Francesco Geminiani

(1687-1762)

Concerto No. 1 in D, H. 132

from

12 Concerti Grossi after

Corelli's Violin Sonatas, Op. 5

Yagzop Music Publishing House

Marblehead, Zagreb, Molvica, Samobor

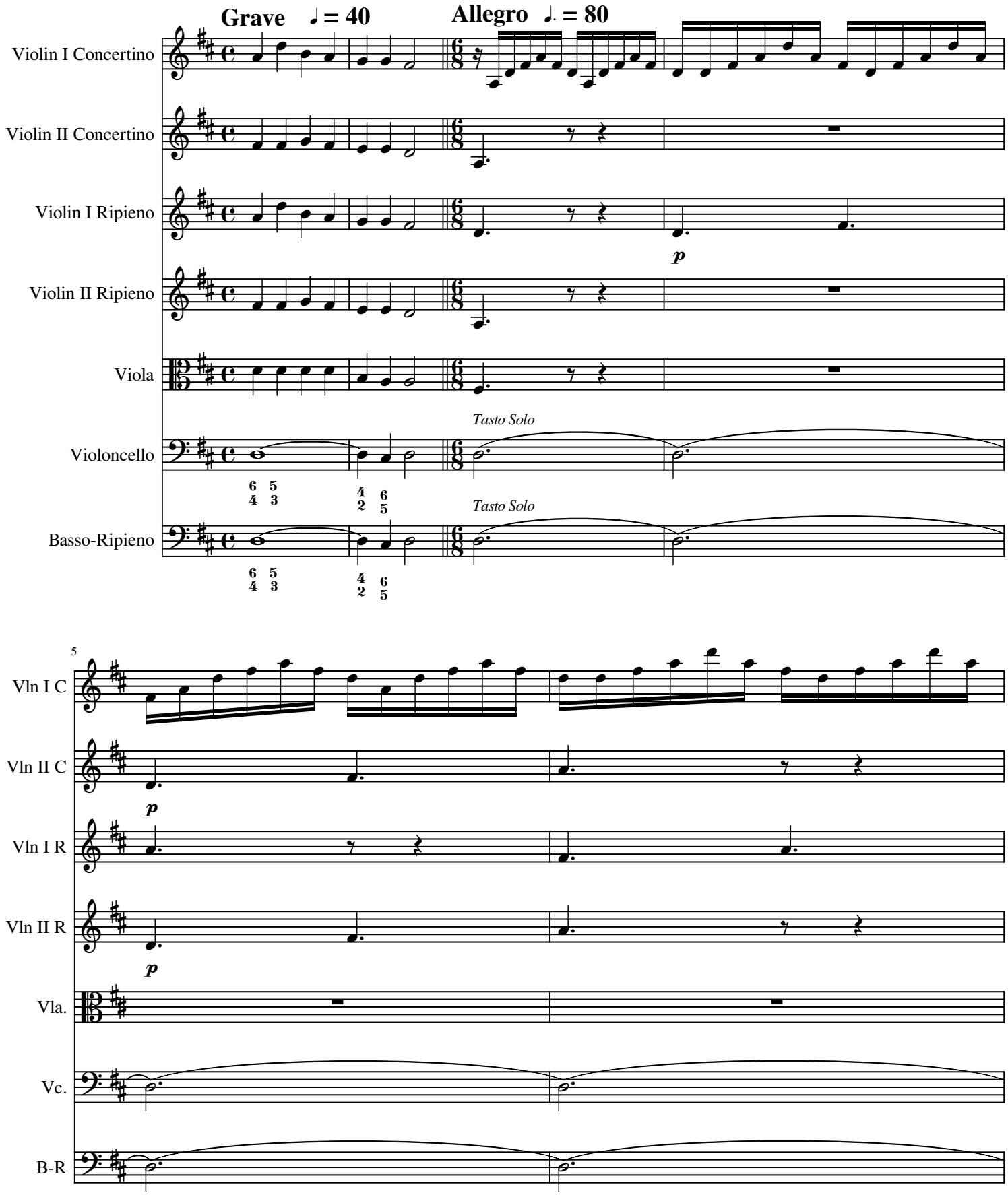
Dedication

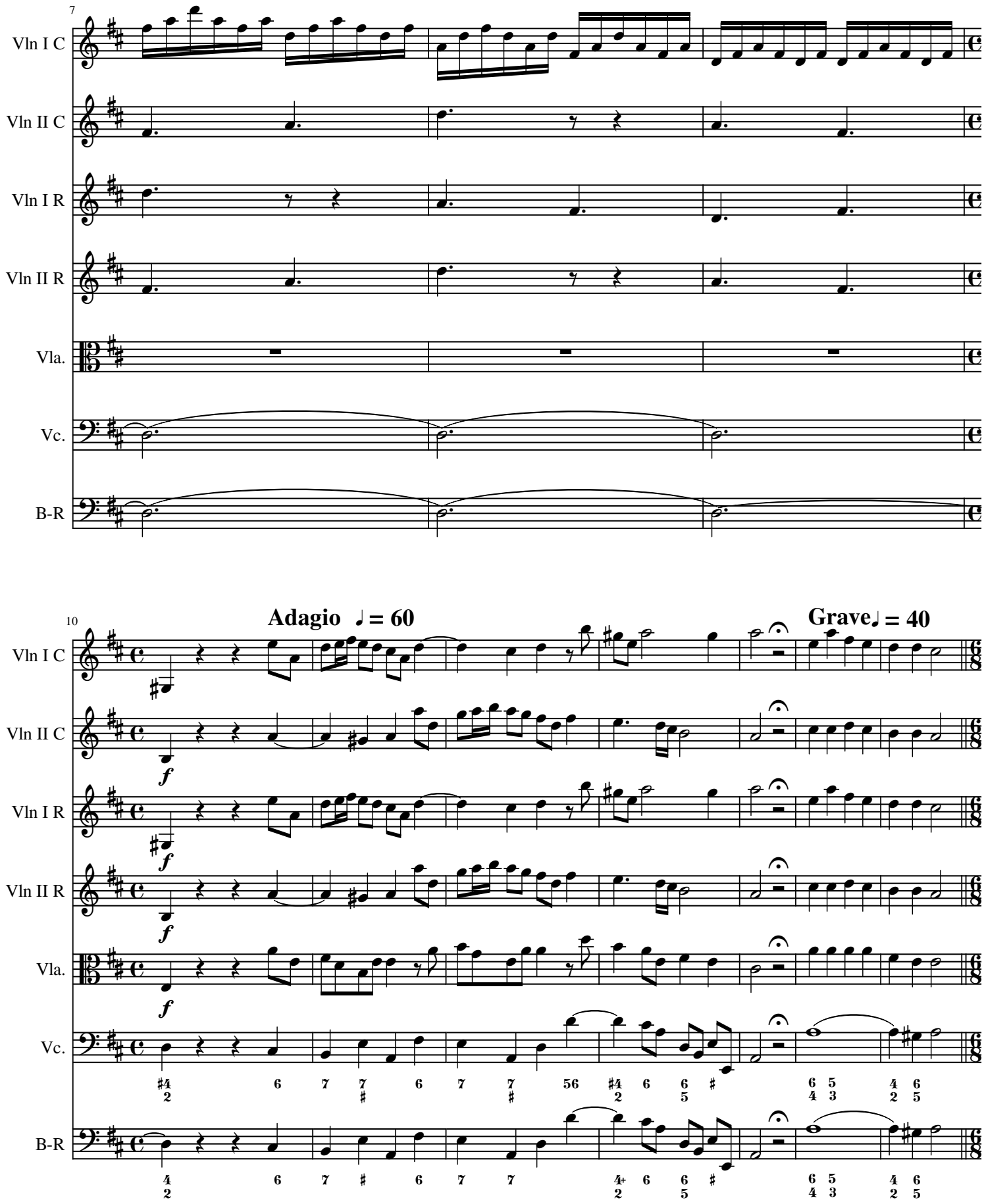
I was introduced to these wonderful transcriptions by my friend Caledonio Huerta.
I dedicate this publication effort to his memory.

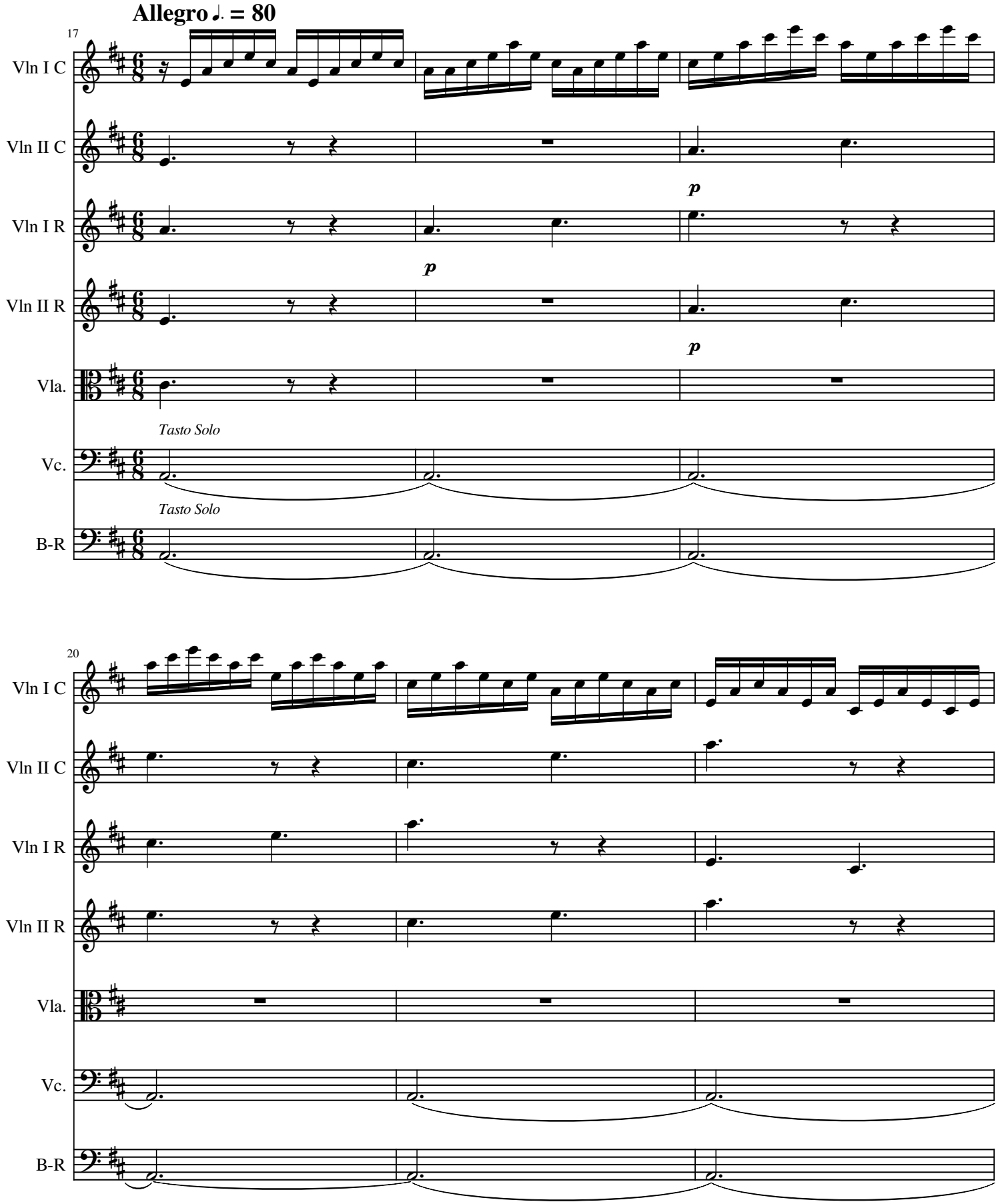
Concerto No. 1 from 12 Concerti Grossi

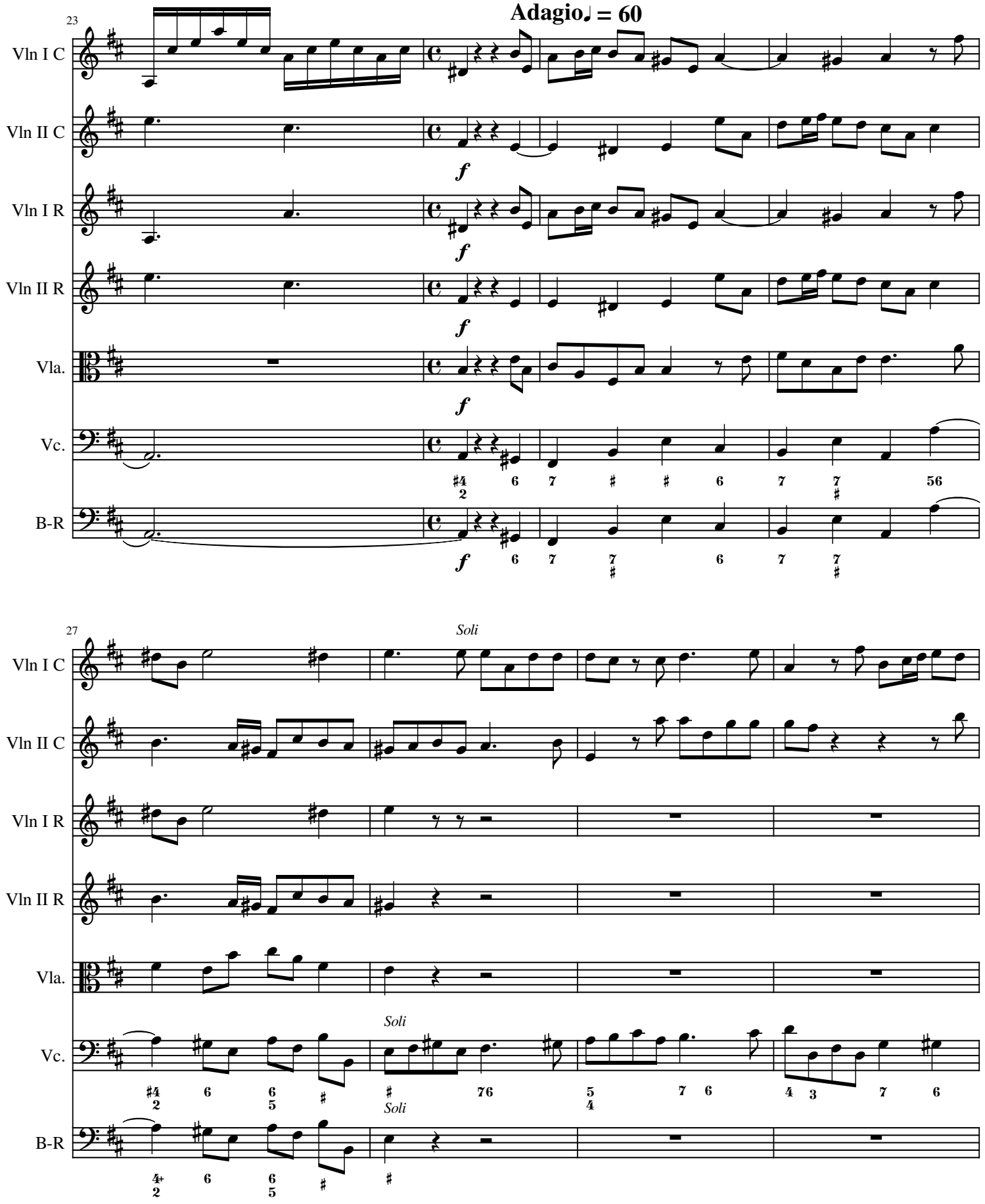
After Corelli's Violin Sonatas, Op. 5

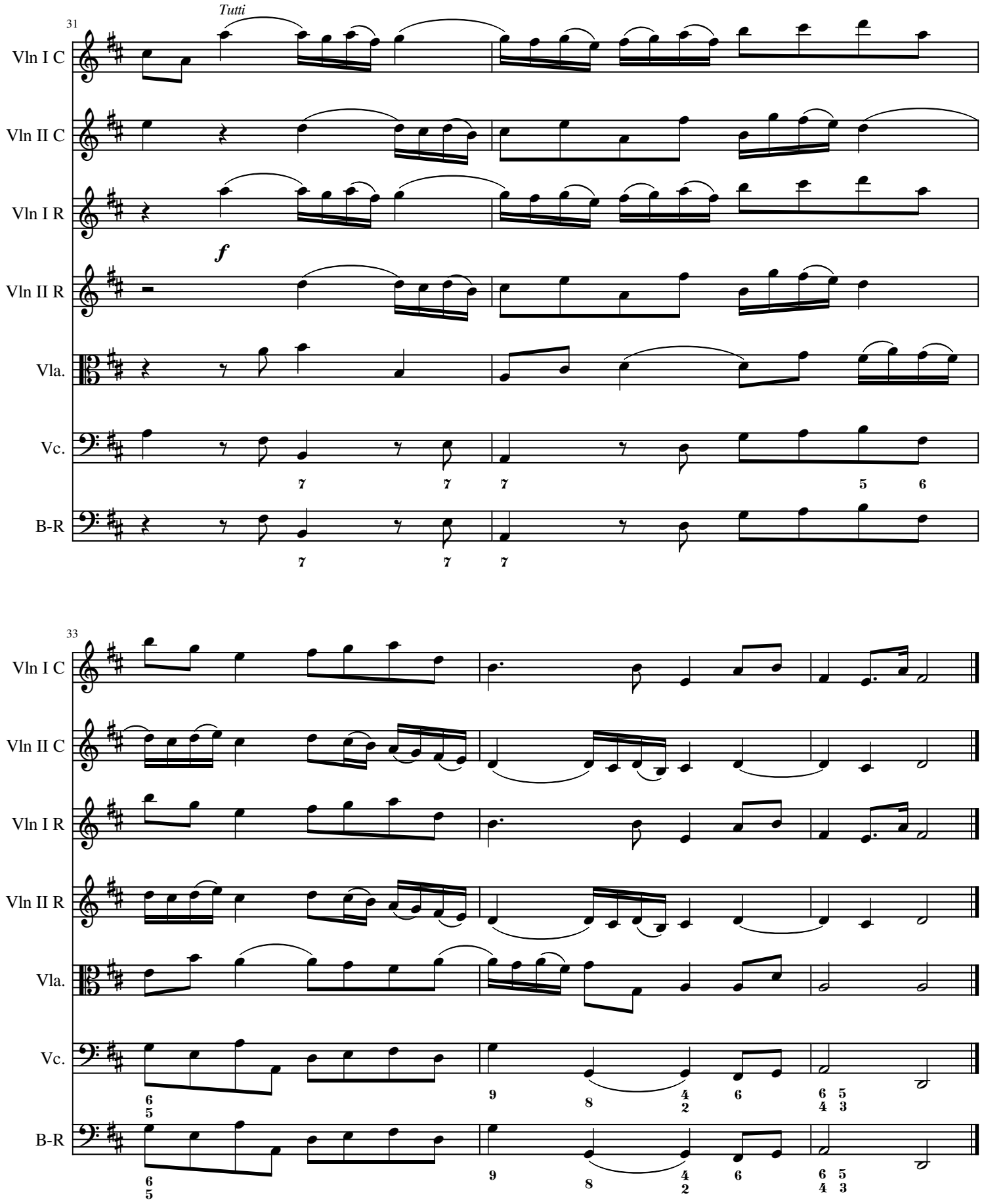
Francesco Geminiani (1687-1762)

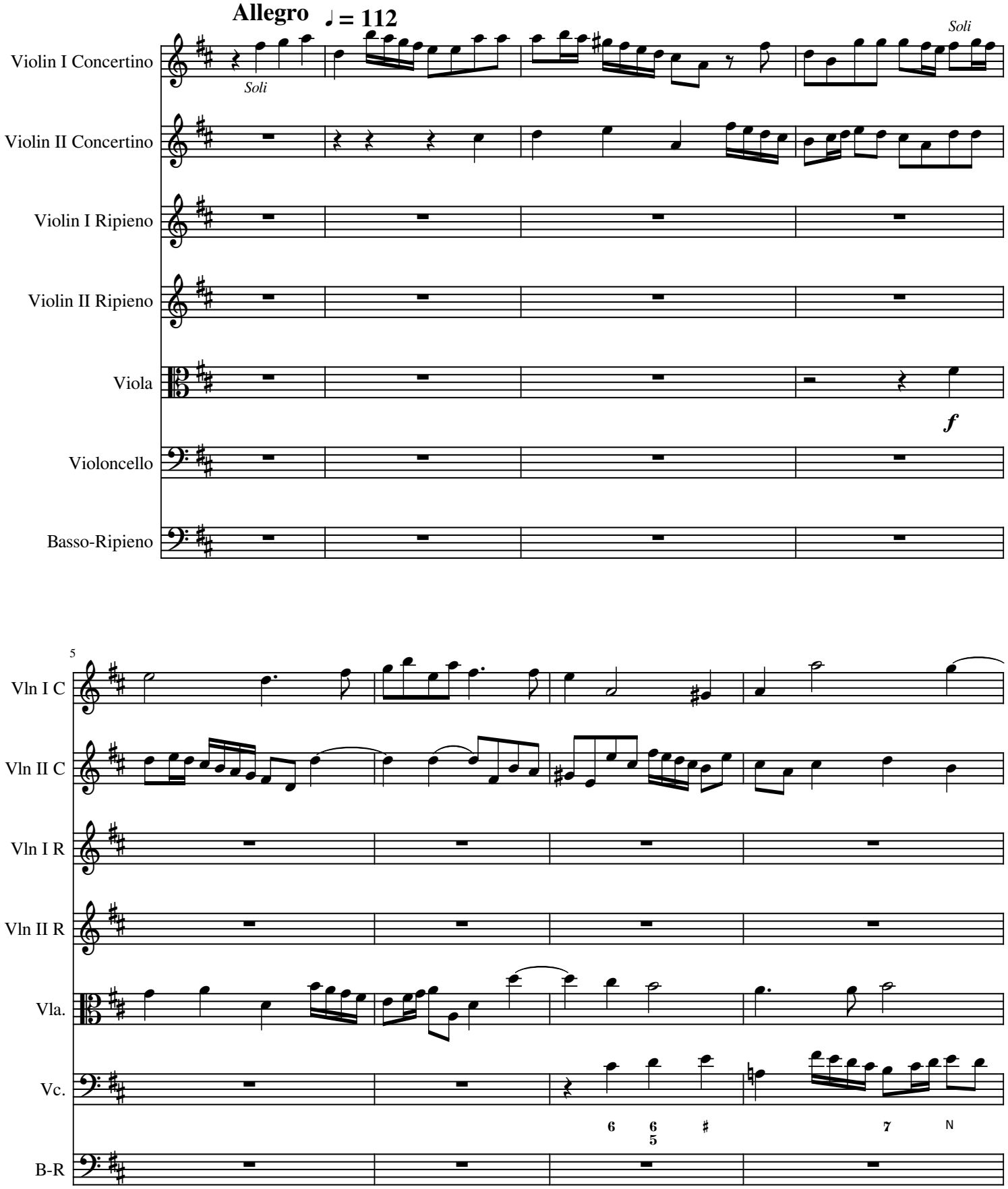

Grave ♩ = 40
Allegro ♩. = 80
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
Tasto Solo
Tasto Solo
p
5
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
p
p

