



**Francesco
Geminiani**
(1687-1762)

Concerto No. 3 in C, H. 134
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. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli *Tutti*

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

5 *Soli* *Tutti*

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

9 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

13 *Tutti* *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

f

16 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

19 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Allegro ♩ = 108

Tutti

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

10 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 5 # 6 6 6 7 6

6 5 # 6

13 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

7 6 7 # 6 6 # 6 4/2 6 4/2 6 4/2 6 7 7

6 4/2 6 4/2 6 7 7

6 4/2 6 2 6 2

17

V I C *Soli*

V II C

V I R

V II R

Vla.

Vc.

B-R

p *f* *p* *f* *p* *p* *p*

22

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

4 3 4 4

25 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

43 6 5 6 5 #5 9 6 #6 5 #

28 *Tutti* *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

7 # 5 4 #3

f

Musical score for measures 33-38. 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 Bass (B-R). The bass line includes figured bass notation: # 6 5 # 6 6 4 5 6 4 2 6 4 2 6 4 2 6.

Musical score for measures 39-44. 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 Bass (B-R). The bass line includes figured bass notation: 4 2 6 5 6 5 7 7 7 7 7 7 7 7 7.

43

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

p

p

p

45

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

Adagio ♩ = 60

7

7

#7 5 4 3

#7 5 4 3

Tutti

VI C

VI IC

VI IR

VI IIR

Vla.

Vc.

B-R

67 6 4 6 6 5 3 # 6 # 6

6 7 # 6 # 6

Soli

Soli

Tutti

VI C

VI IC

VI IR

VI IIR

Vla.

Vc.

B-R

6 # # 4 6 7 6 b 6 7

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

40

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

7 6 7 9 6♭5 4 6 # 6 #

7 6 7 9 6♭5 6♭5 # 6 #

45

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p *f*

p *f*

p *f*

p #4 6 #6 b6 5 #4 6 # 6 6 #

p 6 #6 b6 5 #4 6 # 6 6 #

Allegro ♩ = 110

Soli

Tutti

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

The first system of the score covers measures 1 to 3. It features seven staves: Violin I Concertino, Violin II Concertino, Violin I Ripieno, Violin II Ripieno, Viola, Violoncello, and Basso-Ripieno. The time signature is 12/8. The Violoncello part includes fingerings: 6, 6, 6/5, 6.

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

The second system of the score covers measures 4 to 7. It features seven staves: Violin I Concertino (V I C), Violin II Concertino (V II C), Violin I Ripieno (V I R), Violin II Ripieno (V II R), Viola (Vla.), Violoncello (Vc.), and Basso-Ripieno (B-R). The time signature is 12/8. The Violoncello part includes fingerings: 6, 6, 7, 7/3, 6. The Basso-Ripieno part includes fingerings: 6, 6, 7, 7/#.

6

Tutti *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 4
2

6 7 7

6 7 7

8

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

4
2

6

45

10 *Tutti*

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

6 6 6

12

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

6 6 6 5 6

6 6 6 5 6

14

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

p

p

p

5 6 7 # 6 5 #

5 6 7 # 6 5 #

16

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

p

7 # 6 6 5 #

7 # 6 6 5 #

18

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

f

f

f

f

f

f

6
5

#

6
4

6

6
5

#

f

6
4

6

20

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Soli

Tutti

6

#

4
6

6

#

4
6

6

22 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

24

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

26

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

28

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

32

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

34

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

Soli

38 *Tutti* *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

40 *Tutti*

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

Tagzop Music Publishing House

Violin I Concertino

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Tutti

Soli

Musical staff 1: Treble clef, Adagio tempo. Starts with a *Soli* marking. The melody features a half note followed by quarter notes and eighth notes, with a fermata over the final note.

Musical staff 2: Treble clef, starting at measure 6. Features a *Tutti* marking. The melody continues with eighth and quarter notes.

Musical staff 3: Treble clef, starting at measure 10. Features a *Soli* marking. The melody consists of eighth notes.

Musical staff 4: Treble clef, starting at measure 13. Features *Tutti* and *Soli* markings. The melody includes eighth notes and quarter notes.

