

Rudolf Rasch

The Thirty-One Works of Francesco Geminiani

Work Twenty-Four: *Guida armonica* Opus 10 (1756)

Tables

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Work Twenty-Four
The *Guida armonica* Opus 10 (1756)

Tables

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Table 24.1. The various forms of the main title, the subtitle and additional information for or on the title page of the *Guida armonica* (1740-1758).

Main Title	Subtitle	Additional Information
Prospectus, 3 March 1740		
The Harmonical Guide,	Containing the true Grounds of Harmonical Composition,	[1] Laid down in a Method entirely New, and upon so easy and natural a Foundation, as to enable a Person absolutely unskill'd in Musick to write at Pleasure the most perfect Harmony, and with an infinite Variety. [2] The whole Art of Harmonical Composition is herein un-veil'd; the Nature of the several Transitions from Concord to Discord, and è Contrari, with the forming of all Sorts of Cadences, as practis'd by the greatest Masters, is taught and explain'd. [3] The whole conducted upon such plain and obvious Principles, as carry the Face of Demonstration at the first View, and offer themselves with Facility to the meanest Capacity.
<i>The Dublin Newsletter</i> , 22 April 1740		
The Harmonical Guide,	containing the true grounds of harmonical composition,	[1] laid down in a method entirely new and upon so easy and natural a foundation as to enable a person absolutely unskilled in Musick to write at pleasure, the most perfect harmony with an infinite variety. [2] The whole secret of Harmonical composition is herein unveiled; the nature of the several transitions from Concord to Discord and a contra with the forming of all sorts of cadences as practised by the great Masters is taught and explained. [3] The whole conducted upon such plain and obvious principles as carry the face of demonstration at the first view and offer themselves with facility to the meanest capacity.
<i>Mercure de France</i> , April 1641 Castel, in <i>Journal de Trevoux</i> , August 1641		
Guide harmonique,	ou Combinaison simple & sensible de tous les raport que les sons peuvent avoir entre eux,	[1] ouvrage par le secours duquel, sans avoir aucune connoissance de la musique & sans cependant sortir des règles de la composition, on pourra dans l'instant composer de la façon la plus exacte & la plus harmonique, & varier cette composition à l'infini.
<i>Mercure de France</i> , October 1741		
GUIDE HARMONIQUE, ou	Combinaison simple & sensible de tous les raport que les sons peuvent avoir entr'eux.	[1] Ouvrage par le secours duquel, sans avoir aucune connoissance de la musique & sans cependant sortir des règles de la Composition, on pourra dans l'instant composer de la façon la plus exacte & la plus harmonique.
Engraving 'Compono quæ mox depromere possim', [Paris], 1741		
D. G. A. [=Dizionario o Guida Armonica?]		
Engraving 'Ich Dien', [Paris], 1742		
Guida armonica		
Dutch privilege, The Hague, 6 December 1746		
tractaat en woordenboek over de musicale Compositie		