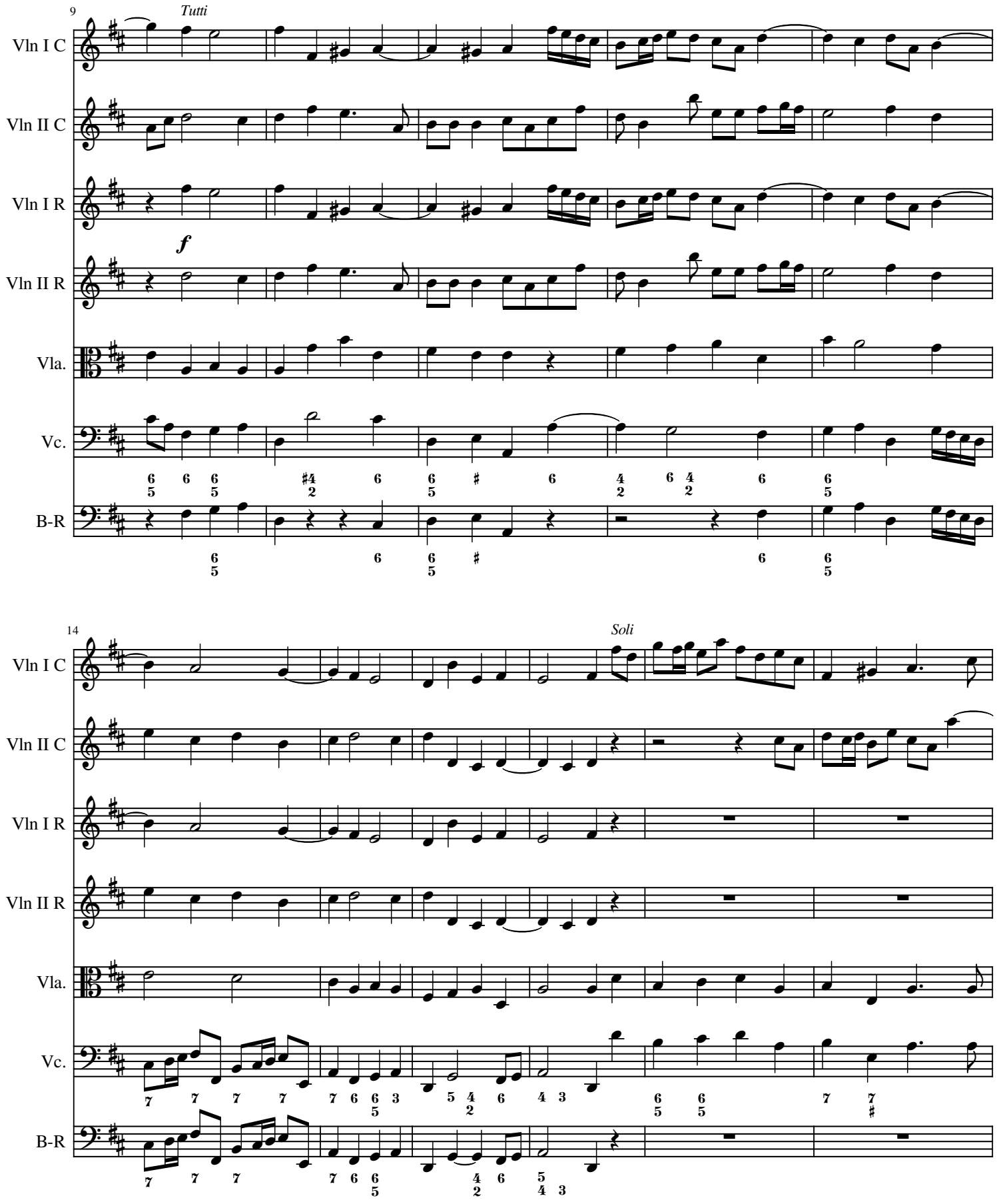

7
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
10
Adagio ♩= 60
Grave ♩= 40
f


Allegro ♩. = 80
17
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
p
p
p
Tasto Solo
Tasto Solo
20
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

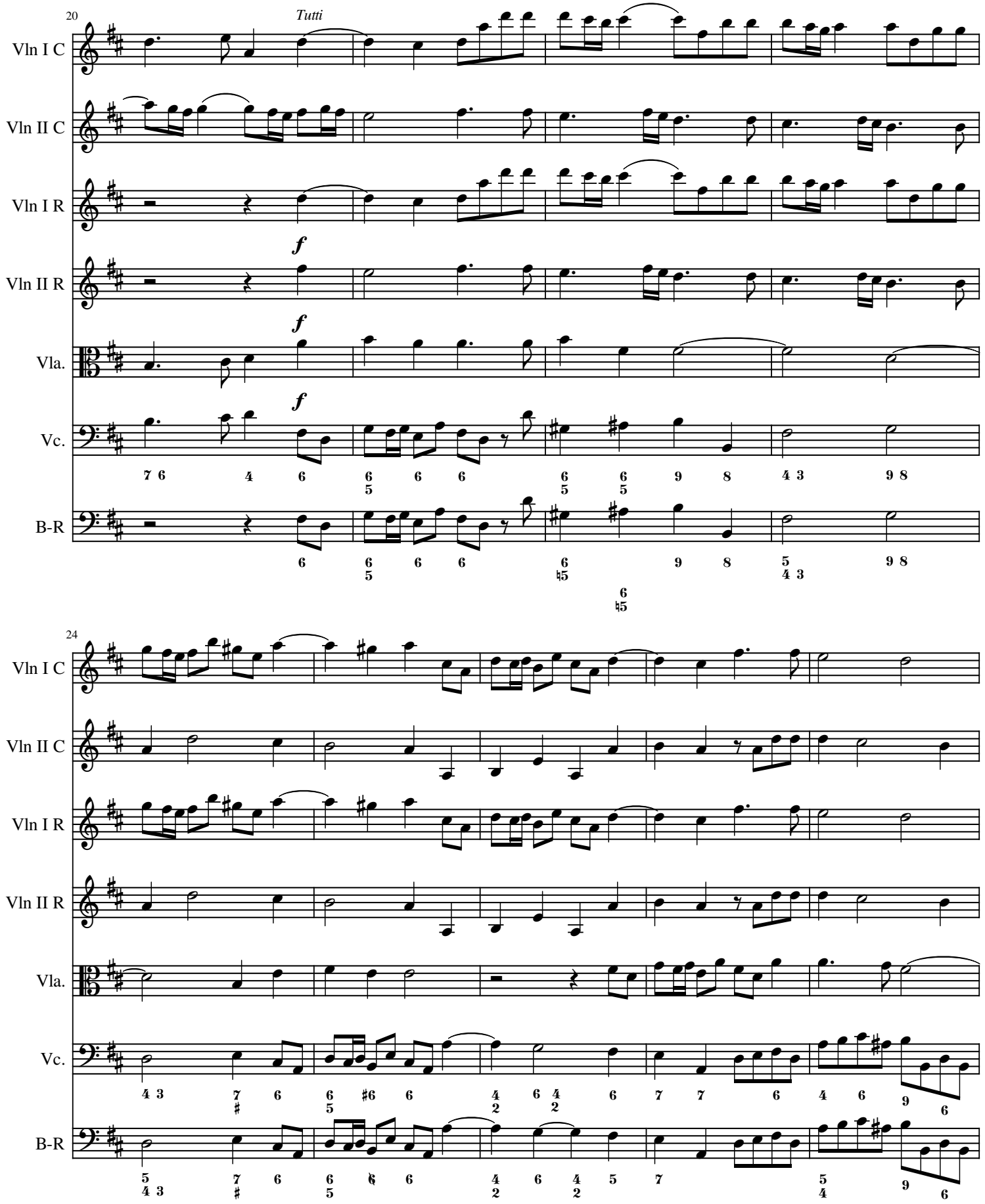

Adagio ♩ = 60
23
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
f
27
Soli
Soli
Soli

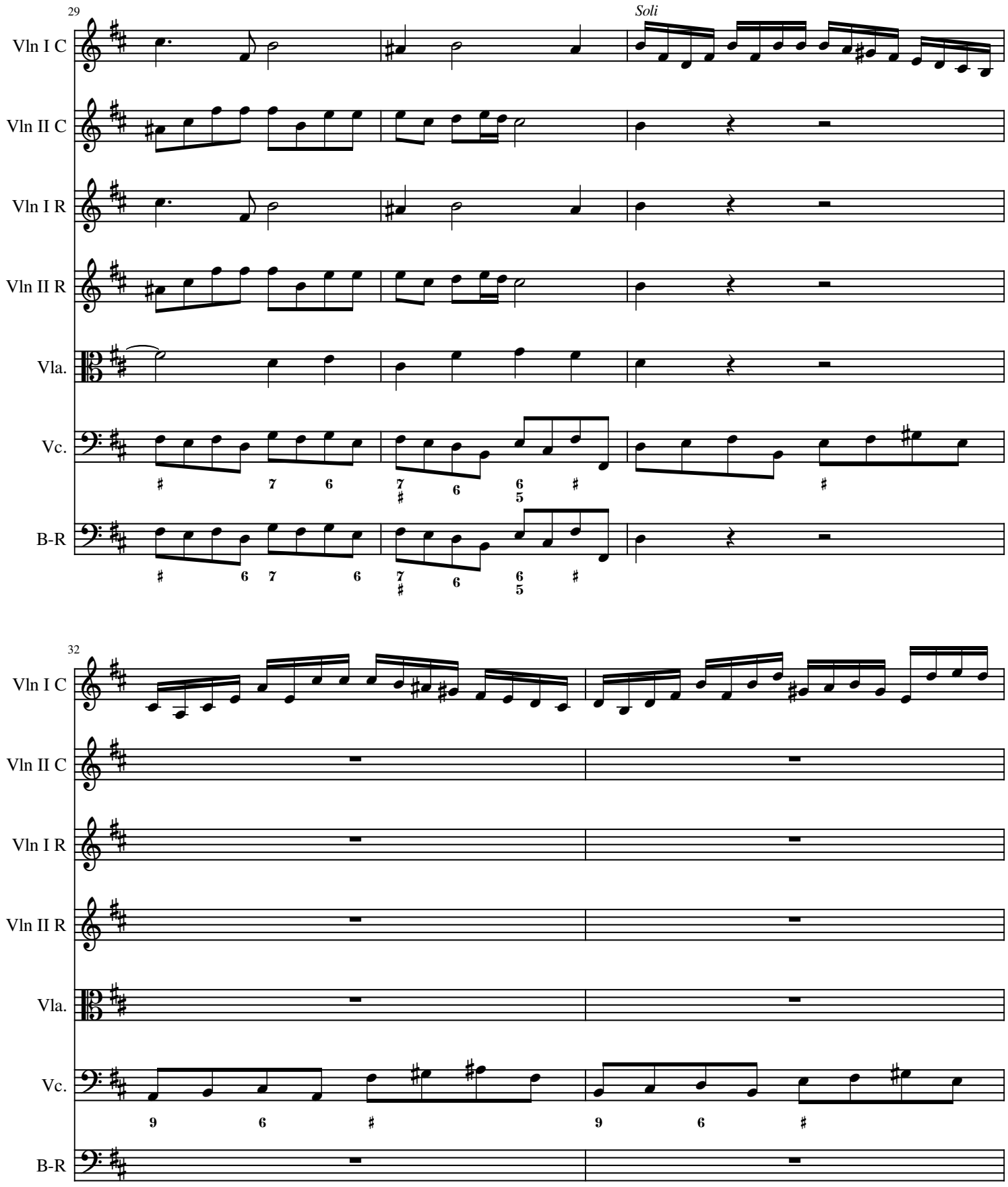

31
Tutti
Vln I C
Vln II C
Vln I R
f
Vln II R
Vla.
Vc.
B-R
33
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

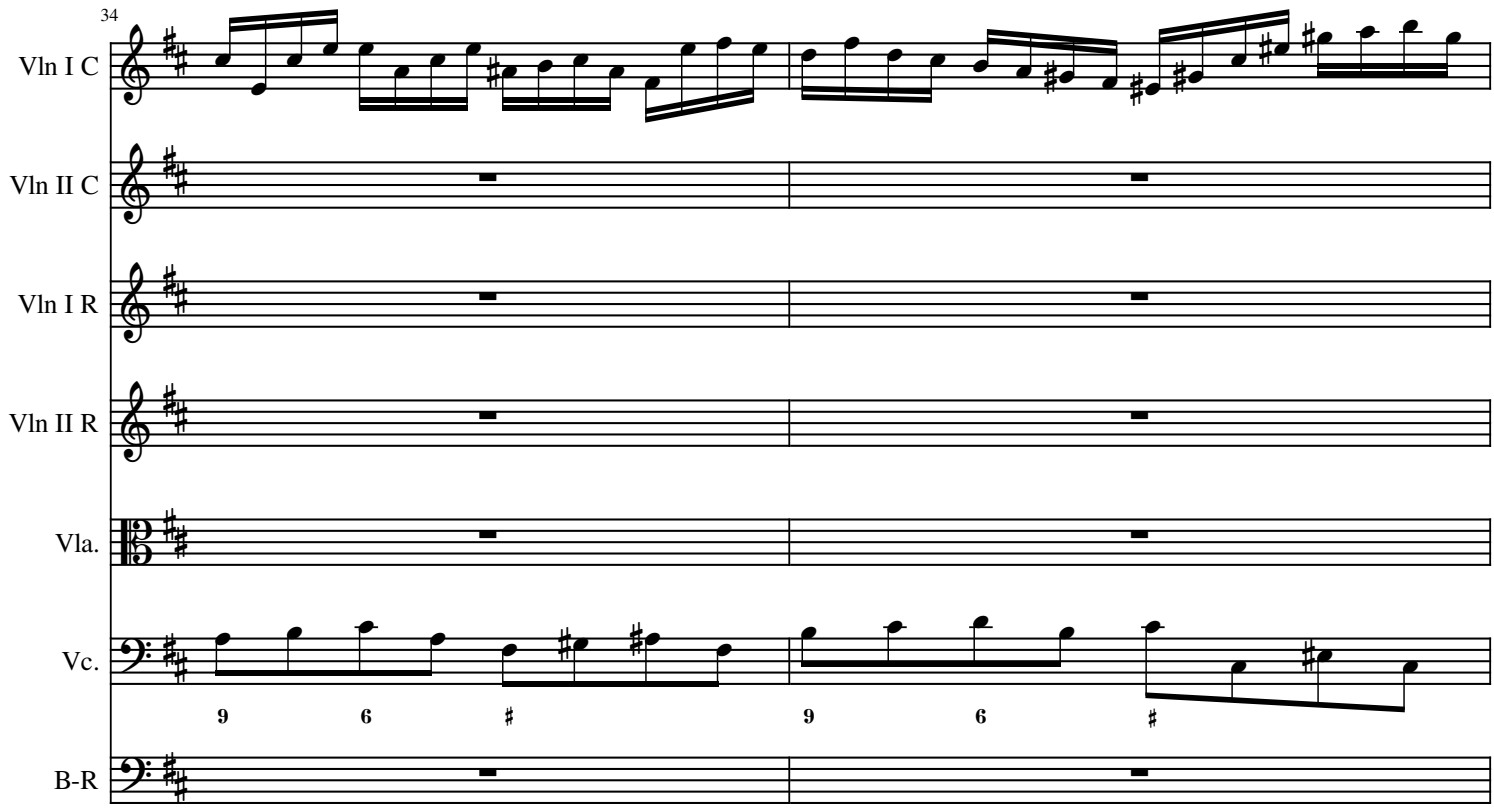

Allegro ♩ = 112
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
Soli
Soli
f
5
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
6
6
5
♯
7
N

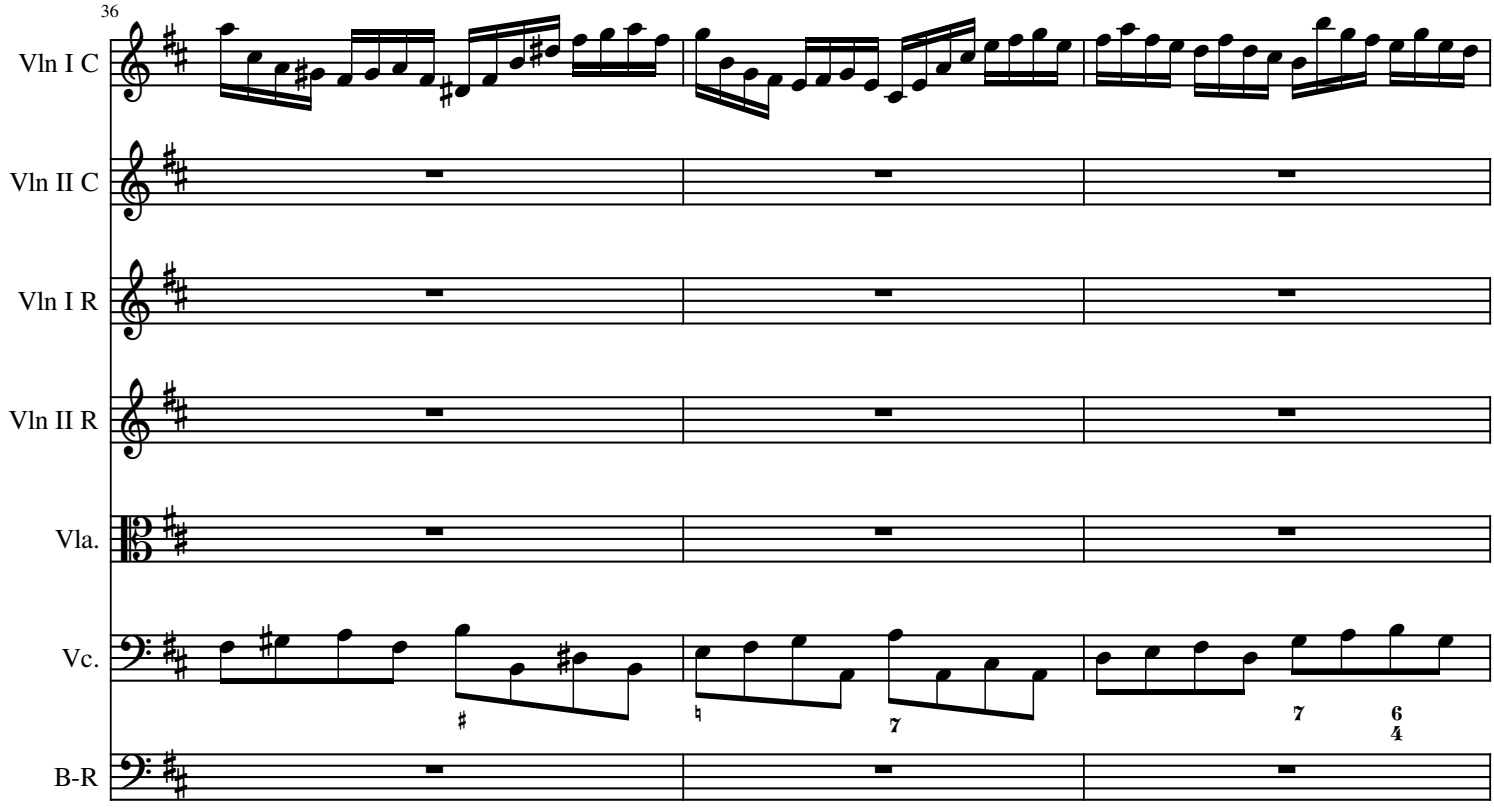


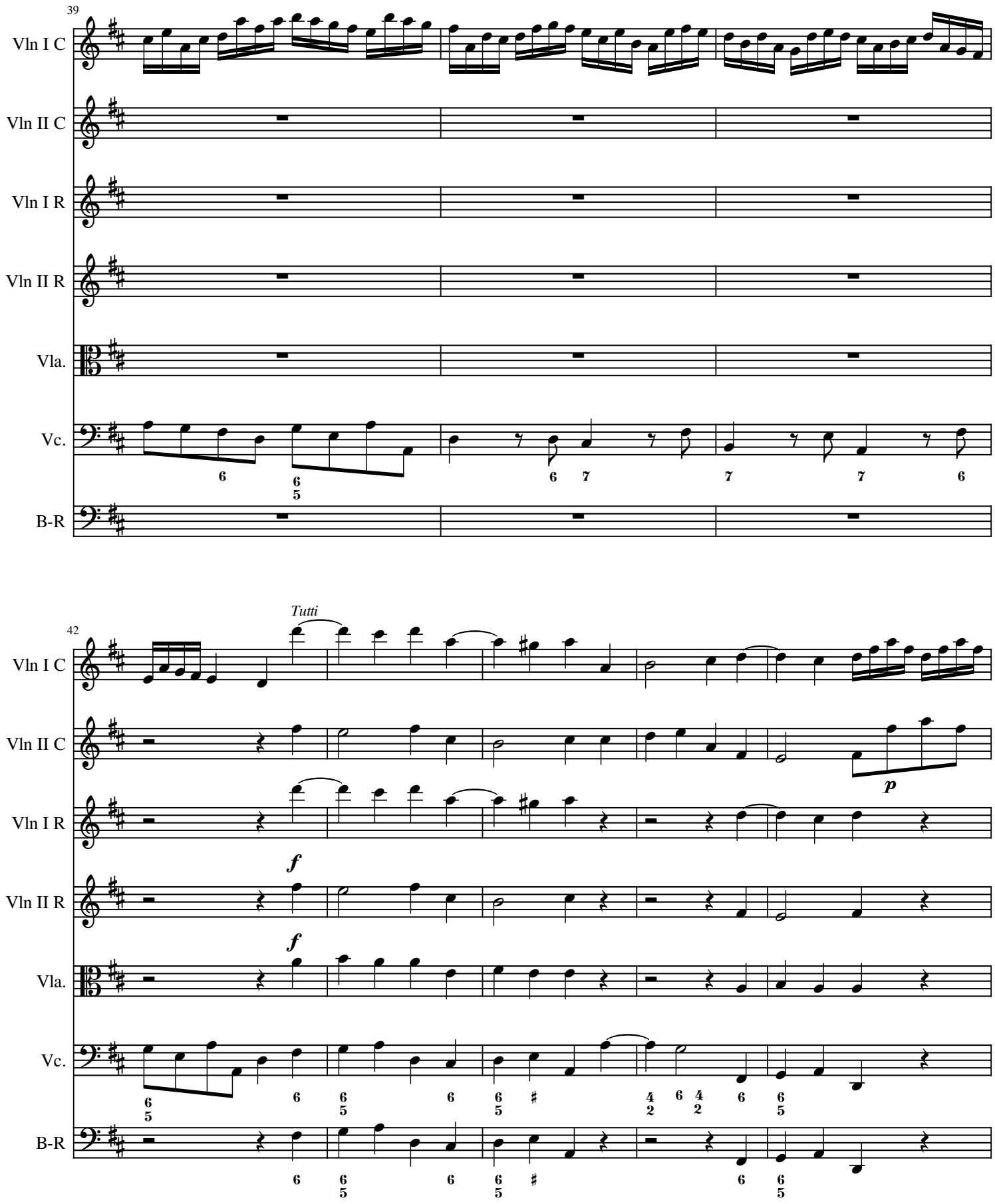
Francesco Geminiani (1687-1762)
Concerto No. 1 from 12 Concerti Grossi

