Full Score

Francesco Geminiani 1687-1762

Concerto Grosso No 12
in D ("La Follia")
after Corelli Op 5 no 12

arranged for 6-part
cello ensemble

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Performance Notes

This arrangement of Geminiani's Concerto Grosso for string orchestra (which appeared in 1729) has been made from the 1961 Schott Edition supplemented with information from the facsimile of the 1753 score published by Le Clerc (see section 2.2.2.1 on http://imslp.org/wiki/12_Violin_Sonatas,_Op.5_(Corelli,_Arcangelo)).

Geminiani studied with Arcangelo Corelli between 1704 and 1706, and his string orchestral score is an arrangement of Corelli's violin sonata (Op 5, No 12), which was published on January 1st 1700. In turn, Corelli's sonata was a set of variations based on "La folia" (follia in Italian) which is a dance tune of Portuguese origin, dating back to the 15th century. For more details of the origins of the original melody, and of the more than 150 composers that have made use of it over the centuries, see Sarah Kirton (http://www.folias.nl/literatuur.pdf) who makes a convincing case for La Folia being "the greatest hit of all time". Notable composers who have based compositions on La Folia are Lully, Marais, D'Anglebert, Couperin, Vivaldi, CPE Bach, Alessandro Scarlatti, Lizst and Rachmaninoff.

While the key is D Minor, the convention has been followed of writing the music with an A Minor key signature with B Flats added as accidentals, where appropriate. The only slurs/bowings shown are the small number included in the Schott Edition, and cello ensembles may well want to add further bowings.

TEMPI:Tempo markings have been based on the Schott and Le Clerc editions of the orchestral version, but have also been informed by the IMC edition of the Corelli Sonata (edited by Francescatti in in 1976) and the Gouin, David, Leonard and Conus editions of the original Corelli sonata. Three points are made :
(a) The main discrepancy between these 7 sources is that Variation 20 is marked Allegro in all the sonata versions, but is marked Adagio in the Schott and LeClerc editions. For that reason "Allegro" has been used in the present arrangement.
(b) A more minor discrepancy is that some of the violin sonata versions mark the second variation "Allegretto" while others retain the Adagio marking from the first movement . The "Allegretto" marking has been used in the present arrangement. (c) All the "Adagio" markings should probably be thought of as "Adagio ma non troppo". This is recommended by Francescatti, and is in line with most recorded versions
(d) Variation 9 has been marked "Andante" rather thasn "Adagio" in keeping with the editions of the Corelli sonata
(e) While most of the editions mark variations 7,13,14 18, 23 and 24 simply as "Allegro", additional markings, principally suggested by David, seem to make musical sense and are given in square brackets. In particular, in performance, a broadening of tempi in the last two variations is customary to indicate that the end of the piece is nigh.

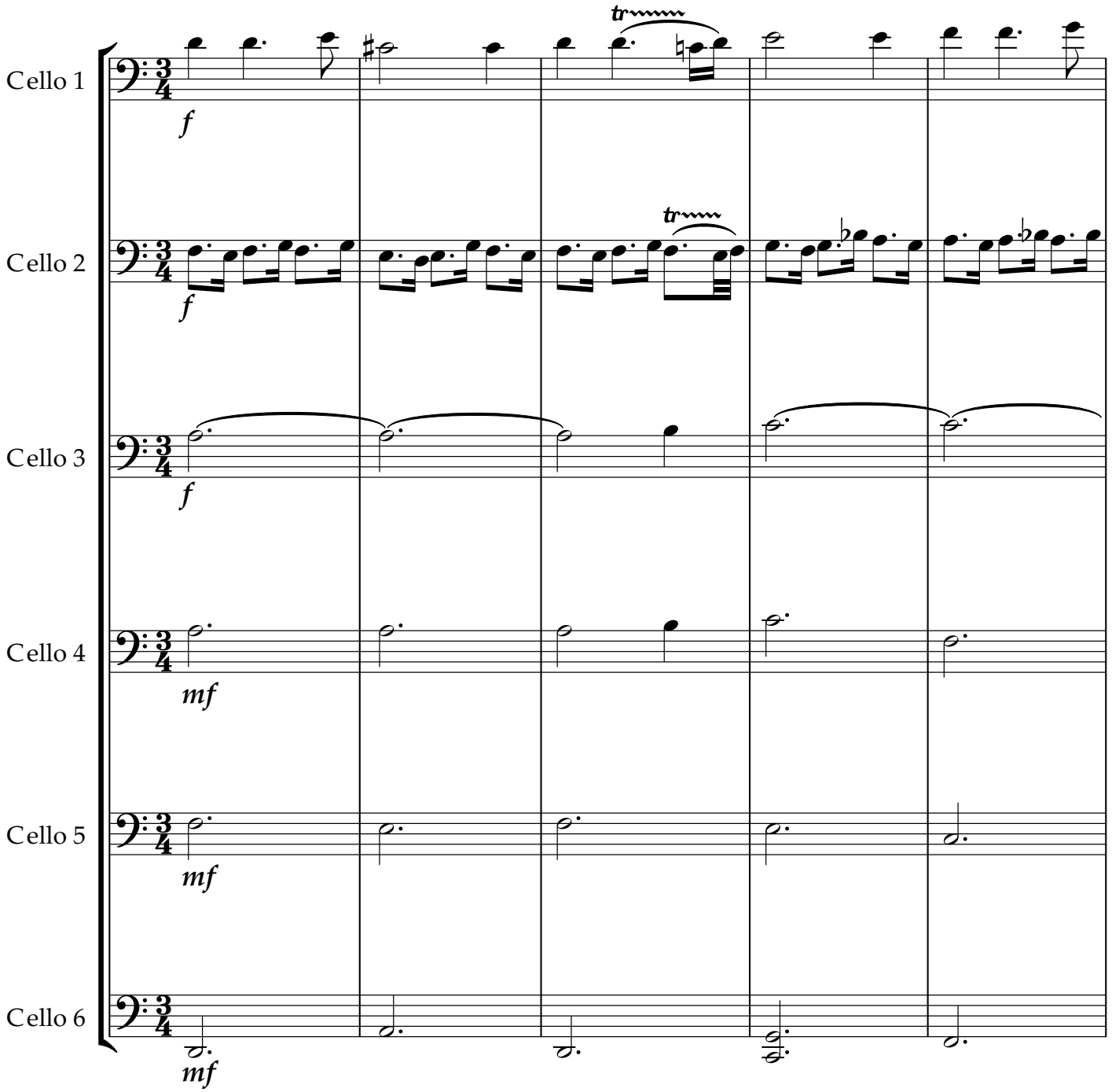
ERRATUM IN SCHOTT EDITION: when the Schott version is compared with all the other versions it is clear that two bars have been omitted in Variation 5 between bars 73 and 74. This has been rectified by the insertion of bars 66 and 67 at this point, but these have been numbered 73A and 73B to keep the overall bar numbering the same as the Schott Edition

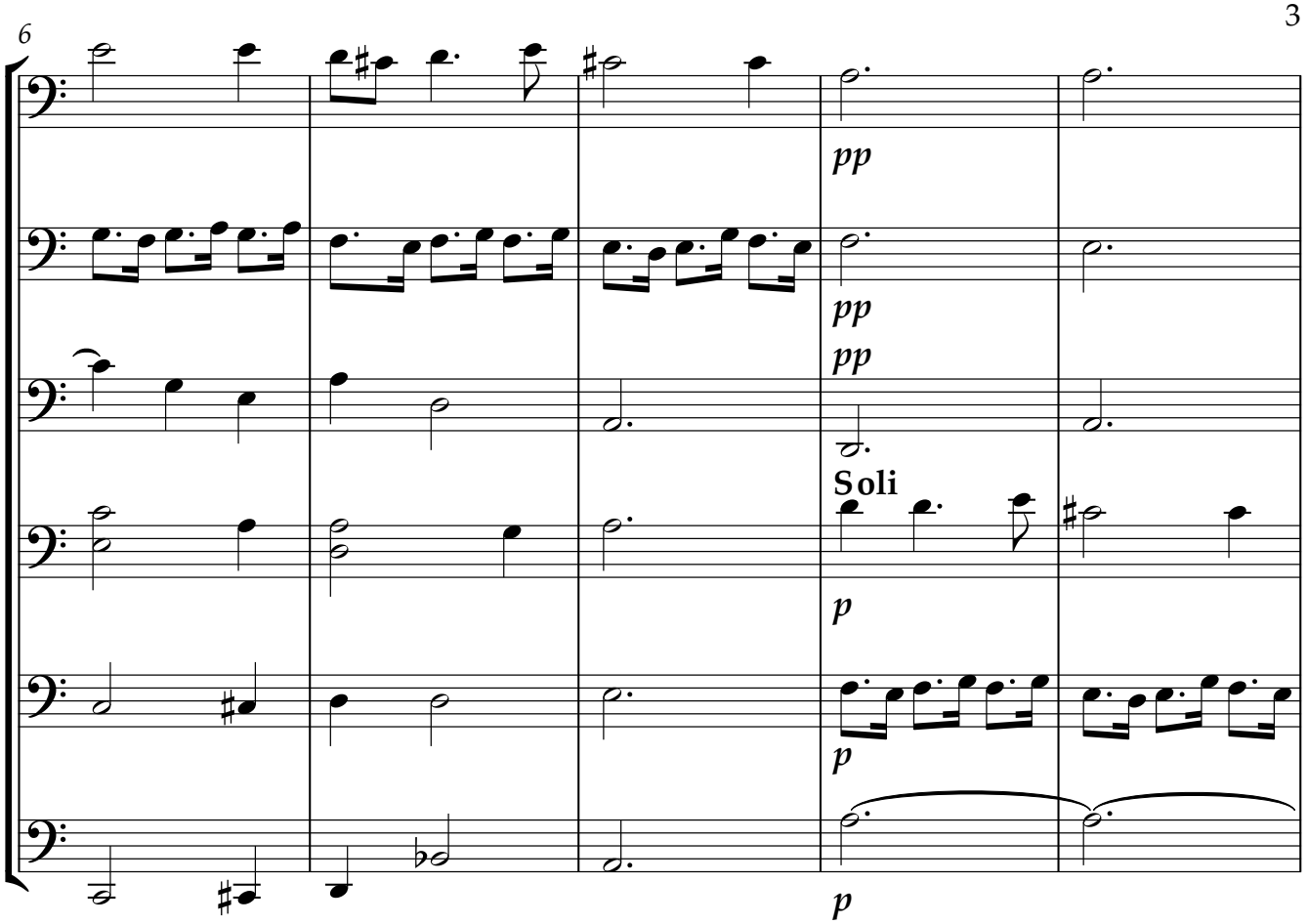
Gwyn Seymour, Stonehaven, Scotland, October 2013

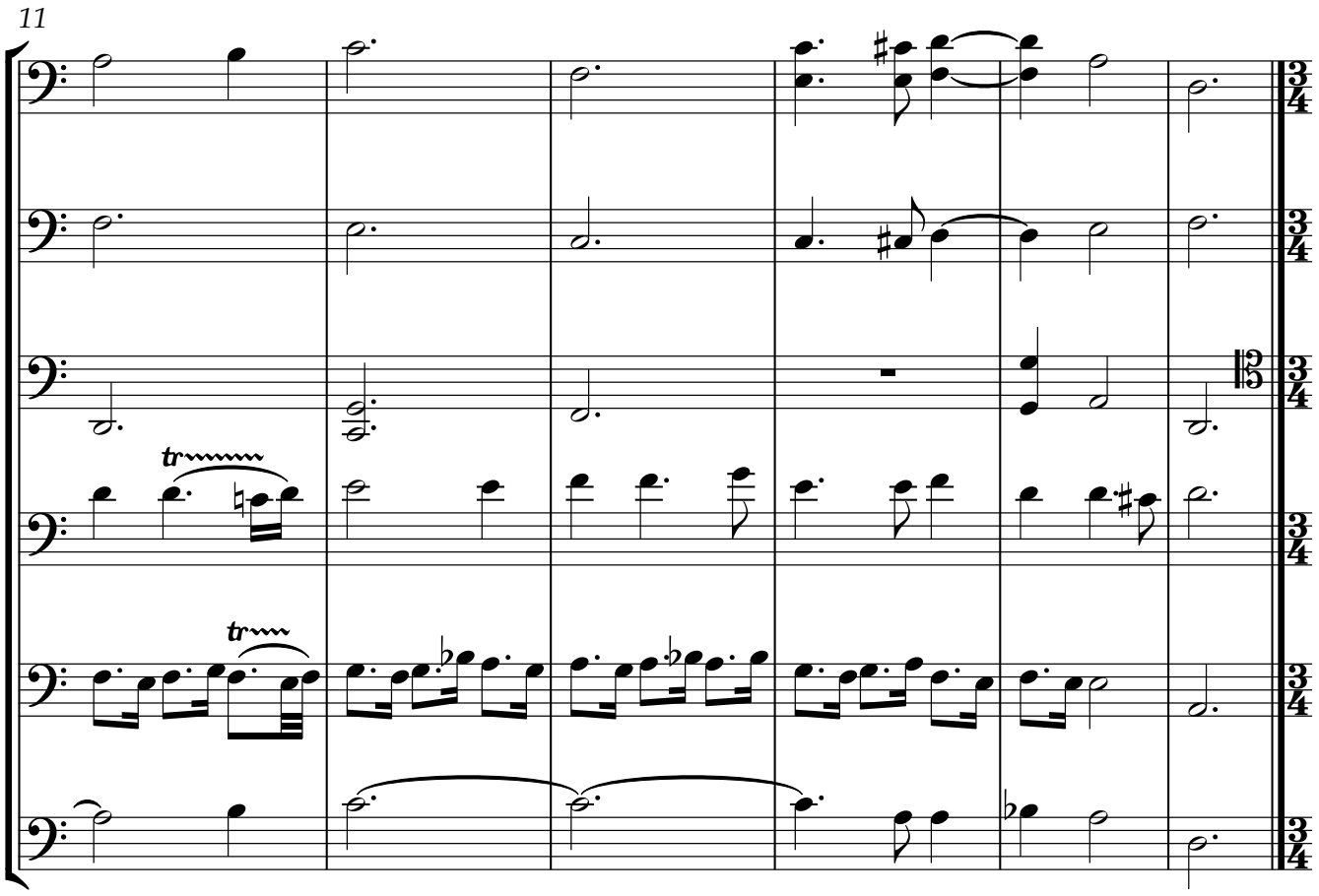
Concerto Grosso "La Follia" Op 5/12

Francesco Geminiani 1687-1762
arr. Gwyn Seymour (d.g.seymour@abdn.ac.uk)

