Francesco Geminiani

(1687-1762)

Concerto No. 4 in F, H. 135

from

12 Concerti Grossi after

Corelli's Violin Sonatas, Op. 5

Yagzop Music Publishing House

Marblehead, Zagreb, Molvica, Samobor

Dedication

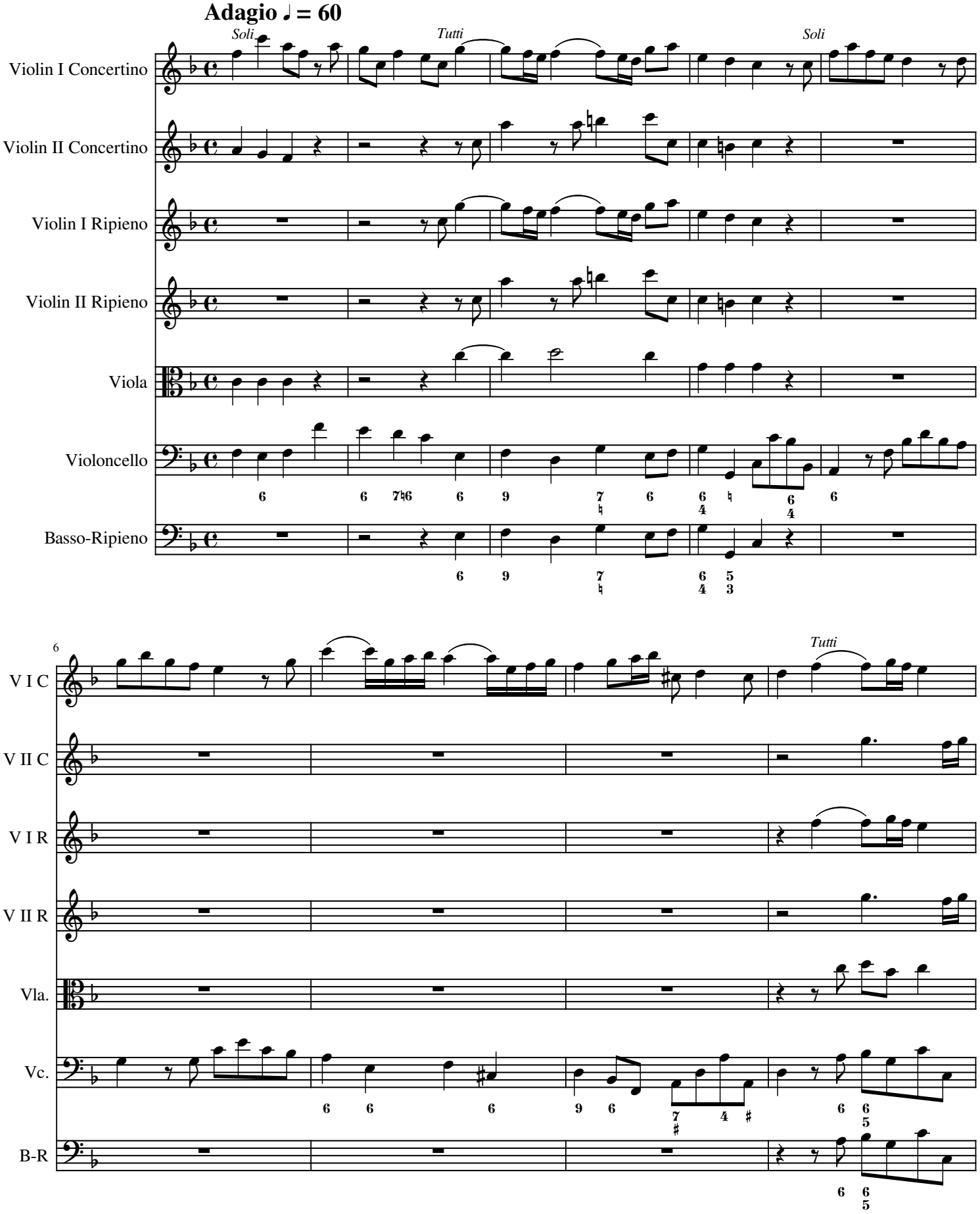
I was introduced to these wonderful transcriptions by my friend Caledonio Huerta.
I dedicate this publication effort to his memory.

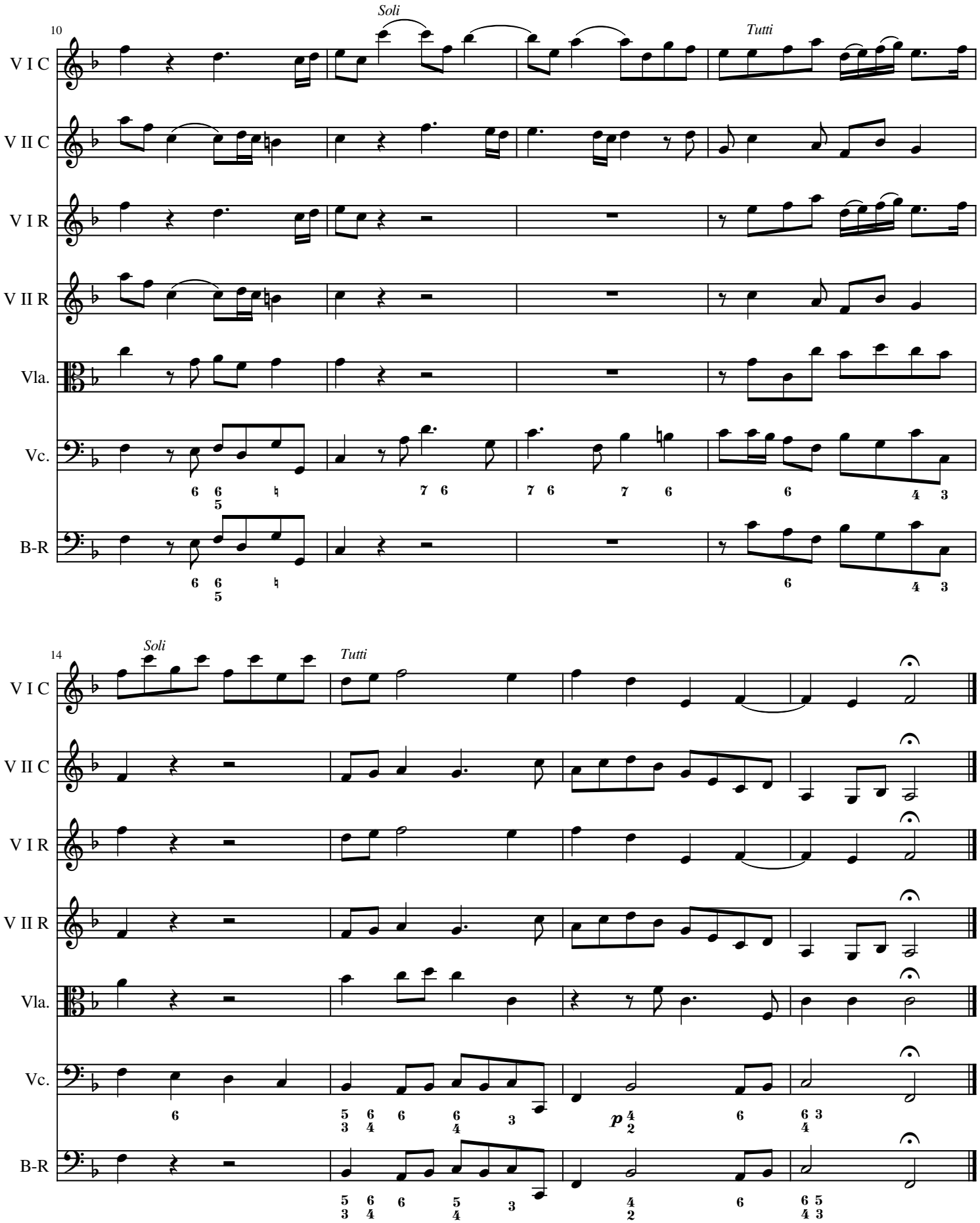
Partitura

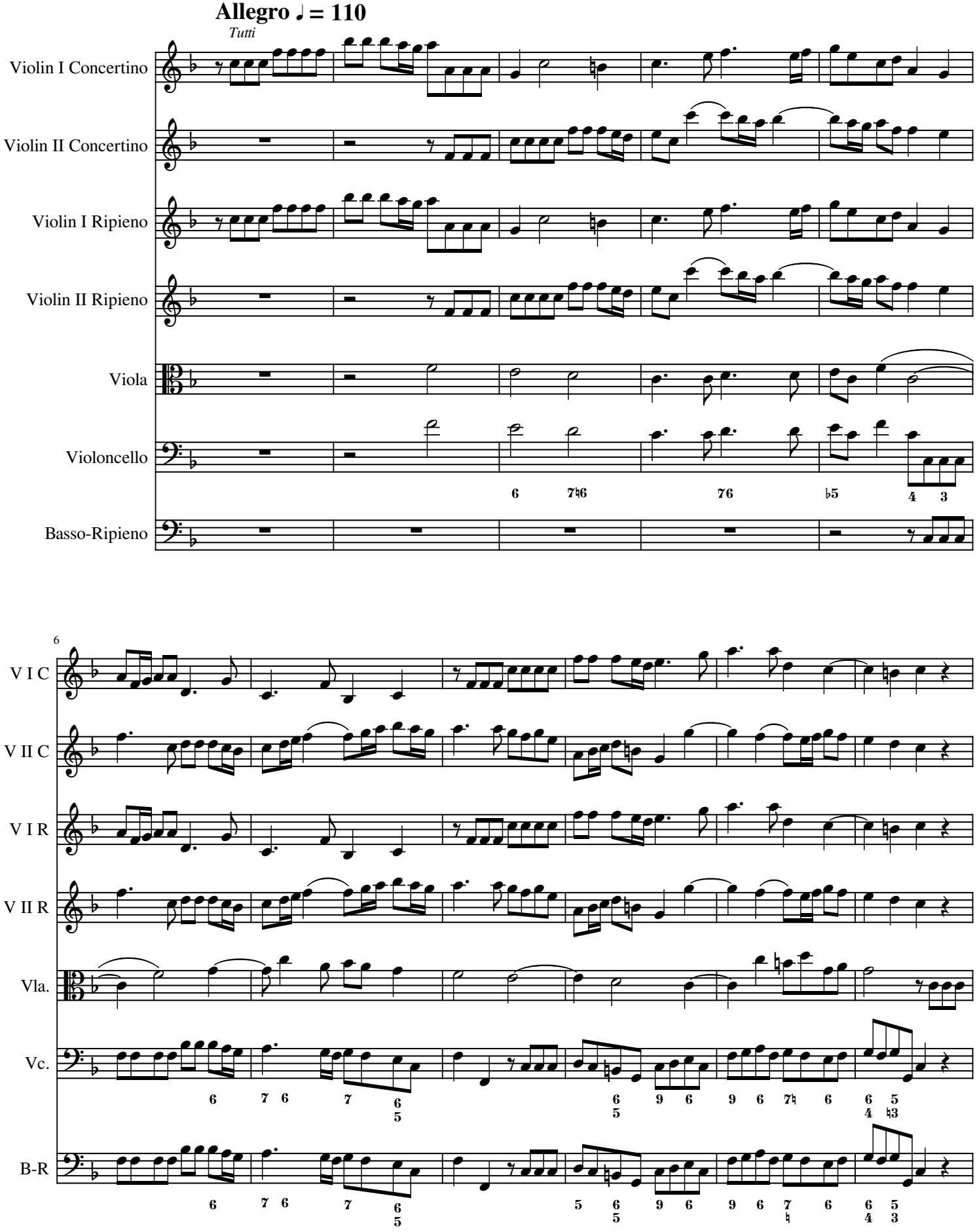
Concerto No. 4 from 12 Concerto Grossi

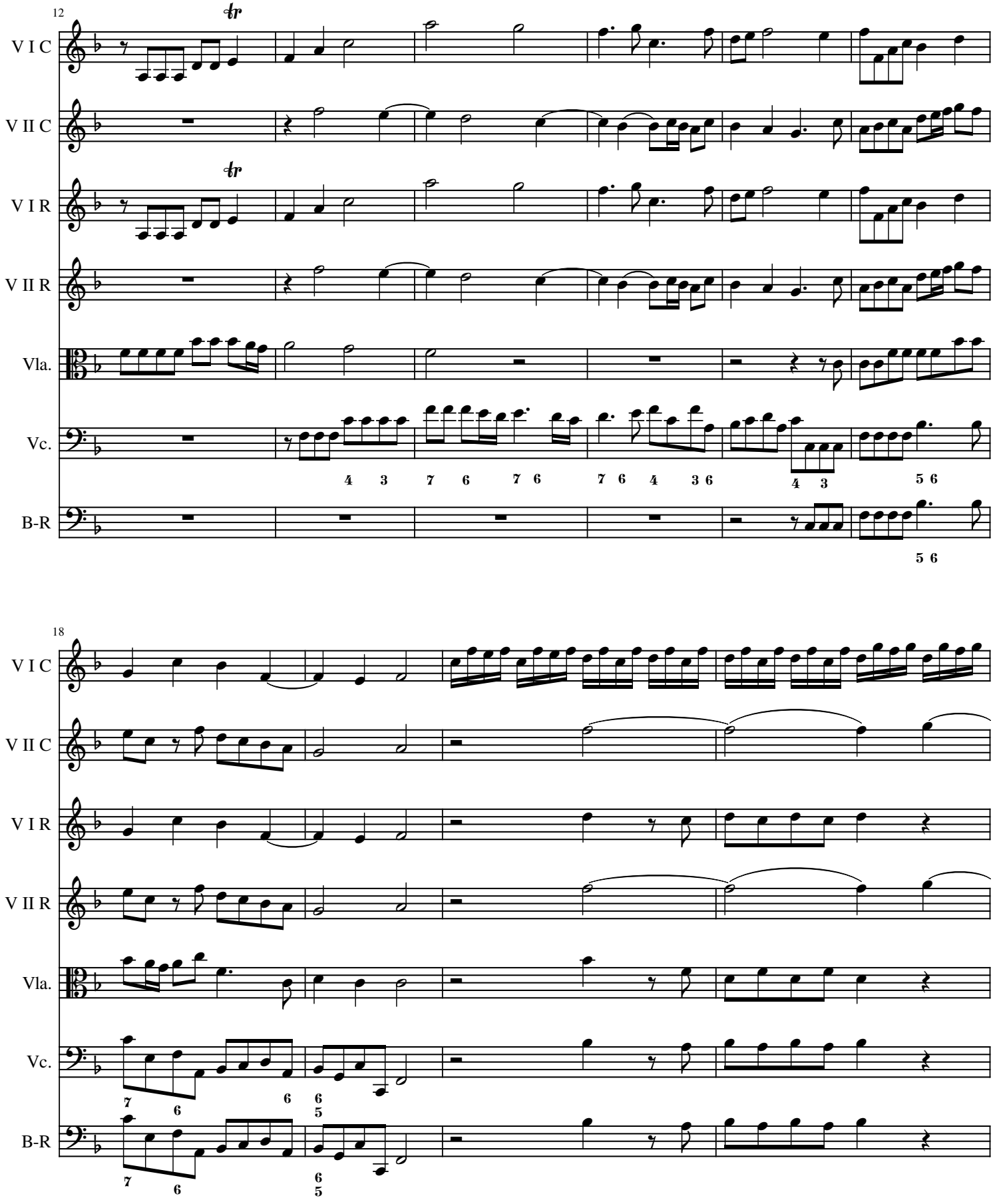
after Corelli's Violin Sonatas Op. 5

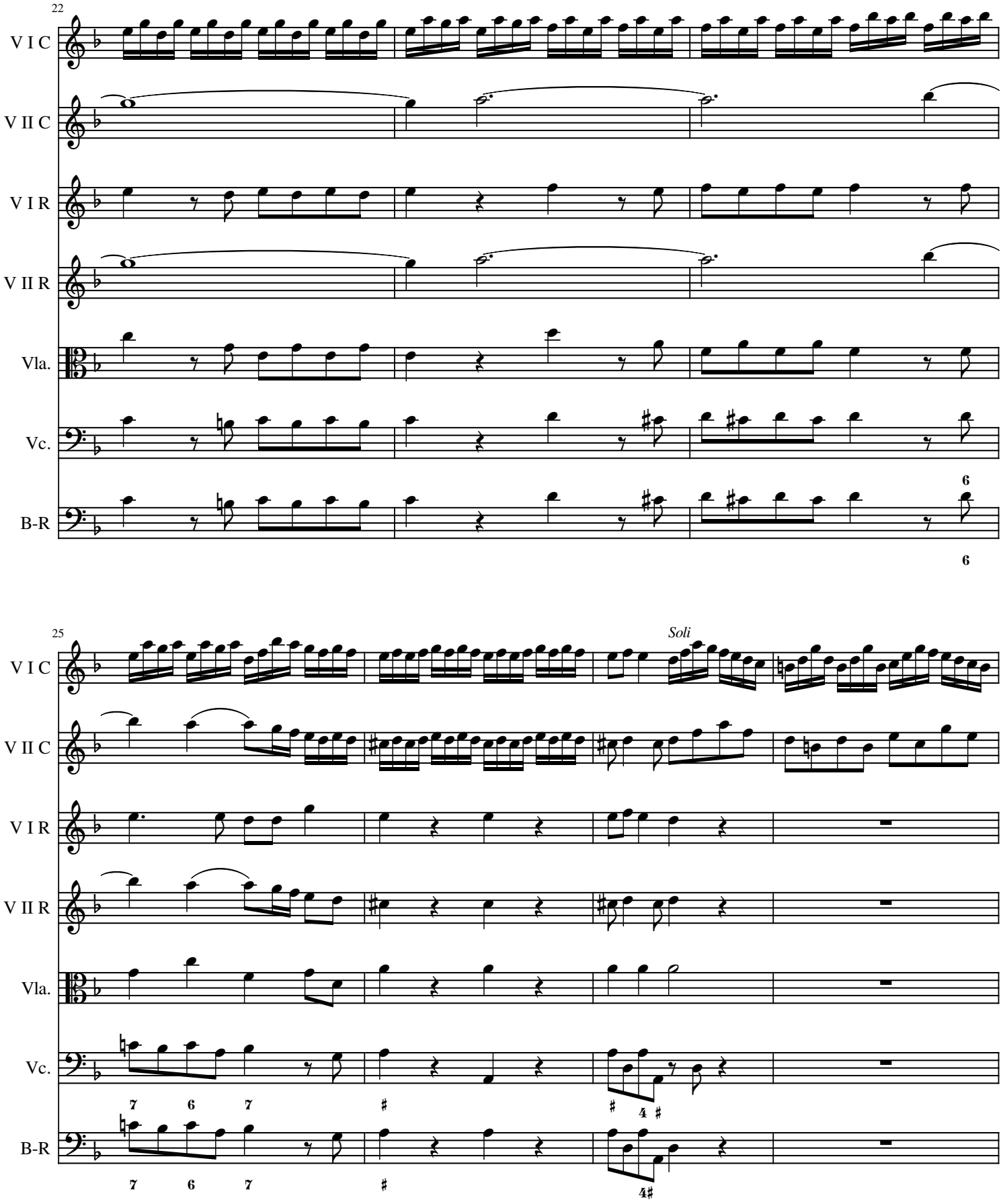
Francesco Geminiani (1687-1762)

