

Six Concertos..., Op. 2  
(1732; 2nd ed. [?1757])

Concerto II

Francesco Geminiani

Concertino

Andante

Musical score for the Concertino section, measures 1-4. The score is in G minor (three flats) and common time (C). It features a Concertino section with parts for VI I, VI II, Vla, and Vc, and a Ripieno section with parts for VI I, VI II, Vla, and b.c. The tempo is marked Andante. The key signature is G minor. The Concertino parts (VI I, VI II, Vla, Vc) have a melodic line with trills and grace notes. The Ripieno parts (VI I, VI II, Vla, b.c.) provide harmonic support with sustained notes and some melodic movement. Fingering numbers (6, 7, 6, 5, b6, 7, 6, 7, b4, 6, b6, 6, b6, 4, b3) are indicated below the Ripieno parts.



Musical score for the Solo and Tutti sections, measures 5-8. The score continues from the previous section. It features a Concertino section with parts for VI I, VI II, Vla, and Vc, and a Ripieno section with parts for VI I, VI II, Vla, and b.c. The tempo is marked Andante. The key signature is G minor. The Concertino parts (VI I, VI II, Vla, Vc) have a melodic line with trills and grace notes. The Ripieno parts (VI I, VI II, Vla, b.c.) provide harmonic support with sustained notes and some melodic movement. Fingering numbers (4, 3, b5, 4, b3, b4, 6, b6, 6, b3, 4, b3, 4, b3) are indicated below the Ripieno parts. The sections are marked Soli and Tutti.

9 *tr* **Soli** *tr* **Tutti**

VI I

VI II **Soli** *tr* *tr* *tr*

Vla **Soli** *tr* **Tutti**

Vc **Soli** **Tutti**

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

VI I *tr*

VI II

Vla

b.c. 5 4 3 6

13 **Tutti**

VI I

VI II **Tutti**

Vla

Vc 6 5 7 6 6 5 7 6 7 6

VI I

VI II

Vla

b.c. 6 5 7 6 6 5 7 6 7 6



12

VII

VII II

Vla

b.c.

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

18

VII

VII II

Vla

b.c.

#3 6 #3 6 5 — 6 5 — 6 5 — 6

24

VII

VII II

Vla

b.c.

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

30

VII

VII II

Vla

b.c.

#7 #3 2 #5 5 7 5 7 5 7 5 7

36

VI I

VI II

Vla

b.c.

Trills (tr) are present in measures 36, 37, 42, and 43. The bass clef part includes fingering: ♮3, b7, 5/4, 3, 3, ♮4/2, #6, #3, 5, #3.

44

VI I

VI II

Vla

b.c.

The bass clef part includes fingering: ♮3, 6, ♮4, 6, 6, ♮4, 6.

50

VI I

VI II

Vla

b.c.

Trills (tr) are present in measures 50 and 51. The bass clef part includes fingering: ♮3, 6, ♮4, 6, ♮4, 6, 7, b3, 7, 5, 6.

56

VI I

VI II

Vla

b.c.

Trills (tr) are present in measures 56, 57, 58, 59, and 60. The bass clef part includes fingering: 6/4, 5/3.

62

VI I

VI II

Vla

b.c.

5 6 6 6

$\flat 4$   $\flat 4$   $\flat 4$

68

VI I

VI II

Vla

b.c.

6

$\sharp 4$

74

VI I

VI II

Vla

b.c.

$\sharp$  6 7 6 6 5 7 6 5 7 9 8

$\flat 4$   $\flat 4$   $\sharp 3$   $\flat 3$

81

VI I

VI II

Vla

b.c.

6 5 7 9 8 9 8 4 2 5 6 3

$\flat 4$   $\flat 4$   $\flat 4$   $\flat 4$

87

VII

VI II

Vla

b.c.

