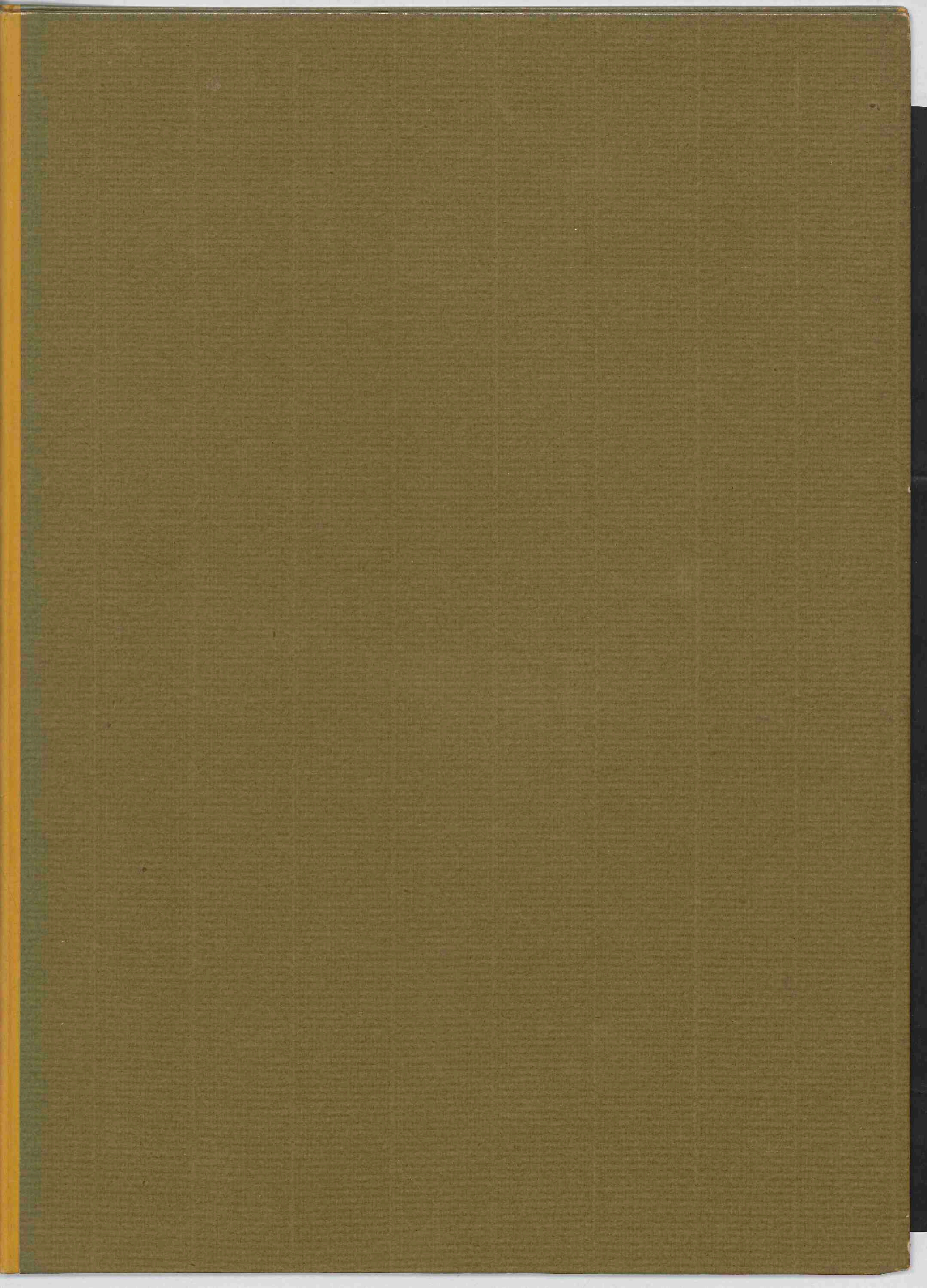




Six sonatas ...: from the VI last solo's of his opa. Ia with a few additional movements