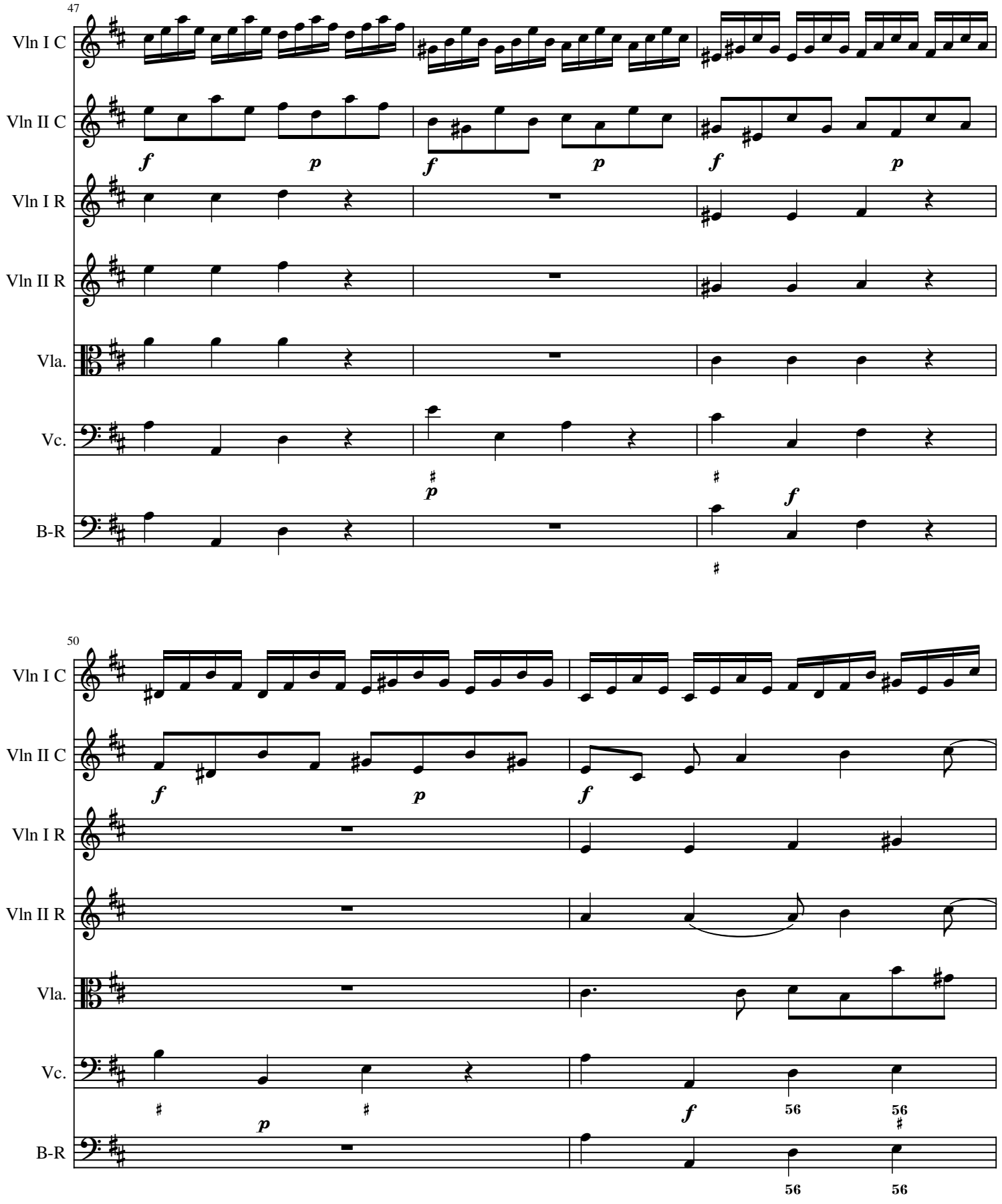

20
Tutti
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
f
24

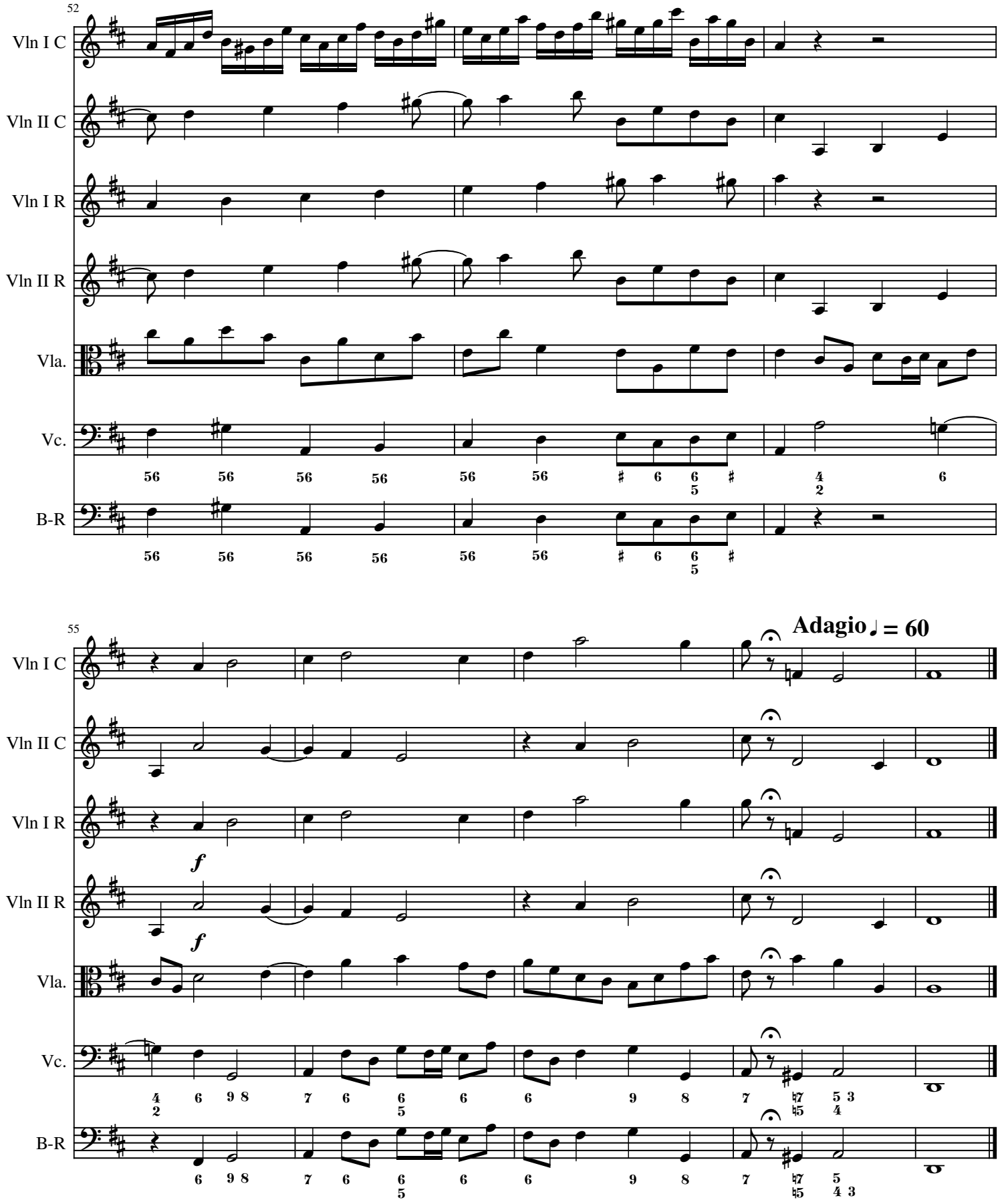

29
Soli
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
32
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

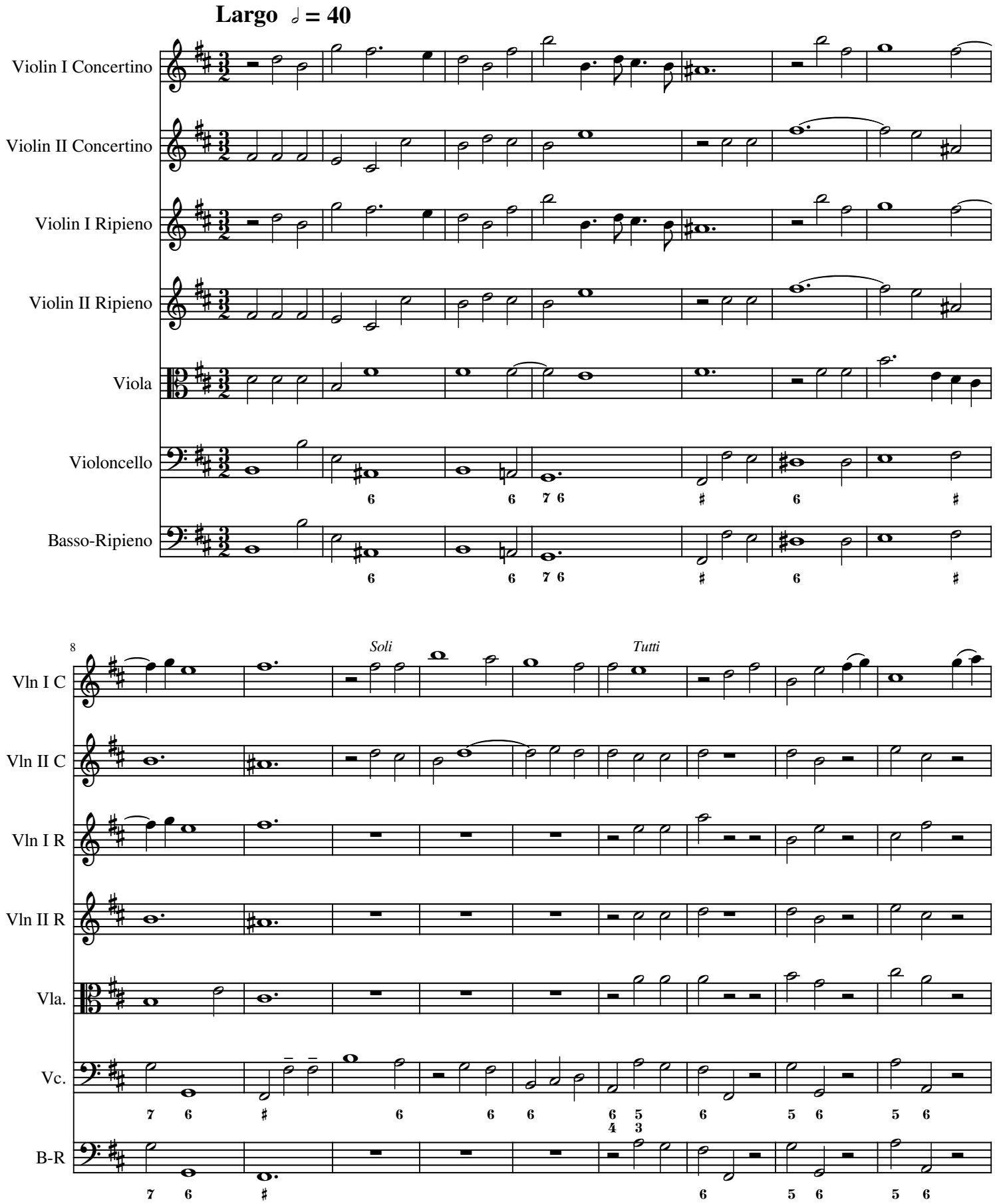

34
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

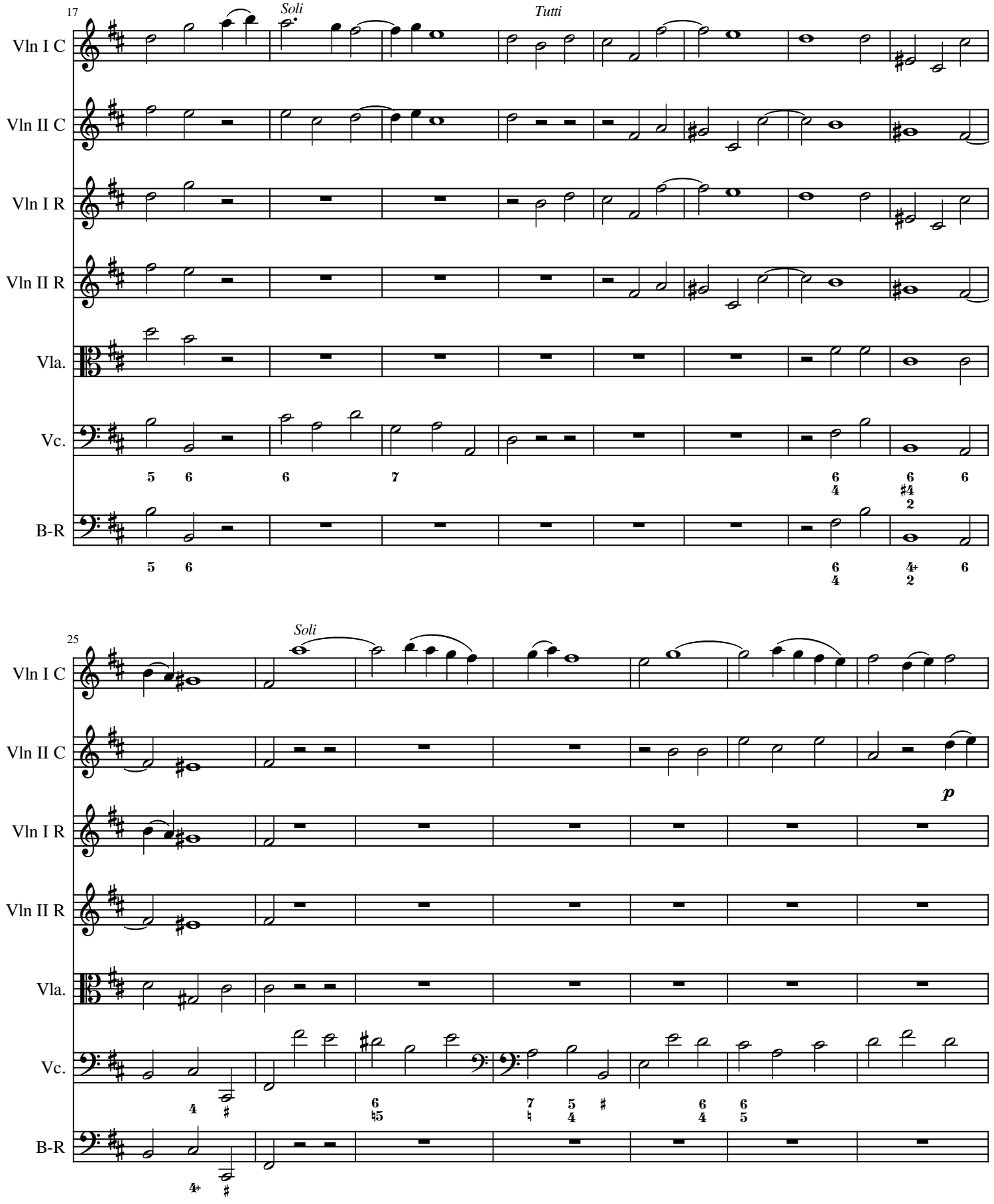

36
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

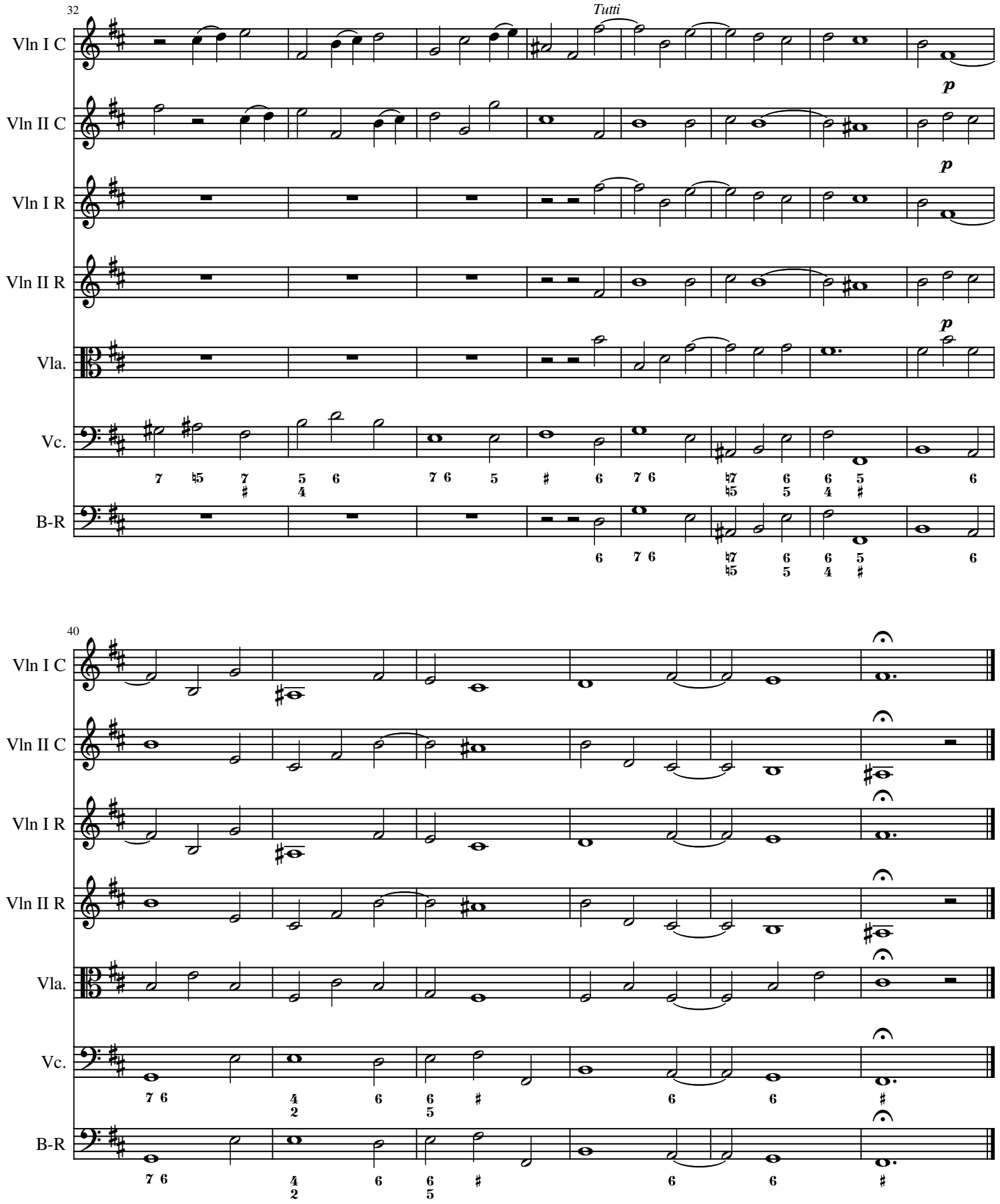

39
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
42
Tutti
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
p
f
f