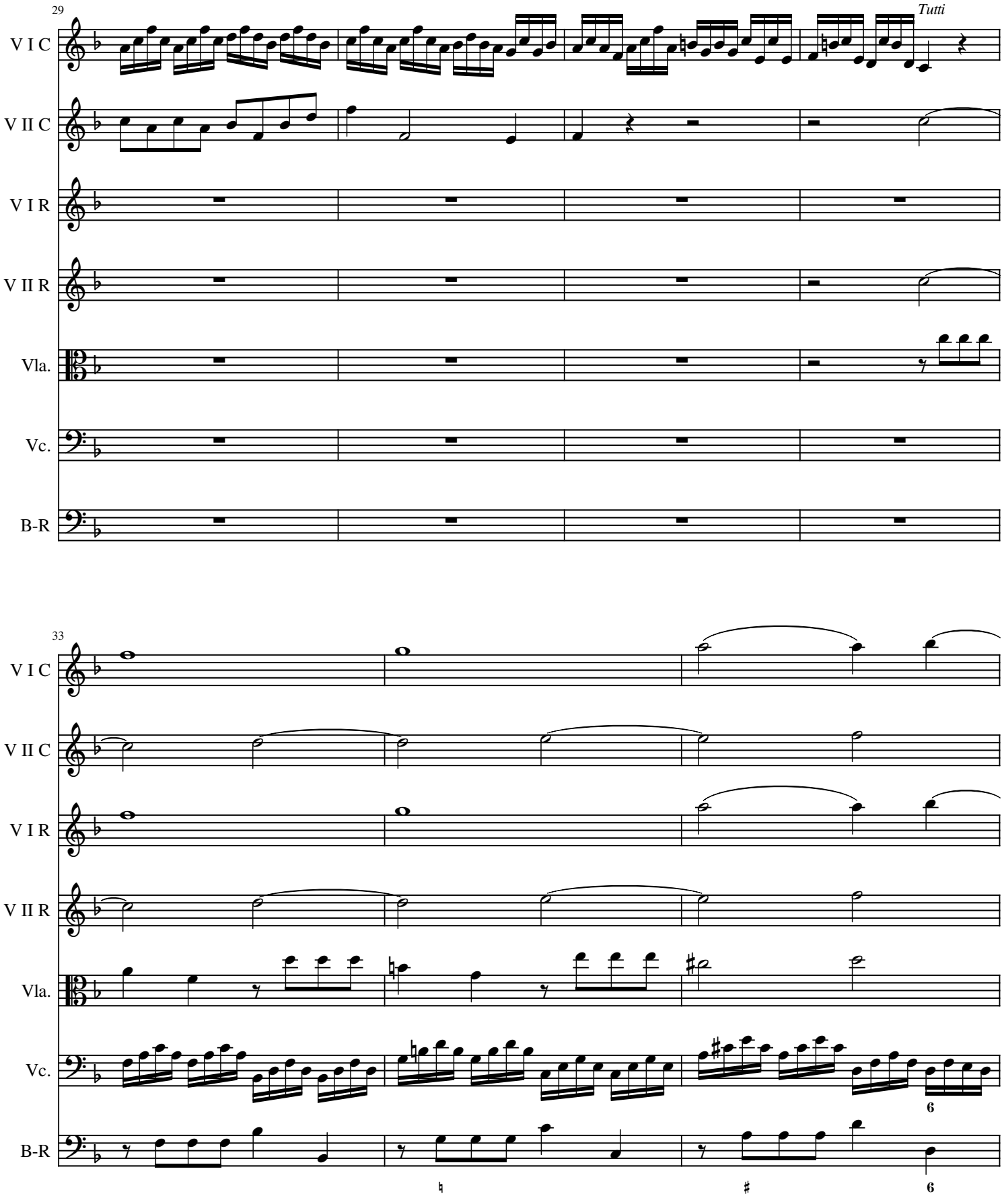

Adagio ♩ = 60
Soli
Tutti
Soli
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
6
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

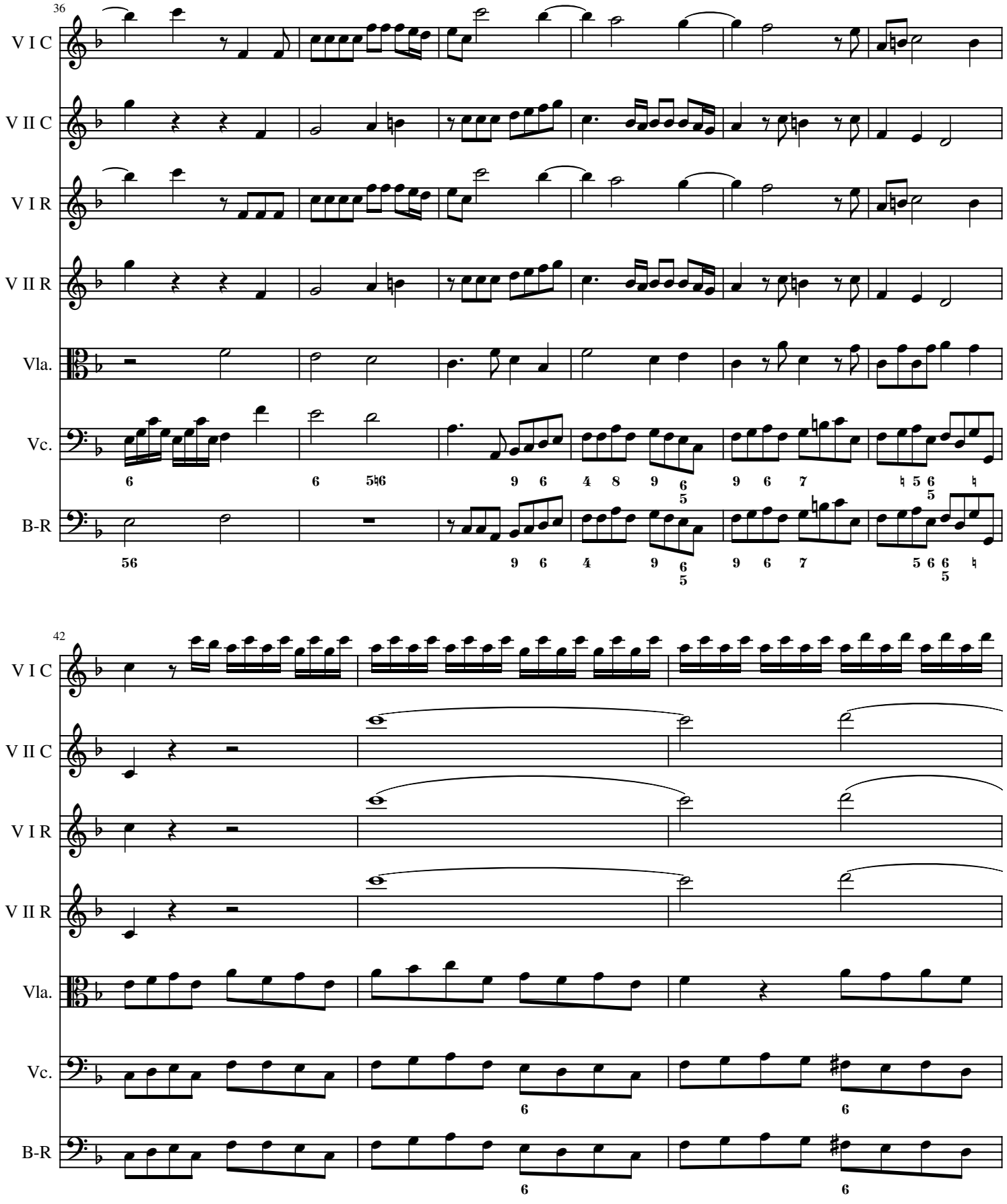

10
Soli
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
14
Soli
Tutti
p

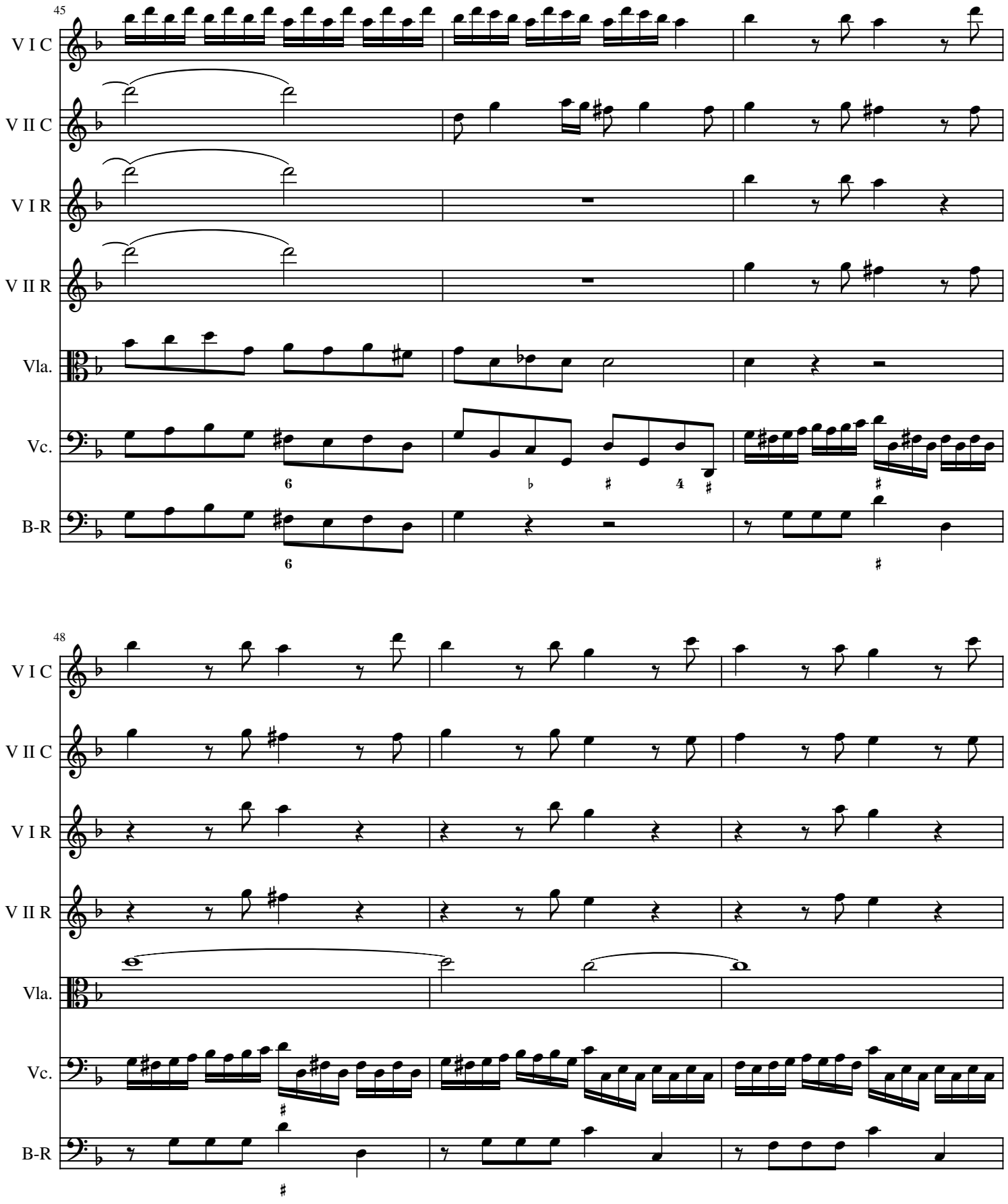

Allegro ♩ = 110
Tutti
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
6
7♮6
76
♭5
4 3
6
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
6 7 6 7 6/5
6/5 9 6 9 6 7♮ 6 6/4 5/♮3
6 7 6 7 6/5
5 6/5 9 6 9 6 7/♮ 6 6/4 5/3

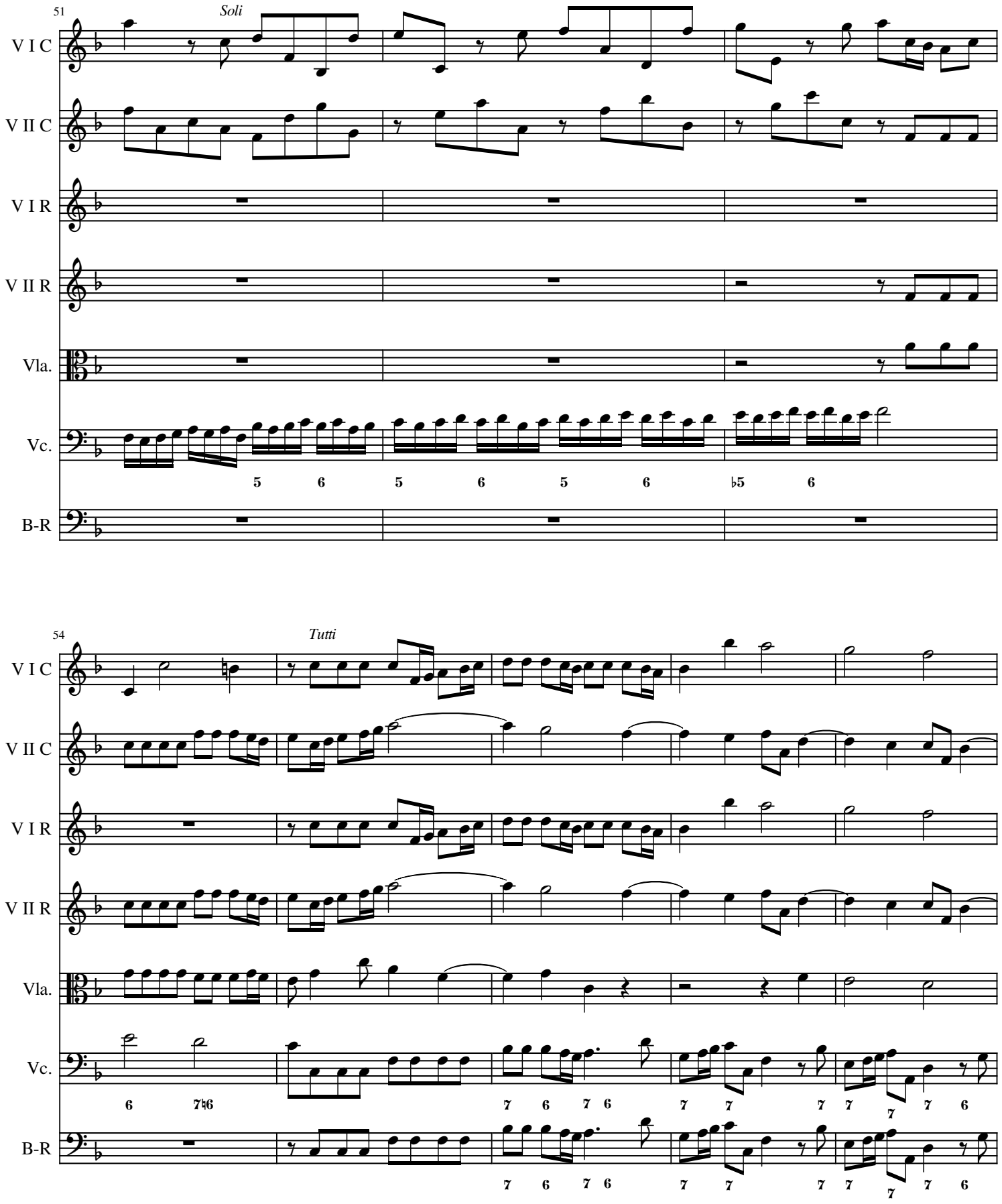

12
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
tr
tr
4 3
7 6
7 6
7 6
4
3 6
4 3
5 6
5 6
18
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
7
6
6
6
5
7
6
6
5

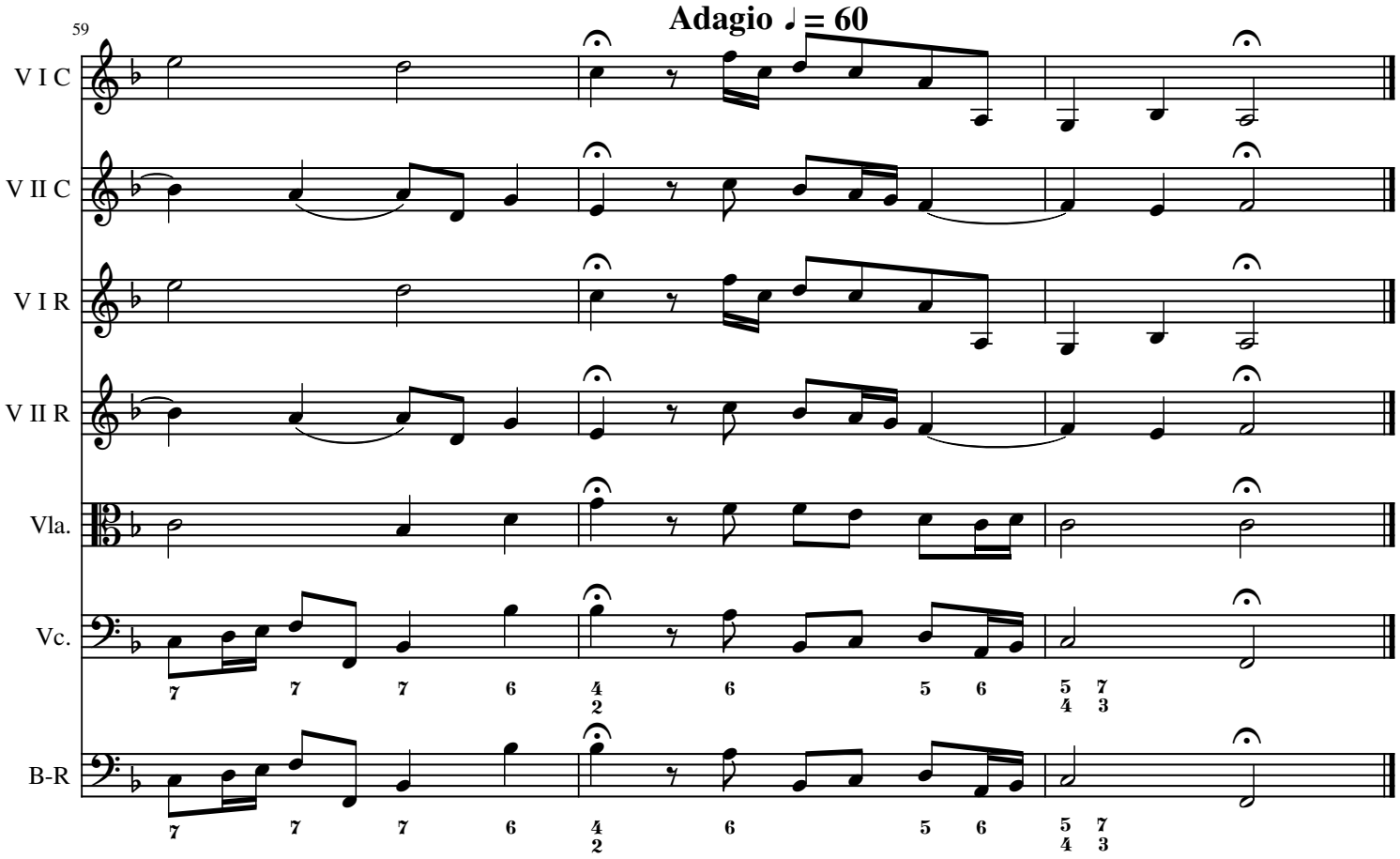

22
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
6
6
25
Soli
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
7 6 7
#
4
7 6 7
#
4#

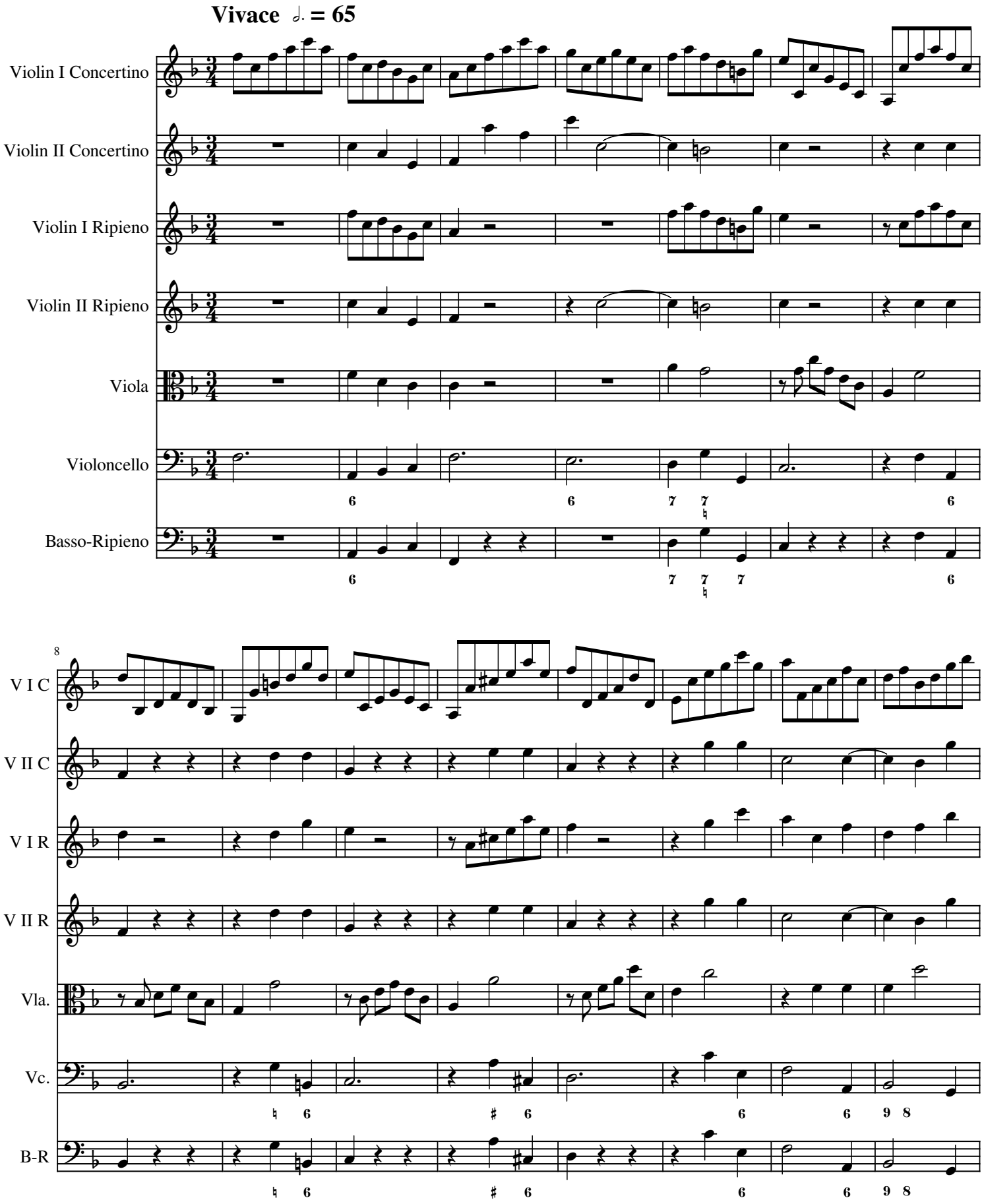

29
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
33
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
6
6

