GretagMacbeth™ ColorChecker Color Rendition Chart
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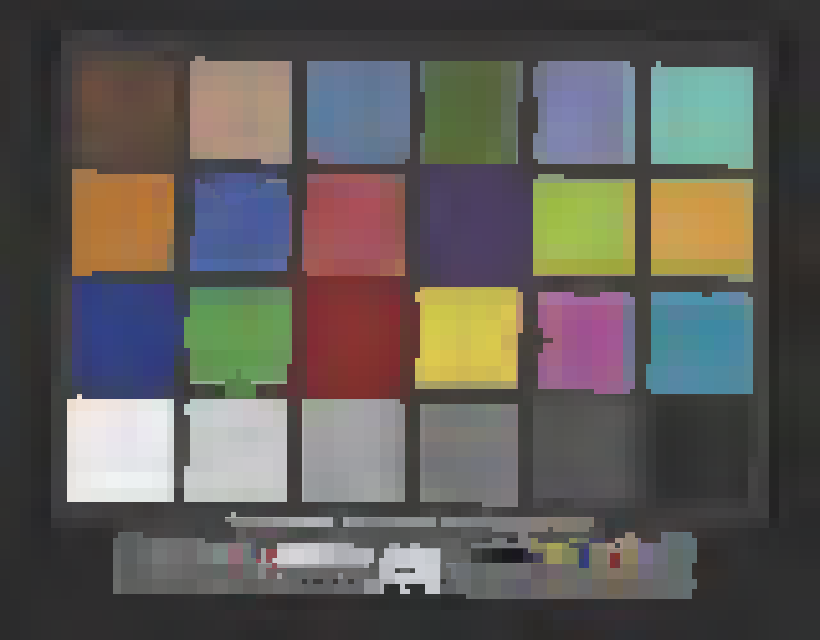
D50 Illuminant, 2 degree observer
Density
Golden Thread
Colors by Munsell Color Services Lab



GEMI-
NIANI'S
RULES

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Rules

FOR

playing in a true Taste

ON THE

Violin German Flute Violoncello

AND

Harpsicord *particularly the* Thorough Bass

Exemplifyd in a variety of Compositions on the Subjects of English, Scotch and Irish Tunes

by

F. Geminiani

Opera VIII

Printed with His Majesty's Royal Licence. [1745?]

THE PREFACE.

THE Defire I have of affifting thofe who would perform in a juft Tafte on the *Violin*, *German-Flute*, *Violoncello* and *Harpfichord*, particularly the *Thorough Bafs*, has induced me to publifh thefe Compofitions, the Subject of which are fuch *Englifh*, *Scotch* and *Irifh* Airs as are proper for the Purpofe; being of Opinion that whoever has an Idea of an Air will execute any Compofition thereon with the greater Eafe and Pleafure. Let none be ftartled at feeing fo many different Marks over the Notes, fince without the help of fuch Marks, no One can give Directions either to Sing or Play well. I might, indeed, have given a general Rule for playing any Compofition in a good Tafte, by the means of thefe Marks; fhewing their Properties and the Method of placing them, according to the Interval, Modulation, Movement, Intention, *&c.* but recollecting the ill returns which fome have met with for having done too well, I content myfelf with explaining the Signification of fome Marks which are feldom feen, as for Example; This / Mark fignifies that the Note over which it is placed fhould be fwell'd; and this - that the Note over which it ftands is to be played plain. This // Mark expreffes a Beat; and the following ! a fudden taking off the Bow from the String. To avoid Confufion I have omitted the Mark to expref the Dimunition of Sound, which is done by coming gradually down from *Forte* to *Piano* with the fame Bow; I have omitted alfo the Mark of the *Clofe Shake*, which may be made on any Note whatfoever. As to the other Signs, which may be met with, it is needlefs to mention them, as they are univerfally known.