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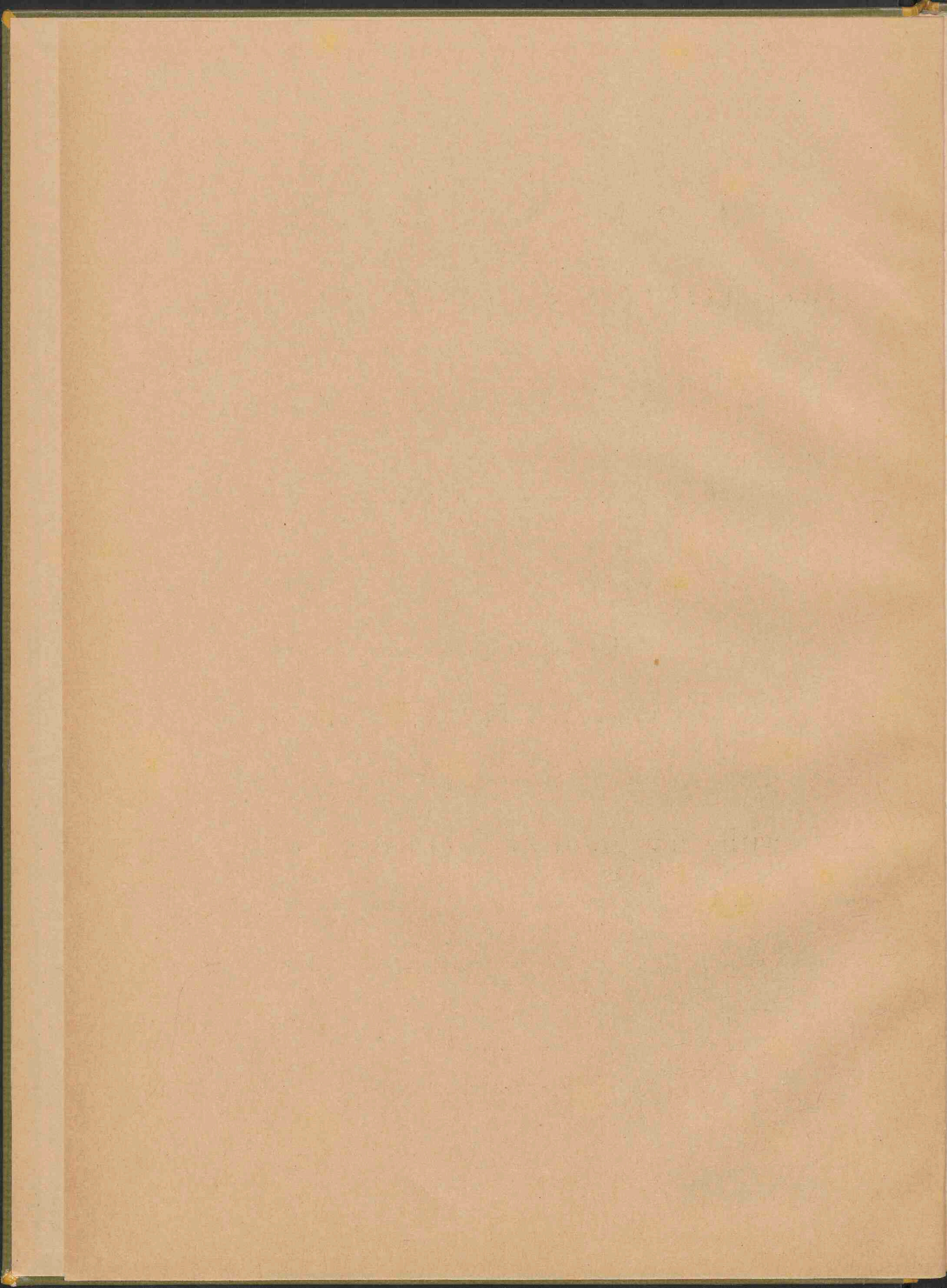


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VI S O N A T A S
FOR
two VIOLINS & a VIOLONCELLO,
OR
HARP SICHORD;
With a
REPIENO BASS,

To be Used when the Violins are doubled,

Composed by

F. G E M I N I A N I,

from the VI last Solos of his Op.^a 1.^a
with a few Additional Movements,

L O N D O N .

Printed for the Author by J. Johnson
in Cheapside.

Where may be had all the above Authors Works.

Geminiani

BASSO DI-

SONATA I.