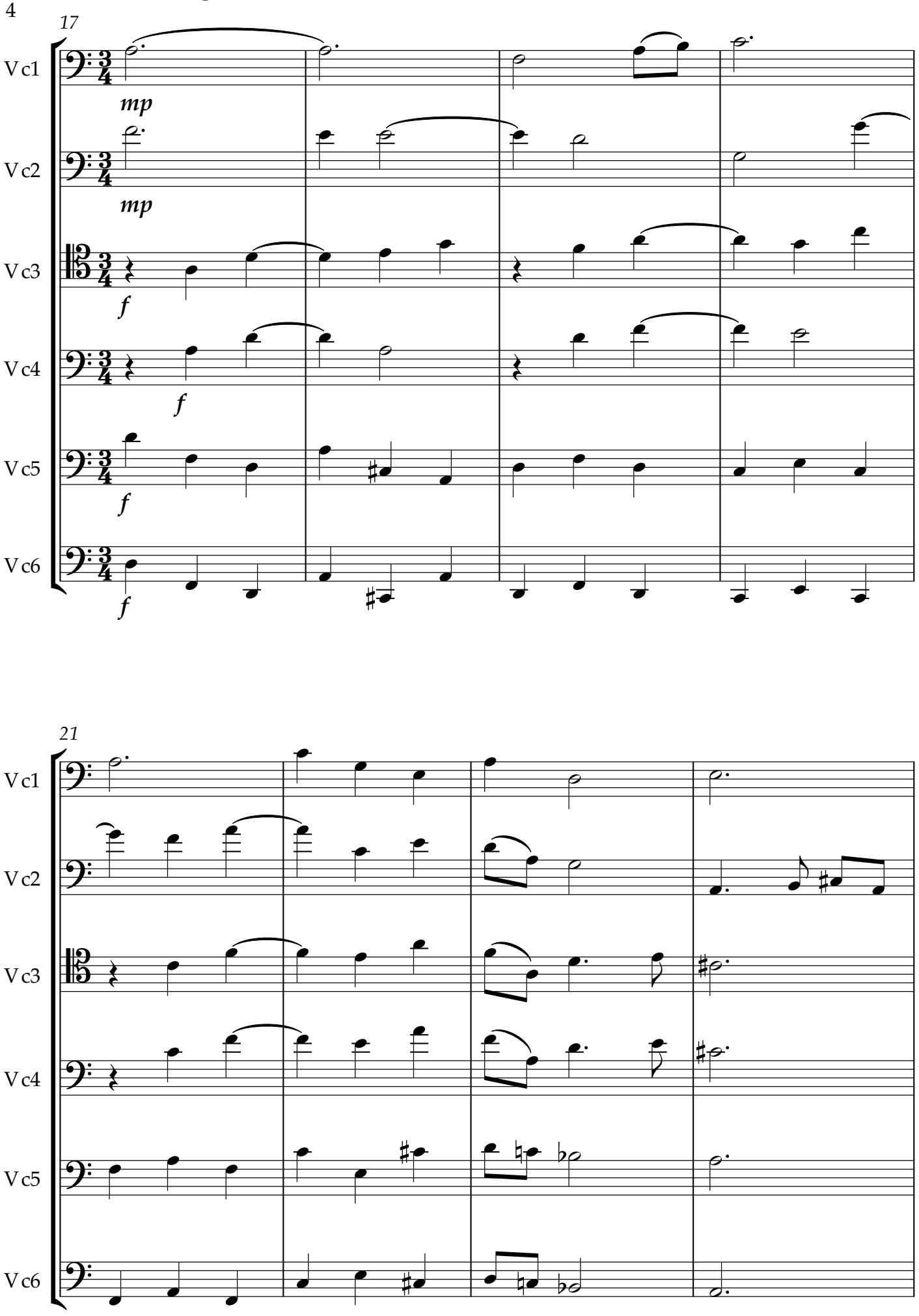
1. Adagio

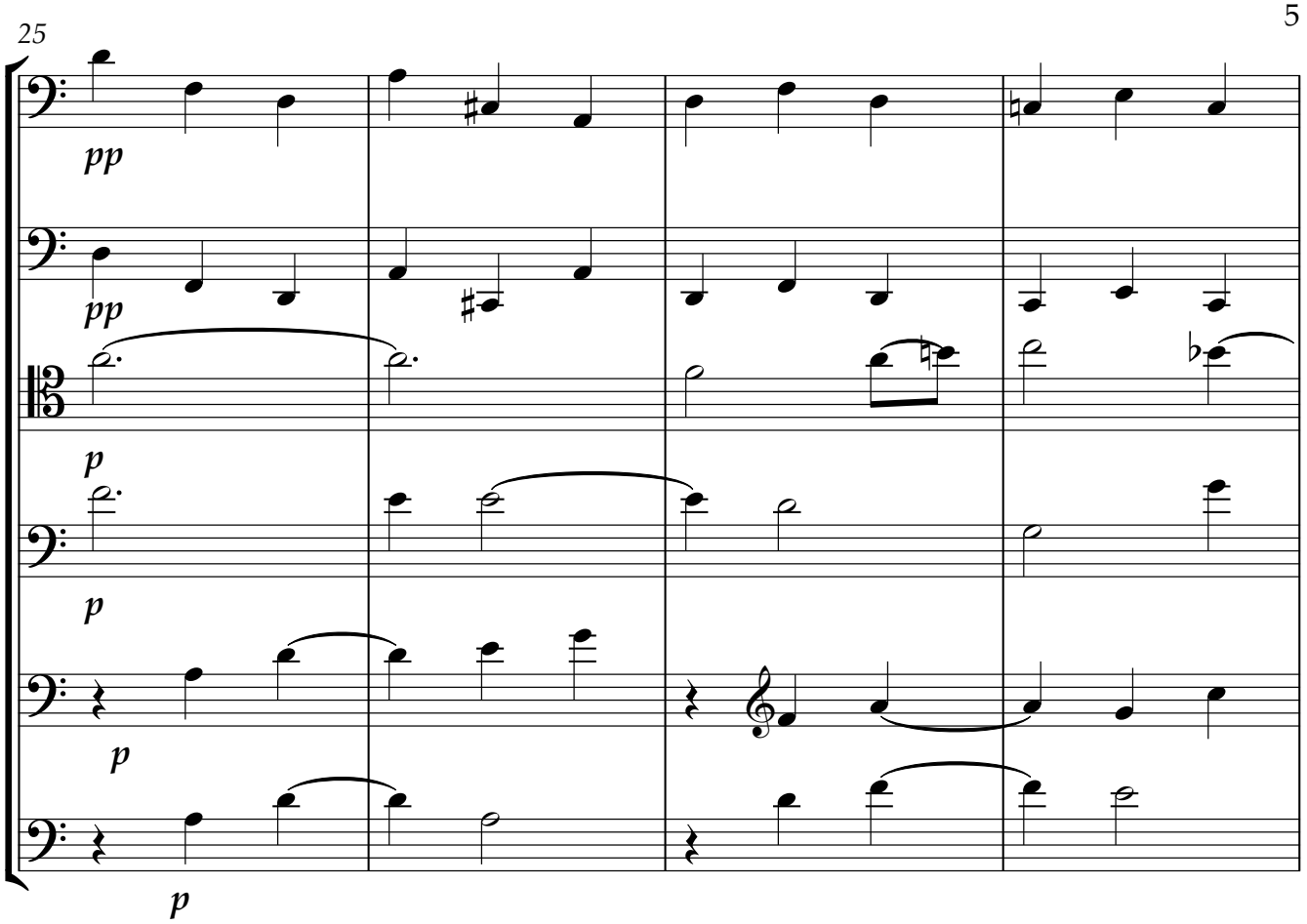


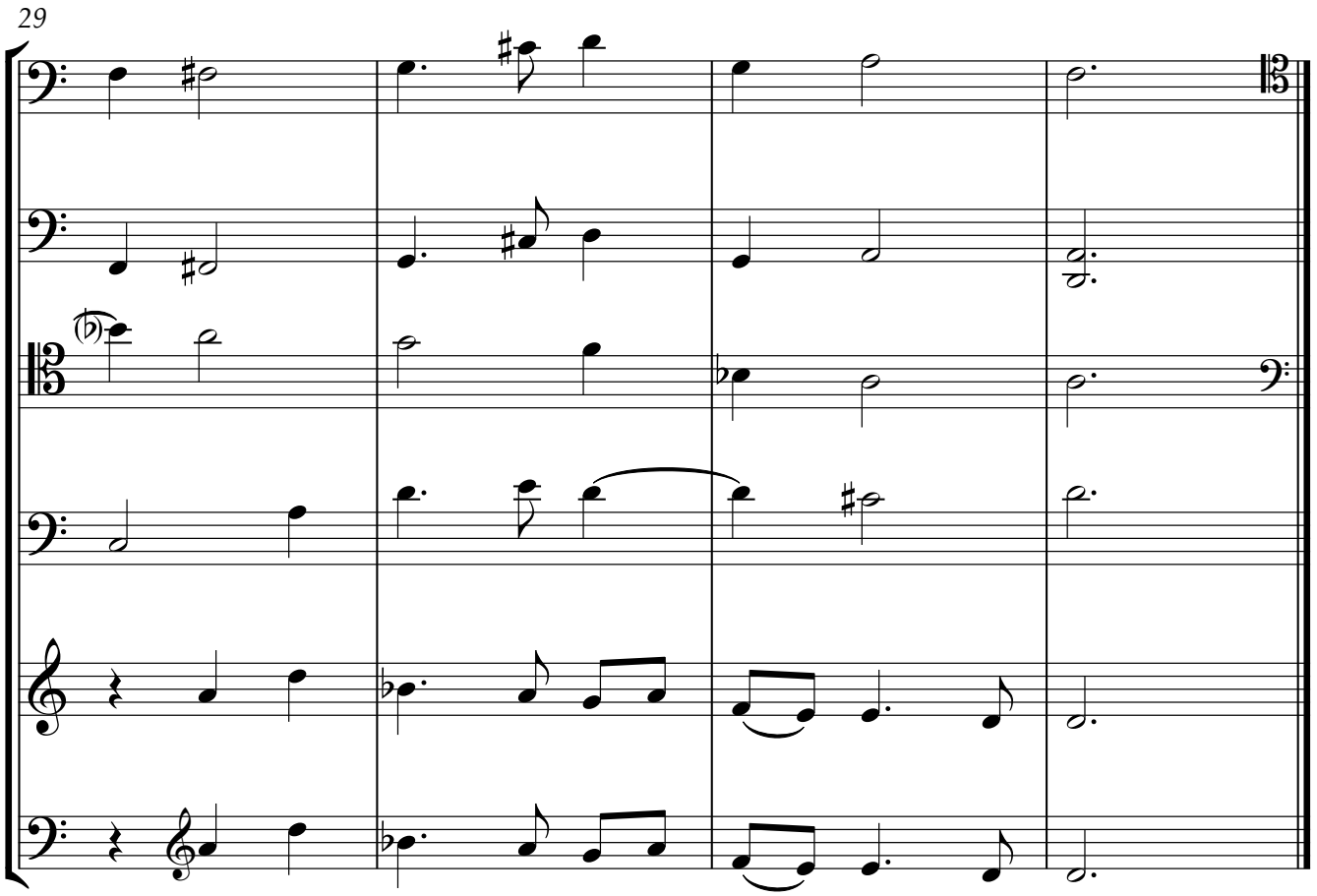

6
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
pp
pp
pp
Soli
p
p
p


11
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
tr
tr
3/4

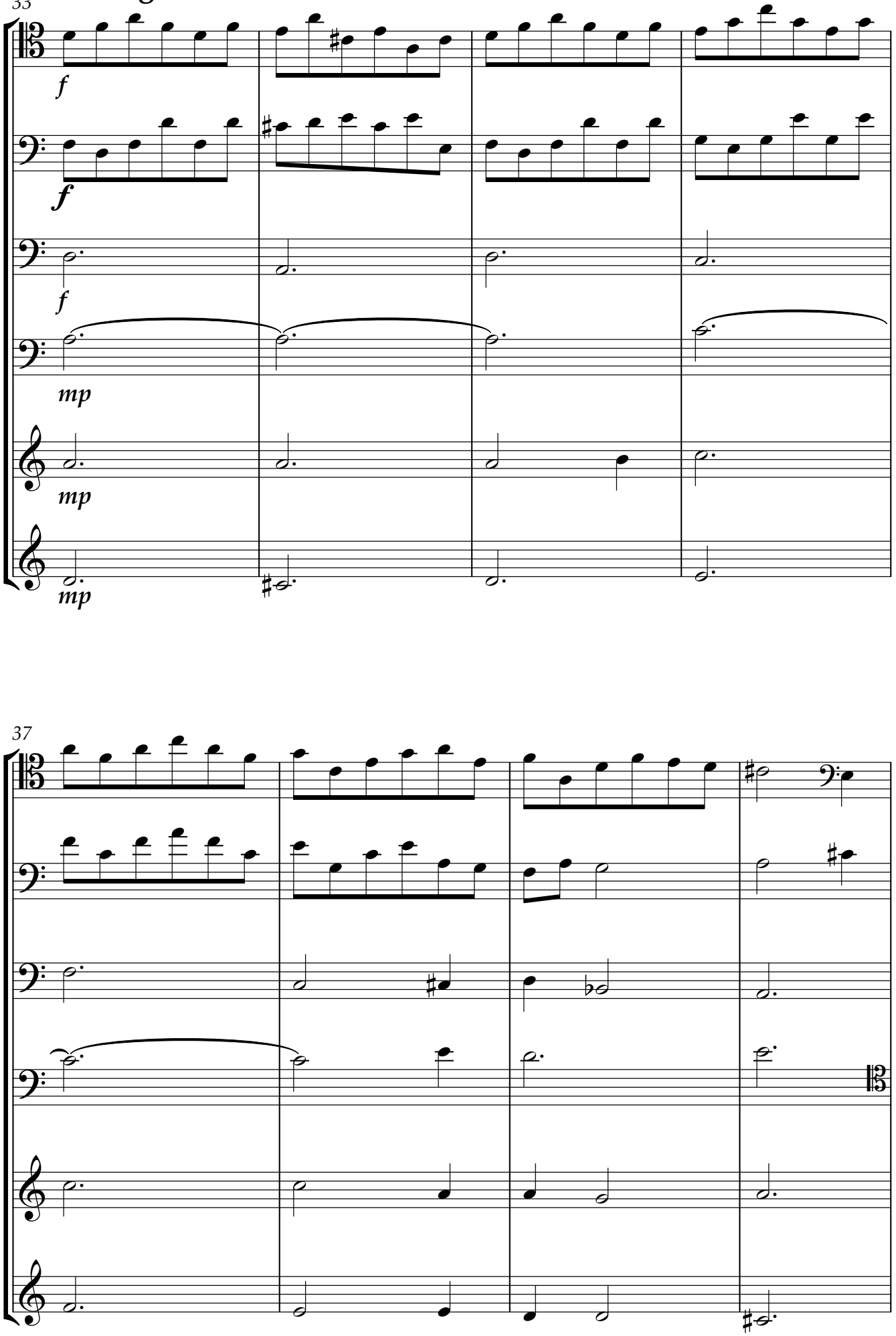
2. Allegretto

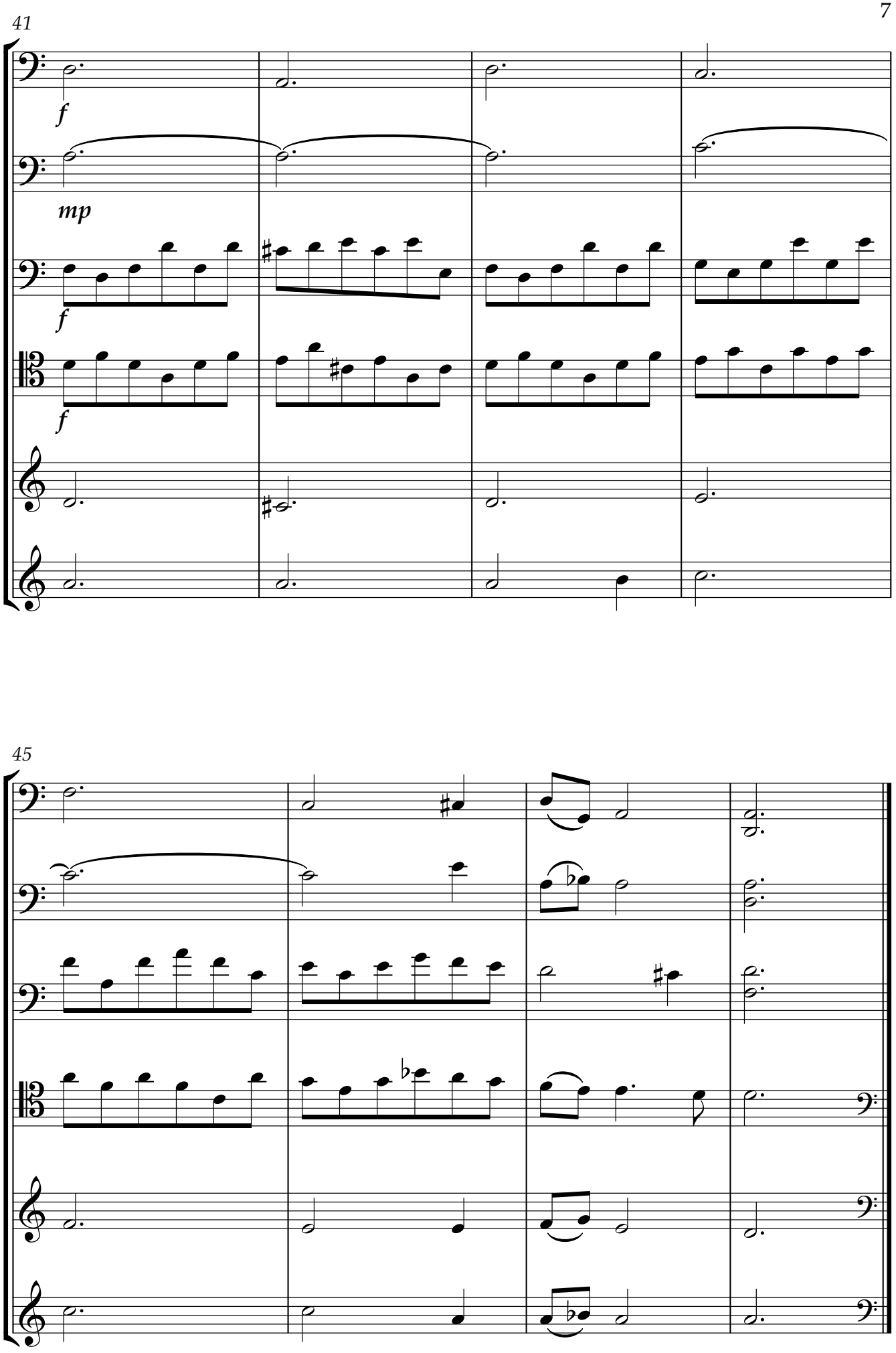



25
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
pp
pp
p
p
p
p

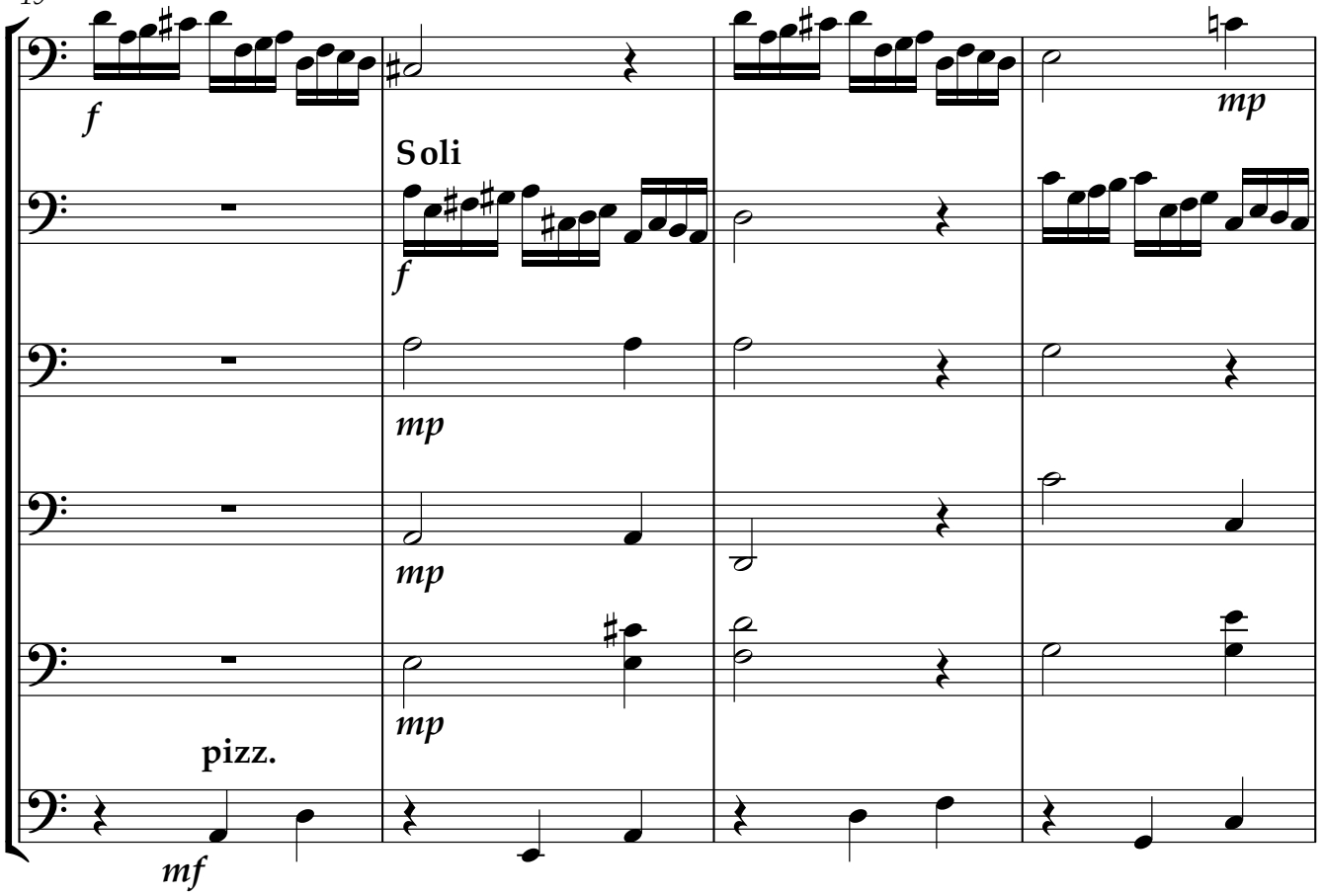

29
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

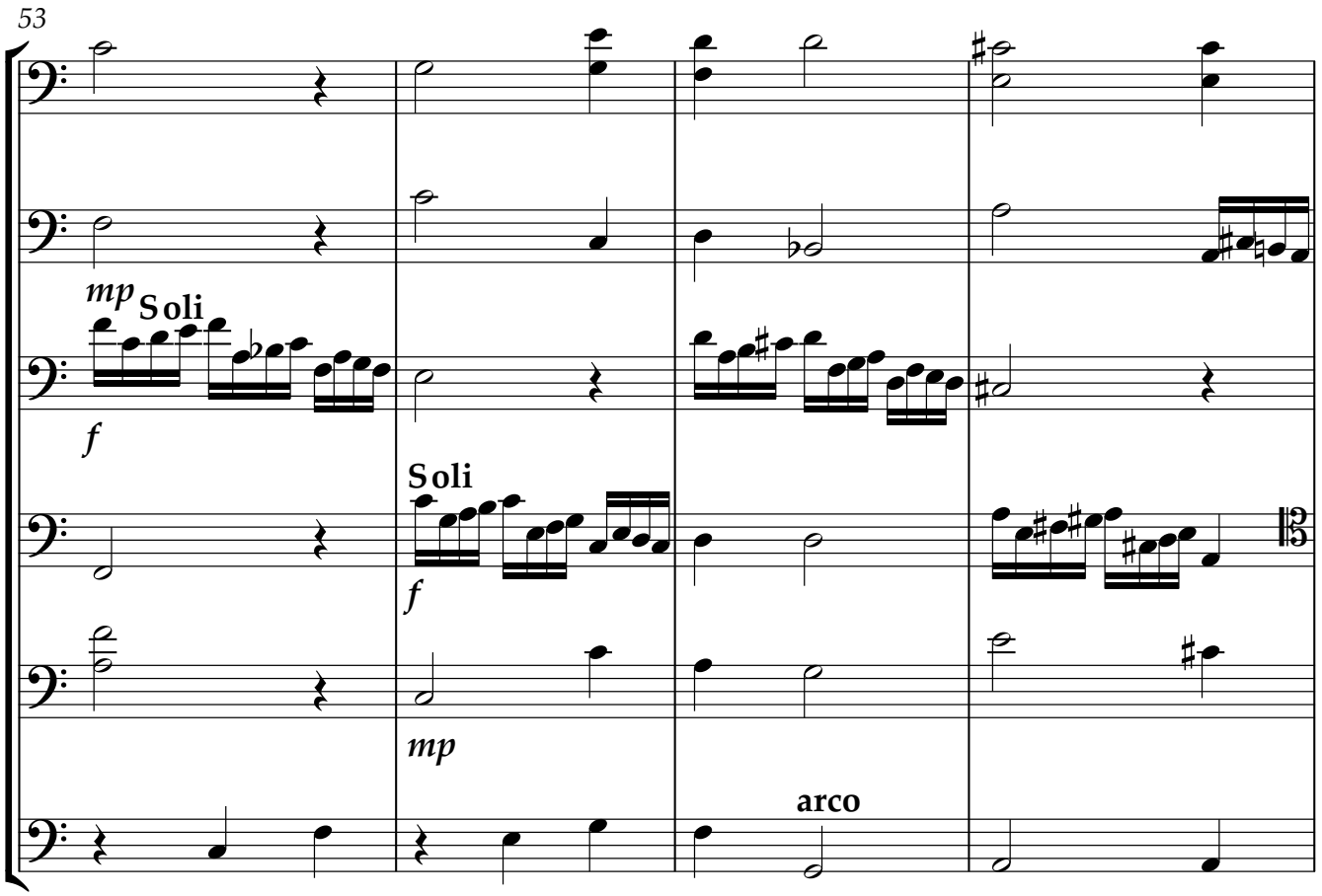
3. Allegro

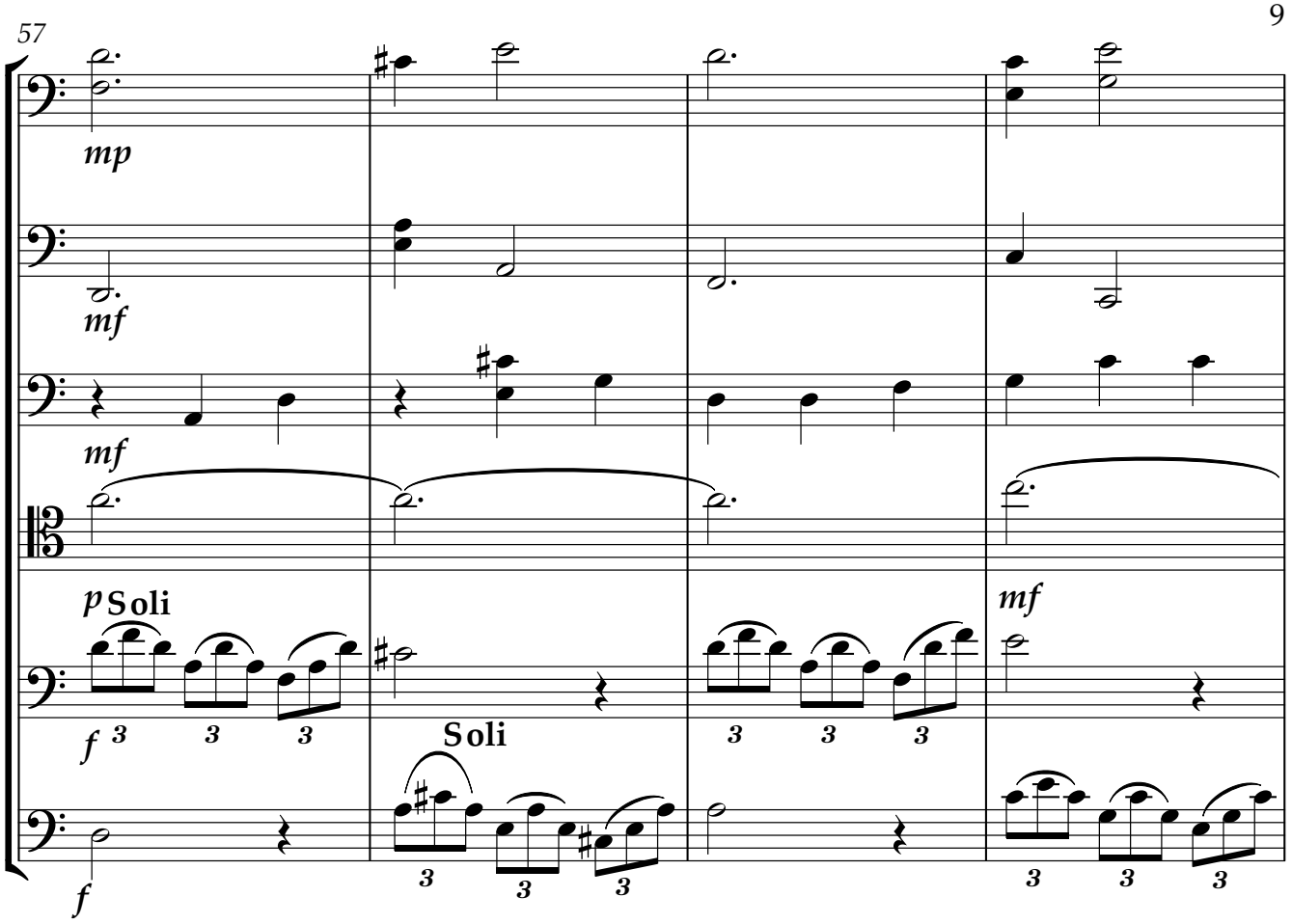


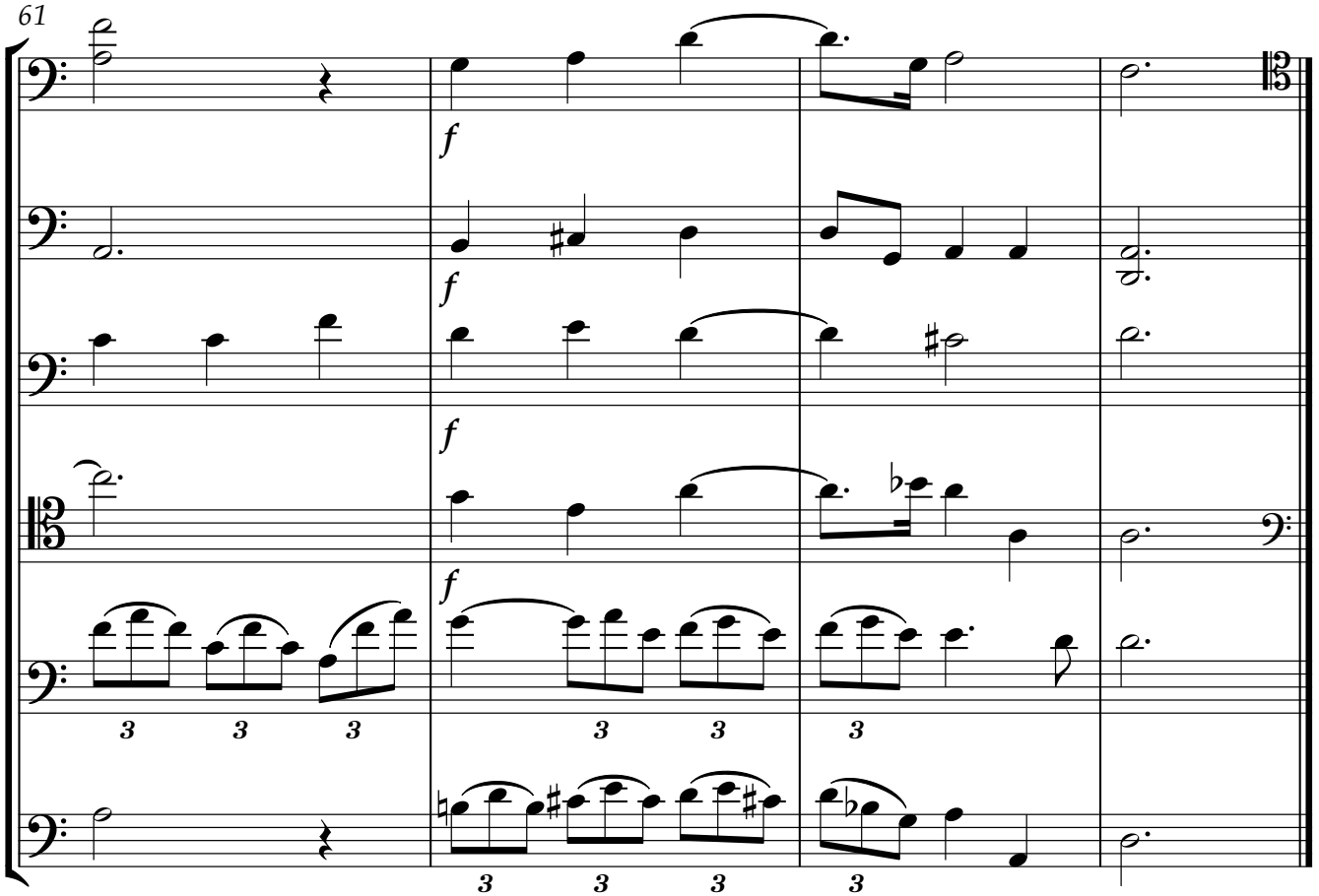

41
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
f
mp
f
f
45
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

