

T H E

HARMONICAL MISCELLANY.

B Y

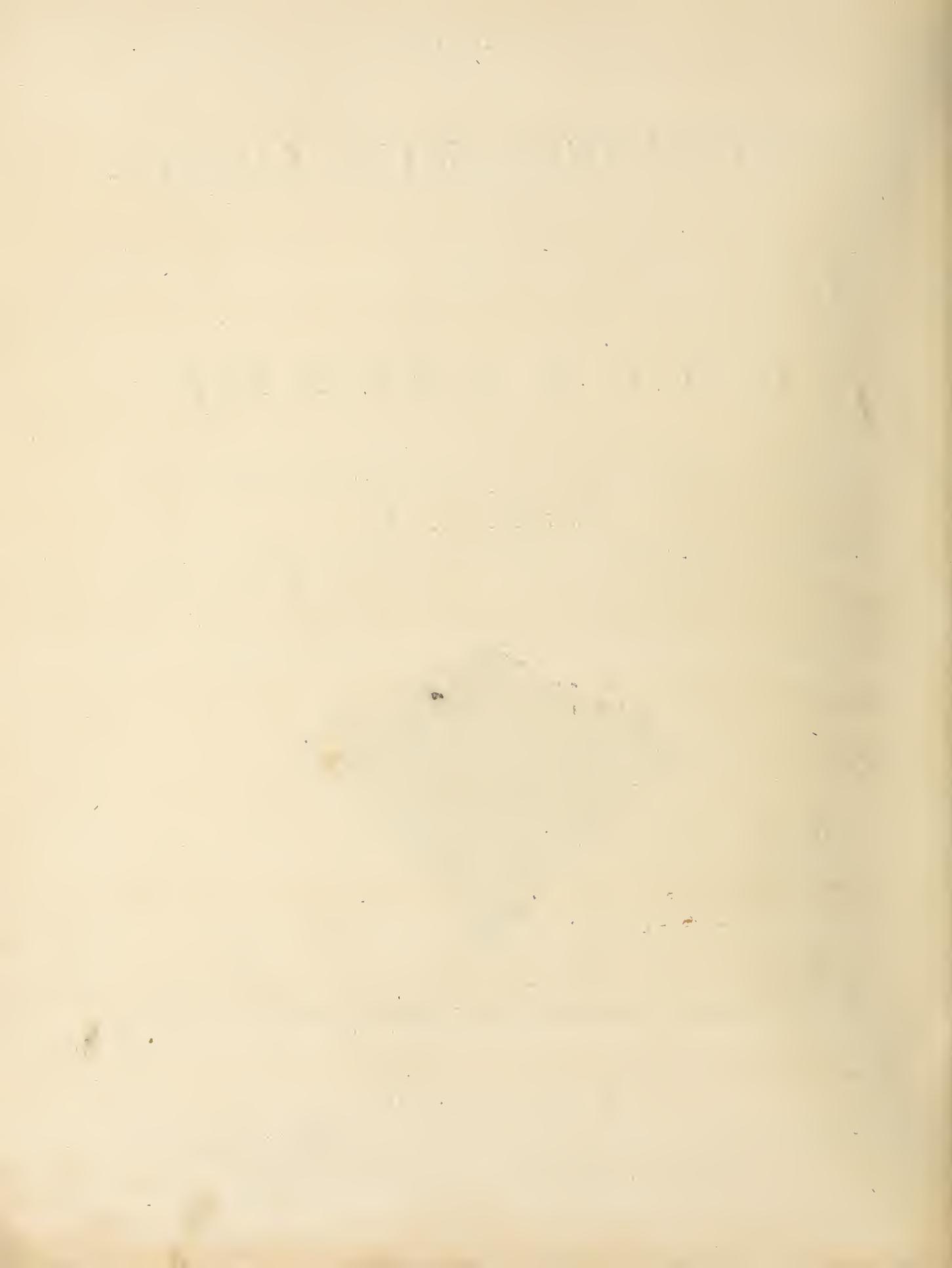
F. G E M I N I A N I.