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Main Title	Subtitle	Additional Information
William Hayes, <i>Remarks on Mr Avison's Essay on Musical Expression</i> , London, 1753		
Guida armonica		
Jean-Adam Serre, <i>Essais sur les principes de l'harmonie</i> , Paris, 1753		
Guide Harmonique (<i>Guida armonica</i>)		
's <i>Gravenhaagsche Courant</i> , 3 November 1753		
Harmonique Dictionaire,	of Rigtsnoer tot de waere schikking der verscheyde Toonen in de Zang-Kunst.	[1] met behulp van deeze Dictionaire kan men zonder de minste kennis van het Musicq, de Fundamentele Basse voor alle Instrumenten, die over een stemmen in 't gehoor maken. [2] Men kan in dezelve de Toonen, de Consonants, de Dissonantes, hunne waerlyke betrekking, en in het generaal alles vinden wat tot een regte modulatie of goede Compositie nodig is.
<i>Amsterdamsche Courant</i> , 25 November 1755		
Dictionarium Harmonicum,	of zekere Wegwyzer tot de ware Modulatie,	[2] en wat tot een goede en fraeye compositie behoord
<i>Amsterdamsche Courant</i> , 29 November 1755 <i>Amsterdamsche Courant</i> , 12 February 1756		
Dictionarium Harmonicum		
First, Dutch Issue: <i>Dictionaire harmonique</i> (1756)		
Dictionaire harmonique	ou Guide sur pour la vrai Modulaison	
Dictionarium harmonicum	of Zeekere Wegwyzer tot de waare Modulatie	
<i>Whitehall Evening Post, or London Intelligencer</i> , 17 April 1756 <i>London Evening Post</i> , 20 April 1756		
Guida armonica o Dizionario Armonico	being a Sure Guide to Harmony and Modulation,	[2] in which are exhibited, the various Combinations of Sounds consonant and dissonant, Progressions of Harmony, Ligatures and Cadences, real and deceptive..
<i>Gazetteer, and London Daily Advertiser</i> , 20 May 1756		
Guida Armonica:	Or, a Sure Guide to Harmony and Modulation:	[2] In which are exhibited, the various Combinations of Sounds Consonant and Dissonant, Progressions of Harmony, Ligatures and Cadences, real and deceptive, [x] very necessary to all who study the Art of Composition, and desire to play the Organ and Harpsichord extempore. [y] Opera 10th.
Second and Third, British Issues: <i>Guida armonica</i> (1756, 1758)		
Guida armonica o Dizionario Armonico	being a Sure Guide to Harmony and Modulation,	[2] In which are Exhibited the Various Combinations of Sounds, Consonant and Dissonant, Progressions of Harmony, Ligatures and Cadences, Real and Deceptive. [y] Opera X.
Italian translation: <i>Guida, ossia Dizionario armonico</i> (I-Bc, G.122)		
Guida, ossia Dizionario Armonico		[2] In cui si trova il modo di ben modulare, en combinare, i suoni consonanti e dissonanti.

Table 24.2. The 49 classes of starting notes with figuring of the *Guida armonica*.

Starting note	Figuring	Class	First staff	Last staff	Number of staves	Number of passages
<i>d'</i>	none	1	p. 1 staff 1	p. 3 staff 7	29	172
<i>d'</i>	$\begin{matrix} 8 \\ 3 \end{matrix}$	2	p. 3 staff 8	p. 4 staff 9	13	78
<i>c'</i>	$\begin{matrix} 3 \\ 3 \end{matrix}$	3	p. 4 staff 10	p. 5 staff 8	10	60
<i>c'</i>	$\begin{matrix} 5 \\ 3 \end{matrix}$	4	p. 5 staff 9	p. 6 staff 3	6	36
<i>c'-sharp</i>	$\begin{matrix} 5 \\ \sharp \end{matrix}$	5	p. 6 staff 4	p. 6 staff 6	3	18
<i>c'-sharp</i>	$\begin{matrix} 6 \\ \sharp \end{matrix}$	6	p. 6 staff 7	p. 7 staff 1	6	36
<i>b-flat</i>	$\begin{matrix} 6 \\ \flat \end{matrix}$	7	p. 7 staff 2	p. 7 staff 6	5	30
<i>b-flat</i>	$\begin{matrix} 6 \\ 3 \end{matrix}$	8	p. 7 staff 7	p. 8 staff 1	6	36
<i>b-flat</i>	$\begin{matrix} 5 \\ \flat \end{matrix}$	9	p. 8 staff 2	p. 8 staff 5	4	24
<i>a</i>	$\begin{matrix} \sharp 3 \\ 3 \end{matrix}$	10	p. 8 staff 6	p. 10 staff 3	17	102
<i>a</i>	$\begin{matrix} 8 \\ \sharp 3 \end{matrix}$	11	p. 10 staff 4	p. 11 staff 6	13	78
<i>a</i>	$\begin{matrix} 7 \\ \sharp 3 \end{matrix}$	12	p. 11 staff 7	p. 12 staff 5	9	63
<i>a</i>	$\begin{matrix} \sharp 7 \\ \sharp 3 \end{matrix}$	13	p. 12 staff 6	p. 12 staff 8	6	36
<i>a</i>	$\begin{matrix} \sharp 3 \\ \flat \end{matrix}$	14	p. 12 staff 9	p. 13 staff 1	4	24
<i>a</i>	$\begin{matrix} \flat 6 \\ \flat \end{matrix}$	15	p. 13 staff 2	p. 13 staff 3	2	12
<i>a</i>	$\begin{matrix} 6 \\ \sharp 3 \end{matrix}$	16	p. 13 staff 4	p. 13 staff 5	2	12
<i>a</i>	$\begin{matrix} 6 \\ 4 \end{matrix}$	17	p. 13 staff 6	p. 13 staff 9	4	24
<i>a</i>	$\begin{matrix} 6 \\ 4 \end{matrix}$	18	p. 13 staff 10	p. 14 staff 2	4	24
<i>g</i>	$\begin{matrix} \flat 3 \\ 3 \end{matrix}$	19	p. 14 staff 3	p. 14 staff 10	8	48
<i>g</i>	$\begin{matrix} 8 \\ \flat 3 \end{matrix}$	20	p. 14 staff 11	p. 15 staff 7	8	48
<i>g</i>	$\begin{matrix} \sharp 3 \\ \flat \end{matrix}$	21	p. 15 staff 8	p. 15 staff 11	4	24
<i>g</i>	$\begin{matrix} 6 \\ \sharp 4 \end{matrix}$	22	p. 16 staff 1	p. 16 staff 8	8	48
<i>f</i>	$\begin{matrix} 6 \\ 3 \end{matrix}$	23	p. 16 staff 9	p. 17 staff 3	6	36
<i>f</i>	$\begin{matrix} 6 \\ 3 \end{matrix}$	24	p. 17 staff 4	p. 17 staff 11	8	48
<i>f-sharp</i>	$\begin{matrix} 6 \\ \sharp \end{matrix}$	25	p. 18 staff 1	p. 18 staff 4	4	24
<i>f-sharp</i>	$\begin{matrix} 5 \\ \sharp \end{matrix}$	26	p. 18 staff 5	p. 18 staff 8	4	24
<i>f</i>	$\begin{matrix} 3 \\ 3 \end{matrix}$	27	p. 18 staff 9	p. 19 staff 5	8	48
<i>f</i>	$\begin{matrix} 5 \\ 3 \end{matrix}$	28	p. 19 staff 6	p. 19 staff 10	5	30
<i>e</i>	$\begin{matrix} \sharp 6 \\ 3 \end{matrix}$	29	p. 19 staff 11	p. 20 staff 3	4	24
<i>e</i>	$\begin{matrix} \sharp 6 \\ 3 \end{matrix}$	30	p. 20 staff 4	p. 20 staff 7	4	24
<i>e</i>	$\begin{matrix} \flat 6 \\ 3 \end{matrix}$	31	p. 20 staff 8	p. 20 staff 9	2	12

