



Francesco Geminiani

(1687-1762)

Concerto No. 4 in F, H. 135
from
12 Concerti Grossi after
Corelli's Violin Sonatas, Op. 5

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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.

Partitura

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio $\text{J} = 60$

Violin I Concertino *Soli*

Violin II Concertino *Tutti*

Violin I Ripieno *Soli*

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

VIC

V II C

V IR

V II R

Vla.

Vc.

B-R

10

Soli

V IC

V II C

V IR

V II R

Vla.

Vc.

B-R

Tutti

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

6 6 5 6 4 3

14

Soli

V IC

V II C

V IR

V II R

Vla.

Vc.

B-R

Tutti

6 5 6 6 6 3 **p** 4 2 6 6 3

5 6 6 5 3 4 6 6 5

Allegro ♩ = 110

Tutti

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

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

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 5 6 4 5 3

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

Francesco Geminiani

Concerto No. 4 from 12 Concerti Grossi

12

tr

VIC

VII C

tr

VIR

VII R

Vla.

Vc.

B-R

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

5 6

18

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

7 6 6 5

7 6 5

22

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

6

25

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

Soli

7 6 7 # # 4# 4##

29

VIC V II C VIR V II R Vla. Vc. B-R

Tutti

33

VIC V II C VIR V II R Vla. Vc. B-R

6

36

VIC V II C VIR V II R

Vla.

Vc.

B-R

6 5:6 9:6 4:8 9:5 9:6 7 5:6 5

56 9:6 4:8 9:5 9:6 7 5:6 6 5

42

VIC V II C VIR V II R

Vla.

Vc.

B-R

6 6

45

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

Musical score for measures 45-48. The score includes parts for VIC, VII C, VIR, VII R, Vla., Vc., and B-R. Measures 45-47 show continuous sixteenth-note patterns. Measure 48 begins with eighth-note patterns followed by sustained notes and sixteenth-note patterns.

48

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

Musical score for measures 48-51. The instrumentation remains the same: VIC, VII C, VIR, VII R, Vla., Vc., and B-R. The patterns continue from measure 48, featuring sustained notes and sixteenth-note figures.