This page contains a handwritten musical score for Bassoon, titled "SONATA I." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is annotated with various performance instructions and fingering numbers:

- Staff 1:** Starts with a treble clef and a key signature of one flat. Above the staff, there are fingering numbers: $\overset{b_2}{4}$, $\overset{6}{2}$, $\overset{b}{6}$, $\overset{7}{b}$, $\overset{6}{4}$, $\overset{5}{b_3}$, $\overset{6}{b_5}$, $\overset{b_3}{6}$, $\overset{7}{b_3}$, $\overset{7}{b_3}$, $\overset{5}{f}$. The staff ends with a double bar line and a "W" (ritardando).
- Staff 2:** Marked "Grave." with a $\frac{9}{8}$ time signature. Fingering numbers include $\overset{9}{3}$, $\overset{8}{f}$, $\overset{9}{6}$, $\overset{7}{6}$, $\overset{5}{*}$, $\overset{6}{4}$, $\overset{5}{*3}$, $\overset{5}{f}$, $\overset{6}{b_6}$, $\overset{b_6}{4}$, $\overset{5}{f}$.
- Staff 3:** Fingering numbers include $\overset{9}{b_3}$, $\overset{8}{f}$, $\overset{7}{*3}$, $\overset{5}{f}$, $\overset{b_3}{q_3}$, $\overset{6}{4}$, $\overset{b_3}{q_3}$, $\overset{6}{4}$, $\overset{7}{b_3}$, $\overset{b_6}{5}$, $\overset{b_6}{4}$, $\overset{6}{f}$, $\overset{6}{4}$, $\overset{5}{b_3}$, $\overset{7}{6}$, $\overset{5}{f}$, $\overset{6}{6}$.
- Staff 4:** Marked "All.o" with a $\frac{2}{4}$ time signature. Fingering numbers include $\overset{7}{6}$, $\overset{b_3}{q_3}$, $\overset{1}{.}$, $\overset{b_3}{q_3}$, $\overset{6}{q_3}$, $\overset{b_3}{6}$, $\overset{b_3}{f}$, $\overset{4}{2}$, $\overset{5}{f}$, $\overset{6}{6}$, $\overset{7}{6}$.
- Staff 5:** Fingering numbers include $\overset{b_6}{q_6}$, $\overset{b_3}{q_3}$, $\overset{6}{q_3}$, $\overset{b_3}{6}$, $\overset{b_3}{f}$, $\overset{4}{2}$, $\overset{5}{f}$, $\overset{6}{6}$.
- Staff 6:** Fingering numbers include $\overset{7}{6}$, $\overset{b_3}{q_3}$, $\overset{6}{b_3}$, $\overset{6}{5}$, $\overset{b_4}{q_4}$, $\overset{b_6}{b_6}$, $\overset{b_3}{b_3}$, $\overset{b_3}{f}$, $\overset{6}{6}$, $\overset{5}{b_3}$.
- Staff 7:** Fingering numbers include $\overset{b_3}{q_3}$, $\overset{5}{f}$, $\overset{b_3}{q_3}$, $\overset{b_3}{q_3}$, $\overset{b_3}{q_3}$, $\overset{b_3}{q_6}$, $\overset{6}{b_6}$, $\overset{b_3}{b_3}$, $\overset{b_6}{b_4}$, $\overset{5}{b_3}$, $\overset{5}{b_7}$, $\overset{1}{.}$, $\overset{b_3}{q_3}$, $\overset{5}{f}$, $\overset{1}{.}$, $\overset{b_3}{q_3}$, $\overset{5}{f}$.
- Staff 8:** Fingering numbers include $\overset{5}{f}$, $\overset{6}{b_3}$, $\overset{6}{5}$, $\overset{6}{4}$, $\overset{5}{5}$, $\overset{b_4}{q_4}$, $\overset{6}{b_6}$, $\overset{7}{q_3}$, $\overset{b_3}{b_3}$, $\overset{7}{5}$, $\overset{3}{6}$, $\overset{7}{q_3}$.
- Staff 9:** Fingering numbers include $\overset{7}{q_6}$, $\overset{6}{b_3}$, $\overset{6}{4}$, $\overset{5}{b_3}$, $\overset{7}{q_6}$, $\overset{b_3}{b_3}$, $\overset{b_3}{q_4}$, $\overset{6}{b_3}$, $\overset{6}{4}$, $\overset{5}{b_3}$, $\overset{5}{f}$, $\overset{b_3}{b_3}$, $\overset{b_3}{q_3}$, $\overset{b_3}{q_3}$, $\overset{b_3}{q_6}$, $\overset{6}{b_6}$, $\overset{b_3}{b_3}$, $\overset{6}{4}$, $\overset{5}{b_3}$.
- Staff 10:** Fingering numbers include $\overset{b_3}{b_7}$, $\overset{6}{b_6}$, $\overset{6}{b_5}$, $\overset{6}{4}$, $\overset{5}{3}$, $\overset{1}{.}$, $\overset{6}{b_5}$, $\overset{6}{b_3}$, $\overset{6}{6}$, $\overset{6}{b_5}$, $\overset{6}{4}$, $\overset{5}{3}$, $\overset{5}{f}$, $\overset{b_3}{q_3}$, $\overset{5}{f}$.
- Staff 11:** Fingering numbers include $\overset{b_4}{q_4}$, $\overset{6}{b_6}$, $\overset{7}{q_3}$, $\overset{b_3}{b_3}$, $\overset{7}{6}$, $\overset{7}{q_3}$, $\overset{6}{q_6}$, $\overset{6}{b_3}$, $\overset{6}{4}$, $\overset{5}{b_3}$, $\overset{7}{q_6}$, $\overset{b_6}{b_6}$, $\overset{5}{f}$, $\overset{b_3}{b_3}$.