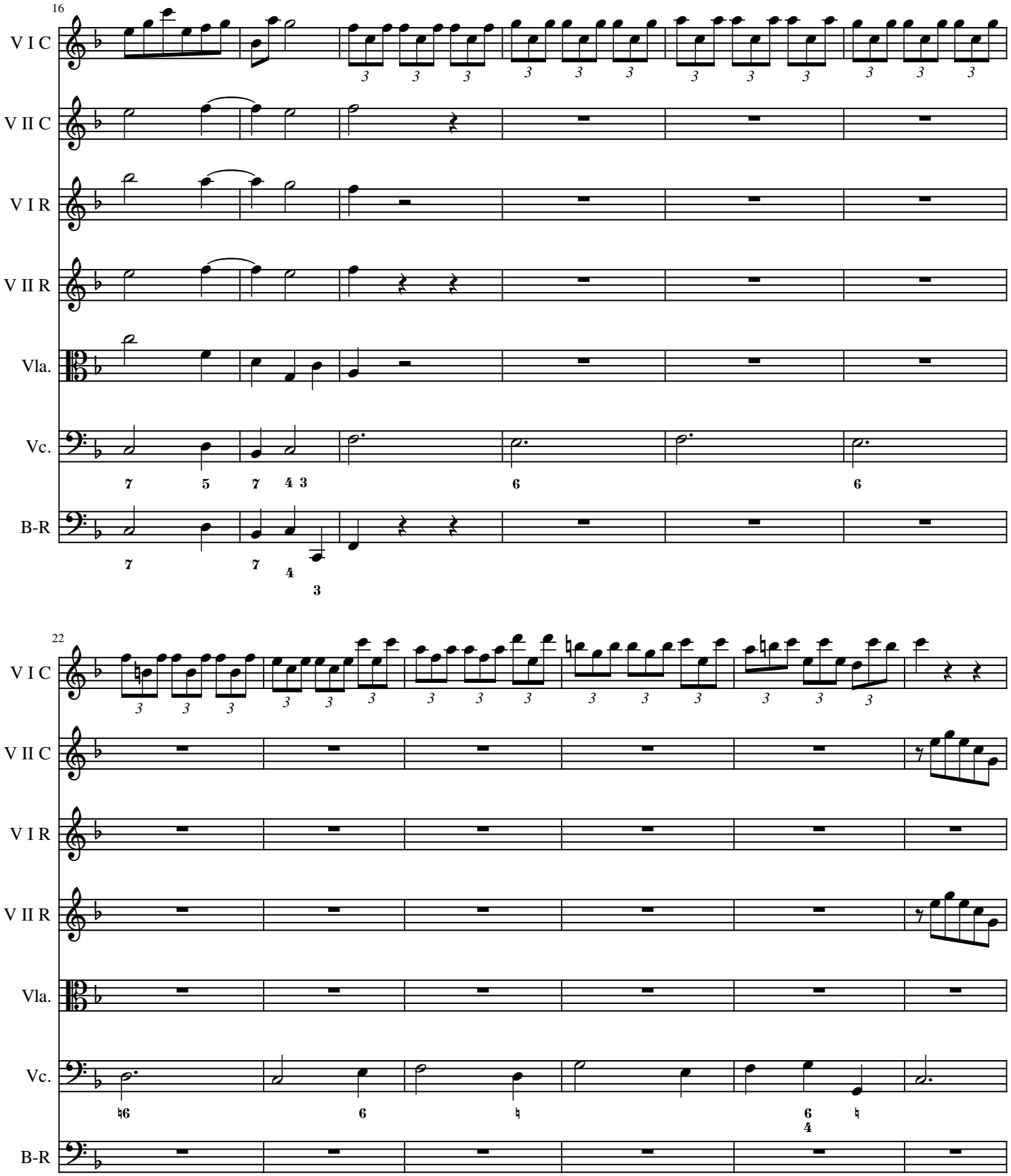

36
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
42
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

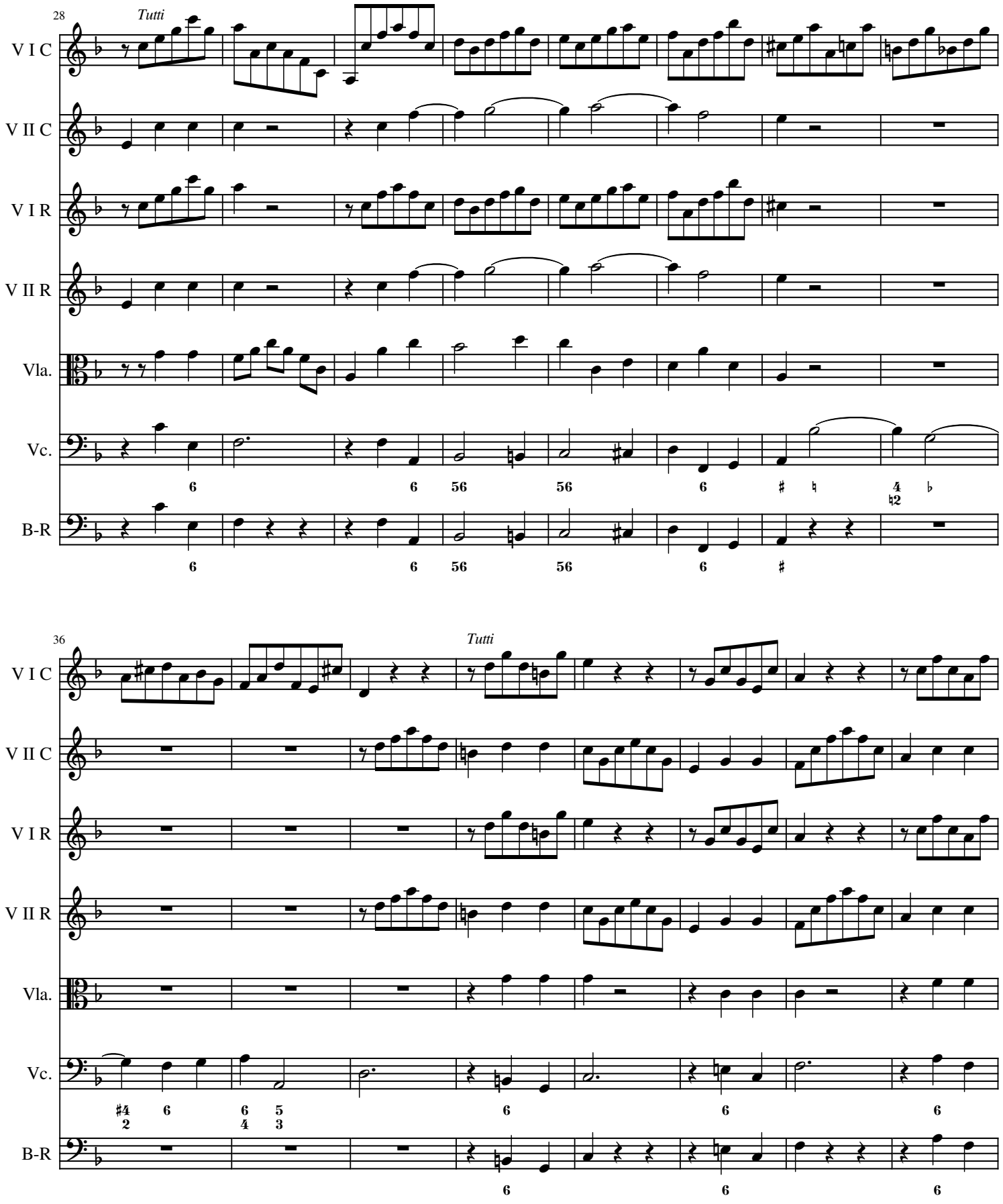

45
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
48
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

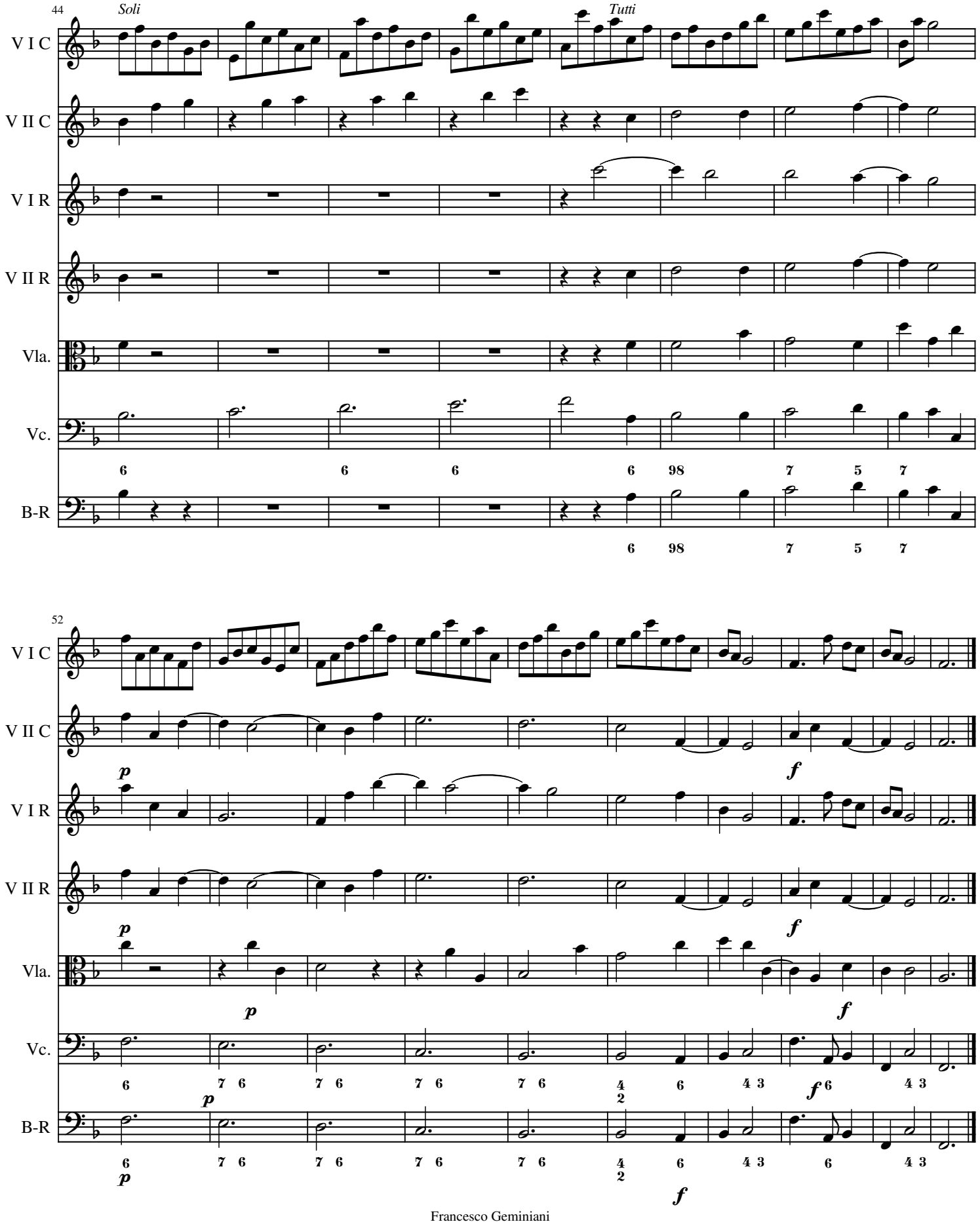

51
Soli
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
54
Tutti

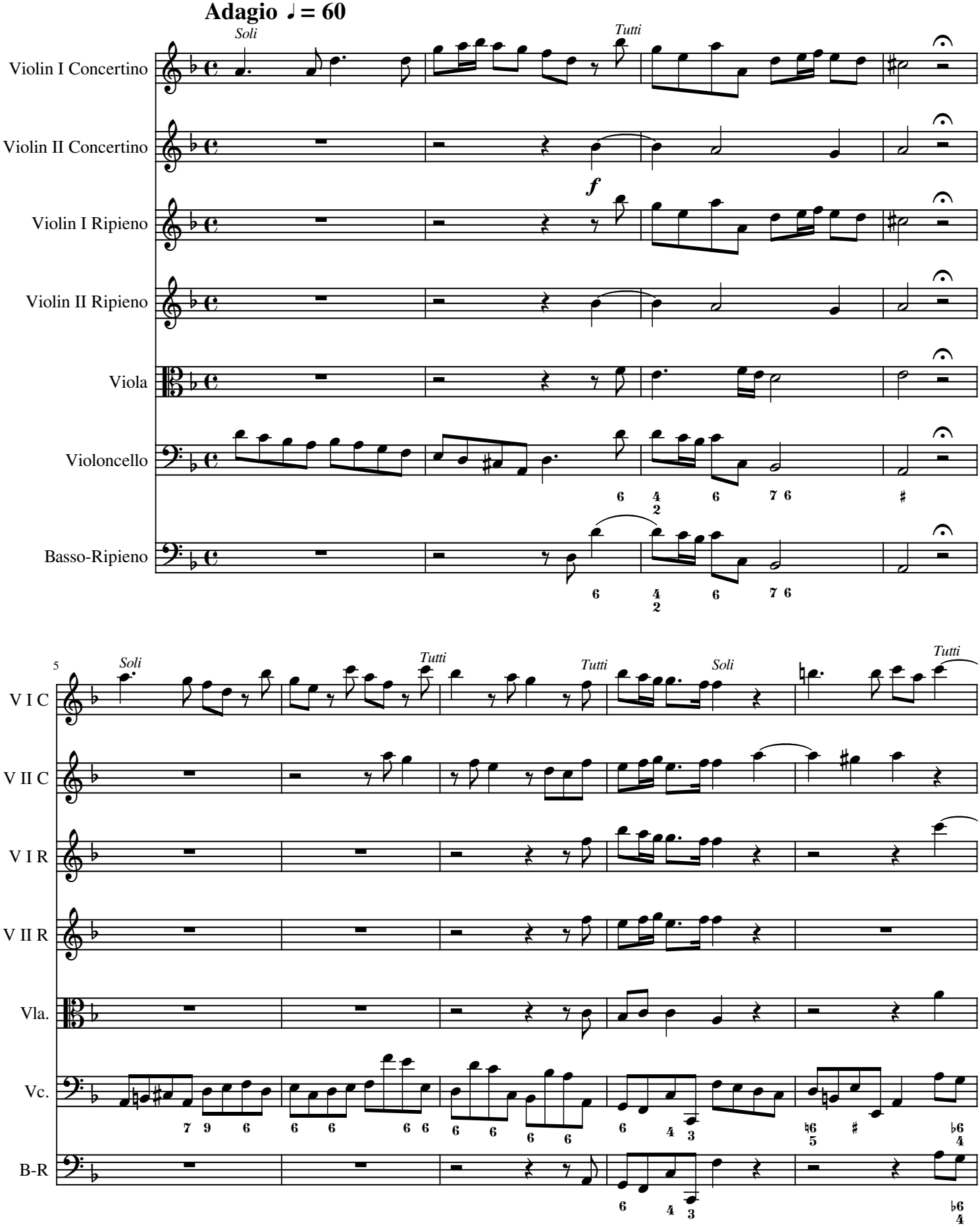

Adagio ♩ = 60
59
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

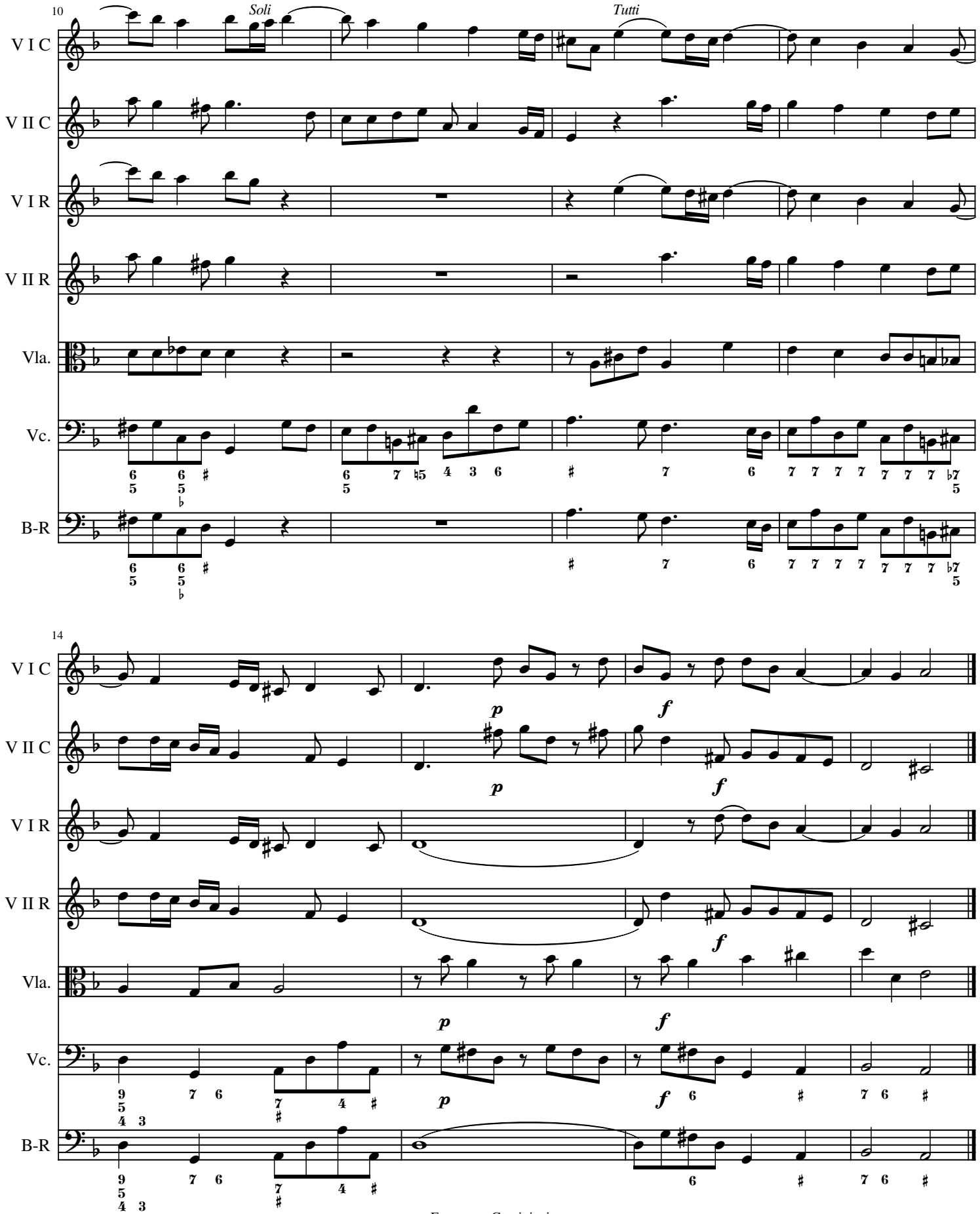

Vivace ♩. = 65
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
8
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

