



**Francesco
Geminiani**

(1687-1762)

Concerto No. 12 in d, H. 143

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. 12 from 12 Concerti Grossi *La Folia*

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

*Thema***Adagio** $\text{♩} = 54$

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

7

VIC

V II C

VIR

V II R

Vla.

Vc.

B-R

Variation 1

14

V.I.C.

V.II.C.

V.I.R.

V.II.R.

Vla.

Vc.

B-R

6 4#3
5

4

9 6
46

4 b7 9 6
75 4#3 4 9 6

22

V.I.C.

V.II.C.

V.I.R.

V.II.R.

Vla.

Vc.

B-R

p

p

p

4 7 6 #
p 4 9 6
4 9 6 46

28

VIC V II C VIR V II R

Vla.

Vc.

B-R

Variation 2
Allegro $\text{J} = 128$

33

VIC V II C VIR V II R

Vla.

Vc.

B-R

39

VIC V II C VIR V II R

Vla.

Vc.

B-R

6 # 5:6 # 5:6

45

VIC V II C VIR V II R

Vla.

Vc.

B-R

43

43

Variation 3

Solo

49

V I C

V II C

V IR

V II R

Vla.

Vc.

B-R

52

V I C

V II C

V IR

V II R

Vla.

Vc.

B-R

55

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

Tutti

3

58

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

#

6

3

6

Variation 4

Soli

62

This musical score page contains six staves of music for a string quartet. The instruments are labeled on the left: V I C, V II C, V I R, V II R, Vla., and Vc. The music is in common time. Measure 62 begins with a forte dynamic. Measures 62 and 63 feature eighth-note patterns with various slurs and grace notes. Measure 63 includes a bassoon part (B-R) with a prominent bass line. Measure 63 concludes with a repeat sign and a key signature change from A minor (no sharps or flats) to D major (one sharp). Measure numbers 6 and 3 are printed below the staff.

67

This musical score page continues the string quartet piece. The instruments remain the same: V I C, V II C, V I R, V II R, Vla., and Vc. Measures 67 and 68 show eighth-note patterns. The bassoon part (B-R) is silent throughout these measures. Measure 68 ends with a key signature change to E major (two sharps).

74

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

3 3 3 3

Variation 5
81 *Tutti*

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

#6 7 5 4 3

88

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

95

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

Francesco Geminiani (1687-1762)
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Variation 6

Soli

97

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

100

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

103

V IC

V II C

VIR

V II R

Vla.

Vc.
6 #

B-R

106

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

109

VIC

V II C

VIR

V II R

Vla.

Vc. $\frac{4}{3}$

B-R

113 *Variation 7*

VIC

V II C

VIR

V II R

Vla.

Vc.

B-R

116

This musical score page contains seven staves of music for various instruments. The staves are labeled from top to bottom: V I C, V II C, VIR, VII R, Vla., Vc., and B-R. The music consists of three systems of four measures each. Measure 116 starts with a forte dynamic. Measures 117 and 118 feature eighth-note patterns in the bassoon (Vla.) and cello (Vc.) parts. Measure 119 begins with a forte dynamic.

119

This page continues the musical score from measure 119. It includes the same seven staves: V I C, V II C, VIR, VII R, Vla., Vc., and B-R. The score shows the continuation of the musical piece, maintaining the established instrumentation and harmonic progression.

122

Music score for orchestra, page 122. The score consists of seven staves:

- VIC**: Treble clef, G major (no key signature).
- VII C**: Treble clef, F major (one sharp).
- VIR**: Treble clef, E major (two sharps).
- VII R**: Treble clef, D major (one sharp).
- Vla.**: Bass clef, C major (no key signature).
- Vc.**: Bass clef, C major (no key signature).
- B-R**: Bass clef, C major (no key signature).

The music features a mix of sustained notes and sixteenth-note patterns. The strings (Vc., Vla., B-R) play sixteenth-note patterns primarily in the lower half of their respective ranges. The woodwind parts (VIC, VII C, VIR, VII R) provide harmonic support with sustained notes and occasional sixteenth-note patterns.

125

Music score for orchestra, page 125. The score consists of seven staves:

- VIC**: Treble clef, G major (no key signature).
- VII C**: Treble clef, F major (one sharp).
- VIR**: Treble clef, E major (two sharps).
- VII R**: Treble clef, D major (one sharp).
- Vla.**: Bass clef, C major (no key signature).
- Vc.**: Bass clef, C major (no key signature).
- B-R**: Bass clef, C major (no key signature).

This section begins with a melodic line from the bassoon (Vc.) featuring sixteenth-note patterns. The strings (Vla., B-R) provide harmonic support. The woodwind parts (VIC, VII C, VIR, VII R) continue to sustain notes. Measure numbers "6" appear under the bassoon and cello staves, indicating a repeat section.

Variation 8
Adagio $\text{♩} = 48$

129 *Tutti*

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

45 46 b7 7 6 #

137

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

p
p
p
p
46 b7

Variation 9
Allegro $\text{♩} = 112$

Soli

143

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

147

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

150

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

153 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

#

156

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

4 3
b 4 #

Variation 10

Allegro $\text{J.} = 76$

160 *Soli*

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

b 6 6 b # 6 6

Variation 12
Allegro $\text{♩} = 104$

185

V.I.C.

V.II.C.

V.I.R.

V.II.R.

Vla.

Vc.

B-R

188

V.I.C.

V.II.C.

V.I.R.

V.II.R.

Vla.

Vc.

B-R

5

#

p

Variation 13

$\text{♩} = 90$

Soli

191

192
193
194

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

43

194

195
196
197

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

197

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

200

Variation 14
Adagio $\text{♩} = 50$

201 *Tutti*

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

202
203
204

208

Music score for orchestra, page 208, measures 1-8.

Instrumentation: V I C, V II C, VIR, V II R, Vla., Vc., B-R.

Measure 1: V I C sustained note, V II C eighth notes, VIR sustained note, V II R eighth notes.

Measure 2: **p**, V I C sustained note, V II C eighth notes, VIR sustained note, V II R eighth notes.

Measure 3: **p**, V I C sustained note, V II C eighth notes, VIR sustained note, V II R eighth notes.

Measure 4: Vla. sixteenth-note pattern, **p**, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 5: Vla. eighth-note pattern, **p**, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 6: Vla. eighth-note pattern, **p**, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 7: Vla. eighth-note pattern, **p**, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 8: Vla. eighth-note pattern, **p**, Vc. eighth-note pattern, B-R eighth-note pattern.

214

Music score for orchestra, page 214, measures 1-8.

Instrumentation: V I C, V II C, VIR, V II R, Vla., Vc., B-R.

Measure 1: V I C eighth note, V II C eighth note, VIR eighth note, V II R eighth note.

