



**Francesco
Geminiani**

(1687-1762)

Concerto No. 8 in e, H. 139

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. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

#6 6 # 6 5 6

#6 6 # 6 5 6+

8

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Soli

7 6 4 #3 6 6 9 8

7 6 4 #3 6 6 6

16 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

4 9 6 7 6 6 4 3

23

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

b 6 5

30 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

7 4 3 7 6 7 6 # 6
5

7 6 7 6 # 6

36

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

p

p

p

p *f*

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

43

7 6 6 6 6 6 7 6 6 4 3
5 5 4 *p* 5 8 # 5 *f*

Allemande: Allegro ♩ = 112

Soli

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

6 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

p

p

p

p

p

p

6 6 9 6 b6 6 6 6 7 4 3 6 7 6 # 6 7 6 #

#4 5 *p*

p

12

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 6 56 56 56 56

16

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Soli *Tutti*

6/5 6/5 6 6/4 6/5 6/4 5/3 6 6 #

6

21

Soli *Tutti* *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

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

26

Tutti

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

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

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

Sarabanda: Largo ♩ = 52

Soli

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

9 *Tutti* *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

18

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

25 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Giga: Allegro ♩ = 120

Soli *Tutti*

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

4 *Soli* *Tutti*

V I C

V I I C

V I R

V I I R

Vla.

Vc.

B-R

8 *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

4/2 4/62 6 4/2 6 6/5 3 6/5 6/5 b

4/2 4/62 4/2 6 6/5

12 *Tutti* *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 7 6/5 6/7 4# 6/5 # 7 6

4 5 # 4 5 # 6/5 # 7 6

7 6/5 6/7 4# 6/5 # 7 6 #

16 *Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 5#6 # 6

5#6 # 6

20

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 5# 7 # b # 7 3 7 6 7 #6

6 5# 7 # b # 7 7 6 7 #6

24

Soli

Tutti

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 7 # 6 6 6 6 6 6 #6 2
5 5 #5 6 6 6 #6 6

28

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

6 5 6 6 5
4 3 4 # 4 #

6 5 6 5
4 3 4 # 4 #

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

Hogzop Music Publishing House

Violin I Concertino

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

7

14 *Soli* *Tutti*

20

26

32 *Tutti*

37 *p*

42

Allemande: Allegro ♩ = 112

Soli

4

7

9 *Soli*

13

15

17

19 *Soli Tutti*

22 *Soli*

24 *Tutti Soli*

27 *Tutti*

29

The image shows a page of musical notation for Violin I. It consists of ten staves of music, numbered 7 through 29. The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first staff (measure 7) begins with a treble clef and a key signature of one sharp. The second staff (measure 9) is marked *Soli* and ends with a repeat sign. The third staff (measure 13) is marked *p*. The fourth staff (measure 15) features slurs over groups of notes. The fifth staff (measure 17) also features slurs. The sixth staff (measure 19) is marked *Soli* and *Tutti*. The seventh staff (measure 22) is marked *Soli*. The eighth staff (measure 24) is marked *Tutti* and *Soli*. The ninth staff (measure 27) is marked *Tutti*. The tenth staff (measure 29) ends with a double bar line and repeat dots.

