



**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
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Dedication

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

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

6 6 6 7 7 7 6 6 4 3

5 5 5 6 6 6 6 6 4 3

6 6 6 7 7 7 6 6 6 4 3

5 5 5 6 6 6 6 6 4 3

14

Soli *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 5 6 6 6 3 p 4 6 6 3

3 4 4 4 3 2 2 4 4

5 6 6 5 3 4 6 6 5

3 4 4 4 3 2 2 4 3

Allegro ♩ = 110

Tutti

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

6 7 6 7 6 5

6 9 6 9 6 7 6 6 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 9 6 9 6 7 6 6 5

4 3

Francesco Geminiani

Concerto No. 4 from 12 Concerti Grossi

12

tr

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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 5 7 6 6 5

Musical score for measures 22-24. The score includes staves for Violin I (V I C), Violin II (V II C), Violin III (V I R), Violin IV (V II R), Viola (Vla.), Violoncello (Vc.), and Double Bass (B-R). The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 25-28. The score includes staves for Violin I (V I C), Violin II (V II C), Violin III (V I R), Violin IV (V II R), Viola (Vla.), Violoncello (Vc.), and Double Bass (B-R). The section begins with a *Soli* marking above the Violin I staff. The music continues with intricate sixteenth-note passages.

Figured bass notation for the Double Bass (B-R) staff in measures 25-28. The figures are: 7 6 7 #, 7 6 7 # 4 #, 7 6 7 #, and 7 6 7 #.

29

Tutti

Musical score for measures 29-32. The score includes staves for Violin I (V I C), Violin II (V II C), Violin III (V I R), Violin IV (V II R), Viola (Vla.), Violoncello (Vc.), and Double Bass (B-R). The key signature is one flat (B-flat major or D minor). The Violin I part features a complex rhythmic pattern of sixteenth and thirty-second notes. The other instruments provide harmonic support with sustained notes and occasional melodic fragments.

33

Musical score for measures 33-36. The score includes staves for Violin I (V I C), Violin II (V II C), Violin III (V I R), Violin IV (V II R), Viola (Vla.), Violoncello (Vc.), and Double Bass (B-R). The key signature is one flat. The Violin I part has a melodic line with long slurs. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have a rhythmic pattern of eighth notes. The score concludes with a double bar line and a fermata over the final note.

36

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 6 546 9 6 4 8 9 6 9 6 7 4 5 6 4

56 9 6 4 9 6 9 6 7 5 6 6 4

42

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 6

6 6

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 I I C

V I R

V I I R

Vla.

Vc.

B-R

5 6 5 6 5 6 b5 6

54 *Tutti*

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

6 7 \flat 6 7 6 7 6 7 7 7 7 7 7 7 6

7 6 7 6 7 7 7 7 7 7 6

Adagio ♩ = 60

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

7 7 7 6 4 6 5 6 5 7
 2 2 4 3

Vivace $\text{♩} = 65$

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

7 5 7 4 3 6 6

7 7 4 3

22

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

6 6 4 6 4

28 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 6 56 56 6 # 4 4/2 b

36 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

#4 2 6 6 5 3 6 6 6

44 *Soli* *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 6 6 6 98 7 5 7

6 98 7 5 7

52

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p *f*

p *f*

p *f*

6 7 6 7 6 7 6 4 6 4 3 *f* 6 4 3

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

p *f*

Adagio ♩ = 60

Soli *Tutti*

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

6 4 6 7 6 #
2

6 4 6 7 6
2

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

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

6 4 3 6 4 3 6 4

10

Soli *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

5 5 b

5 b

6 6 # # 7 6 7 7 7 7 7 7 7 b7 5

5 b

5 b

14

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p *f* *p* *f*

9 7 6 7 4 # 7 6 # 7 6 #

5 4 3 # 4 # 6 # 7 6 #

4 3 # 4 #

9 7 6 7 4 # 6 # 7 6 #

5 4 3 # 4 #

Allegro ♩ = 120

Soli *Tutti* *tr* *Soli*

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

6

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 *p* 3 3 3 3

V II C

V I R *p* *tr* *p*

V II R *pp*

Vla. *p*

Vc. *p* 46 6 6 5 3 3 6 7 6 6 5 3 3

B-R *p* 46 6 6 5 6 7 6 6 5

19

V I C *pp* 3 3 3 3 *f* *Soli* *Tutti* 3 3

V II C *pp* *f*

V I R *f*

V II R *p* *f*

Vla. *pp* *f*

Vc. *pp* 6 7 6 6 5 *f* 6 #

B-R *pp* 6 7 6 *f* 6 #

24

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

3 3 3 3 3 3 3

4 # 6 b # 6 5 # 3 3

7 #

27

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

3 3 3 3 3 3 3 3

6 3 3 6 3 3 6

6 6

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

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

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Jagzop 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

Musical score for the Adagio section, measures 1 through 14. The music is in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked Adagio with a quarter note equal to 60 beats per minute. The score is divided into sections: *Soli* (measures 1-3), *Tutti* (measures 4-9), *Soli* (measures 10-13), and *Tutti* (measures 14). The notation includes various note values, rests, and phrasing slurs.