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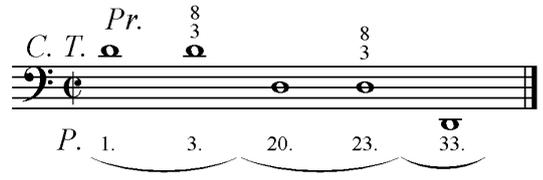
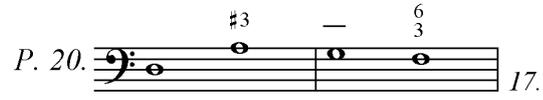
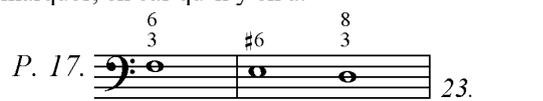
Starting note	Figuring	Class	First staff	Last staff	Number of staves	Number of passages
<i>d</i>	none	32	p. 20 staff 10	p. 22 staff 9	22	132
<i>d</i>	none	33	p. 22 staff 10	p. 23 staff 1	2	12
<i>d</i>	$\frac{8}{3}$	34	p. 23 staff 2	p. 24 staff 6	16	96
<i>d</i>	$\frac{\sharp 7}{\sharp 3}$	35	p. 24 staff 7	p. 25 staff 1	6	36
<i>d</i>	$\frac{\sharp 7}{\sharp 3}$	36	p. 25 staff 2	p. 25 staff 6	5	30
<i>d</i>	$\flat 6$	37	p. 25 staff 7	p. 25 staff 9	3	18
<i>d</i>	$\frac{\flat 6}{4}$	38	p. 25 staff 10	p. 26 staff 2	4	24
<i>d</i>	$\frac{\flat 6}{4}$	39	p. 26 staff 3	p. 26 staff 6	4	24
<i>d</i>	$\flat 6$	40	p. 26 staff 7	p. 26 staff 10	4	24
<i>d</i>	$\frac{\flat 6}{3}$	41	p. 26 staff 11	p. 27 staff 12	2	12
<i>c</i>	5	42	p. 27 staff 2	p. 27 staff 5	4	24
<i>c</i>	3	43	p. 27 staff 6	p. 27 staff 7	2	12
<i>c</i> [♯]	$\frac{6}{3}$	44	p. 27 staff 8	p. 27 staff 9	2	12
<i>c-sharp</i>	$\sharp 5$	45	p. 27 staff 10	p. 28 staff 1	3	18
<i>c-sharp</i>	$\frac{6}{\sharp 5}$	46	p. 28 staff 2	p. 28 staff 4	3	18
<i>B-flat</i>	6	47	p. 28 staff 5	p. 28 staff 7	3	18
<i>B-flat</i>	$\frac{6}{3}$	48	p. 28 staff 8	p. 28 staff 9	2	12
<i>A</i>	$\sharp 3$	49	p. 28 staff 10	p. 29 staff 9	11	66
<i>A</i>	$\frac{8}{\sharp 3}$	50	p. 29 staff 10	p. 31 staff 2	15	120
<i>A</i>	$\frac{\sharp 7}{\sharp 3}$	51	p. 31 staff 3	p. 31 staff 5	3	18
<i>A</i>	$\frac{\sharp 7}{\sharp 3}$	52	p. 31 staff 6	p. 31 staff 9	4	24
<i>A</i>	$\frac{8}{\sharp 3}$	53	p. 31 staff 10	p. 32 staff 3	5	30
<i>A</i>	$\frac{8}{\sharp 3}$	54	p.32 staff 4	p. 32 staff 8	5	30
<i>A</i>	$\sharp 3$	55	p. 32 staff 9	p. 32 staff 11	3	18
<i>G</i>	$\flat 3$	56	p. 33 staff 1	p. 33 staff 3	3	18
<i>G</i>	$\frac{8}{\flat 3}$	57	p. 33 staff 4	p. 34 staff 7	4	24
<i>F</i>	5	58	p. 33 staff 8	p. 33 staff 9	2	12
<i>D</i>	none	59	p. 33 staff 10	p. 34 staff 10	12	96

