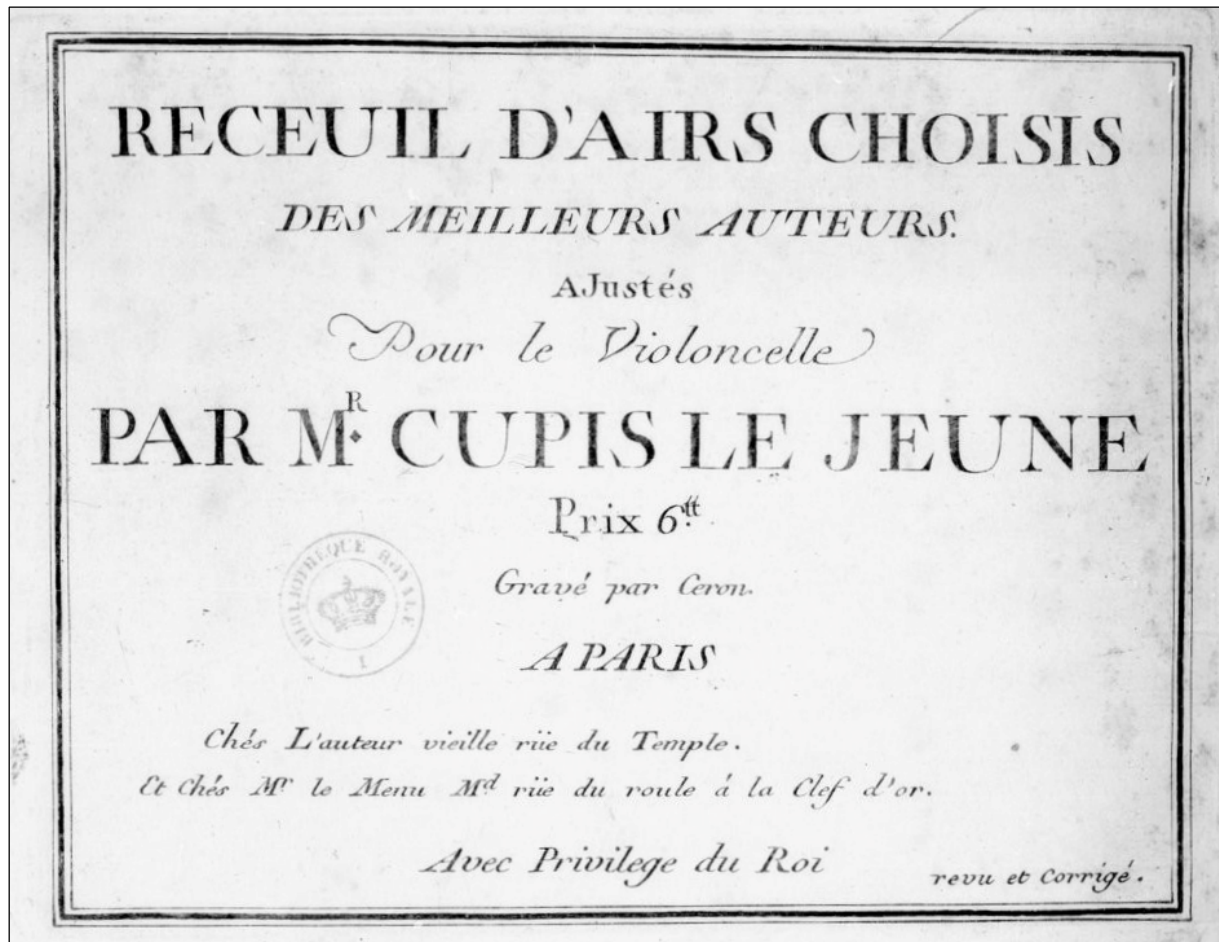
Rudolf Rasch: The Thirty-One Works of Francesco Geminiani
Work Eight: The Violin Sonatas Opus 4 (1739): Appendix

Handwritten musical score for a violin sonata by Francesco Geminiani, Opus 4, Appendix. The score is written on three systems of two staves each. The first system shows a complex melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues the melodic development with various ornaments and trills. The third system concludes the piece with a final cadence and a double bar line. The manuscript includes numerous annotations, including "251" in the top right, "2" above the final measure, and "Octob. 1739" at the bottom right. The paper shows signs of age and wear.