51

Soli

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

5 6 5 6 5 6 \flat 5 6

54

Tutti

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

6 7 \sharp 6 7 6 7 6 7 7 7 7 7 6

Adagio $\text{♩} = 60$

59

A musical score page showing seven staves of music. The staves are labeled from top to bottom: V I C, V II C, V I R, V II R, Vla., Vc., and B-R. The Vla. and Vc. staves are grouped together under a single bass clef. The B-R staff is also grouped under its own bass clef. The music consists of measures 59 through the end of the section. Measure 59 starts with a half note in V I C followed by eighth-note pairs in V II C, V I R, and V II R. The Vla. and Vc. staves begin with eighth-note pairs. The B-R staff begins with eighth-note pairs. Measures 60-61 show eighth-note pairs in all staves. Measures 62-63 show eighth-note pairs in all staves. Measures 64-65 show eighth-note pairs in all staves. Measures 66-67 show eighth-note pairs in all staves. Measures 68-69 show eighth-note pairs in all staves. Measures 70-71 show eighth-note pairs in all staves. Measures 72-73 show eighth-note pairs in all staves. Measures 74-75 show eighth-note pairs in all staves. Measures 76-77 show eighth-note pairs in all staves. Measures 78-79 show eighth-note pairs in all staves. Measures 80-81 show eighth-note pairs in all staves. Measures 82-83 show eighth-note pairs in all staves. Measures 84-85 show eighth-note pairs in all staves. Measures 86-87 show eighth-note pairs in all staves. Measures 88-89 show eighth-note pairs in all staves. Measures 90-91 show eighth-note pairs in all staves. Measures 92-93 show eighth-note pairs in all staves. Measures 94-95 show eighth-note pairs in all staves. Measures 96-97 show eighth-note pairs in all staves. Measures 98-99 show eighth-note pairs in all staves. Measures 100-101 show eighth-note pairs in all staves. Measures 102-103 show eighth-note pairs in all staves. Measures 104-105 show eighth-note pairs in all staves. Measures 106-107 show eighth-note pairs in all staves. Measures 108-109 show eighth-note pairs in all staves. Measures 110-111 show eighth-note pairs in all staves. Measures 112-113 show eighth-note pairs in all staves. Measures 114-115 show eighth-note pairs in all staves. Measures 116-117 show eighth-note pairs in all staves. Measures 118-119 show eighth-note pairs in all staves. Measures 120-121 show eighth-note pairs in all staves. Measures 122-123 show eighth-note pairs in all staves. Measures 124-125 show eighth-note pairs in all staves. Measures 126-127 show eighth-note pairs in all staves. Measures 128-129 show eighth-note pairs in all staves. Measures 130-131 show eighth-note pairs in all staves. Measures 132-133 show eighth-note pairs in all staves. Measures 134-135 show eighth-note pairs in all staves. Measures 136-137 show eighth-note pairs in all staves. Measures 138-139 show eighth-note pairs in all staves. Measures 140-141 show eighth-note pairs in all staves. Measures 142-143 show eighth-note pairs in all staves. Measures 144-145 show eighth-note pairs in all staves. Measures 146-147 show eighth-note pairs in all staves. Measures 148-149 show eighth-note pairs in all staves. Measures 150-151 show eighth-note pairs in all staves. Measures 152-153 show eighth-note pairs in all staves. Measures 154-155 show eighth-note pairs in all staves. Measures 156-157 show eighth-note pairs in all staves. Measures 158-159 show eighth-note pairs in all staves. Measures 160-161 show eighth-note pairs in all staves. Measures 162-163 show eighth-note pairs in all staves. Measures 164-165 show eighth-note pairs in all staves. Measures 166-167 show eighth-note pairs in all staves. Measures 168-169 show eighth-note pairs in all staves. Measures 170-171 show eighth-note pairs in all staves. Measures 172-173 show eighth-note pairs in all staves. Measures 174-175 show eighth-note pairs in all staves. Measures 176-177 show eighth-note pairs in all staves. Measures 178-179 show eighth-note pairs in all staves. Measures 180-181 show eighth-note pairs in all staves. Measures 182-183 show eighth-note pairs in all staves. Measures 184-185 show eighth-note pairs in all staves. Measures 186-187 show eighth-note pairs in all staves. Measures 188-189 show eighth-note pairs in all staves. Measures 190-191 show eighth-note pairs in all staves. Measures 192-193 show eighth-note pairs in all staves. Measures 194-195 show eighth-note pairs in all staves. Measures 196-197 show eighth-note pairs in all staves. Measures 198-199 show eighth-note pairs in all staves. Measures 200-201 show eighth-note pairs in all staves.

Vivace $\text{d.} = 65$

Musical score for the first section of the concerto, featuring six staves:

- Violin I Concertino:** Playing eighth-note patterns.
- Violin II Concertino:** Playing eighth-note patterns.
- Violin I Ripieno:** Playing eighth-note patterns.
- Violin II Ripieno:** Playing eighth-note patterns.
- Viola:** Playing eighth-note patterns.
- Violoncello:** Playing eighth-note patterns.
- Basso-Ripieno:** Playing eighth-note patterns.

The time signature is $\frac{3}{4}$. Measure numbers 6, 7, and 6 are indicated below the bassoon staff.

Musical score for the second section of the concerto, featuring seven staves:

- VIC:** Playing eighth-note patterns.
- V II C:** Playing eighth-note patterns.
- VIR:** Playing eighth-note patterns.
- V II R:** Playing eighth-note patterns.
- Vla.:** Playing eighth-note patterns.
- Vc.:** Playing eighth-note patterns.
- B-R:** Playing eighth-note patterns.

The time signature is $\frac{3}{4}$. Measure numbers 6, 6, 6, 9, and 8 are indicated below the bassoon staff.