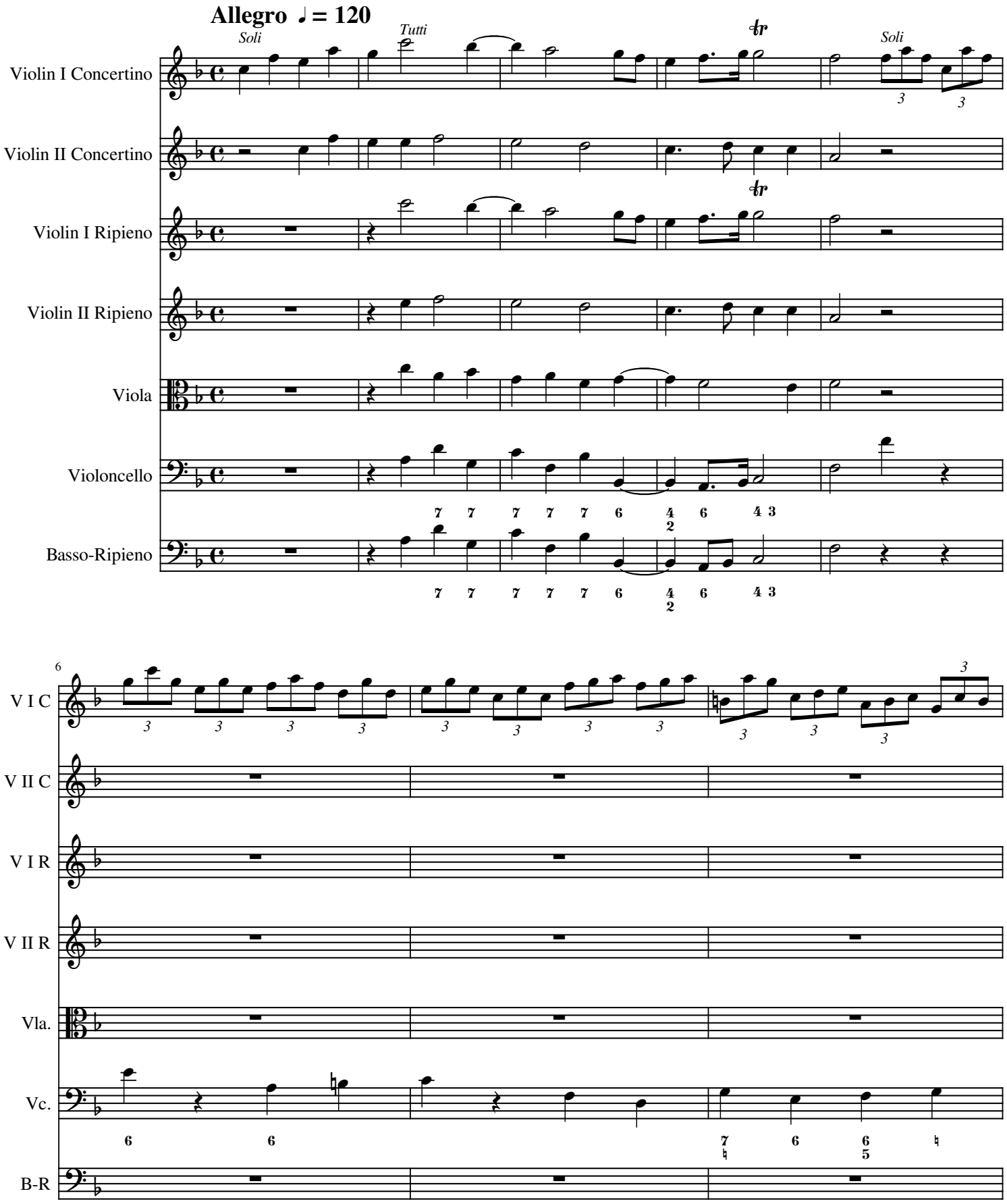

16
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
22
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

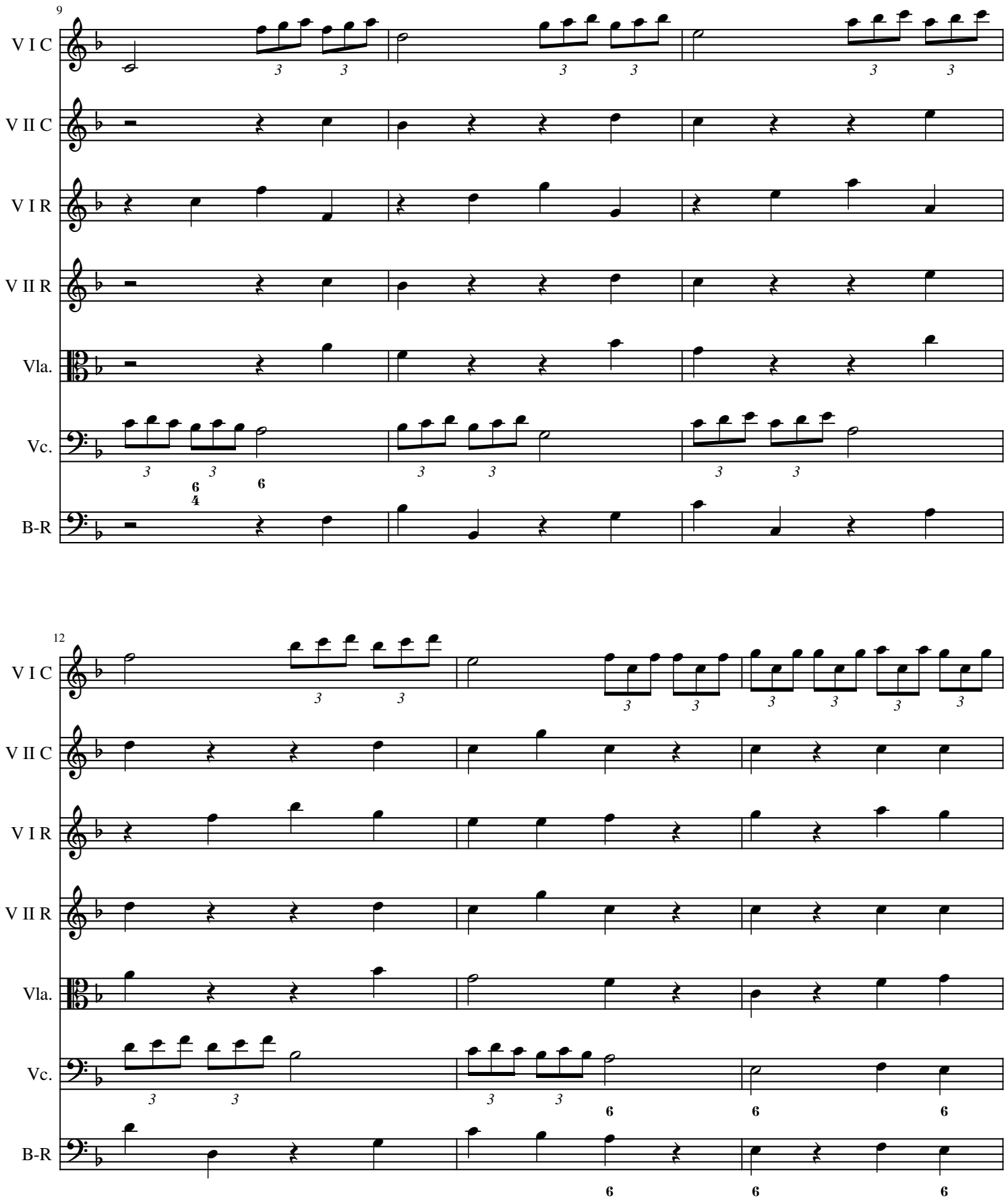

28
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
36
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

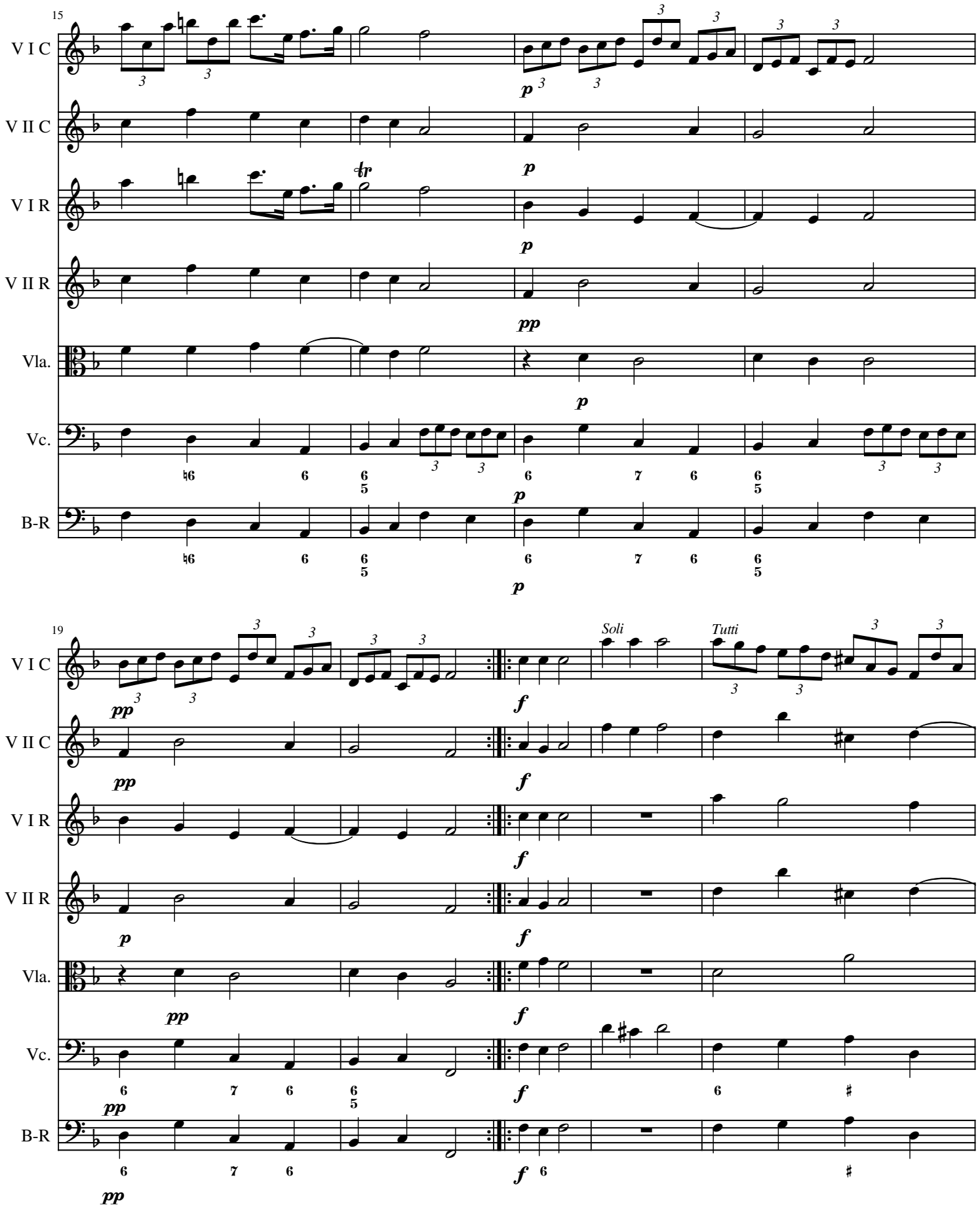

44
Soli
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
52
p
f

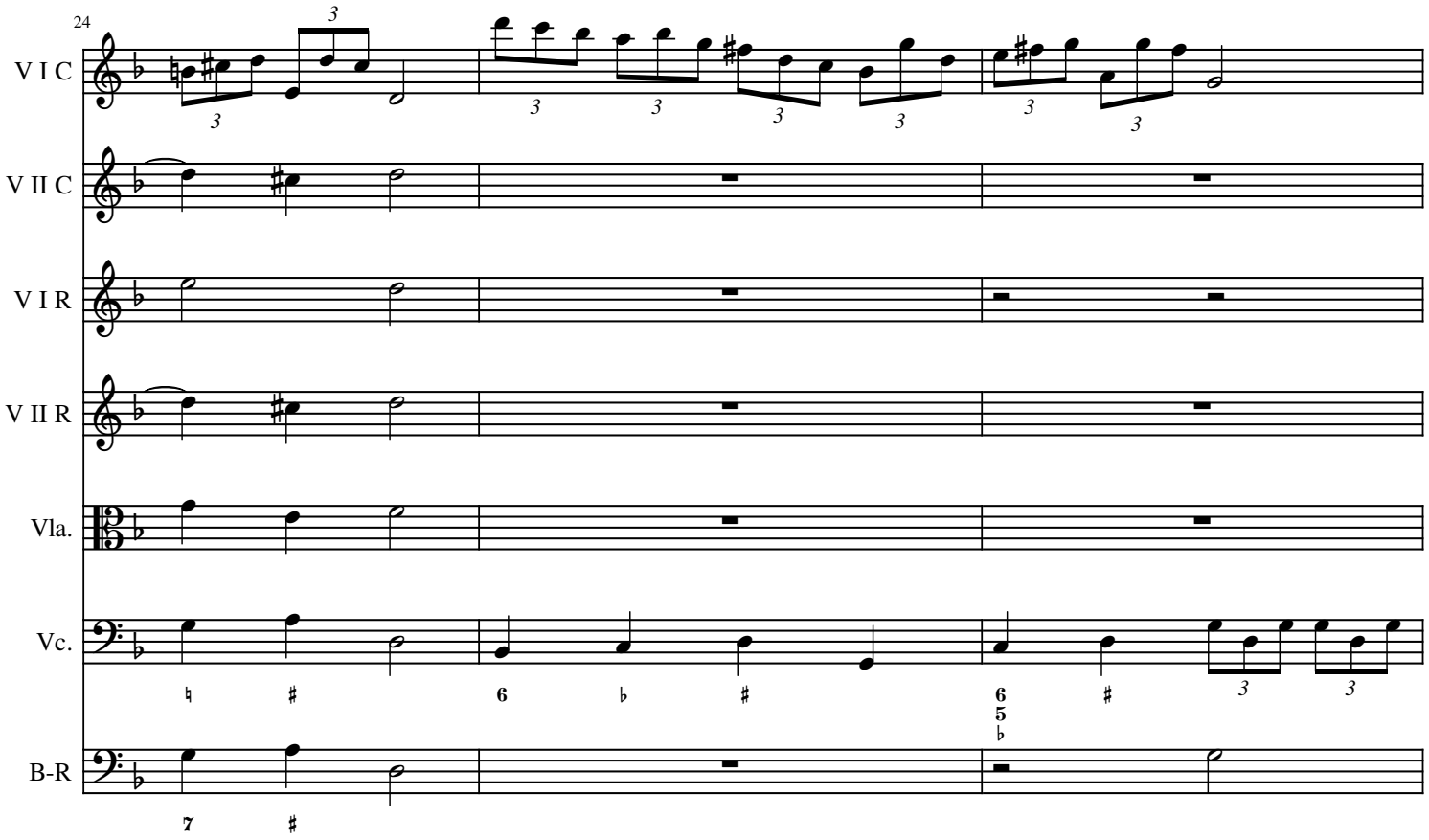

Adagio ♩ = 60
Soli
Tutti
Violin I Concertino
Violin II Concertino
f
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
5
Soli
Tutti
Tutti
Soli
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

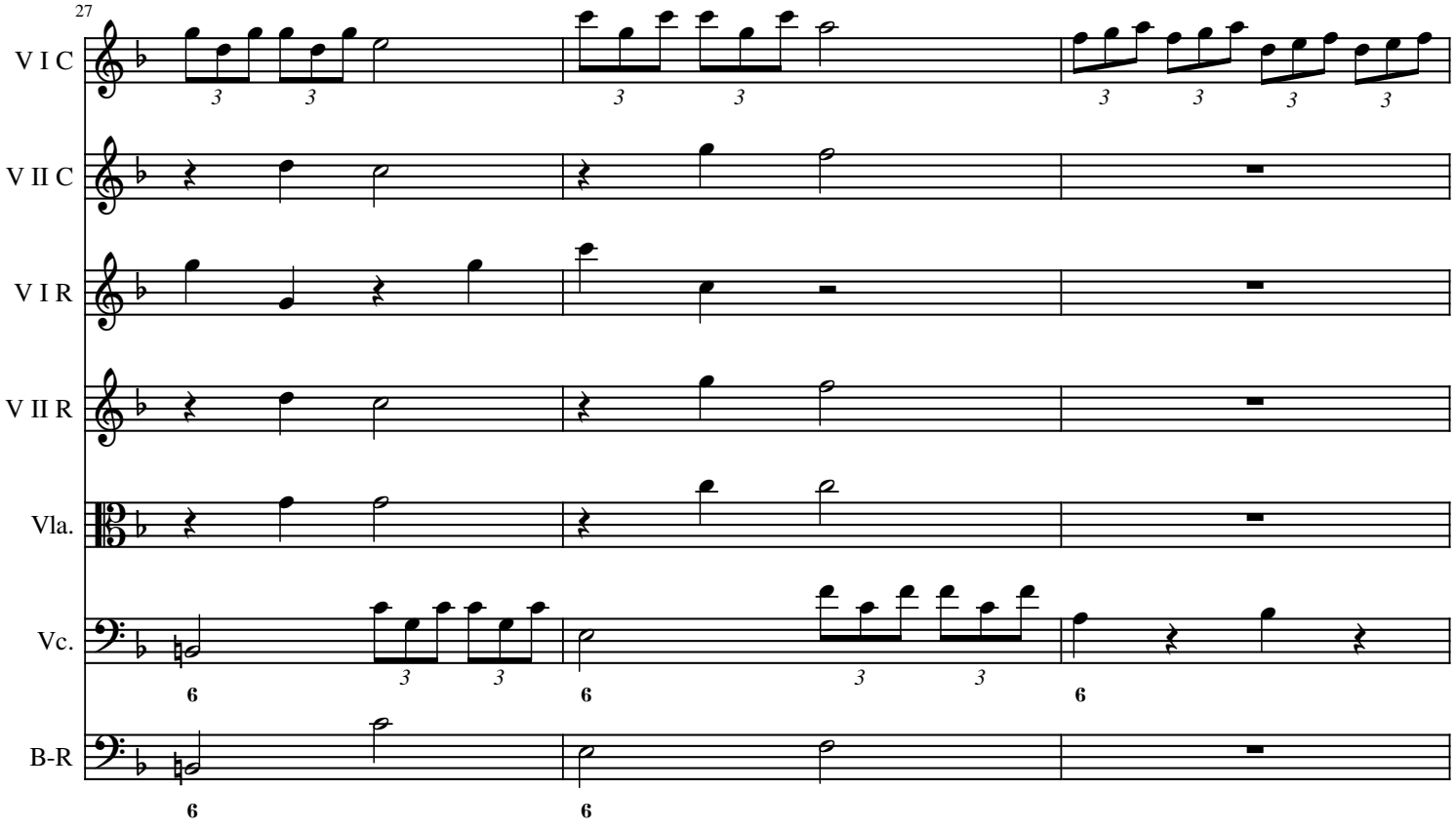

10
Soli
Tutti
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
14
p
f

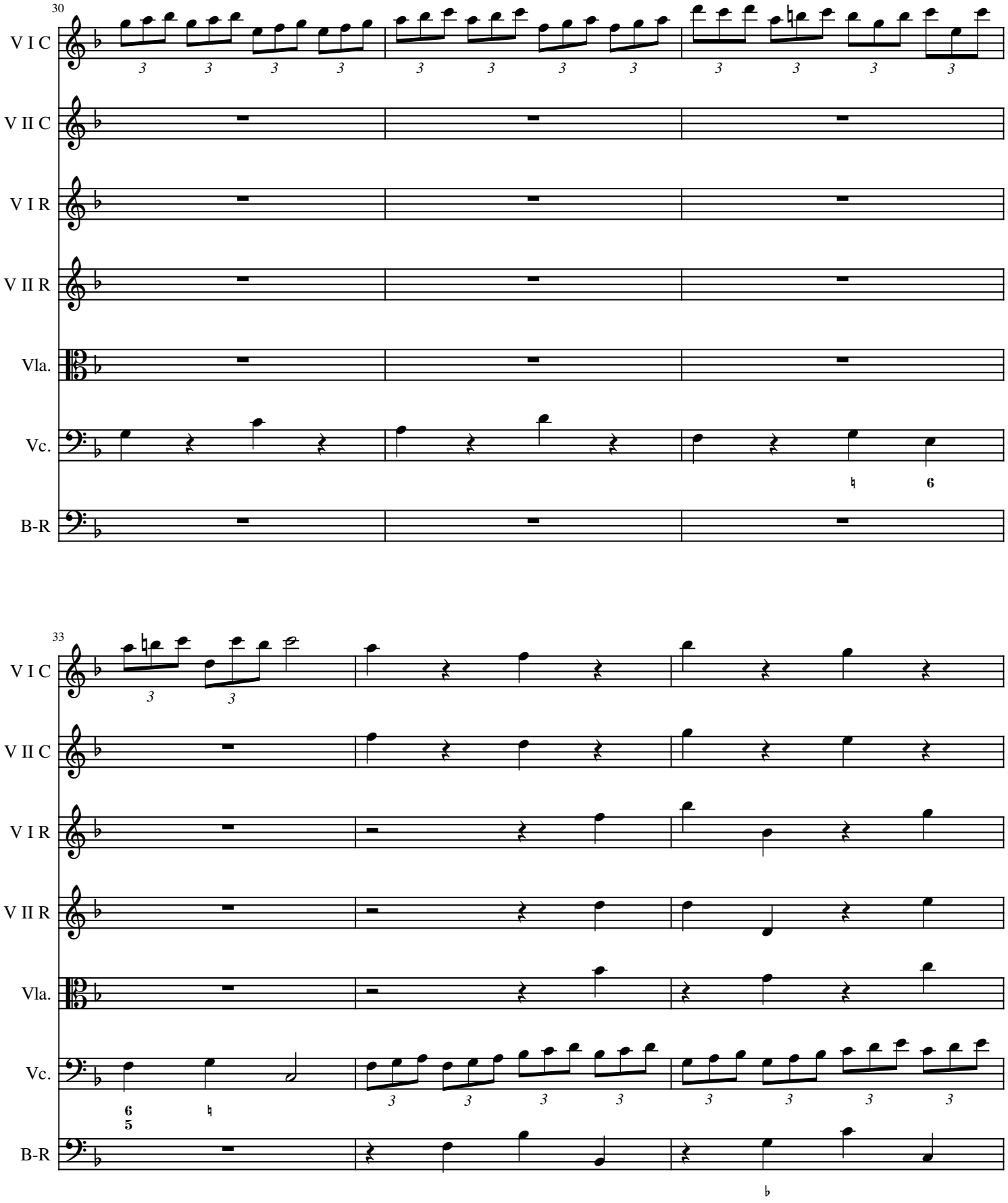

Allegro ♩ = 120
Soli
Tutti
Soli
Violin I Concertino
Violin II Concertino
Violin I Ripieno
Violin II Ripieno
Viola
Violoncello
Basso-Ripieno
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R