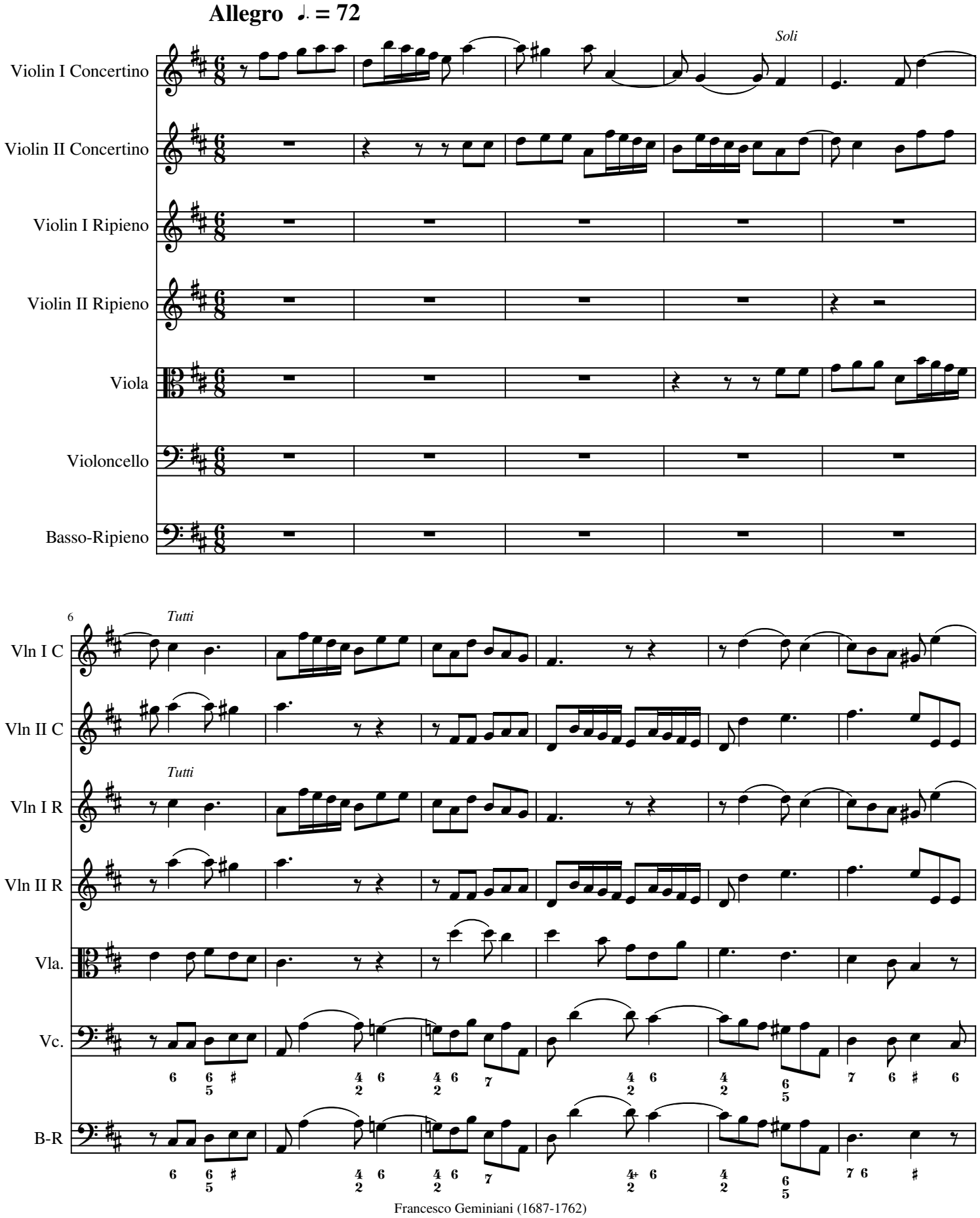

47
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
f
p
f
p
f
p
p
f
50
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
f
p
f
p
f
56
56
56
56


52
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
55
Adagio ♩ = 60
f
f

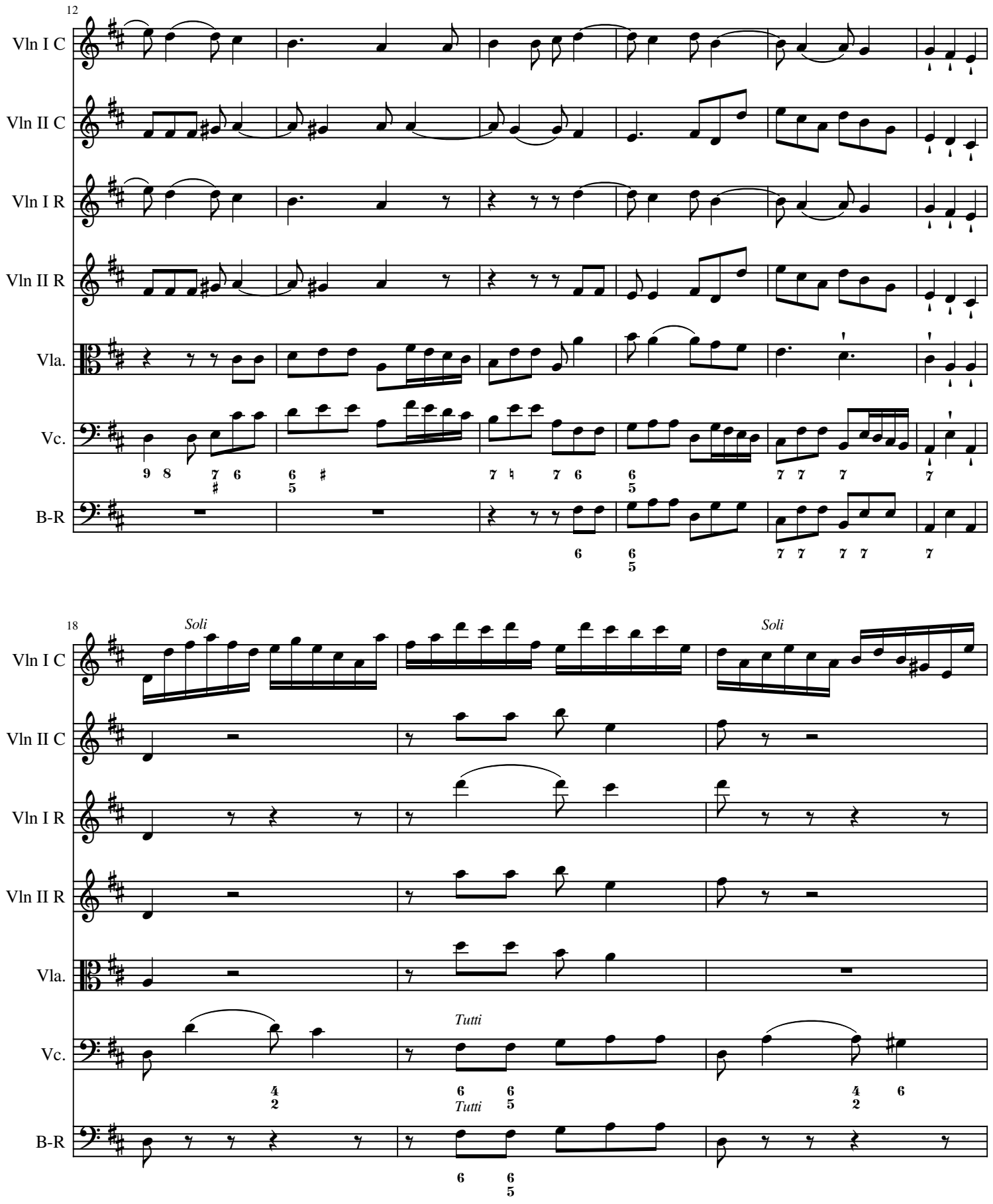

Largo ♩ = 40
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
8
Soli
Tutti
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

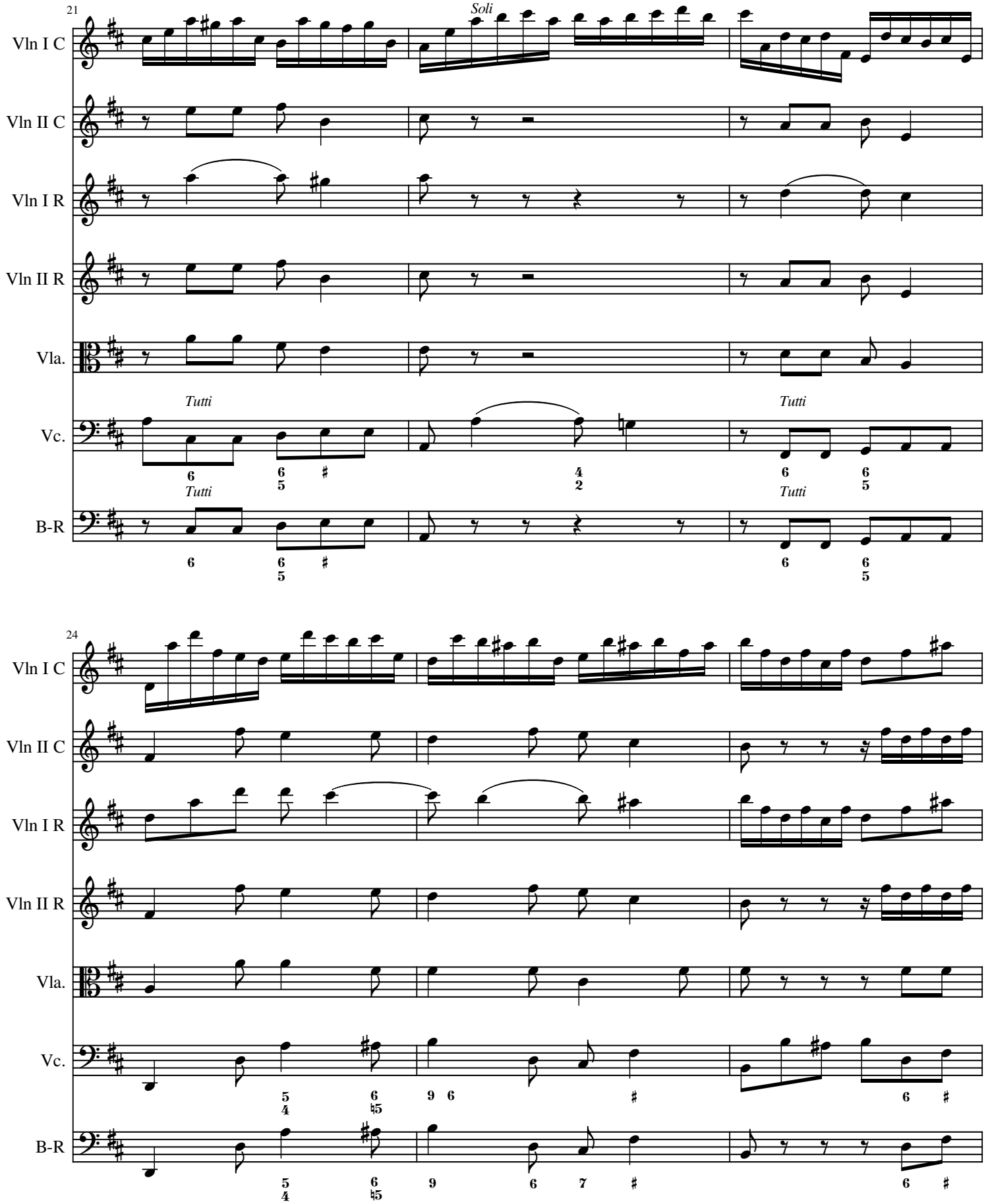

17
Soli
Tutti
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
25
Soli
p

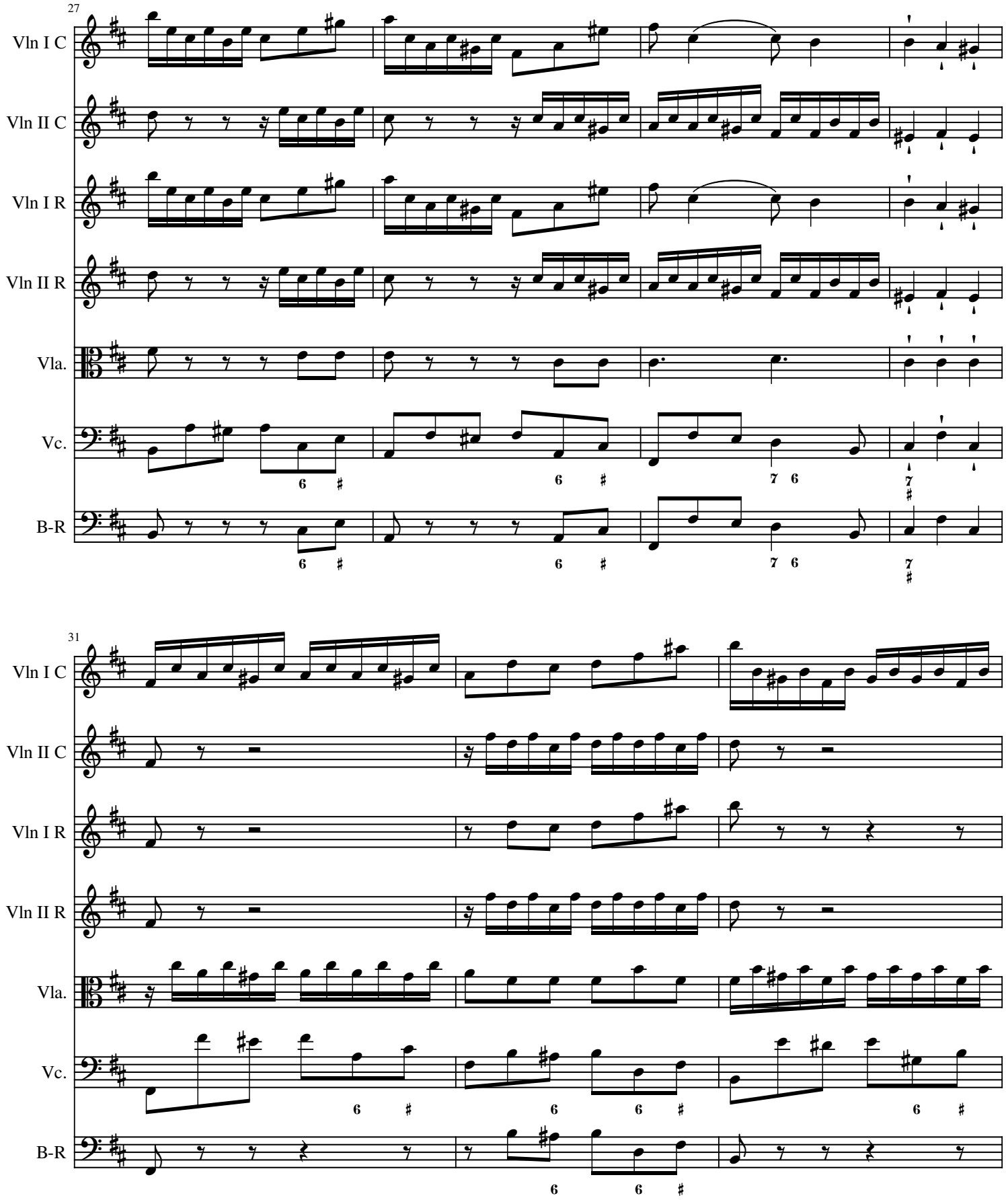

32
Tutti
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
p
40

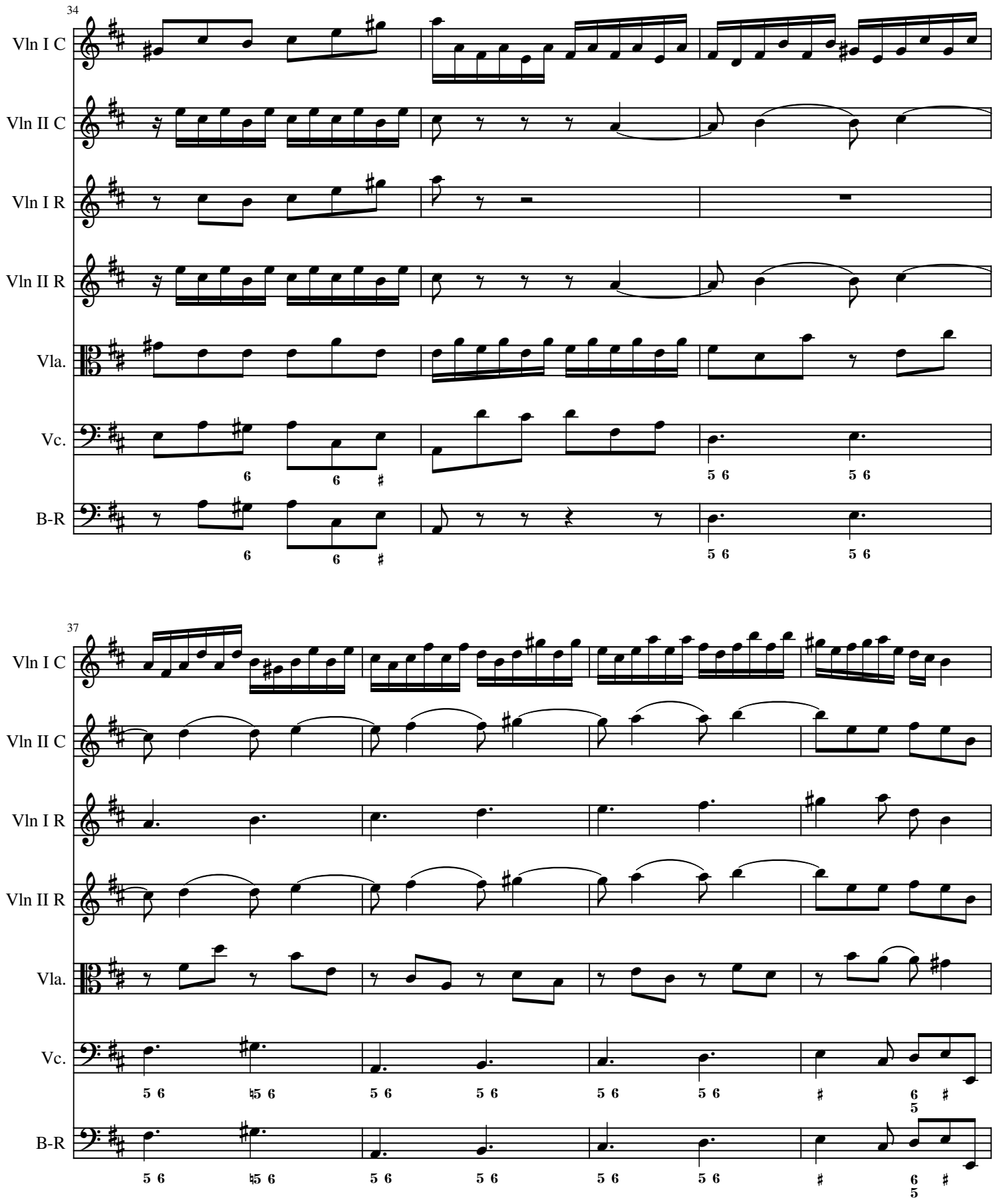


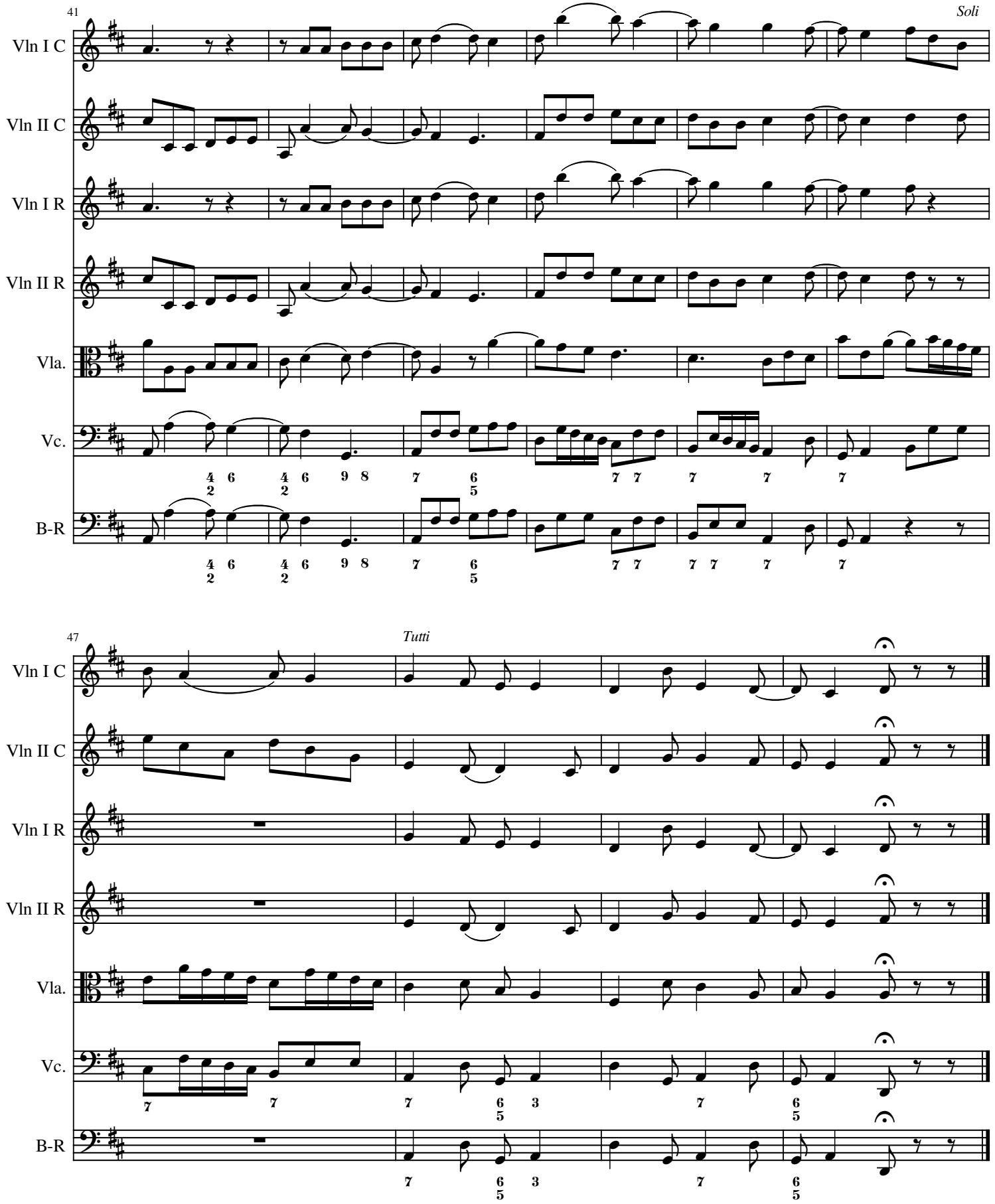
Francesco Geminiani (1687-1762)
Concerto No. 1 from 12 Concerti Grossi


12
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
18
Soli
Soli
Tutti
Tutti


21
Soli
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Tutti
Vc.
Tutti
Tutti
B-R
Tutti
24
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R


27
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
31
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R


34
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
37
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R


41
Soli
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R
47
Tutti
Vln I C
Vln II C
Vln I R
Vln II R
Vla.
Vc.
B-R

Francesco Geminiani

Concerti Grossi after Corelli's Violin Sonatas, Op. 5

Edition Notes

This edition of the Geminiani Concerti Grossi after Arcangelo Corelli's Violin Sonatas, Op. 5† is the first new performance edition since 1753, when it was published in Paris by Le Clerc. The undertaking was inspired first, by the desire to read these works with friends; second, by the isolating restrictions of the Covid-19 virus which kept us all from gathering to make music and gave me a bunch of free time; and third, by the difficulty these old eyes experienced when trying to read even the excellent copies of the first edition parts published in 1726 and 1729 (perhaps) by John Walsh of London and made available to all through the magic of the internet and IMSLP, in particular.