16

VIC V II C VIR V II R Vla. Vc. B-R

7 5 7 4 3 6 6

7 7 4 3

22

VIC V II C VIR V II R Vla. Vc. B-R

6 6 4

28 *Tutti*

VIC
VII C
VIR
VII R
Vla.
Vc.
B-R

6 6 56 56 6 # 4 b
6 6 56 56 6 #

36 *Tutti*

VIC
VII C
VIR
VII R
Vla.
Vc.
B-R

#4 6 6 5
2 4 3

6 6 6 6

44

Soli

VIC

VII C

VIR

V II R

Vla.

Vc.

B-R

Tutti

6 6 6 6 98 7 5 7

6 98 7 5 7

52

VIC

VII C

VIR

V II R

Vla.

Vc.

B-R

p

f

p

f

p

f

6 7 6 7 6 7 6 7 6 7 6 $\frac{4}{2}$ 6 4 3 *f* 6 4 3

p

f

Adagio ♩ = 60

Soli

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

Tutti

5 *Soli*

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

Tutti

Tutti

Soli

Tutti

10

Soli *Tutti*

VIC
VII C
VIR
V II R
Vla.
Vc.
B-R

6 5 6 5 #
5 6 7 5
5 4 3 6 #
7
6 7 7 7 7 7 7 b7 5

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

14

VIC
VII C
VIR
V II R
Vla.
Vc.
B-R

p f
p f
f
f
p f
f 6 # 7 6 #
9 5 7 6 7 4 # p f 6 # 7 6 #
4 3 9 5 7 6 7 4 #

6 # 7 6 #

Allegro ♩ = 120

Soli *Tutti* *tr* *Soli*

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

6

VIC

V II C

VIR

V II R

Vla.

Vc.

B-R

9

VIC

VII C

VIR

VII R

Vla.

Vc.
3 3 6
4

B-R

12

VIC

VII C

VIR

VII R

Vla.

Vc.
3 3
6 6
6 6

B-R

15

V I C

V II C

VIR

V II R

Vla.

Vc.

B-R

19

V I C

V II C

VIR

V II R

Vla.

Vc.

B-R

This musical score page contains two systems of music, each consisting of seven staves. The top system (measures 15-18) includes staves for V I C, V II C, VIR, V II R, Vla., Vc., and B-R. The bottom system (measures 19-22) includes staves for V I C, V II C, VIR, V II R, Vla., Vc., and B-R. Measure 15 starts with eighth-note patterns in V I C and V II C. Measure 16 begins with eighth-note patterns in VIR and V II R. Measures 17 and 18 feature sustained notes and eighth-note patterns in Vla., Vc., and B-R. Measure 19 begins with eighth-note patterns in V I C and V II C. Measures 20 and 21 show sustained notes and eighth-note patterns in VIR, V II R, Vla., Vc., and B-R. Measure 22 concludes with eighth-note patterns in V I C and V II C.

24

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

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 6 6 6

30

VIC V II C VIR V II R Vla. Vc. B-R

6

33

VIC V II C VIR V II R Vla. Vc. B-R

5 **6**

b

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



Violin I Concertino

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

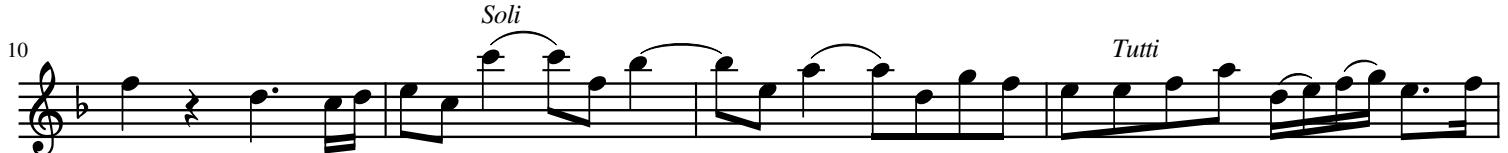
Francesco Geminiani (1687-1762)

Adagio $\text{♩} = 60$

Soli

Tutti

Soli



Allegro $\text{♩} = 110$

Tutti



26

28

30

32 *Tutti*

39

43

45

47

52

57 *J = 60*
Adagio

Vivace $\text{d.} = 65$

1

7

13

19

23

28 *Tutti*

34 *Tutti*

41 *Soli*

48 *Tutti*

55



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 $\text{J} = 60$



12

Tutti

Soli

Tutti

Soli

Allegro $\text{J} = 110$

Tutti



7



15



25

Soli



29

Tutti



39



48

Soli



54

Tutti

Adagio $\text{J} = 60$





Francesco Geminiani
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 $\text{♩} = 60$