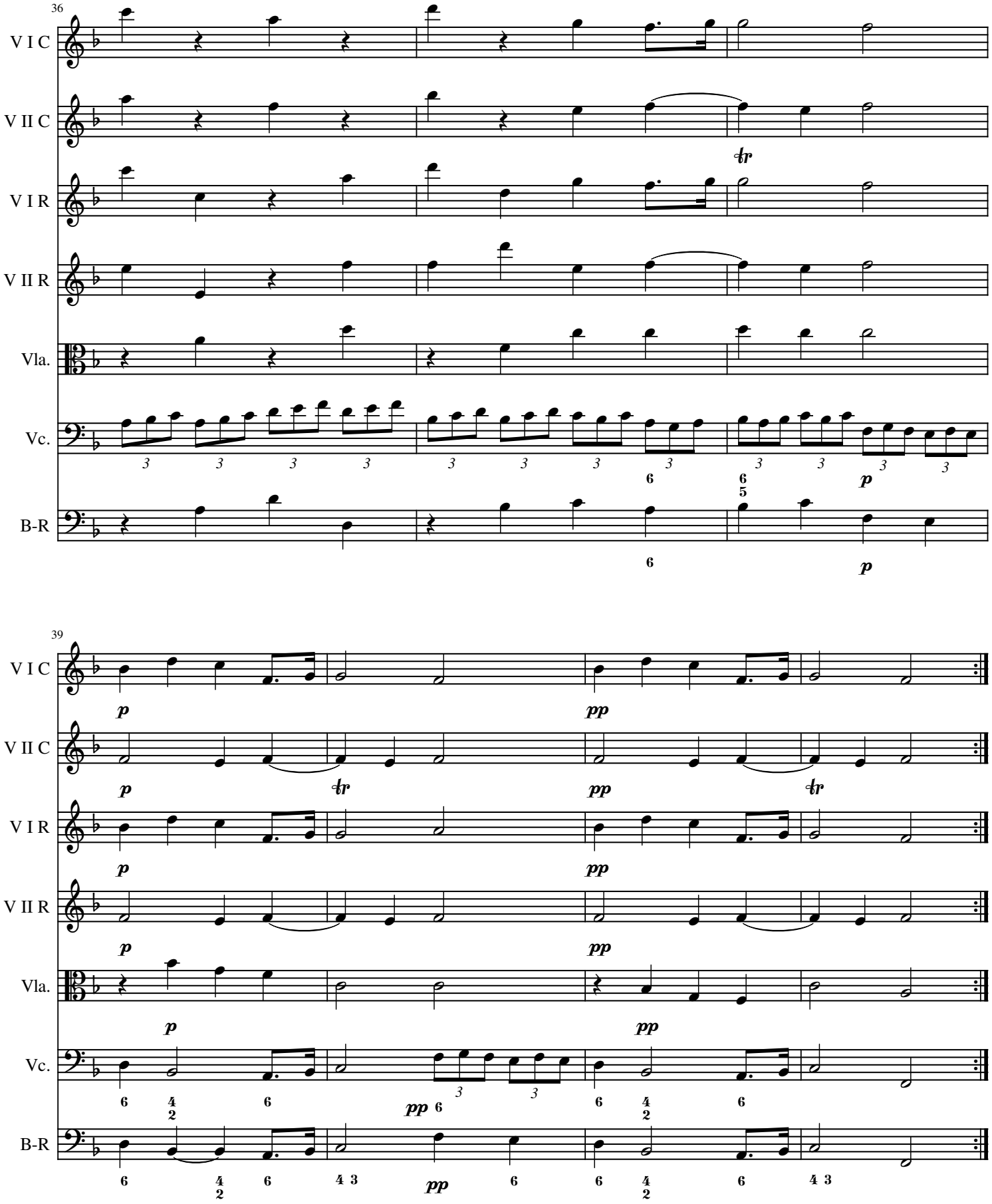

9
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
12
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R


15
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
19
Soli
Tutti


24
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R


27
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R


30
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
33
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R


36
V I C
V II C
V I R
V II R
Vla.
Vc.
B-R
39
V I C
V II C
V I R
V 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

†Arcangelo Corelli (1653-1713) – The Op. 5 Sonatas were published in Rome in 1700 August, 2020

Pozgay Music Publishing House

Violin I Concertino

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli *Tutti* *Soli*

6 *Tutti*

10 *Soli* *Tutti*

14 *Soli* *Tutti*

Allegro ♩ = 110

Tutti

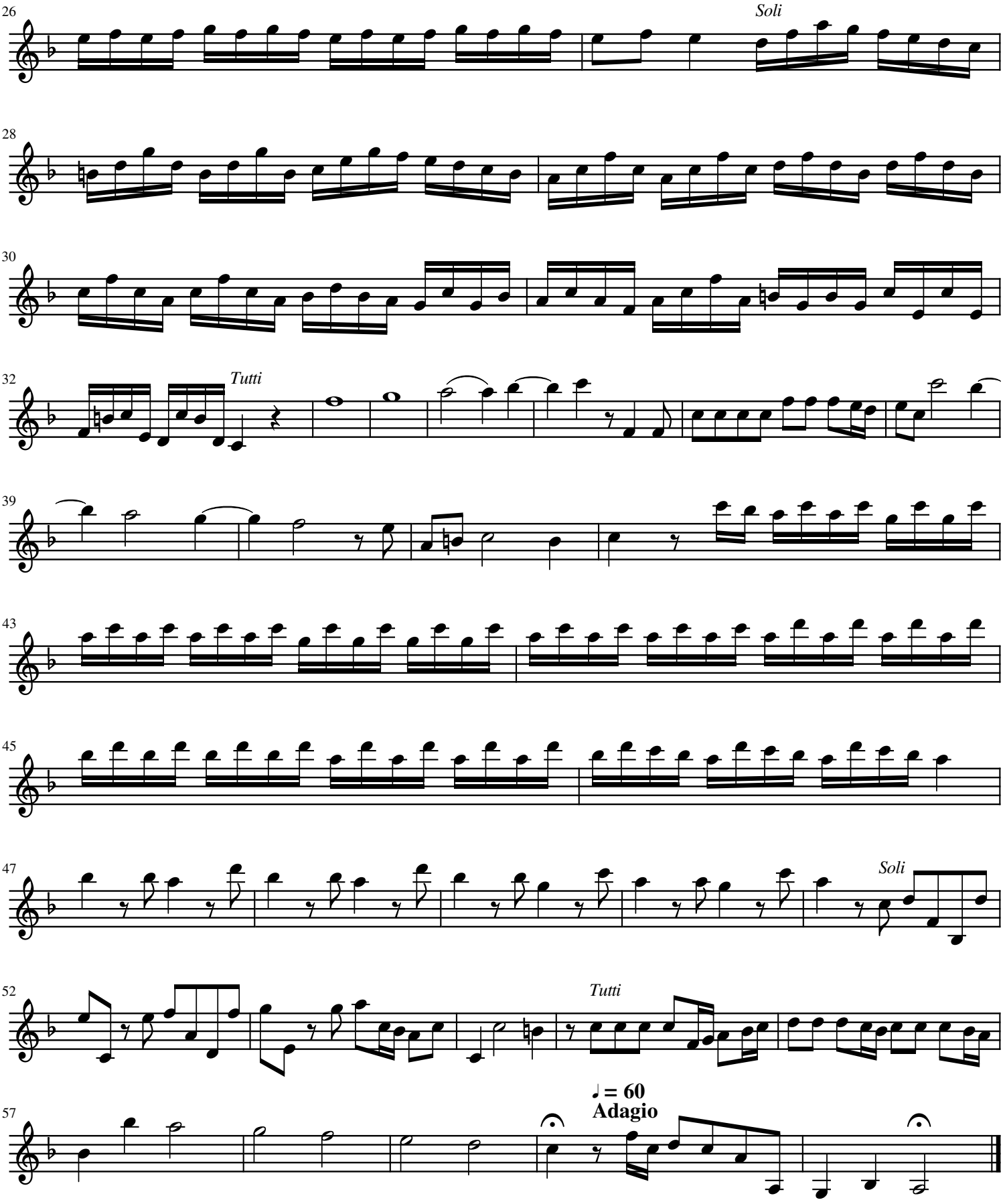
6

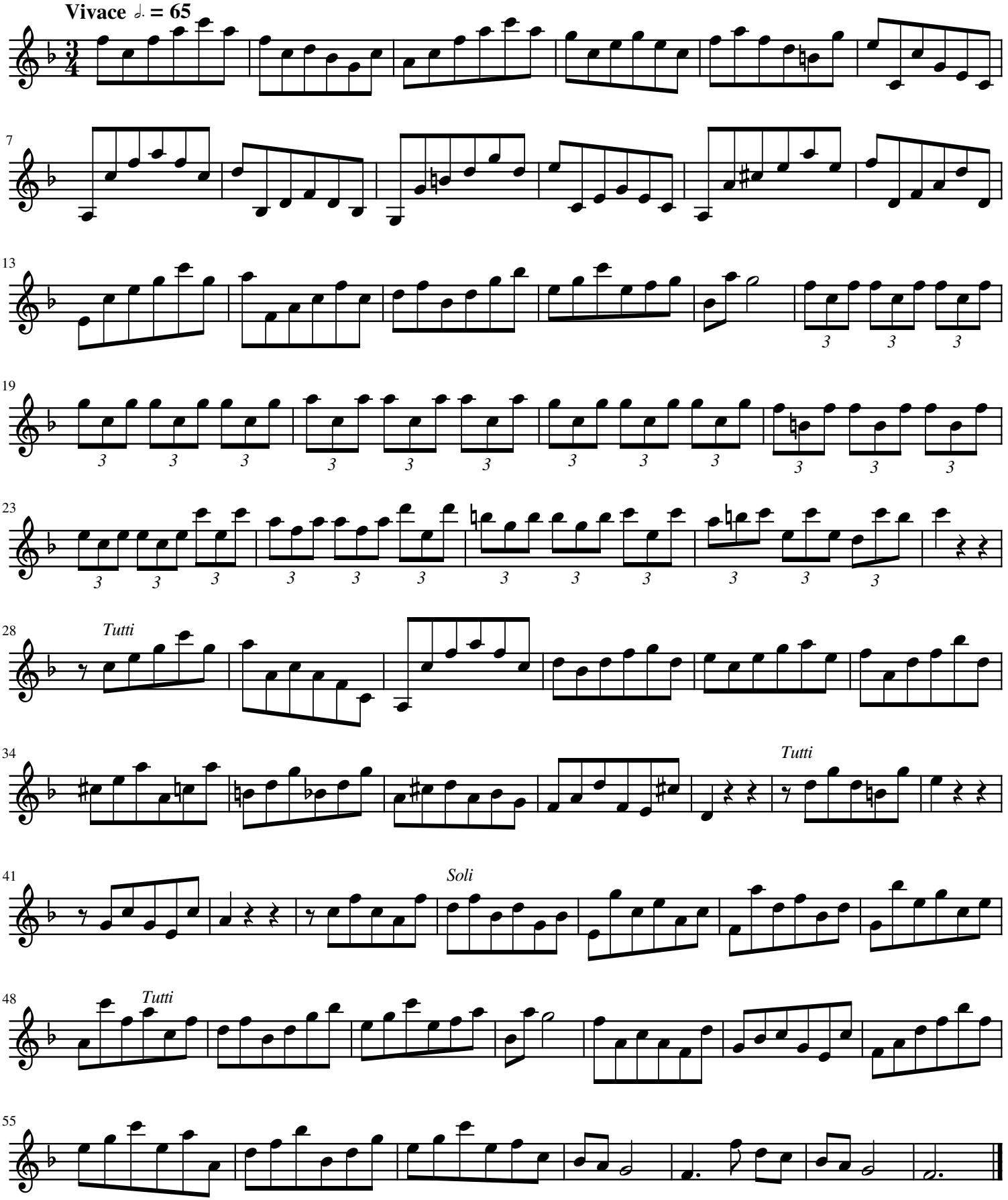
12 tr

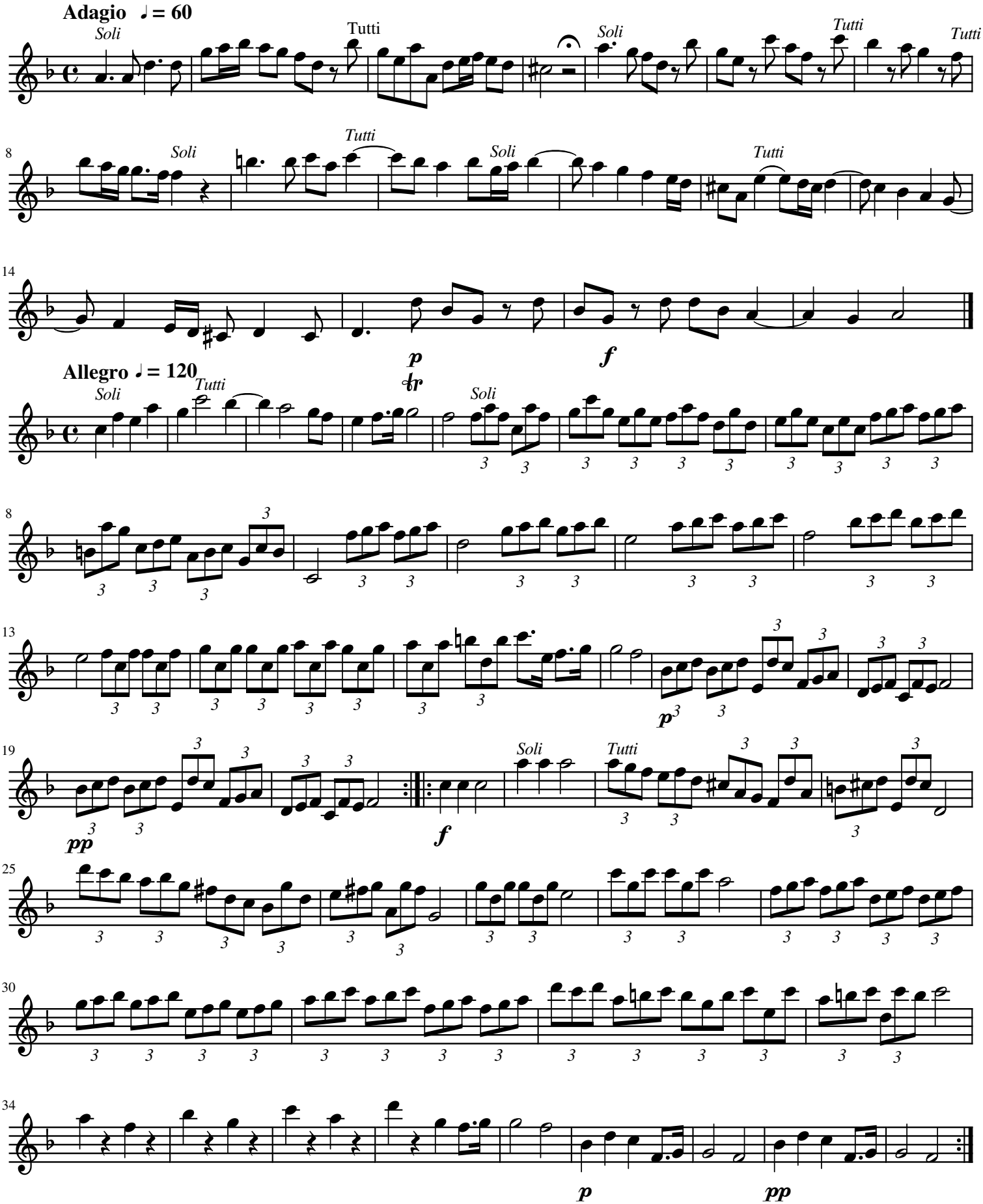
20

22

24


26
Soli
28
30
32
Tutti
39
43
45
47
Soli
52
Tutti
57
♩= 60
Adagio


Vivace ♩. = 65
Tutti
Tutti
Soli
Tutti

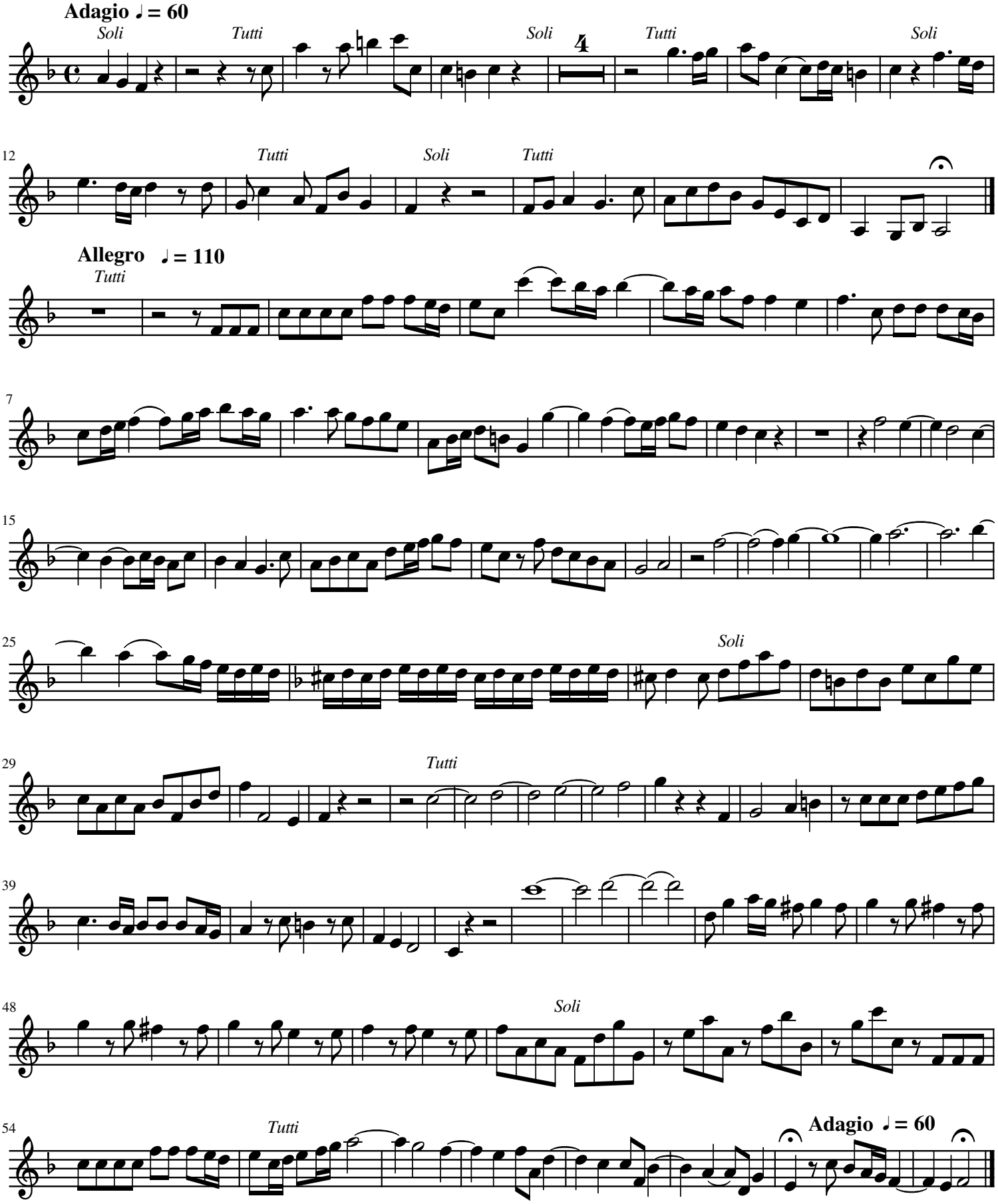

Adagio ♩ = 60
Soli
Tutti
Soli
Tutti
Tutti
Soli
Tutti
Soli
Tutti
p
f
Allegro ♩ = 120
Soli
Tutti
Soli
pp
f
Soli
Tutti
p
pp