-RIPIENO.

6 5 6 5 5 4 b6 b5 b6 6 5 3 4 6 6 *6 4 3 5 6 7 6 4 3

Grave.

4. 4 3 6 5 5 b3 4 3 6 5 b7 6 5 b5

All.^o p. f. p. f. *3

6 4 6 b3 4 3 7 7 6 6 b3 4 3 7 7 3

p. f.

6 *6 5 *3 6 *6 *6 6 *3 3

4 3 7 6 5 5 b3 4 3 b3 5 6 5 b5

f. p. f.

6 5 4 6 b3 4 3 7 7 6 6 b3 4 3 b3

p. f.

*3 6 *6 5 *3 6 *6 *6 6 *3

3 b3 4 3 7 b3 4 3 6 4 3 6

f. f.

4 6 6 5 4 3 5 b3 5 b3 6 b3 4 3 4 3 6 4 6 4 6 6 b3 4 3 5

6 4 4 6 b3 6 5 4 3 b3 4 3 b3 4 3 6 4 3 6

4 3 6 4 6 6 5 4 3 5 b3 6 b3 6 b3 4 3 4 3 6 4 6 4 6 6 5 6 4

6 b3 6 5 4 3 3 4 3 6 4 3 6 4 3 6 6 b3 6 5 4 3

Detailed description of the musical score: The score is written for a Ripieno ensemble and consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'Grave', 'All.^o', 'p.', and 'f.'. Fingerings are indicated by numbers 1-5 above notes, and some notes are marked with an asterisk (*). The music is organized into measures, with some measures containing rests or specific articulation marks. The overall style is characteristic of 19th-century orchestral music.

BASSO DI—

SONATA II.

This page contains ten staves of musical notation for Bassoon. The notation includes notes, rests, and various fingerings indicated by numbers 1-7 and asterisks. Performance markings include *Aff. 20*, *All.º*, *p*, and *W*. The music is written in a key signature of one flat and a common time signature. The staves are numbered 1 through 10, with some measures containing repeat signs and first/second endings.

-RIPIENO.

Handwritten musical score for Ripieno, consisting of ten staves of music. The score includes various annotations and markings:

- Staff 1:** Annotations include 4×3 , $\times 3$, $\frac{6}{4} \times 3$, 7×6 , $\frac{65}{4 \times 3}$, 5 , 5_4 , 3 , 5 , 5_4 , 3 , and 6×6 .
- Staff 2:** Annotations include $2.$, 6 , 7 , $\times 3$, 7_6 , $\frac{7}{4} \times 3$, 7_6 , 7 , 6 , 7_6 , 5_6 , and 7_6 .
- Staff 3:** Annotations include 7 , $\times 3$, 6_4 , 5×3 , $\times 4$, 6 , 7×6 , $\times 3$, 6 , 5 , 6 , 6_4 , and 5×3 .
- Staff 4:** Annotations include 6 , 7_6 , 7_6 , 6_5 , 6 , 5 , 6 , 5 , 5 , 7 , and 7×3 .
- Staff 5:** Annotations include 7×3 , 6 , 6×6 , $\times 6$, 6 , 6×6 , $\times 6$, 6 , 6×6 , $\times 6$, 6 , 6_5 , 4×3 , and $\times 3$.
- Staff 6:** Annotations include 5 , 4 , 3 , p , 98 , $\times 3$, 5 , 6 , $\frac{6}{4} \times 3$, $\times 3$, 6 , 6 , 3 , $\times 3$, 6 , 6 , 4 , $\frac{6}{4} \times 3$, $\times 3$, 6 , and 6_5 .
- Staff 7:** Annotations include 6 , 5_4 , 3 , $1.$, 6 , 6×6 , $\times 6$, 6 , 6×6 , 6 , 6 , 6_5 , 6_4 , and 5×3 .
- Staff 8:** Annotations include 5 , 6×6 , $\times 6$, 6×6 , 5 , 4×3 , 3 , 5 , 4 , and 3 .
- Staff 9:** Annotations include $\times 3$, 5 , 6 , $\frac{6}{4} \times 3$, $\times 3$, 6 , $\frac{6}{4} \times 3$, $\times 3$, 6 , 6 , 4 , $\frac{6}{4} \times 3$, $\times 3$, 6 , 6 , 5 , 6 , 5 , 4 , and 3 .
- Staff 10:** Annotations include $1.$, 6 , 6×6 , $\times 6$, 6 , 6×6 , 6 , 6 , 6_5 , 6_4 , 5×3 , 5 , and 6×6 .
- Staff 11:** Annotations include $\times 6$, 6 , 6×6 , 5 , 6_5 , p , f , $\times 4_2$, 6 , 6 , and 6×6 .
- Staff 12:** Annotations include f , 5 , 4 , and 3 .

-RIPIENO.

SONATA IV.

Grave.

1. *f* 1. *f* 5 5 6

f *6 6 *f* 6 6

7 7 *f* 6 6 5 6 *All.* 1. *3 6 *6 6 *f* 4 *3

*3 7 *3 *6 6 4 3 *3 6 5 4 *3 4. *6 6 5

6 5 6 7 6 *f* 6 6 6 *6 6 4 3 6 5

4 3 6 7 6 7 *3 7 6 4 3 5 6 5 *6 6

And.e 3 5 *4 6 7 6 *3 6 5 5 6 7 6 7 7 6 6

All. 1. *3 *f* *f* 5 6 *3 *3 1. 6 *6 4 *3 6 6

6 4 6 6 6 6 5 *3 2. *3 3 7 5 4 3 5 6 7 6 7 7 *f*

6 5 1. 6 7 7 7 5 5 6 5 6 5 6 5 6 7 7 6 5 6 5 4 3

7. 1. 6 4. *6 *f* 6 6 5 7.

All. 6 6 *f*

BASSO DI—

SONATA V.

7. 6 7*6 7 3 3 *6 6 6 6 4 *3

Spiritoso.

6 7 *3 6 5 7. 7*6

7 *3 6 5 6. *6 7 3 3 98

b6 7 5 6 5 7. 8 3 3 3 7*6 7 3 3 5 4 3 6 5 4 *3 2.

And.^e

6 5 5 4 *3 *6 6 5 6 *6 6 4 6 6 6 *6 6 3 6 5 1.

*3 4 3 6 *6 6 5 *3 6 *6 5 5 6 6 5 5 4 *3 1. *3 *3 *3 *4 6 *6

*3 6 5 *4 6 *6 6 *6 6 4 5 *3 5 4 3 7 *6 *3

5 4 3 7 6 *3 1. *3 6 *6 *4 6 *6 *3 5 1.

All.^o

9 6 7 3 *6 *3 7 6 *3 6 9 6 *3 5 *3 3.

*3 7 3 3 *6 *3 7 6 4 *6 6 4 5 4 *3 1. 6 b3 *3 7 6 *3 6 b3 *3 6

7 6 6 b3 5 *3 7 5 7 3 3 3 *6 6 *6 6 5 4 *3 7 *3

7 *3 3 3 3 6 b6 *6 6 *6 *3 5 6 6 4 *4 6 6 5 4 *3

7 *3 3 3 3 6 b6 *6 6 *6 *3 5 6 6 4 *4 6 6 5 4 *3

-RIPIENO.