Measure 2: V I C eighth note, V II C eighth note, VIR eighth note, V II R eighth note.

Measure 3: V I C eighth note, V II C eighth note, VIR eighth note, V II R eighth note.

Measure 4: Vla. eighth-note pattern, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 5: Vla. eighth-note pattern, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 6: Vla. eighth-note pattern, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 7: Vla. eighth-note pattern, Vc. eighth-note pattern, B-R eighth-note pattern.

Measure 8: Vla. eighth-note pattern, Vc. eighth-note pattern, B-R eighth-note pattern.

Chord symbols below the bassoon part:

- Measure 1: $\flat\, \sharp\, 6$
- Measure 2: 6
- Measure 3: 6
- Measure 4: 5
- Measure 5: 4
- Measure 6: 3
- Measure 7: $\flat\, \sharp\, 6$
- Measure 8: 6
- Measure 9: 5
- Measure 10: 4
- Measure 11: \sharp

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Variation 15

217

Soli

Musical score for Variation 15, page 217. The score consists of six staves:

- V I C: Treble clef, mostly rests.
- V II C: Treble clef, mostly rests.
- V IR: Treble clef, mostly rests.
- V II R: Treble clef, mostly rests.
- Vla.: Bass clef, mostly rests. Includes dynamic markings p° and $\text{p}^\circ \#$.
- Vc.: Bass clef, sixteenth-note patterns. Includes dynamic markings p° and $\text{p}^\circ \#$. Below the staff, '3' is written under groups of sixteenth notes.
- B-R: Bass clef, mostly rests.

223

Musical score for Variation 15, page 223. The score consists of six staves:

- V I C: Treble clef, mostly rests.
- V II C: Treble clef, mostly rests.
- V IR: Treble clef, mostly rests.
- V II R: Treble clef, mostly rests.
- Vla.: Bass clef, mostly rests. Includes dynamic markings p° and $\text{p}^\circ \#$.
- Vc.: Bass clef, sixteenth-note patterns. Includes dynamic markings p° and $\text{p}^\circ \#$. Below the staff, '6' and '#' are written under the first two measures.
- B-R: Bass clef, mostly rests.

Variation 16
Allegro $\text{♩} = 120$

229

Tutti

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

3 3 3 $\frac{b6}{4}$ 6 6 4 3 #
6 #

236

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

6 # 6
6

242

VIC V II C VIR V II R

Vla. Vc. B-R

6 7 5 7 5

Variation 17

249 *Soli*

VIC V II C VIR V II R

Vla. Vc. B-R

4 7 9 6 4 b7 9 6 6 4 9 6 b

256 *Tutti*

This section starts with a tutti dynamic. The strings play eighth-note patterns, while the bassoon provides harmonic support. Measure 262 begins with a melodic line from the violins.

Measure 256:

- V I C:** Eighth-note pattern.
- V II C:** Rests.
- V I R:** Eighth-note pattern.
- V II R:** Rests.
- Vla.:** Long sustained notes.
- Vc.:** Eighth-note pattern.
- B-R:** Eighth-note pattern.

Measure 262:

- V I C:** Melodic line.
- V II C:** Melodic line.
- V I R:** Melodic line.
- V II R:** Melodic line.
- Vla.:** Melodic line.
- Vc.:** Melodic line.
- B-R:** Melodic line.

Key signatures and time changes are indicated below the staff:

- #
- 4
- 9 6
- 4
- b7 9 6
- b6
- 4
- b7 9 6
- b6

262

This section continues with a melodic line from the violins. The bassoon provides harmonic support throughout.

Measure 262:

- V I C:** Melodic line.
- V II C:** Melodic line.
- V I R:** Melodic line.
- V II R:** Melodic line.
- Vla.:** Melodic line.
- Vc.:** Melodic line.
- B-R:** Melodic line.

Measure 263:

- V I C:** Melodic line.
- V II C:** Melodic line.
- V I R:** Melodic line.
- V II R:** Melodic line.
- Vla.:** Melodic line.
- Vc.:** Melodic line.
- B-R:** Melodic line.

Key signatures and time changes are indicated below the staff:

- 6 4
- 7 5
- #
- 6

Variation 18

265 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

268

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

271

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

This musical score page contains six staves of music. The top staff is labeled 'VIC' and shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a series of eighth and sixteenth note patterns. The second staff is labeled 'V II C' and also has a treble clef, a key signature of one sharp, and common time. It includes a bass clef in its middle section. The third staff is labeled 'VIR' and has a treble clef and common time. The fourth staff is labeled 'V II R' and has a treble clef and common time. The fifth staff is labeled 'Vla.' and has a bass clef and common time. The bottom staff is labeled 'Vc.' and has a bass clef and common time. A sharp sign is placed above the staff line of the 'Vc.' and 'B-R' staves.

274

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

This musical score page contains six staves of music. The top staff is labeled 'VIC' and shows a treble clef, a key signature of two sharps, and a time signature of common time. It features a series of eighth and sixteenth note patterns. The second staff is labeled 'V II C' and has a treble clef, a key signature of one sharp, and common time. It includes a bass clef in its middle section. The third staff is labeled 'VIR' and has a treble clef and common time. The fourth staff is labeled 'V II R' and has a treble clef and common time. The fifth staff is labeled 'Vla.' and has a bass clef and common time. The bottom staff is labeled 'Vc.' and has a bass clef and common time. A sharp sign is placed above the staff line of the 'Vc.' and 'B-R' staves.

277

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

Variation 19
Adagio $\text{♩} = 48$

281

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

4 $\#6$ $5/2$ 6 $4/6$ $5/2$ 6 $6/6$ $6/6$
 $4\#3$ $5/4\#3$ $5/43\sharp$ $5/4$

288

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

\sharp 6 4 \sharp 6 5 6 \flat 5 4 6
 B-R 6 \flat 5 5 7 4 \sharp 3 5 4 \sharp 3 \flat 7 5 4 \flat 3 \flat 7

293

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

5 6 \flat 5 4 \sharp 6 7 4 3
 B-R 5 2 4 \sharp 6 7 5 4 3 3
 5 4 \flat 3 \flat 7 4 \sharp 6 7 4 3 3

Variation 20
Allegro $\text{♩} = 128$

297

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

♯

$\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{3}$

303

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

$\frac{6}{5}$ $\frac{4}{3}$ ♯

$\frac{6}{5}$ $\frac{4}{3}$

Variation 21
♩ = 128

310

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

315

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

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321

V I C

V II C

VIR

VII R

Vla.

Vc.

B-R

325

Variation 22

V I C

V II C

VIR

VII R

Vla.

Vc.