4. Allegro


49
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
f
mp
Soli
f
mp
mp
mp
pizz.
mf


53
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
mp
Soli
f
Soli
f
mp
arco


57
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
mp
mf
mf
p Soli
f
Soli
mf
f


61
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
f
f
f
f

5. Allegro

65

Soli

Vc1

pizz. *mf*

Vc2

mf

Vc3

pizz.

mf

Vc4

pizz.

mf

Vc5

p

Vc6

p

69

Vc1

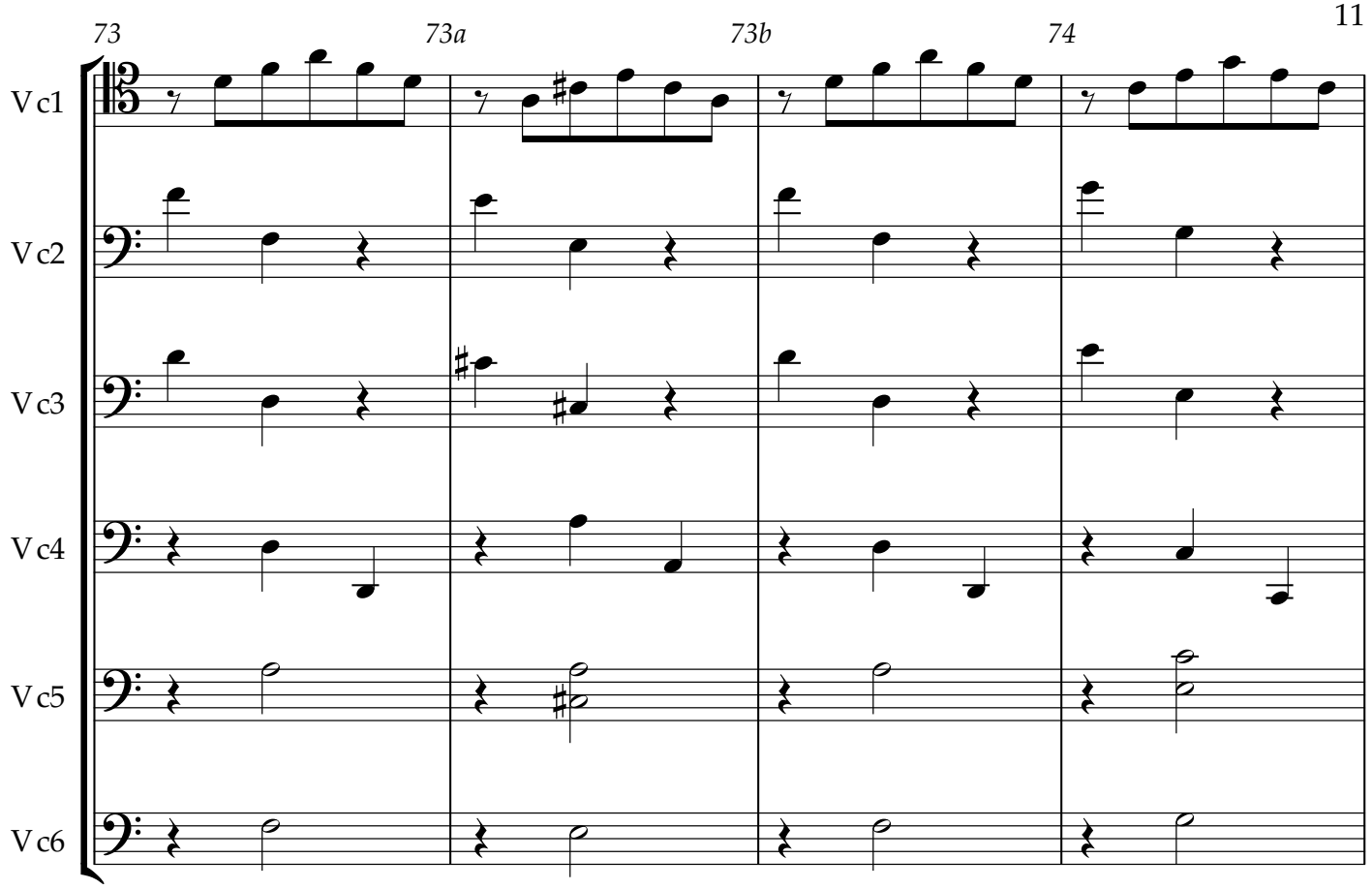
Vc2

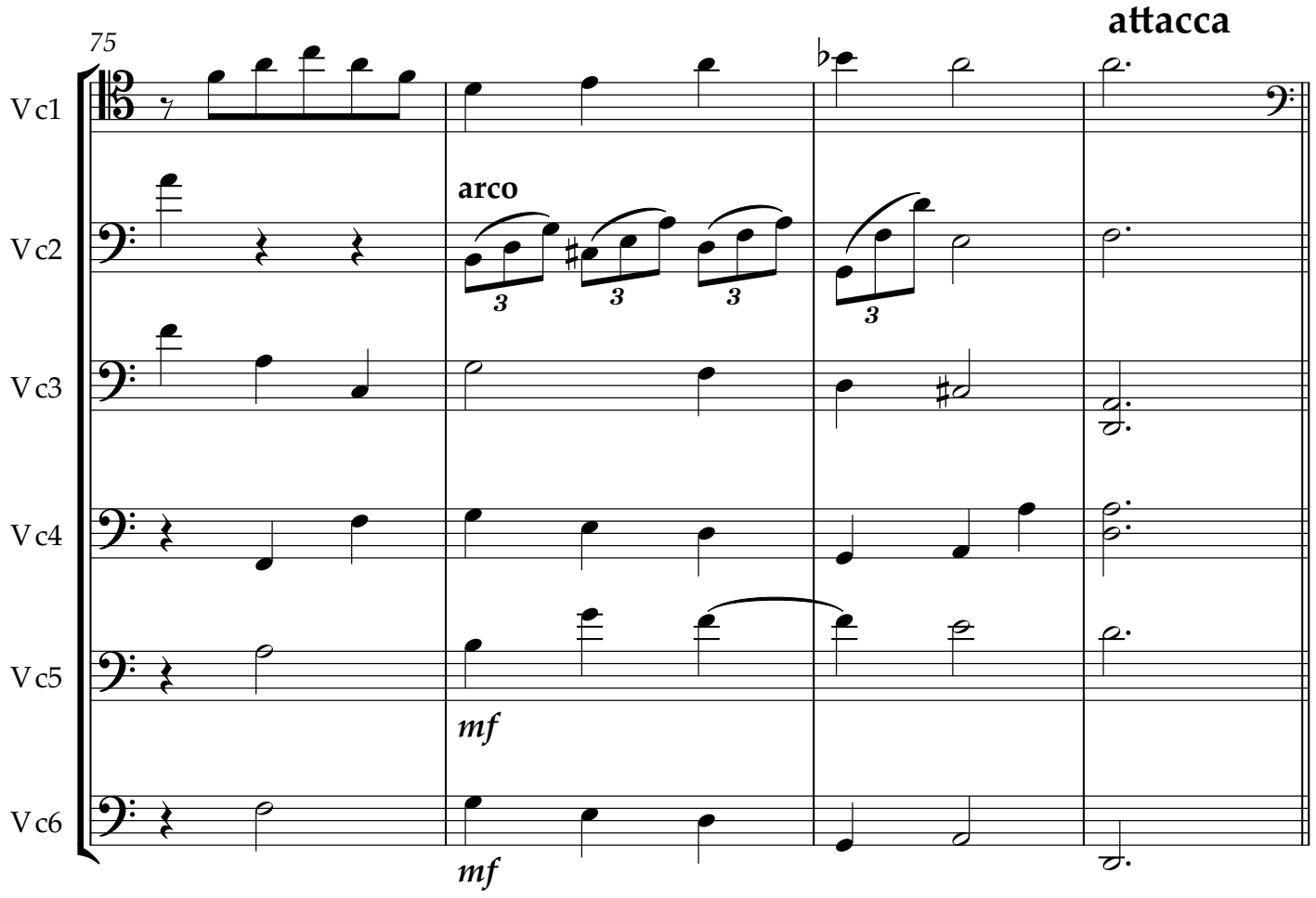
Vc3

Vc4

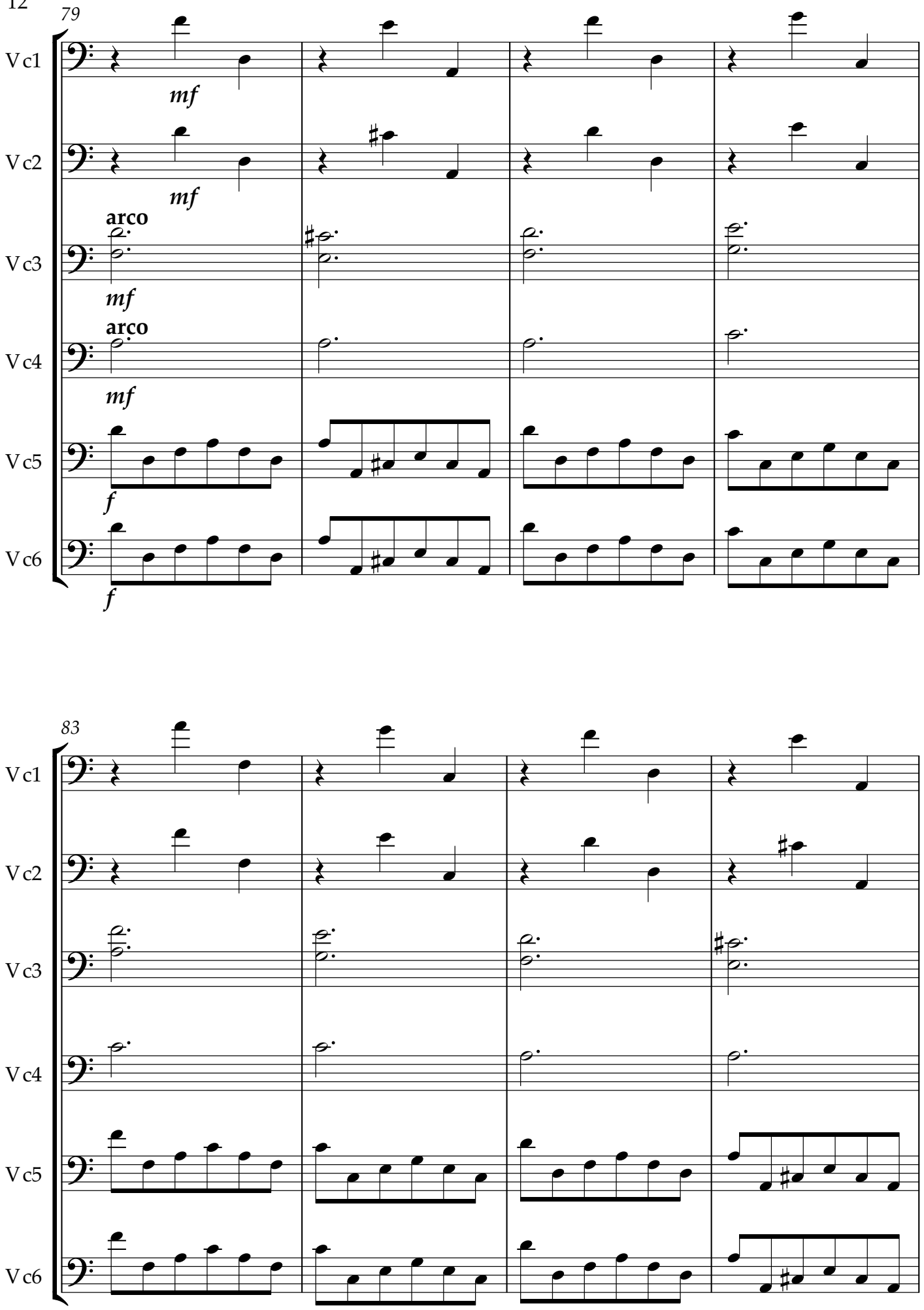
Vc5

Vc6


73
73a
73b
74
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


75
attacca
arco
mf
mf
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

6. Allegro


79
Vc1
mf
Vc2
mf
arco
Vc3
mf
arco
Vc4
mf
Vc5
f
Vc6
f
83
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

87

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

91

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

7. Allegro [poco meno mosso]

95

OSSIA Soli (or Solo)

Vc1

mf Soli (or Solo)

mf

Vc2

Soli (or Solo)

mf

Vc3

pizz.

Vc4

p pizz.

Vc5

pizz.

Vc6

pizz.

