



**Francesco
Geminiani**
(1687-1762)

Concerto No. 11 in E, H. 142
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. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

4

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Soli

Tutti

8 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

#6 #6 # 6 7 6 7 # 4 #3 56 56

#6 # 7 6 7 # 4 3

12 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

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

p

p

p

p

p

p

p

Allegro ♩ = 124

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

mf

Violoncello

mf

Basso-Ripieno

mf

6 7 7 #4 6 9 8 #

6 7 7 4 9 8

6

V I C

V I I C

V I R

V I I R

Vla.

Vc.

#6 # #

B-R

9 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R.

6 6

12

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R.

6 6

15

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

p

p

p

p

6 4 3 6 4 3

19

Soli

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

7 7 #

22

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

7 7 7 7 #6 #

3

5

25

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

6 #6 # 6 # 6 6 9

5

5

28

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

p

#6 5 # 6 5 6 4 9 #6 5

31

Tutti

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

f

f

mf

mf

f

7 7 # 4 2 6 6 6

35

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 6 6

38

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p *p* *p* *p* *p* *p* *p*

4 3 6 4 3

Adagio $\text{♩} = 35$

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

5

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

4 2 6 4 2 6 #4 2 6

6 5 4 #3 4 2 6 7 6 #

4 #3 4 2 6 7 6 #

Vivace ♩ = 70 *tr* *tr*

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

8 *Soli* *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

16

V I C *Soli* *Tutti*

V II C

V I R

V II R

Vla.

Vc.

B-R

9 8 7 6 7 4 3 4 6 7 6 4 7 6 #4 6

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

25

V I C *Soli*

V II C

V I R

V II R

Vla.

Vc.

B-R

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

4 2

32 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

7 6 4 7 $\frac{4}{2}$ 6 7 $\frac{4}{2}$ 6

41 *Soli* *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

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

50 *Soli* *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

7 7 #

56

59

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

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

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

Gavotta: Allegro ♩ = 112

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

3

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

[illegible]

17

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

6 5 6 4 6 6 6 5

6 5 6 4 6 6 6 5

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

Violin I Concertino

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

4

6 *Soli* *Tutti*

8

10 *Soli* *Tutti*

13

Allegro ♩ = 124

5

7 *Tutti*

10

15

p

19

Soli

21

23

25

26

28

p

30

Tutti

f

33

37

p

Adagio $\text{♩} = 35$

Adagio ♩ = 35

4

7

Vivace ♩. = 70

Vivace ♩ = 70 *tr*

7 *Soli* *Tutti*

16 *Soli* *Tutti*

24 *Soli*

31 *Tutti*

39

47 *Soli* *Tutti* *Soli*

54



62



Gavotta: Allegro ♩ = 112



4



7



11



14



17



20





Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Violin I Concertino

Violin II Concertino

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

Measures 1-14 of the *Preludio: Adagio* section. The music is in G major (three sharps) and common time (C). It features a continuous eighth-note melody. Performance markings include *Soli* at measure 5, *Tutti* at measure 7, and *Soli* at measure 9. The section concludes at measure 14 with a *p* (piano) dynamic marking.

Allegro ♩ = 124

Measures 15-20 of the *Preludio: Allegro* section. The tempo changes to 124 beats per minute. The music is in G major and common time. It features a more rhythmic melody with some rests. Performance markings include *Tutti* at measure 15, *Soli* at measure 17, and *p* (piano) at measure 19.

27 *Tutti*

p

33 *p*

p

Adagio ♩ = 35

5

Vivace ♩ = 70

4 *Soli* *Tutti*

18 *Soli* 2 *Tutti* 7 *Tutti*

39 *Soli* 2 *Tutti* *Soli*

54 *Tutti*

Gavotta: Allegro ♩ = 112

3 *Soli*

13 *Tutti*

p



Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Violin II Concertino

Violin I Ripieno

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

4 *Soli*

7 *Tutti* *Soli*

12 *Tutti*

Allegro ♩ = 124

4 *Tutti*

11 *Tutti*

15 *Tutti*

19 *Soli* **12** *Tutti*

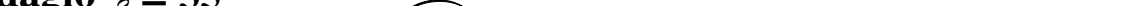
33 *Tutti*

[illegible][illegible]

p

Adagio $\text{♩} = 35$

Adagio ♩ = 35



Vivace ♩. = 70

17

Soli
2

Tutti

7

Tutti

The first system of the musical score for 'The Rose Tree' begins at measure 17. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a dotted quarter note C5. After a whole rest, the music enters a 'Soli' section (marked '2') consisting of two eighth notes, G4 and A4. This is followed by a 'Tutti' section with a series of eighth and quarter notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106

37

58 *Tutti*

Musical notation for measure 58, marked *Tutti*. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. The measure ends with a double bar line and repeat dots.