Sarabanda: Largo ♩ = 52

Soli



7

Tutti



14

Soli



21

Tutti



27



Giga: Allegro ♩ = 120

Soli



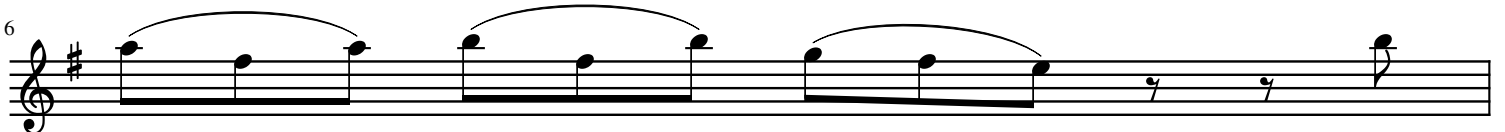
Tutti

4

Soli

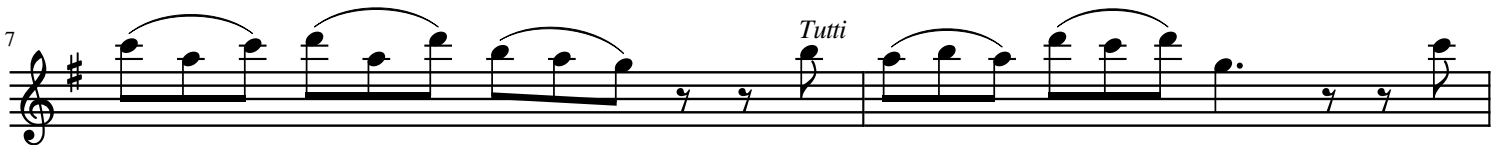


6

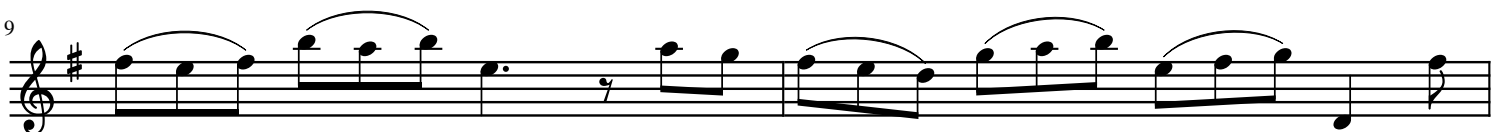


7

Tutti



9



11 *Soli*

13 *Tutti*

15 *Soli*

19 *Tutti*

21

22

24

26 *Soli*

28 *Tutti*

30

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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Violin II Concertino

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

11 *Soli* *Tutti*

20 *Tutti*

36 *p*

Allemande: Allegro ♩ = 112

Soli

6 *p*

11 *Soli* **6** *Soli* *Tutti*

21 *Soli* *Tutti*

25 *Soli* *Tutti*

Sarabande: Largo ♩ = 52

Soli 8 *Tutti*

16 *Soli* 4 *Tutti*

28

Giga: Allegro ♩ = 120

Soli *Tutti* *Soli* *Tutti*

8 *Soli*

13 *Tutti*

16 *Soli* 2 *Tutti*

23 *Soli* *Tutti*

29

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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Violin II Concertino

Violin I Ripieno

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

Soli

15 *Tutti* **3** *Tutti* **7**

36 *p*

Allamande: Allegro ♩ = 112

Soli Soli

6

9 *Soli* **6** *Soli Tutti*
p

20 *Soli*

24 *Tutti Tutti* *Soli*

28 *Tutti*

Sarabanda: Largo ♩ = 52

Soli 8 *Tutti* *Soli* 8

25 *Tutti*

Giga; Allegro ♩ = 120

Soli *Tutti* *Soli*

6 *Tutti*

10 *Soli* *Tutti*

14 *Soli* 2

20 *Tutti*

23 *Soli*

27 *Tutti*

30

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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Violin II Ripieno

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

Musical notation for the first line of the Preludio, measures 1-13. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a whole rest, followed by a series of eighth and quarter notes.

Musical notation for the second line of the Preludio, measures 14-33. Measure 14 is marked *Soli* and contains a triplet of eighth notes. Measures 15-22 are marked *Tutti*. Measure 23 is a repeat sign. Measure 24 is marked *Tutti* and contains a septuplet of eighth notes. Measure 25 is a repeat sign. Measure 26 is a whole rest. Measure 27 is a whole rest. Measure 28 is a whole rest. Measure 29 is a whole rest. Measure 30 is a whole rest. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest.

Musical notation for the third line of the Preludio, measures 34-42. The music continues with eighth and quarter notes. Measure 42 ends with a double bar line and repeat sign. A *p* dynamic marking is placed below measure 42.

Allamande: Allegro ♩ = 112

Musical notation for the first line of the Allamande, measures 1-9. The key signature is one sharp (F#) and the time signature is C. Measure 1 is marked *Soli* and contains a triplet of eighth notes. Measures 2-9 are marked *Tutti*.