p

99

Vc1

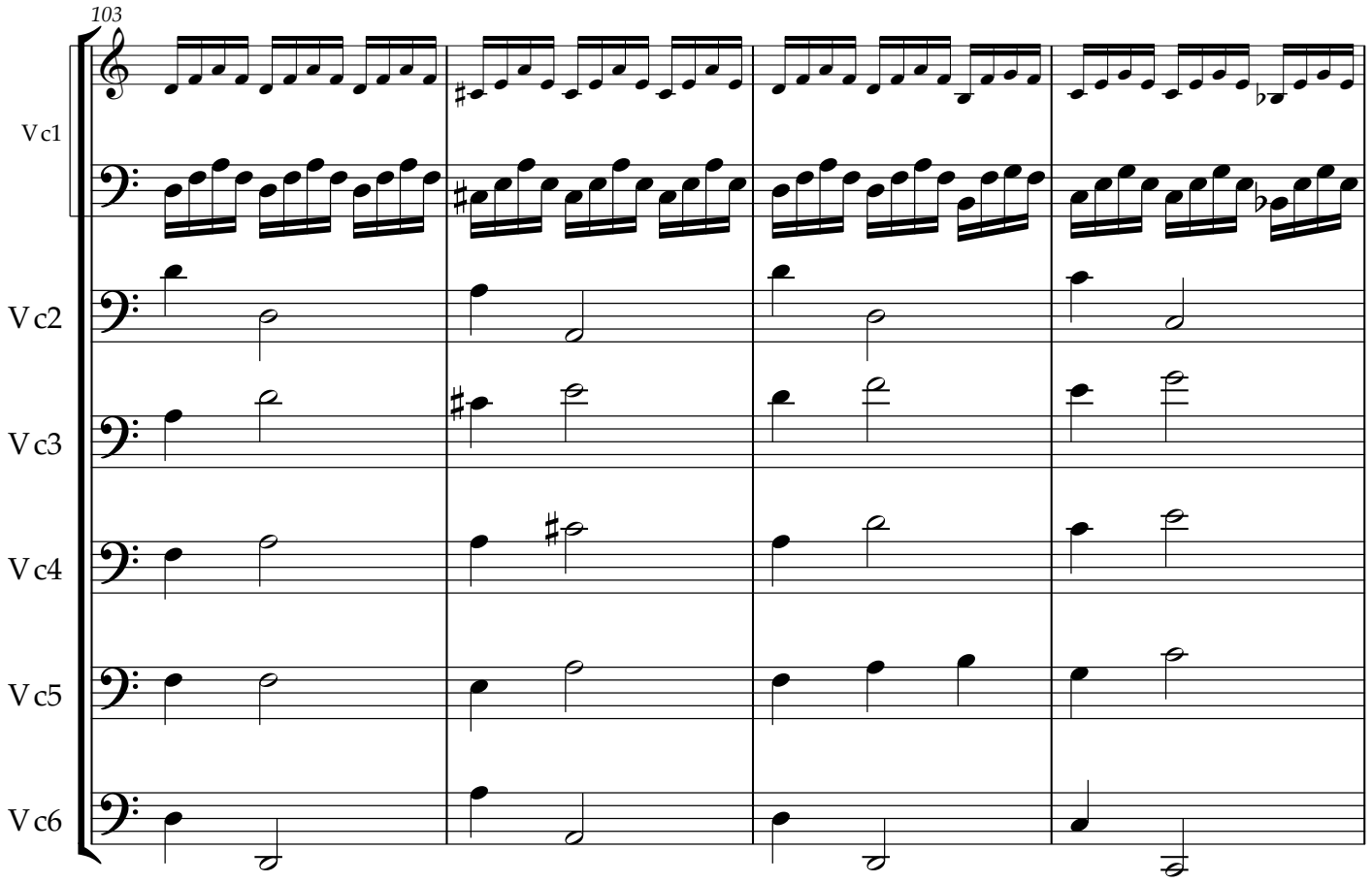
Vc2

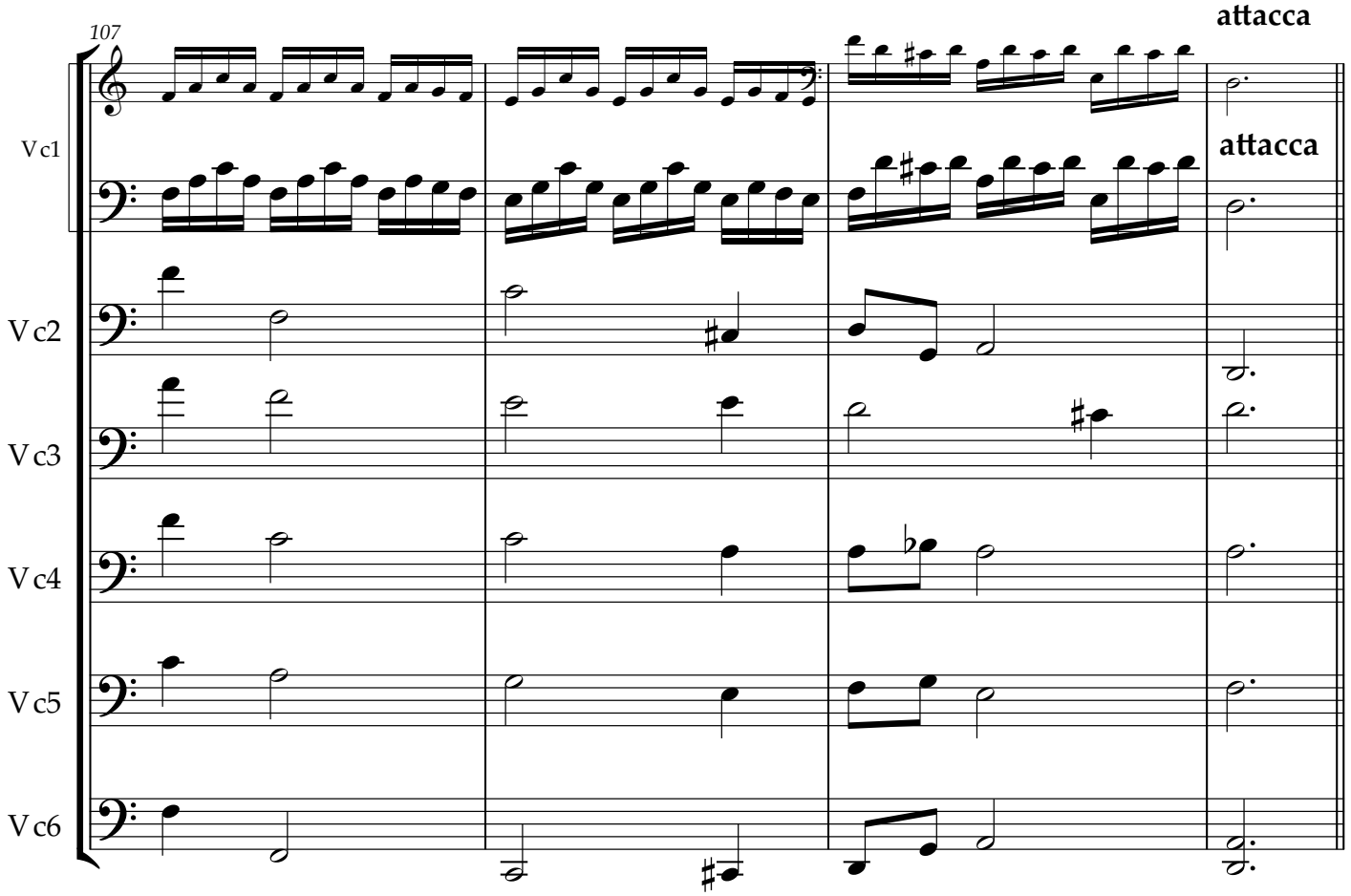
Vc3

Vc4

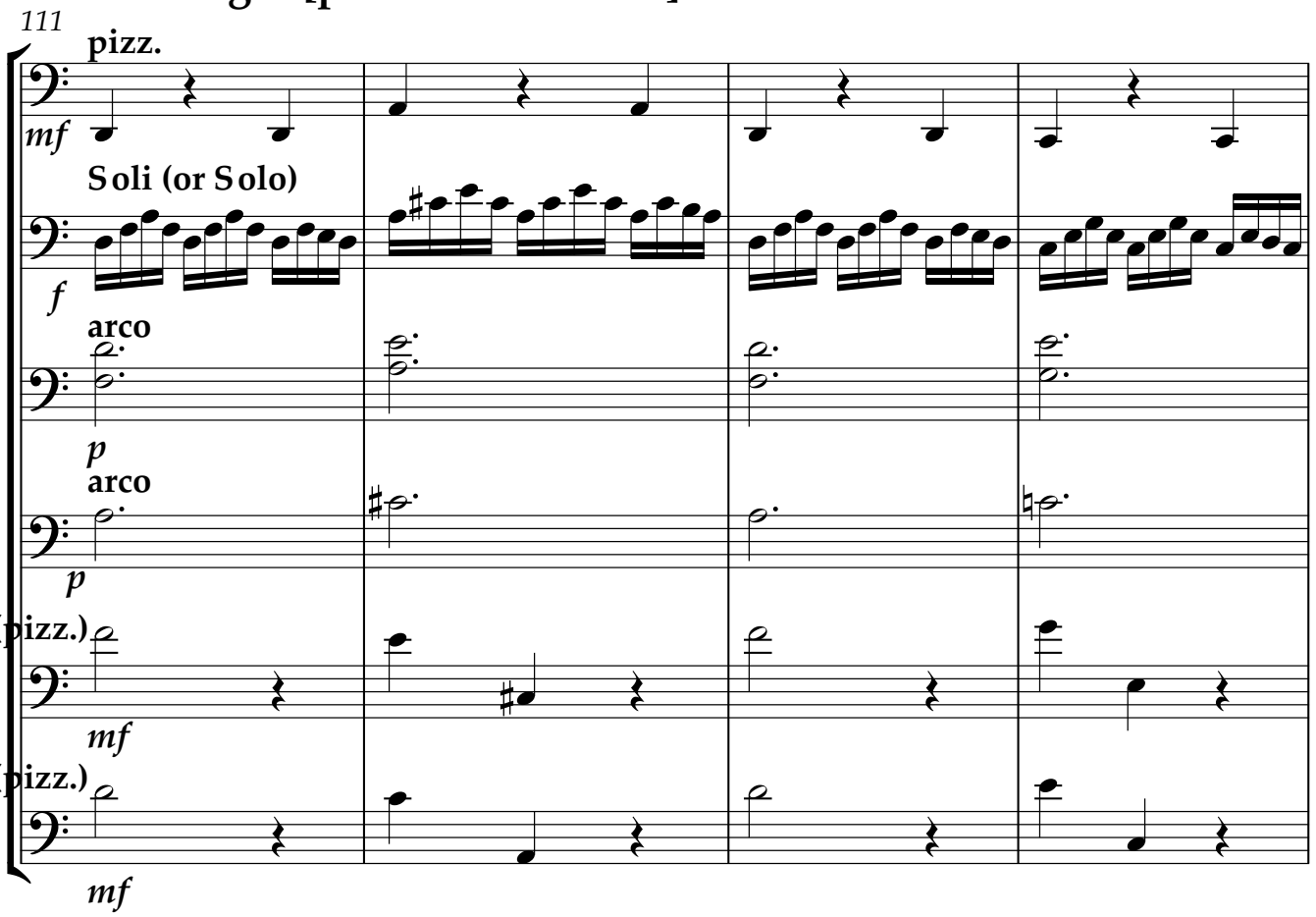
Vc5

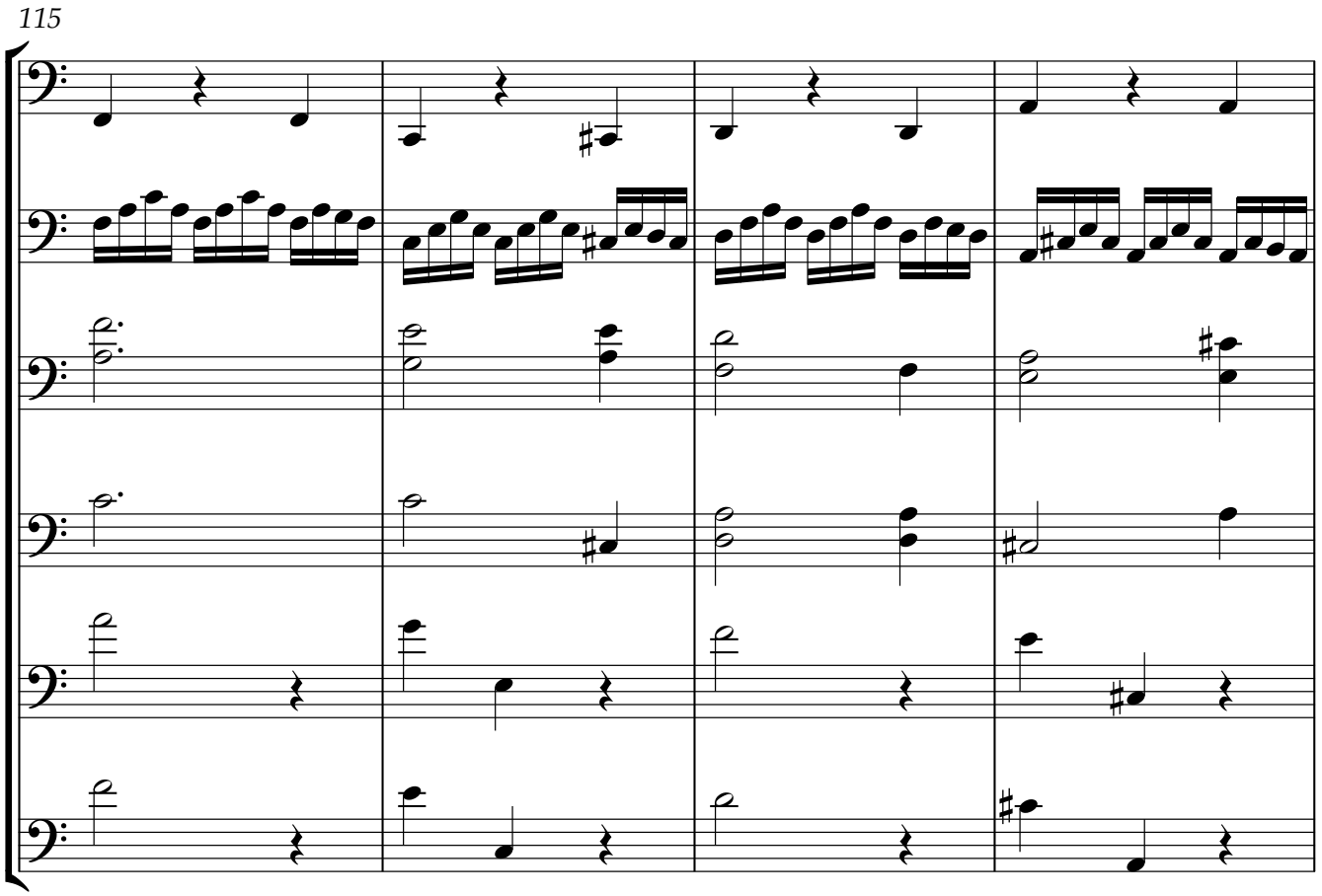
Vc6

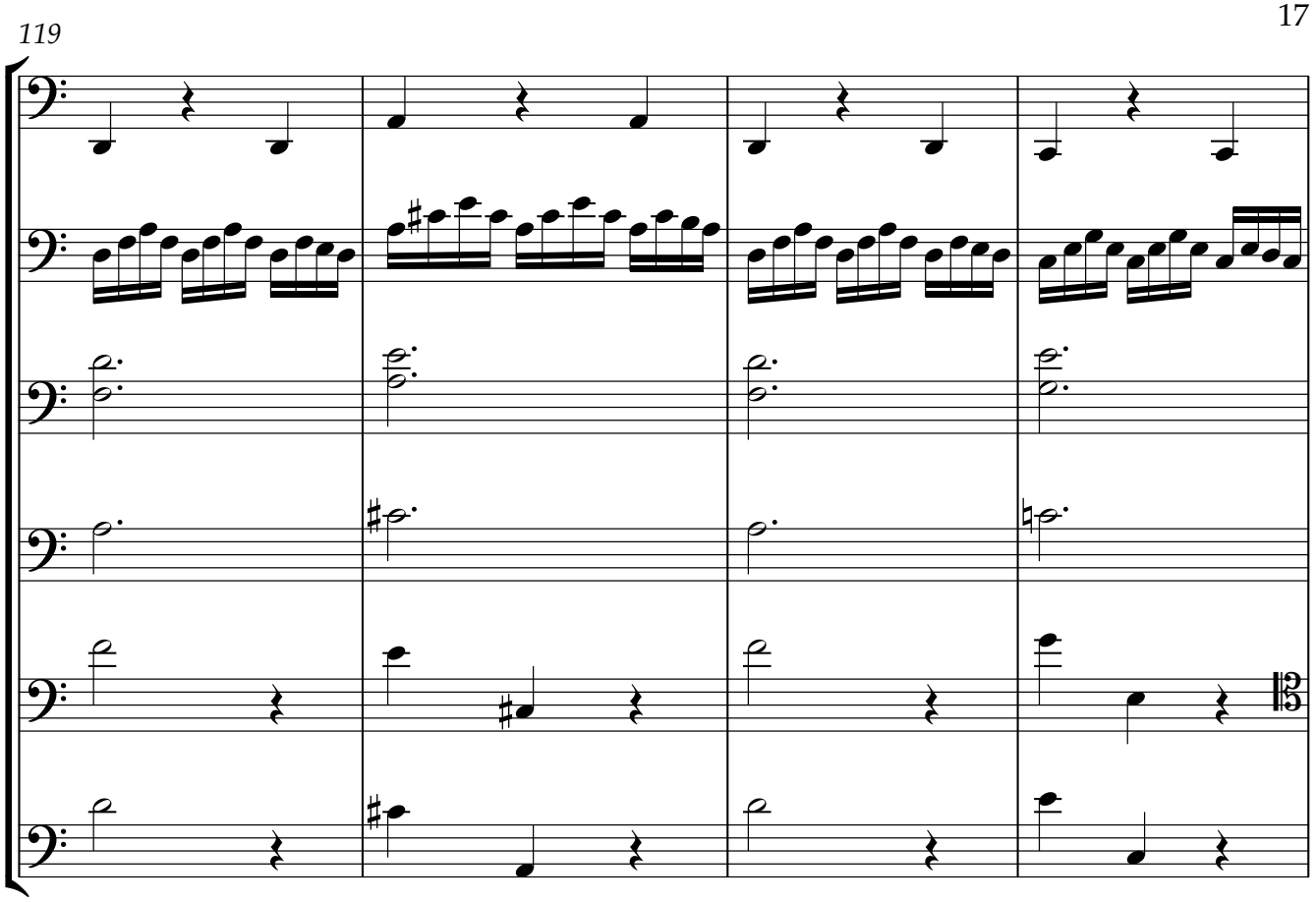

103
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

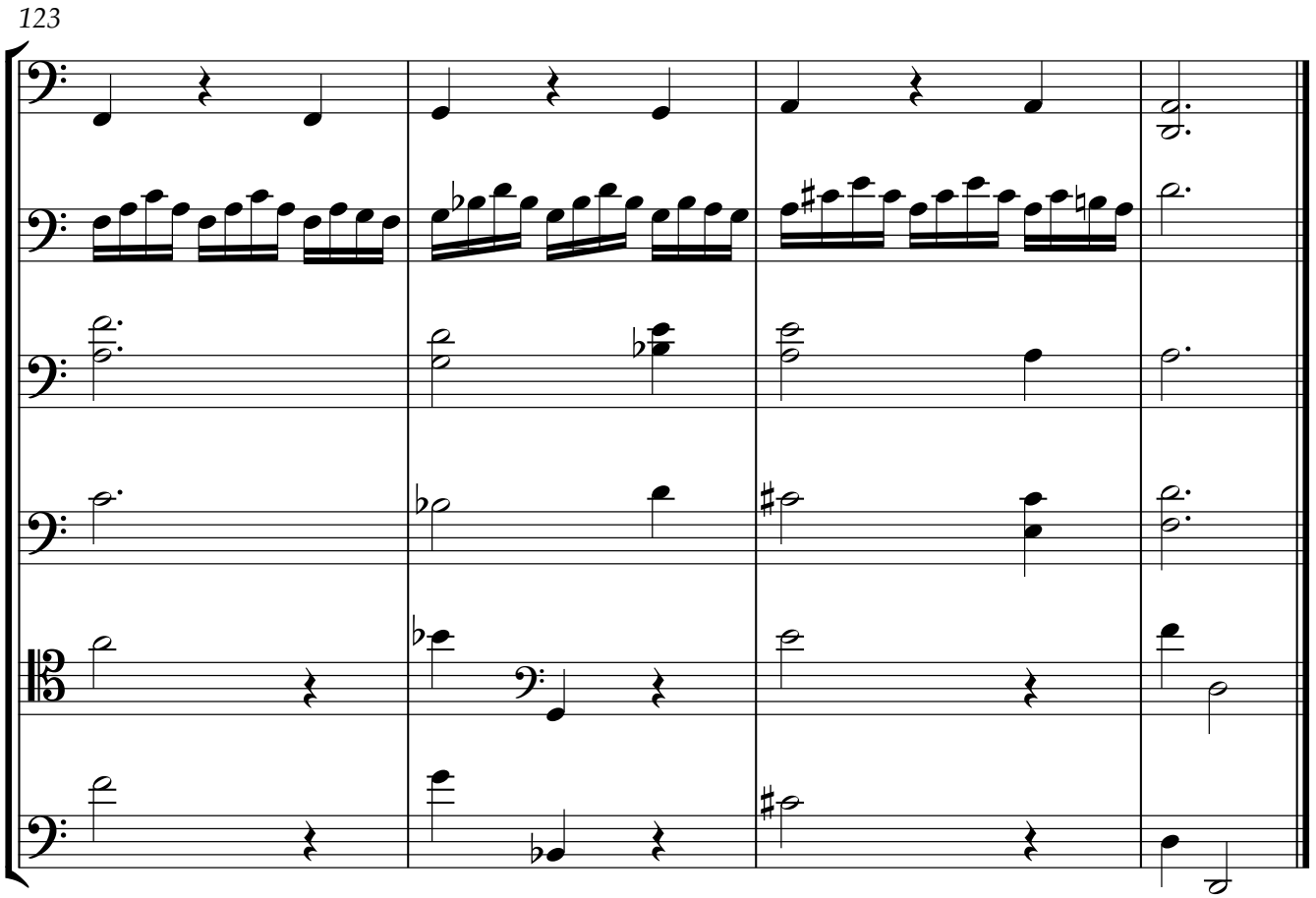

107
attacca
attacca
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

8. Allegro [poco meno mosso]






119
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


123
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

9. Andante

127

Vc1 **pizz.** *mf*

Vc2 **pizz.** *mf*

Vc3 *f*

Vc4 *f*