It is not requifite to fay much on the Article of the *German Flute* as what has been faid already concerning the *Violin* will ferve for the Flute alfo, except the Article of the *Clofe Shake*, which muft only be made on long Notes. I muft not however omit to obferve that the Excellence of this Inftrument confifts in the *Cantabile*, as that gives Time to regulate the Breath, and not in fwift Movements where there are *Arpeggios* and *Jumping Notes*. Indeed thofe who ftudy with an Intent to pleafe fhould know the *Fort* and the *Feeble* of their Inftrument, in order to avoid the Error of him, who laboured for a long While to be able to Sing, Play, and Dance three different Airs at once; and being prefented to LEWIS XIV for a wonderful Perfon, that Monarch after having feen his Performance, faid, *what this Man does may be very difficult, but is not pleafing.*

Thofe who play on the *Violoncello* will acquire a good Tafte, by practifing the upper Part of thefe Compofitions; by endeavouring to execute with Exactnefs whatever they find there written, and at the fame Time being very careful to ftop in Tune, for without this particular, all they can do will be to no Purpofe. They muft alfo take Care to draw a long Bow, otherwife the Sound will not come out of the Inftrument.

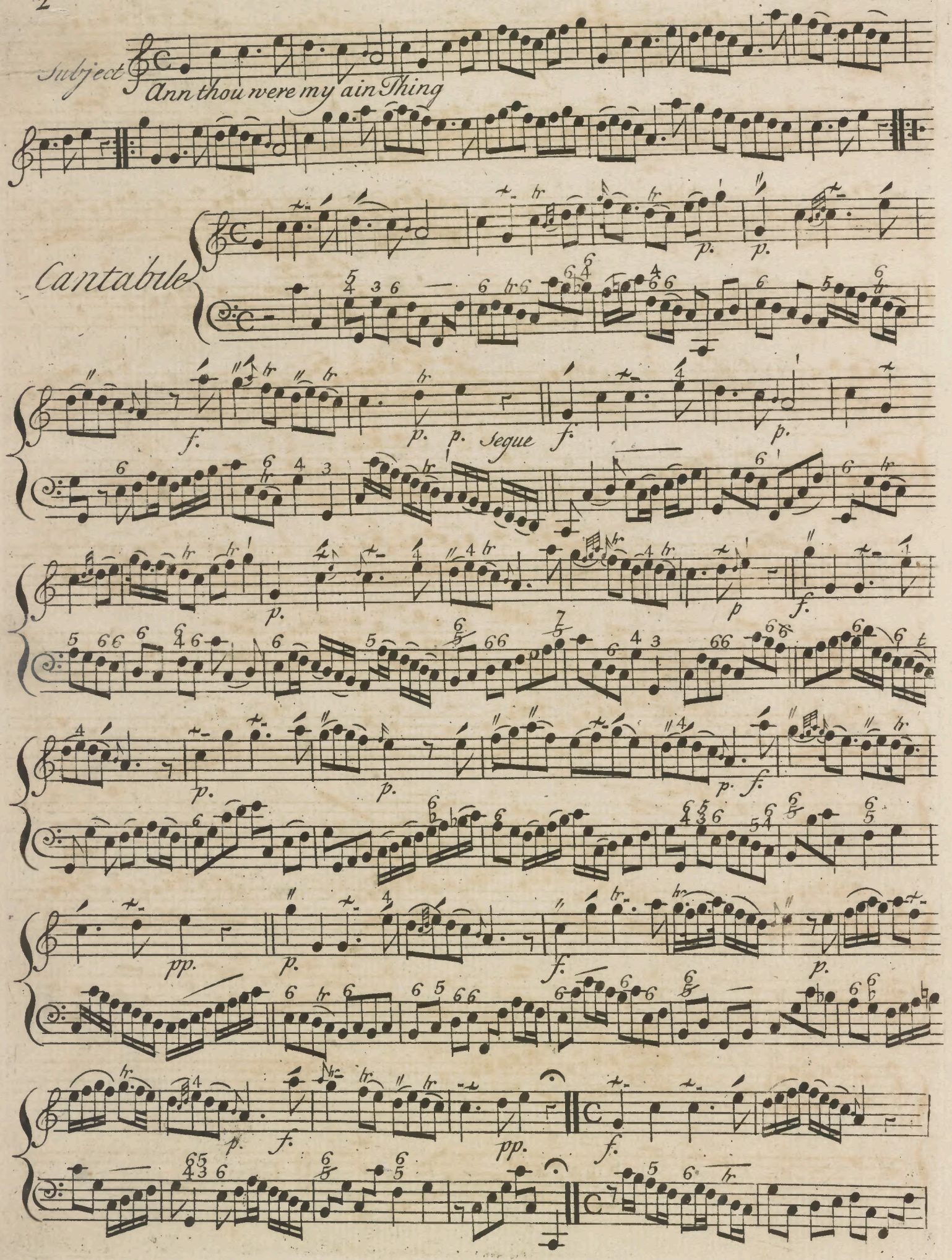
With

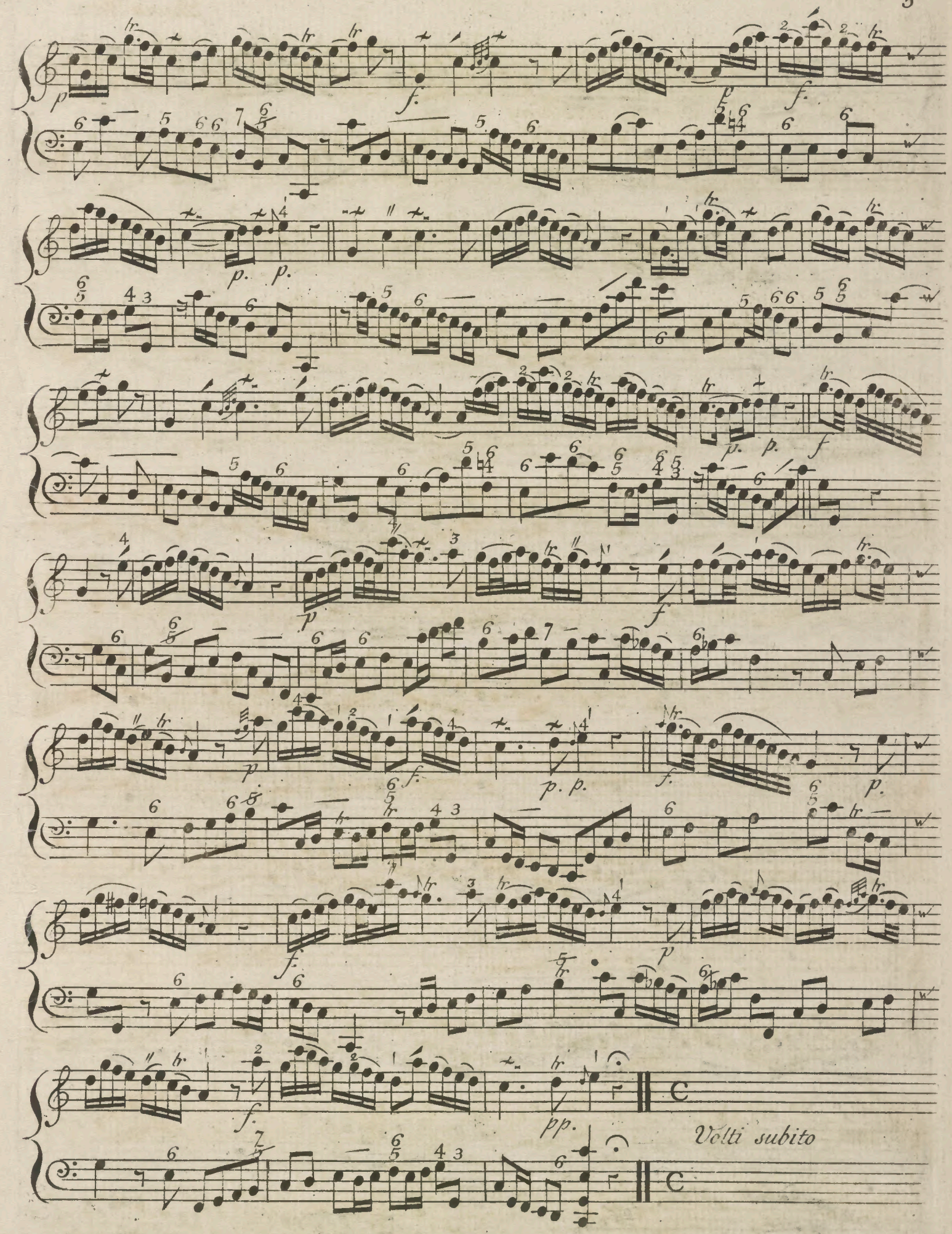
With Respect to the *Thorough Bass* on the *Harpsichord*, it has been my particular Aim to observe a great variety of Harmony and Movements, which two Things are most agreeable to the Nature of that Instrument; and have given the following short Rules, for the Use of those who desire to accompany in a good Taste. They must be sure to place the Chords between both Hands, in such a Manner as to produce (by passing from one Chord to another) at once both an agreeable Harmony and Melody. Sometimes playing many Chords, and at other Times few, for our Delight arises from the Variety. Whenever the Upper Part stops, and the Bass continues, He who accompanies must make some Melodious Variation on the same Harmony, in order to awaken the Imagination of the Performer, whether he Sings or Plays, and at the same Time to give Pleasure to the Hearer. It is necessary to observe that when double Notes are found in the *Bass*, the upper Notes are for the *Violoncello*, and the under Notes for the *Harpsichord*. In accompanying grave Movements, he should make Use of the *Acciachature*, for these rightly placed, have a wonderful Effect; and now and then should touch the several Notes of the Chord lightly one after another, to keep the Harmony alive. In swift Movements the Left Hand must strike the plain Notes of the *Bass*, and the Right the Chords, in such a Manner as not to cause a Confusion of Sounds, else it will be most prudent to leave out the Chords. Particular Care should be taken to touch the Keys of the Instrument delicately, otherwise the Accompanyment of the *Drum* would be as grateful as that of the *Harpsichord*. He who accompanies should by no means play the Part of the Person who Sings or Plays, unless with an Intention to instruct or affront him.