Musical staff 5: Treble clef, starting at measure 17. Features *Tutti* and *Soli* markings. The melody includes eighth notes and quarter notes.

Musical staff 6: Treble clef, starting at measure 21. Ends with a fermata. The melody includes quarter notes and a final half note.

Allegro ♩ = 108

Tutti

Musical staff 7: Treble clef, starting at measure 25. Features a *Tutti* marking. The tempo is Allegro. The melody is more rhythmic with eighth and quarter notes.

Musical staff 8: Treble clef, starting at measure 4. Features a *Tutti* marking. The melody continues with eighth and quarter notes.

Musical staff 9: Treble clef, starting at measure 8. Features a *Soli* marking. The melody includes eighth notes and quarter notes.

Musical staff 10: Treble clef, starting at measure 12. Features a *Tutti* marking. The melody includes eighth notes and quarter notes.

15 *Soli*
p *f*

Musical staff 15-22: Treble clef, G major. Measures 15-22. Measure 15 starts with a half note G4. Measures 16-17 contain eighth notes. Measure 18 has a quarter rest. Measure 19 has a quarter note G4. Measure 20 has a quarter note F#4. Measure 21 has a quarter note E4. Measure 22 has a quarter note D4. Dynamics: *p* at measure 19, *f* at measure 22. *Soli* above measure 15.

22

Musical staff 22-25: Treble clef, G major. Measures 22-25. Measure 22: eighth notes G4-A4-B4-C5. Measure 23: eighth notes D5-E5-F#5-G5. Measure 24: eighth notes G5-F#5-E5-D5. Measure 25: eighth notes C5-B4-A4-G4.

25 *Soli*

Musical staff 25-28: Treble clef, G major. Measures 25-28. Measure 25: eighth notes G4-A4-B4-C5. Measure 26: eighth notes D5-E5-F#5-G5. Measure 27: eighth notes G5-F#5-E5-D5. Measure 28: eighth notes C5-B4-A4-G4.

28 *Tutti* *Soli*

Musical staff 28-34: Treble clef, G major. Measures 28-34. Measure 28: eighth notes G4-A4-B4-C5. Measure 29: eighth notes D5-E5-F#5-G5. Measure 30: eighth notes G5-F#5-E5-D5. Measure 31: eighth notes C5-B4-A4-G4. Measure 32: quarter note G4. Measure 33: quarter note F#4. Measure 34: quarter note E4.

34 *Tutti*

Musical staff 34-41: Treble clef, G major. Measures 34-41. Measure 34: quarter note G4. Measure 35: quarter note F#4. Measure 36: quarter note E4. Measure 37: quarter note D4. Measure 38: quarter note C4. Measure 39: quarter note B3. Measure 40: quarter note A3. Measure 41: quarter note G3.

41

Musical staff 41-44: Treble clef, G major. Measures 41-44. Measure 41: quarter note G4. Measure 42: quarter note F#4. Measure 43: quarter note E4. Measure 44: quarter note D4.

44

Musical staff 44-46: Treble clef, G major. Measures 44-46. Measure 44: quarter note G4. Measure 45: quarter note F#4. Measure 46: quarter note E4.

46 *Adagio* ♩ = 60

Musical staff 46-50: Treble clef, G major. Measures 46-50. Measure 46: quarter note G4. Measure 47: quarter note F#4. Measure 48: quarter note E4. Measure 49: quarter note D4. Measure 50: quarter note C4.

Adagio ♩ = 60

Musical score for the Adagio section, measures 1-43. The tempo is marked Adagio with a metronome marking of ♩ = 60. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into measures 1-12, 13-23, 24-35, 36-42, and 43. Performance markings include *Soli* and *Tutti*. Dynamic markings *p* and *f* are present at the end of the section.

Allegro ♩ = 110

Musical score for the Allegro section, measures 1-14. The tempo is marked Allegro with a metronome marking of ♩ = 110. The key signature has one sharp (F#). The time signature is 12/8. The score is divided into measures 1-4, 5-7, 8-10, 11-13, and 14. Performance markings include *Soli* and *Tutti*.