B-R

330

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

333

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

335

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

338

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

This image shows a page of musical notation from a score. The page number 338 is at the top left. There are six staves of music. From top to bottom, the staves are labeled: VIC, V II C, VIR, VII R, Vla., and B-R. The Vla. staff has a bass clef, and the Vc. staff has a bass clef. The B-R staff has a bass clef. The music consists of measures of eighth and sixteenth notes. The first three staves (VIC, V II C, VIR) have treble clefs, while the last three staves (VII R, Vla., Vc.) have bass clefs. The key signature changes between staves, indicated by sharps and flats.

341

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

$\frac{6}{4}$

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

343

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

$\frac{7}{5}$

$\frac{4}{4}$

$\frac{3}{3}$

Variation 23

345

Musical score for Variation 23, measures 345-348. The score includes parts for V I C, V II C, V I R, V II R, Vla., Vc., and B-R. The Vc. part has a dynamic marking 'f'.

348

Continuation of the musical score for Variation 23, measures 348-351. The score includes parts for V I C, V II C, V I R, V II R, Vla., Vc., and B-R.

351

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

This musical score page contains seven staves of music for strings. The top four staves (VIC, VII C, VIR, VII R) have treble clefs and are mostly silent or contain single notes. The bottom three staves (Vla., Vc., B-R) have bass clefs and play more active patterns. The Vla. and Vc. staves feature sixteenth-note patterns. The B-R staff has sustained notes. Measure 351 ends with a sharp sign under the B-R staff, and measure 352 begins with a sharp sign under the Vla. staff.

355

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

This musical score page continues the string quartet from the previous page. The top four staves remain mostly silent. The bottom three staves continue their sixteenth-note patterns. The Vla. and Vc. staves play eighth-note pairs. The B-R staff has sustained notes. Measure 355 ends with a sharp sign under the Vla. staff, and measure 356 begins with a sharp sign under the Vc. staff.

358

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

6 6 3

$\frac{6}{5}$ $\frac{3}{2}$

361

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

\flat 4 3

\flat 4 3

#3

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. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Adagio $\text{♩} = 54$

Thema

tr



Variation 1

p



Variation 2

Allegro $\text{♩} = 128$



p



Variation 3

Solo



Tutti



Variation 4

Soli



Variation 5

Tutti



Francesco Geminiani (1687-1762)

Concerto No. 12 from 12 Concerti Grossi

Variation 6

97 *Soli*



99



101



103



105



107



109



111



Variation 7

118



Variation 8
Adagio $\text{♩} = 48$

129 *Tutti*

133

137

141

Variation 9

Allegro $\text{♩} = 112$

145 *Soli*

151 *Tutti*

156

Variation 10
Allegro $\text{♩} = 76$

160 *Soli*

169

Variation 11
Andante ♩ = 48

177 *Tutti*

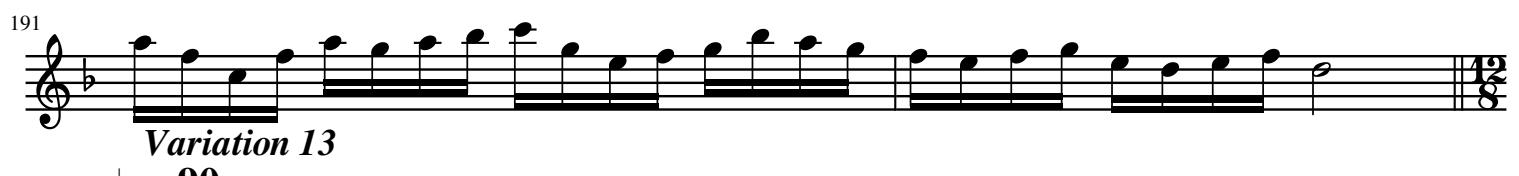


Variation 12
Allegro ♩ = 104

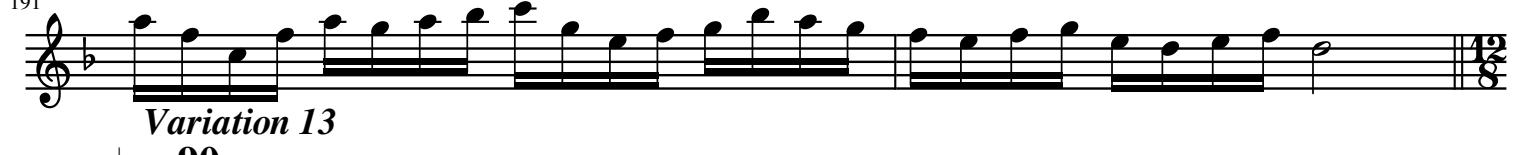
185



188



191



Variation 13

♩ = 90

Soli

193



195



197



199



Variation 14
Adagio ♩ = 50

201 *Tutti*



Francesco Geminiani (1687-1762)

Concerto No. 12 from 12 Concerti Grossi

Variation 15

217 *Soli*

A single staff of music in G minor, 2/4 time. It consists of 16 measures of eighth and sixteenth note patterns.

Variation 16

Allegro ♩ = 120

233 *Tutti*

A single staff of music in G minor, 2/4 time. It consists of 8 measures of eighth and sixteenth note patterns.

237

Continuation of the Tutti part from measure 233, consisting of 8 more measures of eighth and sixteenth note patterns.

241

Continuation of the Tutti part from measure 237, consisting of 8 more measures of eighth and sixteenth note patterns.

Variation 17

Soli

246

A single staff of music in G minor, 2/4 time. It consists of 8 measures of eighth and sixteenth note patterns.

250

Continuation of the Solo part from measure 246, consisting of 8 measures of eighth and sixteenth note patterns.

254

Tutti

Continuation of the Tutti part from measure 250, consisting of 8 measures of eighth and sixteenth note patterns.

258

Continuation of the Solo part from measure 254, consisting of 8 measures of eighth and sixteenth note patterns.

262

Continuation of the Tutti part from measure 258, consisting of 8 measures of eighth and sixteenth note patterns.

Variation 18

265 *Soli*

A single staff of music in G minor, 2/4 time. It consists of 8 measures of eighth and sixteenth note patterns.

268

271

274

276

278

279

Variation 19
Adagio ♩ = 48

284

291

Variation 20
Allegro $\text{♩} = 128$

297

299

301

303

306

308

310

Variation 21

313

$\text{♩} = 128$

Variation 22

323

330

332

Musical score page 332. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns.

334

Musical score page 334. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns.

336

Musical score page 336. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns.

338

Musical score page 338. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns.

340

Musical score page 340. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns.

342

Musical score page 342. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature changes to one sharp. The music consists of eighth-note patterns.

345 *Variation 23*

Musical score page 345. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature changes to one sharp. The music consists of eighth-note patterns.

356

Musical score page 356. The score consists of two staves. The top staff is for the Violin I Concertino and the bottom staff is for the basso continuo. The key signature changes to one sharp. The music consists of eighth-note patterns.