The sources for the present edition are the parts published by John Walsh of London in 1726 and 1729 (perhaps). No attempts have been made to adjudicate, incorporate or annotate differences between the Walsh and Le Clerc editions.

NB: Christopher Hogwood began a modern edition of these works but did not complete the edition. The scores are available from UT Orpheus – at this time, performance parts are not available. These scores were not known to me until I had completed copying and formatting all but *Folia*.

At the beginning of the effort, I made editorial decisions regarding metronome markings, dynamic agreement between the first edition parts, performance practice, and note pitch when the first edition parts proved visually challenging. I was subsequently convinced by friends, that, not being a musicologist, nor all that well trained in music theory, my contribution should be as copyist and printer, annotating where I had made pitch decisions, but making no other changes or additions to the first edition parts. Unfortunately, the process of editing to rediscover the perhaps five or ten pitch decisions in seven to ten thousand measures of music has proven too much for my copy editing skills and I leave that to someone in the future to make a scholarly edition. I have also decided to retain the metronome markings – after all, metronome markings are, as the pirate said about the Pirates' Code of Honor, "They be more like guidelines."

As it stands, the edition is now complete, having the following characteristics:

- Each concerto grosso is published independently in a PDF file containing a full score, a set of parts and a separate Basso-Continuo part which is identical to the Basso-Ripieno part as shown in the score.
- In these editions, the figured bass notation has been removed from the Violoncello and Basso-Ripieno performance parts, though it is shown in the score. No effort was made to rectify the large number of differences between Violoncello and Basso-Ripieno parts in the first edition.
- The score and parts are laid out for backed-up (front/back) printing. Score and parts each contain an even number of pages, guaranteeing proper page turns for the performance parts. The score has a color front cover and dedication page, a title page and back cover. Each performance part has a title page and back cover.
- Hopefully, there are few, if any, copyist errors.

I'd like to thank composer Tom Febonio for his input on formatting and other publishing issues; musicologist James Clements for advising me of the Hogwood edition; and composer/musicologist Forrest Larson for his review of this set and for his insistence that I remove my editorializing.

I personally look forward to a better time for the world so that we can all gather again to appreciate the musical arts.

Rome Pozgay, Marblehead, MA

August, 2020

†Arcangelo Corelli (1653-1713) – The Op. 5 Sonatas were published in Rome in 1700

Pagzop Music Publishing House

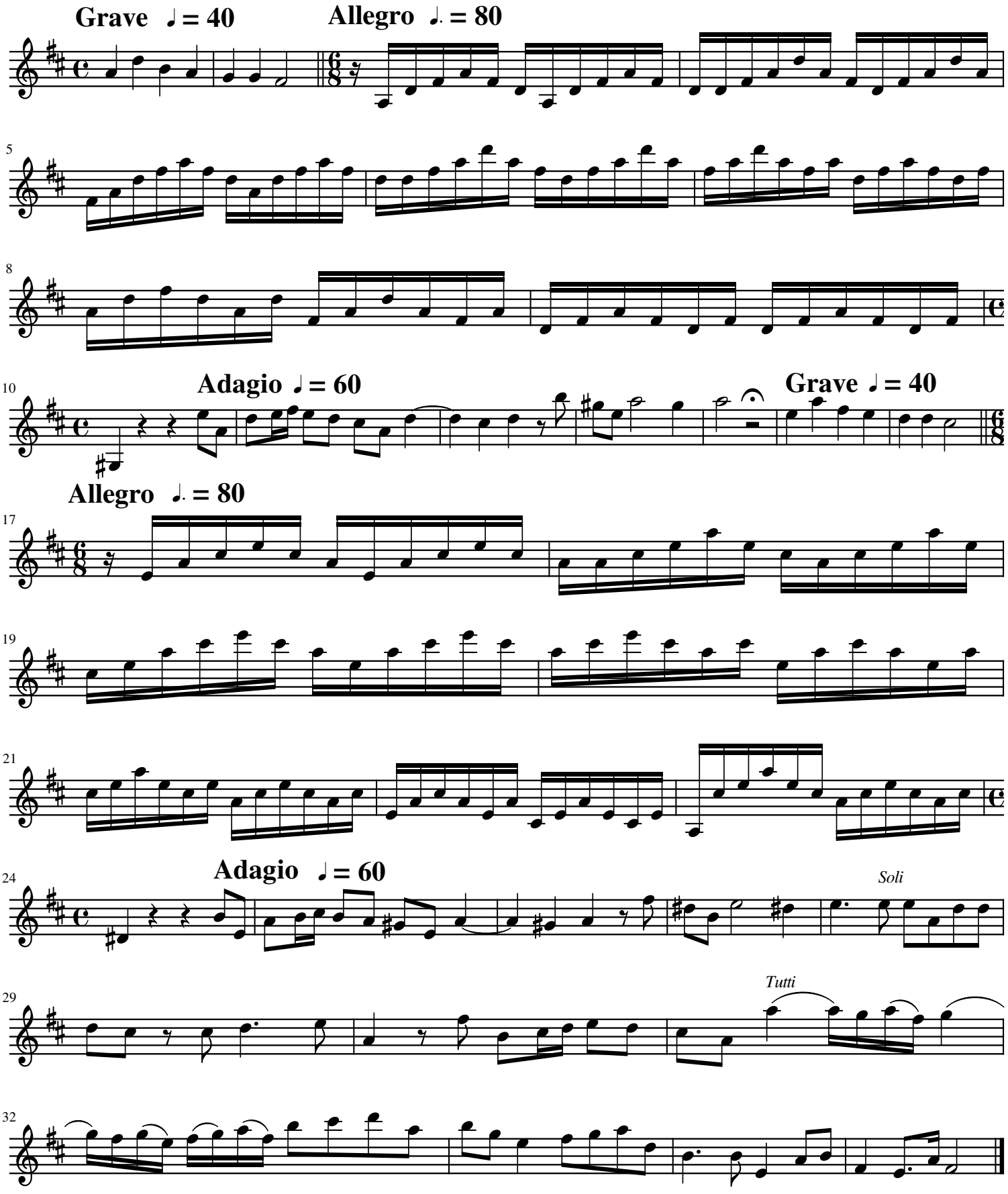
Violin I Concertino

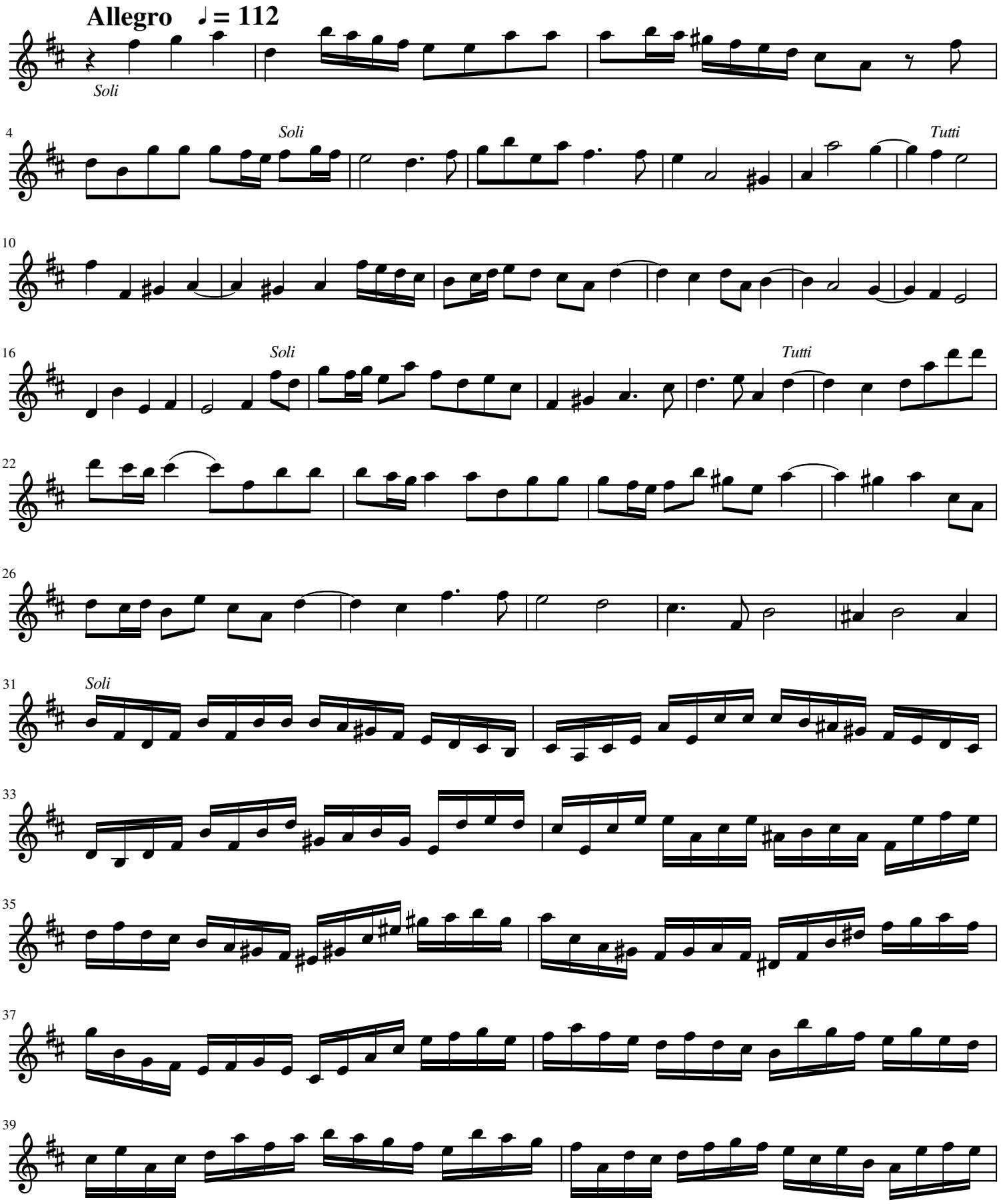
Concerto No. 1 from 12 Concerti Grossi

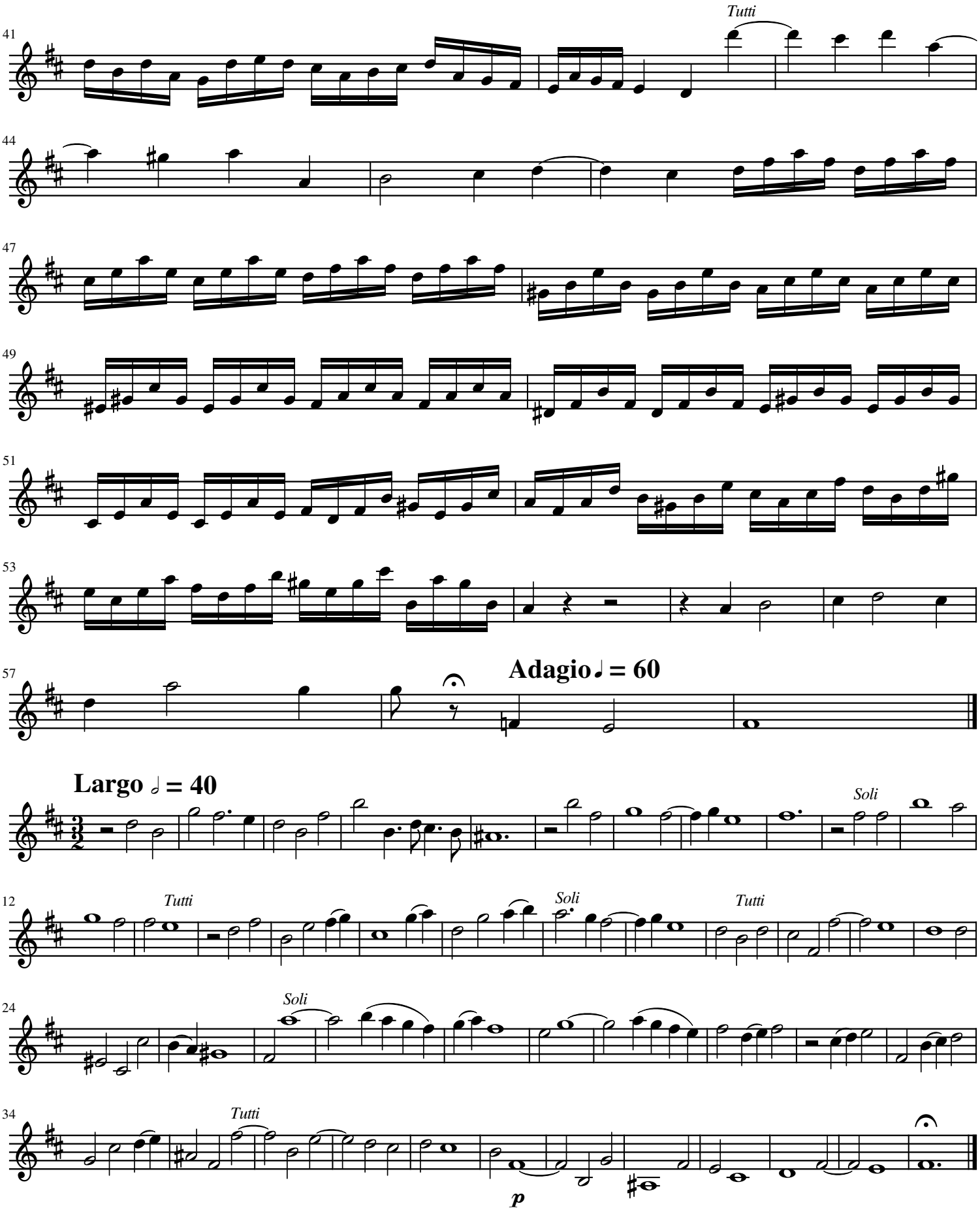
After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

