

# CONCERTI GROSSI

Con Due Violini

Viola e Violoncello

*di Concertino obligati, e Due altri Violini*

e Basso di Concerto Grosso

DA

Francesco Geminiani

*Opera Terza*

*Note, All the Works of this Author may be had where these are Sold*

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rine Street in the Strand.





CONCERTO I

3

Adagio

4

Allegro

1

7

14

Pia: For: Pia: For:

2

11

Pia: For:

9

16

VIOLINO SECONDO Rep<sup>o</sup>

The musical score is written for Violino Secondo and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first section is marked *Adagio* and contains two staves of music. The second section is marked *Allegro* and contains the remaining nine staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* and *w*. There are also performance instructions such as *1*, *2*, and *10* placed above the notes. The piece concludes with a double bar line and a final cadence.

# CONCERTO II

Musical staff with treble clef, key signature of two flats, and common time signature. The music begins with a series of eighth and sixteenth notes, some marked with an asterisk. A fermata is placed over a note in the second measure.

Largo e Staccato

Musical staff with treble clef, key signature of two flats, and common time signature. The music continues with eighth and sixteenth notes, some marked with an asterisk. A double bar line is followed by a 3/4 time signature and a first ending bracket.

Allegro

Musical staff with treble clef, key signature of two flats, and common time signature. The music continues with eighth and sixteenth notes, some marked with an asterisk. A fermata is placed over a note in the second measure. A first ending bracket is visible at the end of the staff.

Musical staff with treble clef, key signature of two flats, and common time signature. The music continues with eighth and sixteenth notes, some marked with an asterisk. A first ending bracket is visible at the end of the staff.

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VIOLINO SECONDO Rep<sup>o</sup>

Adagio

The Adagio section begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. The first measure contains a whole note chord of B-flat and E-flat. The second measure has a half note G-flat, followed by a half note F. The third measure has a half note E-flat, followed by a half note D. The fourth measure has a half note C, followed by a half note B-flat. The fifth measure has a half note A-flat, followed by a half note G. The sixth measure has a half note F, followed by a half note E-flat. The seventh measure has a half note D, followed by a half note C. The eighth measure has a half note B-flat, followed by a half note A-flat. The ninth measure has a half note G, followed by a half note F. The tenth measure has a half note E-flat, followed by a half note D. The eleventh measure has a half note C, followed by a half note B-flat. The twelfth measure has a half note A-flat, followed by a half note G. The thirteenth measure has a half note F, followed by a half note E-flat. The fourteenth measure has a half note D, followed by a half note C. The fifteenth measure has a half note B-flat, followed by a half note A-flat. The sixteenth measure has a half note G, followed by a half note F. The seventeenth measure has a half note E-flat, followed by a half note D. The eighteenth measure has a half note C, followed by a half note B-flat. The nineteenth measure has a half note A-flat, followed by a half note G. The twentieth measure has a half note F, followed by a half note E-flat. The section ends with a double bar line.

Allegro

The Allegro section begins with a treble clef, a key signature of two flats, and a common time signature. The first measure has a quarter note G, followed by an eighth note F, followed by a quarter note E-flat, followed by an eighth note D. The second measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The third measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The fourth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The fifth measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The sixth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The seventh measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The eighth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The ninth measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The tenth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The eleventh measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The twelfth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The thirteenth measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The fourteenth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The fifteenth measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The sixteenth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The seventeenth measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The eighteenth measure has a quarter note C, followed by an eighth note B-flat, followed by a quarter note A-flat, followed by an eighth note G. The nineteenth measure has a quarter note F, followed by an eighth note E-flat, followed by a quarter note D, followed by an eighth note C. The section ends with a double bar line.

# CONCERTO III

Adagio e Staccato

Allegro

Adg.

Adagio





# CONCERTO IV

Largo e Staccato

The musical score for Violino Secondo, Concerto IV, page 8, is written in treble clef with a key signature of one flat (B-flat). The tempo is marked "Largo e Staccato" and "Allegro". The score consists of ten staves of music. It features various musical notations, including trills (tr), slurs, and dynamic markings. A double bar line with repeat dots is present on the fourth staff. A "4" is written above the fifth staff, and "3" and "8" are written below the sixth staff.

VIOLINO SECONDO Rep<sup>o</sup>

5

Largo

Vivace

4

3

8

3

CONCERTO V

Adagio

VIOLINO SECONDO

tr

3  
Adagio

2

1 2

2

Allegro

1

Soli

tutti

1

CONCERTO VI *Adagio*

*Adagio*

*Allo*

*Ad*

VIOLINO SECONDO RIPIENO

The musical score is written for Violino Secondo Ripieno on page 13. It consists of 11 staves of music in G major. The notation includes various note values, rests, and ornaments. Performance markings include 'Ad.' (Adagio) at the start of the fifth staff, 'Pia.' (Piano) at the start of the sixth staff, 'for' (forte) at the end of the sixth staff, and 'All.' (Allegro) at the start of the seventh staff. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and the word 'Fine'.