Soli

Tutti

Soli

Tutti

11 *Soli*

Tutti

Soli

Tutti

Allegro $\text{♩} = 110$

Tutti

6

tr

20

Soli

4

Tutti

38

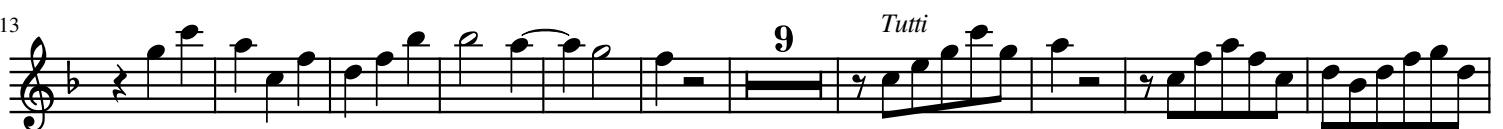
Adagio $\text{♩} = 60$

57

Vivace $\text{J} = 65$



13



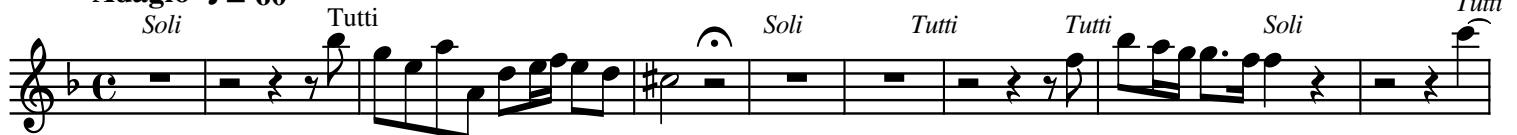
32



45



Adagio $\text{J} = 60$



10



Allegro $\text{J} = 120$



12



20



35





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 $\text{♩} = 60$

Soli

Tutti



11 *Soli*

Tutti

Soli

Tutti



Allegro $\text{♩} = 110$

Tutti



6



11



18



27

Soli

4

Tutti



39



48



56

Adagio $\text{♩} = 60$



Vivace $\text{J.} = 65$

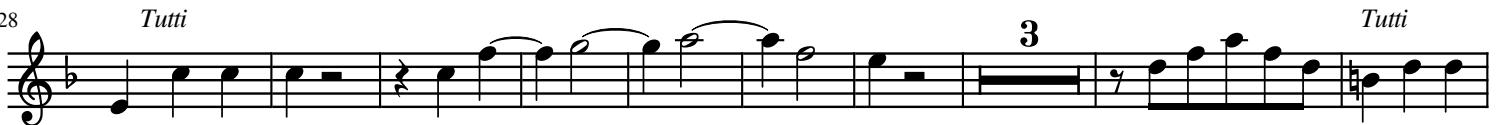


12



28

Tutti



40

Soli

3

Tutti



51

Adagio $\text{J.} = 60$

Soli

Tutti

Soli

Tutti

Tutti

Soli

Soli Tutti

Soli



12

Tutti



Allegro $\text{J.} = 120$

Soli

Tutti

Soli

3



15

Soli

Tutti

2



28

5

p

pp





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 $\text{J} = 60$

Soli

Tutti

Soli

Tutti

4



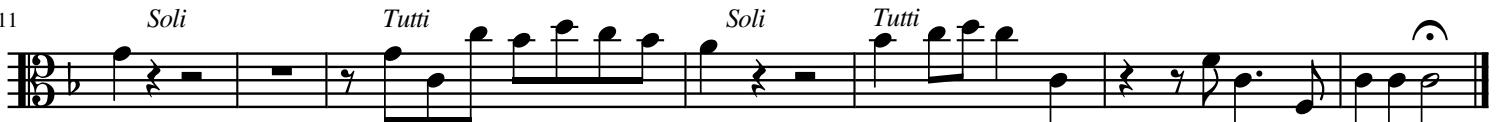
11 *Soli*

Tutti

Soli

Tutti

4



Allegro $\text{J} = 110$

Tutti



12



21

Soli

4



32

Tutti



41



47

Tutti



58

Adagio $\text{J} = 60$



Vivace $\text{J.} = 65$



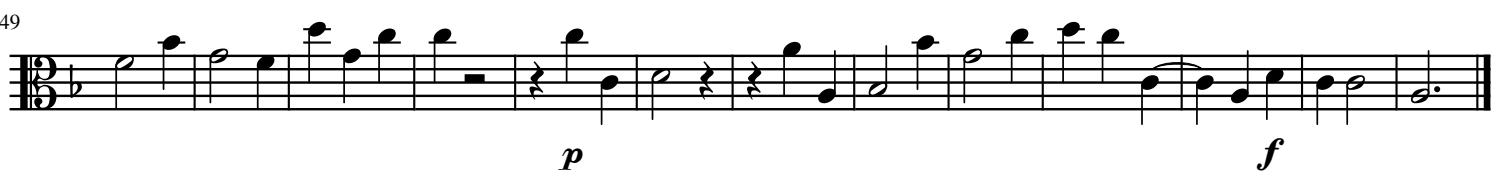
12



31



49



Adagio $\text{J.} = 60$

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



12



Allegro $\text{J.} = 120$

Soli **Tutti**



15



29





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 $\text{♩} = 60$

Soli

Tutti

Soli



7

Tutti

Soli



13

Tutti

Soli

Tutti

p

Allegro $\text{♩} = 110$

Tutti



7



12



16



21



26

Soli

4

Tutti



34



36

41

45

48

50

Soli

52

55

Tutti

59

Adagio $\text{J} = 60$

Vivace $\text{J} = 65$



16



32



48



Adagio $\text{J} = 60$



5 Soli



8



11



15



Allegro $\text{J} = 120$