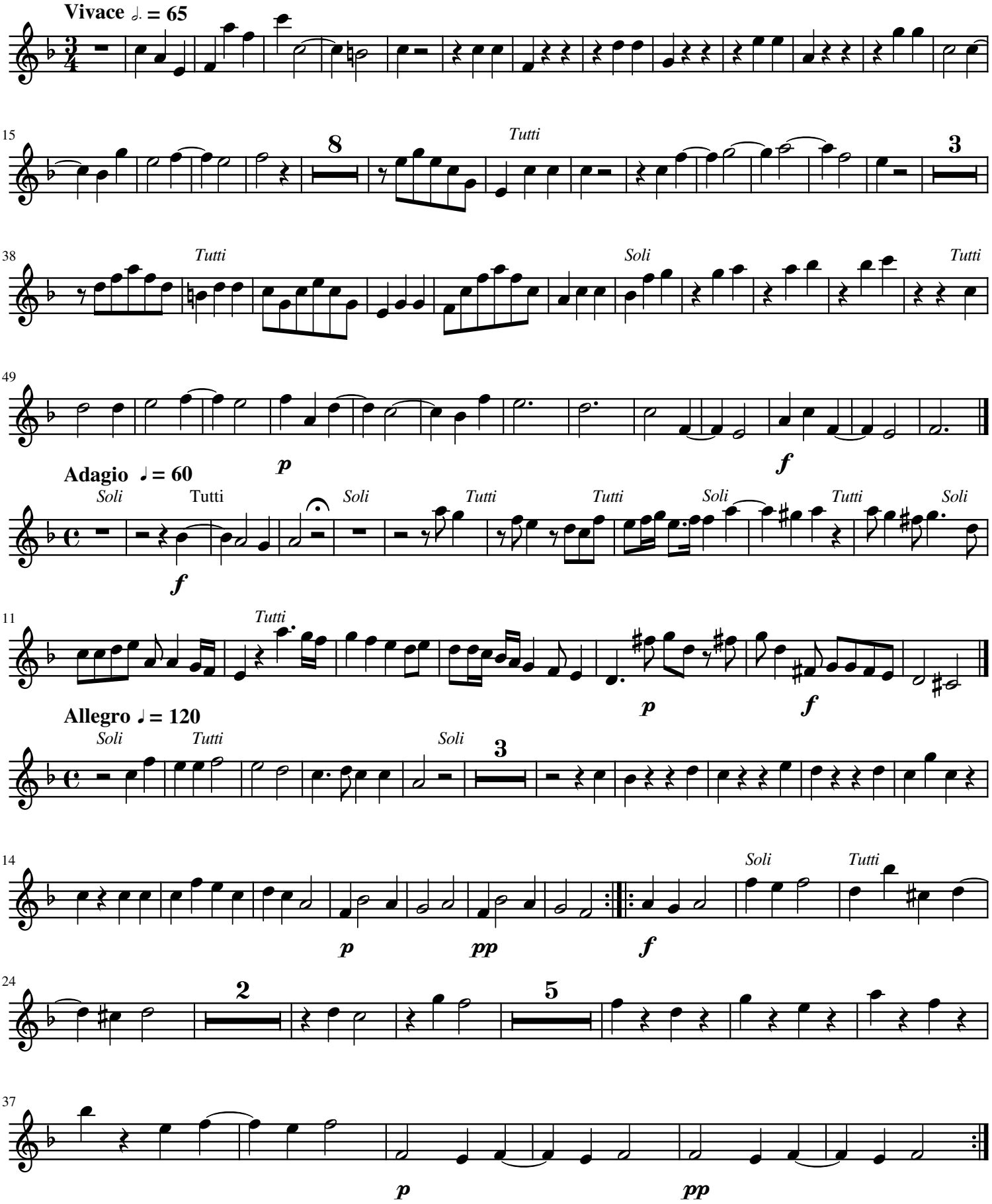
Violin II Concertino

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)


Adagio ♩ = 60
Soli
Tutti
Soli
4
Tutti
Soli
12
Tutti
Soli
Tutti
Allegro ♩ = 110
Tutti
7
15
25
Soli
29
Tutti
39
48
Soli
54
Tutti
Adagio ♩ = 60


Vivace ♩. = 65
8
Tutti
3
Tutti
Soli
Tutti
p
f
Adagio ♩ = 60
Soli
Tutti
Soli
Tutti
Tutti
Soli
Tutti
Soli
f
Tutti
p
f
Allegro ♩ = 120
Soli
Tutti
Soli
3
p
pp
Soli
Tutti
f
2
5
p
pp

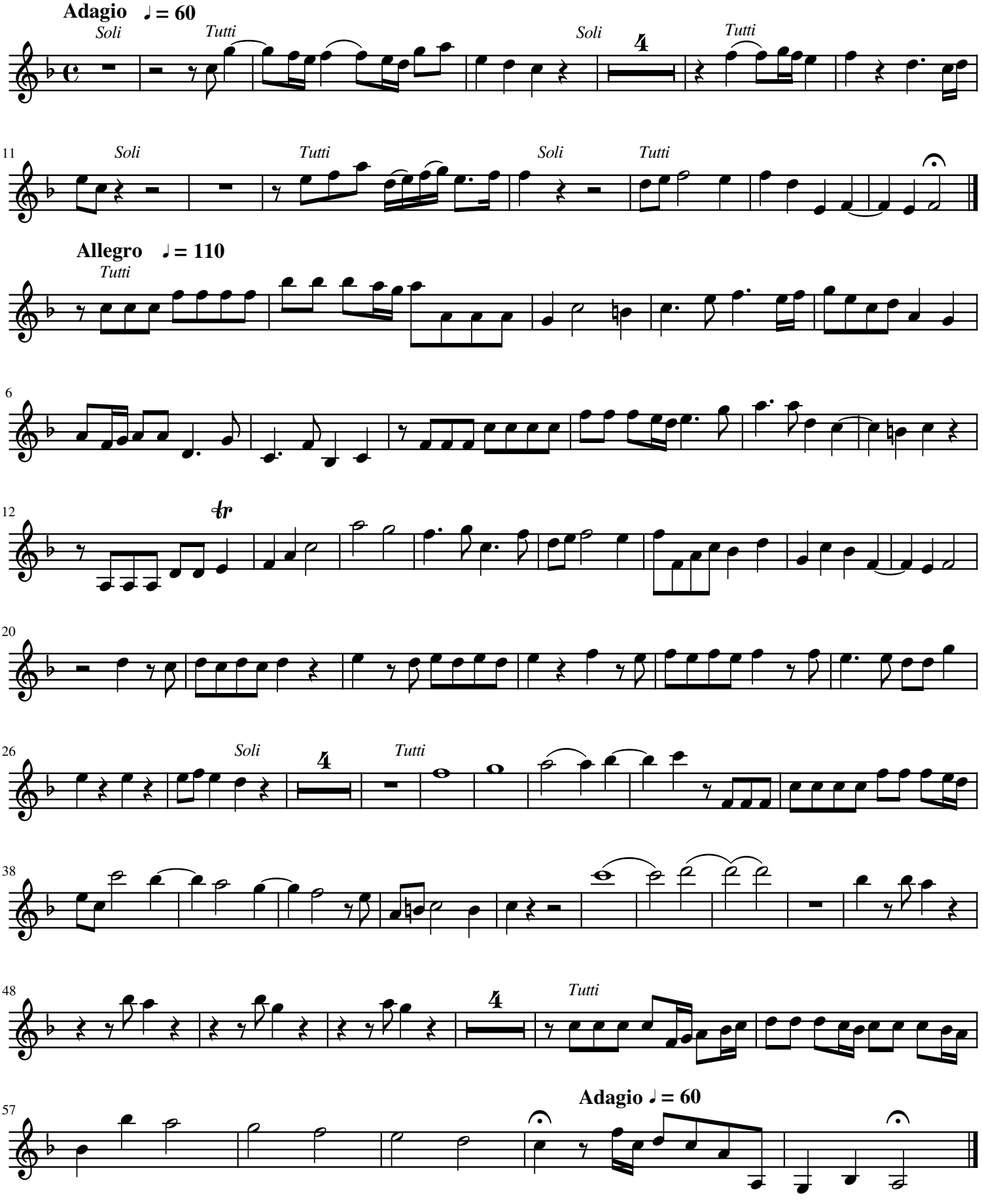
Nagzop Music Publishing House

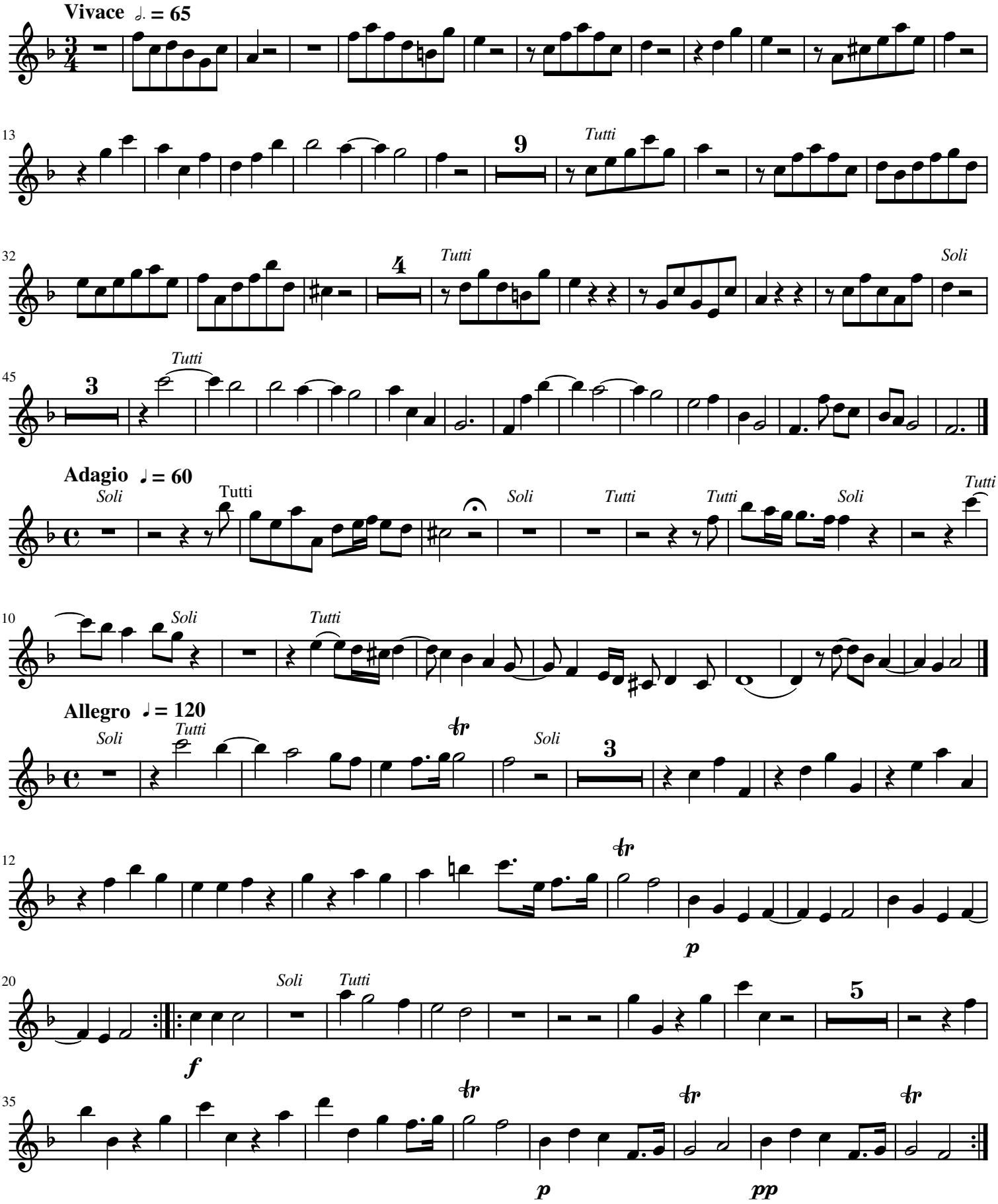
Violin I Ripieno

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)


Adagio ♩ = 60
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
Allegro ♩ = 110
Tutti
tr
Soli
Tutti
Tutti
Adagio ♩ = 60


Vivace ♩. = 65
Tutti
Soli
Adagio ♩ = 60
Soli
Tutti
Allegro ♩ = 120
Soli
Tutti
p
f
pp

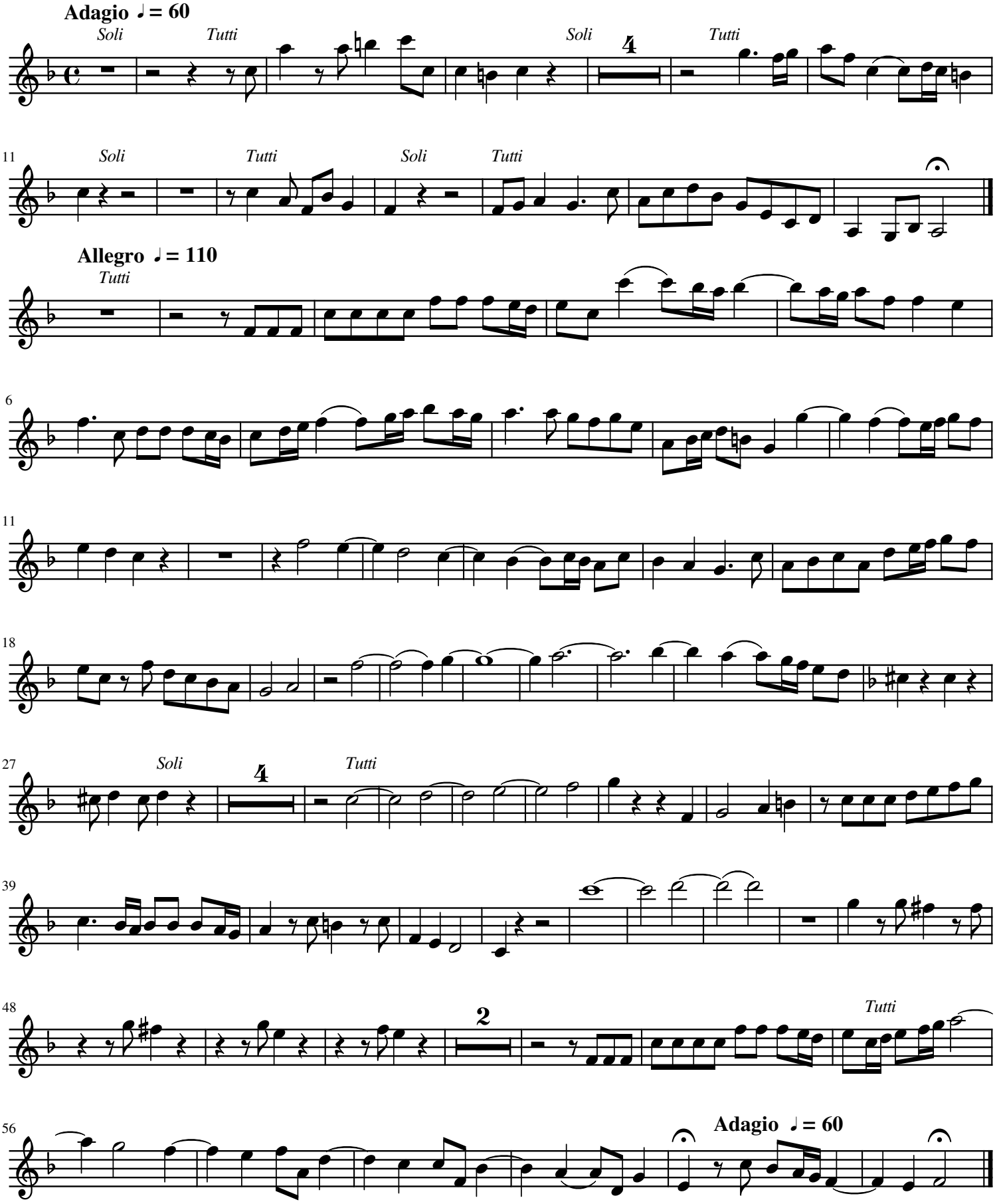
Hagzop Music Publishing House

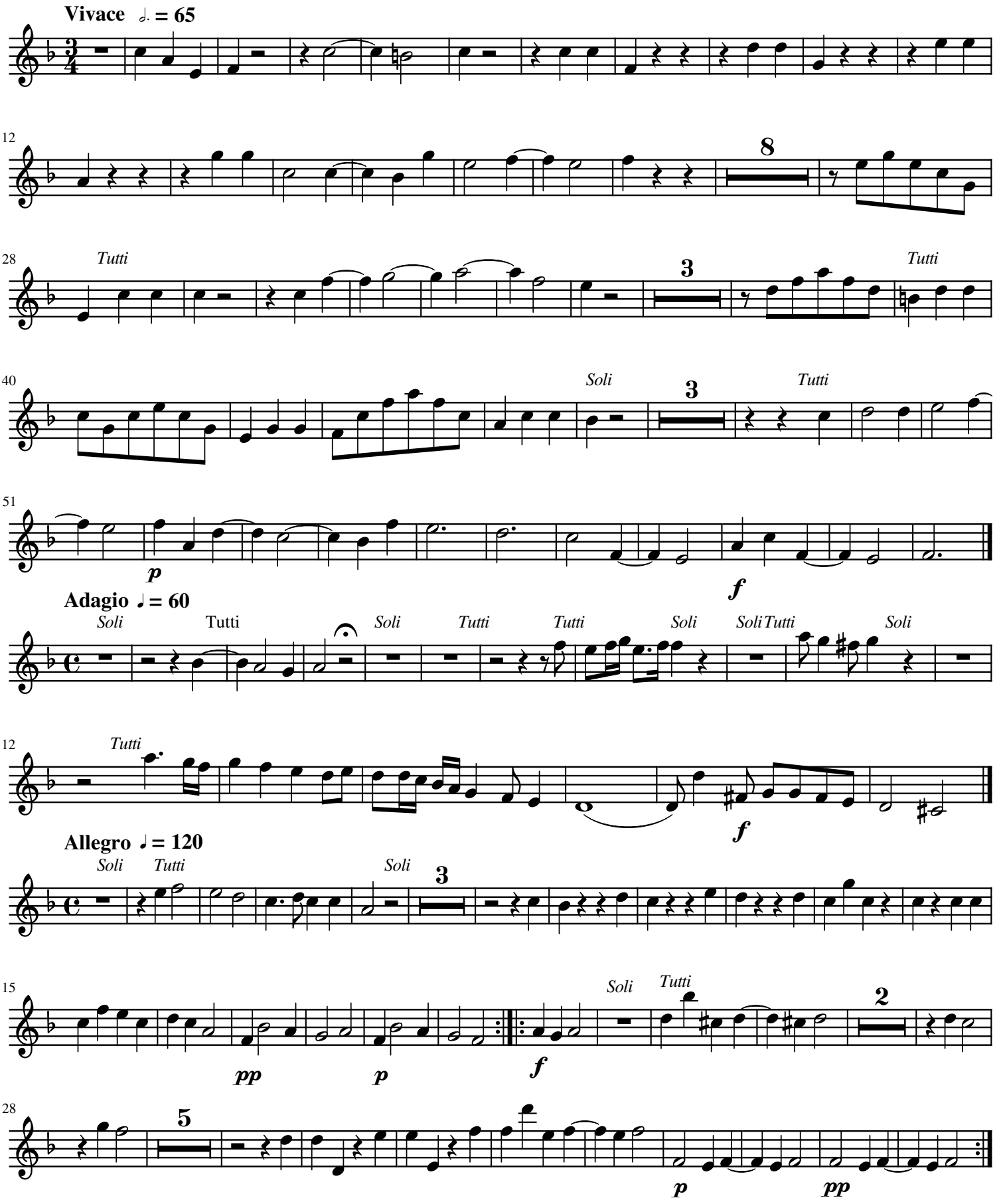
Violin II Ripieno

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)