16 1. This staff contains measures 16-17. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A first ending bracket labeled "1." spans measures 16-17, ending with a repeat sign.

18 2. *Soli* This staff contains measures 18-20. It begins with a treble clef and a key signature of one sharp. A second ending bracket labeled "2." spans measures 18-19, ending with a repeat sign. The melody continues in measure 20, marked *Soli*.

21 *Tutti* *Tutti* This staff contains measures 21-23. It begins with a treble clef and a key signature of one sharp. The melody is marked *Tutti* in both measures 21 and 23.

24 This staff contains measures 24-26. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth notes and quarter notes.

27 This staff contains measures 27-29. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth notes and quarter notes.

30 This staff contains measures 30-32. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth notes and quarter notes.

33 This staff contains measures 33-35. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth notes and quarter notes.

36 *Soli* *Tutti* This staff contains measures 36-38. It begins with a treble clef and a key signature of one sharp. The melody is marked *Soli* in measure 36 and *Tutti* in measure 38.

39 *Soli* *Tutti* This staff contains measures 39-41. It begins with a treble clef and a key signature of one sharp. The melody is marked *Soli* in measure 39 and *Tutti* in measure 41.

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Violin I Concertino

Violin II Concertino

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli *Tutti* *Soli* *Tutti*

8

Soli *Tutti* ***f*** *Soli*

16

Tutti *Soli*

Allegro ♩ = 108

Soli

11

Tutti

17

Soli

p ***f***

23

Soli *Tutti* *Soli*

p

33

Tutti

43

p **Adagio** ♩ = 60

Adagio ♩ = 60

3 *Soli* *Tutti* *Soli* *Tutti* *Soli* *Tutti*

18 *Soli* *Tutti*

32 *Soli* *Soli* *Tutti*

42 *p* *f*

Allegro ♩ = 110

Soli *Tutti* *Soli* *Tutti*

7 *Soli* *Tutti*

14 1. 2. *Soli*
p *f*

21 *Tutti* *Tutti*

28

36 *Soli* *Tutti* *Soli* *Tutti*

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Violin II Concertino

Violin I Ripieno

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli *Tutti* *Soli* *Tutti*

10 *Soli* **2** *Tutti* *Soli* *Tutti*

19 *Soli*

Allegro ♩ = 108

Tutti

5

10 *Soli* **3** *Tutti*

18 *Soli*
p *f* *p*

25 *Soli* *Tutti* **6** *Tutti*

38

42 **Adagio** ♩ = 60
p

Adagio ♩ = 60

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

18 *Soli* *Tutti*

32 *Soli* *Soli* *Tutti*

44

Allegro ♩ = 110

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

11 *Tutti* *p*

17 *f* *Soli* *Tutti* *Tutti*

23

30

36 *Soli* *Tutti* *Soli* *Tutti*

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Violin I Ripieno

Violin II Ripieno

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Tutti *Soli* *Tutti*

Soli

7 *Soli* **2**

13 *Tutti* *Soli* *Tutti*

18 *Soli*

Allegro ♩ = 108

2

8 *Soli* **3** *Tutti*

17 *Soli*

23 *p* *Soli* *Tutti* *f* **6**

37 *Tutti*

43 *p* **Adagio** ♩ = 60

Adagio ♩ = 60

3 *Tutti* *Soli* 3 *Tutti*

Soli *Soli*

19 *Soli* 3 *Tutti*

34 *Soli* *Soli* 2 *Tutti* *p* *f*

48

Allegro ♩ = 110

Soli *Tutti* *Soli* *Tutti* *Soli* 3

11 *Tutti* 1. *p*

18 2. *Soli* *Tutti* *Tutti* *f*

25

31

37 *Soli* *Tutti* *Soli* *Tutti*

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Violin II Ripieno

Viola

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60 *Tutti* *Soli* *Tutti*

Soli

8 *Soli* 2 *Tutti* *Soli*

16 *Tutti* *Soli* *p*

Allegro ♩ = 108 6 *Soli* 3 *Tutti*

16 *Soli* *p* *f*

23 *Soli* *Tutti* *Soli* *p*

32 *Tutti*

39 **Adagio** ♩ = 60

Adagio ♩ = 60

Musical score for the Adagio section, measures 1-45. The piece is in 3/4 time with a tempo of ♩ = 60. The score is written for Viola in a single system with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The section is marked with dynamics and performance instructions: *Soli* (measures 1-17), *Tutti* (measures 18-31), *Soli* (measures 32-44), and *Tutti* (measure 45). There are several triplet markings (3) throughout the section.