The sheet music for Violoncello features ten staves of music. Staff 1 starts with a bass clef, a key signature of one flat, and a tempo of $\text{J} = 120$. It includes markings "Soli" and "Tutti". Staff 2 begins at measure 8. Staff 3 begins at measure 12. Staff 4 begins at measure 16. Staff 5 begins at measure 22. Staff 6 begins at measure 27. Staff 7 begins at measure 32. Staff 8 begins at measure 35. Staff 9 begins at measure 37. Staff 10 begins at measure 40. Various dynamics are indicated throughout, including **p**, **pp**, and **f**. Articulation marks like "3" and "3" are placed under groups of notes. Performance instructions "Soli" and "Tutti" appear above the staff. Measure numbers are provided for each staff.



Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Violoncello

Basso-Ripieno

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio $\text{J} = 60$

Tutti

Soli

Tutti

Soli

13

Tutti

Soli

Tutti

Allegro $\text{J} = 110$

4

10

4

20

Soli

4

Tutti

38

Tutti

58

Adagio $\text{J} = 60$

Vivace $\text{J} = 65$



12



32



48



Adagio $\text{J} = 60$



11



Allegro $\text{J} = 120$



13



23



38





Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi

Basso-Ripieno

Basso Continuo

Concerto No. 4 from 12 Concerto Grossi

after Corelli's Violin Sonatas Op. 5

Francesco Geminiani (1687-1762)

Adagio $\text{♩} = 60$

Soli

Tutti

Musical score for the Adagio section. The bassoon part starts with a rest followed by eighth-note pairs. The strings play eighth-note pairs. The bassoon has a sustained note. The strings play eighth-note pairs. The bassoon has a sustained note.

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

11 Soli Tutti Soli Tutti

Continuation of the Adagio section. The bassoon and strings play eighth-note pairs. The bassoon has a sustained note. The strings play eighth-note pairs. The bassoon has a sustained note.