Adagio ♩ = 60
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
Allegro ♩ = 110
Tutti
Soli
Tutti
Adagio ♩ = 60


Vivace ♩. = 65
Tutti
Tutti
Soli
Tutti
p
f
Adagio ♩ = 60
Soli
Tutti
Soli
Tutti
Tutti
Soli
Soli Tutti
Soli
Tutti
f
Allegro ♩ = 120
Soli
Tutti
Soli
Soli
Tutti
pp
p
f
p
pp

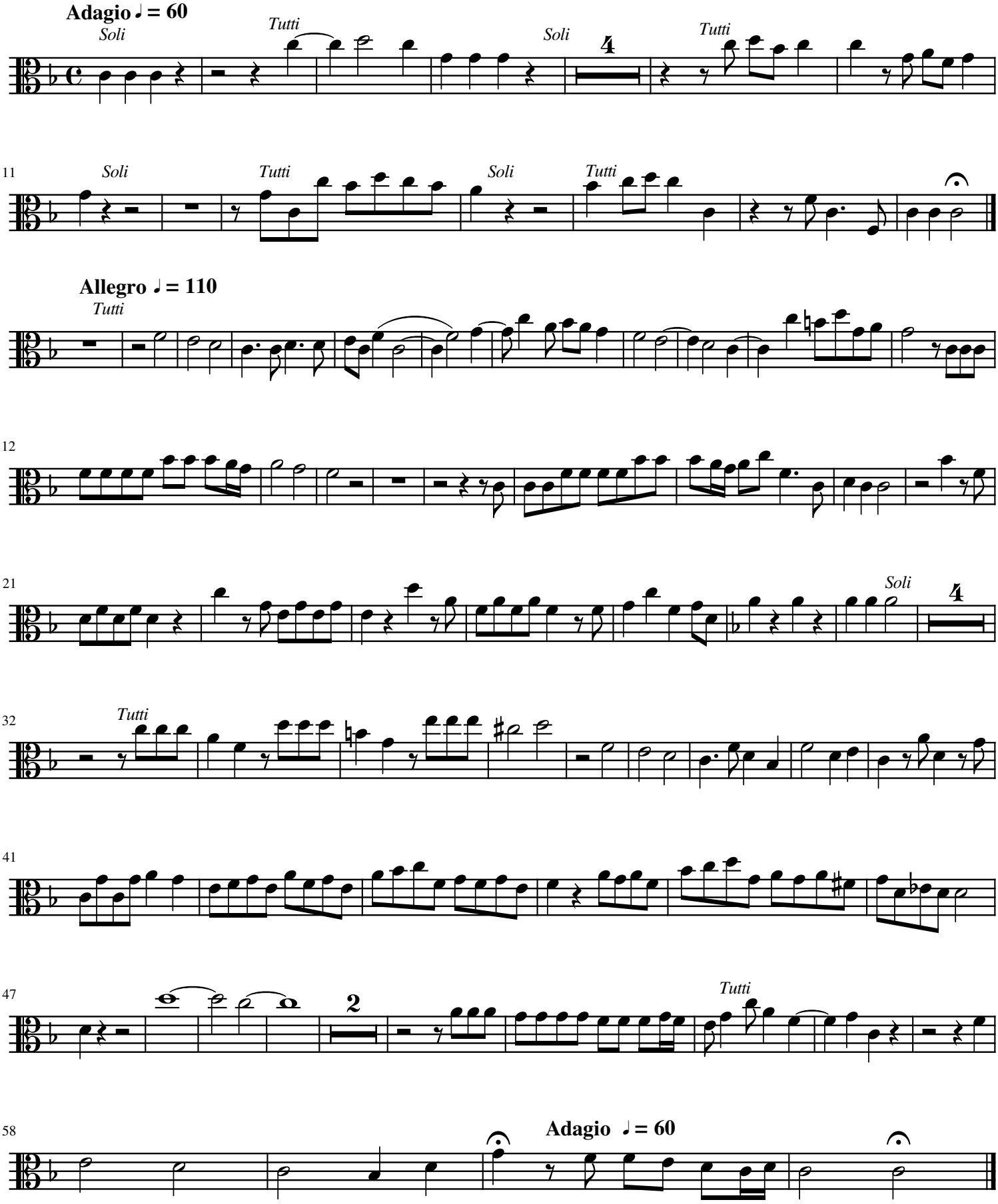
Yagzop Music Publishing House

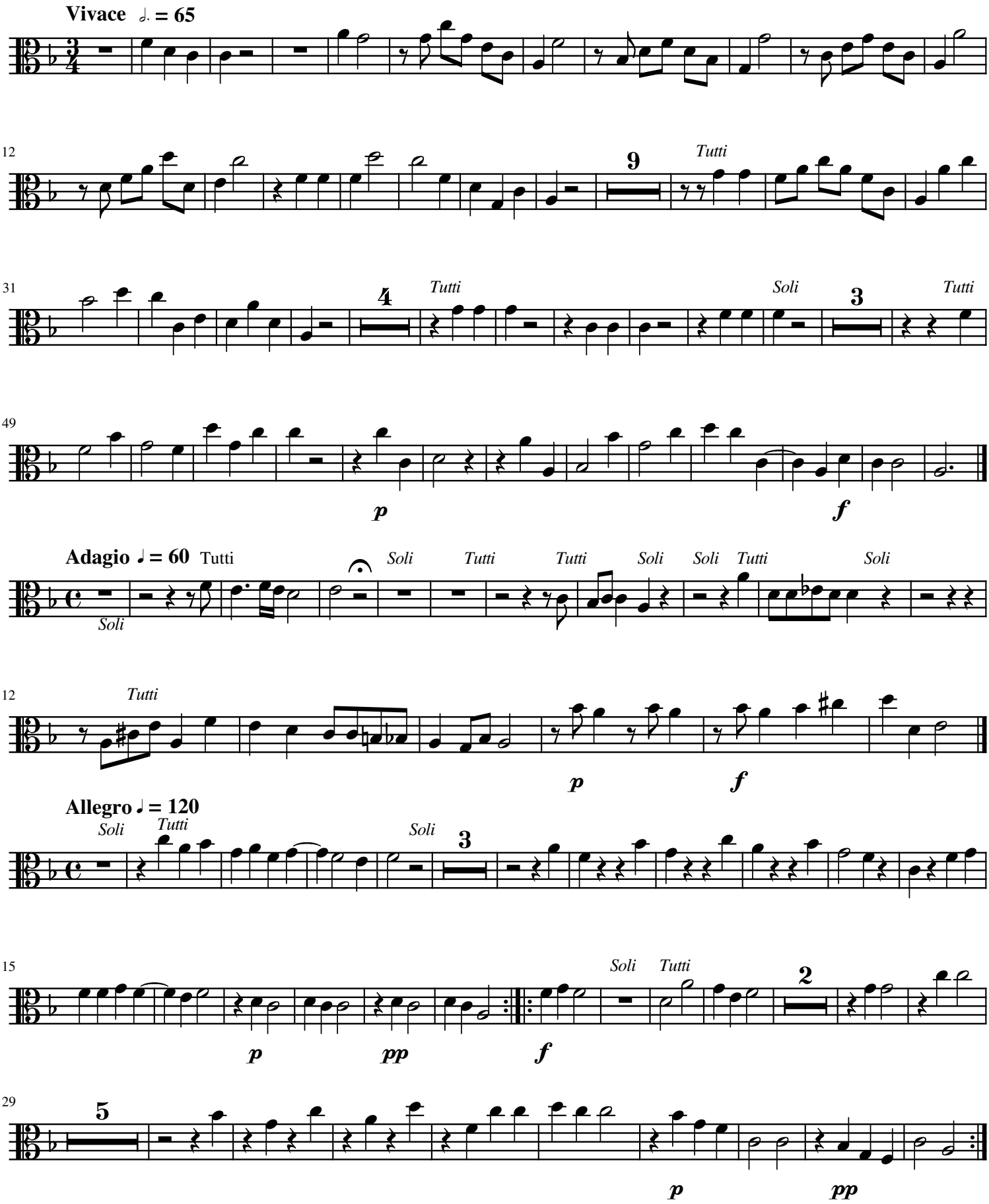
Viola

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)


Adagio ♩ = 60
Soli
Tutti
Soli
4
Tutti
11
Soli
Tutti
Soli
Tutti
Allegro ♩ = 110
Tutti
12
21
Soli
4
32
Tutti
41
47
2
Tutti
58
Adagio ♩ = 60

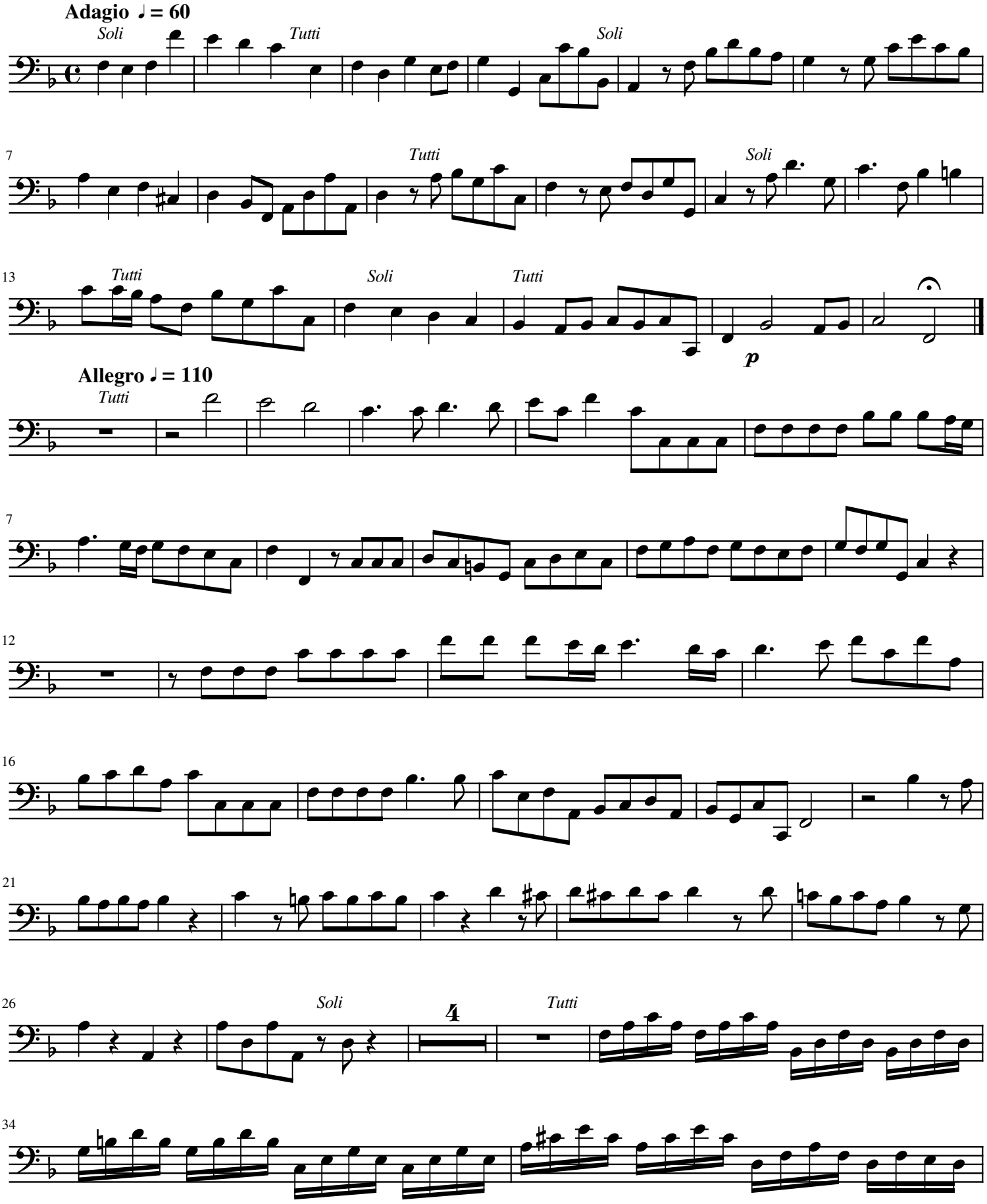

Vivace ♩. = 65
12
9
Tutti
31
4
Tutti
Soli
3
Tutti
49
p
f
Adagio ♩ = 60 Tutti
Soli
Soli
Tutti
Tutti
Soli
Soli
Tutti
Soli
12
Tutti
p
f
Allegro ♩ = 120
Soli
Tutti
Soli
3
15
Soli
Tutti
2
p
pp
f
29
5
p
pp

