



**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**  $\text{♩} = 40$       **Allegro**  $\text{♩} = 80$

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

*Tasto Solo*

$\frac{6}{4} \frac{5}{3}$        $\frac{4}{2} \frac{6}{5}$

*Tasto Solo*

$\frac{6}{4} \frac{5}{3}$        $\frac{4}{2} \frac{6}{5}$

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**  $\text{♩} = 60$

**Grave**  $\text{♩} = 40$

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

**Allegro**  $\text{♩} = 80$

17

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

*Tasto Solo*

*Tasto Solo*

20

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

*Tasto Solo*

**Adagio. = 60**

23

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

**f**

**f**

**f**

$\frac{4}{2}$

**f**

Musical score for orchestra, page 27, Soli section. The score includes parts for Vln I C, Vln II C, Vln I R, Vln II R, Vla., Vc., and B-R. The key signature is A major (three sharps). The score shows various melodic lines and harmonic changes, with specific measures labeled at the bottom.

27

*Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

*Soli*

$\frac{4}{2}$  6 6 5 #  $\frac{7}{6}$  5  $\frac{7}{4}$  6 4 3 7 6

4 6 6 5 # #

31

*Tutti*

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

7 7 7 5 6

7 7 7

33

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

6/5 9 8 4/2 6 6/5 4/3

6 5 9 8 4/2 6 6 5/4 3

**Allegro**  $\text{J} = 112$ 

Violin I Concertino *Soli*

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

This section of the musical score consists of six staves. The top staff is for the Violin I Concertino, which is playing a melodic line with eighth-note patterns. The second staff is for the Violin II Concertino, which is silent. The third staff is for the Violin I Ripieno, the fourth for the Violin II Ripieno, the fifth for the Viola, and the sixth for the Bassoon Ripieno. The key signature is one sharp, and the tempo is Allegro at 112 beats per minute.

5

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

This section of the musical score starts at measure 5. It features six staves. The top staff is for the Violin I Concertino, showing a melodic line with eighth-note patterns. The second staff is for the Violin II Concertino, showing a rhythmic pattern with eighth-note pairs. The third staff is for the Violin I Ripieno, the fourth for the Violin II Ripieno, the fifth for the Viola, and the sixth for the Bassoon Ripieno. The key signature changes to two sharps. Measure 5 ends with a fermata over the bassoon ripieno staff. Measures 6 and 7 continue with similar patterns, ending with a repeat sign and a dynamic marking of *f*.

9 *Tutti*

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

$\begin{matrix} 6 & 6 & 6 \\ 5 & 5 & \end{matrix}$     $\begin{matrix} \#4 \\ 2 \end{matrix}$    6    $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} \# \\ \end{matrix}$    6    $\begin{matrix} 4 \\ 2 \end{matrix}$     $\begin{matrix} 6 & 4 \\ 2 & 2 \end{matrix}$    6    $\begin{matrix} 6 \\ 5 \end{matrix}$

$\begin{matrix} 6 \\ 5 \end{matrix}$    6    $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} \# \\ \end{matrix}$    6    $\begin{matrix} 6 \\ 5 \end{math>$

14 *Soli*

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

$\begin{matrix} 7 & 7 & 7 & 7 \\ 7 & 6 & 6 & 5 \end{matrix}$     $\begin{matrix} 7 & 6 & 6 & 5 \\ 5 & 2 \end{matrix}$     $\begin{matrix} 5 & 4 & 6 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 6 \\ 5 & 5 \end{matrix}$    7    $\begin{matrix} 7 \\ \# \end{matrix}$

$\begin{matrix} 7 & 7 & 7 \\ 7 & 6 & 6 \end{matrix}$     $\begin{matrix} 4 & 6 \\ 2 \end{matrix}$     $\begin{matrix} 5 & 4 \\ 4 & 3 \end{matrix}$

20

*Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

*f*

Vla.

*f*

Vc.