APPENDIX 8.10.

SONATA III/III, SET FOR VIOLONCELLO AND BASS

Source	Jean-Baptiste Cupis Le Jeune, <i>Receuil d'airs choisis des meilleurs auteurs, Ajustés pour le violoncello</i> (Paris: Author, [1761]).
Contains	Page 20: "Affectuoso de Geminiani".
Edition	Francesco Geminiani, <i>12 Sonatas for Violin and Figured Bass Op. 4 (1739)</i> , Edited by Mark Kroll (Bologna: Ut Orpheus, 2016 = Francesco Geminiani Opera Omnia, Volume 4A), p. 130.



20

Air de Gavigniez tirai du Prétendu

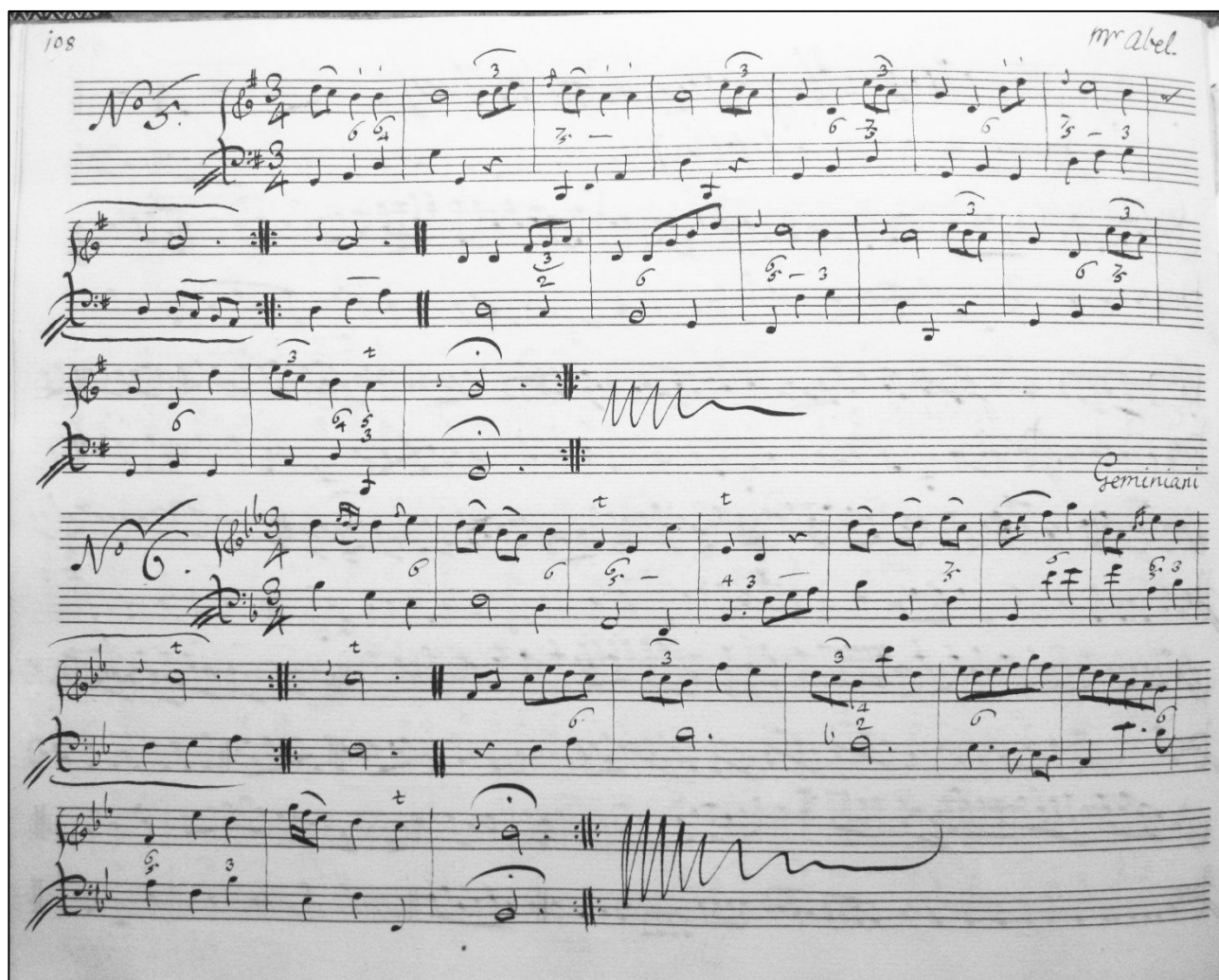
Affectuoso de Geminiani

Allegretto de Geminiani

APPENDIX 8.11.

SONATA XI/IV/106-129, AS MINUET IN B $\flat$ MAJOR