Vc5 **arco** *mp*

Vc6 **arco** *mp*

131

Vc1

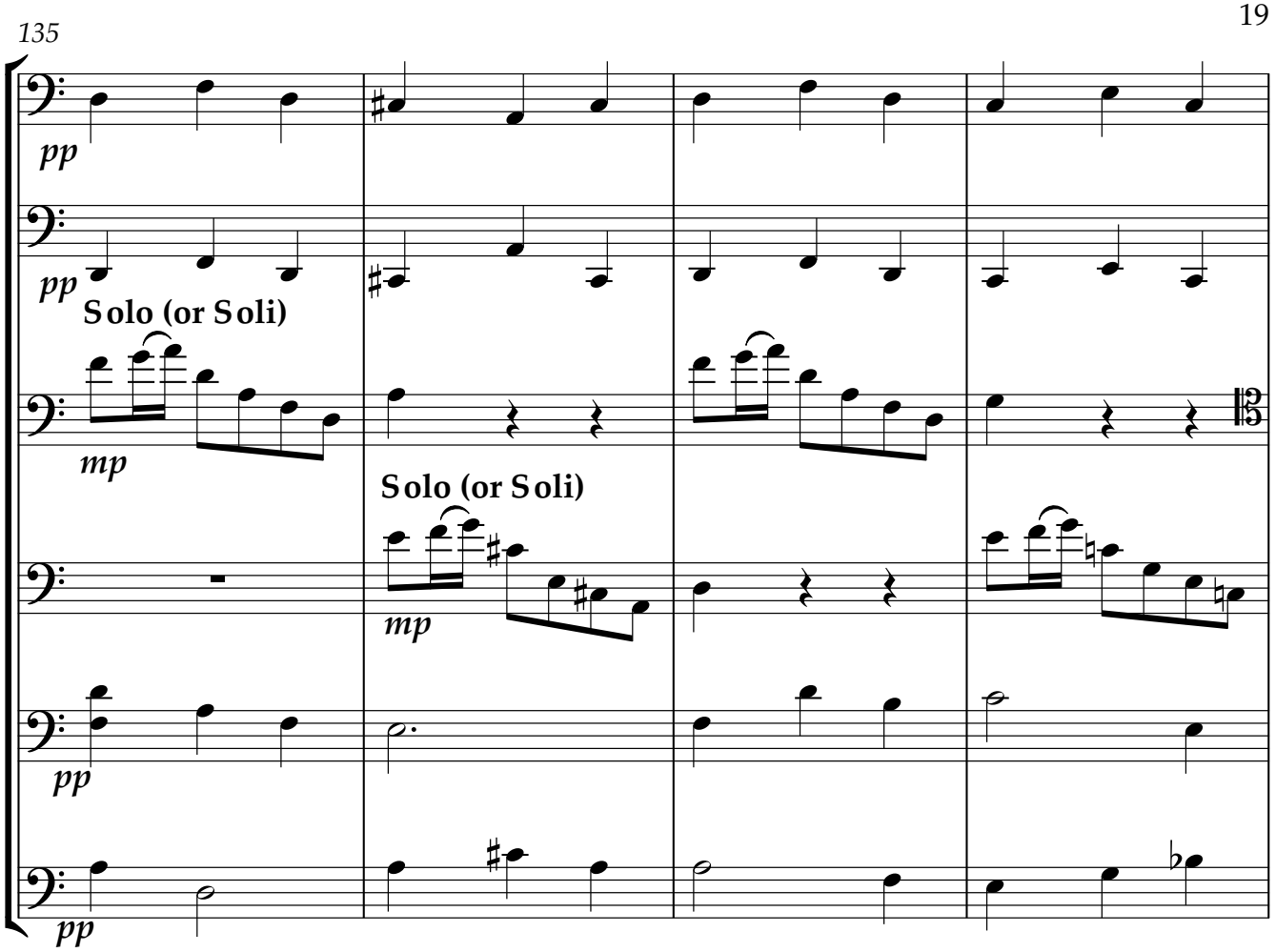
Vc2

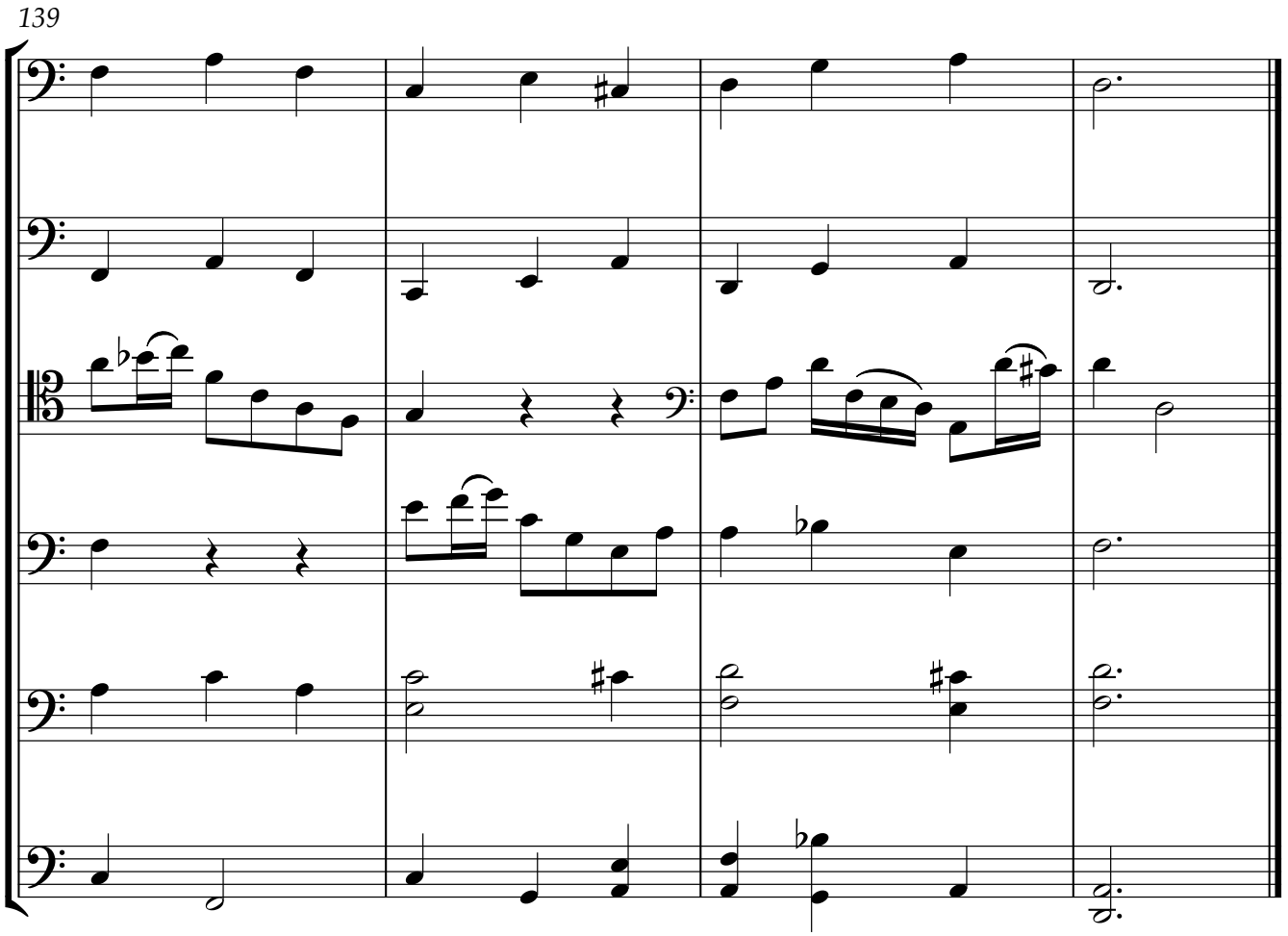
Vc3

Vc4

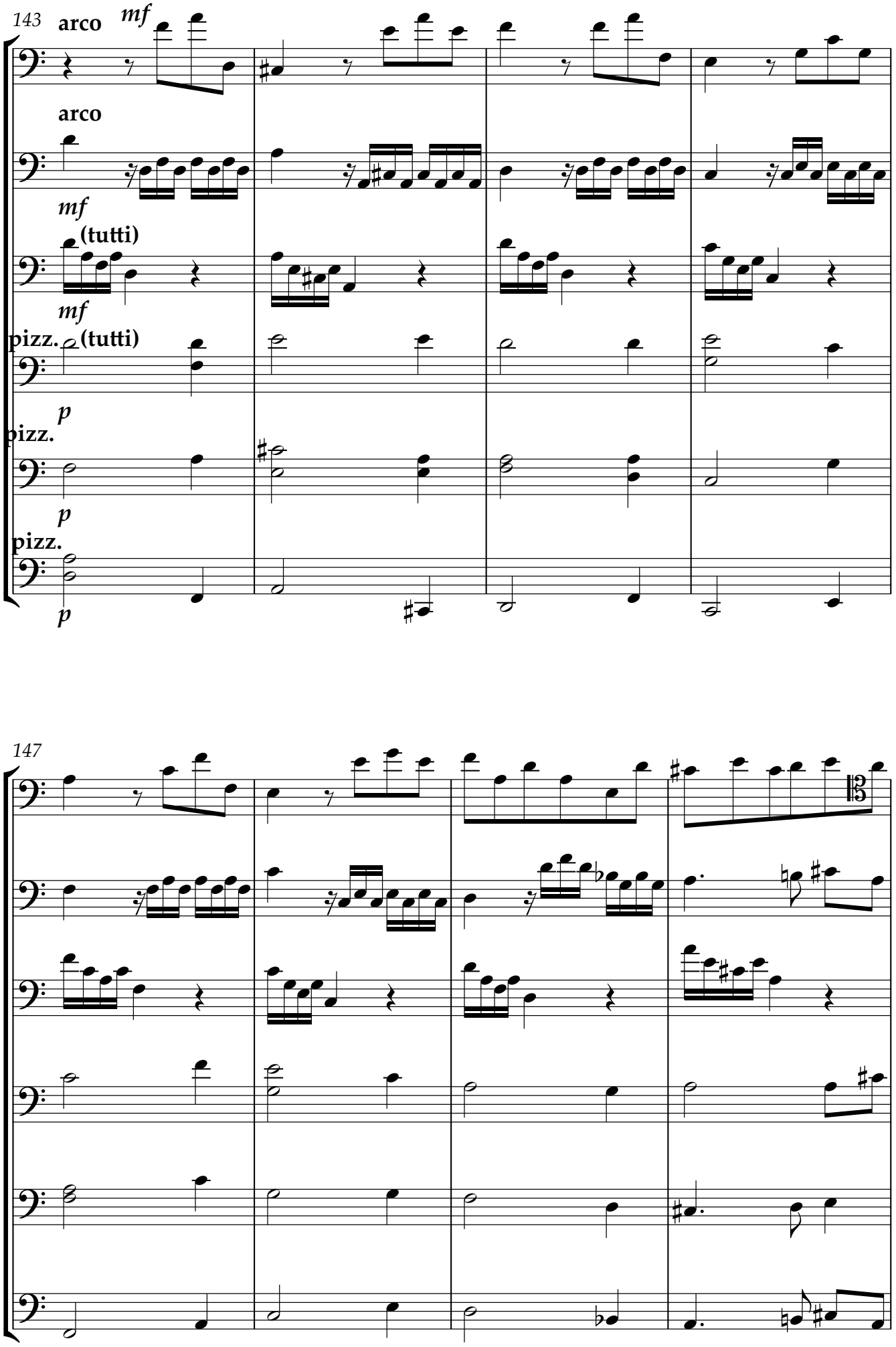
Vc5

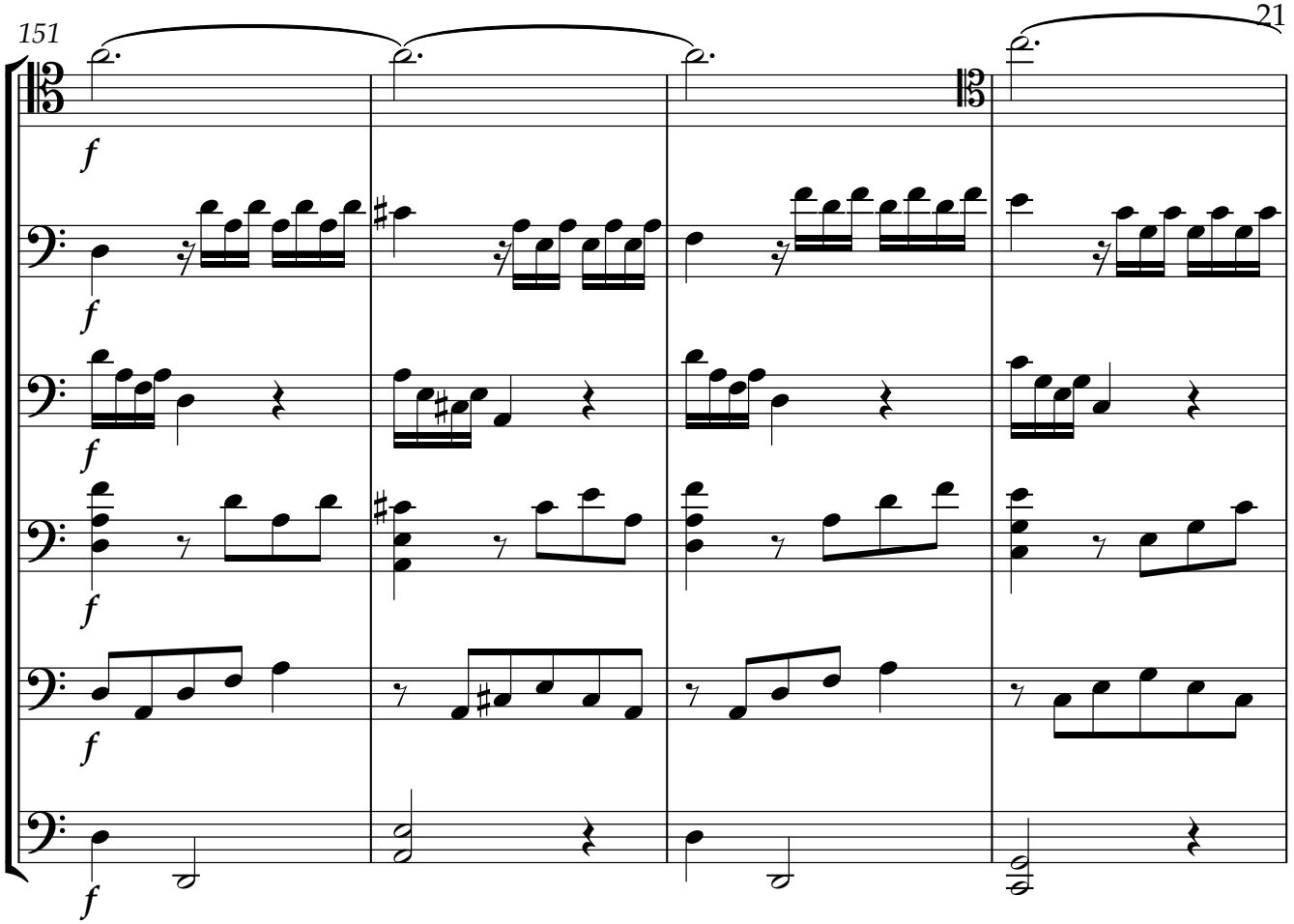
Vc6


135
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
pp
pp
Solo (or Soli)
mp
Solo (or Soli)
mp
pp
pp

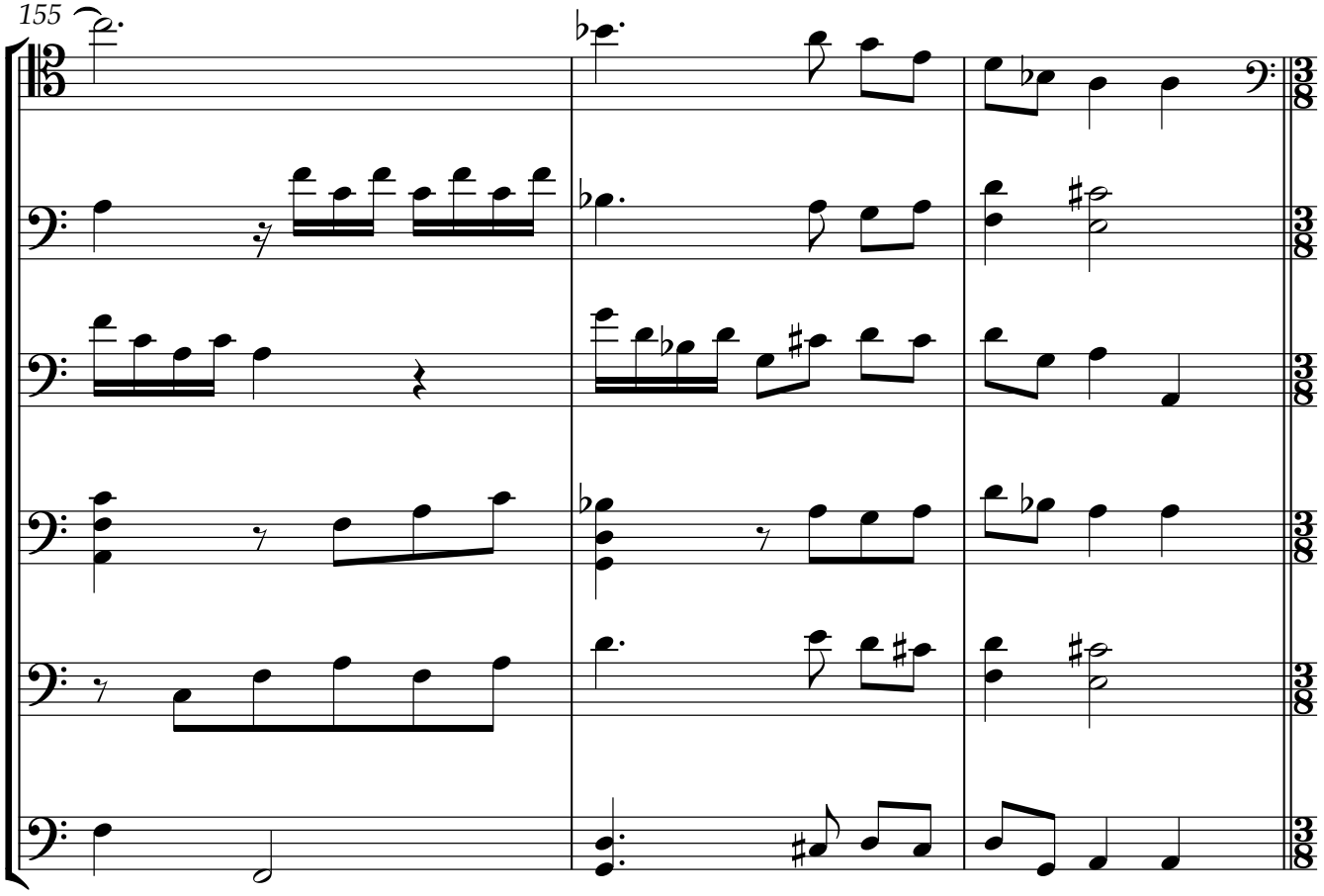

139
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

10. Vivace

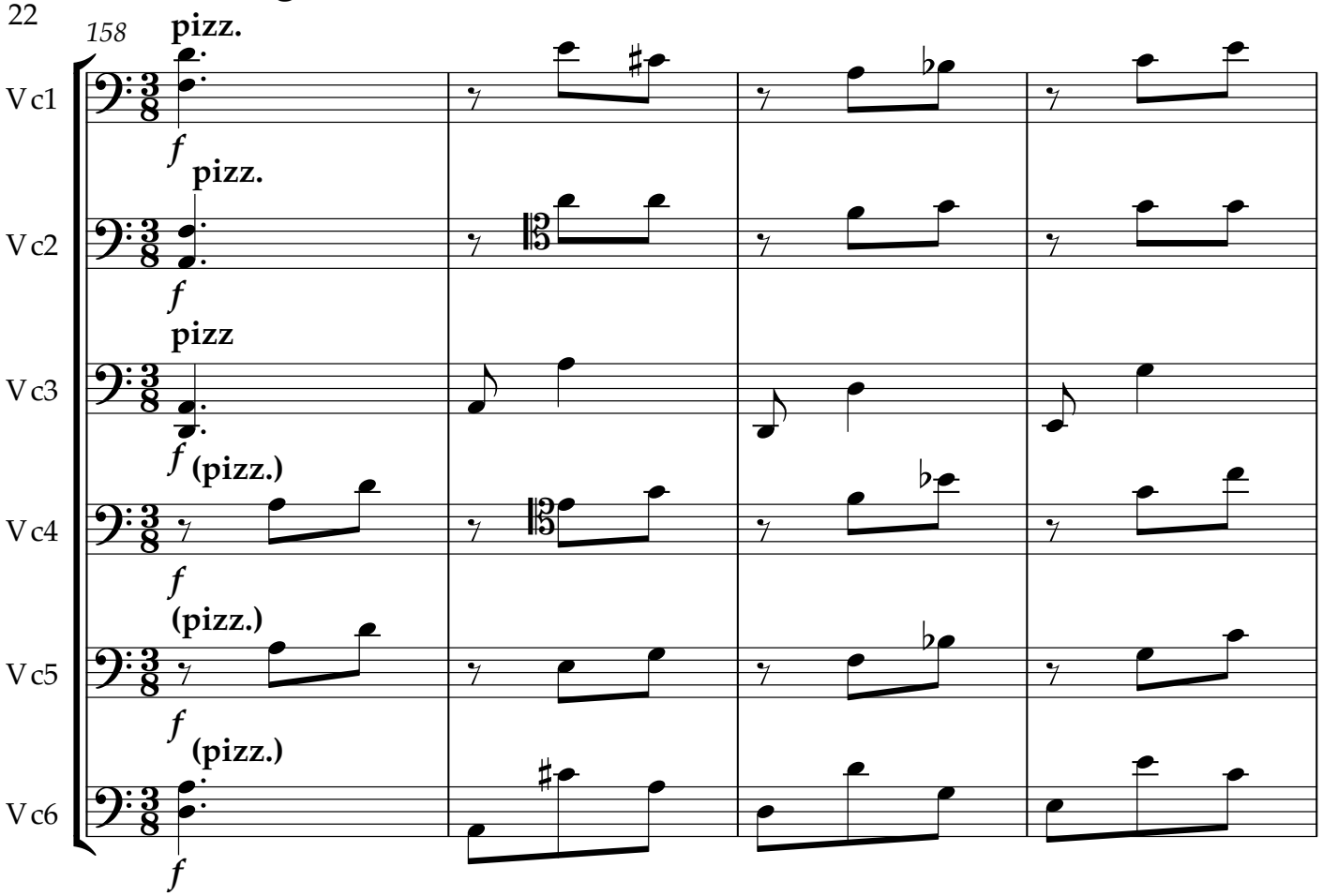

143
arco
mf
Vc1
arco
Vc2
mf
(tutti)
Vc3
mf
pizz.
(tutti)
Vc4
p
pizz.
Vc5
p
pizz.
Vc6
p
147
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