B-R

7 6      4      6      6      6      6      5      6      5      9      8      4 3      9 8

6      6      6      6      6      6      5      9      8      5 3      9 8

6  
5

24

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 3      7 6      6 5      #6 6      4 2      6 4 2      6 7 7      6 4 6 9  
5 3      7 6      6 5      6 6      4 2      6 4 2      5 7      5 4 9  
6      6 6

29

*Soli*

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

# 7 6 # 6 5 # #

# 6 7 6 # 7 6 5 #

32

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

9 6 # 9 6 #

34

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

9      6      #      9      6      #

36

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

#      7      6      4

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

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

47

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

50

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

56      56

52

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

56      56      56      56      56      56      # 6 6 5 #      4 2      6

56      56      56      56      56      56      # 6 6 6 #

55

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

Adagio  $\downarrow = 60$

*f*

*f*

4 2      6 9 8      7 6      6 5      6 6      6 6      9 8 7 5 7 5 3

6 9 8      7 6      6 6      6 6      9 8 7 5 7 5 3

**Largo  $\text{d} = 40$**

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

8

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

*Soli*

*Tutti*

17

*Soli*

*Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

25

Soli

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

p

32

*Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

*p*

*p*

*p*

*p*

*p*

*p*

*p*

7 5 7 5 6 7 6 5 # 6 7 6 7 5 6 5 6 5 6

6 7 6 7 5 6 5 6 4 6

40

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

7 6 4 2 6 6 5 # 6 6 6

7 6 4 2 6 6 5 # 6 6 6

7 6 4 2 6 6 5 # 6 6 6

7 6 4 2 6 6 5 # 6 6 6

7 6 4 2 6 6 5 # 6 6 6

**Allegro**  $\text{♩} = 72$

*Soli*

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

*Tutti*

6

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 #  
5 2 4 6  
2 4 6 7  
2 4 6 7  
6 5 2 4 6  
7 6 # 6  
6 5 2 4 6  
7 6 # 6

6 6 #  
5 2 4 6  
2 4 6 7  
2 4 6 7  
6 5 2 4 6  
7 6 # 6  
6 5 2 4 6  
7 6 # 6

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

9 8      7 6      6 5      #  
7 5      7 6      6 5  
7 7      7 7      7 7      7

6      6 5  
7 7      7 7      7

18

*Soli*

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

*Tutti*

4 2      6 6      4 2      6  
Tutti      5

6      6 5

21

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

*Soli*

*Tutti*

*Tutti*

6      6      4      6      6

5      #      2      5      5

6      6      6      6

5      #      5      5

24

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

5      6      9      6      6      7      #

4      5      6      9      6      7      #

6      6      6      6      6      6      #

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

27

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

6 # 6 # 7 6 7 #

31

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

6 # 6 # 6 # 6 #

34

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

6 6 # 5 6 5 6  
6 6 # 5 6 # 6 5

37

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

5 6 ♯ 5 6 5 6 5 6 5 6 5 6 # 6 5  
5 6 5 6 5 6 5 6 5 6 5 6 # 6 5

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

41

*Soli*

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

*Tutti*

$\frac{4}{2} \ 6$     $\frac{4}{2} \ 6$     $9 \ 8$     $7$     $\frac{6}{5}$   
 $2$              $2$              $9 \ 8$     $7$     $6$   
 $5$                   $7 \ 7$     $7 \ 7$     $7$     $7$   
 $7$                   $7 \ 7$     $7 \ 7$     $7$     $7$

47

*Tutti*

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

$7$     $7$     $7$     $\frac{6}{5} \ 3$     $7$     $\frac{6}{5}$   
 $7$     $6$     $3$     $7$     $6$     $3$

# *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<sup>†</sup> 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