p
Allegro ♩ = 110

Musical score for the Allegro section, measures 1-36. The piece is in 12/8 time with a tempo of ♩ = 110. The score is written for Viola in a single system with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The section is marked with dynamics and performance instructions: *Soli* (measures 1-9), *Tutti* (measures 10-16), *Soli* (measures 17-23), *Tutti* (measures 24-35), and *Soli* (measure 36). There are first and second endings at measures 17-18. The section concludes with a *f* dynamic marking.

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Violoncello

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli

Tutti



3

Soli



6

Tutti



8

Soli



11



13

Tutti



15

Soli



17

Tutti



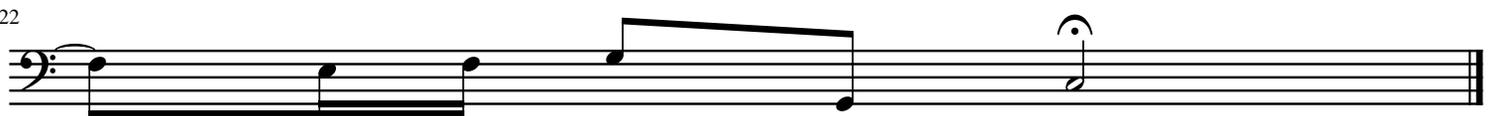
19

Soli



p

22



Adagio ♩ = 60

1
Soli *Tutti* *Soli*

9
Soli *Tutti*

18
Soli

25
Tutti

32
Soli *Soli*

39
Tutti *p*

46
f

Allegro ♩ = 110

1
Soli *Tutti*

5
Soli *Tutti* *Soli*

8

11

Tutti



14



p

18



Soli

f

21



Tutti

Tutti

24



28



31



35



Soli

38



Tutti

Soli

40



Tutti

Hagzop Music Publishing House

Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Basso-Ripieno

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli *Tutti* *Soli* *Tutti*

7 *Soli* 2

13 *Tutti* *Soli* *Tutti*

18 *Soli*

Allegro ♩ = 108

6

10 *Soli* 3 *Tutti*

18 *Soli* *p* *f*

23 *Soli* *Tutti* 6 *p* *f*

37 *Tutti*

41 *Adagio* ♩ = 60

Adagio ♩ = 60

Soli **3** *Tutti* *Soli* *Soli* **3** *Tutti*

17 *Soli* **3** *Tutti*

29 *Soli* *Soli* **3** *Tutti*

42 *p* *f*

Allegro ♩ = 110 *Tutti* *Soli* *Tutti* *Soli* **3** *Tutti*

Soli

12 **1.**

18 **2.** *Soli* *Tutti* *Tutti* *p*

f

25

31 *Soli*

38 *Tutti* *Soli* *Tutti*

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Basso Continuo

Concerto No. 3 from 12 Concerti Grossi

After Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio ♩ = 60

Soli *Tutti* *Soli* *Tutti*

6 6 7 7 7 #

7 *Soli* 2

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

13 *Tutti* *Soli* *Tutti*

6 6 6 7 # 5 # 6

18 *Soli*

9 6 4 3 7 6 7 4 3 4 6 4 3 2

Allegro ♩ = 108

6 *Soli* 3 *Tutti*

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

15 4 2 6 2 4 6 7 7 7 7 7 7 7 7 6 6 5

20 *Soli* *p* *f* *p* 6 5 4 3 4 4 3 6 5 6 5 #5 9 6

27 *Soli* *Tutti* 6 *Tutti* *f*

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

41 *Adagio* ♩ = 60

7 7 7 7 7 7 #7 5 4 3 45

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Francesco Geminiani
Concerto No. 3 from 12 Concerti Grossi

Basso Continuo