***Gavotta: Allegro* ♩ = 112**

The first staff of music is in treble clef, key of D major (indicated by two sharps), and 2/4 time. It begins with a quarter rest, followed by a half rest. A triplet of eighth notes (D4, E4, F#4) is marked with a '3' above it. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-10

10 

19





Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Violin I Ripieno

Violin II Ripieno

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

Measures 1-12 of the Preludio, Adagio section. The music is in G major (three sharps) and common time. It features a continuous eighth-note melody. Measure numbers 3, 5, 7, 9, and 13 are indicated at the start of their respective staves. Performance markings include *Soli* at measure 5 and *Tutti* at measures 7 and 9. The section concludes with a *p* (piano) dynamic marking at measure 12.

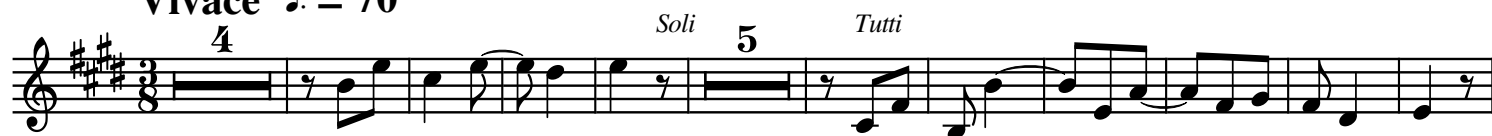
Allegro ♩ = 124

Measures 13-35 of the Preludio, Allegro section. The tempo changes to 124 beats per minute. The music is in G major and common time. It features a more rhythmic melody with frequent rests. Measure numbers 10, 17, and 35 are indicated at the start of their respective staves. Performance markings include *Tutti* at measure 13, *Soli* at measure 17, a repeat sign at measure 18, *f* (forte) at measure 19, *mf* (mezzo-forte) at measure 20, and *p* (piano) at measure 35. A 4-measure rest is marked at measure 14.

Adagio ♩ = 35



Vivace ♩ = 70



Gavotta: Allegro ♩ = 112



p



Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Violin II Ripieno

Viola

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

4

7 *Tutti*

10 *Soli* *Tutti*

14

p

Allegro ♩ = 124

mf

10

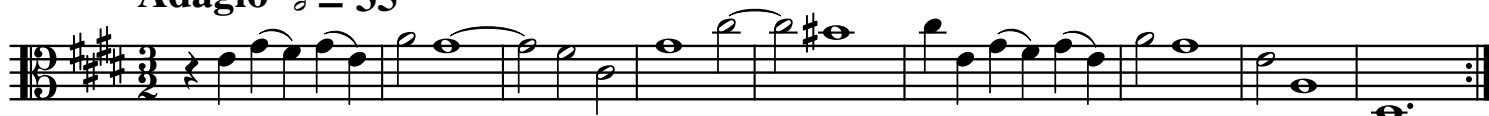
16 *Soli* **12** *Tutti*

p

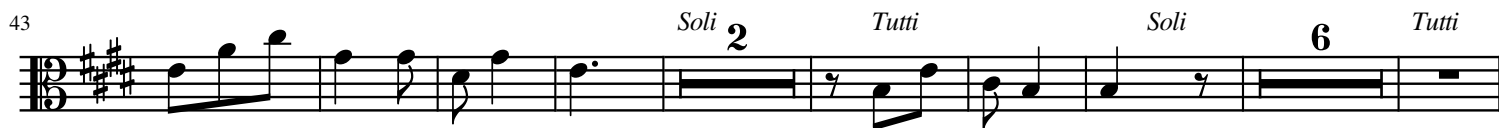
32 *mf*

37 *p*

Adagio ♩ = 35



Vivace ♩ = 70



Gavotta: Allegro ♩ = 112



p



Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

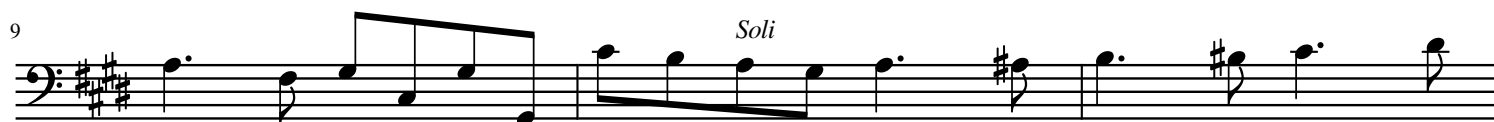
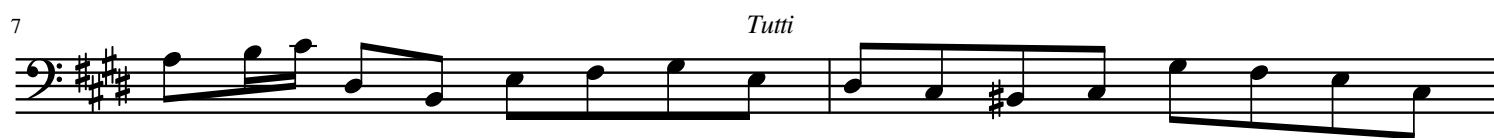
Violoncello