Table 24.3. Copies of the *Guida armonica* classified according to who sold them and when.

Bold-face With engraving ‘Compono quae mox depromere possim’.

Guida armonica	Supplement	Sold by	In the years	Copies
Standard	Without Supplement	Geminiani or John Johnson	1756-1758	EIRE-Dtc, Prout C.75 GB-Cu, MR590.a.70.1 GB-DRc, Mus. D. 65. GB-Lbl, Hirsch I.215 GB-Lbl, g.240. GB-Lcm, D2497/2 GB-Ob, Tenbury Mus. c. 61 NL-DHgm, 6 B 30 US-BE, fMT52 .G45 1742 US-AA, MT 52 .G32 [2] US-R, MT52 .G522g.
Standard	With Supplement	Geminiani	1758-1762	B-Br, Fétis 6427 B (Mus) B-Br, Fétis 6427 C (RP) F-Pc, Rés. F 1001 GB-Chogwood, B1567 GB-Lam, 4 Geminiani OP 11 (C) GB-Lbl, g.240.g. J-Tn, M07 14 NL-DHgm, 6 B 26 US-NYp, Drexel 3059 US-Wc, MT52 .G45 1742
Printed on large paper (Third Issue)	Printed on large paper (Second Impression)	Not for sale. Copies with a dedication to Prince Edward	1758	D-B, Mus. Gg 143 GB-Lcm, D 2625/1
Standard	Without Supplement	John Johnson	1758-c.1775	D-Mbs, 4 Mus.th. 2059 GB-Ckc, Rw.55.11 GB-LEc, R 785.1 COR (2) US-AA, MT 52 .G32 [1]
Price £ 0:10:6	Without Supplement	Robert Bremner	c. 1770-1790	GB-Ge, Sp. Coll. A. x. 14
Price 10/6	Without Supplement	Preston and Son	1790-1800+	Fétis 6427 C (Mus) GB-Ge, Sp. Coll. A. x. 64
Standard	Deviating paper	Preston and Son	1790-1800+	GB-Lam, 4 Geminiani OP 11 (B) I-Vnm, Musica 1038 US-NH, MT52 G322 G9+

Table 24.4. Comparison of the French and the English version of the instruction how to use the *Guida armonica*.