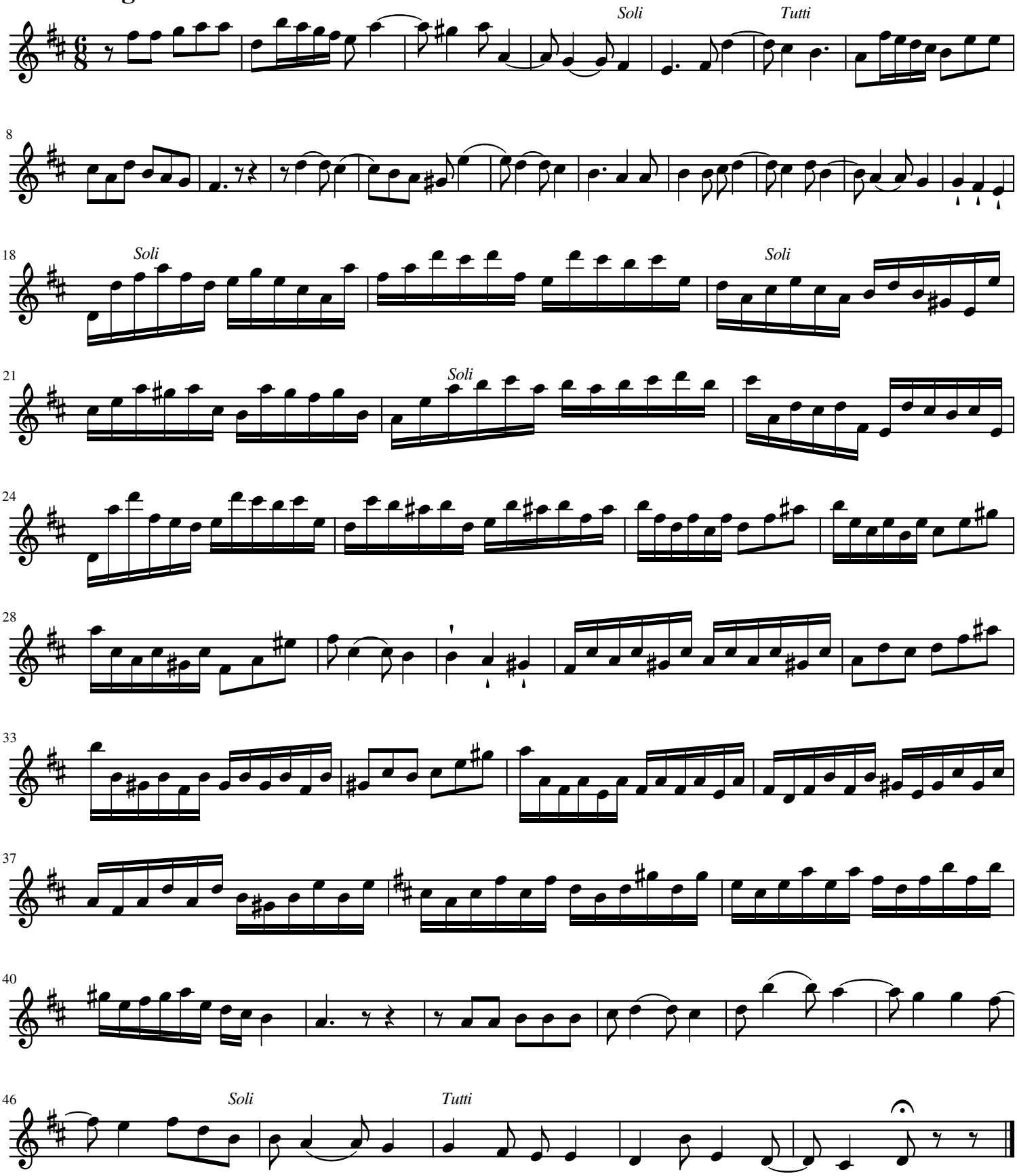
Blank Page


Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Soli
Tutti


Allegro ♩= 112
Soli
Soli
Tutti
Soli
Tutti
Soli


41
Tutti
44
47
49
51
53
57
Adagio ♩ = 60
Largo 𝅗𝅥 = 40
Soli
12
Tutti
Soli
Tutti
24
Soli
34
Tutti
p

Blank Page


Allegro ♩. = 72
Soli
Tutti
8
18
Soli
Soli
21
Soli
24
28
33
37
40
46
Soli
Tutti

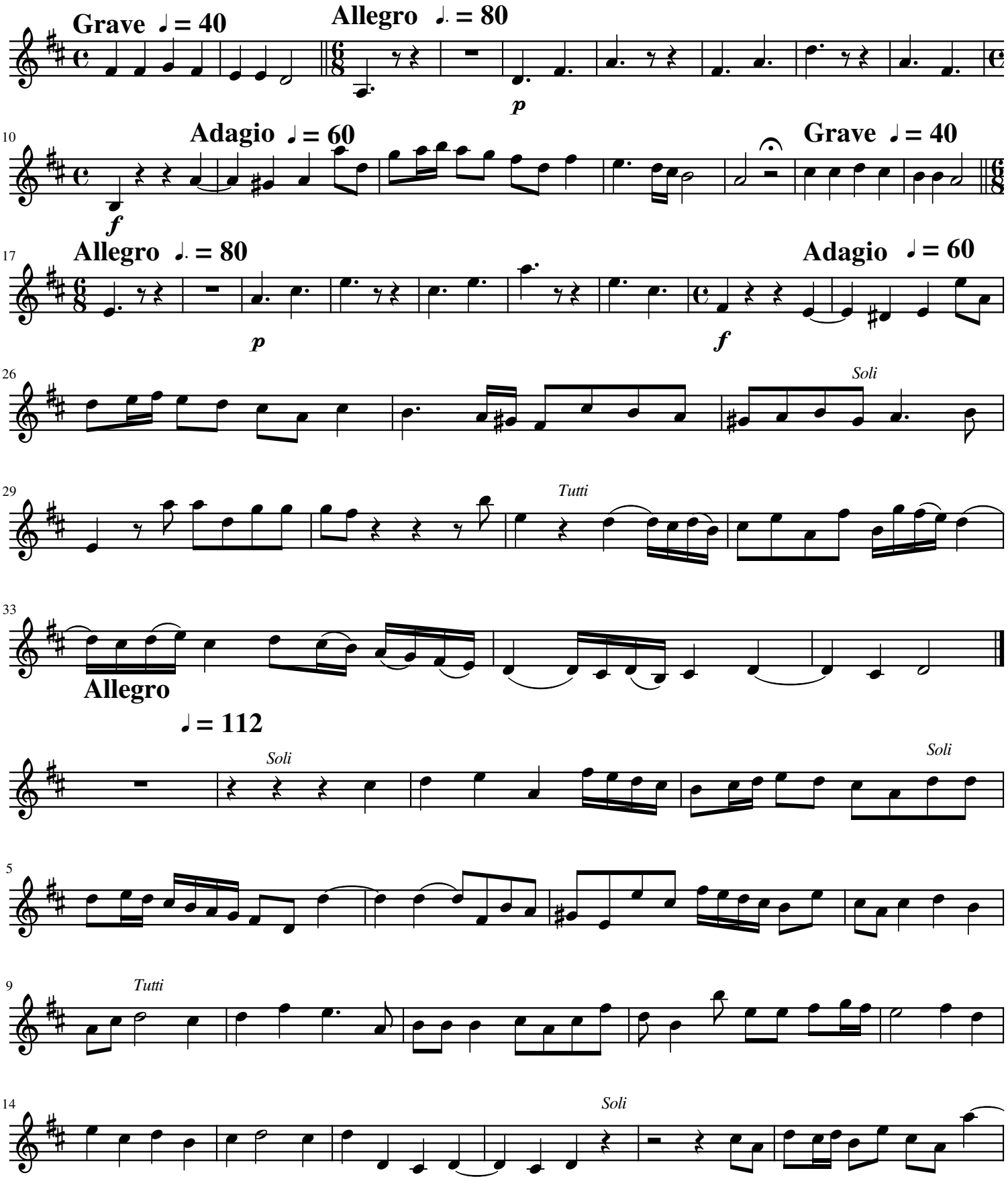
Tagzop Music Publishing House

Violin II Concertino

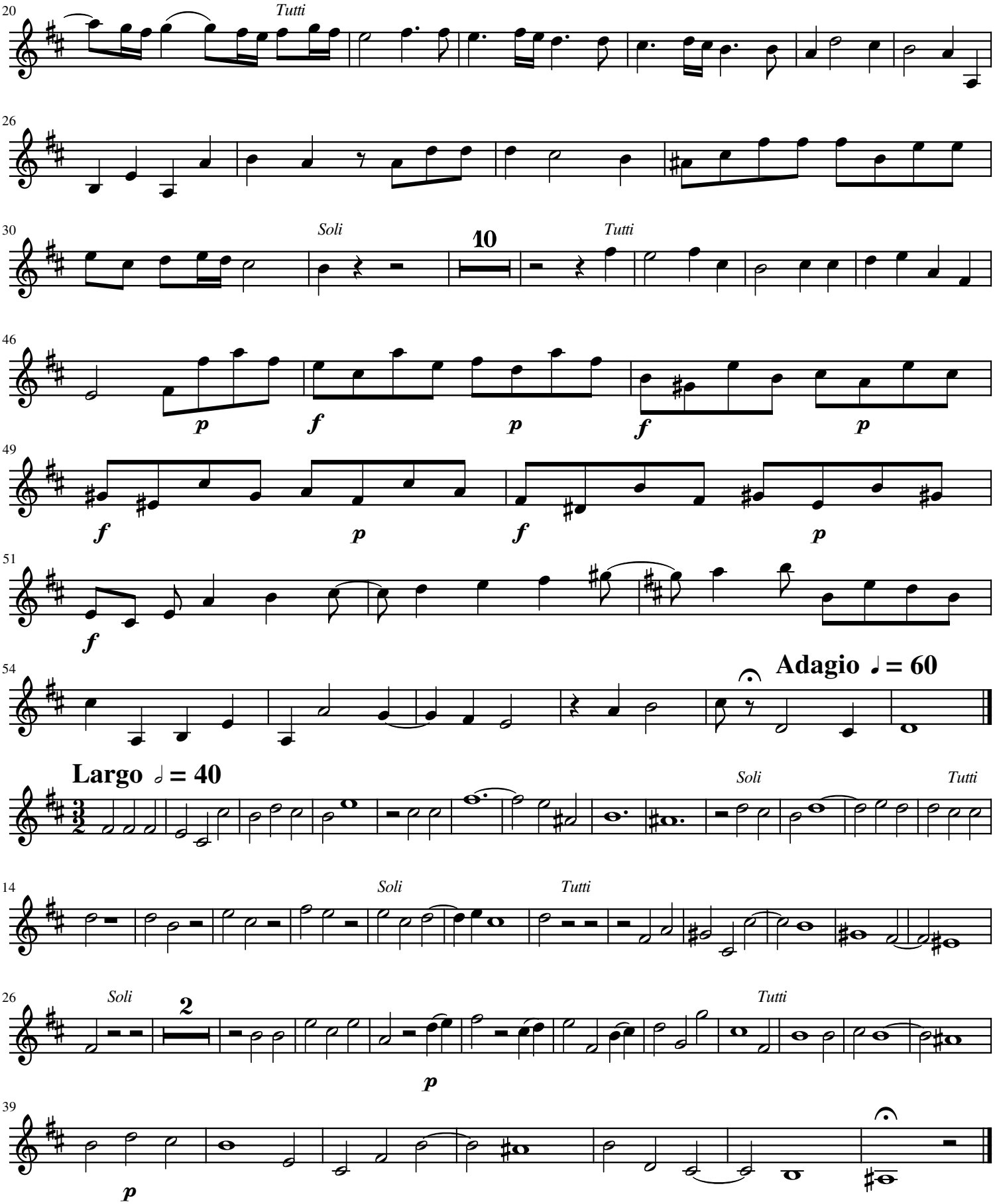
Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

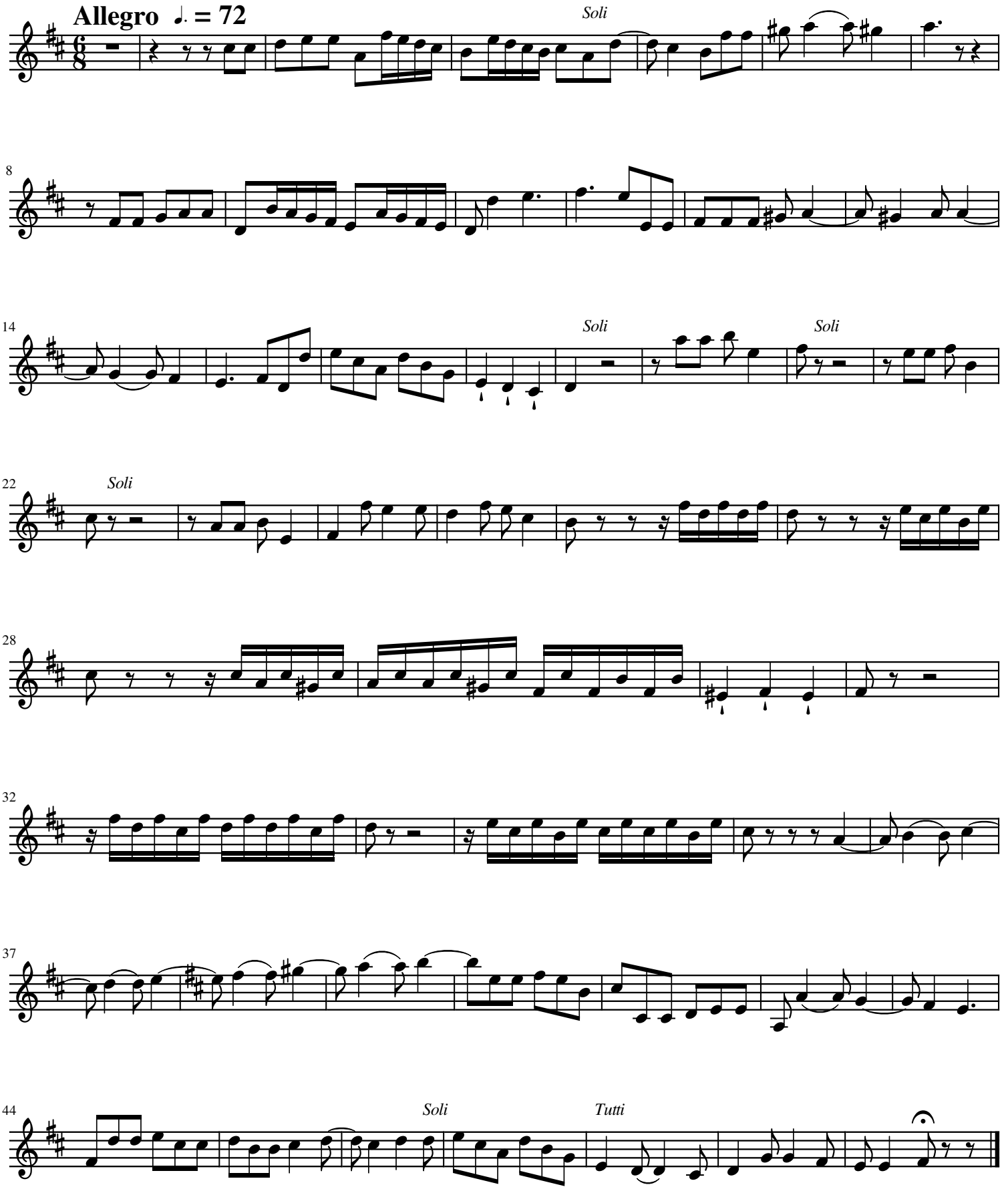
Francesco Geminiani (1687-1762)



Francesco Geminiani (1687-1762)
Concerto No. 1 from 12 Concerti Grossi


20
Tutti
26
30
Soli
10
Tutti
46
p
f
p
f
p
49
f
p
f
p
51
f
54
Adagio ♩= 60
Largo 𝅗𝅥 = 40
Soli
Tutti
14
Soli
Tutti
26
Soli
2
Tutti
p
39
p

Blank Page


Allegro ♩. = 72
Soli
8
14
Soli
Soli
22
Soli
28
32
37
44
Soli
Tutti

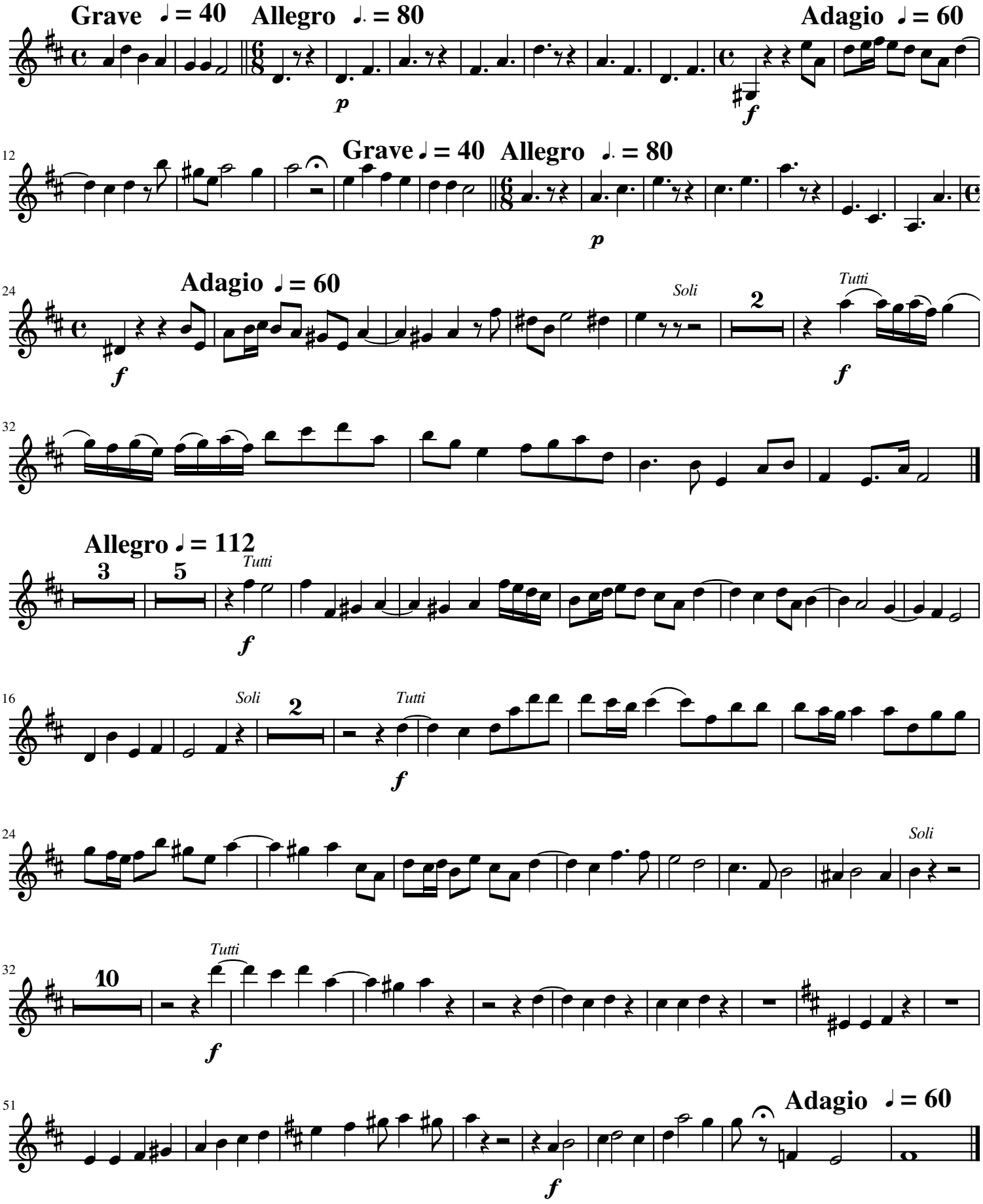
Nagzop Music Publishing House

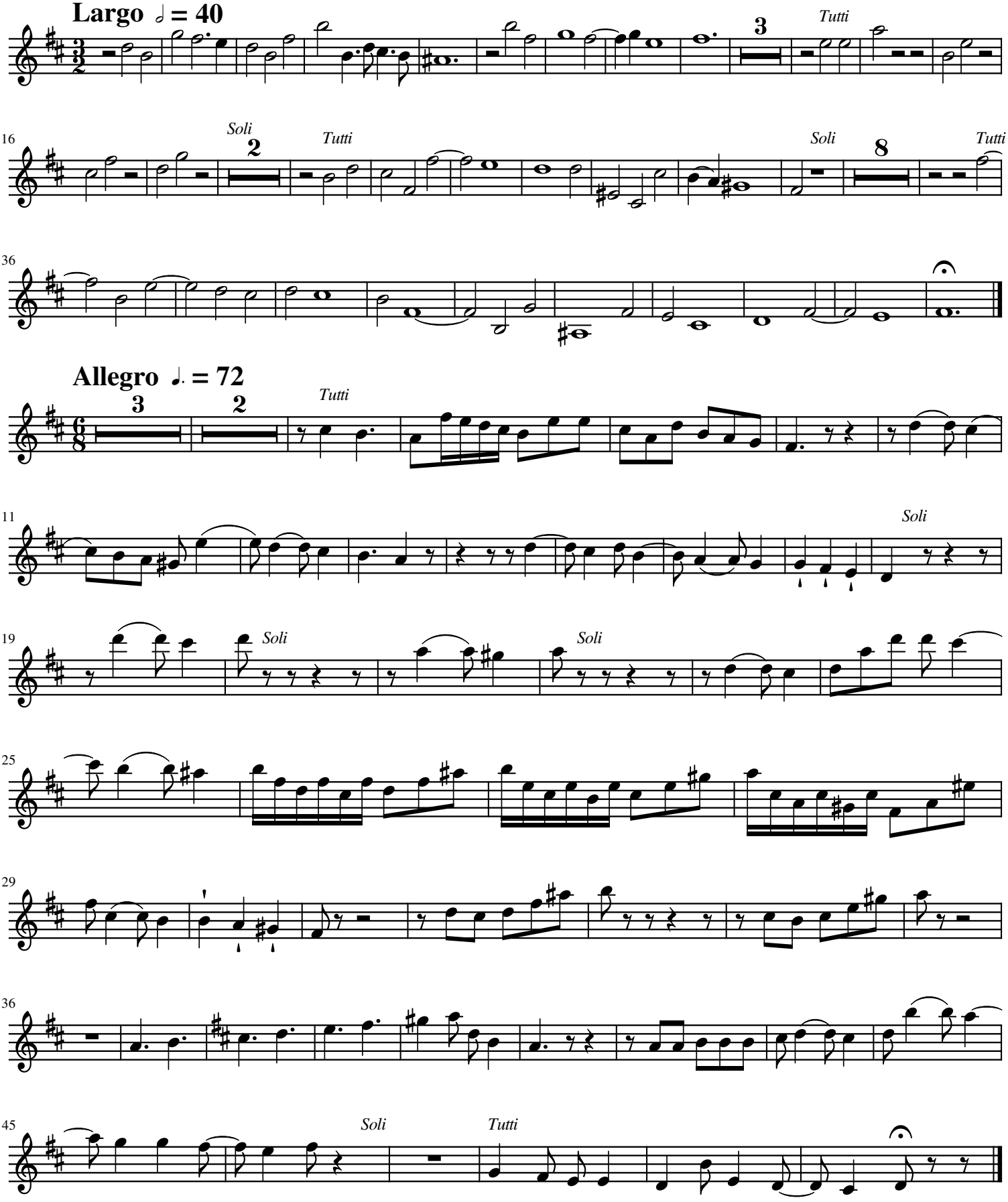
Violin I Ripieno

Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)


Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Soli
Tutti
Allegro ♩ = 112
Tutti
Soli
Tutti
Soli
Tutti
Adagio ♩ = 60


Largo ♩ = 40
Tutti
Soli
Tutti
Soli
Tutti
Allegro ♩. = 72
Tutti
Soli
Soli
Soli
Soli
Tutti

