



**Francesco
Geminiani**
(1687-1762)

Concerto No. 2 in B^b, H. 133
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. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40

Soli *Tutti* *Soli*

Violin Concertino I

Violin Concertino II

Violin I Ripieno

Violin II Ripieno *f*

Viola *f*

Violoncello

Basso-Ripieno

6 6 6 7 7

6 6 6 7 7

6 *Tutti* *Soli* *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 6 7 7 4 5 6 5

6 6 6 7 7 2 3 4 2

6 6 6 7 7

10 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

7 \flat 6 5 \flat 4 3 6 7 6 \flat 7 \flat 5 3 6 6 #

7 \flat 6 5 \flat 4 3 6 7 6 \flat 7 \flat 5 3 6 6 #

13 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 6 4

15 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 6 7 4+ 6 7 6b 6 7 6 6 # 5 b 6 4
2 2 # 4# 5 5 # 6 5 b

4 6 7 b 4+ 6 7 6 6 7 6 6 # 6 4 2 5 5 #
2 2 # 4 2 5 5 #

18 *Tutti* *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

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

20 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4
2

6

6
5

4 3

7

76

76b

22

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6
b5

6

5 6
3 4

6

6
4

3

Allegro ♩ = 136

Soli

Violin Concertino I

Violin Concertino II

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

7 6 6 5

5 *Tutti* *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 4/2 6 6 4/2 6 4/2 6 b 7 6 6 2 6 4/2 6 7 b 7

10

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 7 7 b6 6 56 4 3
34 34

6 6 7 7 b6 6 56 43
34 34

15

Soli *Tutti* *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

56 4 3 5 3 6 76
34 4 4 6 76

56 43 6 76
34 4 6 76

21 *solì*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

7 $\flat 6$ 5 $\flat 4$ 6 6 6 $\flat 6$ $\flat 6$
 4 2 5 5 5 5 5

6 6 6 # 6

26 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 4 \flat 7 7 7 7 7 7 7 7 7 7
 5 \flat
 \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat

32

Soli

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

4 b 4 3 4 9 5#6 6 5 #

37

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

b 7 7 6 6 6 4 6 7 7
2 b

42 *Tutti* *Tutti* *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 4/2 b6 6/5 b4/2 6

b6 6/5

47 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4/2 b6 4/2 6 4/2 6 4/2 6 6/5 4/2 6 6 5 6/5 6/5 6/5 #

6 6 4/2 5 6/5 6/5 6/5 #

53 *Soli* *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 6 6 6 6 6 6

6 5 b 6 5 6 5 6 5 6 5

6 5 b 6 5 6 5 6 5

58 **Adagio** ♩ = 60

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 6 4 6 5 6 5 b7

2 2 2 2 3 4 4 3

5 6 5 6 4 3

3 4 3 4

Vivace $\text{♩} = 64$

Violin Concertino I

Violin Concertino II

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

5

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

10 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 5 4 3

6 6 5 4 3

15

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6

18

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

3 3 3 3 3 3 3 3 3

6 9 8 7 6

21

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

Tutti *Soli*

3 3 3

3 3 3

7 4 3

25 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 3

28

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

9 8 # 6 9 8

31 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

35

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

40 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 6 5 6

6

45

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

5 6 b5 6 4 3

50

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

9 8 4 3 9 8 4 3 *p* b9 8

55

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

tr *Tutti*

3 3 3

7 6 4 3

58

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 3 9 8

4 3 9 8

60

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 43 9 8 4 3

4 43 9 8 4 3

p

63

Vln I C *p* 3 3 3 3 3 3 3 3

Vln II C *p*

Vln I R *p*

Vln II R *p*

Vla. *p*

Vc. *p*

B-R *p* 9 8 7 6 6 5 3

66

Vln I C *f* *tr*

Vln II C *f*

Vln I R *f*

Vln II R *f*

Vla. *f*

Vc. *f*

B-R *f* 6 6 5 4 3 6 6 5 4 3

Adagio ♩ = 60

Soli

Violin Concertino I
Violin Concertino II
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno

4 *Tutti*

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

7 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

9 6 9 b 6 6 6 5 6 7 5 6 4
 b5 5 4 3 4 5 b

9 6 b 6 6 6 5 6 7 5 6 4
 5 5 4 3 b

10 *Tutti* *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

b b 7 5 6 b6 6 b 6 4
 # 5 5 4 5 b 5 b

b 7 6 7
 # 5 #

12 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

b b 6/5 6/5 6 4 3

b 6/5 6/5

14 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

9 6 b 4 3 b4/2 5 6 #4/2 6 7 6

7 6

6

16

Vln I C *p*

Vln II C *p*

Vln I R *p*

Vln II R *p*

Vla. *p*

Vc. *p*

B-R

18

Vln I C *f*

Vln II C *f*

Vln I R *f*

Vln II R *f*

Vla.

Vc.

B-R

Vivace $\text{♩} = 64$

Soli

tr

Violin Concertino I

Violin Concertino II

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

$\flat 4/2$ 6 $4/2$ $\flat 6$ 6 4 3 $4/2$ 6

8

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

Tutti

$4/2$ 6 6 6

16 *tr*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

7 7 7 7 5 6 4 6 6 6 7 9 b 6 #
 b 2 5 5 4

7 7 7 7 5 6 4 6 6 6 7 9 b 6 #
 b 2 5 5 4

24 *Soli* *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 6 4 6 4 6 4 3 6 7 3
 2 2 2 3

6 4 3

32 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

7 3 $\flat 6$ 6 7 6 $\flat 5$ 7 9 8 6 5

6 5 7 9 8 6 5

39 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

$\flat 6$ # $\frac{6}{5}$ # 7 \flat 7

$\flat 6$ # $\frac{6}{5}$ #

45 *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 5 6 b

6 5 6 b

51 *Soli*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

5 6 5b6 5 6 5 6 4/2 6 4/2 b6 4/2 6 4/2 6

5 6 5b6 b5 6

59 *Tutti* *Soli* *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

4 6 6 7 3 7 7 3 7 b6 b 7 3 6
2 5

6 6 #
5

67 *Soli* *Tutti*

Vln I C

Vln II C

Vln I R

Vln II R

Vla.

Vc.

B-R

6 4 3 6 4 2 6 6 4 3
5

6 4 3 6 6 4 3
5

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

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

August, 2020

Hagzop Music Publishing House

Violin I Concertino

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40

Tutti

Soli

Tutti

Soli

7

Soli

Tutti

11

Soli

14

Tutti

Soli

18

Tutti

Soli

21

Tutti

Allegro ♩ = 136

Soli

5

Tutti

Tutti

9

14

Soli

Tutti

19

Soli

24 *soli* *Tutti*

Musical staff 24-27: Treble clef, key signature of two flats (B-flat and E-flat). Measure 24 starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. A slur covers measures 25-27, containing quarter notes D5, E5, F5, and G5. Measure 28 begins with a half note G5.

28

Musical staff 28-33: Treble clef, key signature of two flats. Measure 28 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 29-31, containing quarter notes D6, E6, F6, and G6. Measure 32 begins with a half note G6.

34 *Soli*

Musical staff 34-37: Treble clef, key signature of two flats. Measure 34 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 35-37, containing quarter notes D6, E6, F6, and G6.

38

Musical staff 38-40: Treble clef, key signature of two flats. Measure 38 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 39-40, containing quarter notes D6, E6, F6, and G6.

41 *Tutti* *Tutti* *Soli*

Musical staff 41-46: Treble clef, key signature of two flats. Measure 41 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 42-44, containing quarter notes D6, E6, F6, and G6. Measure 45 begins with a half note G6, followed by quarter notes A6, B6, and C7. Measure 46 begins with a half note G7.

47 *Tutti*

Musical staff 47-50: Treble clef, key signature of two flats. Measure 47 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 48-50, containing quarter notes D6, E6, F6, and G6.

51 *Soli*

Musical staff 51-54: Treble clef, key signature of two flats. Measure 51 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 52-54, containing quarter notes D6, E6, F6, and G6.

55 *Tutti*

Musical staff 55-59: Treble clef, key signature of two flats. Measure 55 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 56-59, containing quarter notes D6, E6, F6, and G6.