Methode de Composer suivant ce Dictionaire.	Directions for the Use of this Book.
<p>QUand on aura écrit la clef marqué C. & le tems T. & choisi indifferemment <i>une</i> des cinq Notes qui se presentent dans les premieres cinq lignes que je nomme <i>Principe</i>,</p> 	<p>WHEN you have written the Mark of the Clef  and the Mark of the Time  and chosen indifferently any one of the five Notes represented in the Beginning of the first Page, and written the same down, and the Figures over it, if any, You are to observe the Number under that Note, and turn to the Page marked with the same Number; there you will find several Passages beginning with the same Note, and with the same Figures over it, or without Figures over it, if there be no Figures over the Note you have chosen; choose any one of these Passages, and write it down with the Figures exactly, except the first Note, which must be omitted, being already written.</p>
<p>L'on doit bien faire attention au nombre de la page, où la Note est marquée. Supposons, quelqu'un a écrit la Note pag. 20. Cette Note commence à la même page, & continue jusqu'à ce qu'on trouve cette marque = Alors cette Note produit une quantité de Passages, & de ces quantités on choisira une des celles qu'on voudra, & l'on écrira exactement tout ce qu'elle contient, hormis la première Note, à cause qu'elle est déjà écrite. Par Exemple: (Passage)</p> 	<p>When you have written one of those Passages, observe the Number at the End of it, and turn to the Page marked with the same Number; there you will find several Passages beginning with the same Note with which the last Passage you have written down endeth, and with the same Figures over it, or without Figures over it, if there be no Figures over the last Note of the Passage you have written down; choose any one of those Passages, and write it down as before, omitting the first Note.</p>
<p>Cette dernière Note de la <i>Passage</i> est la même qu'il faut chercher dans la Page 17. & bien en cet endroit-là où elle se trouve placée; savoir, avec les mêmes chiffres & marques, en cas qu'il y en a.</p> 	
<p>Et ainsi on doit passer de <i>Passage</i> en <i>Passage</i>, pour continuer l'enchaînement, tant qu'on juge à propos de prolonger la composition, la finissant toujours, quelle qu'en soit la cadence, par la marque , car l'autre marque  signifie une simple cadence, de suspension, ou indefini.</p>	<p>And thus proceed from Passage to Passage to what Length you please, always finishing with a Passage marked  being a final Cadence, for the other Mark  signifies an indefinite Cadence, or Cadence of Suspension. But it is to be observed, that this Mark  does not mean that you must necessarily end whenever you choose a Passage marked with it, for you may still proceed, but then if you find No. 22 at the End of the final Cadence, it will be best to go on with some one of the Passages in the two last Lines of Page 22.</p>
<p>Du reste, il est à observer, que, quand la composition étant finie, l'on rencontre plusieurs notes sans lignes perpendiculaires, comme il peut souvent arriver, il est nécessaire de faire en sorte qu'entre deux lignes perpendiculaires il en reste une sans queue, ou deux avec la queue, & par consequent il sera permis de former la</p>	<p>When you have proceeded as far as you please, you will find several Notes without any Perpendicular Lines (called Bars) between them. You must then add so many perpendicular Lines, that there may be one Note without a Tail (called a Semibreve) or two Notes with Tails (called Minims) between every two perpendicular</p>