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40



Allegro ♩ = 124 *p*



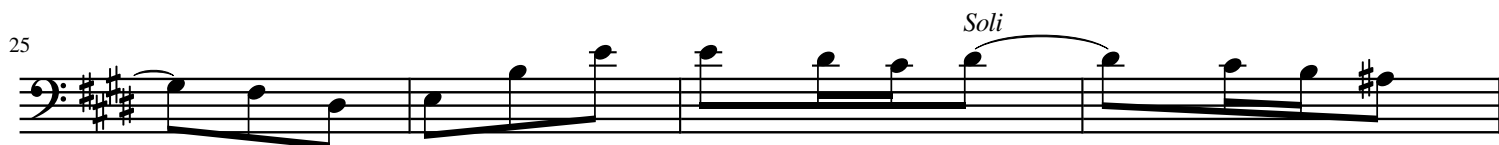
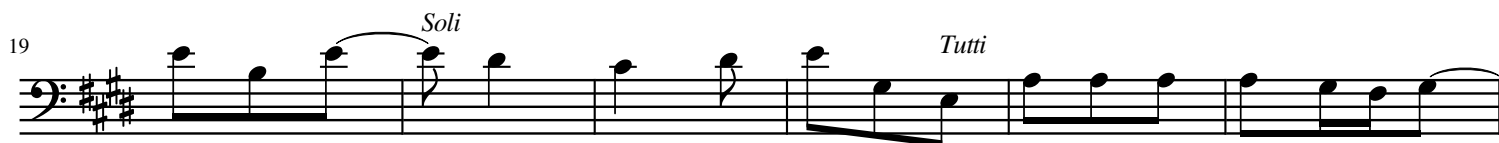
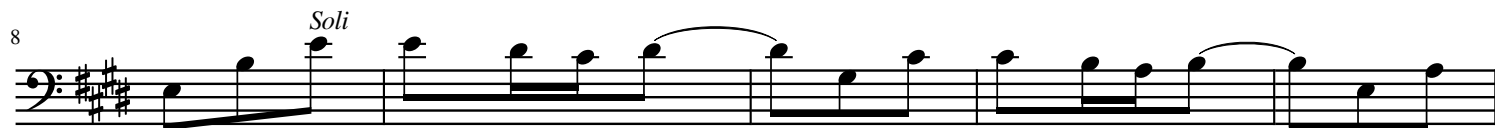
11



Adagio ♩ = 35



Vivace ♩ = 70



54

Tutti

61



Gavotta: Allegro ♩ = 112



8



16

*p*



Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Violoncello

Basso-Ripieno

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

3

5 *Soli* *Tutti*

8 *Soli*

12 *Tutti*

14

p

Allegro ♩ = 124

mf

5 *Tutti* 4

16 *Soli* 12 *Tutti*

p

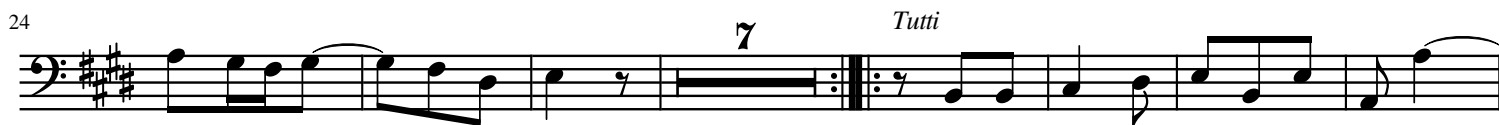
33

p

Adagio ♩ = 35



Vivace ♩ = 70



Gavotta: Allegro ♩ = 112



f secunda volta

p



Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Basso-Ripieno

Basso Continuo

Concerto No. 11 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Adagio ♩ = 40

3

6 7 6 7 6 5

6 7 6 5 #

5

Soli *Tutti*

6 5 4 3 6

8

Soli

#6 # 7 6 7 # 4 3

12

Tutti

9 5 6 5 6 5

14

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

Allegro ♩ = 124

mf 6 7 7 # 4 2 9 8

5

Tutti

4 6 6 6 6 6

16

Soli **12** *Tutti*

4 3 *p* 6 4 3 6

33

6 6 6 6 6 4 3 *p* 6 4 3

Adagio ♩ = 35

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

Vivace ♩ = 70

2 6 6 6 5

4 9 8 7 6 6 5

7 6 #4 6 4 7 6 4

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

6 7 7 # 5 6 7 7 7 6

7 # 7 6 7 6 4 3 4 3

Gavotta: Allegro ♩ = 112

3 6 #6 6 5 #

3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6



Francesco Geminiani (1687-1762)
Concerto No. 11 from 12 Concerti Grossi

Basso Continuo