



Six concertos : opera seconda

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Bq

Geminiani

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S I X
C O N C E R T O S,

COMPOSED BY

F. G E M I N I A N I.

O P E R A S E C O N D A.

The S E C O N D E D I T I O N,

*Revised, Corrected, and Enlarged, with some new Movements, by
the Author.*

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Op. 3, in P A R T S and in S C O R E.

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CONCORDS

EXPANDED BY

H. C. MILLMAN

OTHER A SECOND

THE SECOND EDITION

Revised, corrected, and enlarged, and for the first time published by the Author.



Printed by J. H. Johnson, New York, N. Y.

1850

The author's name is printed in small letters at the bottom of the page.

ADVERTISEMENT.

THE following Concertos having been pirated and published very incorrectly; and my own Plates from which they were first printed, having been spoiled, I thought it expedient to publish a second Edition.

As this probably may be one of the last Works which I shall publish, I have used my utmost Endeavours to render it as perfect as possible, with Respect to Harmony, Motion, Modulation, and Invention, proper to the Subject, to unite all which in one Work is no easy Matter.

I have also published the SCORE of these Concertos, conceiving it would be acceptable to the Publick, and useful to those who study Composition.

The Letter C. signifies Concertino, the Letter R. Repieno.

I need not explain the Use of the Marks which the Reader will find, in the following Concertos, to direct him how to perform them with Taste and Elegance, since they are fully explained in my Book of the Art of playing the Violin. But I must caution the Performers not to play the Andantes too slow, so as to render them dull and heavy.

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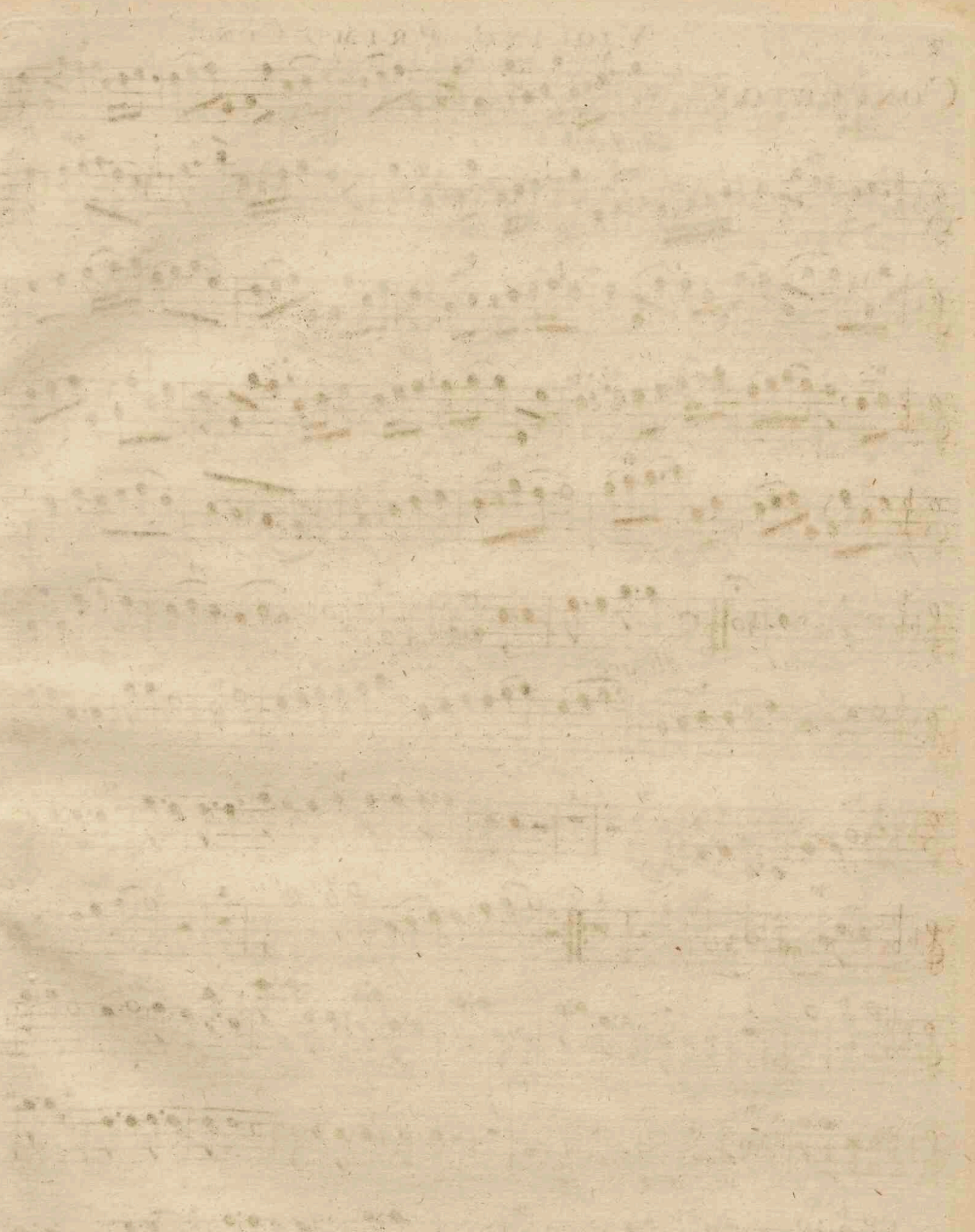
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F. Geminiani

2 No. 31

VIOLINO PRIMO. CONC. NO

CONCERTO. I.