<p>queue à celles, qui n'en ont point.</p>	<p>Lines; so that where there are two Notes without Tails together, and no perpendicular Line between them, you may either add Tails to those Notes, or draw a perpendicular Line between them.</p>
<p>Si l'on trouve après cela une ligne perpendiculaire avec un demi-cercle, soit au dessus, soit au dessous, ou au milieu  ce qu'en terme de Musique l'on nomme <i>Ligature</i>  on doit absolument prendre garde que la note [qui] précède la ligne perpendiculaire, soit toujours ou de plus grande valeur, ou égale; mais jamais moindre.</p>	<p>After this if you find a little circular Line cross any Bar or perpendicular Line (called by Musicians a Ligature) you must take Care that the Note which precedes the Bar, or perpendicular line, may be either of greater or equal Duration with the Note following the Bar or Line, and never of less. A Note without a Tail (called a Semibreve) is of double the Duration of a Note with a Tail, called a Minim.</p>
<p>De l'observation exacte de cette méthode, & du choix des Passages depend entièrement le plus ou le moins l'effet de la mélodie; d'où l'on conclut que le hazard seul conduira celui, qui ne sait rien de la musique; mais que le bon goût déterminera celui qui s'y entend.</p>	<p>By observing the foregoing Directions it is impossible for the most Ignorant to err. But the good Effect of the Melody and Harmony will be greater or less, according to the Choice of the Passages.</p>
	<p><i>N. B.</i> Great Care must be taken to write the Figures over the several Passages, with the utmost Exactness. The Letters <i>C</i>, <i>T</i>, <i>Pr.</i> and <i>P</i>, over and under the Staff, in the Beginning of the first Page, are of no Importance. The letter <i>C</i>. means Clef, <i>T</i>. Time, <i>Pr.</i> Principal, and <i>P</i>. Page.</p>

Table 24.5. Comparison of the Italian and the English version of the preface of the *Guida armonica*.

Italian Text	English Text
Guida, ossia Dizionario Armonico	Guida armonica, o Dizionario armonico
	Being a Sure Guide to Harmony and Modulation,
in cui si trova il modo di ben modulare, e combinare i suoni consonanti, e dissonanti.	In which are exhibited the Various Combinations of Sounds, Consonant, and Dissonant, Progressions of Harmony, Ligatures, and Cadences, Real and Deceptive.
<u>di F. Geminiani</u>	By F. Geminiani
Prefazione	The Preface
La Modulazione generalmente si riguarda come quella che forma la principal parte della Musica, e come la fonte onde ella attinge il suo potere, e le sue maggiori bellezze.	MODULATION is universally acknowledged to be one of the most important Branches of the Science of Musick, and to which it owes some of its greatest Beauties and principal Powers;
Pure non v'ha parte di questa Scienza che sia stata più inconsiderata e meno estesa che quella della Modulazione.	and yet no Branch of that Science hath been more neglected.
È egli possibile che di tanti Volumi, e Trattati, che furono composti intorno alla Musica, noi non n'abbiamo alcuno che parli a fondo della Modulazione, mentre ch'è ciascuno si adopera a sciogliere materie meno necessarie e conosciute da tutti.	So that in the many Volumes which have been written upon the Subject of Musick, very little hath been said of Modulation; while Matters very well known, and of much less Importance have been largely insisted on.
Nelle opere degli antichi Compositori si vede com'essi doverano perfettamente intendere l'arte della Modulazione, ma bisogna però dire, che la loro maniera di modulare non era del tutto adatta alla Musica istrumentale.	The ancient Composers however, perfectly understood the Art of Modulation, as is evident from their Works: But it must be confessed, their Method of modulating was not altogether proper for Instrumental Musick.
Lulli, Corelli, e Bononcini si resero celebri nella Musica istrumentale; per quel genio, e quel gusto che loro aveva dato la natura essi seppero trarre dai loro predecessori molta varietà nella modulazione per rendere le loro composizione animate, e piacevoli.	<i>B. Lully, A. Corelli, and J. Bononcini</i> , were the first Improvers of Instrumental Musick; and had Genius and natural Abilities sufficient to draw from the Ancients, such a Variety of Modulation, as they judged sufficient to render their Compositions delightful and spirituous.
Ma assai male giudicherebbe che pensasse che tutti i principi e i fondamenti dell'Armonia dovessero essere stabiliti sulla Modulazione di questi Autori; e ristretti ne' brevi termini che egli si sono prescritti.	But they are greatly mistaken who imagine that the vast Foundations of universal Harmony can be established upon the narrow and confined Modulation of those Authors.
Se questi Autori avessero creduto bene di mettere nella loro Musica maggior sostanza dell'antica Modulazione, essi l'avrebbero resa più varia, e per conseguenza ancora più piacevole.	If those Authors had introduced more of the Substance of the ancient Modulation into their Compositions, they would have had greater Variety in them, and consequently would have been more entertaining.
Le Regole che noi abbiamo per la Modulazione, le quali molti autori di Musica già da 50 Anni hanno adottate sono molto concise, e piene tutte di difetti: esse lasciando a parte il ramo più scientifico che è la Modulazione l'hanno ristretta entro così brevi confini che ella è rimasta vana, sterile, sfornita di senso, e di sostanza.	The Rules for Modulation, which have been received by many within these Forty Years , are extremely short and defective; and, by leaving out the greatest Part of the Science, have reduced it within the narrowest Limits; and render'd it poor, jejune, and sterile, to the last Degree.
Niuno aspetta che io qui reco in mezzo le prove di questa mia affermazione, ma se ciò bisognasse, io potrei richiamare il Lettore ad una strabocchevole moltitudine di Opere di Musica che da <u>50</u> anni in quà si sono pubblicate in diverse parti dell'Europa, le quali, comeche composte da diversi Autori pure sono di egual parere riguardo alla Modulazione.	It will not be expected that I should here enter into a formal Proof of this Assertion; were it necessary, I might refer, for Proof, to a Multitude of Compositions, which have appeared in different Parts of <i>Europe</i> , within these Forty Years , and which, though composed by different Persons, yet in Point of Modulation, are all exactly alike.