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

Violin I Concertino

Violin II Concertino

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Thema
Adagio $\text{♩} = 54$



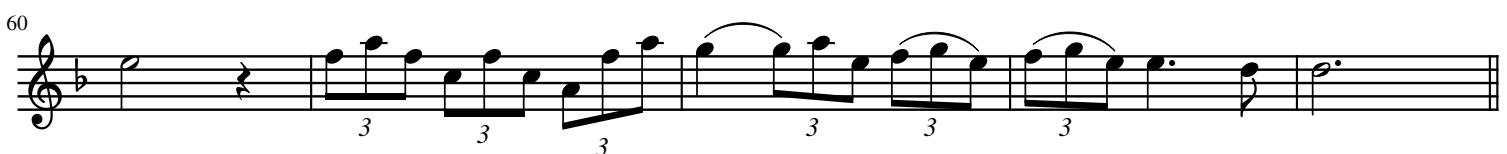
Variation 1



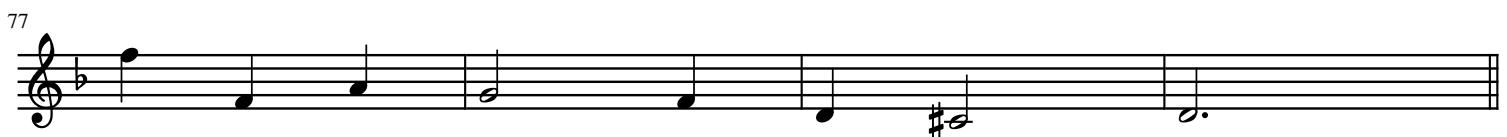
Variation 2



Variation 3

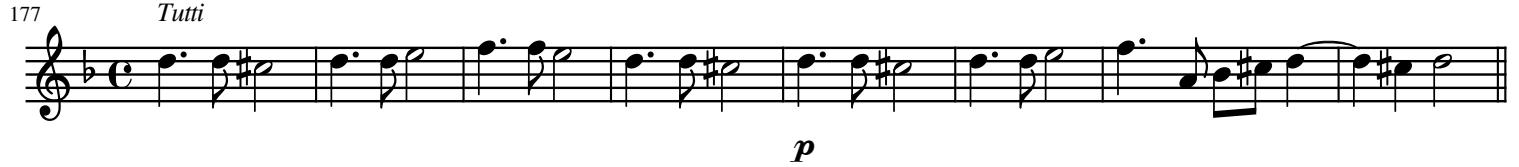


Variation 4



Variation 11
Andante ♩ = 48

177 *Tutti*



Variation 12
Allegro ♩ = 104

185



190



Variation 13
♩ = 90

193 *Soli*

8



201 *Tutti*



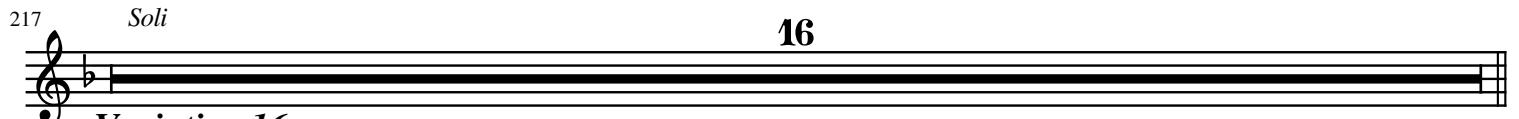
209



p
Variation 15

217 *Soli*

16



217 *Tutti*

Variation 16

Allegro ♩ = 120



233



242



Variation 17

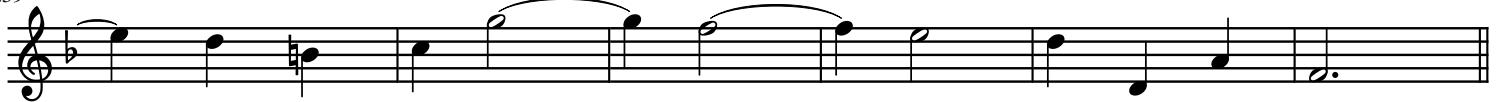
249

Tutti

3



259



Variation 18

265

Soli

10



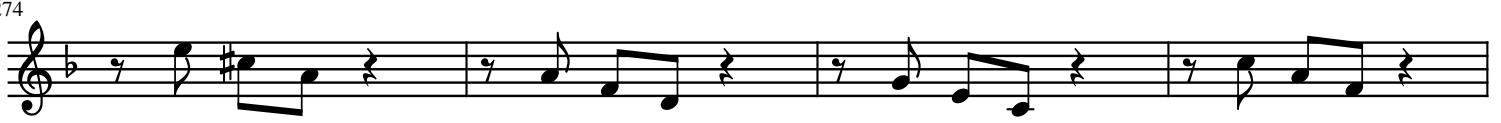
268



271



274



278



Variation 19
Adagio ♩ = 48

281



Variation 20
Allegro ♩ = 128

297



299



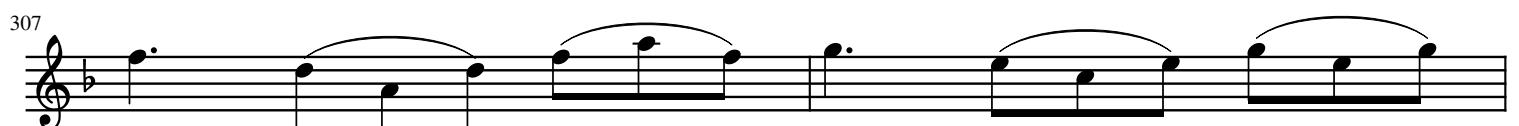
301



305



307



309



Variation 21
♩ = 128

313



321



Variation 22

The musical score consists of eight staves of music for Violin II Concertino. The music is in common time and features a treble clef with a key signature of one flat. The score is divided into measures by vertical bar lines. Measure numbers 329, 331, 333, 335, 337, 339, 341, and 343 are visible above the staves. The music is composed of eighth and sixteenth note patterns.