Musical notation for the second line of the Allamande, measures 10-22. Measure 10 is marked *Soli* and contains a triplet of eighth notes. Measure 11 is a repeat sign. Measure 12 is marked *Soli* and contains a triplet of eighth notes. Measure 13 is marked *Tutti*. Measure 14 is marked *Soli*. Measure 15 is marked *Tutti*. Measure 16 is marked *Soli*. Measure 17 is marked *Tutti*. Measure 18 is marked *Soli*. Measure 19 is marked *Tutti*. Measure 20 is marked *Soli*. Measure 21 is marked *Tutti*. Measure 22 is marked *Soli*. A *p* dynamic marking is placed below measure 10.

Musical notation for the third line of the Allamande, measures 23-31. Measure 23 is marked *Tutti*. Measure 24 is marked *Tutti*. Measure 25 is marked *Soli*. Measure 26 is marked *Tutti*. Measure 27 is marked *Soli*. Measure 28 is marked *Tutti*. Measure 29 is marked *Soli*. Measure 30 is marked *Tutti*. Measure 31 is marked *Soli*.

Sarabanda: Largo ♩ = 52

Musical notation for the first line of the Sarabanda, measures 1-25. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 is marked *Soli* and contains an eighth rest. Measure 2 is marked *Tutti*. Measure 3 is marked *Soli*. Measure 4 is marked *Tutti*. Measure 5 is marked *Soli*. Measure 6 is marked *Tutti*. Measure 7 is marked *Soli*. Measure 8 is marked *Tutti*. Measure 9 is marked *Soli*. Measure 10 is marked *Tutti*. Measure 11 is marked *Soli*. Measure 12 is marked *Tutti*. Measure 13 is marked *Soli*. Measure 14 is marked *Tutti*. Measure 15 is marked *Soli*. Measure 16 is marked *Tutti*. Measure 17 is marked *Soli*. Measure 18 is marked *Tutti*. Measure 19 is marked *Soli*. Measure 20 is marked *Tutti*. Measure 21 is marked *Soli*. Measure 22 is marked *Tutti*. Measure 23 is marked *Soli*. Measure 24 is marked *Tutti*. Measure 25 is marked *Soli*.

Musical notation for the second line of the Sarabanda, measures 26-31. Measure 26 is marked *Soli*. Measure 27 is marked *Tutti*. Measure 28 is marked *Soli*. Measure 29 is marked *Tutti*. Measure 30 is marked *Soli*. Measure 31 is marked *Tutti*.

Giga: Allegro ♩ = 120

Soli

Tutti

Soli

Tutti



9

Soli

Tutti



15

Soli

2

Tutti



22

Soli

Tutti



29



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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Viola

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

Musical notation for the first system of the Preludio, measures 1-12. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a whole rest, followed by a series of eighth and quarter notes, ending with a quarter rest.

13 *Soli* 3 *Tutti* 7 *Tutti*

Musical notation for the second system of the Preludio, measures 13-22. It features a triplet of eighth notes (measures 13-15) and a septuplet of eighth notes (measures 16-18). The system concludes with a repeat sign.

34 *p* *f*

Musical notation for the third system of the Preludio, measures 34-42. The system includes dynamic markings *p* (piano) and *f* (forte). It ends with a repeat sign.

Allamande: Allegro ♩ = 112

Soli Soli

Musical notation for the first system of the Allamande, measures 1-9. The key signature is one sharp (F#) and the time signature is common time (C). The music starts with a quarter rest, followed by eighth and quarter notes.

10 *Soli* 6 *Soli Tutti* *Soli*

p

Musical notation for the second system of the Allamande, measures 10-23. It includes a sextuplet of eighth notes (measures 10-12) and dynamic markings *p* (piano) and *f* (forte). The system ends with a repeat sign.

24 *Tutti* *Tutti* *Soli* *Tutti*

Musical notation for the third system of the Allamande, measures 24-33. The system features alternating *Tutti* and *Soli* markings and concludes with a repeat sign.

Sarabanda: Largo ♩ = 52

Soli 8

Tutti

Soli 8

Musical notation for the first system of the Sarabanda, measures 1-14. The key signature is one sharp (F#) and the time signature is 3/4. It features an octuplet of eighth notes (measures 1-2) and ends with a repeat sign.

25 *Tutti*

Musical notation for the second system of the Sarabanda, measures 25-34. The system begins with a *Tutti* marking and concludes with a repeat sign.