Rudolf Rasch: The Thirty-Three Works of Francesco Geminiani
 Work Twenty-Four: *Guida armonica* Opus 10 (1756): Tables

Italian Text	English Text
Io potrei del pari addimostrare come non v'ha alcun maestro di musica in Europa ne'anche alcun Suonatore che non vada superbo di aver composto Sonate, Concerti, Cantate ec:	But I shall only observe, that although there is not an ordinary Performer upon any Instrument, in any Part of <i>Europe</i> , who does not boast his having composed Sonatas, Concertos, Cantatas, &c.
Intanto vi sono ben pochi compositori fra i moderni, anche fra quelli che maggior grido e fama, de' quali si possa dire che essi abbiano prodotto alcuna cosa nuova in fatto di melodia, di armonia, e di modulazione.	Yet there are but few modern Composers, even of a much higher Class, who can be truly said to have produced any thing new with respect to Melody, Harmony, and Modulation.
Donde dunque deriva ciò? se non perchè le regole sono imperfette, e viziate, e che invece di essere guida agli Allievi dell'armonia, elle li deprimono in luogo di ajutarli ad alzarsi, e dispiegare il loro genio, loro si attraversano e gli impediscono di levarsi.	What can this be owing to, but imperfect and defective Rules? Which instead of guiding the Students of Harmony, mislead them; instead of assisting, improving, and exalting natural Genius, confine and depress it.
	These Considerations, and the Advantage I conceived a more just and extensive System of Modulation, would be to the Science of Musick, induced me to compile the following Work, a Work of no small Difficulty, the Labour of many Years, and not a few of them almost wholly spent therein. I have the Satisfaction however to think of my Time well spent and my Labour well bestowed; I am persuaded this Work will be of the greatest Use to the Students of Harmony, by enlarging their Ideas, and giving them just and compleat Notions of Harmony and Modulation. I mean such of them as will not be wanting to themselves, but by a diligent Study and Application, endeavour to lay up in their Memories the Substance thereof. But as Memory cannot always be depended upon, the Work is so disposed, that the Student, whenever he has any Doubts or Difficulties in composing, with Respect to Modulation or Harmony, may recur to it as a Dictionary.
Io non pretendo qui di confermare tutto ciò che riguarda la combinazione dei Suoni, e la modulazione.	I do not pretend that every thing which regards the general Combination of Sounds, and Modulation are contained in this Book.
La Composizione in tono maggiore, e la modulazione di grado salendo per per iscala, e discendendo, o per imitazione, non sono contenute in questo Libro.	I declare that the Composition of the Tone Major, and the Modulation by the Scale ascending and descending, and by Imitation are not contained therein.
Io mi propongo di pubblicarle a parte in un Supplemento quando le mie occupazioni e la sanità me ne daranno l'agio.	These I intend to print in a short Time, by Way of Supplement thereto, if my Health permit.

Table 24.6. Hypothetical scheme of relations between the various versions and states of the preface of the *Guida armonica*, both lost and extant versions. Boxes with dashed-line frames represent lost versions and states. Geminiani's versions have thin dash-lined frames; translations meant to be published, thicker dashed-line frames. Boxes with solid lines represent extant versions. The box with thin lines represents a version extant in manuscript; those with thicker lines, versions extant in printed form.