Chord symbols:  $\flat 3$ , 7,  $\flat 3$ ,  $\flat 7$ ,  $\flat 3$ , 5,  $\flat 7$ , 4, 2,  $\flat 5$

Detailed description: This system contains measures 87 through 92. It features four staves: VII (Violin I), VI II (Violin II), Vla (Viola), and b.c. (Cello/Double Bass). The key signature has two flats. The VII and VI II staves have melodic lines with slurs and accents. The Vla staff has a melodic line with a trill (tr) in measure 92. The b.c. staff has a bass line with chord symbols:  $\flat 3$ , 7,  $\flat 3$ ,  $\flat 7$ ,  $\flat 3$ , 5,  $\flat 7$ , 4, 2,  $\flat 5$ .

93

VII

VI II

Vla

b.c.

Chord symbols: [9], [6], 6, 4,  $\flat 3$ , 7, 6, 6,  $\flat 3$ , 6, 4, 5,  $\flat 3$ , 6, 4, 5, 4, 3

Detailed description: This system contains measures 93 through 98. It features four staves: VII, VI II, Vla, and b.c. The VII and VI II staves have melodic lines with trills (tr) in measures 93 and 94. The Vla staff has a melodic line with a trill (tr) in measure 94. The b.c. staff has a bass line with chord symbols: [9], [6], 6, 4,  $\flat 3$ , 7, 6, 6,  $\flat 3$ , 6, 4, 5,  $\flat 3$ , 6, 4, 5, 4, 3.

99

VII

VI II

Vla

b.c.

Chord symbols: 4, 3, 9, 3, 8,  $\flat 7$ ,  $\flat 5$ , 4,  $\flat 3$

Detailed description: This system contains measures 99 through 104. It features four staves: VII, VI II, Vla, and b.c. The VII and VI II staves have melodic lines with trills (tr) in measures 100 and 101. The Vla staff has a melodic line with a trill (tr) in measure 101. The b.c. staff has a bass line with chord symbols: 4, 3, 9, 3, 8,  $\flat 7$ ,  $\flat 5$ , 4,  $\flat 3$ .

Concertino

**Andante**  
**Soli**

VII I

VII II

Vla

Vc

7 5 9 6 5 5

5

VII I

VII II

Vla

Vc

4 — 3 4 4 — 3 4 3

9

Concertino

VII I

VII II

Vla

Vc

Ripieno

VII I

VII II

Vla

b.c.

**Tutti**

**Tutti**

5 4 #3 7 6 #6 #3



14

VI I *tr*

VI II **Tutti**

Vla

Vc **Tutti**

VI I *tr*

VI II **Tutti**

Vla

b.c.

5 4 6 7 7 5 9 8

5 4 6 7 7 5 9 8



18

VI I *z*

VI II

Vla

Vc

VI I *z*

VI II

Vla

b.c.

4 3 5 [9] [8] 5 3 5 9 6

4 3 5 [9] [8] 5 3 5 9 6

22

VI I

VI II

Vla

Vc

VI I

VI II

Vla

b.c.



**Allegro**  
**Soli**

Concertino

VI I

VI II

Vla

Vc

Concertino <sup>4</sup>

**Tutti**

VI I

VI II

Vla

Vc

Ripieno

VI I

VI II

Vla

b.c.

6 5 4 3 6 5 9 8

4 3 4 3 6 5 9 8

**Soli** **Tutti**

VI I

VI II

Vla

Vc

VI I

VI II

Vla

b.c.

6 4 7 3

6 4 7 3

tr

tr

[Soli]

[Tutti]

tr

tr

tr

10

VI I

VI II

Vla

Vc

VI I

VI II

Vla

b.c.

9 6 7 7 4 6 6

Detailed description: This system contains measures 10, 11, and 12. It features seven staves: VI I (Violin I), VI II (Violin II), Vla (Viola), Vc (Violoncello), VI I (Violin I), VI II (Violin II), Vla (Viola), and b.c. (Bassoon). The key signature has two flats (B-flat and E-flat). The first system (measures 10-12) shows a melodic line in the upper violins and a rhythmic accompaniment in the lower strings and bassoon. The lower strings and bassoon have fingering numbers: 9, 6, 7, 7, 4, 6, 6. The second system (measures 13-15) introduces trills (tr) and a piano (p) dynamic marking in the upper strings and bassoon.