60 **Adagio** ♩ = 60

Musical staff 60: Treble clef, key signature of two flats. Measure 60 starts with a half note G5, followed by quarter notes A5, B5, and C6. A slur covers measures 61-63, containing quarter notes D6, E6, F6, and G6. The staff ends with a double bar line.

Vivace ♩ = 64

5

9

13 *Soli*

16

19

21 *Tutti*

24 *Soli* *Soli*

27

30

33 *Tutti*

38 *Soli*

43

47

51

55 *tr* *Tutti*

58

60

63

66 *p* *tr*

Adagio ♩ = 60

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), common time signature. The staff begins with a *Soli* marking. The music consists of a series of eighth and quarter notes, some with slurs.

Musical staff 2: Treble clef, key signature of two flats. The staff begins with a measure number '4' and a *Tutti* marking. The music continues with eighth and quarter notes, including a slur.

Musical staff 3: Treble clef, key signature of two flats. The staff begins with a measure number '7'. The music continues with eighth and quarter notes, including a slur.

Musical staff 4: Treble clef, key signature of two flats. The staff begins with a measure number '9'. It features alternating *Soli* and *Tutti* markings. The music includes eighth and quarter notes with slurs.

Musical staff 5: Treble clef, key signature of two flats. The staff begins with a measure number '11' and a *Soli* marking. The music consists of eighth and quarter notes with slurs.

Musical staff 6: Treble clef, key signature of two flats. The staff begins with a measure number '13' and a *Soli* marking. The music consists of eighth and quarter notes with slurs.

Musical staff 7: Treble clef, key signature of two flats. The staff begins with a measure number '15' and a *Tutti* marking. The music includes eighth and quarter notes with slurs, ending with a *p* (piano) dynamic marking.

Musical staff 8: Treble clef, key signature of two flats. The staff begins with a measure number '17'. The music includes eighth and quarter notes with slurs, ending with a *f* (forte) dynamic marking.

Vivace

♩ = 64

Musical staff 9: Treble clef, key signature of two flats, 3/4 time signature. The staff begins with a *Soli* marking. The music consists of eighth and quarter notes with slurs, including a *tr* (trill) marking.

Musical staff 10: Treble clef, key signature of two flats. The staff begins with a measure number '7'. The music consists of eighth and quarter notes with slurs.

13 *Tutti* *tr*

20

27 *Soli* *Soli*

34 *Tutti*

39 *Soli*

43

47 *Tutti*

52 *Soli*

58 *Tutti* *Soli*

65 *Tutti* *Soli* *Tutti*

Hazzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Violin I Concertino

Violin II Concertino

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40

Musical score for the *Grave* section, measures 1 through 19. The tempo is marked *Grave* with a quarter note equal to 40 beats (♩ = 40). The key signature is B-flat major (two flats). The score is written on a single staff in 4/4 time. Performance markings include *Soli* and *Tutti*. The piece concludes with a fermata on the final note.

Allegro ♩ = 136

Musical score for the *Allegro* section, measures 1 through 20. The tempo is marked *Allegro* with a quarter note equal to 136 beats (♩ = 136). The key signature is B-flat major (two flats). The score is written on a single staff in 4/4 time. Performance markings include *Soli* and *Tutti*. The piece concludes with a fermata on the final note.