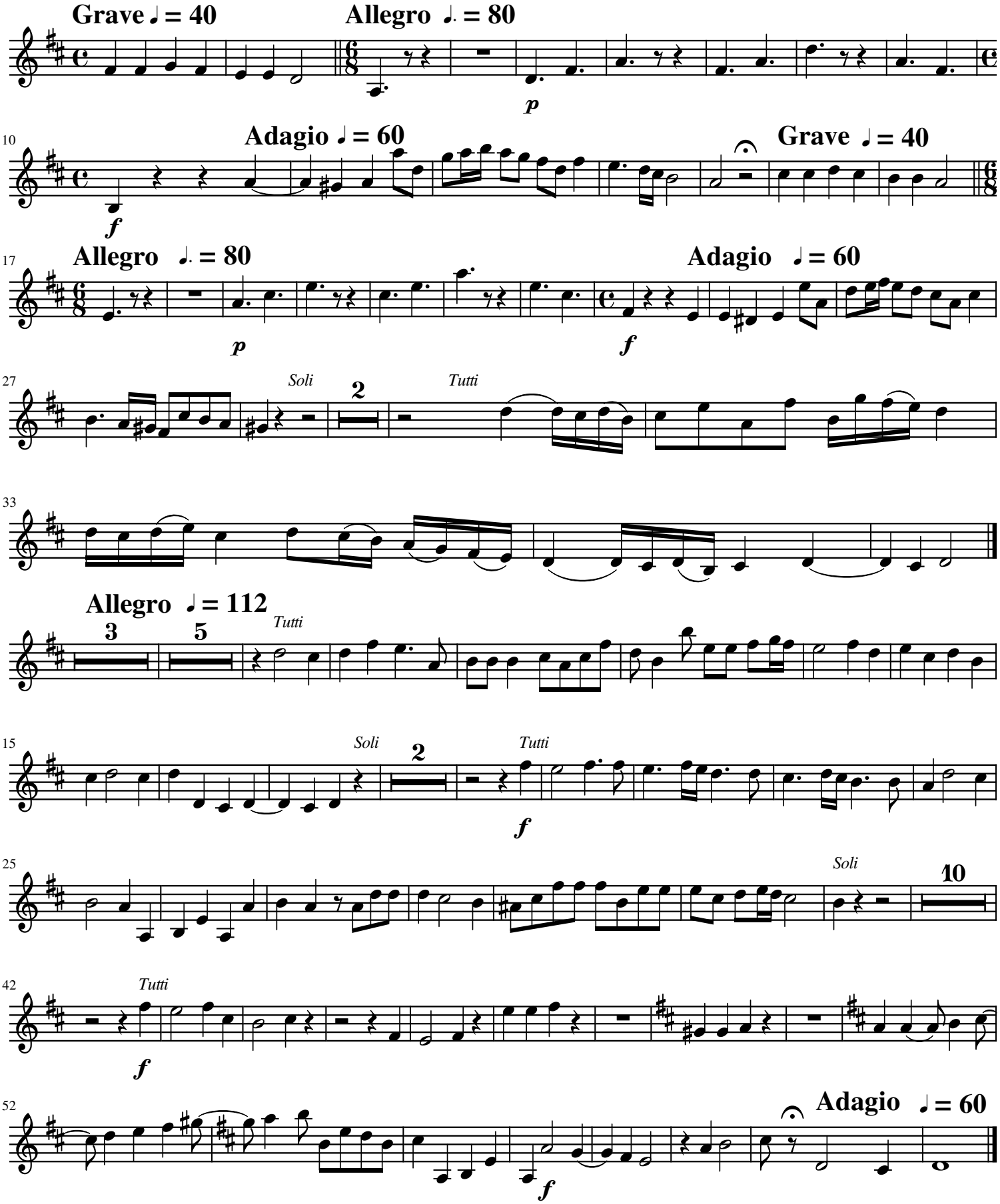
Wagzop Music Publishing House

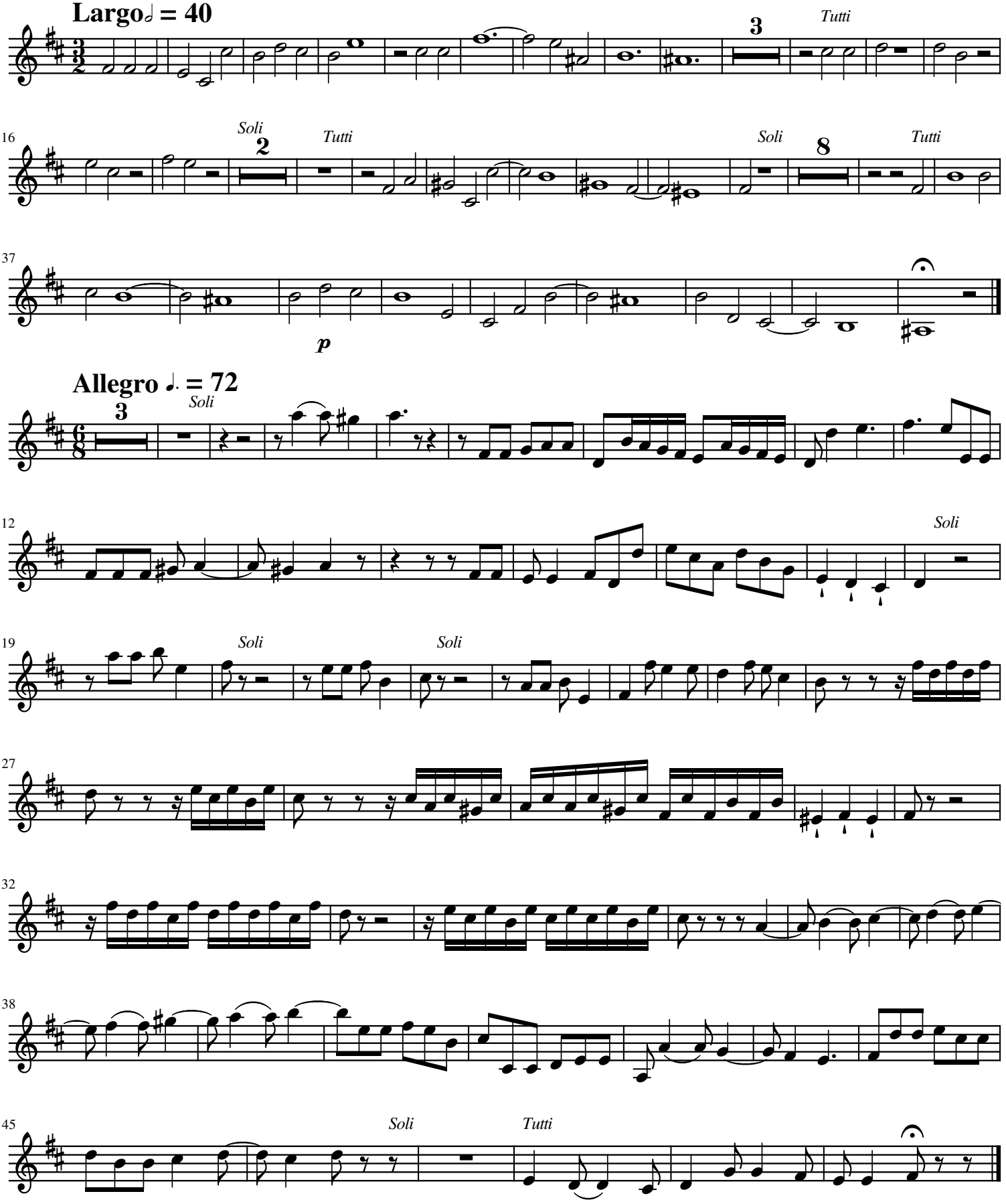
Violin II Ripieno

Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)


Grave ♩ = 40
Allegro ♩. = 80
p
10
Adagio ♩ = 60
f
Grave ♩ = 40
17
Allegro ♩. = 80
p
Adagio ♩ = 60
f
27
Soli
2
Tutti
33
Allegro ♩ = 112
3
5
Tutti
15
Soli
2
Tutti
f
25
Soli
10
42
Tutti
f
52
Adagio ♩ = 60
f


Largo𝅗𝅥 = 40
3
Tutti
16
Soli
2
Tutti
Soli
8
Tutti
37
p
Allegro ♩. = 72
3
Soli
12
Soli
19
Soli
Soli
27
32
38
45
Soli
Tutti

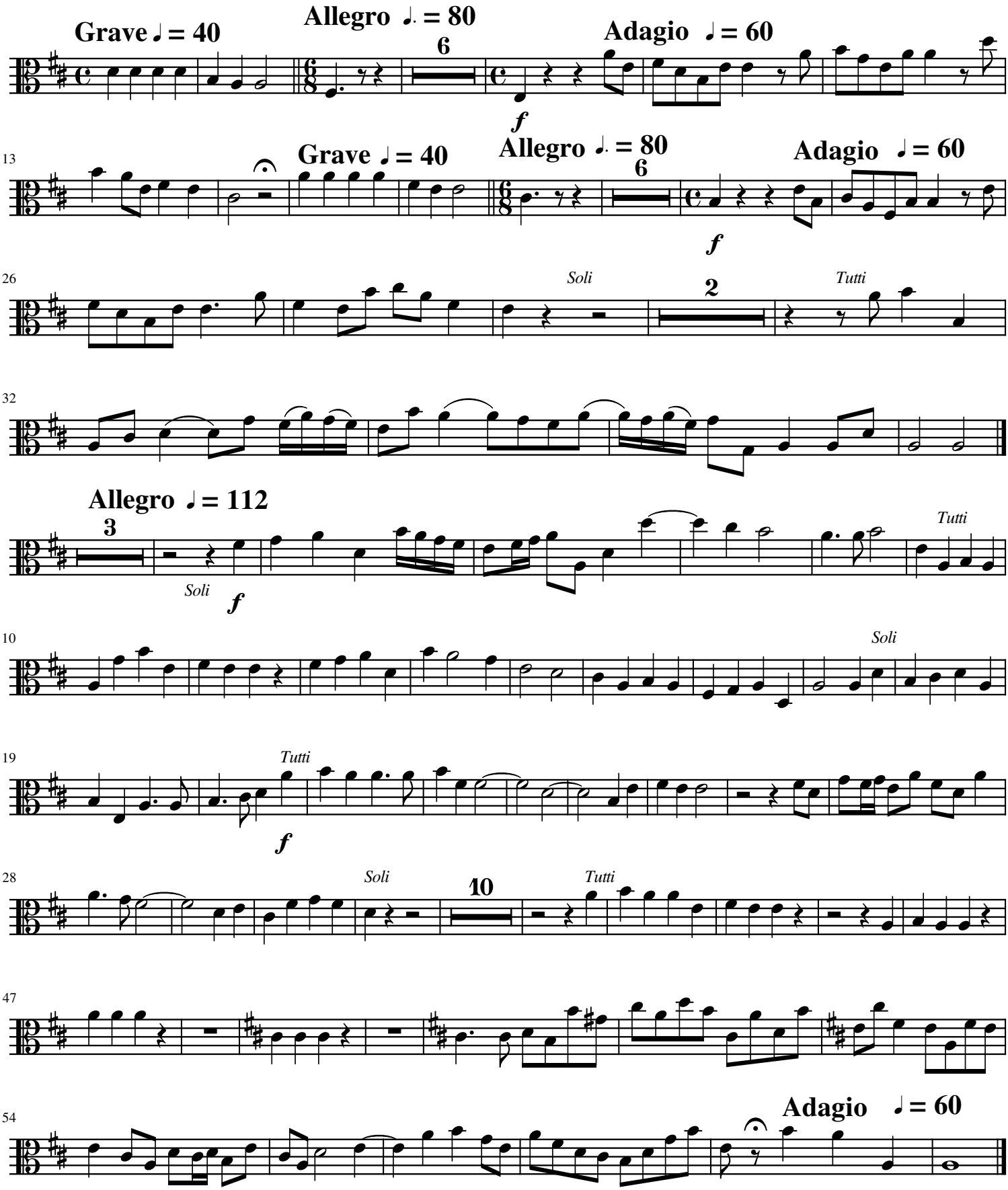
Nagzop Music Publishing House

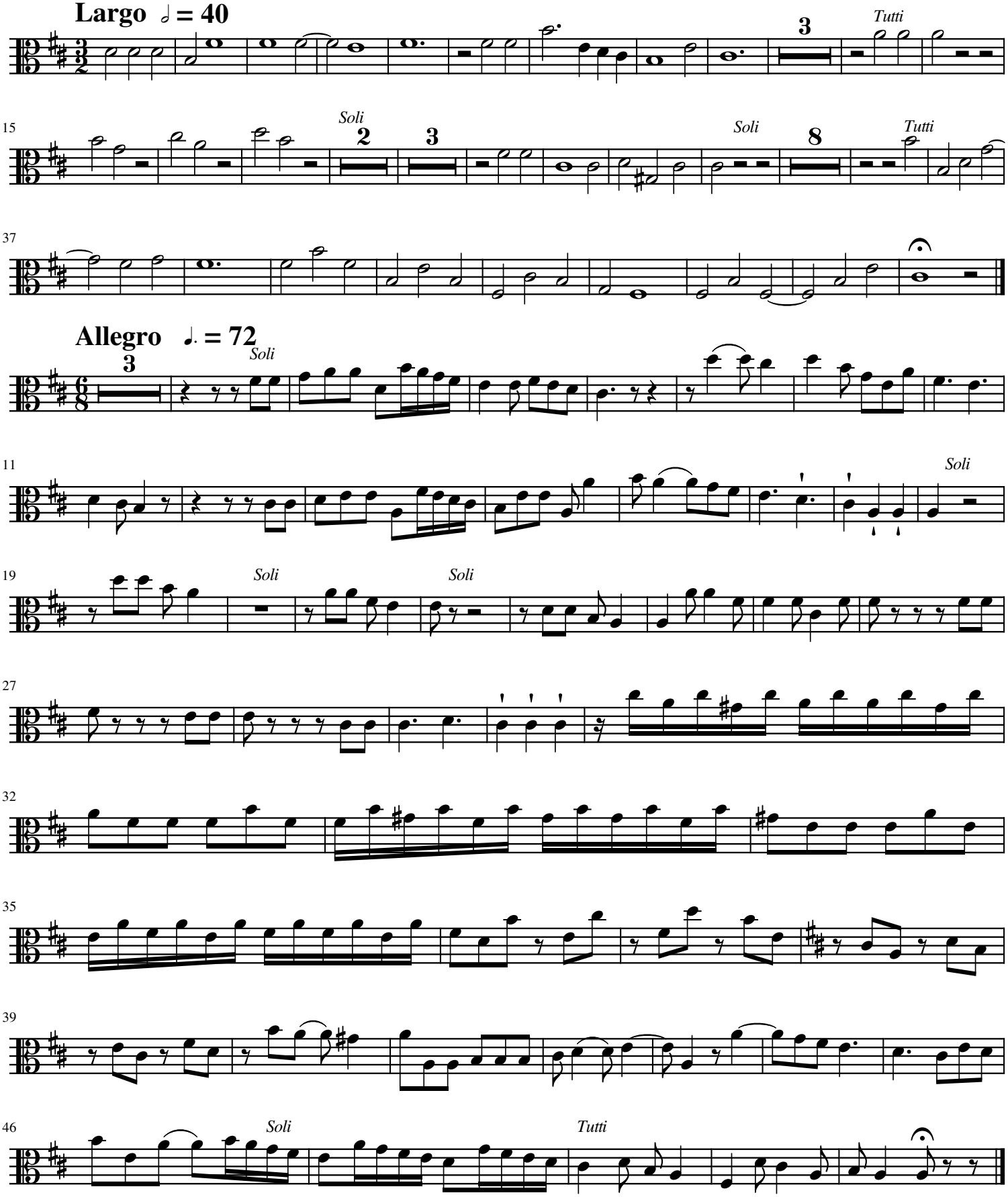
Viola

Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)


Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Soli
Tutti
Allegro ♩ = 112
Soli
Tutti
Soli
Tutti
Soli
Tutti
Adagio ♩ = 60


Largo ♩ = 40
Tutti
Soli
Soli
Tutti
Allegro ♩. = 72
Soli
Soli
Soli
Soli
Soli
Tutti

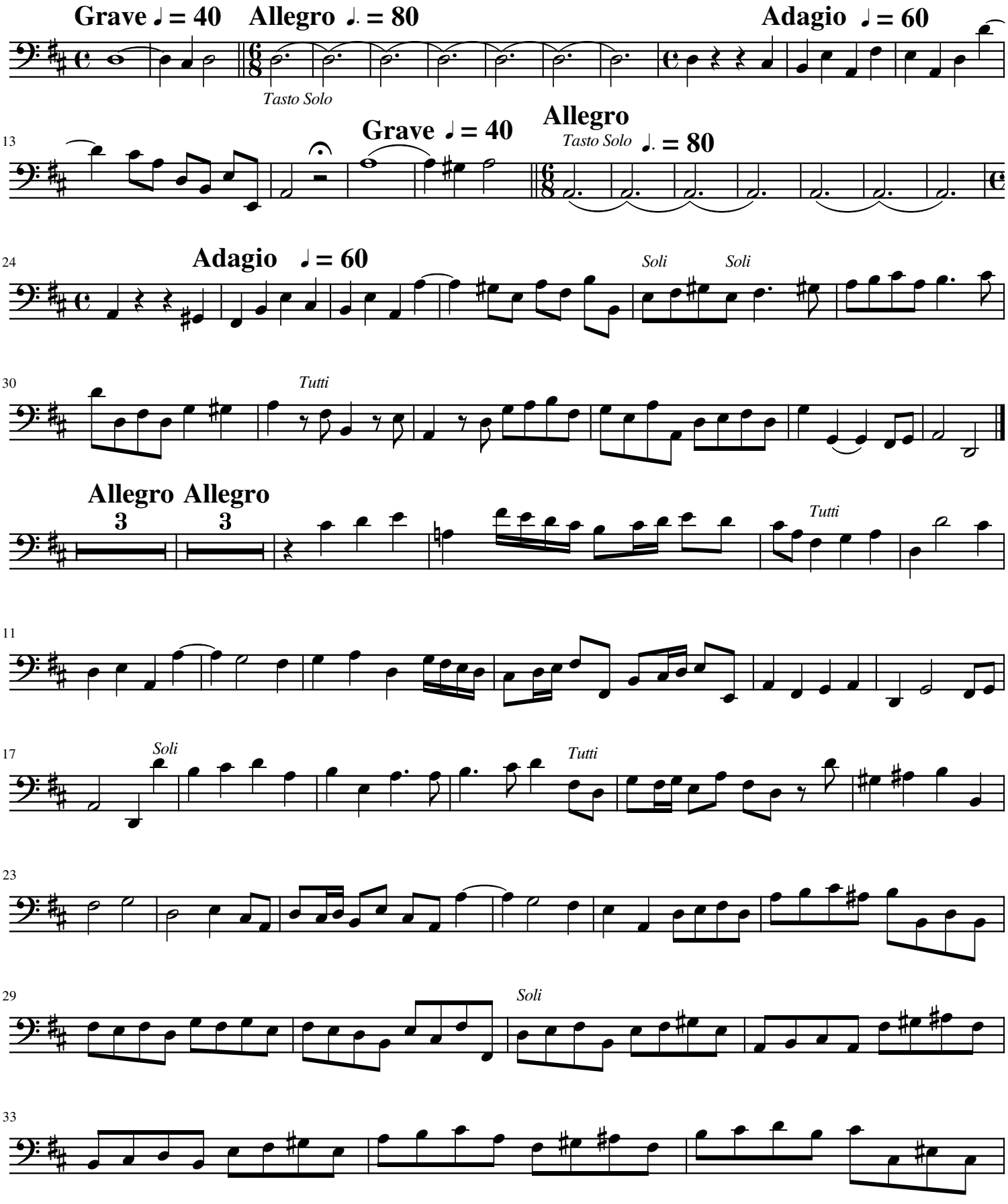
Hagzop Music Publishing House

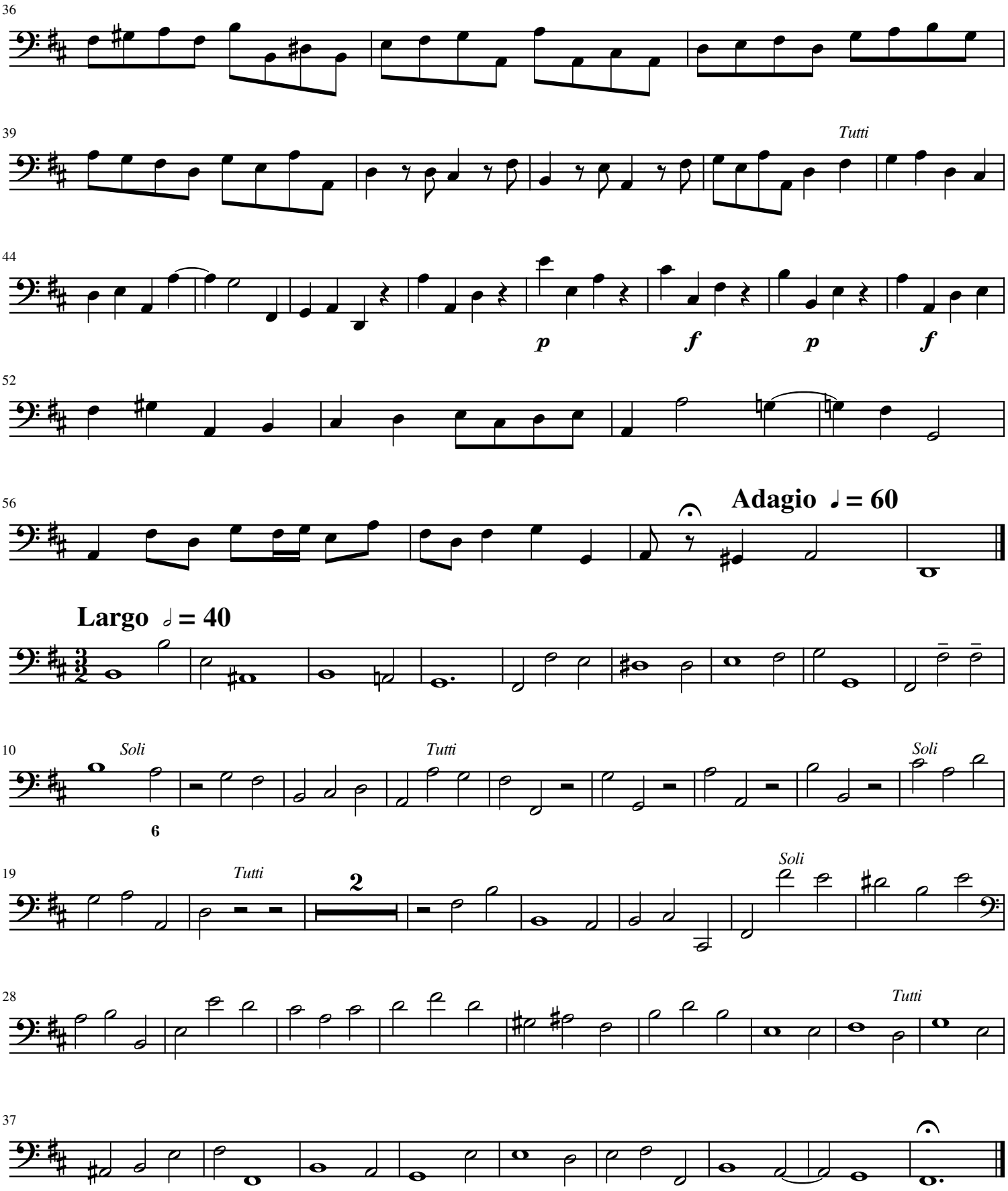
Violoncello

Concerto No. 1 from 12 Concerti Grossi

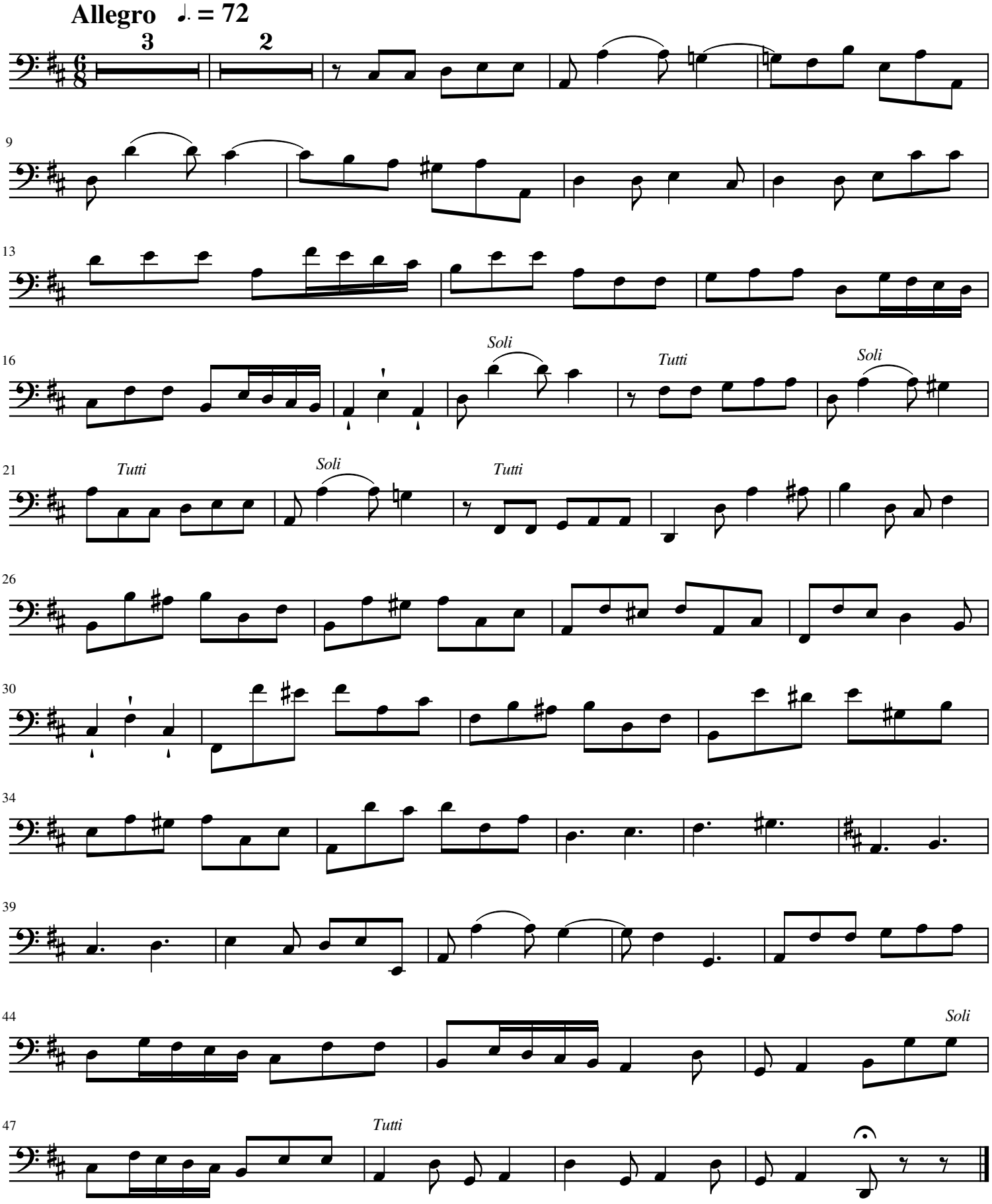
After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)