329

331

333

335

337

339

341

343

345 *Variation 23*



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

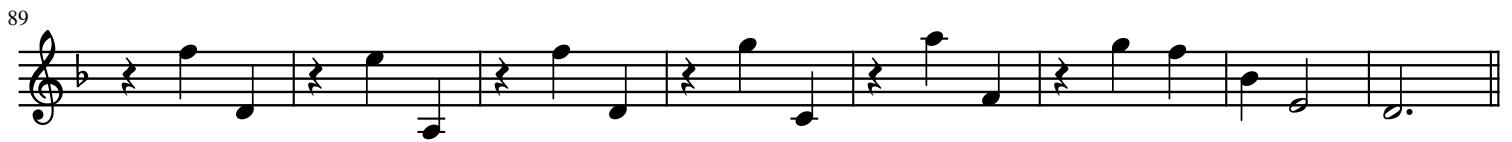
Violin II Concertino

Violin I Ripieno

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

*Thema*Adagio $\text{J} = 54$ *Variation 1**Variaton 2**Variation 3**Variation 4**Soli* 16*Variation 6***16***Variation 7***16**

Variation 8
Adagio $\text{♩} = 48$

129 *Tutti*



134



139

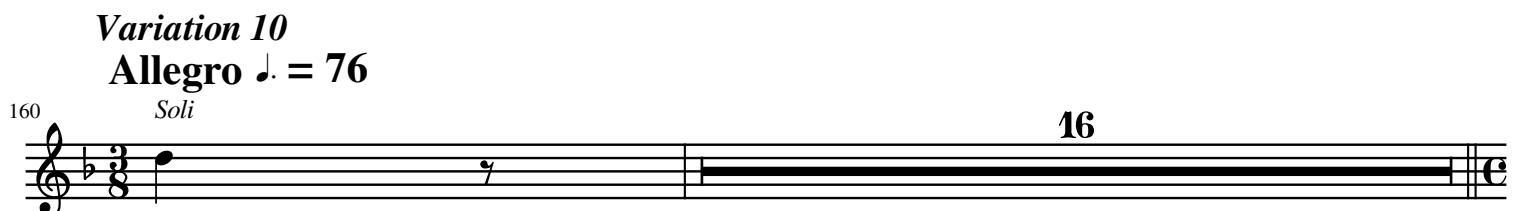


Variation 9
Allegro $\text{♩} = 112$

145 *Soli* *Tutti*



160 *Soli* **16**



Variation 11
Andante $\text{♩} = 48$

177 *Tutti*



185 **Allegro** $\text{♩} = 104$



190

Variation 13
 $\text{♩} = 90$



Variation 14
Adagio $\text{♩} = 50$

201 *Tutti*



211



Variation 15
Soli **16**

217 *Variation 16*
Allegro $\text{♩} = 120$

233 *Tutti*



238



244



249 *Variation 17*
Soli **8** *Tutti*



261



265 *Variation 18*
Soli **16**



281 *Variation 19*
Adagio $\text{♩} = 48$



287

6
9
8

297

Variation 20
Allegro $\text{♩} = 128$

7

313

Variation 21
 $\text{♩} = 128$

8

329

Variation 22

8

334

8

339

8

345

Variation 23

8

355

8



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

Violin I Ripieno

Violin II Ripieno

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Thema
Adagio $\text{J} = 54$



6

Continuation of the Adagio section. Measure 6 begins with a dotted half note followed by six eighth notes. Measures 7-10 show a repeating pattern of two eighth notes followed by a dotted half note. A dynamic marking 'p' (piano) is placed below the staff in measure 10.

11

Continuation of the Adagio section. Measure 11 begins with a dotted half note followed by six eighth notes. Measures 12-15 show a repeating pattern of two eighth notes followed by a dotted half note.

Variation 1



Variation 2

Allegro $\text{J} = 128$

p

The second variation, starting at measure 33. The key signature changes to one sharp. The music consists of eighth-note pairs with grace marks. Measures 33-37 show a repeating pattern of two eighth-note pairs followed by a dotted half note.

38

Continuation of Variation 2. Measures 38-42 show a repeating pattern of two eighth-note pairs followed by a dotted half note.

44

Continuation of Variation 2. Measures 44-48 show a repeating pattern of two eighth-note pairs followed by a dotted half note.

Variation 3

49

Solo 8 *Tutti*

The third variation, starting at measure 49. It features a 'Solo' section for 8 measures, indicated by a thick line over the staff. After the solo, it switches to a 'Tutti' section. Measures 49-53 show a repeating pattern of two eighth-note pairs followed by a dotted half note. Measure 53 ends with a fermata over the last note.

61

Continuation of Variation 3. Measures 61-65 show a repeating pattern of two eighth-note pairs followed by a dotted half note.

Variation 4

65 *Soli* **16**

Variation 5

81 *Tutti*

89

Variation 6

97 *Soli* **16** *Variation 7* **16**

Variation 8

Adagio $\text{J} = 48$

129 *Tutti*

136

Variation 9

Allegro $\text{J} = 112$

145 *Soli* **8** *Tutti*

Variation 10

Allegro $\text{J} = 76$

157 *Soli* **16**

Variation 11
Andante ♩ = 48

177 *Tutti*

p

Variation 12
Allegro ♩ = 104

185

189

Variation 13
♩ = 90

193 *Soli* 8 *Tutti*

207

Variation 16
Allegro ♩ = 120

217 *Soli* 16 *Tutti*

240

249 *Soli* 8 *Tutti*

Variation 19
Adagio $\text{♩} = 48$



Variation 20
Allegro $\text{♩} = 128$



Variation 21

$\text{♩} = 128$



Variation 22



333



337



341



Variation 23



356





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

Violin II Ripieno

Viola

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Thema
Adagio ♩ = 54



p

17 **Variation 1**



p

Variaton 2

33 **Allegro** ♩ = 128



Variation 3
Solo ♩ = 128 *Tutti*



Variation 4

Soli



Variation 5

Tutti



Variation 6

97 Soli

16



Variation 7

16

Variation 8

Adagio $\text{J} = 48$

129 *Tutti*



139



Variation 9

Allegro $\text{J} = 112$

145 Soli

Tutti

Variation 10
Allegro $\text{J} = 76$

Soli

16



177

Variation 11
Andante $\text{J} = 48$

Tutti

Variation 12
Allegro $\text{J} = 104$



187



193

Variation 13
 $\text{J.} = 90$

Soli

8



Variation 14
Adagio $\text{♩} = 50$

201

Tutti



208

p



213

Variation 15
Soli



221

Variation 16
Allegro $\text{♩} = 120$

230

Tutti



239

Variation 17

Soli **8** *Tutti*

247



263

Variation 18

Soli **16**

Variation 19

Adagio $\text{♩} = 48$



286



Variation 20
Allegro ♩ = 128

295



301



313

Variation 21

♩ = 128

8



329

Variation 22



336



344

Variation 23



349



354



358





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

Violoncello

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Thema
Adagio $\text{♩} = 54$