Those who shall object that what has been said, cannot be put in Practice, but by such as understand Composition, are greatly mistaken, for Experience shews the Contrary. To conclude, I must beg Leave to affirm that he who has no other Qualities than that of playing the Notes in Time, and placing the Figures, as well as he can, is but a wretched Accompanyer.

I shall think myself very happy, if these my Endeavours prove as useful and entertaining to the Publick, as I sincerely intend them to be, having a just and grateful Sense of their Indulgence.

Davia Rizzi




Volti subito

Allegro

p.

p.

f.

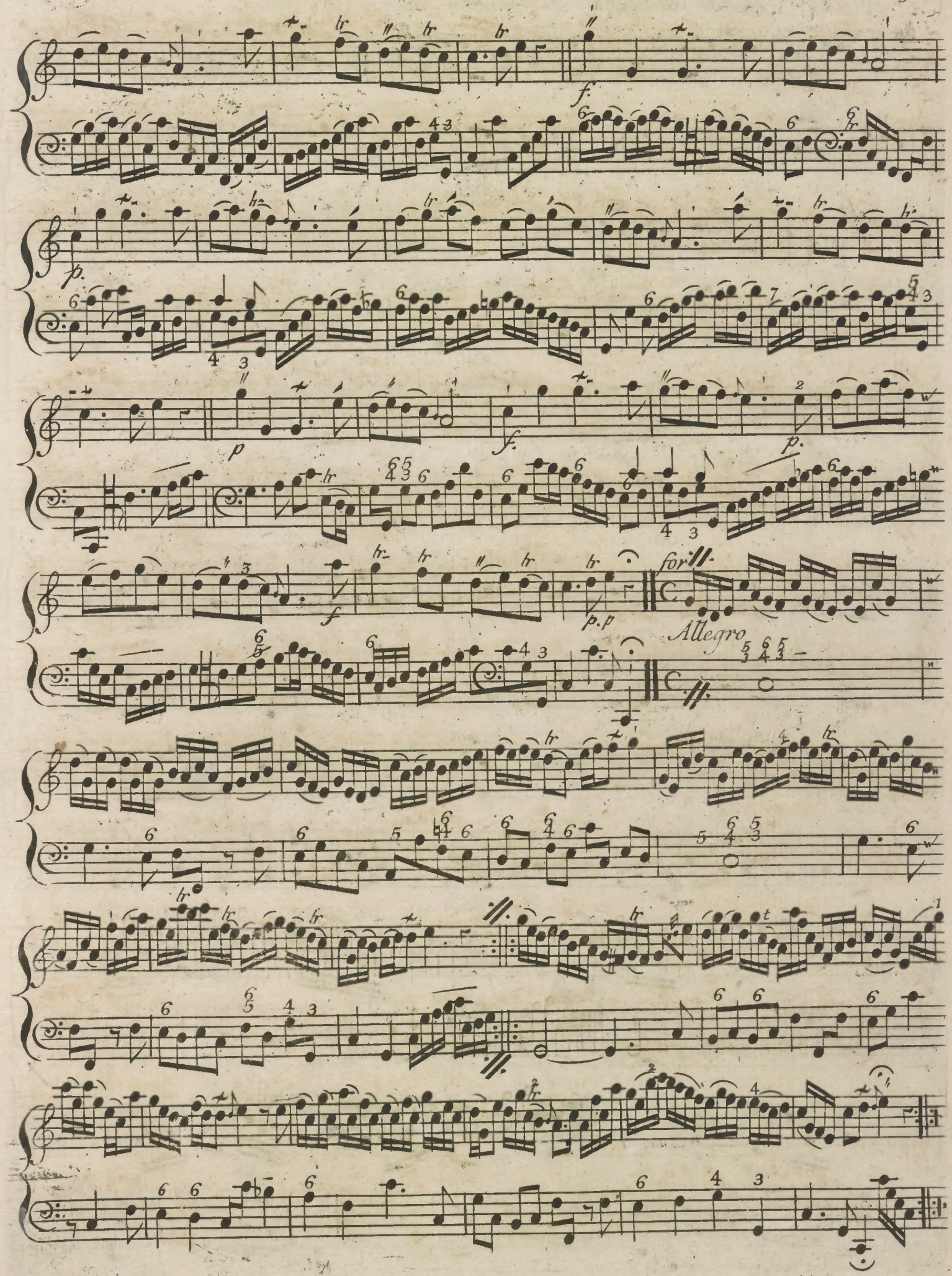
p.p.