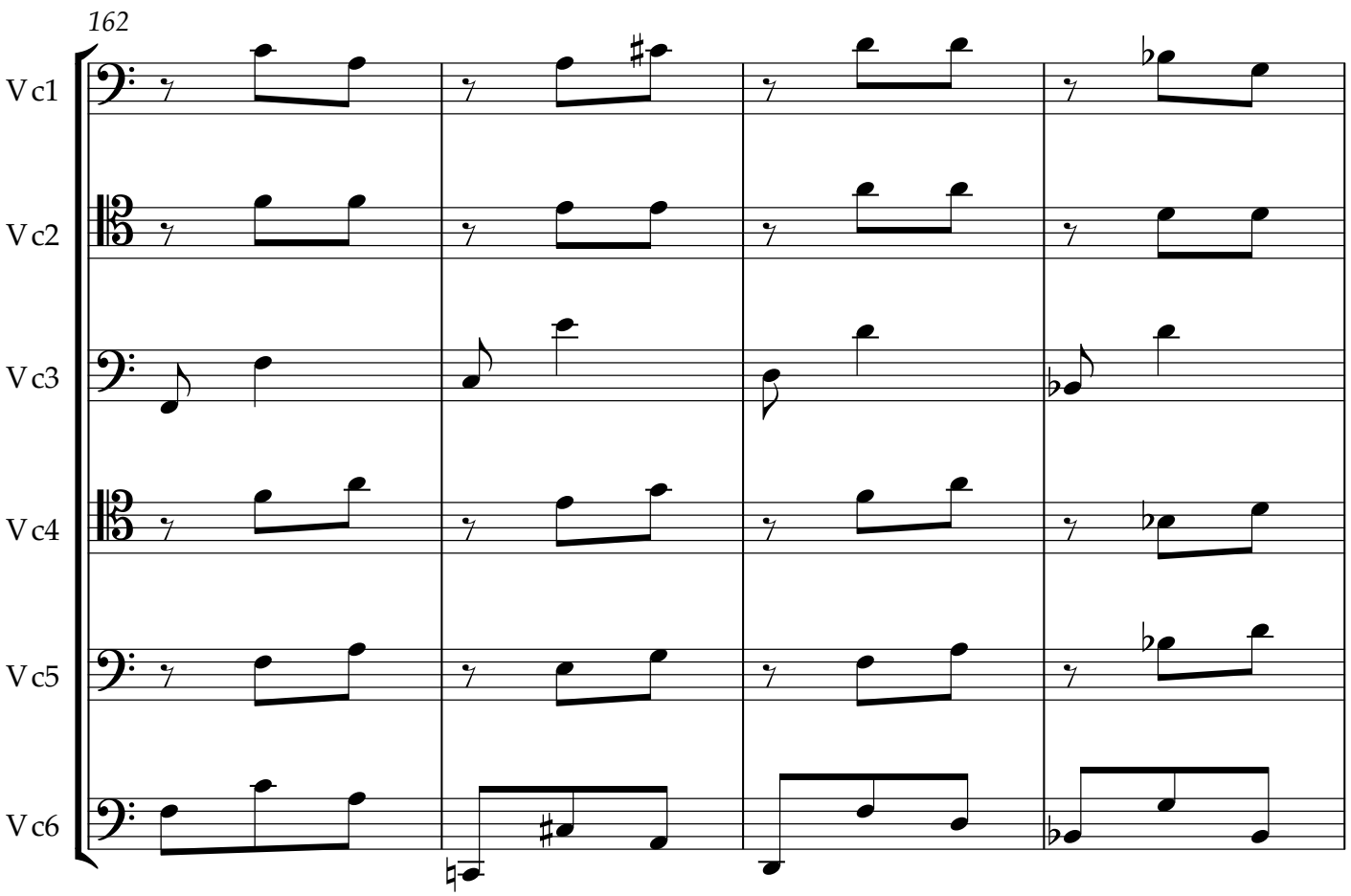


attacca



11. Allegro


158
pizz.
Vc1
f
pizz.
Vc2
f
pizz
Vc3
f
(pizz.)
Vc4
f
(pizz.)
Vc5
f
(pizz.)
Vc6
f


162
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

166

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

170

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

12. Andante

175

Vc1 arco *f*

Vc2 arco *f*

Vc3 arco *f*

Vc4 arco *f*

Vc5 arco *f*

Vc6 arco *f*

179

Vc1 *p*

Vc2 *p*

Vc3 *p*

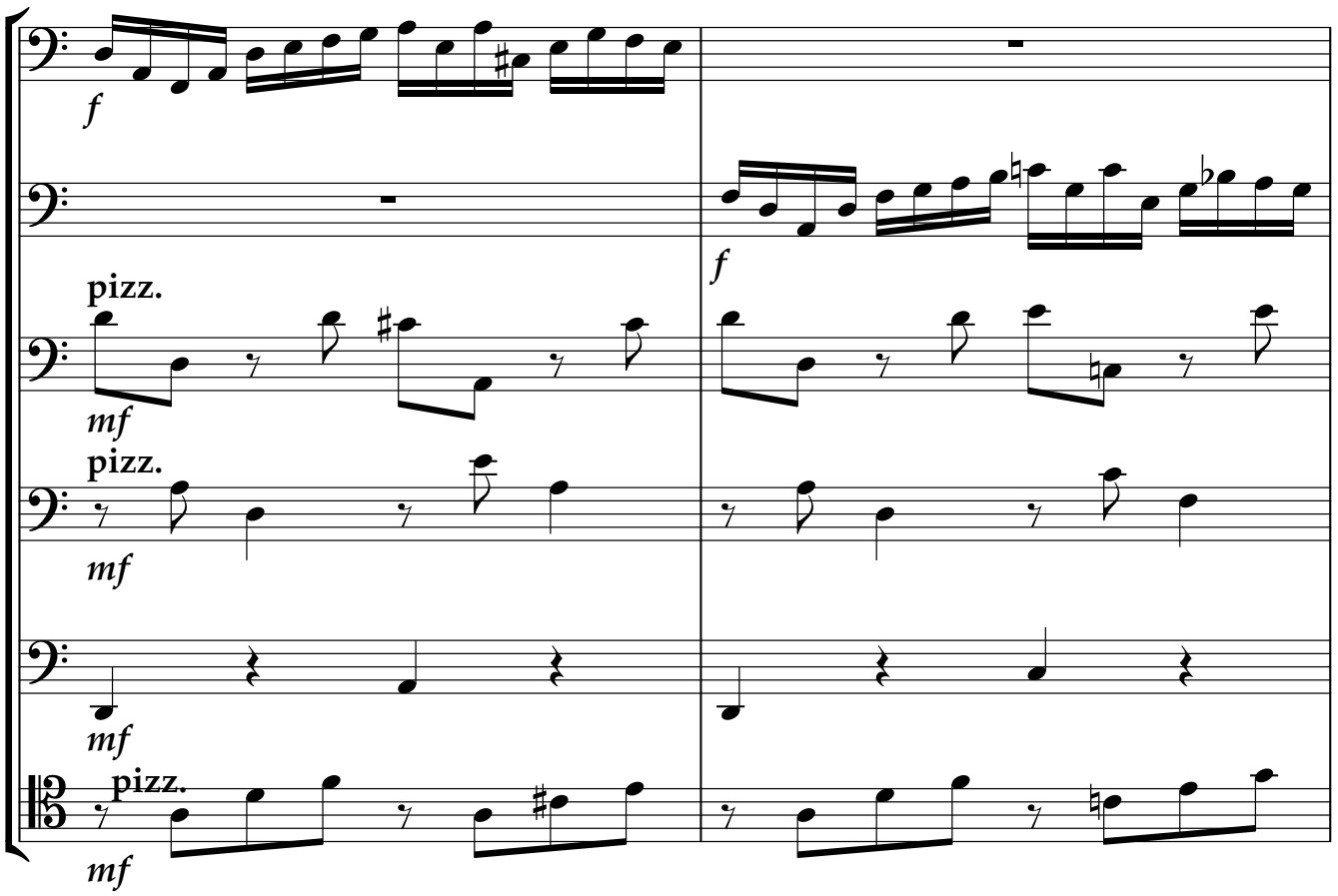
Vc4 *p*

Vc5 arco *p*

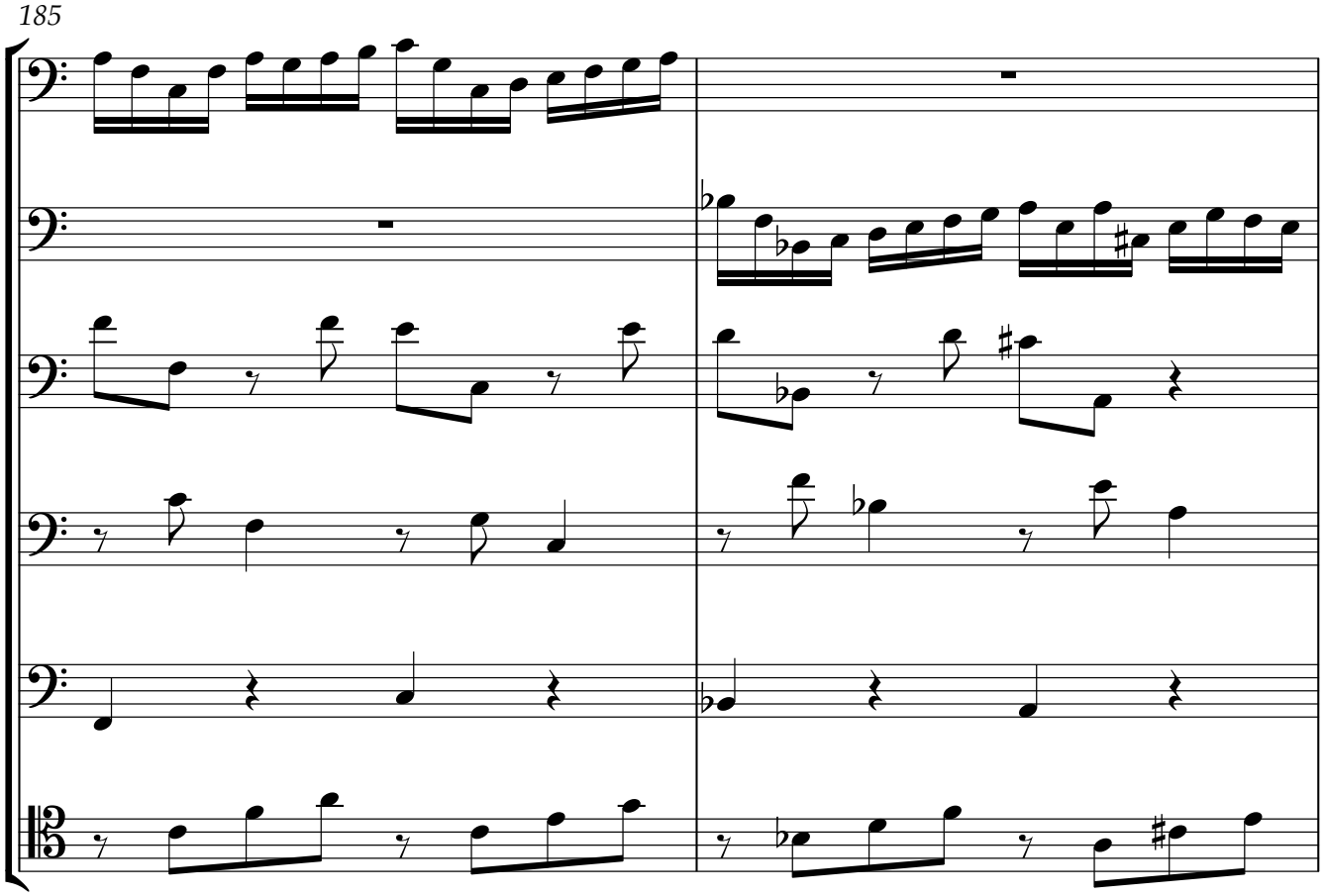
Vc6 arco *p*

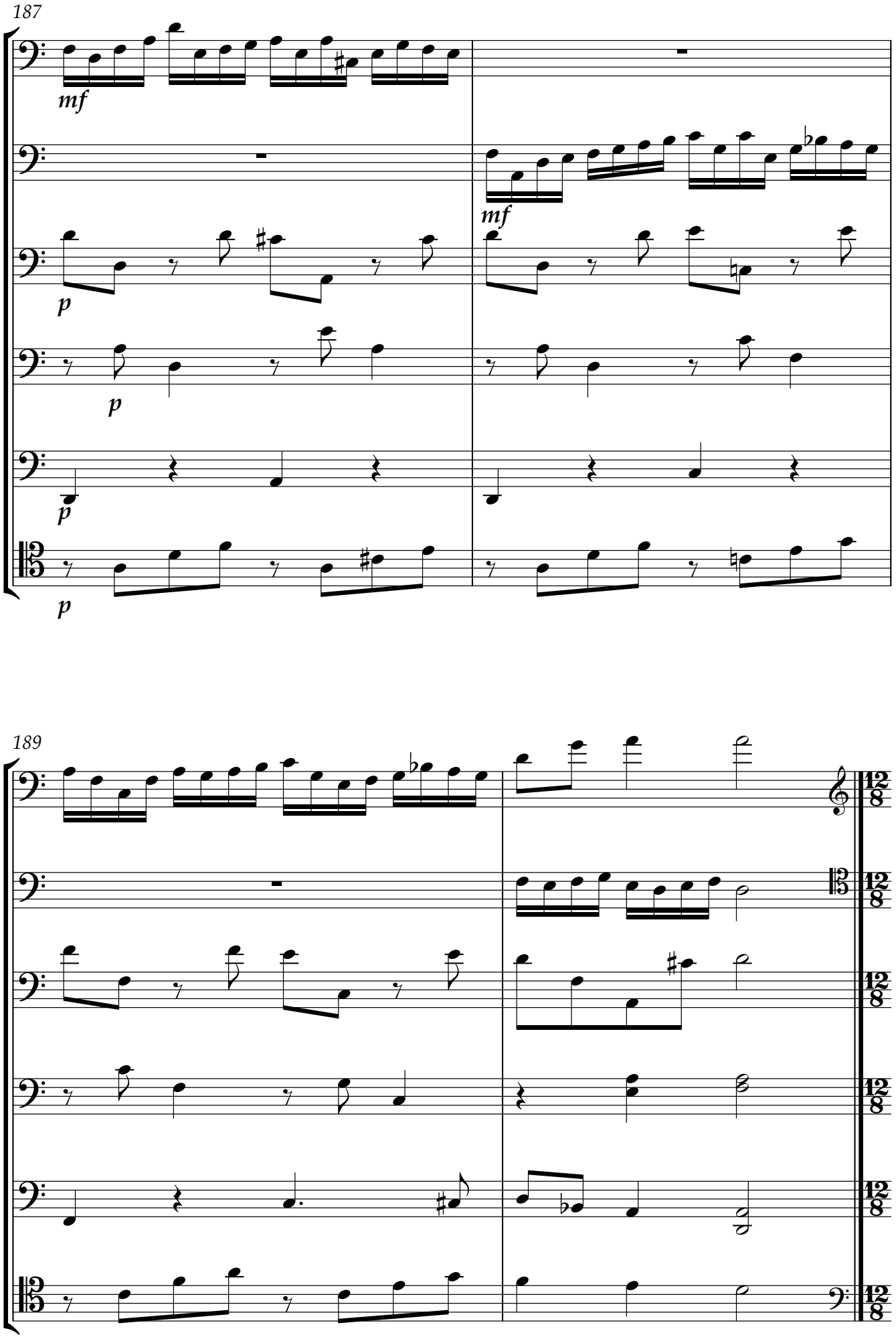
13. Allegro [ben moderato]

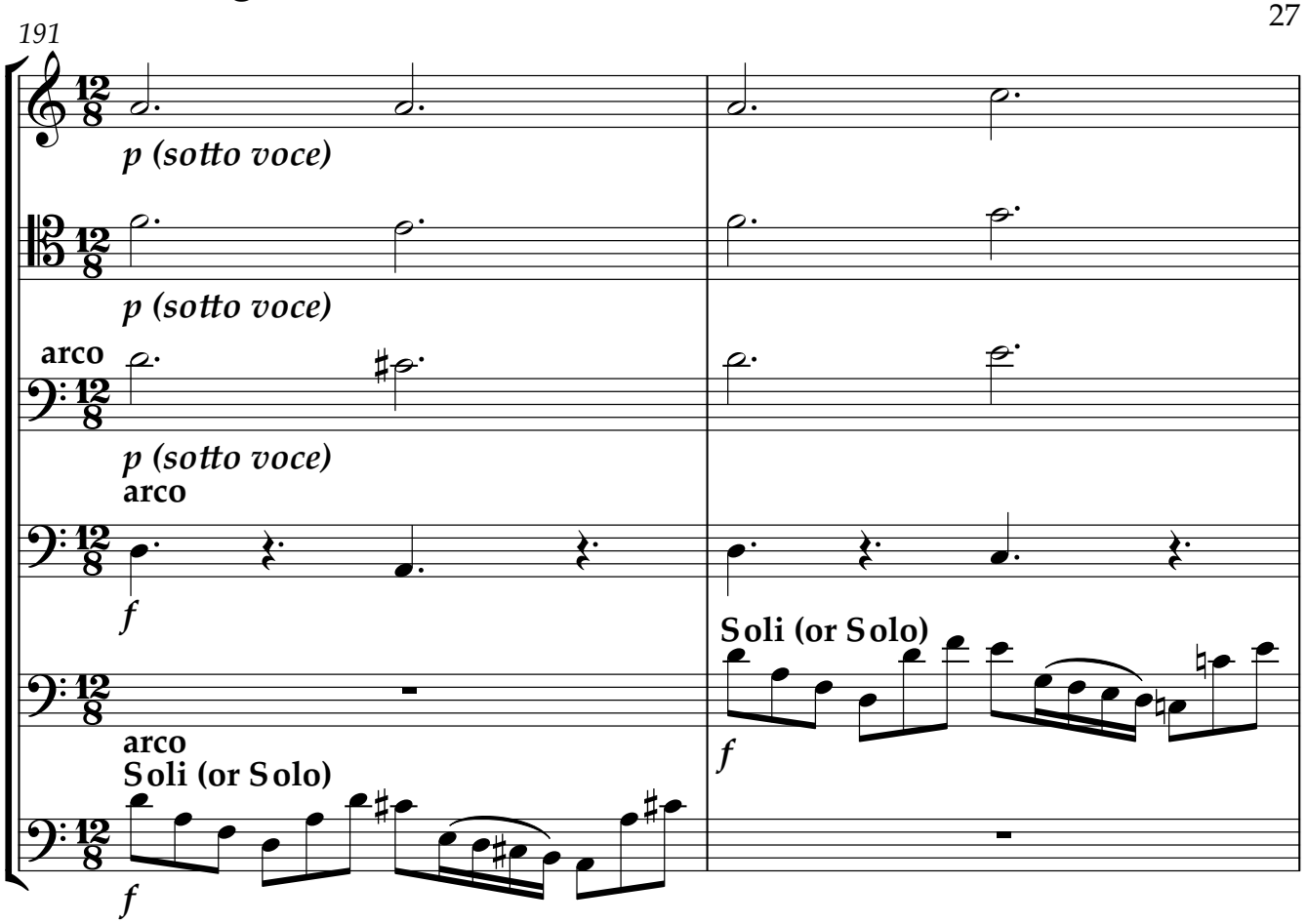
183

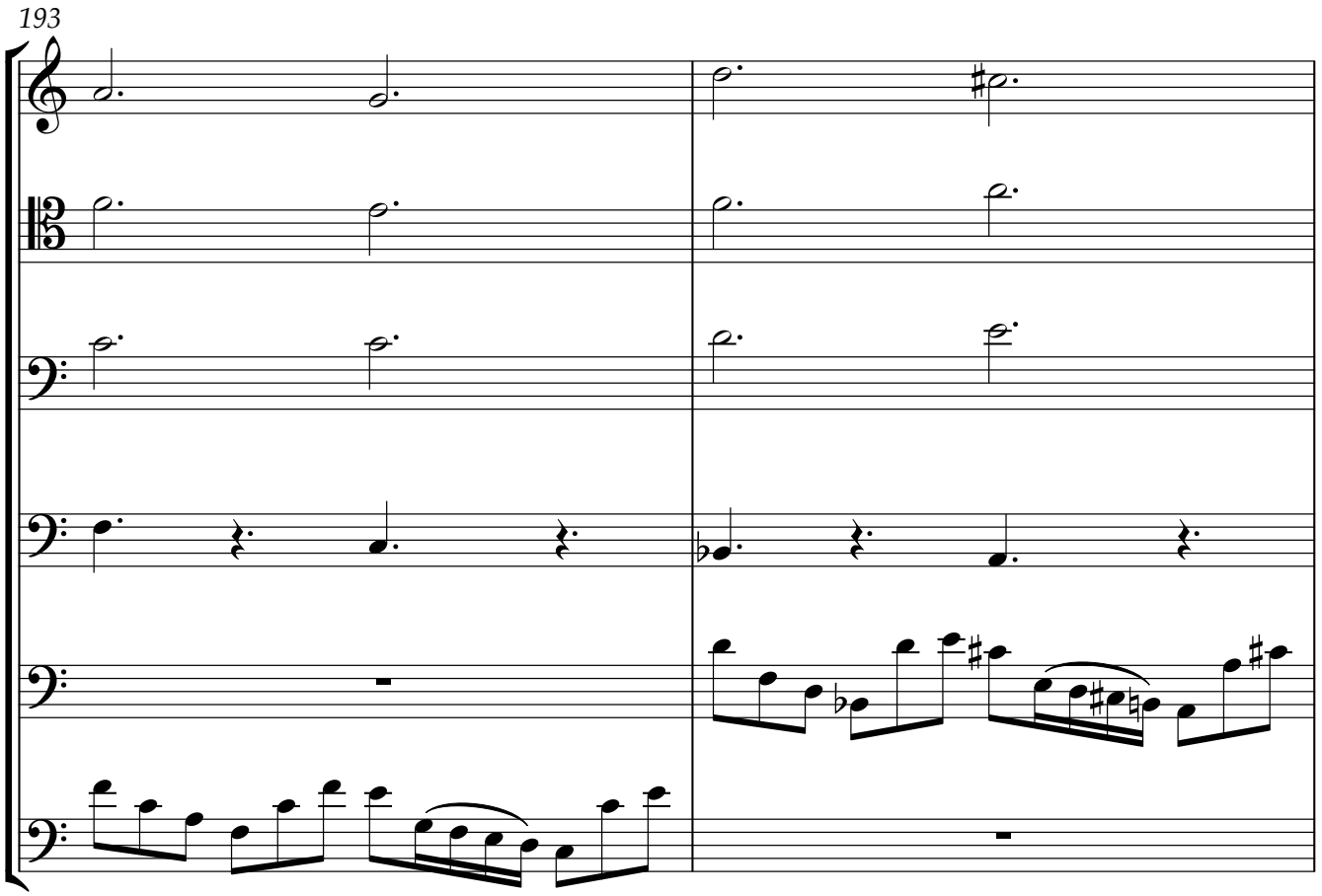


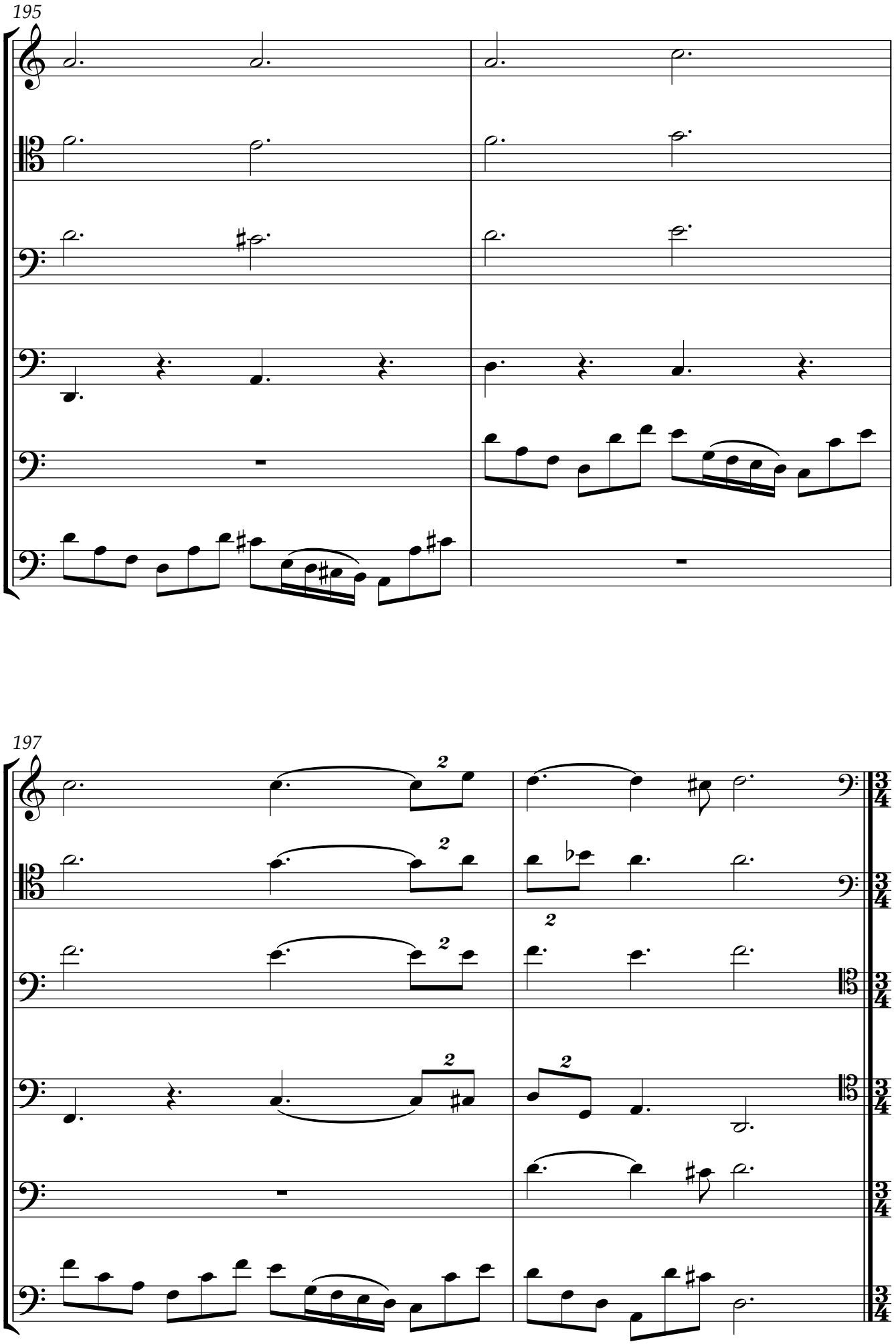
185



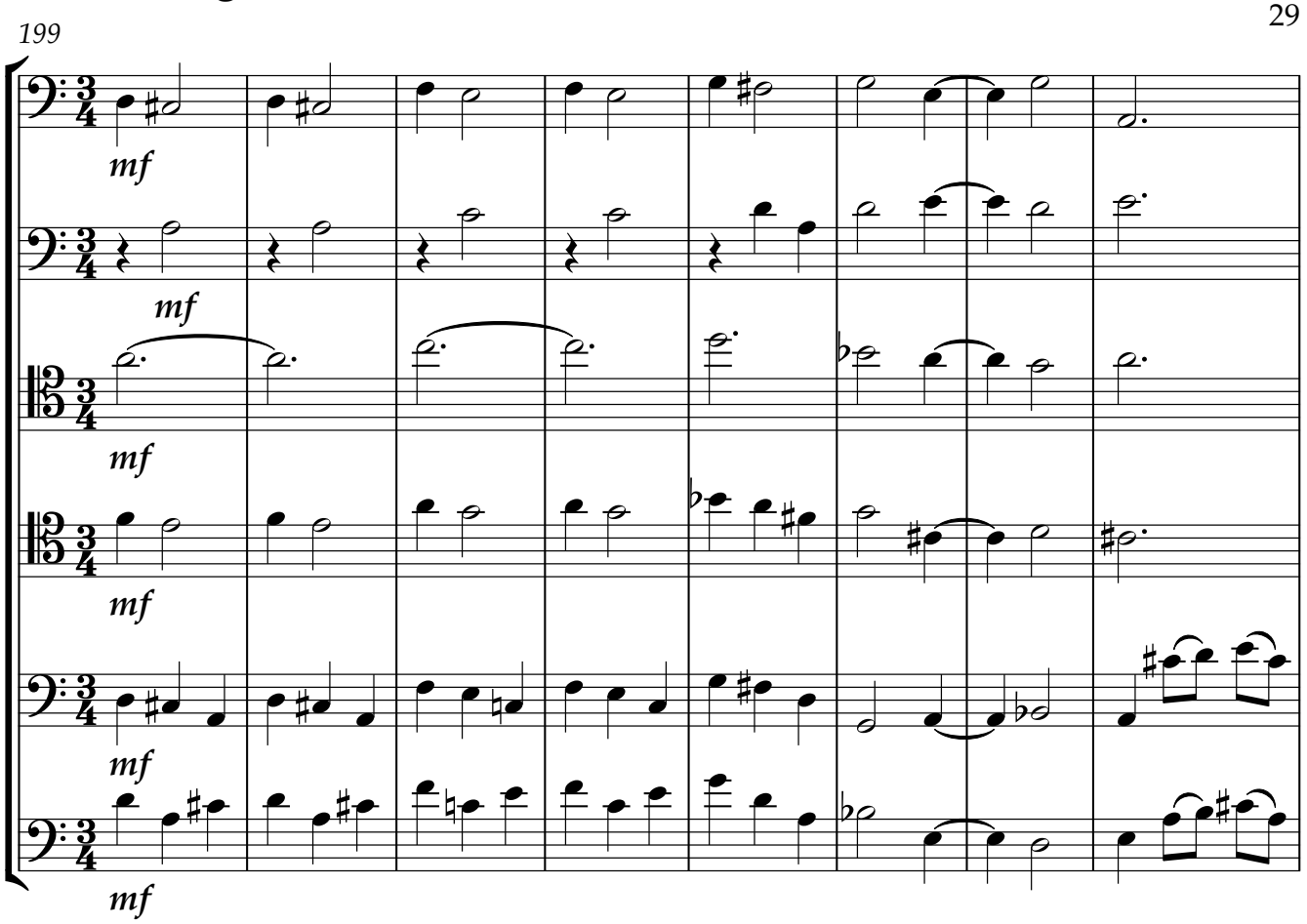

187
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
mf
mf
p
p
p
p
189
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
12/8