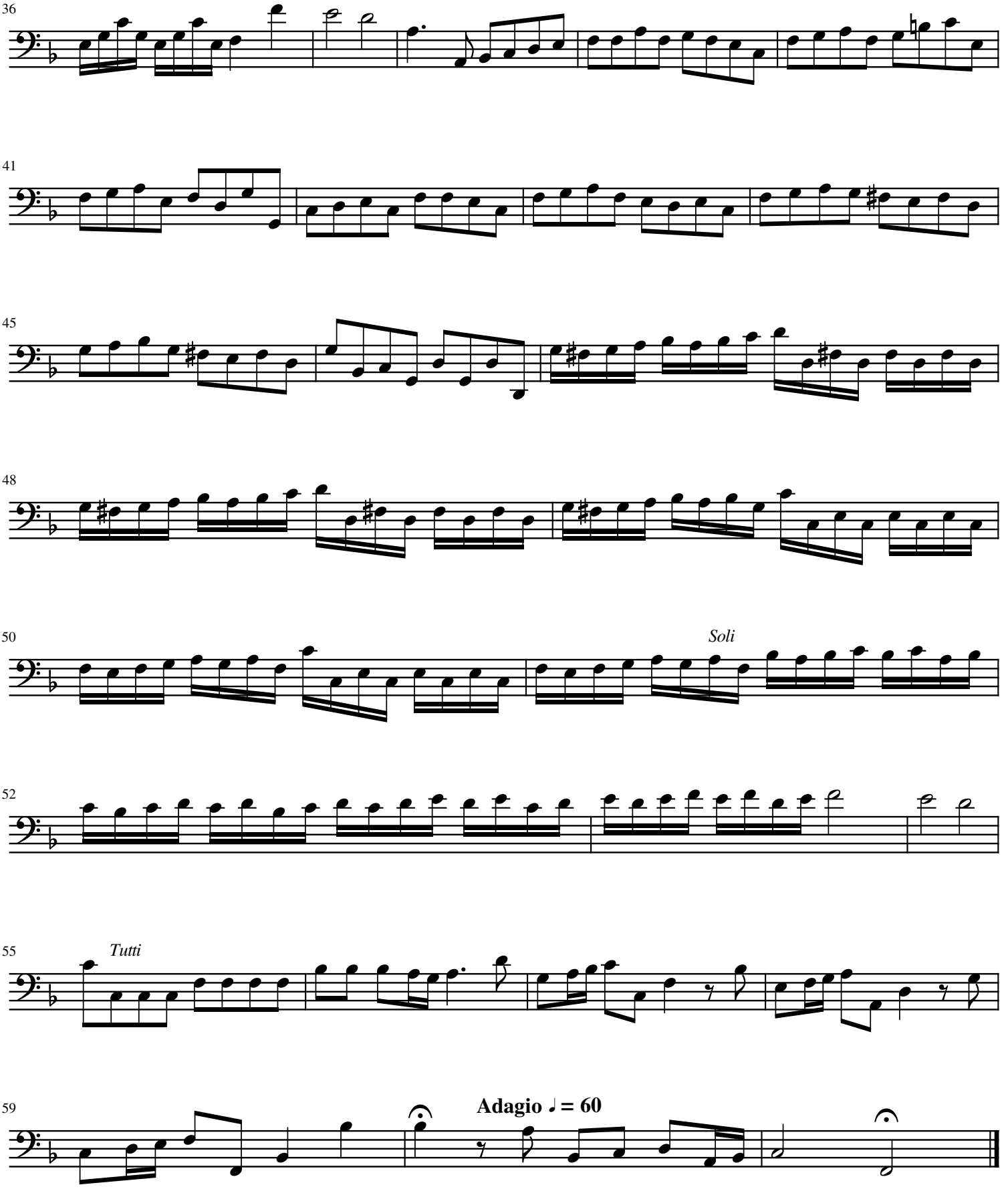
Violoncello

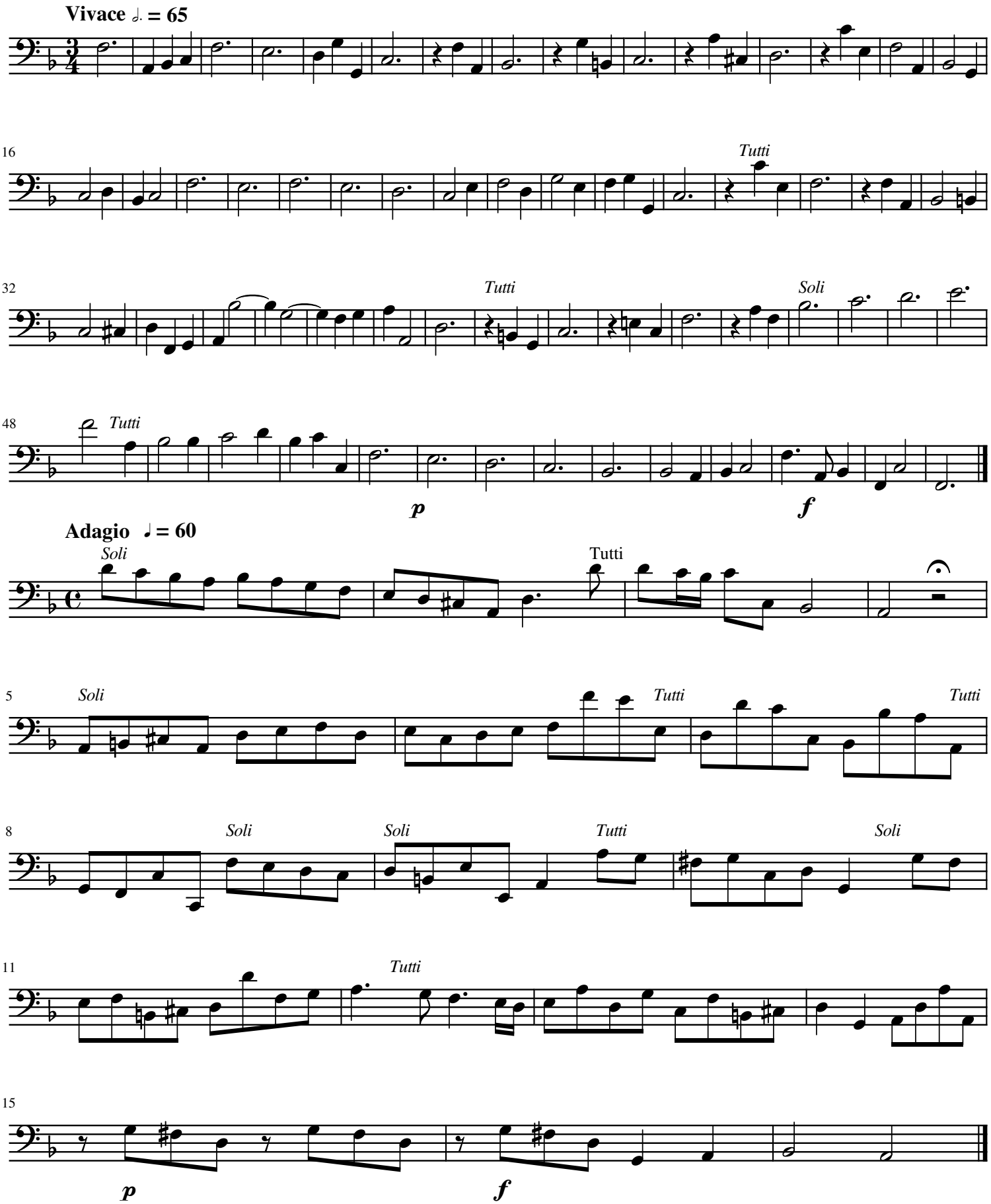
Concerto No. 4 from 12 Concerto Grossi

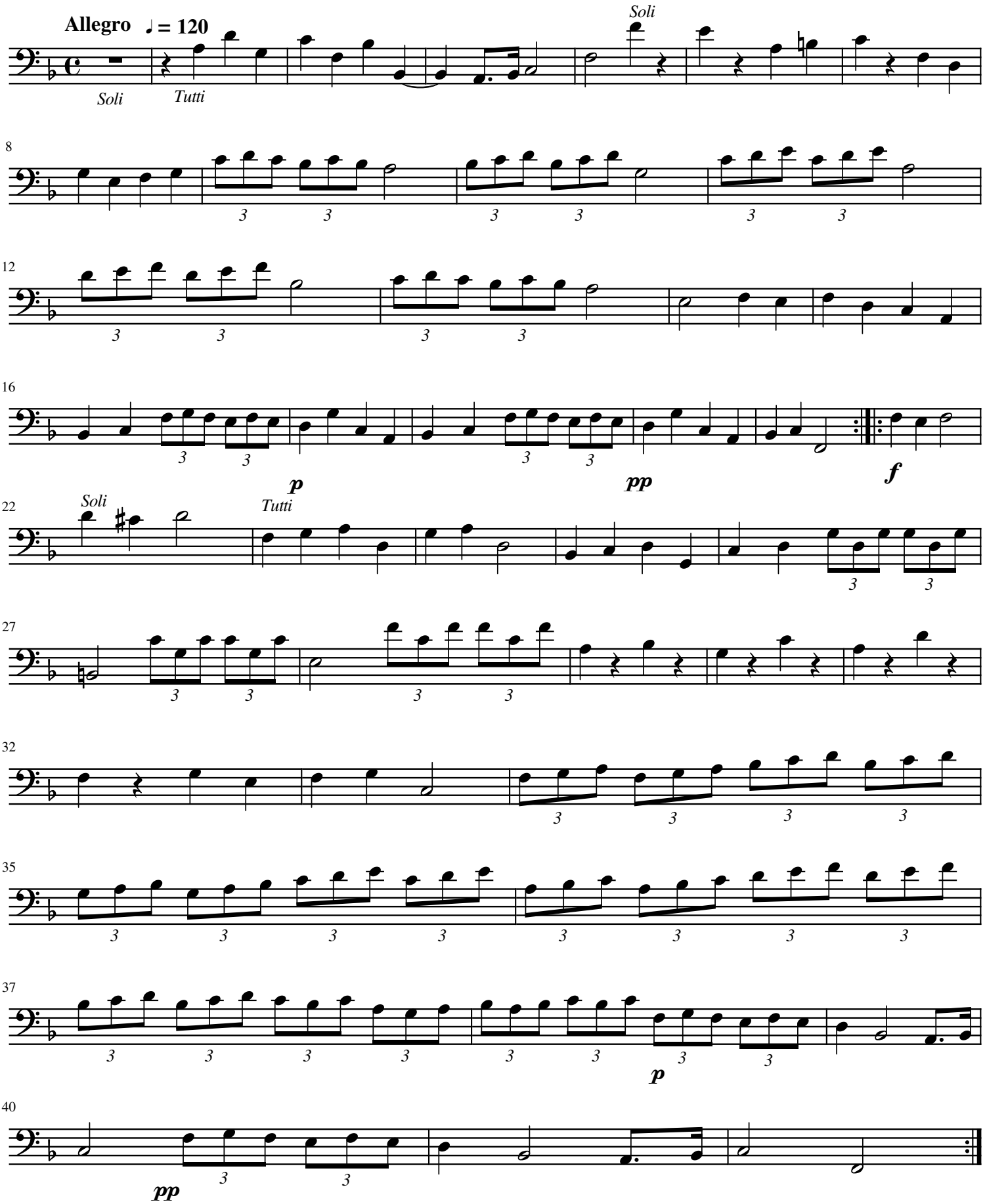
after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)


Adagio ♩ = 60
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
p
Allegro ♩ = 110
Tutti
Soli
4
Tutti


36
41
45
48
50
Soli
52
55
Tutti
59
Adagio ♩= 60


Vivace ♩. = 65
16
Tutti
32
Tutti
Soli
48
Tutti
p
f
Adagio ♩ = 60
Soli
Tutti
5
Soli
Tutti
Tutti
8
Soli
Soli
Tutti
Soli
11
Tutti
15
p
f


Allegro ♩ = 120
Soli
Tutti
Soli
8
12
16
p
pp
f
22
Soli
Tutti
27
32
35
37
p
40
pp

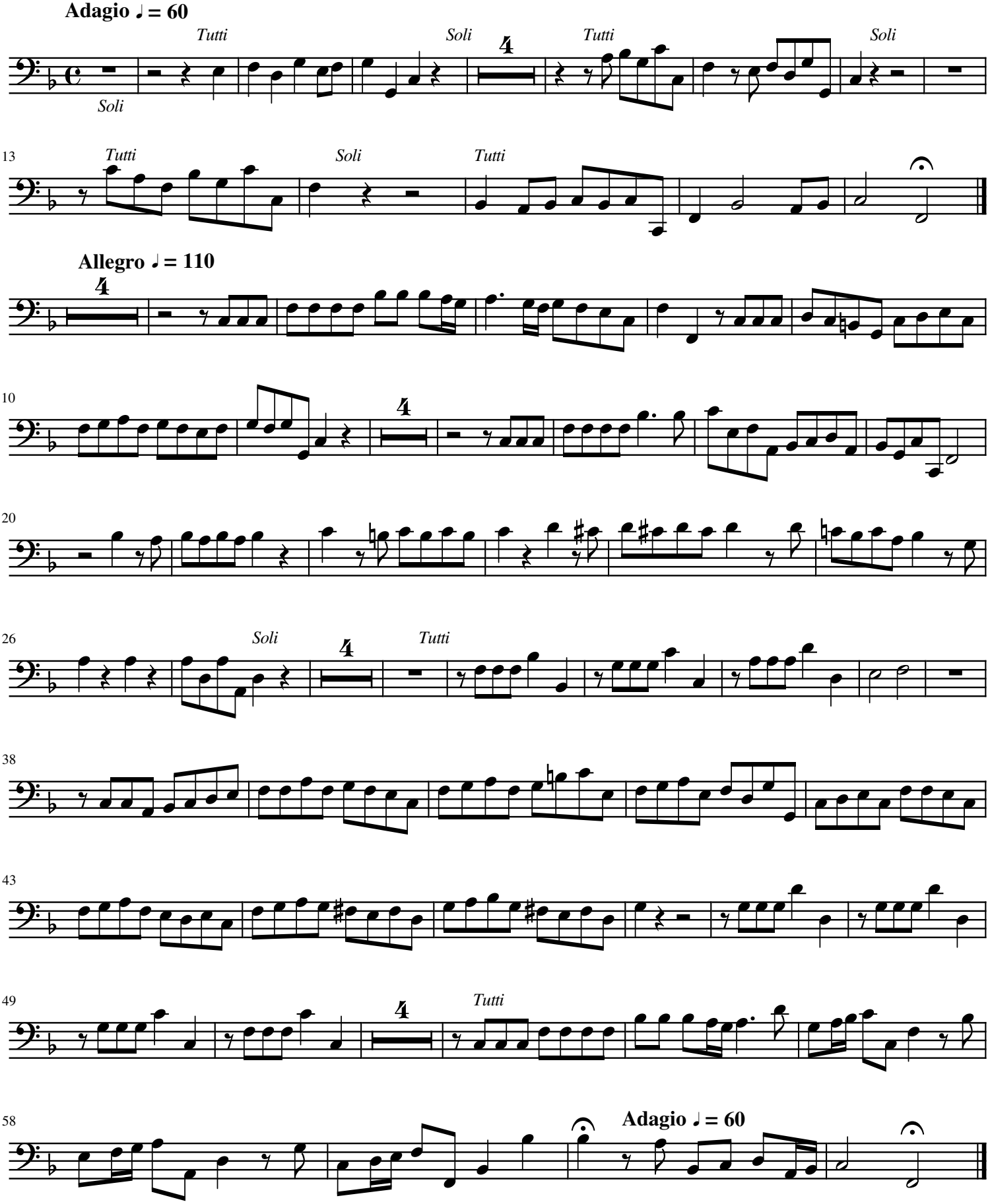
Tagzop Music Publishing House

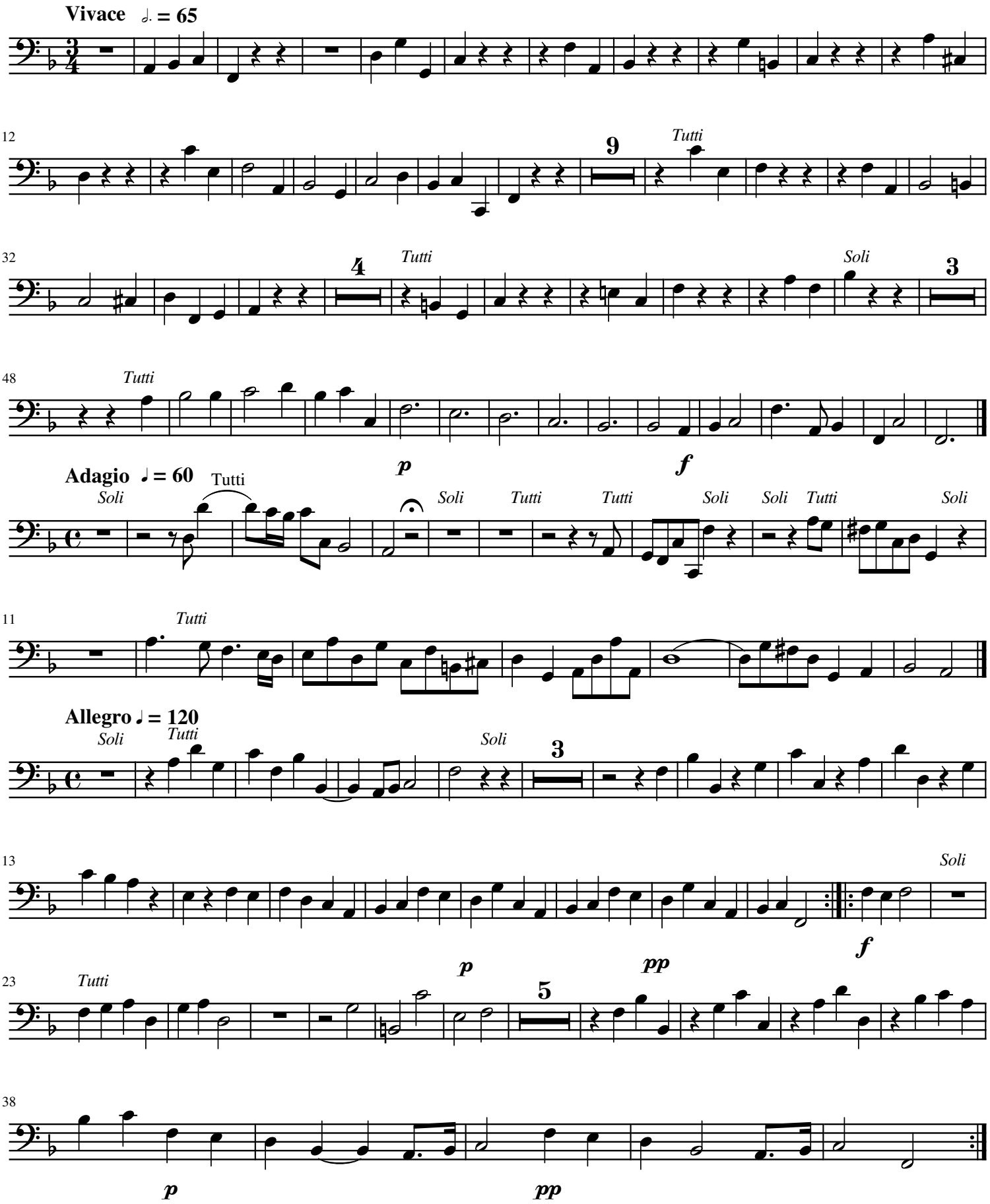
Basso-Ripieno

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)


Adagio ♩ = 60
Tutti
Soli
Soli
Tutti
Soli
Soli
13
Tutti
Soli
Tutti
Allegro ♩ = 110
10
20
26
Soli
Tutti
38
43
49
Tutti
58
Adagio ♩ = 60


Vivace ♩. = 65
12
9
Tutti
32
4
Tutti
Soli
3
48
Tutti
p
f
Adagio ♩ = 60
Tutti
Soli
Soli
Tutti
Tutti
Soli
Soli
Tutti
Soli
11
Tutti
Allegro ♩ = 120
Soli
Tutti
Soli
3
13
Soli
f
23
Tutti
p
pp
5
38
p
pp

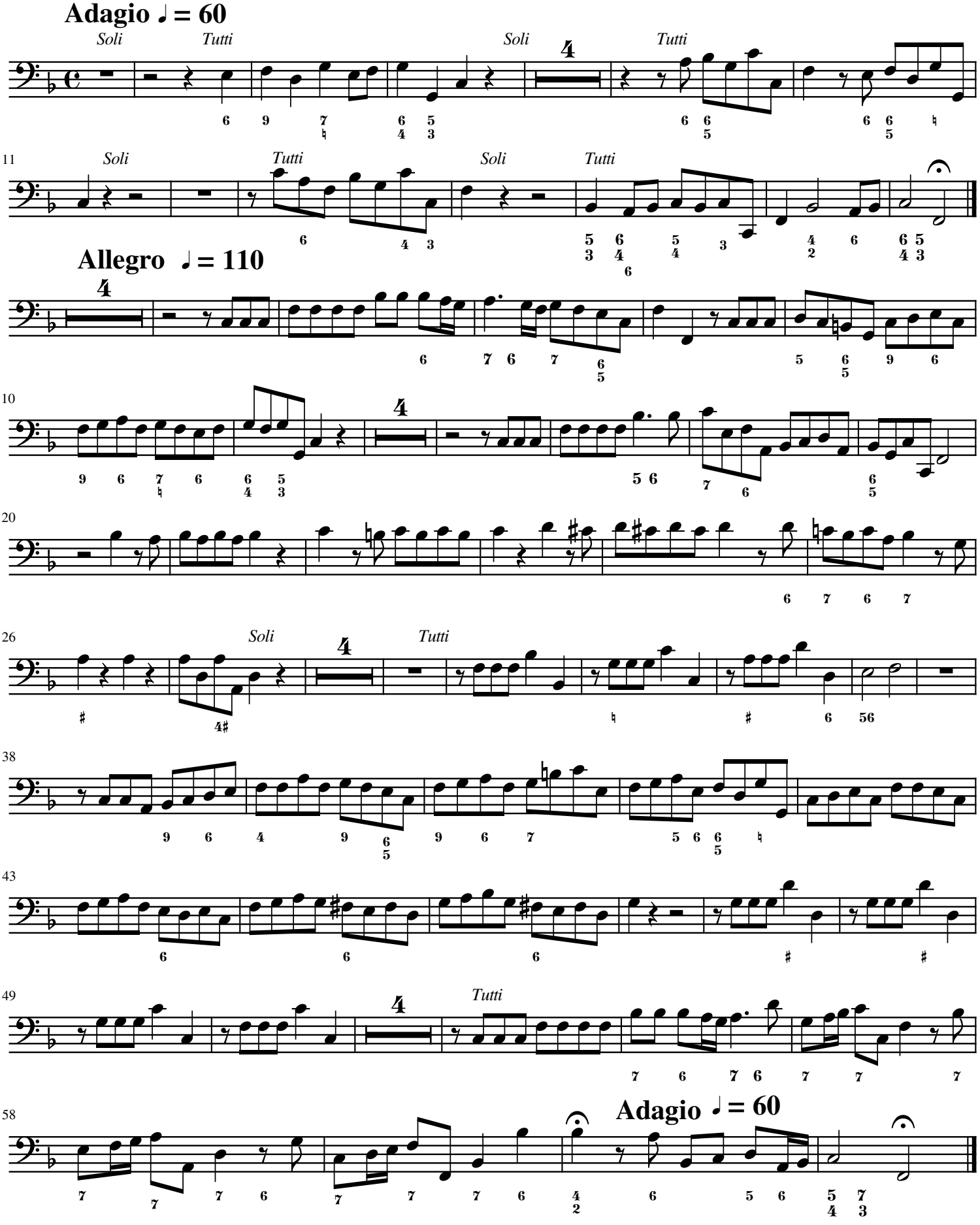
Jagzop Music Publishing House

Basso Continuo

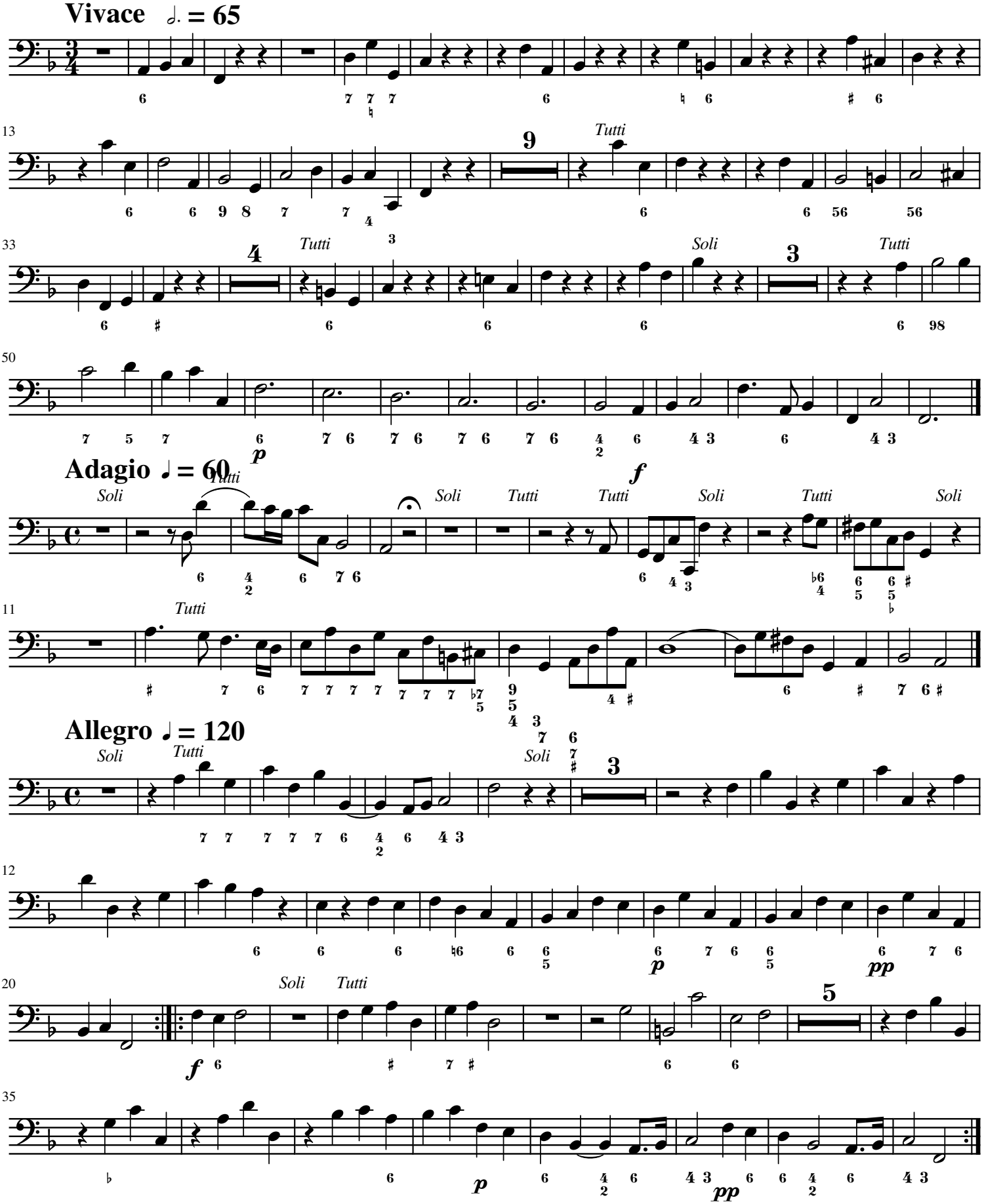
Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)



Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi


Vivace ♩. = 65
Tutti
Soli
Adagio ♩ = 60
Allegro ♩ = 120