27

34 *Soli*

41 *Tutti* *Tutti* *Soli*

48 *Tutti* *Soli*

55 *Tutti* **Adagio** ♩ = 60

Vivace ♩ = 64

13 *Soli* 8 *Tutti* *Soli* *Soli* 6 *Tutti*

35 *Soli*

43 13 *Tutti* *p*

63 *f*

Blank Page

Adagio ♩ = 60

Soli *Tutti*

7 *Soli* *Tutti* *Soli*

12 *Soli* *Tutti*

16 *p* *f*

Vivace ♩ = 64

5 *Tutti*

17

29 *Soli* *Soli* *Tutti*

41 *Soli* *Tutti*

51 *Soli* *Tutti* *Soli*

62 *Tutti* *Soli* *Tutti*

Gazop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Violin II Concertino

Violin I Ripieno

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40

Soli *Tutti* *Soli* *Tutti*

f

8 *Soli* *Tutti* *Soli*

13 *Tutti* *Soli* *Tutti*

19 *Soli* *Tutti*

Allegro ♩ = 136

Soli *Tutti* *Tutti*

11 *Soli* *Tutti*

19 *Soli* *soli* *Tutti*

28 *Soli* **5** *Tutti*

43 *Tutti* *Soli* *Tutti* *Soli* *Tutti*

Adagio ♩ = 60

56

Vivace ♩ = 64

14 *Soli* 8 *Tutti* *Soli* *Soli* 6 *Tutti*

36 *Soli* 13

57 *Tutti*

Adagio ♩ = 60

4 *Tutti* *Soli* *Tutti* *Soli*

12 *Soli* *Tutti*

Vivace ♩ = 64

14 *Tutti*

26 *Soli* 5 *Tutti* *Soli*

42 7 *Tutti* 5 *Tutti* *Soli*

62 3 *Tutti* *Soli* *Tutti*

Hazzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Violin I Ripieno

Violin II Ripieno

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40 *Tutti* *Soli* *Tuttu* *Soli*

9 *Tutti* *Soli* *Tutti* *Soli*

15 *Soli* *Tutti* *Soli*

21 *Tutti*

Allegro ♩ = 136

4 *Soli* *Tutti* *Tutti*

12 *Soli* *Tutti*

19 *Soli* *soli* *Tutti*

28 *Soli*

37 5 2 *Tutti* *Soli* *Tutti*

53 *Soli* *Tutti*

Adagio ♩ = 60

Vivace ♩ = 64

13 *Soli* 8 *Tutti* *Soli* *Soli* 6 *Tutti*

36 *Soli* 13

57 *Tutti*

Adagio ♩ = 60

4 *Soli* *Tutti* *Soli*

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

16 *f*

Vivace ♩ = 64

14 *Tutti* 2

29 *Soli* 5 *Tutti* *Soli* 7 5 5 *Tutti* *Soli*

62 3 *Tutti* *Soli* *Tutti*

Tagzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Viola

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40 *Tutti*

Musical staff 1: Grave section, measures 1-7. Tempo: ♩ = 40. Performance markings: *Soli*, *Tutti*, *Soli*, *Tutti*.