Giga: Allegro ♩ = 120

Soli

Tutti

Soli

Tutti

Musical staff 1: Measures 1-7. The staff is in G major and 12/8 time. It begins with a whole rest, followed by a series of eighth and quarter notes. The dynamics alternate between Soli and Tutti.

8

Soli

Tutti

Musical staff 2: Measures 8-13. The staff continues with eighth and quarter notes. Dynamics alternate between Soli and Tutti.

14

Soli

2

Tutti

Musical staff 3: Measures 14-21. The staff features a repeat sign with first and second endings. Dynamics alternate between Soli and Tutti.

22

Soli

Musical staff 4: Measures 22-26. The staff continues with eighth and quarter notes. Dynamics alternate between Soli and Tutti.

27

Tutti

2

2

Musical staff 5: Measures 27-32. The staff concludes with eighth and quarter notes. Dynamics alternate between Soli and Tutti.

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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Violoncello

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

First staff of music for the Preludio: Largo, measures 1-12. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a rest, followed by a series of eighth and quarter notes, ending with a half note.

13 *Soli* *Tutti*

Second staff of music for the Preludio: Largo, measures 13-24. It features a repeat sign at the end of the staff.

25 *Tutti*

Third staff of music for the Preludio: Largo, measures 25-33.

34

Fourth staff of music for the Preludio: Largo, measures 34-42, ending with a double bar line.

Allemande: Allegro ♩ = 112

Soli *Soli*

First staff of music for the Allemande: Allegro, measures 1-6. The key signature is one sharp (F#) and the time signature is common time (C). The music starts with a rest, followed by eighth and quarter notes.

7 *Soli*

Second staff of music for the Allemande: Allegro, measures 7-13. It includes a repeat sign and a dynamic marking of *p* (piano).

14 *Soli* *Tutti*

Third staff of music for the Allemande: Allegro, measures 14-19.

20 *Soli* *Tutti*

Fourth staff of music for the Allemande: Allegro, measures 20-24.

25 *Soli* *Tutti*

Fifth staff of music for the Allemande: Allegro, measures 25-31, ending with a double bar line.

Sarabanda: Largo ♩ = 52

Soli

8

Tutti

15

Soli

21

Tutti

27

Giga: Allegro ♩ = 120

Soli

Tutti

Soli

Tutti

10

Soli

Tutti

Soli

19

Tutti

Soli

27

Tutti

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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Basso-Ripieno

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

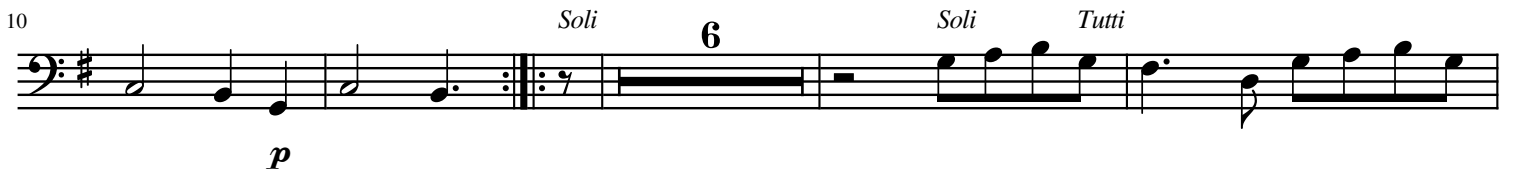
Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54



Allemande: Allegro ♩ = 112

Soli *Soli*



Sarabanda: Largo ♩ = 52

Soli 8 *Tutti*



12

Soli 7



24

Tutti



28



Giga: Allegro ♩ = 120

Soli *Tutti* *Soli* *Tutti*



10

Soli

Tutti

Soli 2



20

Tutti

Soli



28

Tutti

2



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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi

Basso Continuo

Concerto No. 8 from 12 Concerti Grossi

After Corelli's Violins Sonatas, Op. 5

Francesco Geminiani (1687-1762)