The musical score is written for Violino Primo in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked *Andante*. The score is divided into several sections with varying dynamics and articulations:

- Section 1:** Starts with *Andante*. Dynamics include *p^o* (piano) and *f^o* (forte). Features several trills (tr) and slurs.
- Section 2:** Marked *f^o*. Includes *soli.* and *tutti.* markings.
- Section 3:** Features *soli.* and *tutti.* markings, with *p^o* and *f^o* dynamics. Includes triplet markings (3).
- Section 4:** Marked *ad^o* (ad libitum) and *Allegro*. Dynamics include *p^o* and *f^o*. Features many trills and slurs.
- Section 5:** Continues with *Allegro*, including *p^o* and *f^o* dynamics, and *soli.* and *tutti.* markings.

VIOLINO PRIMO CONC^{NO}

tutti *tr* *1* *soli* *Soli tr* *3*

Grave *tutti* *And.* *Soli* *tr*

tutti f *Prestissimo*

p. *f* *and.* *Soli* *tr*

Allegro cantabile. *soli.*

tutti. *soli.* *tutti.* *soli.* *tutti.* *soli.*

Tutti. *tr* *p.*

forte. *tr*

Detailed description: This is a page of musical notation for the first violin part of a concerto. The score is written in a single system with ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a variety of dynamics, including *tutti*, *And.* (Andante), *f* (forte), *p.* (piano), *Allegro cantabile*, and *forte*. Trills (*tr*) are used extensively throughout the piece. There are several first endings marked with a '1' and a repeat sign. The score includes many slurs, ties, and accents. The piece concludes with a double bar line and a fermata.

4 *N^o 32*

VIOLINO PRIMO CONC^{NO}

CONCERTO

II^o

And^o Moderato.

Soli.

VIOLINO PRIMO CONC^{NO}

The musical score consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is filled with complex melodic lines, including many trills (marked 'tr') and slurs. Performance instructions are scattered throughout, including 'soli', 'tutti', 'Allegro. soli.', 'p.^o', and 'f.^o'. A 3/2 time signature change is indicated in the second staff. The page concludes with a double bar line and a repeat sign.

No. 33

VIOLINO PRIMO CONC. NO

CONCERTO

III.º

Andante.

The musical score is written for Violino Primo and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 4/4. The movement is marked 'Andante' and is the third movement of the concerto. The score includes various musical notations such as trills (tr), slurs, and dynamic markings including 'tutti', 'p' (piano), 'soli', and 'Allegro'. There are also repeat signs and first/second endings. The notation is handwritten and shows signs of age, with some ink bleed-through from the reverse side of the page.

VIOLINO PRIMO CONC.^{NO}

7/11

This page contains a handwritten musical score for the first violin part of a concerto. The score is written on ten staves in G major (one sharp) and 7/11 time. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Trills (tr.) and triplets (3) are used throughout. Dynamic markings such as *p* (piano), *f* (forte), *And.^o* (Andante), *Allegro assai*, *soli.* (solo), and *tutti.* (tutti) are present. A key signature change to D major (two sharps) is indicated by a double bar line with two sharps. A time signature change to 12/8 is also shown. The score concludes with a double bar line and repeat dots.

8 N^o 34

VIOLINO PRIMO. CONC^{NO}

CONCERTO
IV^o

Andante.

p^o *f^o*

tr

tr

soli.

tutti.

p^o *soli.* *Allegro.*

tutti.

soli.

tutti.

soli. *tut.*

tr

tr

VIOLINO PRIMO CONC^{NO}

This page contains the musical score for the first violin part of a concerto, numbered 9. The score is written on 12 staves in G major (one sharp) and 2/4 time. It begins with a series of sixteenth-note runs. The tempo is marked *And.^{te}* (Andante) and later changes to *Allegro*. The score includes various performance instructions such as *soli.* (solo), *tutti.* (tutti), and *f* (forte). Trills (tr) and accents (acc) are used throughout. The piece concludes with a double bar line and a fermata.

10. No. 35

VIOLINO PRIMO CONC. NO

CONCERTO
V.º

The musical score is written for the first violin (Violino Primo) and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The piece is divided into two main sections: an *Adagio* section and an *Allegro* section. The *Adagio* section begins with the tempo marking *Adagio* and includes dynamic markings such as *p* (piano), *f* (forte), *soli*, and *tutti*. The *Allegro* section begins with the tempo marking *Allegro* and includes dynamic markings such as *p*, *f*, *soli*, and *tutti*. The score is heavily ornamented with trills (tr) and slurs. There are several asterisks (*) marking specific notes throughout the piece. The notation includes various note values, rests, and accidentals.

VIOLINO PRIMO CONC^{NO}

Handwritten musical score for Violino Primo, page 11. The score consists of 12 staves of music in G major, 3/4 time. It features various dynamics (Ad, And, Allegro, p, f, tutti, soli), articulations (trills, accents), and performance markings (7, 8, I). The piece concludes with a double bar line and a fermata.

N^o 36

VIOLINO PRIMO CONCERTINO

CONCERTO.

VI

sol.
Andante.

tut. *sol.*

tutti. *sol.*

tut. Ad. soli. And. *tutti.*

Allegro

VIOLINO PRIMO CONC^{NO}

This page of a musical score for Violino Primo contains 13 staves of music. The notation includes various rhythmic values, trills (tr), and dynamic markings such as *sol.*, *tutti.*, *Grave.*, *Soli*, *Allegro.*, *p^o p^o*, *tut.*, *p^o forte.*, and *forte.*. The score is divided into sections by tempo and dynamics, with a double bar line and repeat signs indicating structural divisions. The music features intricate melodic lines with many trills and slurs, characteristic of a first violin part in a concerto.

Handwritten musical notation on aged paper, consisting of approximately 15 staves. The notation is extremely faint and illegible due to fading and the age of the document. The staves are arranged vertically, with some faint markings and lines visible across the page.