All° moderato

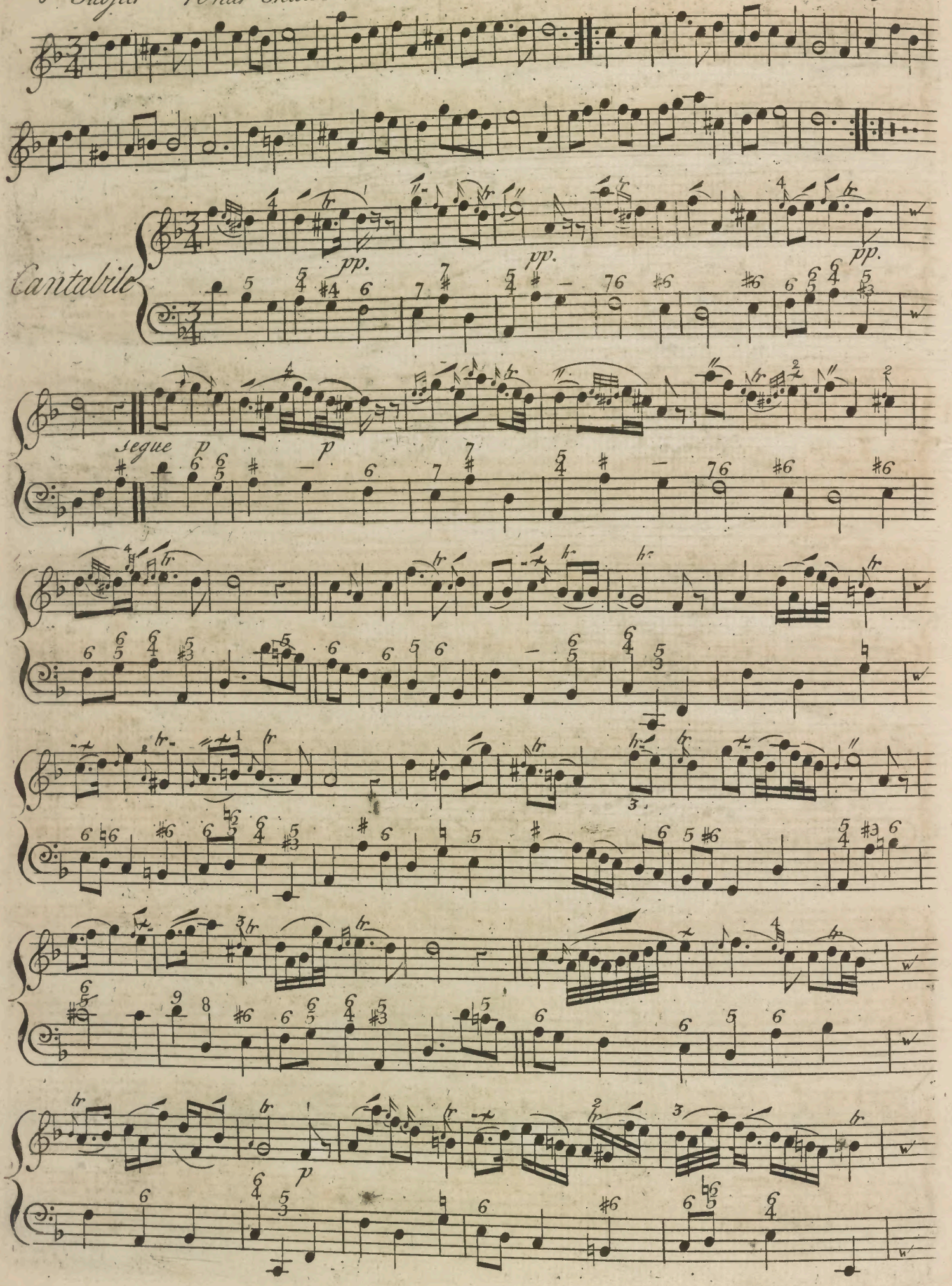
p.

f

p.