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

Allegro $\text{♩} = 110$

4

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

6 7 6 7 6 5 5 6 9 6

10

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

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

20

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

6 7 6 7

26 Soli Tutti

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

4# 5 6 6 56

38

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

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

43

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

6 6 6 6 6 6 6 6 6 6 6 6 6

49

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

7 6 7 6 7 7 7 7 7 7 7 7

58

Adagio $\text{♩} = 60$

Bassoon: eighth-note pairs, sustained note. Strings: eighth-note pairs, sustained note.

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

Francesco Geminiani

Concerto No. 4 from 12 Concerti Grossi

Vivace $\text{d} = 65$

Measures 1-12: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 1: Rest, then eighth notes. Measure 2: Eighth notes. Measure 3: Eighth notes. Measure 4: Eighth notes. Measure 5: Eighth notes. Measure 6: Eighth notes. Measure 7: Eighth notes. Measure 8: Eighth notes. Measure 9: Eighth notes. Measure 10: Eighth notes. Measure 11: Eighth notes. Measure 12: Eighth notes.

Measures 13-22: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 13: Eighth notes. Measure 14: Eighth notes. Measure 15: Eighth notes. Measure 16: Eighth notes. Measure 17: Eighth notes. Measure 18: Eighth notes. Measure 19: Eighth notes. Measure 20: Eighth notes. Measure 21: Eighth notes. Measure 22: Eighth notes.

Measures 23-32: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 23: Eighth notes. Measure 24: Eighth notes. Measure 25: Eighth notes. Measure 26: Eighth notes. Measure 27: Eighth notes. Measure 28: Eighth notes. Measure 29: Eighth notes. Measure 30: Eighth notes. Measure 31: Eighth notes. Measure 32: Eighth notes.

Measures 33-42: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 33: Eighth notes. Measure 34: Eighth notes. Measure 35: Eighth notes. Measure 36: Eighth notes. Measure 37: Eighth notes. Measure 38: Eighth notes. Measure 39: Eighth notes. Measure 40: Eighth notes. Measure 41: Eighth notes. Measure 42: Eighth notes.

Adagio $\text{d} = 60$

Measures 43-52: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 43: Eighth notes. Measure 44: Eighth notes. Measure 45: Eighth notes. Measure 46: Eighth notes. Measure 47: Eighth notes. Measure 48: Eighth notes. Measure 49: Eighth notes. Measure 50: Eighth notes. Measure 51: Eighth notes. Measure 52: Eighth notes.

Measures 53-62: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 53: Eighth notes. Measure 54: Eighth notes. Measure 55: Eighth notes. Measure 56: Eighth notes. Measure 57: Eighth notes. Measure 58: Eighth notes. Measure 59: Eighth notes. Measure 60: Eighth notes. Measure 61: Eighth notes. Measure 62: Eighth notes.

Allegro $\text{d} = 120$

Measures 63-72: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 63: Eighth notes. Measure 64: Eighth notes. Measure 65: Eighth notes. Measure 66: Eighth notes. Measure 67: Eighth notes. Measure 68: Eighth notes. Measure 69: Eighth notes. Measure 70: Eighth notes. Measure 71: Eighth notes. Measure 72: Eighth notes.

Measures 73-82: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 73: Eighth notes. Measure 74: Eighth notes. Measure 75: Eighth notes. Measure 76: Eighth notes. Measure 77: Eighth notes. Measure 78: Eighth notes. Measure 79: Eighth notes. Measure 80: Eighth notes. Measure 81: Eighth notes. Measure 82: Eighth notes.

Measures 83-92: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 83: Eighth notes. Measure 84: Eighth notes. Measure 85: Eighth notes. Measure 86: Eighth notes. Measure 87: Eighth notes. Measure 88: Eighth notes. Measure 89: Eighth notes. Measure 90: Eighth notes. Measure 91: Eighth notes. Measure 92: Eighth notes.

Measures 93-102: Bassoon part. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 93: Eighth notes. Measure 94: Eighth notes. Measure 95: Eighth notes. Measure 96: Eighth notes. Measure 97: Eighth notes. Measure 98: Eighth notes. Measure 99: Eighth notes. Measure 100: Eighth notes. Measure 101: Eighth notes. Measure 102: Eighth notes.



Francesco Geminiani
Concerto No. 4 from 12 Concerti Grossi