Allegro ♩ = 110

Musical score for the Allegro section, measures 15 through 24. The music is in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked Allegro with a quarter note equal to 110 beats per minute. The section begins with a *Tutti* marking. The notation features a prominent trill (tr) in measure 12 and a series of sixteenth-note patterns in measures 15-24.

26 *Soli*

28

30

32 *Tutti*

39

43

45

47 *Soli*

52 *Tutti*

57 $\text{♩} = 60$
Adagio

Vivace ♩ = 65

7

13

19

23

28

Tutti

34

Tutti

41

Soli

48

Tutti

55

Adagio ♩ = 60

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

8

Soli *Tutti* *Soli* *Tutti*

14

Allegro ♩ = 120

Soli *Tutti* *p* *f*

8

13

19

25

30

34

p *pp*

Francesco Geminiani

Concerto No. 4 from 12 Concerti Grossi

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Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Violin I Concertino

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



15



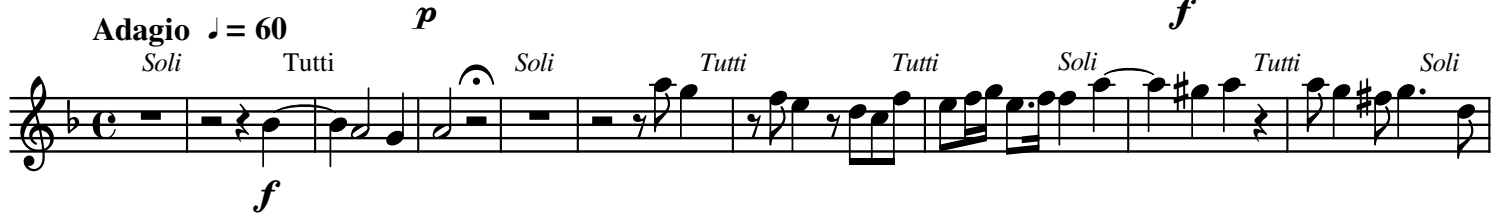
38



49



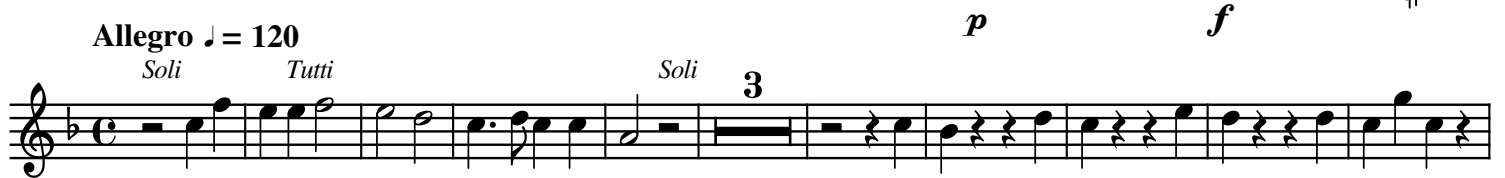
Adagio ♩ = 60



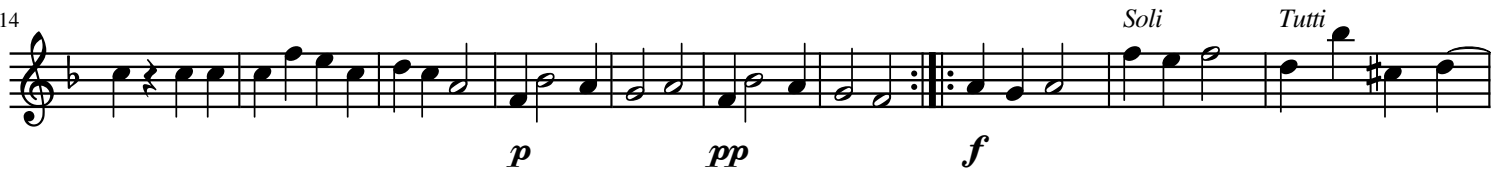
11



Allegro ♩ = 120



14



24



37



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Concerto No. 4 from 12 Concerti Grossi

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Concerto No. 4 from 12 Concerti Grossi

Violin II Concertino

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

4

Tutti

11

Soli

Tutti

Soli

Tutti

Allegro ♩ = 110

Tutti

6

12

tr

20

26

Soli

4

Tutti

38

48

4

Tutti

57

Adagio ♩ = 60

Vivace ♩ = 65

13

32

45

Adagio ♩ = 60

10

Allegro ♩ = 120

12

20

35

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Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Violin I Ripieno

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

Musical staff 1: Adagio section, measures 1-10. Features a 4-measure rest and various dynamics.