8 *Soli* *Tutti* *Soli* *Tutti*

15 *Soli* *Tutti*

19 *Soli* *Tutti*

Allegro ♩ = 136

4 *Tutti*
Soli *Tutti* *f*

15 *Soli* *Tutti* *Soli* *soli*

26 *Tutti* *Soli*

39 *Tutti* *Tutti* *Soli* *Tutti*

49 *Soli* *Tutti*

Adagio ♩ = 60

58

Vivace ♩ = 64

Soli 8 *Tutti*

24 *Soli* *Soli* 6 *Tutti* *Soli*

44 13 *Tutti* *p* *f*

Adagio ♩ = 60

Soli

Tutti

7 *Soli* *Tutti* *Soli* *Soli*

14 *Tutti* *p*

Vivace ♩ = 64

14 *Tutti*

p

26 *Soli* 5 *Tutti* *Soli*

42 *Tutti* *Soli*

55 4 *Tutti* *Soli* 3 *Tutti* *Soli* *Tutti*

Hazzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Violoncello

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40

Soli

Tutti

Soli

Tuttu

Soli

9

Tutti

Soli

13

Tutti

16

Soli

Tutti

Soli

20

Tutti

Allegro

♩ = 136

2

Tutti

Tutti

Soli

8

16

Soli

Tutti

Soli

24

soli

Tutti

31

36 *Soli* *Tutti*



44 *Tutti* *Soli* *Tutti*



52 *Soli* *Tutti*



57 **Adagio** ♩ = 60



Vivace ♩ = 64



14 *Soli* *Tutti* *Soli* *Soli*



27 *Tutti*



39 *Soli*



50 *Tutti*
p



62 *p* *f*



Adagio ♩ = 60

Soli

3

5

Tutti

7

9

Soli *Tutti*

11

Soli

13

Soli

15

Tutti

17

19

Vivace

$\text{♩} = 64$

Soli

8

Tutti

18

25

Soli *Soli*

32

Tutti

38

Soli

46

Tutti

54

Soli *Tutti*

61

Soli *Tutti*

67

Soli *Tutti*

Jagzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Basso-Ripieno

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave ♩ = 40

Tutti *Soli* *Tutti* *Soli* *Tutti*

11 *Soli* *Tutti* *Soli*

18 *Tutti* *Soli* *Tutti*

Allegro

♩ = 136

Soli *Tutti* *Tutti*

13 *Soli* *Tutti* *Soli*

23 *soli* *Tutti*

31 *Soli* 5 2

44 *Tutti* *Soli* *Tutti*

52 *Soli* *Tutti*

Adagio ♩ = 60

58

Vivace ♩. = 64

Soli

8

23

Tutti

Soli

Soli

6

Tutti

42

Soli

13

Tutti

p

f

Adagio ♩ = 60

Soli
4

Tutti

9

Soli

Tutti

Soli

Soli

Tutti

16

Vivace ♩. = 64

14

Tutti

24

2

Soli

5

Tutti

39

Soli

7

Tutti

Soli

4

Tutti

60

Soli

3

Tutti

Soli

Tutti

Hagzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi

Basso Continuo

Concerto No. 2 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Grave $\text{♩} = 40$

Soli *Tutti* *Soli* *Tutti* *Soli* *Tutti*

6 6 6 7 7 6 6 6 7 7 7^b 6 4 3 6
5^b

11 *Soli* *Tutti* *Soli*

7 6 ^b7 5 3 6 6 # 4 6 7 ^b 4+ 6 7 6 6 7 6 6 #
4^b 4 2 2 # 4 2 5 5

18 *Tutti* *Soli* *Tutti*

^b 6 7 6 7 6^b 6 6 5 6 6 6 3
5 3 4 4

Allegro $\text{♩} = 136$

Soli *Tutti* *Tutti*

4 2

6 4 6 4 6 7 7 6 6 7 7 ^b6 6 5 6
6 2 2 ^b 3 4

14 *Soli* *Tutti* *Soli* *sol*

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

25 *Tutti*

^b 7 7 7 7 7 7 7 7 7 7 4 ^b 4 3 4 9 5#6
^b

35 *Soli* 5 2 *Tutti* *Soli* *Tutti*

6 5 # ^b6 6 5 6

49 *Soli* *Tutti*

6 4 5 6 6 5 6 # 6 5 ^b

56 **Adagio** $\text{♩} = 60$

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

Vivace $\text{♩} = 64$

Soli

8

First staff of music with bass clef, key signature of two flats, and 3/4 time signature. It contains a sequence of eighth notes and rests.

7 7 6 6 6 6 4 3

23

Tutti Soli

6 *Tutti*

Second staff of music, continuing the sequence from the first staff.

4

42

Soli

13

Tutti

Third staff of music, featuring a fermata over the final note.

6 4 3 9 8 4 3 9 8 4 3 9 8 7 6 6 3 6 6 4 3 5 *p* *f*

Adagio $\text{♩} = 60$

Soli

4

Tutti

Soli

Fourth staff of music, starting with a fermata.

b6 6 9 6 b 6 6 6 5 5 4 3

10

Tutti

Soli

Soli

Tutti

Fifth staff of music.

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

17

Sixth staff of music, ending with a fermata.

Vivace $\text{♩} = 64$

14

Tutti

2

Seventh staff of music.

7 7 7 7 5 6 4 6 6 5 6 5 7 9 b 6 # 4

27

Soli

5

Tutti

Soli

Eighth staff of music.

6 4 3 6 5 7 9 8 6 b6 # 6 # 5

42

Tutti

Soli

4

Tutti

Soli

3

Tutti

Ninth staff of music.

6 5 6 b 5 6 5b6 b5 6 6 6 # 5

66

Soli

Tutti

Tenth staff of music, ending with a fermata.

6 5 4 3 6 6 4 3 5

Tagzop Music Publishing House

Francesco Geminiani
Concerto No. 2 from 12 Concerti Grossi