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

August, 2020



Violin I Concertino

# Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

# **Blank Page**

**Grave**  $\text{♩} = 40$

**Allegro**  $\text{♩} = 80$



5



8



10

**Adagio**  $\text{♩} = 60$

**Grave**  $\text{♩} = 40$

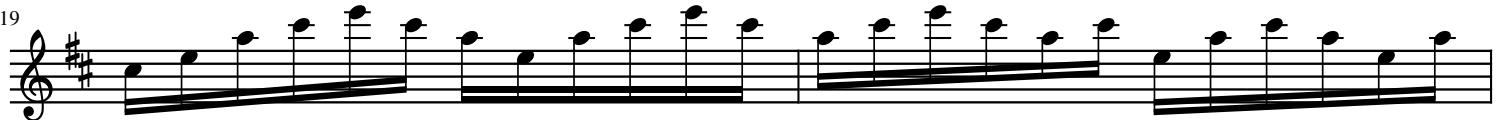


**Allegro**  $\text{♩} = 80$

17



19



21



24

**Adagio**  $\text{♩} = 60$

*Soli*



29

*Tutti*



32



**Allegro**  $\text{♩} = 112$

The musical score consists of ten staves of music for violin. Staff 1 (measures 1-3) shows a 'Soli' section with eighth-note patterns. Staff 2 (measures 4-6) shows a transition to 'Tutti' with sixteenth-note patterns. Staff 3 (measures 7-11) continues the 'Tutti' section. Staff 4 (measures 12-15) returns to 'Soli' with eighth-note patterns. Staff 5 (measures 16-19) returns to 'Tutti'. Staff 6 (measures 20-23) continues the 'Tutti' section. Staff 7 (measures 24-27) returns to 'Soli'. Staff 8 (measures 28-31) returns to 'Tutti'. Staff 9 (measures 32-35) continues the 'Tutti' section. Staff 10 (measures 36-39) returns to 'Soli'.

41 *Tutti*

44

47

49

51

53

57 **Adagio**  $\text{♩} = 60$

**Largo**  $\text{♩} = 40$

12 *Tutti* *Soli* *Tutti*

24 *Soli*

34 *Tutti* **p**

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

# Blank Page

**Allegro**  $\text{♩} = 72$

The sheet music consists of ten staves of musical notation for violin. Measure 1 starts with a treble clef, a key signature of two sharps, and common time. It features eighth-note patterns and a dynamic marking of *Soli*. Measures 2 through 7 continue this pattern. Measure 8 begins a section with a dynamic marking of *Tutti*. Measures 9 through 13 show eighth-note patterns with grace notes. Measures 14 through 18 feature sixteenth-note patterns with dynamic markings of *Soli*. Measures 19 through 23 show eighth-note patterns. Measures 24 through 28 show sixteenth-note patterns. Measures 29 through 33 show eighth-note patterns. Measures 34 through 38 show sixteenth-note patterns. Measures 39 through 43 show eighth-note patterns. Measure 44 begins a section with a dynamic marking of *Soli*. Measures 45 and 46 conclude the section with a dynamic marking of *Tutti*.

# Hagop Music Publishing House

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

Violin I Concertino

Violin II Concertino

# Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Grave**  $\text{♩} = 40$       **Allegro**  $\text{♩} = 80$   

10      **Adagio**  $\text{♩} = 60$

17      **Allegro**  $\text{♩} = 80$

26      **Adagio**  $\text{♩} = 60$

29      *Tutti*

33      **Allegro**  $\text{♩} = 112$

5      *Soli*

9      *Tutti*

14      *Soli*

20 *Tutti*

26

30 *Soli* **10** *Tutti*

46

49

51

54 **Adagio**  $\text{♩} = 60$

**Largo**  $\text{♩} = 40$

*Soli* *Tutti*

14 *Soli* *Tutti*

26 *Soli* **2** *Tutti*

**p**

39 **p**

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

# **Blank Page**

**Allegro**  $\text{♩} = 72$

8

14

22

28

32

37

44

*Soli*

*Tutti*



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

Violin II Concertino

Violin I Ripieno

# Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Grave**  $\text{♩} = 40$  **Allegro**  $\text{♩} = 80$  **Adagio**  $\text{♩} = 60$ 

The musical score consists of six staves of music for Violin I Ripieno. The key signature is mostly A major (three sharps). The score includes dynamic markings such as *p*, *f*, *Soli*, *Tutti*, and *2* (indicating two parts). The tempo varies throughout the piece, with sections labeled **Grave** ( $\text{♩} = 40$ ), **Allegro** ( $\text{♩} = 80$ ), and **Adagio** ( $\text{♩} = 60$ ). Measure numbers 12, 24, 32, 16, 24, 32, and 51 are indicated at the beginning of each staff.

