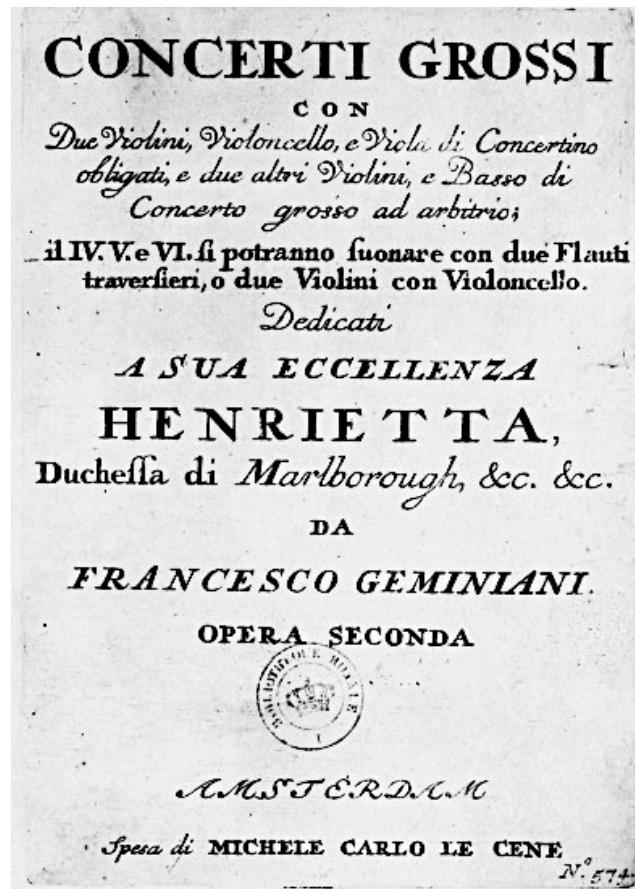


# FRANCESCO GEMINIANI

## CONCERTO GROSSO VI OPERA 2



## [1.] Andante

Flauto traversiere [I] / Violino Primo

Flauto traversiere [II] / Violino Secondo

Alto Viola

Violoncello

Violino Primo Ripieno

Violino Secondo Ripieno

Basso Ripieno

Tutti

Tutti

Tutti

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

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

$\frac{5}{4} \frac{9}{8}$

13

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

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

$\frac{6}{4} \frac{6}{4}$

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

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

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

19

Tutti

Tutti

Tutti

Soli

Soli

25

6

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{5}{4}$

$\frac{9}{4}$

$\frac{8}{3}$

Soli

$\frac{7}{4}$

$\frac{6}{4}$

Tutti

6

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{5}{4}$

$\frac{9}{4}$

$\frac{8}{3}$

31

$\frac{5}{3}$

$\frac{6}{5}$

$\frac{7}{5}$

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{6}$

Tutti

$\frac{5}{4}$

$\frac{6}{4}$

$\frac{5}{3}$

Tutti

6

$\frac{5}{4}$

$\frac{6}{4}$

$\frac{5}{3}$

## [2] Allegro

2

*Solo*      5      5      6      6

*Tutti*

6      6

5

*Solo*

6      6      6      6

9

*tr*

6      4      #3      9      8      7      16

*tr*

6      5      4      2      6

Musical score page 13. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is three sharps. Measure 13 starts with a dynamic  $\text{f}^\circ$ . The bass staff has a bassoon part with eighth-note patterns and a cello part with sixteenth-note patterns. The right hand of the piano has a sixteenth-note run. The left hand has a sustained note. Measures 14-15 show a continuation of the bassoon and cello parts, with the piano providing harmonic support.

Musical score page 14. The score continues from page 13. The bassoon and cello parts remain active. The piano part features a sustained note in the left hand and eighth-note chords in the right hand. Measures 16-17 show a continuation of this pattern, with the bassoon and cello parts providing harmonic foundation.

Musical score page 17. The score continues. The bassoon and cello parts are prominent. The piano part includes a dynamic  $\text{f}^\circ$  and a sustained note. Measures 18-19 show a continuation of the bassoon and cello parts, with the piano providing harmonic support.

Musical score page 18. The score continues. The bassoon and cello parts are prominent. The piano part includes a dynamic  $\text{f}^\circ$  and a sustained note. Measures 20-21 show a continuation of the bassoon and cello parts, with the piano providing harmonic support.

Musical score page 21. The score continues. The bassoon and cello parts are prominent. The piano part includes a dynamic  $\text{f}^\circ$  and a sustained note. Measures 22-23 show a continuation of the bassoon and cello parts, with the piano providing harmonic support.

6

25

7 9 8 7 6 6 5 3 6 6 5 9 6

7 9 8 7 6 6 5 3 6 6 5 9 6

29

*Soli*

*Tutti*

*Solo*

*Tutti*

6 5 Solo 6 6 5 Tutti 5 5

6 5 5 5

33

6 6 6 6 6 4 5 3 9 8 7 8 6 7 5

6 6 6 6 6 4 5 3 9 8 7 8 6 7 5

37

7 6 6/4 5      6 5 6

41

Soli

Soli

6 5 6 5 6 5 6 5 6 5 6 5 Solo

46

Tutti

Tutti

5 6

5 6

8

[3.] Adagio

55

60

## [4] Allegro

*Soli*

5      6      6      6      6

10 *Tutti*

*Tutti*

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

19

6      5      7      6      5      7      6      5      7      6      5      7      6      5      7

28

Measures 28-33 show eighth-note patterns with grace notes and dynamic markings like '3' and 'tr.'. Measure 32 begins with a bass note followed by a treble note.

Measures 34-37 show eighth-note patterns with grace notes and dynamic markings like '3' and 'tr.'. Measure 38 begins with a bass note followed by a treble note.

Measures 40-43 show eighth-note patterns with grace notes and dynamic markings like '3' and 'tr.'. Measure 44 begins with a bass note followed by a treble note.

47

*Soli*

6 5 4 2 +4 2 6 6 4 5 3 Solo 5

55

*Soli*

6 6 6 6 6 6

*Tutti*

62

*Tutti*

6 6 6 6 6 6

*Tutti*

6 6 6 6 6 6

12

69

76

83

## NOTE EDITORIALI

La fonte del Concerto grosso n. VI è l'edizione a stampa delle parti separate tratta da: “*Concerti grossi con due violini, violoncello e viola di concertino obligati e due altri violini e basso di concerto grosso ad arbitrio il IV, V e VI si potranno suonare con due flauti traversieri, o due violini con violoncello... opera seconda - M. C. Le Cène (Amsterdam)-1734*”, disponibile presso la biblioteca digitale Gallica, BNF, Paris.

L'edizione è accurata con qualche incoerenza nella notazione delle parti. Ogni limitata aggiunta dell'editore è evidenziata tra parentesi o con legature tratteggiate.

In copertina si trova la riproduzione della copertina dell'edizione del 1734.

La versione 1.0 è stata pubblicata il 14 maggio 2014.

## EDITORIAL NOTES

Source of “Concerto grosso” no. VI is a printed edition of separate parts: “*Concerti grossi con due violini, violoncello e viola di concertino obligati e due altri violini e basso di concerto grosso ad arbitrio il IV, V e VI si potranno suonare con due flauti traversieri, o due violini con violoncello... opera seconda - M. C. Le Cène (Amsterdam)-1734*”, available at the digital collection Gallica, BNF, Paris.

The ancient edition is accurate, except for inconsistent use of slurs and ties among the parts. All rare suggestions of the editor are in parentheses or with dashed lines.

The cover includes a copy of the original edition cover page.

The version 1.0 has been published on May 14, 2014.