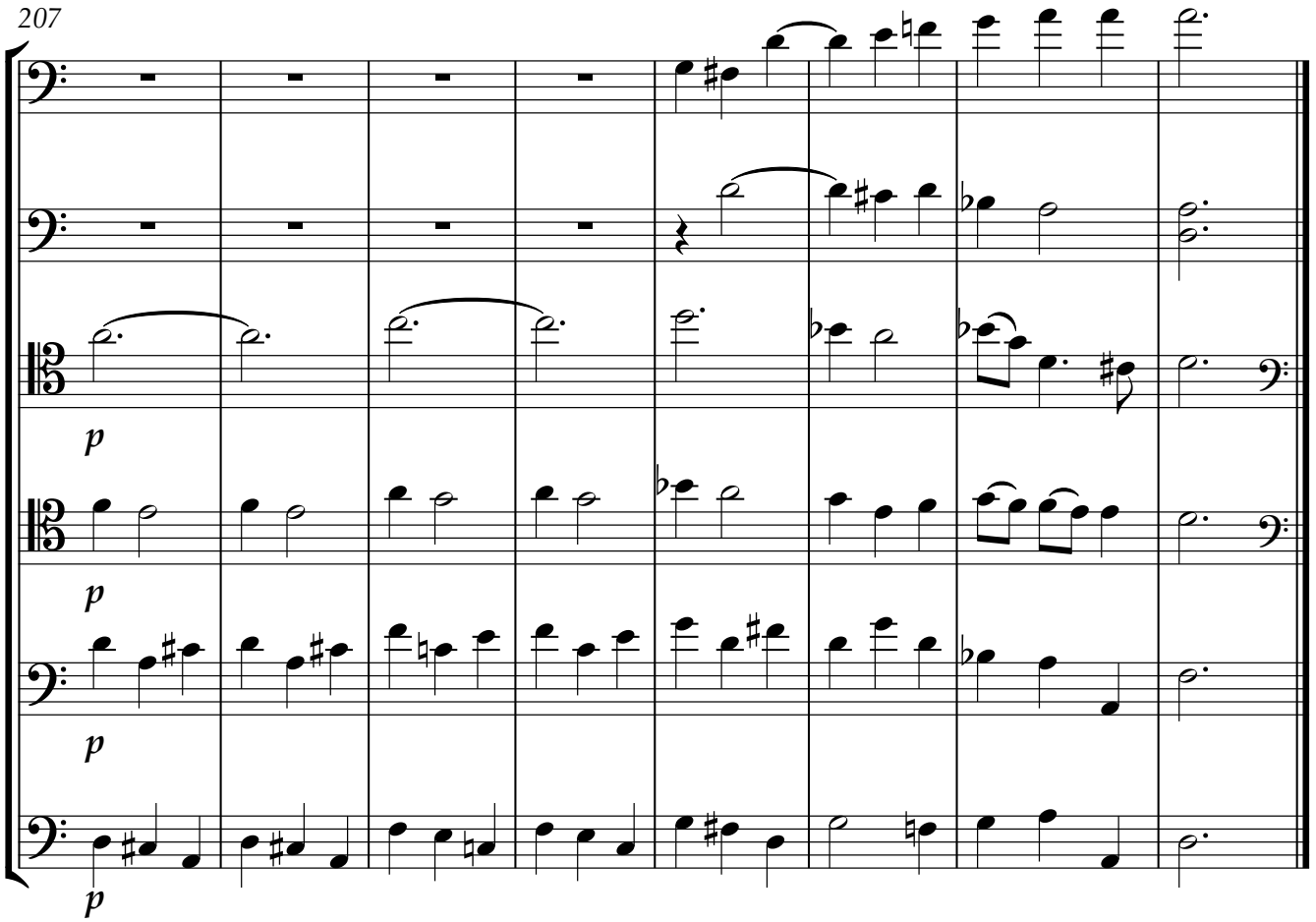

191
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
p (sotto voce)
p (sotto voce)
arco
p (sotto voce)
arco
f
arco
Soli (or Solo)
f
Soli (or Solo)
f


193
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


195
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
197
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
2
2
2
2
2
2
3
4

15. Adagio





16. Adagio

215

(arco)

Vc1

mf

pizz.

Vc2

mf

pizz.

Vc3

mf

pizz.

Vc4

mf

Soli (or Solo)

Vc5

mf

Soli (or Solo)

Vc6

mf

219

Vc1

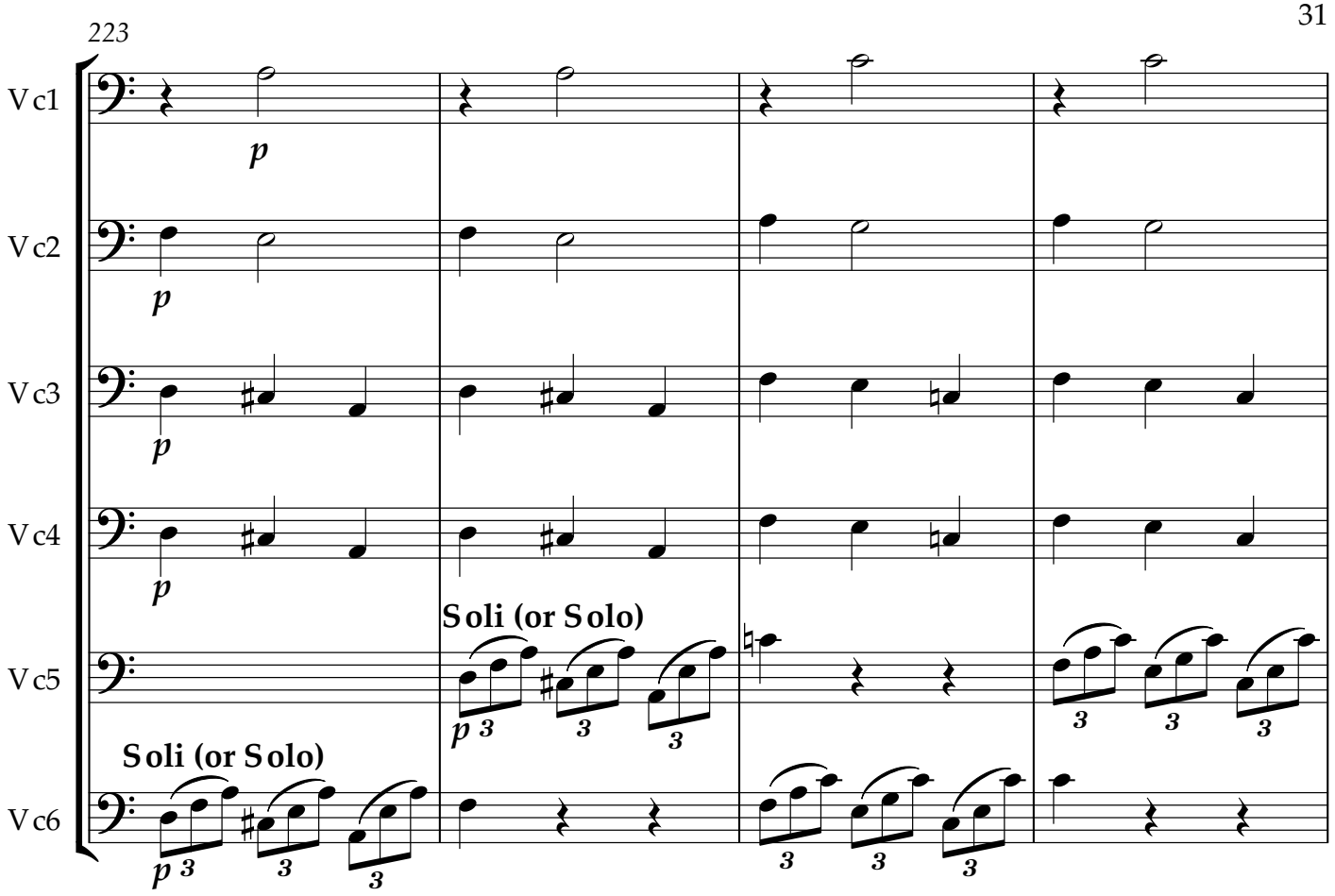
Vc2

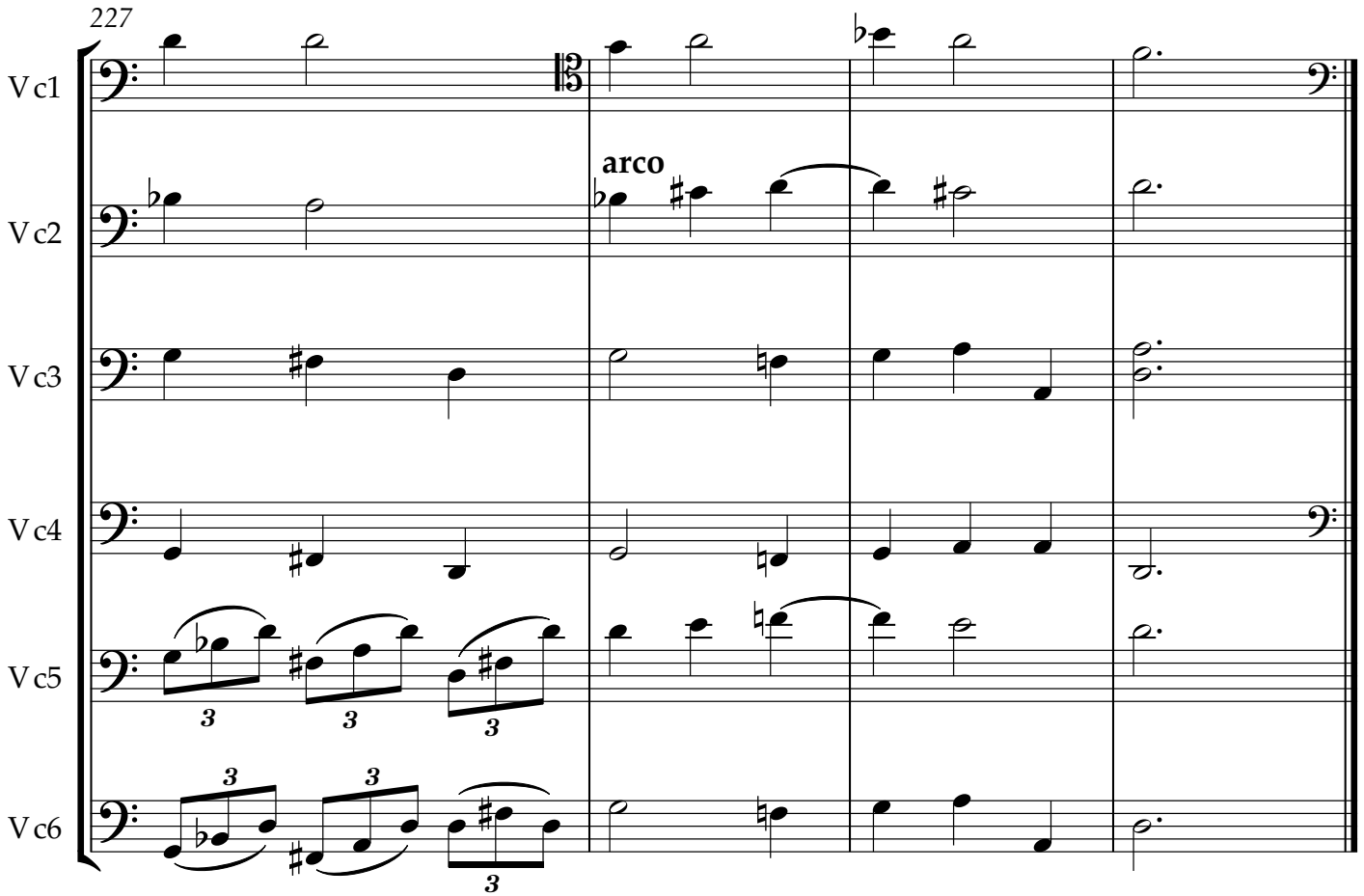
Vc3

Vc4

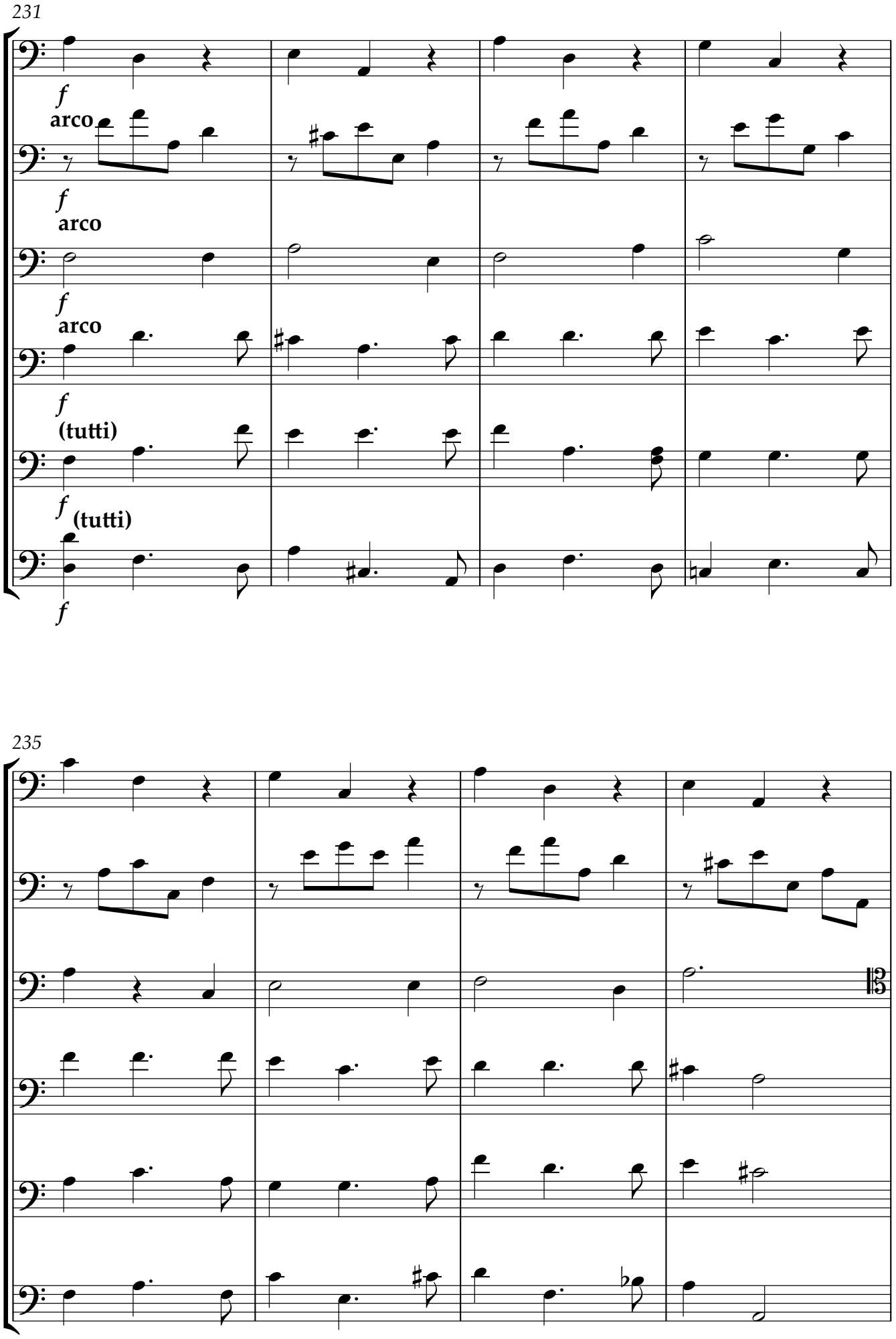
Vc5

Vc6

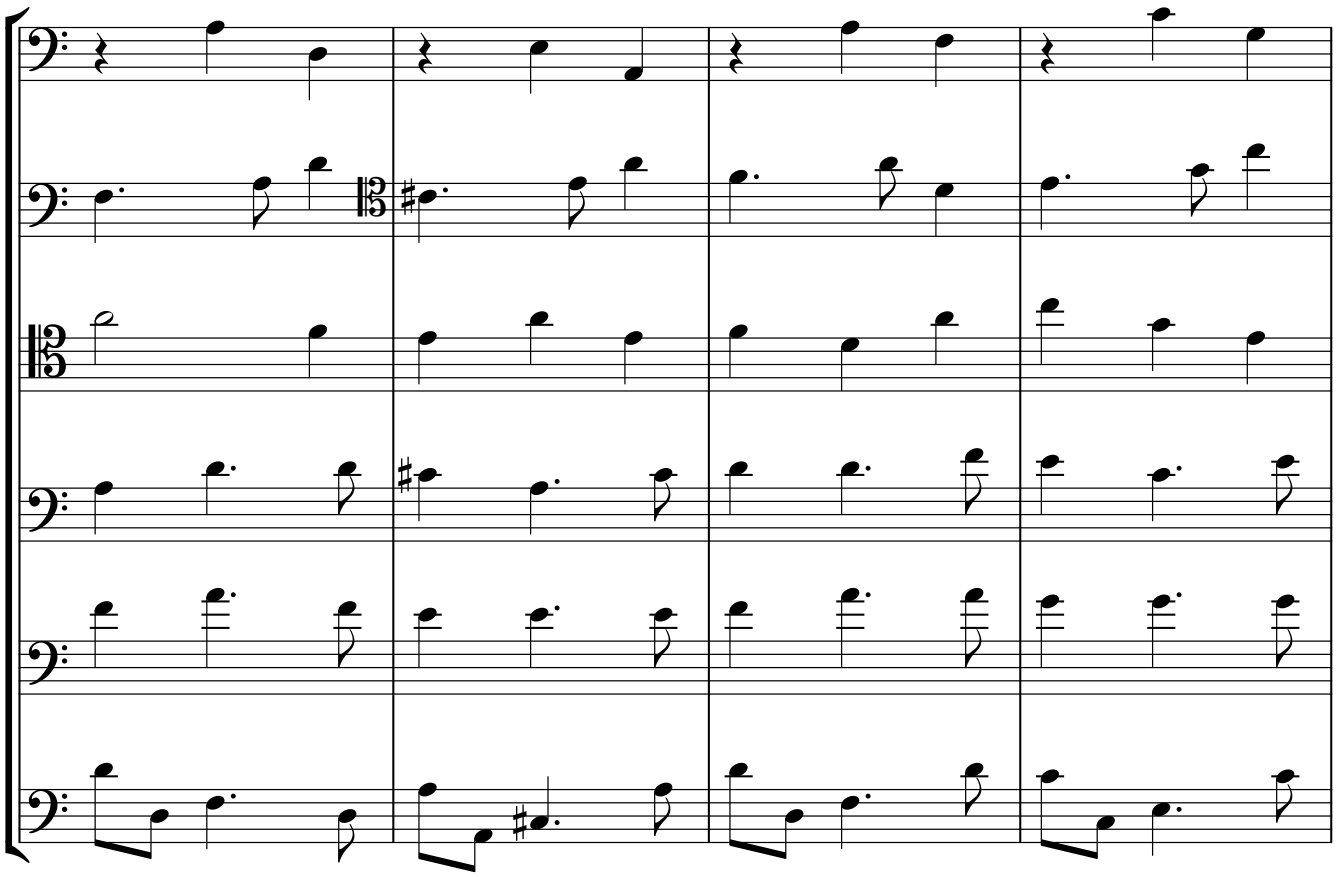

223
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
p
Soli (or Solo)
Soli (or Solo)


227
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
arco

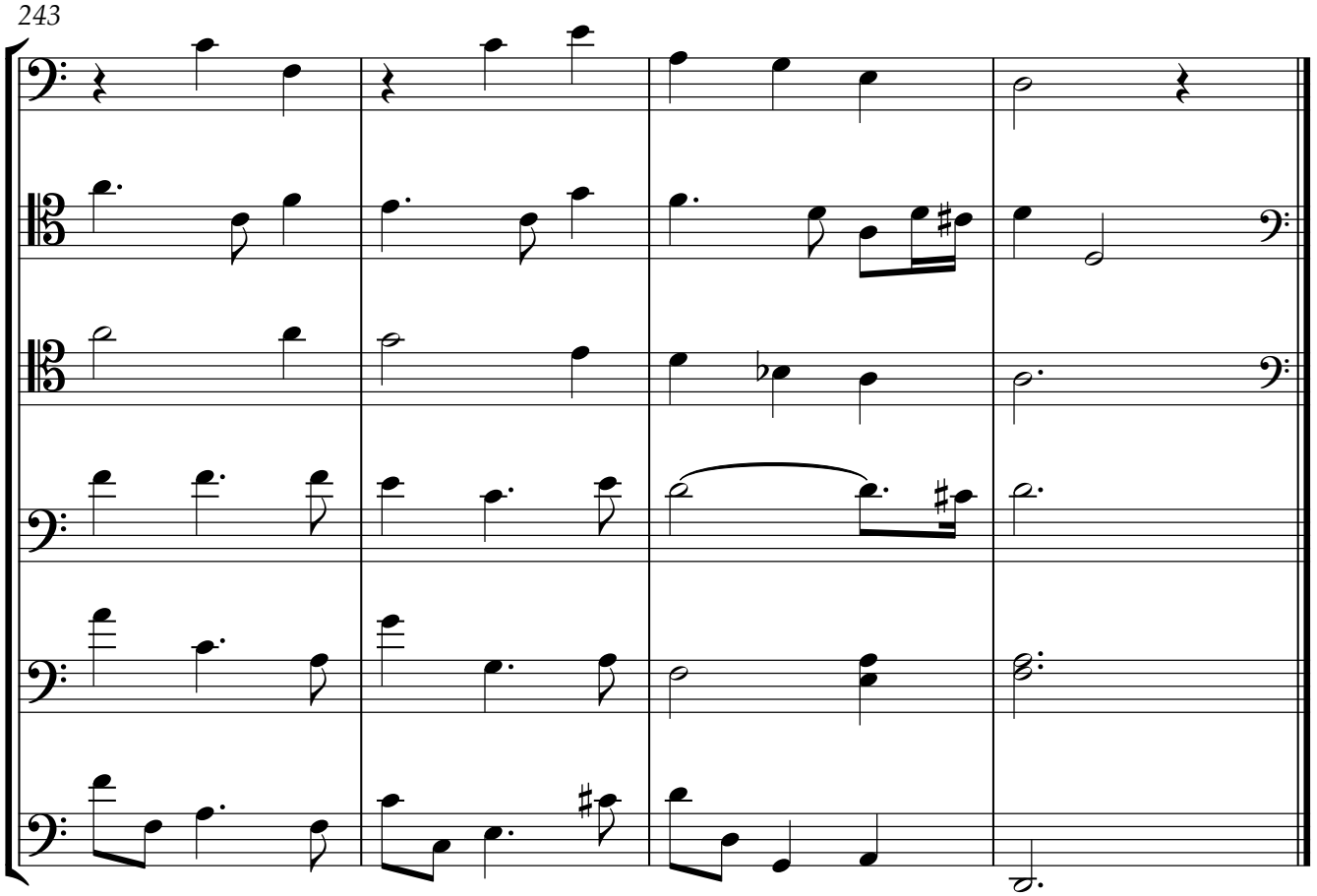
17. Allegro


231
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
f
arco
f
arco
f
arco
f
(tutti)
f
(tutti)
f
235
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