Variation 1



24



Variaton 2

33 **Allegro** $\text{♩} = 128$



Variation 3

49 *Solo*



54



59



Variation 4

65 *Soli*



73



Variation 5

81 *Tutti*

85

89

93

Variation 6

97 *Soli*

110 *Variation 7*

115

119

122

125

Variation 8
Adagio $\text{♩} = 48$

129 *Tutti*

137

p
Variation 9
Allegro $\text{♩} = 112$

145 *Soli*

147

150

153 *Tutti*

157

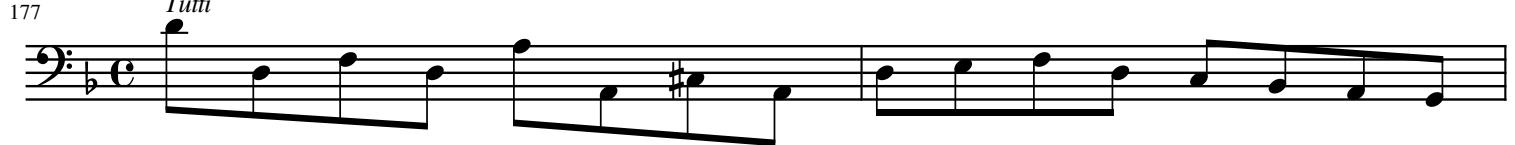
Variation 10
Allegro $\text{♩} = 76$

160 *Soli*

170

Variation 11
Andante ♩ = 48

177 *Tutti*



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

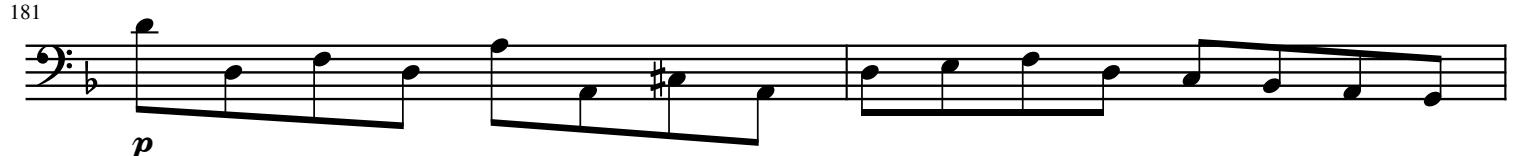
179



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

181

p



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

183



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

Variation 12
Allegro ♩ = 104

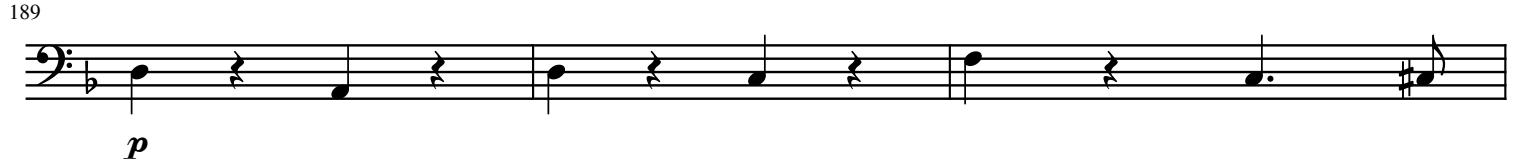
185



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

189

p

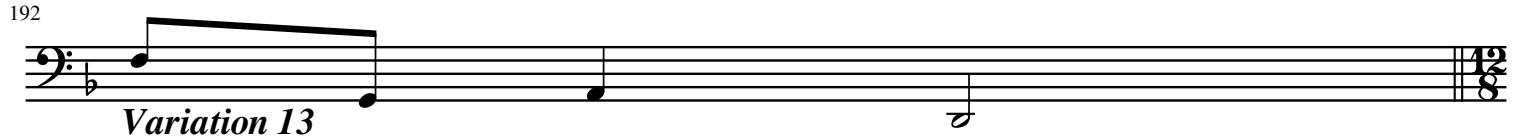


A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

192

Variation 13

♩ = 90



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

193 *Soli*

$\frac{12}{8}$



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.

196



A bass clef staff shows eighth-note patterns. The first measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines. The second measure starts with a quarter note on the third line, followed by eighth notes on the first and second lines. The third measure starts with a quarter note on the fourth line, followed by eighth notes on the first and second lines.



Variation 14
Adagio ♩ = 50

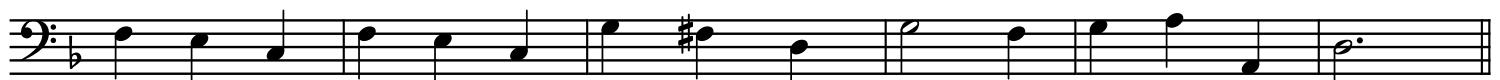
201

Tutti

206

**p**

211

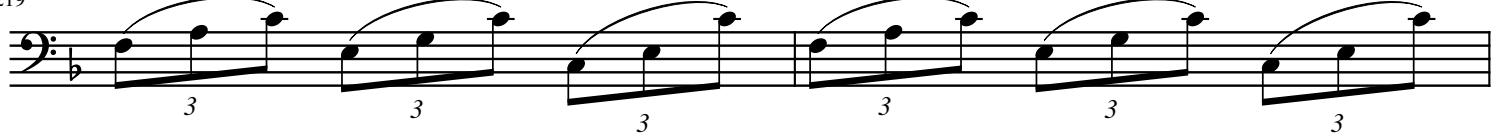


Variation 15

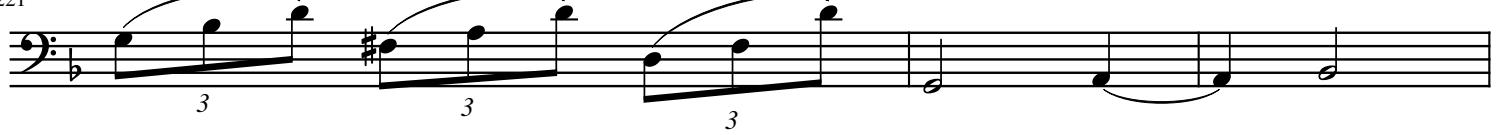
217

Soli

219



221



224



226



228



230

**Variation 16****Allegro ♩ = 120**

233

Tutti

241

**Variation 17**

249

*Soli**Tutti*

259

**Variation 18**

265

Soli

271



277

**Variation 19**

281

Adagio ♩ = 48

291



Francesco Geminiani (1687-1762)

Concerto No. 12 from 12 Concerti Grossi

Variation 20
Allegro $\text{♩} = 128$

297



305



313

Variation 21 $\text{♩} = 128$

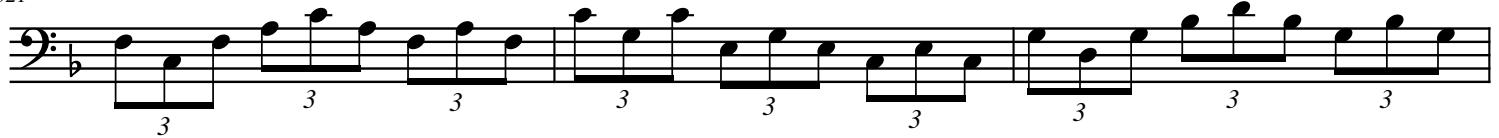
313



316



321



324



329

Variation 22

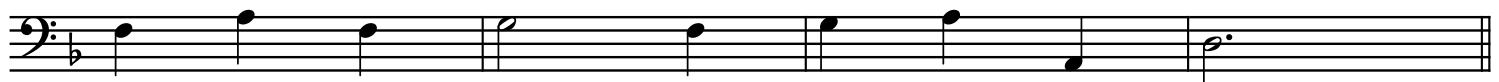
329



335



341



Variation 23

Sheet music for Violoncello showing Variation 23 from Concerto No. 12. The music is in bass clef, common time, and consists of ten staves of musical notation. Measure numbers 345, 347, 349, 351, 353, 355, 357, 359, 361, and 363 are indicated at the beginning of each staff. The dynamic marking *f* is present in measure 345.