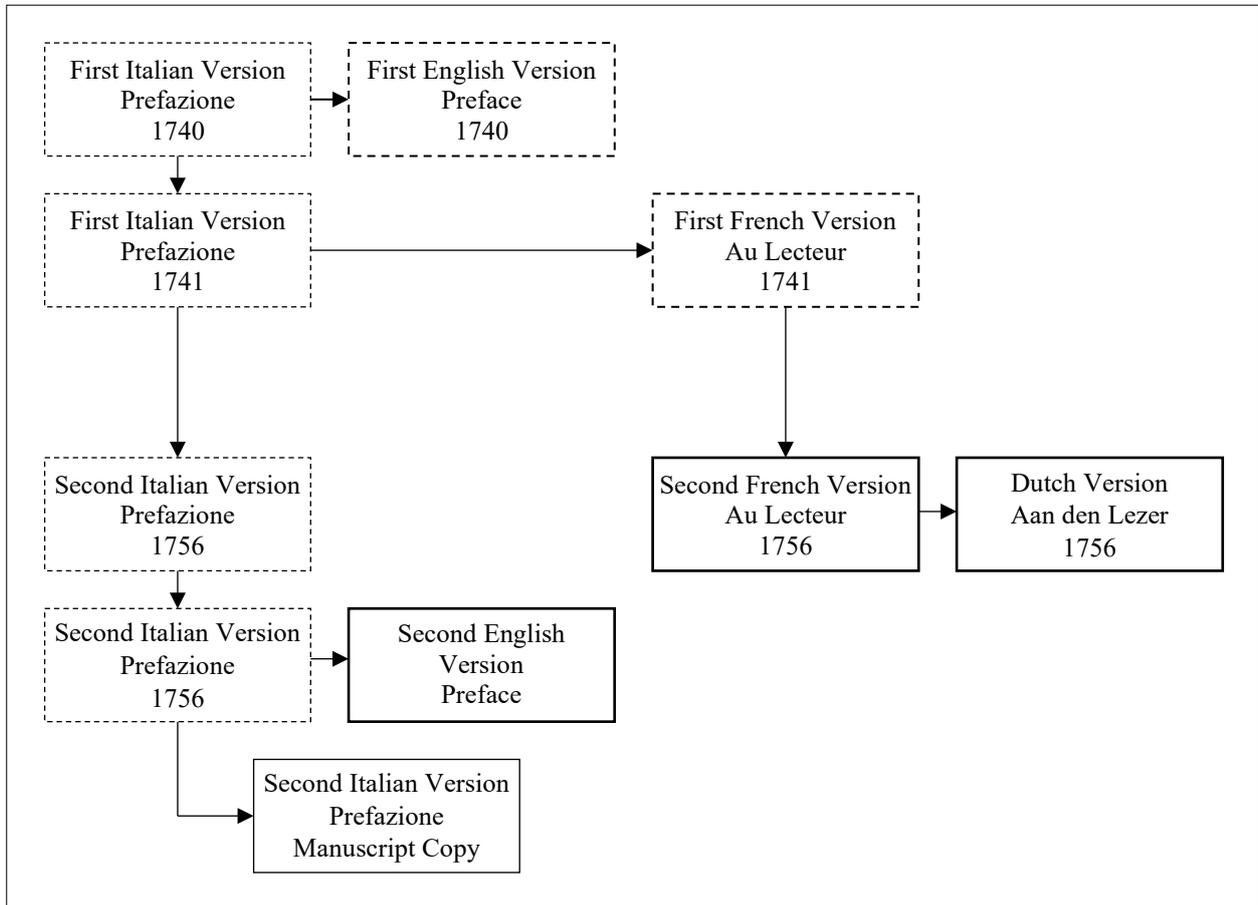


Table 24.7. Hypothetical scheme of relations between the various versions and states of the ‘Directions’ of the *Guida armonica*, both lost and extant versions. Boxes with dashed-line frames represent lost versions and states. Geminiani’s versions have thin dash-lined frames; translations meant to be published, thicker dashed-line frames. Boxes with solid lines represent extant versions. The box with thin lines represents a version extant in manuscript; those with thicker lines, versions extant in printed form.