**Largo**  $\text{♩} = 40$

16      *Soli*      *Tutti*      *Soli*      *Tutti*

36

**Allegro**  $\text{♩} = 72$

11      *Tutti*

19      *Soli*      *Soli*

25

29

36

45      *Soli*      *Tutti*

# Hagop Music Publishing House

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

Violin I Ripieno

Violin II Ripieno

# Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Grave**  $\text{♩} = 40$

**Allegro**  $\text{♩} = 80$

10 **Adagio**  $\text{♩} = 60$

17 **Allegro**  $\text{♩} = 80$

25 **Tutti**

33 **Allegro**  $\text{♩} = 112$

42 **Tutti**

52 **f** **Adagio**  $\text{♩} = 60$

*Soli* **2** **Tutti**

**3** **5** **Tutti**

**f**

**Soli** **10**

**Largo**  $\text{d} = 40$





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

Violin II Ripieno

Viola

# Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Grave**  $\text{♩} = 40$       **Allegro**  $\text{♩} = 80$       **Adagio**  $\text{♩} = 60$

**Grave**  $\text{♩} = 40$       **Allegro**  $\text{♩} = 80$       **Adagio**  $\text{♩} = 60$

**Allegro**  $\text{♩} = 112$

13      26      32      10      19      28      47      54

*Soli*      **f**      **2**      **Tutti**      *Soli*      *Tutti*      *Soli*      **10**      *Tutti*      **Adagio**  $\text{♩} = 60$

**Largo**  $\text{♩} = 40$



**Allegro**  $\text{♩} = 72$

*Soli*



# *Hagop Music Publishing House*

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

Violoncello

# Concerto No. 1 from 12 Concerti Grossi

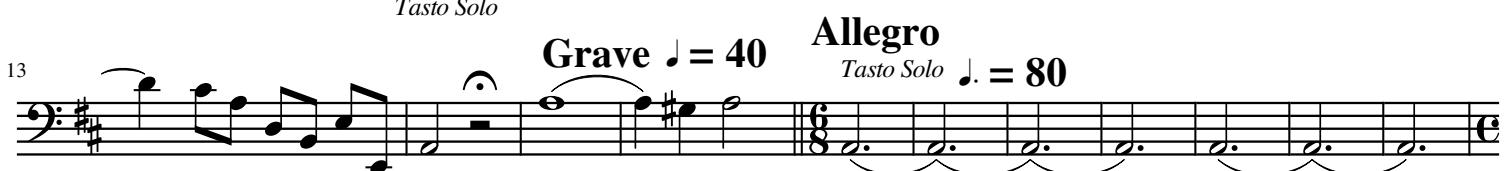
After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Grave**  $\text{♩} = 40$  **Allegro**  $\text{♩} = 80$