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

Violoncello

Basso-Ripieno

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Thema
Adagio $\text{♩} = 54$

Musical score for the Adagio section. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The tempo is Adagio, with a note value of $\text{♩} = 54$. The dynamic is *p* (pianissimo). The music consists of a single melodic line on a bass clef staff.

17 **Variation 1**

Musical score for Variation 1. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *p* (pianissimo). The music consists of a single melodic line on a bass clef staff.

26

Musical score for Variation 1 continuation. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *p* (pianissimo). The music consists of a single melodic line on a bass clef staff.

Variaton 2

33 **Allegro** $\text{♩} = 128$

Musical score for Variation 2. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The tempo is Allegro, with a note value of $\text{♩} = 128$. The dynamic is *f* (fortissimo). The music consists of a single melodic line on a bass clef staff.

Variation 3

49 Solo 8 Tutti

Musical score for Variation 3. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *Solo* (8) *Tutti*. The music consists of a single melodic line on a bass clef staff.

Variation 4

65 Soli

Musical score for Variation 4. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *Soli*. The music consists of a single melodic line on a bass clef staff.

16

Variation 5

81 Tutti

Musical score for Variation 5. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *Tutti*. The music consists of a single melodic line on a bass clef staff.

86

Musical score for Variation 5 continuation. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *Tutti*. The music consists of a single melodic line on a bass clef staff.

91

Musical score for Variation 5 final section. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic is *Tutti*. The music consists of a single melodic line on a bass clef staff.

Variation 6

97 Soli

16

Variation 7

16

Variation 8

Adagio $\text{J} = 48$

129 *Tutti*



137



Variation 9

Allegro $\text{J} = 112$

145 Soli 8 *Tutti*

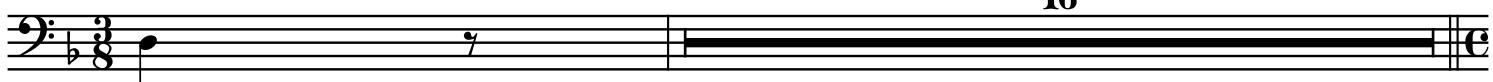


Variation 10

Allegro $\text{J} = 76$

160 Soli

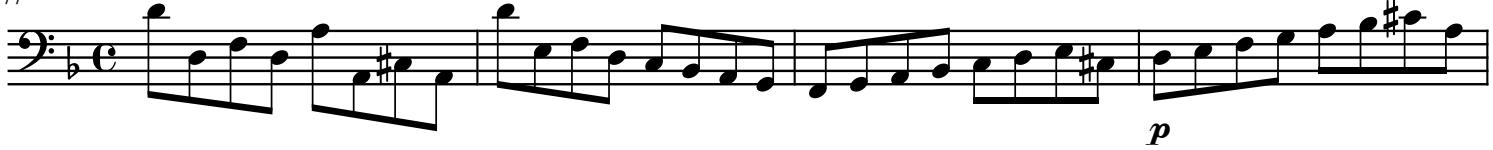
16



Variation 11

Andante $\text{J} = 48$

177 *Tutti*



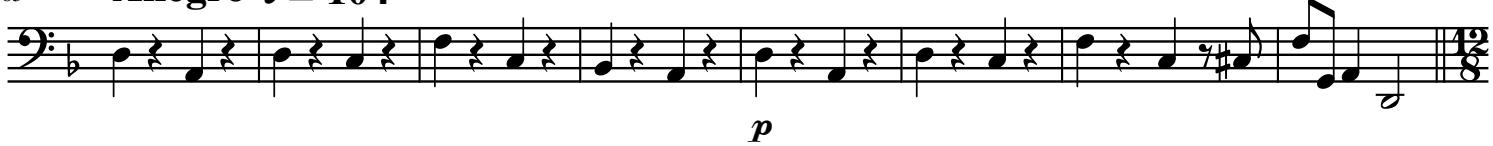
181



Variation 12

Allegro $\text{J} = 104$

185



Francesco Geminiani (1687-1762)

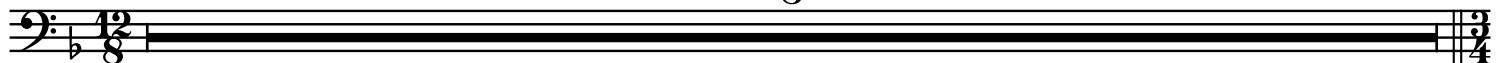
Concerto No. 12 from 12 Concerti Grossi

Variation 13 ♩ = 90

193

Soli

8



Variation 14

Adagio ♩ = 50

201

Tutti



209



Variation 15

217

Soli

16

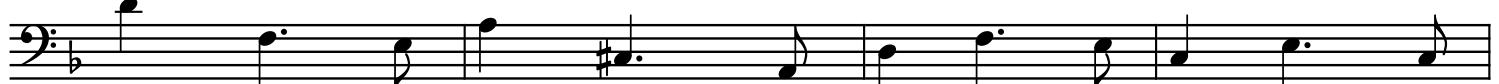


Variation 16

Allegro ♩ = 120

233

Tutti



237



244



Variation 17

249

Soli 8 *Tutti*



Variation 18

265

Soli

16



*Variation 19*Adagio $\text{♩} = 48$

281

Bassoon part for Variation 19, Adagio. The score shows a bassoon part with eighth-note patterns. Measure 2 begins with a sixteenth-note pattern.

*Variation 20*Allegro $\text{♩} = 128$

297

Bassoon part for Variation 20, Allegro. The score shows a bassoon part with eighth-note patterns. A dynamic marking of 8 is placed above the staff.

Variation 21 $\text{♩} = 128$

313

Bassoon part for Variation 21, Allegro. The score shows a bassoon part with eighth-note patterns. A dynamic marking of 8 is placed above the staff.

329

Variation 22

Bassoon part for Variation 22, Allegro. The score shows a bassoon part with eighth-note patterns. A dynamic marking of 8 is placed above the staff.

337

Bassoon part for Variation 22, Allegro. The score shows a bassoon part with eighth-note patterns.