SONATA VI.

9. 5 *6 *3 6 *6 f 6/4 5/3 6 6

And^e

7 7 7 6 6 7 7 6 6 5 5 4 3

6 *6 6 *6 6/5 6/4 *3 3. 6/4 *3 6 6 4 7 6 6 7 *6 *3 4 *4

6 *6 6 6 5 5 6 7 6 - 7 6 *3 3. 7 7 *3 *3 W

All^o

6 *6 6 *3 *3 6 *6 6/5 *3 7 7 3 3 3 *3

1. *3 6 *3 *3 6 6 5 3 6 6 5

6/4 5/3 6/3 5 *3 6 *6 6 5 5 5 7 7 *3

p. *f.* *3 6/3 *3 *3 5 3 7 5 6 5 *3 5 6 5 W

6/4 5/3 6 7 6 *3 7 7 1. *3 7 *3 *6 6 5 W

All^o

*3 *3 *3 6/5 *3 5 6/3 *3 7 7 7 6 3 6

7 7 6 5 6/3 *3 *6 6 5 6/3 5 *3 7 7 7 7 7 *3 *6 6 5 *3

*3 6 *3 6/5 6 *3

p. *f.*

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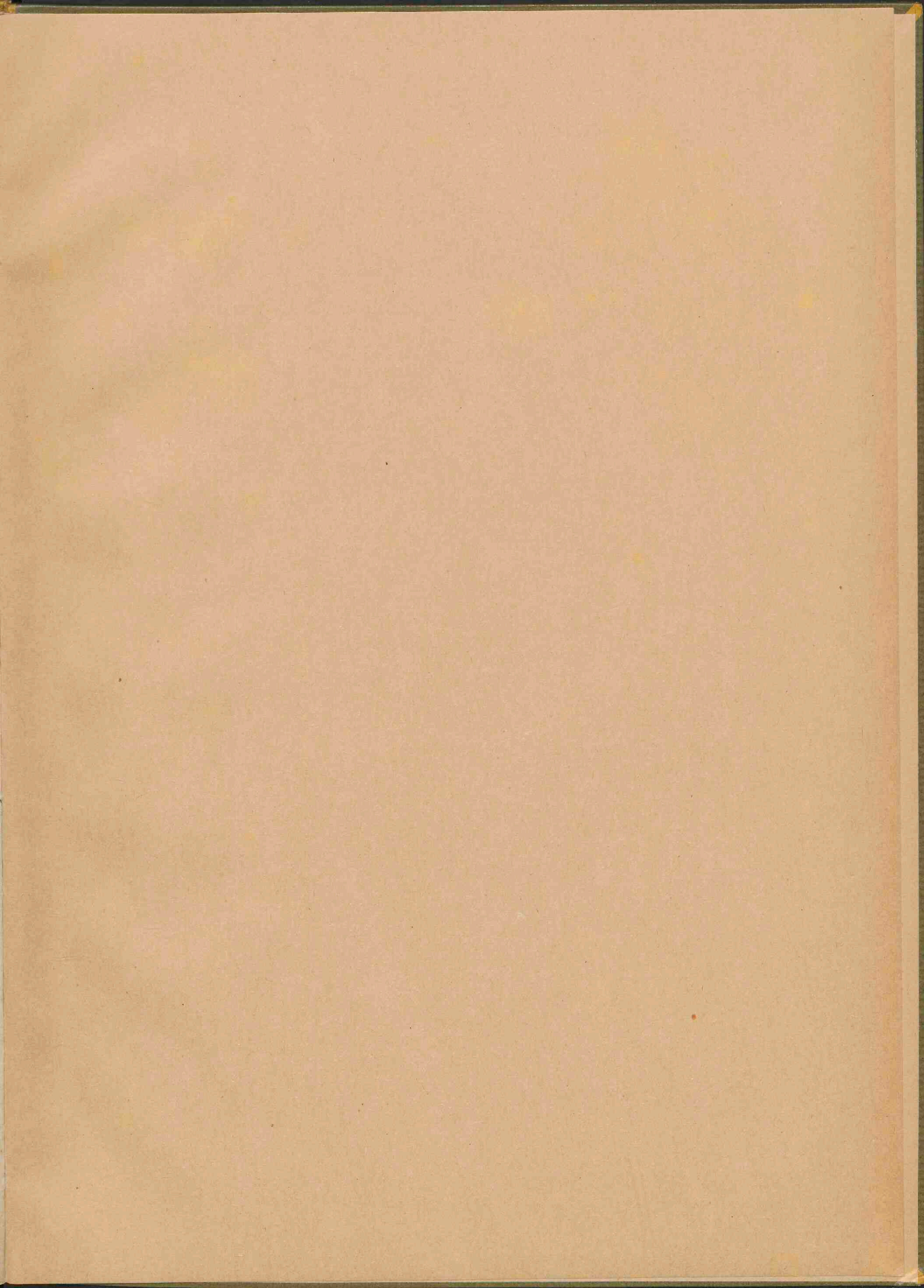