13

VI I

VI II

Vla

Vc

VI I

VI II

Vla

b.c.

7 7

tr p tr tr

tr p tr p

tr p

7 7

Detailed description: This system contains measures 13, 14, and 15. It features the same seven staves as the previous system. The key signature remains two flats. The first system (measures 13-15) continues the melodic and rhythmic patterns. The second system (measures 16-18) introduces trills (tr) and a piano (p) dynamic marking in the upper strings and bassoon. The lower strings and bassoon have fingering numbers: 7, 7.

VI I 17 1. 2. *Soli* *Tutti* *Soli* *Tutti* *Solo* *tr*

VI II *tr* *Soli* *Tutti* *Soli* *Tutti* *p*

Vla [Tutti] [Tutti]

Vc [Soli] *Soli* *Tutti* *Soli* *Tutti* 6 6  $\flat_3$

VI I

VI II *tr* *p*

Vla

b.c.  $\flat_3$

21 *tr* *tr* *Tutti*

VI I [Tutti] *f*

VI II [Tutti] *f*

Vla [Tutti]

Vc [Tutti]  $\flat_4$  6 6  $\flat_3$  6

VI I [Tutti]

VI II *f*

Vla [Tutti]

b.c. [Tutti]  $\flat_4$  6 6  $\flat_3$  6

25

VI I Solo *tr*

VI II *p*

Vla [Tutti]

Vc

VI I *tr*

VI II *p*

Vla

b.c.

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

29

VI I Tutti *tr* *p* Soli *tr*

VI II [Tutti] *p* Soli

Vla *p* Soli [b]

Vc [Tutti] *p* Soli

VI I *tr* *p*

VI II *p*

Vla *p* *tr*

b.c.

♯3 6 *p* ♯3 6 7 ♯3 6/5 7 6

33

VI I *tr* *Tutti* *Solo* *tr* *Tutti* *Solo*

VI II *tr* *Tutti* [*Tutti*] *p* *f*

Vla *Tutti* [*Tutti*] *p* *p* *p*

Vc *Tutti* [*Tutti*]

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

VI I

VI II *p* *p* *p*

Vla

b.c. 7 7

38

VI I *tr* *Tutti* [*f*] [*Tutti*]

VI II [*f*] [*Tutti*]

Vla [*f*] [*Tutti*]

Vc [*f*] [*Tutti*]

9 6 7 #3

VI I [*f*]

VI II [*f*]

Vla [*f*]

b.c. [*f*]

41

VI I *tr* *Soli* *tr*

VI II *tr* *Soli* *p* *f*

Vla *Soli* *tr* *tr*

Vc *Soli*

VI I *tr* *tr*

VI II *tr*

Vla

b.c.

7 4 3 6 4 5 7 6 7 6 3

45

VI I *tr* *tr* **Tutti**

VI II **Tutti**

Vla **Tutti**

Vc **Tutti**

VI I

VI II

Vla

b.c.

6 5 3 3 9 6 7 3



48

VI I *tr* *tr* **Solo**

VI II

Vla *tr*

Vc 7 6 4 7 6 6 4 7

VI I *tr* *tr*

VI II

Vla *tr*

b.c. 7 6 4 7 6 6 4 7

50 **Tutti**

VI I 1. *tr* 2. *tr* [C:]

VI II *tr* *tr* [C:]

Vla [C:]

Vc 6 7 6 6 4 5 6 4 5 b5 6 4 5

VI I *tr* *tr* [C:]

VI II *tr* *tr* [C:]

Vla [C:]

b.c. 6 7 6 6 4 5 6 4 5