f.
p.
p
f.
p.
f
p.p
for
Allegro

Subject What shall I do to shew how much I love her Purcel



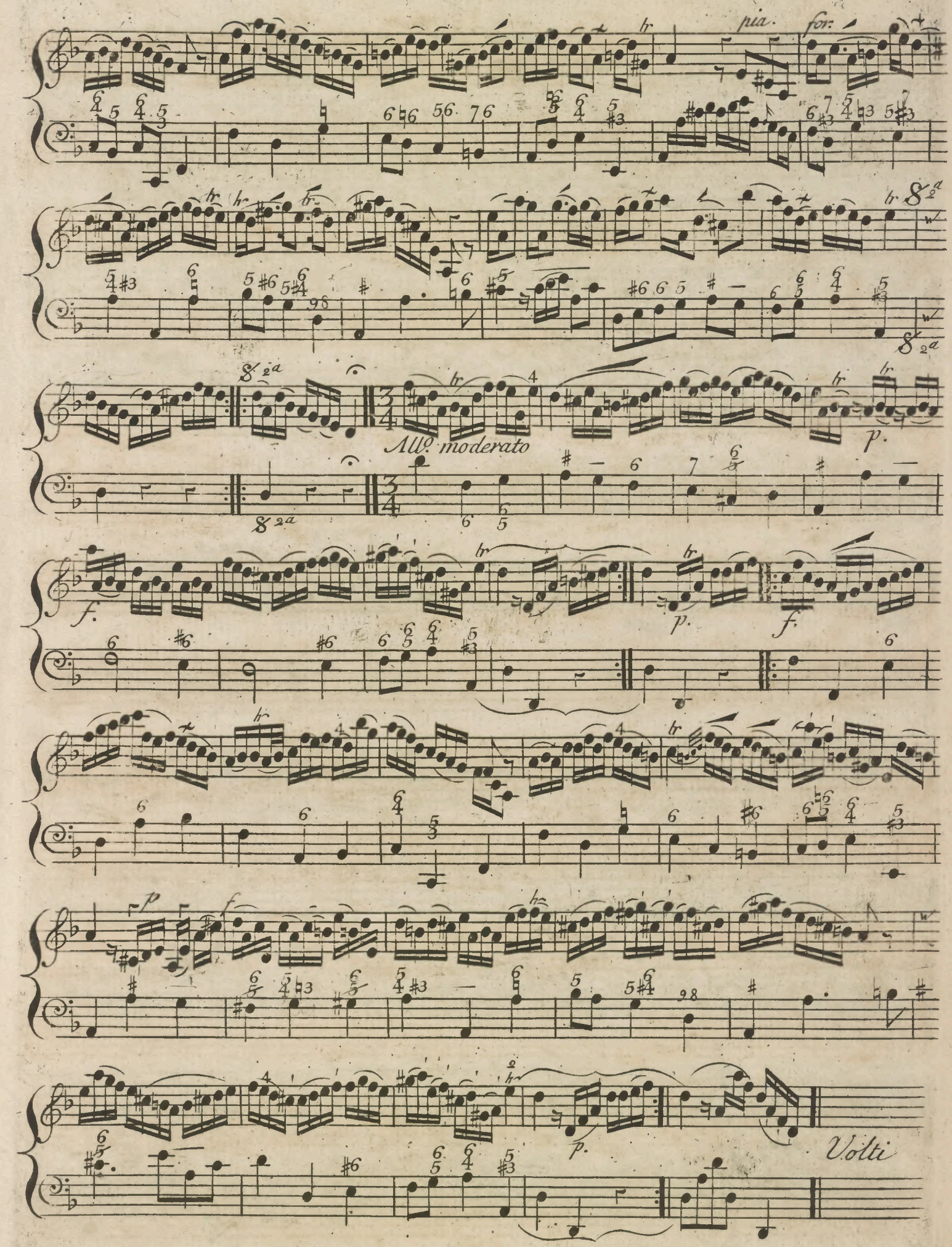
p.

Segue

Volti

Allo. moderato

Affetuoso


pia.
for:
All.o moderato
p.
f.
p.
f.
p
f
p.
Volti

Allegro

pia.

f.

Affetuoso

pia.

Subject

An Irish Tune

Cantabile

pia.

for.

pia.

f

p.

f

pia.

f

p.

f

Segue Sub.

Andante

p.

Allegro

Volti

Presto

Segue

Andante

Legato e sciolto

Presto

pia.

for.

pia.

Subject

An English Tune

Cantab.

Tempo giusto

p.

p.

p.

Andante

Allegro assai

pia

for

Volti

All.o moderato

Andante

Cembalo solo

Tutti

Cemb. solo

Tutti

Fine.

Philips Sculpt.

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