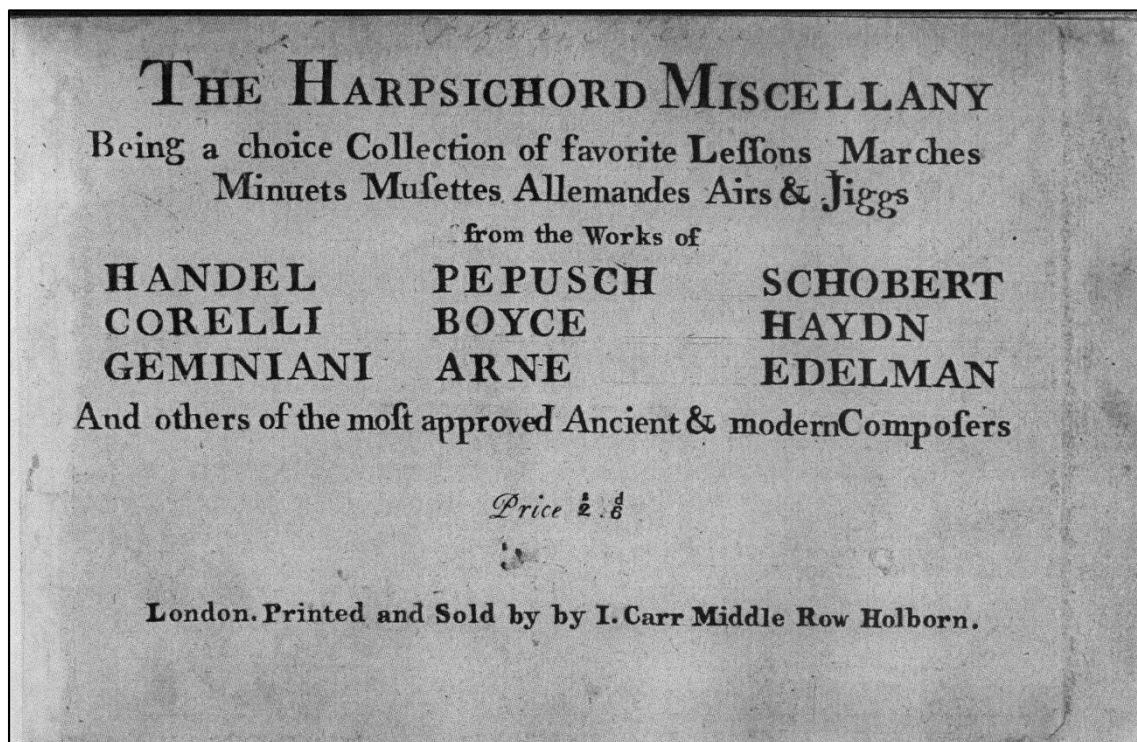
Source M	GB-Lbl, R.M. 24.i.16.
Description	Bound, oblong folio format, 80 fols. 23.5 x 30 cm. Also early pagination in ink. Cover title: "Entradas & Minuetts For The Balls At Court Vol: I". The first of three manuscripts compiled by Charles Frederick Weideman with the "Entradas and Minuets for the Balls at Court", written or collected especially for Royal Birthdays and so on, from 1761 to 1787. 24.i.16 covers 1761-1774. Short score, with a figured bass, but intended for instruments.
Contains	Fol. 54v (p. 108): "Geminiani" "No. 6." [= Minuet in B $\flat$ major].
Reference	RISM UK 800.256.712.