11

Soli

Tutti

Soli

Tutti

Musical staff 2: Adagio section, measures 11-20. Ends with a fermata.

Allegro ♩ = 110

Tutti

Musical staff 3: Allegro section, measures 21-30. Features a 7-measure rest.

6

Musical staff 4: Allegro section, measures 31-40. Features a 6-measure rest.

11

Musical staff 5: Allegro section, measures 41-50. Features a 10-measure rest.

18

Musical staff 6: Allegro section, measures 51-60. Features a 9-measure rest.

27

Soli

4

Tutti

Musical staff 7: Allegro section, measures 61-70. Features a 4-measure rest.

39

Musical staff 8: Allegro section, measures 71-80. Features a 9-measure rest.

48

2

Tutti

Musical staff 9: Allegro section, measures 81-90. Features a 2-measure rest.

56

Adagio ♩ = 60

Musical staff 10: Adagio section, measures 91-100. Features a 9-measure rest.

Vivace ♩ = 65

12

28 *Tutti*

40 *Soli*

51 *p*

Adagio ♩ = 60

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

12 *Tutti*

Allegro ♩ = 120

Soli *Tutti* *Soli*

15 *Soli* *Tutti*

28

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Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Violin II Ripieno

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

Tutti

2

58

Adagio ♩ = 60

Vivace ♩ = 65

12

9 Tutti

31

4 Tutti Soli 3 Tutti

49

p *f*

Adagio ♩ = 60

Tutti Soli Tutti Tutti Soli Soli Tutti Soli

12

Tutti *p* *f*

Allegro ♩ = 120

Soli Tutti Soli 3

15

Soli Tutti *p* *pp* *f*

29

5 *p* *pp*

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Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Violoncello

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli

Tutti

Soli

7

Tutti

Soli

13

Tutti

Soli

Tutti

p

Allegro ♩ = 110

Tutti

7

12

16

21

26

Soli

4

Tutti

34

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

5

8

11

15

Allegro ♩ = 120

Soli

Musical staff 1: Bass clef, common time signature. Starts with a whole rest, then a series of eighth notes. Dynamics: *Soli*, *Tutti*.

Musical staff 2: Bass clef, common time signature. Features six groups of eighth notes, each marked with a '3' for a triplet.

Musical staff 3: Bass clef, common time signature. Features four groups of eighth notes, each marked with a '3' for a triplet.

Musical staff 4: Bass clef, common time signature. Features four groups of eighth notes, each marked with a '3' for a triplet. Ends with a double bar line and repeat sign.

Musical staff 5: Bass clef, common time signature. Starts with a sharp sign on the first note. Dynamics: *p*, *pp*, *f*. Includes *Soli* and *Tutti* markings. Ends with two groups of eighth notes marked with a '3' for a triplet.

Musical staff 6: Bass clef, common time signature. Features four groups of eighth notes, each marked with a '3' for a triplet.

Musical staff 7: Bass clef, common time signature. Features four groups of eighth notes, each marked with a '3' for a triplet.

Musical staff 8: Bass clef, common time signature. Features eight groups of eighth notes, each marked with a '3' for a triplet.

Musical staff 9: Bass clef, common time signature. Features six groups of eighth notes, each marked with a '3' for a triplet. Ends with a dynamic marking of *p*.

Musical staff 10: Bass clef, common time signature. Features two groups of eighth notes, each marked with a '3' for a triplet. Ends with a double bar line and repeat sign. Dynamic marking: *pp*.

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Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Basso-Ripieno

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

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

Soli

13

Tutti *Soli* *Tutti*

Allegro ♩ = 110

4

10

4

20

26

Soli **4** *Tutti*

38

43

49

4 *Tutti*

58

Adagio ♩ = 60

Vivace ♩ = 65

1

12 **9** *Tutti*

32 **4** *Tutti* *Soli* **3**

48 *Tutti*

Adagio ♩ = 60 *Soli* *Tutti* *p* *Soli* *Tutti* *Tutti* *f* *Soli* *Soli* *Tutti* *Soli*

11 *Tutti*

Allegro ♩ = 120 *Soli* *Tutti* *Soli* **3**

13 *Soli*

23 *Tutti* *p* *pp* *f* **5**

38 *p* *pp*

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Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Basso Continuo

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

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