Grave ♩ = 40
Allegro ♩. = 80
Adagio ♩ = 60
Tasto Solo
13
Grave ♩ = 40
Allegro
Tasto Solo
♩. = 80
24
Adagio ♩ = 60
Soli
Soli
30
Tutti
Allegro
Allegro
3
3
Tutti
11
17
Soli
Tutti
23
29
Soli
33


36
39
Tutti
44
p
f
p
f
52
56
Adagio ♩ = 60
Largo 𝅗𝅥 = 40
10
Soli
Tutti
Soli
6
19
Tutti
2
Soli
28
Tutti
37

Blank Page


Allegro ♩. = 72
3
2
9
13
16
Soli
Tutti
Soli
21
Tutti
Soli
Tutti
26
30
34
39
44
Soli
47
Tutti

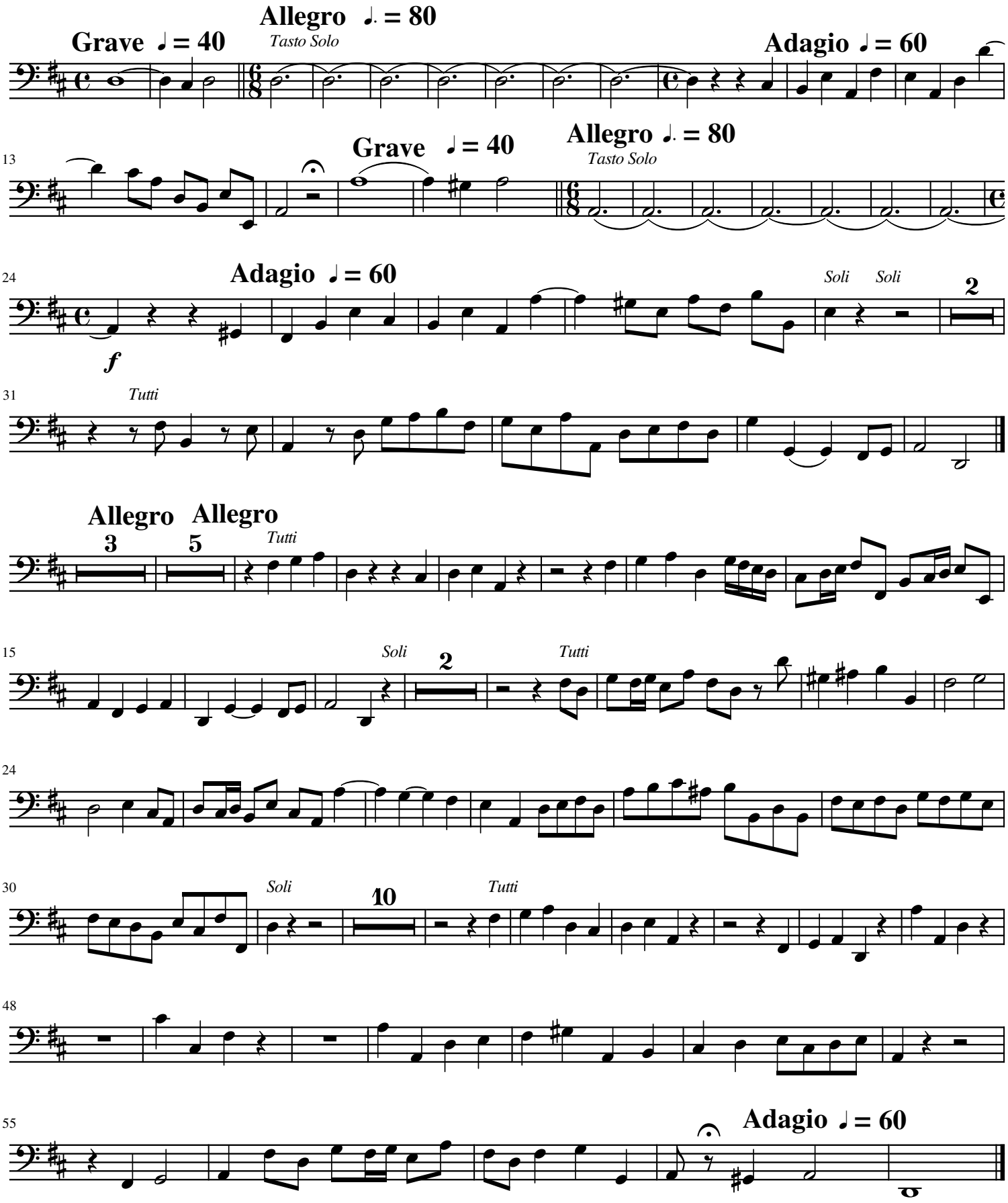
Fagzop Music Publishing House

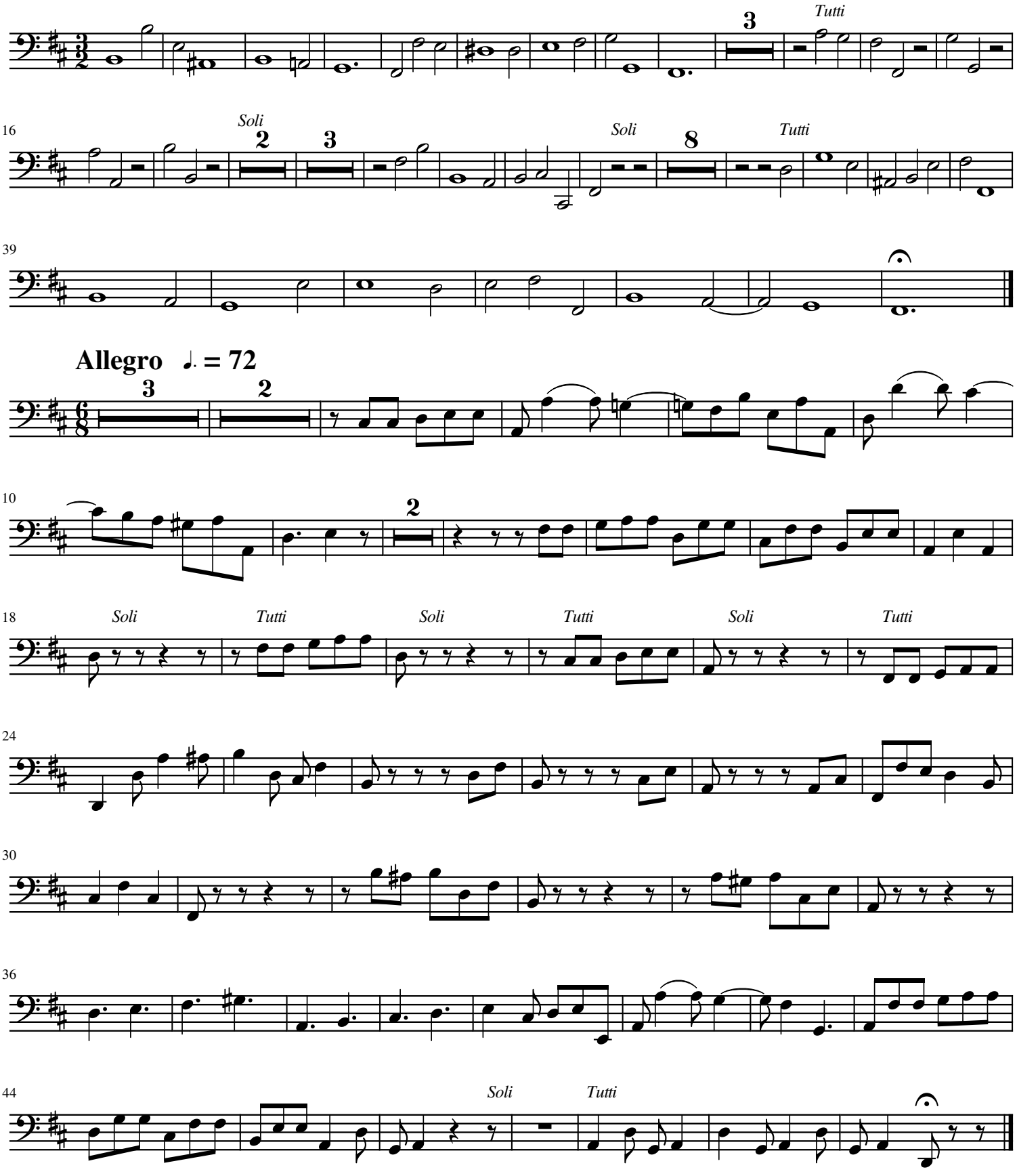
Basso-Ripieno

Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)


Grave ♩ = 40
Allegro ♩. = 80
Tasto Solo
Adagio ♩ = 60
13
Grave ♩ = 40
Allegro ♩. = 80
Tasto Solo
24
Adagio ♩ = 60
Soli
Soli
2
f
31
Tutti
Allegro
3
Allegro
5
Tutti
15
Soli
2
Tutti
24
30
Soli
10
Tutti
48
55
Adagio ♩ = 60


Largo ♩ = 40
Tutti
Soli
Tutti
Allegro ♩. = 72
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti

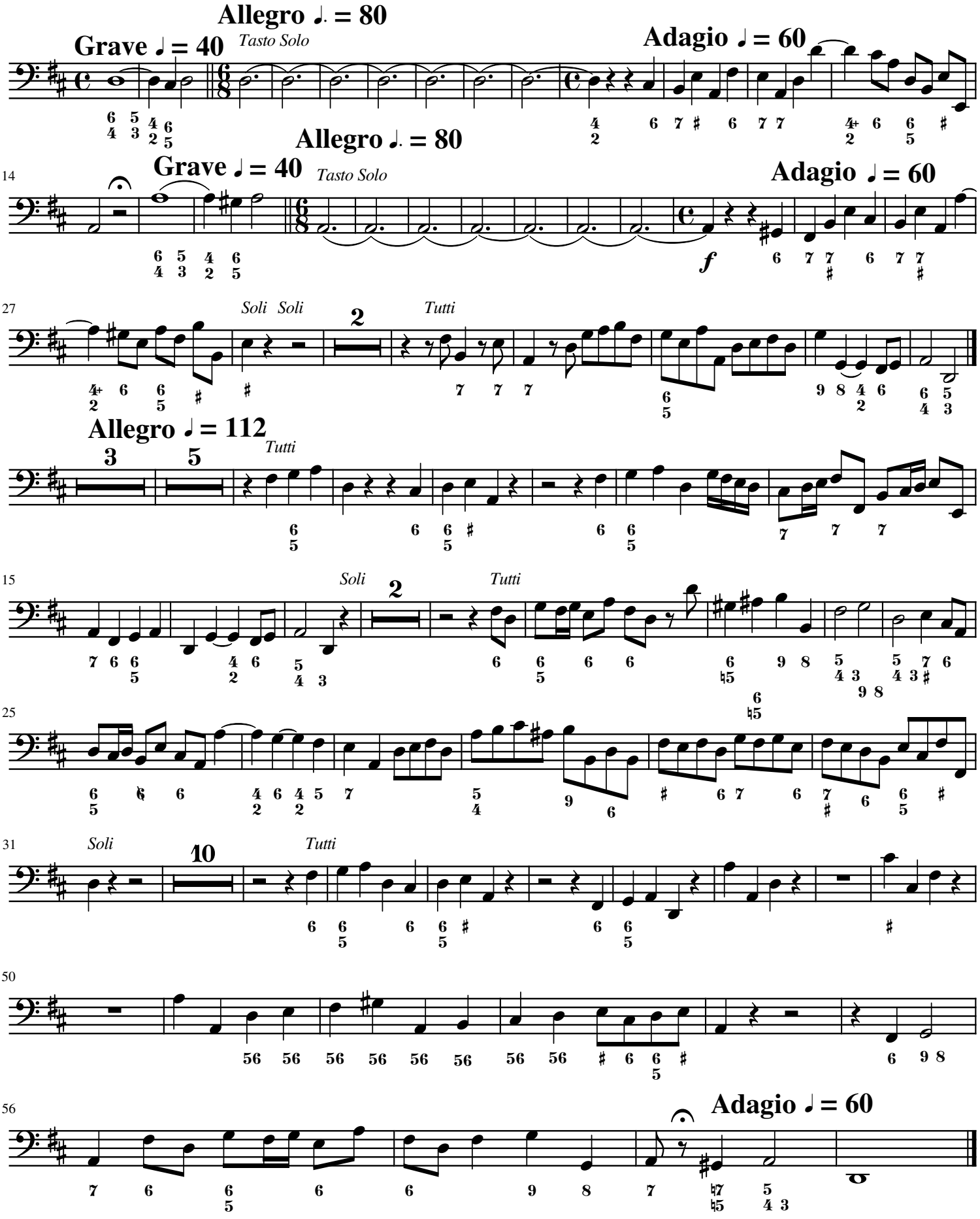
Hagzop Music Publishing House

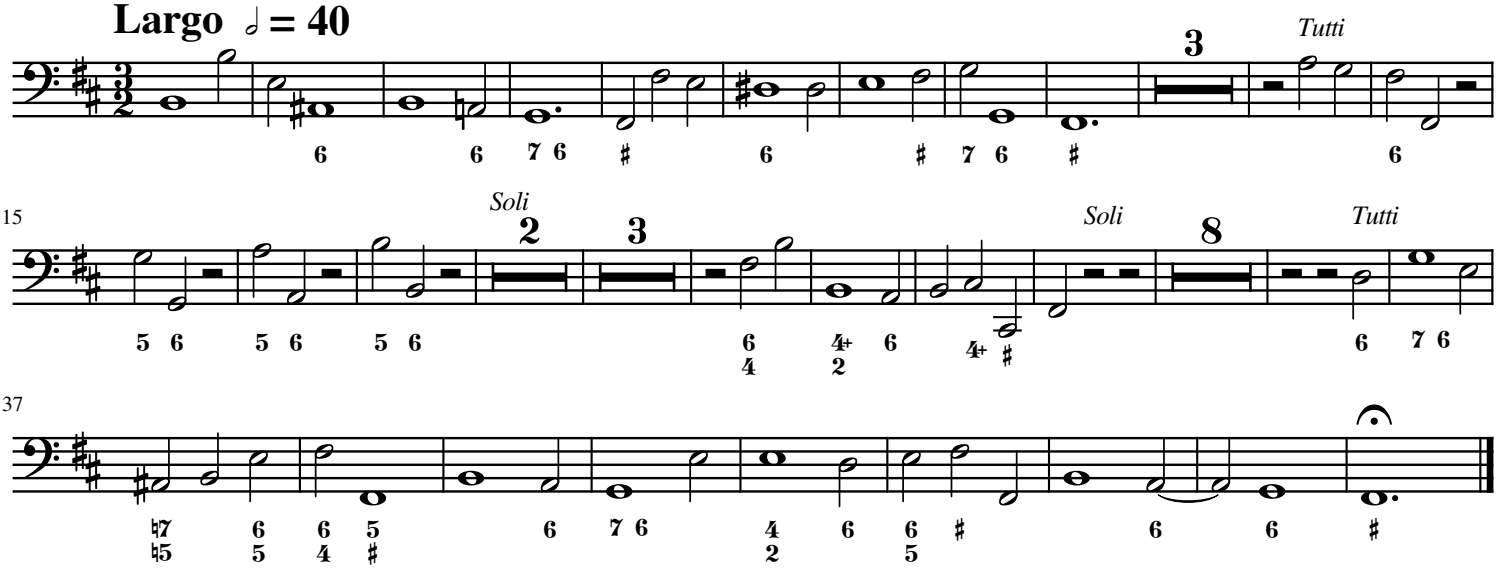
Basso Continuo

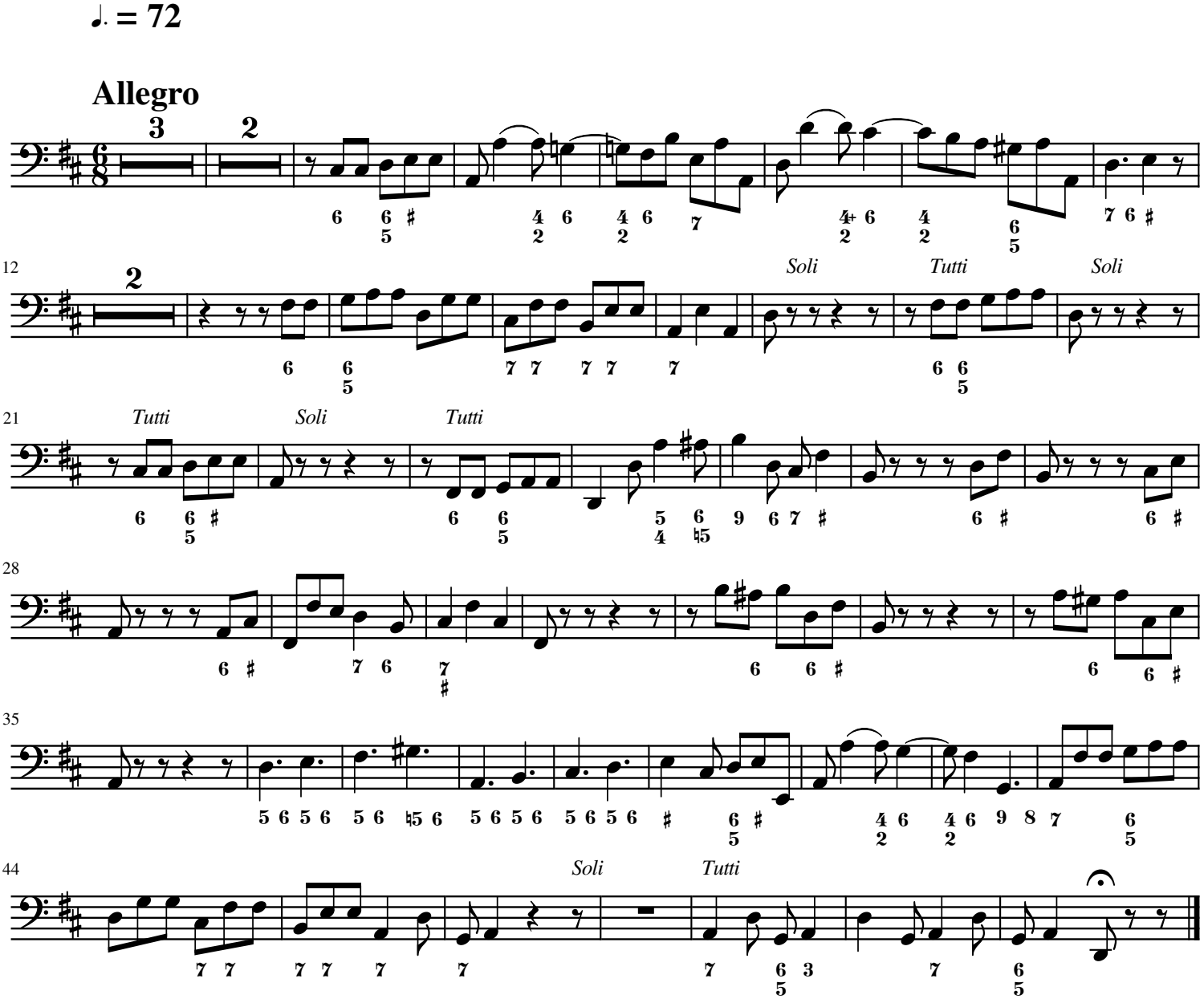
Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)


Allegro ♩. = 80
Grave ♩ = 40
Tasto Solo
Adagio ♩ = 60
Allegro ♩. = 80
Grave ♩ = 40
Tasto Solo
Adagio ♩ = 60
Soli Soli
Tutti
Allegro ♩ = 112
Tutti
Soli
Tutti
Soli
Tutti
Adagio ♩ = 60


Largo ♩ = 40
Tutti
Soli
Soli
Tutti


♩. = 72
Allegro
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti

Vagzop Music Publishing House