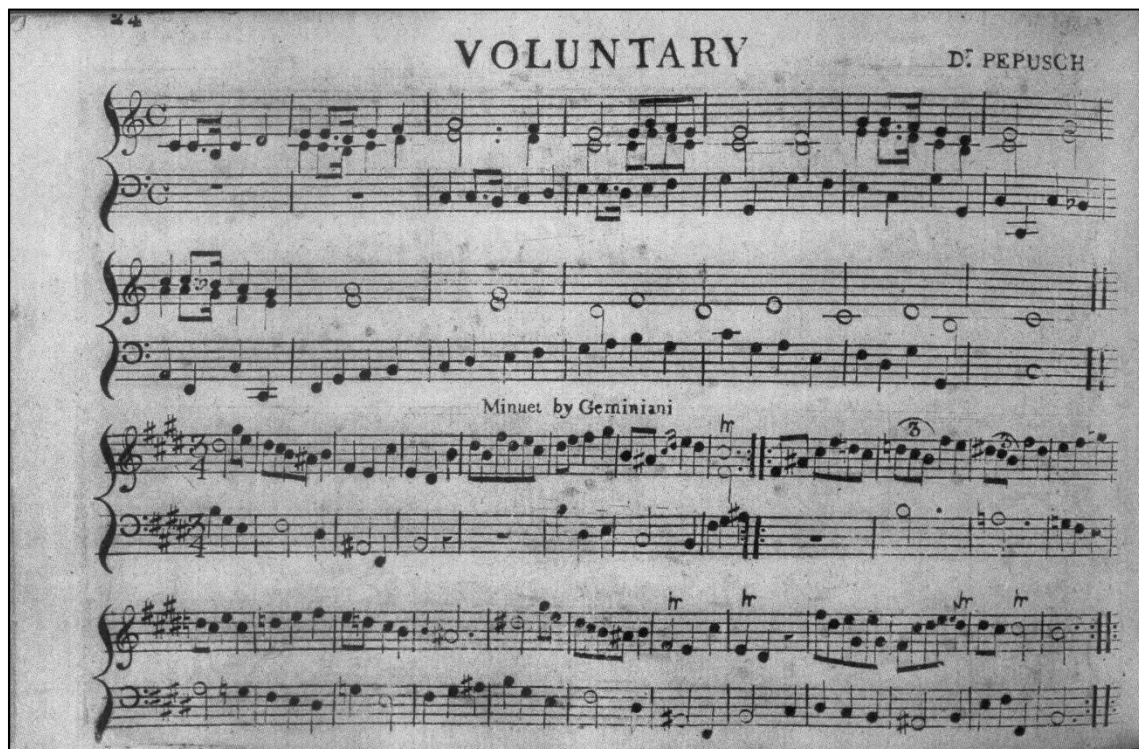


APPENDIX 8.12.