**Adagio**  $\text{♩} = 60$



**Adagio**  $\text{♩} = 60$



30 *Tutti*



**Allegro** **Allegro**



11



17 *Soli*



23



29 *Soli*



33



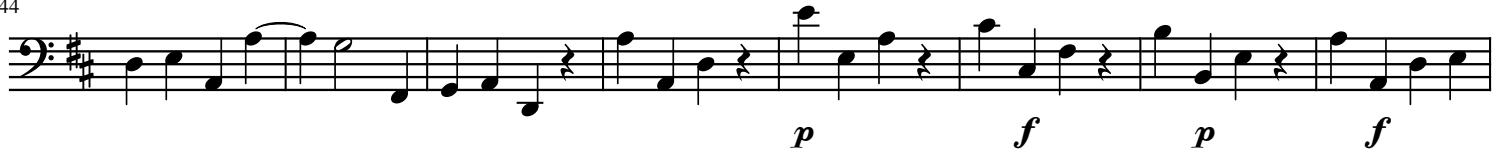
36



39



44



52



56

**Largo ♩ = 40**

10



6

19



28



37



# **Blank Page**

**Allegro**  $\text{♩} = 72$

The sheet music for Violoncello features ten staves of musical notation. The key signature is three sharps. The time signature starts at 6/8, indicated by a '3' above the staff and a '2' below it. The music begins with a series of eighth-note patterns. Measures 9 through 13 show more eighth-note patterns with some sixteenth-note subdivisions. Measure 13 leads into a section where the bassoon part is prominent. Measures 16, 21, and 26 feature dynamic markings 'Soli' (solo) and 'Tutti' (ensemble). Measures 30 and 34 continue the rhythmic patterns. Measure 39 includes a fermata over the bassoon line. Measure 44 concludes with a dynamic marking 'Soli'. Measure 47 ends with a fermata over the bassoon line.

# Hagop Music Publishing House

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

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**

**Grave ♩ = 40**      **Allegro ♩ = 80**  
*Tasto Solo*

**Adagio ♩ = 60**      *Soli Soli*      **2**  
*f*

**Allegro**      **Allegro**  
**3**      **5**      *Tutti*

*Soli*      **2**      *Tutti*

**24**

**30**      *Soli*      **10**      *Tutti*

**48**

**55**      **Adagio ♩ = 60**

**Largo**  $\text{♩} = 40$

Musical score for the Largo section. The key signature is A major (two sharps). The time signature starts at  $\frac{3}{2}$  and changes to  $\frac{2}{2}$ . The score consists of two staves. The first staff is for the basso ripieno, showing sustained notes and some eighth-note patterns. The second staff shows entries for three solo voices (marked 2, 3, and 8) and a tutti section. Measure 15 ends with a fermata over the basso ripieno staff.

Continuation of the Largo section. Measure 16 begins with the basso ripieno. Measures 17-18 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 19 continues with the basso ripieno. Measure 20 concludes the section.

Transition to the Allegro section. The key signature changes to G major (one sharp). The time signature is  $\frac{6}{8}$ . The basso ripieno staff shows eighth-note patterns. Measures 40-41 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 42 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 45-46 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 47 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 52-53 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 54 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 59-60 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 61 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 66-67 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 68 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 73-74 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 75 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 80-81 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 82 concludes the section.

Continuation of the Allegro section. The key signature remains G major. The basso ripieno staff shows eighth-note patterns. Measures 87-88 show entries for 'Soli' (marked 2 and 3) and 'Tutti'. Measure 89 concludes the section.



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

Basso-Ripieno

Basso Continuo

# Concerto No. 1 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Allegro**  $\text{♩} = 80$

**Grave**  $\text{♩} = 40$  *Tasto Solo*

14

Allegro  $\text{♩} = 80$

Adagio  $\text{♩} = 60$

**Grave**  $\text{♩} = 40$  *Tasto Solo*

**Adagio**  $\text{♩} = 60$

14

Adagio  $\text{♩} = 60$

27

Soli Soli 2 Tutti

Allegro  $\text{♩} = 112$

3 5 Tutti

15 Soli 2 Tutti

25

31 Soli 10 Tutti

50

56

Adagio  $\text{♩} = 60$

**Largo**  $\text{♩} = 40$

15

3 *Tutti*

Soli 2 3 Soli 8 Tutti

5 6 5 6 5 6 6 4 6 2 6 4 6 2 6 7 6

37

$\text{♩} = 72$

**Allegro**

3 2 Soli Tutti Soli

6 6 # 2 6 2 7 4 6 2 6 5 7 6 #

12 2 Soli Tutti Soli

6 6 5 7 7 7 7 6 6 5

21 Tutti Soli Tutti

6 6 # 6 5 5 6 4 5 6 7 # 6 # 6 #

28

6 # 7 6 7 6 6 # 6 6 #

35

5 6 5 6 5 6 5 6 5 6 5 6 6 # 4 6 2 4 6 9 8 7 5

44 Soli Tutti

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

Francesco Geminiani (1687-1762)

Concerto No. 1 from 12 Concerti Grossi



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

Basso Continuo