Preludio: Largo ♩ = 54

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

21 *Tutti* **7**

34 *p* *f*

Detailed description: This block contains the first system of the Preludio: Largo. It consists of four staves of music in bass clef, G major, and 3/4 time. The first staff (measures 1-10) includes fingering numbers: #, #6, 6, #, 6, 5 6+, #, 7, 6, 4, #3, 6. The second staff (measures 11-20) includes the marking 'Soli' above measure 11, a triplet '3' above measure 13, and 'Tutti' above measure 15. Fingering numbers are 6, 6, 4, 9, 6. The third staff (measures 21-33) includes 'Tutti' above measure 21, a septuplet '7' above measure 23, and fingering numbers 7 #, 6, 8, 4, 3, 7, 6. The fourth staff (measures 34-42) includes fingering numbers 7 6, #, 6, 7 6, 6, 5, 6, 5, 6, 4, 6, 5, 9 8, 7 #, 6, 6, 4, 3, and dynamic markings 'p' and 'f'.

Allemande: Allegro ♩ = 112

Soli

5

8 *Soli* **6**

p

18 *Soli* *Tutti*

21 *Soli* *Tutti*

25 *Soli* *Tutti*

Detailed description: This block contains the Allemande: Allegro section. It consists of six staves of music in bass clef, G major, and common time. The first staff (measures 1-4) is marked 'Soli'. The second staff (measures 5-7) continues the 'Soli' marking. The third staff (measures 8-17) includes 'Soli' above measure 8, a sextuplet '6' above measure 10, and dynamic marking 'p' below measure 12. The fourth staff (measures 18-20) includes 'Soli' above measure 18 and 'Tutti' above measure 19. The fifth staff (measures 21-24) includes 'Soli' above measure 21 and 'Tutti' above measure 23. The sixth staff (measures 25-32) includes 'Soli' above measure 25 and 'Tutti' above measure 27. Fingering numbers are present throughout, including 6, #, 6, 6, 5, 7, #, 6, 6, 4, 6, 5, 6, 4, #, 5, #, 6, 6, 5, 6, 4, 5, 6, 4, #, 6, 6, 5, 6, 4, 5, 6, 5, #, 6, 6, 5, 6, 4, 5.

Sarabanda: Largo ♩ = 52

Soli 8 *Tutti*

Measures 1-11 of the Sarabanda. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a whole rest for 8 measures, then enters with a melodic line. A sharp sign (#) is placed below the staff at measure 11.

Measures 12-23 of the Sarabanda. The melodic line continues. A sharp sign (#) is placed below the staff at measure 16. The piece concludes with a double bar line and repeat dots. A *Soli* marking with the number 7 is placed above the staff at measure 23.

Measures 24-27 of the Sarabanda. The melodic line continues. A flat sign (b) is placed below the staff at measure 26. A *Tutti* marking is placed above the staff at measure 24.

Measures 28-38 of the Sarabanda. The melodic line continues. A sharp sign (#) is placed below the staff at measure 32. The piece concludes with a double bar line and repeat dots.

Giga: Allegro ♩ = 120

Soli *Tutti* *Soli*

Measures 1-5 of the Giga. The key signature is one sharp (F#) and the time signature is 12/8. The piece begins with a whole rest for 7 measures, then enters with a melodic line. A sharp sign (#) is placed below the staff at measure 4. A *Tutti* marking is placed above the staff at measure 4.

Measures 6-11 of the Giga. The melodic line continues. A *Soli* marking is placed above the staff at measure 11.

Measures 12-15 of the Giga. The melodic line continues. A sharp sign (#) is placed below the staff at measure 14. A *Tutti* marking is placed above the staff at measure 12. A *Soli* marking is placed above the staff at measure 15.

Measures 16-21 of the Giga. The piece begins with a whole rest for 2 measures, then enters with a melodic line. A sharp sign (#) is placed below the staff at measure 18. A *Tutti* marking is placed above the staff at measure 16.

Measures 22-25 of the Giga. The melodic line continues. A sharp sign (#) is placed below the staff at measure 24. A *Soli* marking is placed above the staff at measure 22.

Measures 26-31 of the Giga. The melodic line continues. A sharp sign (#) is placed below the staff at measure 29. A *Tutti* marking is placed above the staff at measure 26. The piece concludes with a double bar line and repeat dots.

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Francesco Geminiani (1687-1762)
Concerto No. 8 from 12 Concerti Grossi