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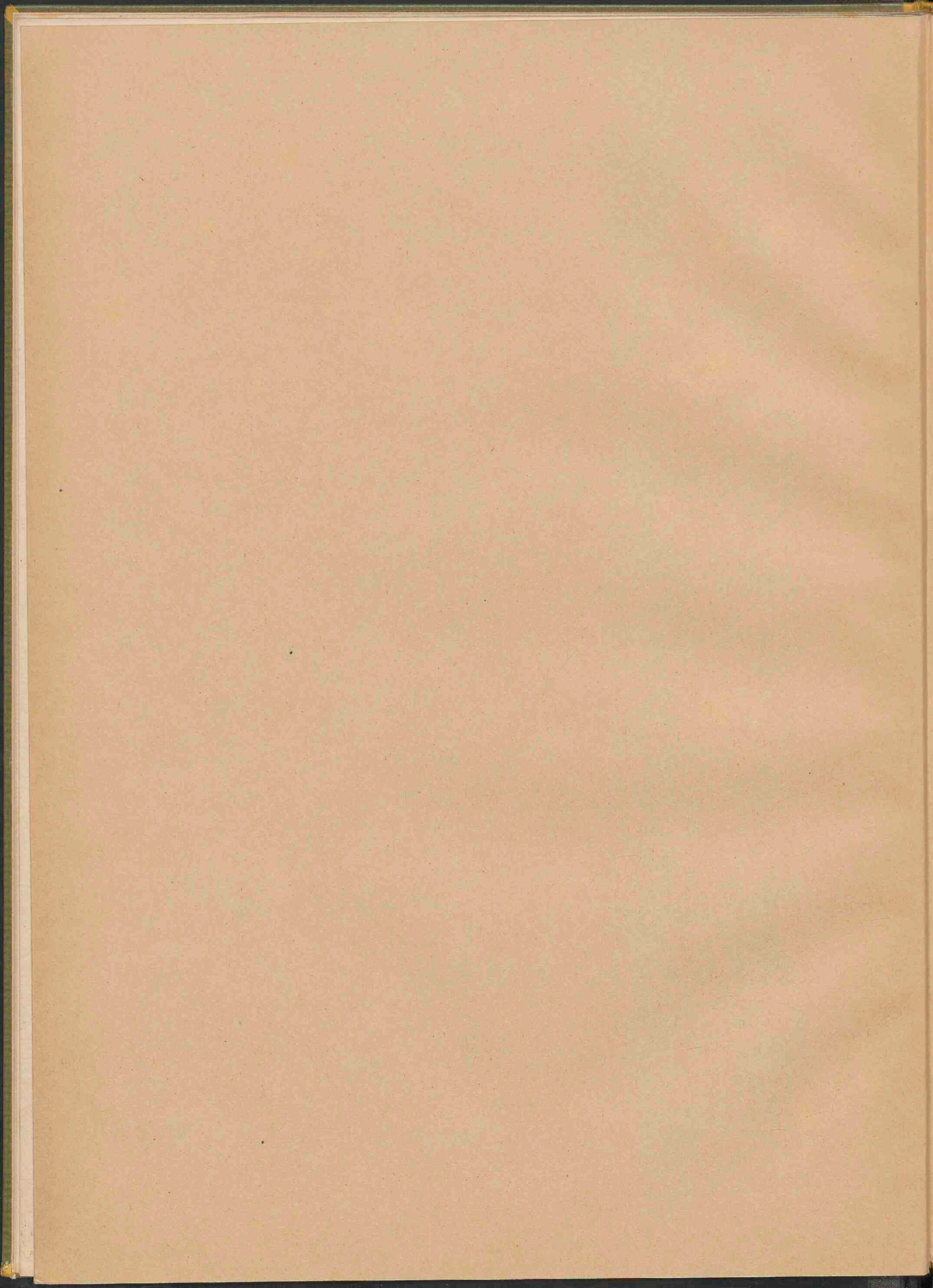
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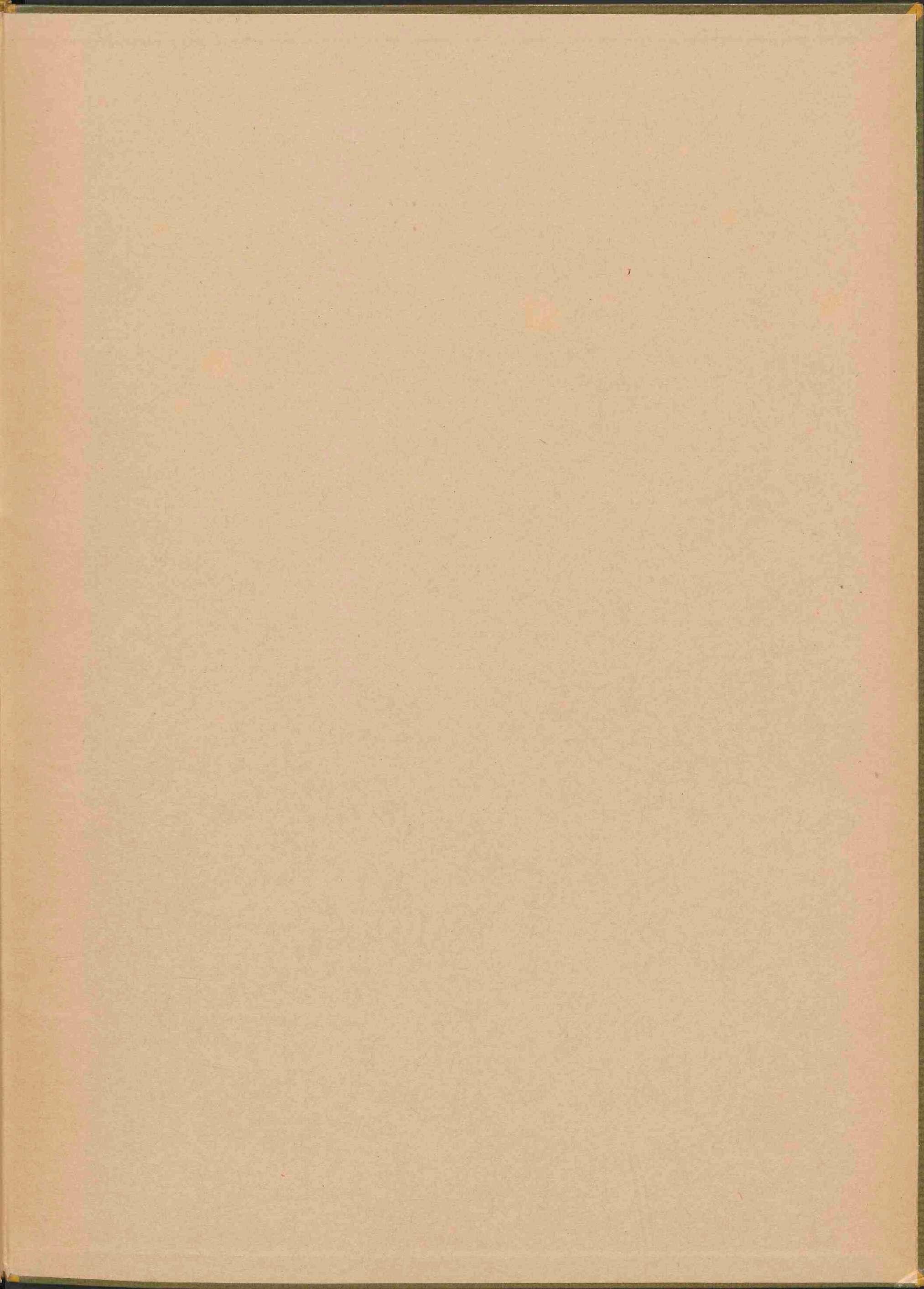
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