N U M B E R I.



L O N D O N :

Printed for the A U T H O R, by *John Johnson*, opposite *Bow Church*, in
Cheapside. M D C C L V I I I . Price One Shilling.



T H E
P R E F A C E.

I Propose to publish, from Time to Time, several Pieces of Musick, composed in different Stiles, as my Fancy and Disposition may happen to direct; and flatter myself that they will not be disagreeable to the Lovers of Harmony, as they will be very useful in the Practice of Solmization, and to those who play on the Violin or Harpsichord, and will greatly improve the Taste and Judgment of those who study Composition.

If what I now offer should meet with a favourable Reception, I shall continue the Publication.

The first Number contains fourteen different Compositions, in four Parts, on the same Bass in the Tone Minor, which are modulated in the ancient and modern Stile.

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 Taste
A Treatise on good Taste
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 Accompaniament, 2 Books
Six Concertos, Opera 2d. in Score
Six Concertos, Opera 3d. in Score

I

Andante

5^b6 5^b7
4 3 5 - 6 #6 6 5 6 6 - 5^b4
4 #3 4 5#4 2 6 7 7

7 5 = 6 - 5
4 #3 4 - #3 6 6 - 4 4 #6 4 6 3 #3 6 #4
3 #3 4 4 3 5 - 6 #6 7 5 7 - 6
4 #3 - 4

5 - #3 - 6 6 5 6 6 5 5 #4 5 b6 5 3 4 2 #6 4 3 5 4 6
- #3 - 4 3 6 6 5 5 4 2 4 4 3 2 #6 4 3 3 - #3 4 - #3

Handwritten musical score for the first system. It consists of three staves: a treble staff, a middle staff, and a bass staff. The bass staff contains a complex line of figured bass notation, including symbols like 5^b7 , $5-\frac{b4}{2}$, $\#6$, $\frac{6}{4}$, $\frac{5\#6}{3-}$, $\frac{65}{b4}$, $\#6$, $\frac{7}{5}$, $\frac{5^b6}{\#3}$, $\#3$, $\frac{7}{-}$, $\frac{6}{4}$, $\#3$, $\#3$, $\frac{b6}{\#4}$, 6 , $\frac{\#5-}{7}$, $\frac{b6}{2}$, 3 , 5 , $\#4$.

Handwritten musical score for the second system. It consists of three staves: a treble staff, a middle staff, and a bass staff. The bass staff contains a complex line of figured bass notation, including symbols like $\frac{\#7}{5}$, $\frac{4^b6}{b2}$, $\frac{5}{4}$, $\frac{b4}{3}$, 6 , $\frac{7}{b3}$, $\frac{b6-}{\#3}$, $\#4$, $\frac{b7}{5}$, $6-$, 5 , 6 , 5 , $\frac{6}{5}$, $\frac{65}{4}$, $\frac{65}{4}$, $\frac{5^b4}{3}$, $\frac{b6}{6}$, 5 , $\frac{56}{4}$, $\frac{5-}{\#3}$, $\frac{b6}{b4}$, 5 , $\frac{6-b4}{2}$, 6 , $\frac{7}{b3}$, $\frac{76}{\#3}$, $\frac{76}{\#4}$, $\frac{76-}{\#3}$, 5 .

Handwritten musical score for the third system. It consists of three staves: a treble staff, a middle staff, and a bass staff. The bass staff contains a complex line of figured bass notation, including symbols like 5^b6 , $b3$, $b3$, $b3$, $b3$, 4 , 3 , 6^b6 , $\frac{5}{3}$, $\frac{7}{\#3}$, $\frac{6\#6}{4}$, $\frac{5}{3}$, $\frac{6^b4}{b4}$, 6 , 5 , $\frac{6}{4}$, $\frac{6^b6}{4}$, $5-$, $6\#6$, $\frac{7^b6-}{3}$, 5 , $=$, 6^b6 , $b3$, $b3$.