SONATA XI/IV/106-129, AS MINUET FOR KEYBOARD

Source A	<i>The Harpsichord Miscellany</i> (London: Joseph Carr, [c. 1780?]).
Title	THE HARPSICHORD MISCELLANY Being a choice Collection of favorite Lessons Marches Minuets Musettes Allemandes Airs & Jiggs from the Works of HANDEL PEPUSCH SCHOBERT CORELLI BOYCE HAYDN GEMINIANI ARNE EDELMAN And other of the most approved Ancient & modern Composers <i>Price 2^s. 6^d</i> London. Printed and Sold by I. Carr Middle Row Holborn
Description	Oblong quarto format, 40 pp. A collection of simple keyboard pieces.
Copy	GB-Ckc, Rw.31.94.
Contains	P. 24: "Minuet by Geminiani". [= Minuet in B major]
Reference	RISM XVIII, p. 198.





APPENDIX 8.13.

SONATA V/III AS "THE CELEBRATED AIR & CHORUS OF NUNS" (1789)

Source	<i>The Celebrated Air & Chorus of Nuns, Composed by Geminiani, Introduced & Sung by Miss Romanzini & others, in The Island of St. Marguerite</i> (London: Preston & Son, [1789]).
Edition	Francesco Geminiani, <i>12 Sonatas for Violin and Figured Bass Op. 4 (1739)</i> , Edited by Mark Kroll (Bologna: Ut Orpheus, 2016 = Francesco Geminiani Opera Omnia, Volume 4A), Appendix 4, pp. 131-133.

THE
Celebrated Air & Chorus of Nuns
Composed by GEMINIANI,
Introduced & Sung by Miss Romanzini, & others
in
The ISLAND of S^T MARGUERITE.
Price 6^d
London Printed & Sold by Preston & Son at their Warehouses 97, Strand & Essex-Change.

Affettuoso

Welcome all who fight with truth, each constant maid and faithful youth;
whom mutual love alone hath joind, sweet union of the willing mind.

8. Chorus of Nuns
Welcome all who fight with truth, each constant maid and faithful youth;
whom mutual love alone hath joind, sweet union of the willing mind.

Fine

Duett. Con Effres.

Hearts joind in heav'n, with love how blest! all here be joy sweet
 Hearts joind in heav'n, with love how blest! all here be joy sweet

peace and rest hearts joind in heav'n with love how blest
 peace and rest hearts joind in heav'n with love how blest

all here be joy sweet peace and rest all here be joy sweet peace and rest.
 all here be joy sweet peace and rest all here be joy sweet peace and rest.
 T.S. 7 6 6 5 4 # D.C.

Non tanto All^o

All who love with us at-tend who loves with us is virtues friend
 6 6 6 6 7 7 6 6 6 6 6 5 4 3

With loves chaste joys the heart you'll gain and oft en-joy this pleasant scene.
 T.S. 6 6 6 6 6 6 5 4 3 D.C.

APPENDIX 8.14.

SONATA V/III/NON TANTO AS TUNE FOR PSALM 106 (C. 1795)

Source Matthew Cooke, *Select Portions of the Psalms of David* (London: Author, [c. 1795?]), p. 68.

Select Portions
of the
PSALMS of DAVID,
*according to the Plan Originally recommended
by the present Right Reverend*
THE LORD BISHOP of LONDON.
The Tunes
Selected, arranged, and composed by
MATTHEW COOKE,
*Organist of St. George's, Bloomsbury,
and of Surzon Chapel, Mary Fair.*
LONDON.
*Printed for the Author, and Sold (by appointment)
at M. Fryar's Stationer, the corner of Queen Street,
Mary Fair, nearly opposite Half Moon St. Piccadilly.
To be had also of the Clerk of Surzon Chapel.*
Entered at Stationers Hall.
M/C
W. Miller, Royal Court.

68 **PSALM CVI.th**
Blenheim. GEMINIANI.


O ren - der thanks to God a - bove The
foun - tain of e - - - - - nal love
Whose mercy firm thro' a - ges past Has
stood and shall for e - - - - - ver last.