345

Variation 23

Bassoon part for Variation 23, Allegro. The score shows a bassoon part with eighth-note patterns.

356

Bassoon part for Variation 23, Allegro. The score shows a bassoon part with eighth-note patterns.



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

Basso-Ripieno

Basso Continuo

Concerto No. 12 from 12 Concerti Grossi
La Folia

After Corelli's Violin Sonaattas, Op. 5

Francesco Geminiani (1687-1762)

Thema
Adagio ♫ = 54

Musical score for the first section of the concerto. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Adagio (indicated by 'Adagio' and '♩ = 54'). The bassoon part starts with a series of eighth notes. Measure numbers 14 and 15 are shown above the staff.

Variation 1

Musical score for Variation 1. The key signature changes to 7 sharps (G major). The time signature changes to 2/4 (indicated by '2'). The bassoon part continues with eighth-note patterns. Measure numbers 14 and 15 are shown above the staff.

24

Musical score for Variation 2. The key signature changes to 9 sharps (D major). The time signature changes to 4/4 (indicated by '4'). The bassoon part continues with eighth-note patterns. Measure numbers 24 and 25 are shown above the staff.

Variaton 2

p

Allegro ♫ = 128

Musical score for the Allegro section. The key signature changes to 5 sharps (B major). The time signature changes to 6/8 (indicated by '6'). The bassoon part continues with eighth-note patterns. Measure numbers 33 and 34 are shown above the staff.

Variation 3

49 Solo 8 Tutti

Musical score for Variation 3. The key signature changes to 6 sharps (E major). The time signature changes to 8/8 (indicated by '8'). The bassoon part continues with eighth-note patterns. Measure numbers 49 and 50 are shown above the staff.

Variation 4

65 Soli

16

Musical score for Variation 4. The key signature changes to 6 sharps (E major). The time signature changes to 16/16 (indicated by '16'). The bassoon part continues with eighth-note patterns. Measure number 65 is shown above the staff.

Variation 5

81 Tutti

Musical score for Variation 5. The key signature changes to 1 sharp (G major). The time signature changes to 16/16 (indicated by '#'). The bassoon part continues with eighth-note patterns. Measure number 81 is shown above the staff.

86

Musical score for Variation 5 continuation. The key signature changes to 1 sharp (G major). The time signature changes to 16/16 (indicated by '#'). The bassoon part continues with eighth-note patterns. Measure number 86 is shown above the staff.

91

Musical score for Variation 5 final section. The key signature changes to 6 sharps (B major). The time signature changes to 4/4 (indicated by '4'). The bassoon part continues with eighth-note patterns. Measure numbers 91, 92, and 93 are shown above the staff.

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Variation 6

97 *Soli*

16

Variation 7

16

Variation 8

Adagio $\text{♩} = 48$

129 *Tutti*

129 *Tutti*

45 6 7
76 **p**
6 7

142

142

75 #

Variation 9

Allegro $\text{♩} = 112$

145 *Soli* **8** *Tutti*

145 *Soli* **8** *Tutti*

4 #

Variation 10

Allegro $\text{♩} = 76$

160 *Soli*

16

160 *Soli*

16

Variation 11

Andante $\text{♩} = 48$

177 *Tutti*

177 *Tutti*

6
p
5

181

181

p
5
6
4
5

Variation 12

Allegro $\text{♩} = 104$

185

185

5 #
p
43

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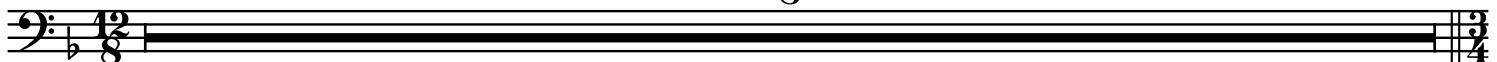
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Variation 13

$\text{♩} = 90$
Soli

193

8



Variation 14

Adagio $\text{♩} = 50$

201

Tutti



209



p
Variation 15

217

Soli

16



Variation 16

Allegro $\text{♩} = 120$

233

Tutti



239



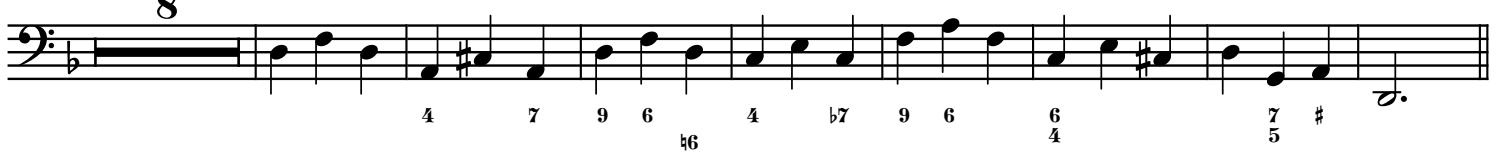
245



Variation 17

249

Soli 8 *Tutti*



Variation 18

265

Soli

16



*Variation 19*Adagio $\text{♩} = 48$

281

2

$\begin{matrix} 5 & 7 \\ 4\#3 \end{matrix}$ $\begin{matrix} 5 & 6 \\ 4\#3 \end{matrix}$ $\begin{matrix} 5 & 7 \\ 43\# \end{matrix}$ $\begin{matrix} 5 & 3 \\ 43 \end{matrix}$ $\begin{matrix} 6\#5 & \\ 4\#3 \end{matrix}$ $\begin{matrix} 5 & 7 \\ 4\#3\#7 \end{matrix}$ $\begin{matrix} 5 & \\ 4\#3\#7 \end{matrix}$ $\begin{matrix} 5 & \\ 43\#7 \end{matrix}$ $\begin{matrix} 5 & \\ 43\#7 \end{matrix}$ $\begin{matrix} 4 & \# \\ 4 & \# \end{matrix}$ $\begin{matrix} 6 & \\ 5 \end{matrix}$ $\begin{matrix} 7 & 4 \\ 5 & 3 \end{matrix}$

*Variation 20*Allegro $\text{♩} = 128$

297

8

$\begin{matrix} 6 \\ 34 \end{matrix}$ 6 $\begin{matrix} 6 \\ 5 \end{matrix}$ 4 $\begin{matrix} 7 \\ 3 \end{matrix}$

Variation 21 $\text{♩} = 128$

313

8

$\begin{matrix} 7 \\ 5 \end{matrix}$ 4 3

329

Variation 22

337

$\begin{matrix} 6 \\ \natural 3\#4 \end{matrix}$ 6 $\begin{matrix} 7 \\ 5 \end{matrix}$ 4 3

345

Variation 23

356

$\begin{matrix} 6 \\ 5 \end{matrix}$ $\#$ \flat 4 $\begin{matrix} 7 \\ \#3 \end{matrix}$



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