First system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a bass line with notes and rests. Below the bass staff are guitar chord diagrams for the following measures:

- Measure 1: $\begin{matrix} 6 & 6 \\ 5 & 4 \end{matrix} \begin{matrix} 4 \\ 2 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} 5 \\ 3 \end{matrix} \begin{matrix} \#3 \\ \#3 \end{matrix}$
- Measure 2: $\begin{matrix} 7 \\ \#3 \end{matrix} \begin{matrix} \#6 \\ 7 \end{matrix}$
- Measure 3: $\begin{matrix} 5 & 4 \\ 2 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} 4 \\ 4 \end{matrix} \begin{matrix} \flat 6 \\ - \end{matrix} \begin{matrix} \#3 \\ \#3 \end{matrix} \begin{matrix} 4 \\ 4 \end{matrix} \begin{matrix} 7 \\ \#3 \end{matrix} \begin{matrix} \#6 \\ - \end{matrix} \begin{matrix} 4 \\ 6 \end{matrix}$
- Measure 4: $\begin{matrix} 5 \\ \#3 \end{matrix} \begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 5 \\ 3 \end{matrix} \begin{matrix} 7 \\ 6 \end{matrix} \begin{matrix} 4 \\ 2 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} 5 \\ 4 \end{matrix} \begin{matrix} \#6 \\ \#3 \end{matrix} \begin{matrix} 4 \\ 4 \end{matrix} \begin{matrix} 5 \\ 3 \end{matrix} \begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 5 \\ 4 \end{matrix}$

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. Below the bass staff are guitar chord diagrams for the following measures:

- Measure 5: $\begin{matrix} 5 & \flat 4 \\ 2 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} 7 \\ 4 \end{matrix} \begin{matrix} 7 \\ \#3 \end{matrix} \begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 7 \\ \#3 \end{matrix} \begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 5 \\ - \end{matrix} \begin{matrix} 5 \\ 5 \end{matrix} \begin{matrix} \flat 7 \\ 5 \end{matrix} \begin{matrix} 5 \\ 6 \end{matrix} \begin{matrix} \#6 \\ - \end{matrix}$
- Measure 6: $\begin{matrix} \#7 \\ 5 \end{matrix} \begin{matrix} 5 \\ 5 \end{matrix} \begin{matrix} \#6 \\ 3 \end{matrix} \begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 7 \\ 6 \end{matrix} \begin{matrix} 5 \\ 4 \end{matrix} \begin{matrix} \flat 6 \\ 5 \end{matrix} \begin{matrix} 7 \\ \#3 \end{matrix} \begin{matrix} 6 \\ - \end{matrix} \begin{matrix} 5 \\ 4 \end{matrix}$

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. Below the bass staff are guitar chord diagrams for the following measures:

- Measure 7: $\begin{matrix} 5 \\ \#3 \end{matrix} \begin{matrix} 5 \\ 5 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} 5 \\ 7 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} 5 \\ 6 \end{matrix} \begin{matrix} \#6 \\ 6 \end{matrix} \begin{matrix} 6 \\ 6 \end{matrix} \begin{matrix} \flat 4 \\ 2 \end{matrix} \begin{matrix} \#6 \\ 6 \end{matrix} \begin{matrix} 7 \\ 7 \end{matrix}$

First system of musical notation. It consists of three staves of music and a bass line with fingering. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The bass line contains the following fingering: 5 3, #3-5 4, - #3-, 5 b6, 5 b7, b4, #6, 5 #6, 6.

Second system of musical notation. It consists of three staves of music and a bass line with fingering. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The bass line contains the following fingering: b4, #6, 7, #3 4 #3, #3- b3 b2, #3-, #7, b6 5 6 5, 4 3 4 3, 6 #6 #3 #4, b4, 3 #3, 4 3 4 b3, b5, 6, 7, 7, b3 b2 b4 b2, #3, #5, #7, #3.

Third system of musical notation. It consists of three staves of music and a bass line with fingering. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The bass line contains the following fingering: 5 b6, 5 b7, b4, #6, 5 b6, 5 #6, 6 5 b4, #6, 7, #3-4, - #3-. The word "Ad^o" is written at the end of each of the three staves in this system.