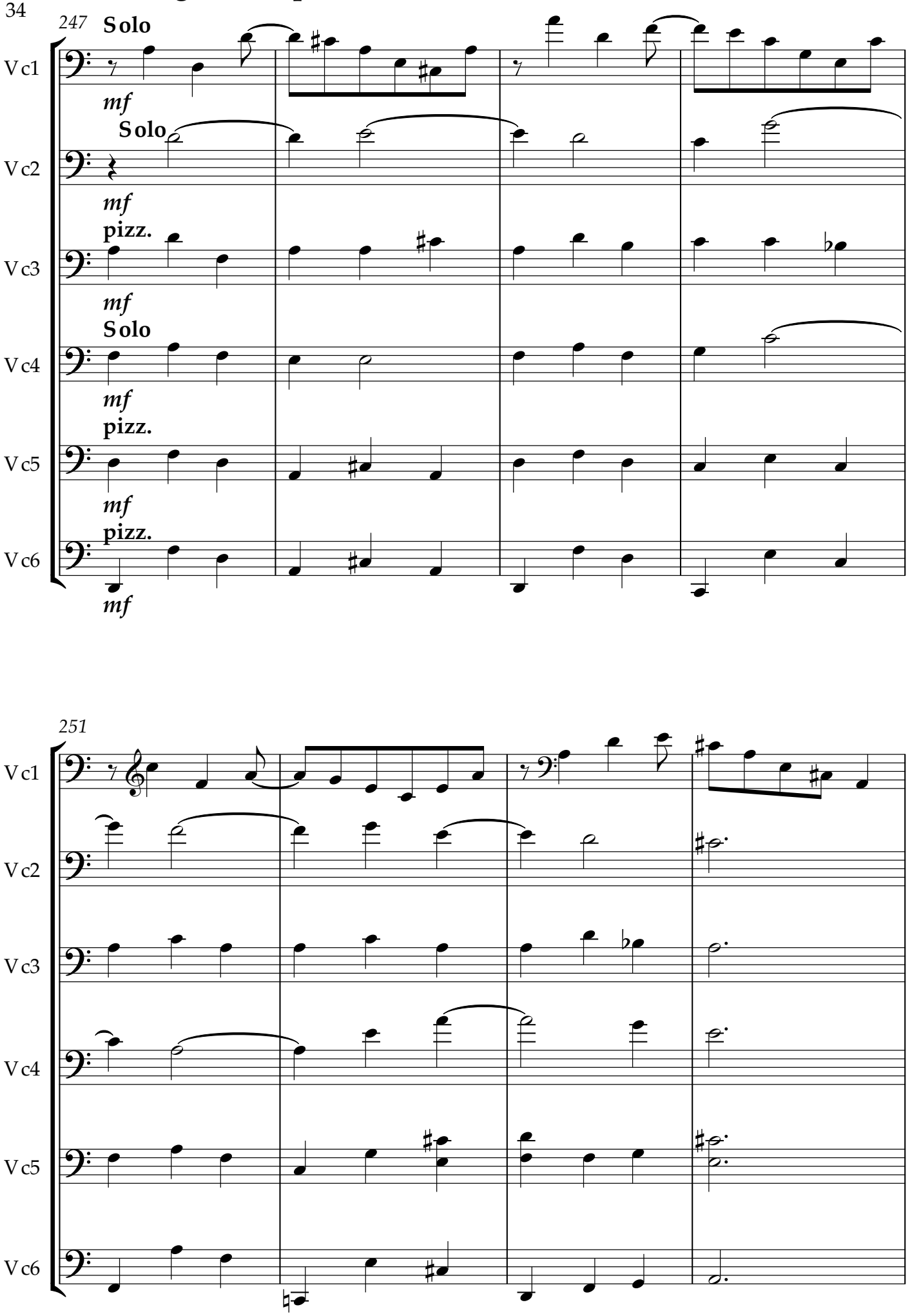
239

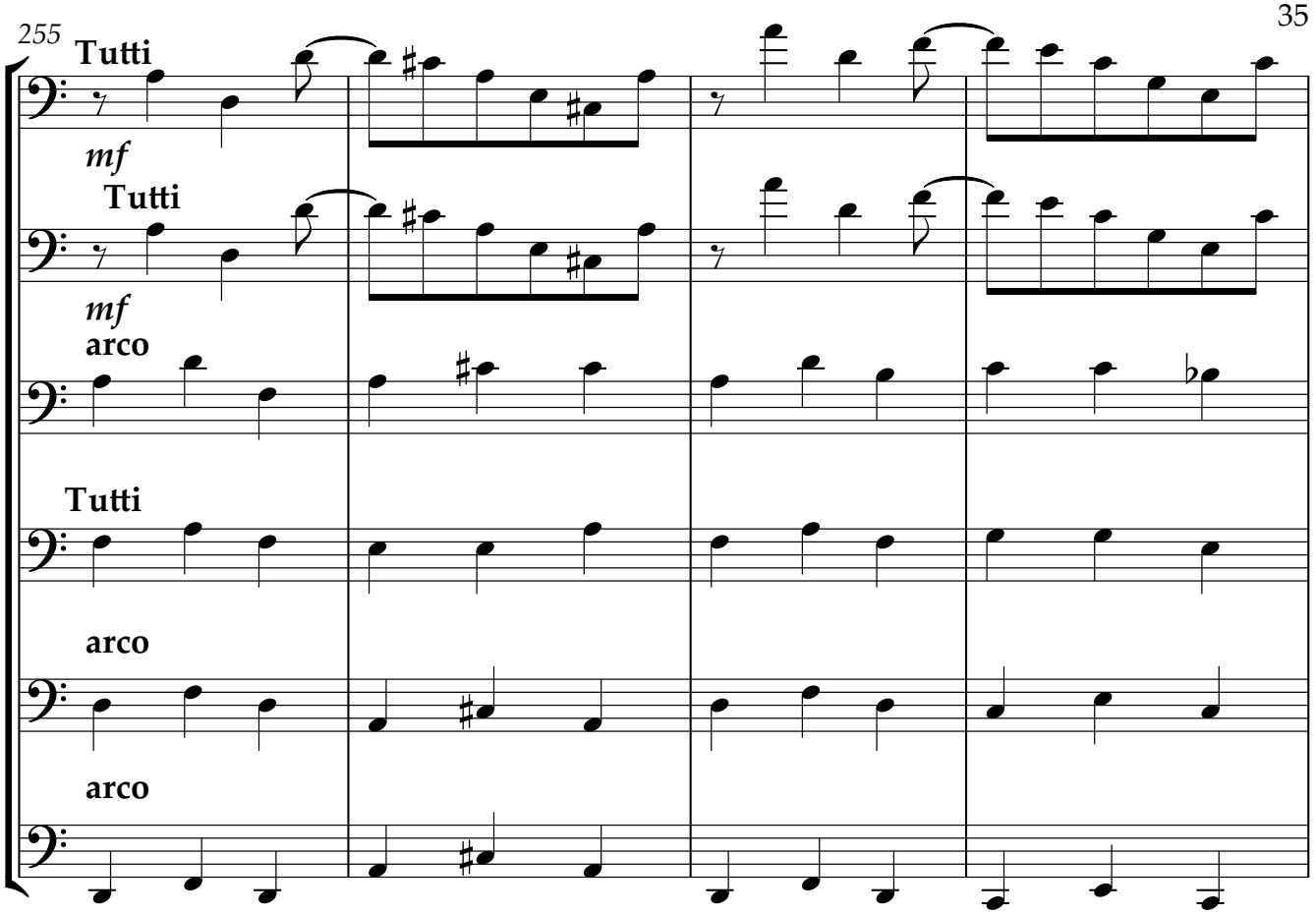


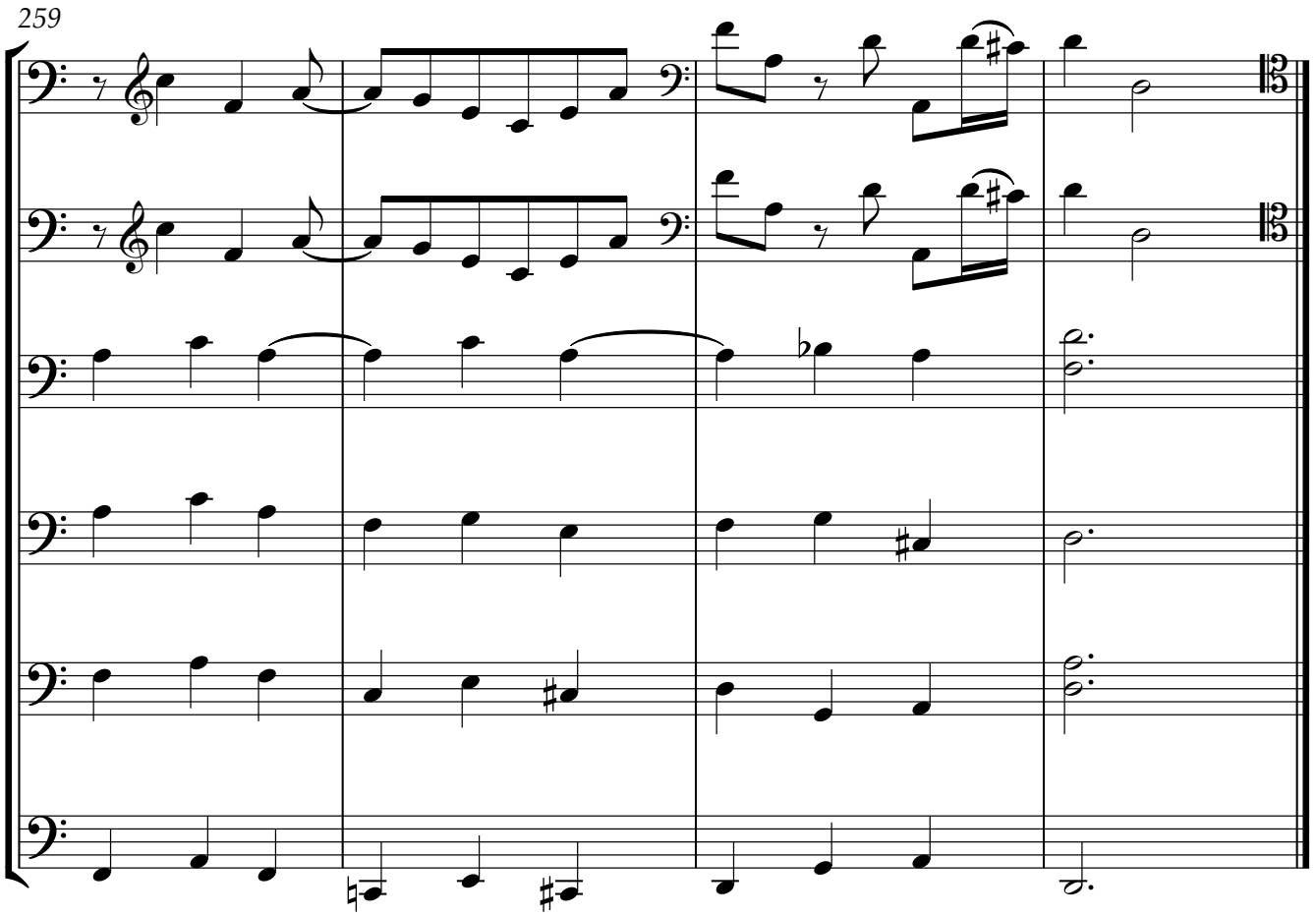
243



18. Allegro [tranquillamente]

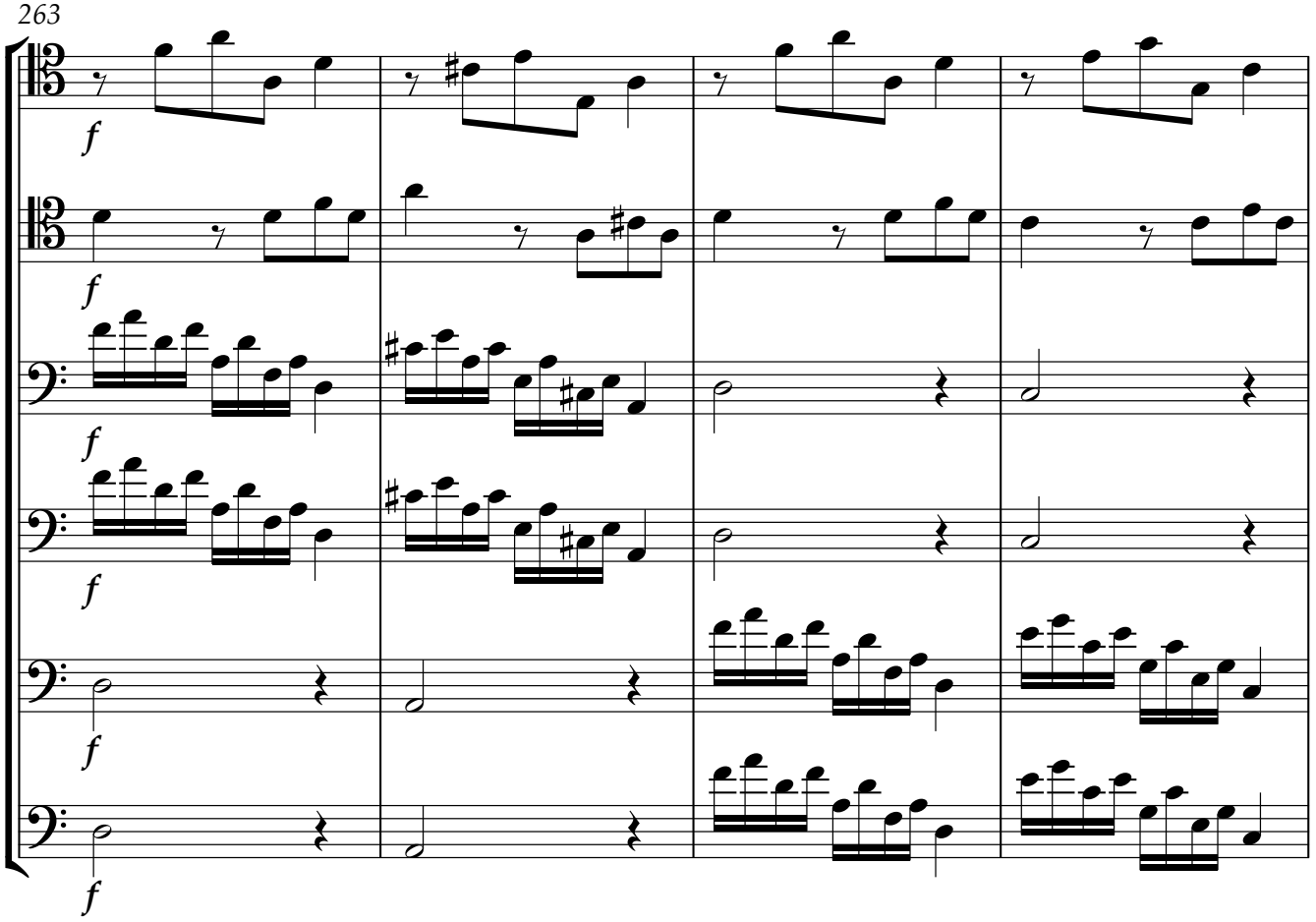



255
Tutti
Vc1
mf
Tutti
Vc2
mf
arco
Vc3
Tutti
Vc4
arco
Vc5
arco
Vc6

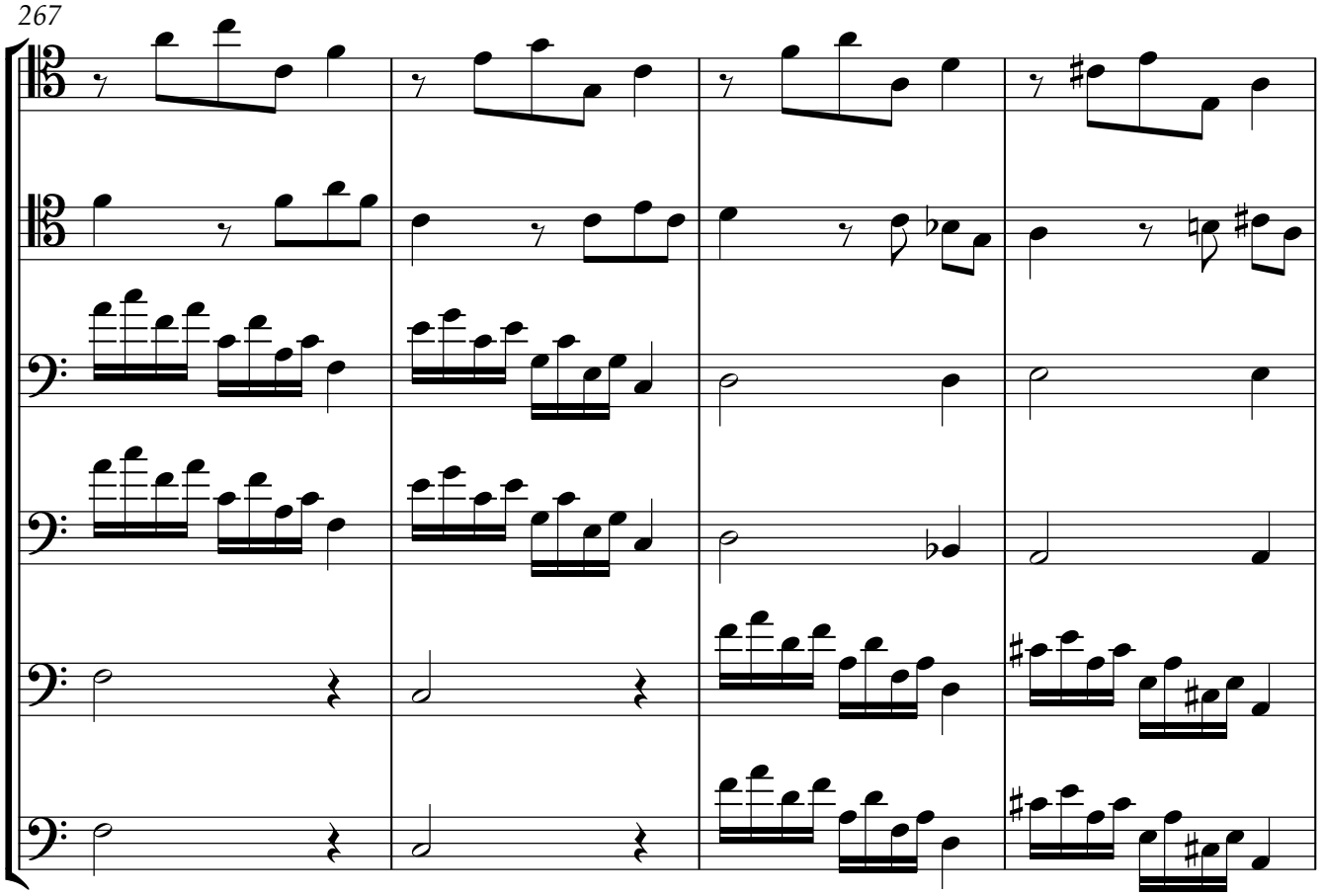

259
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

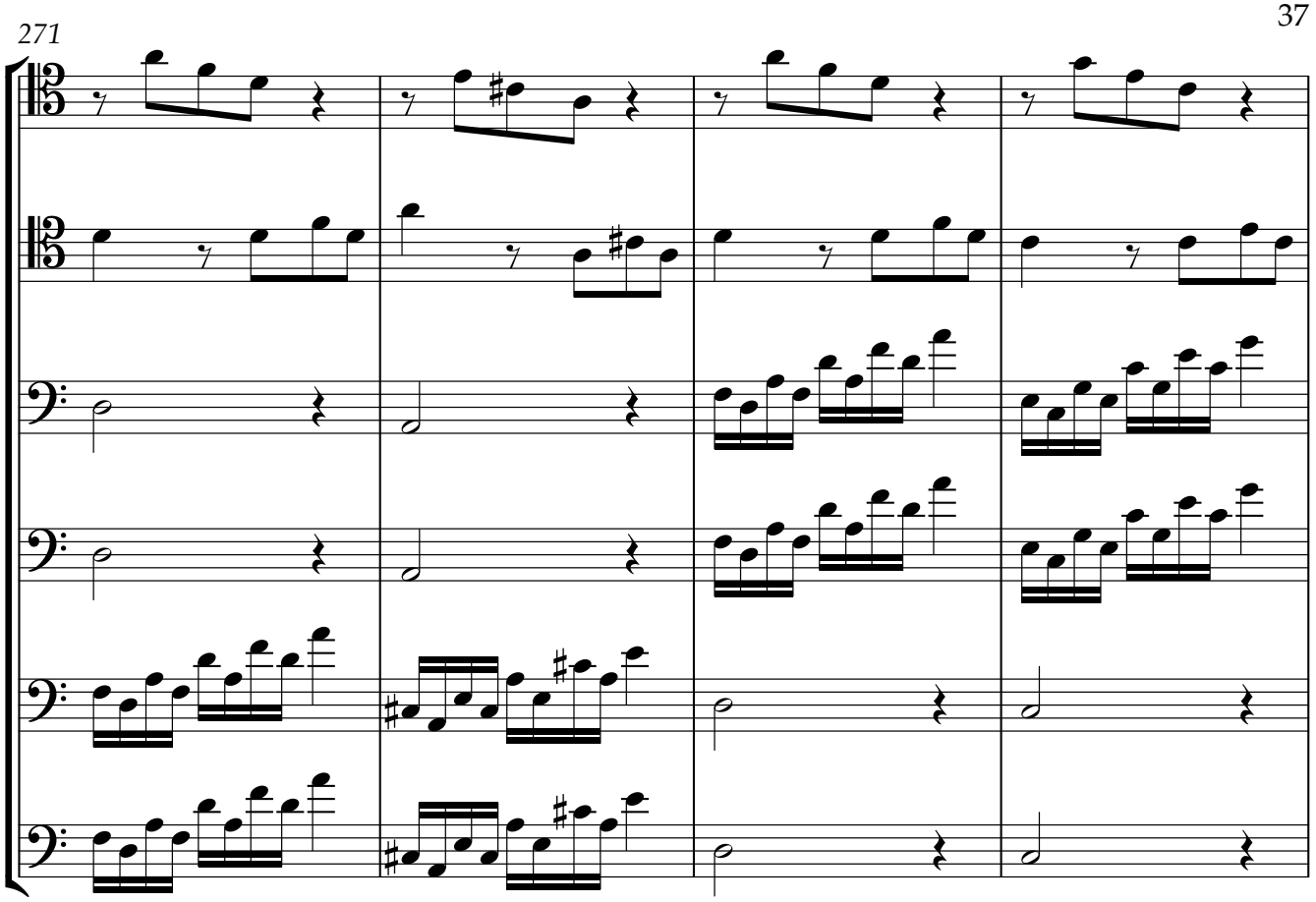
19. Allegro

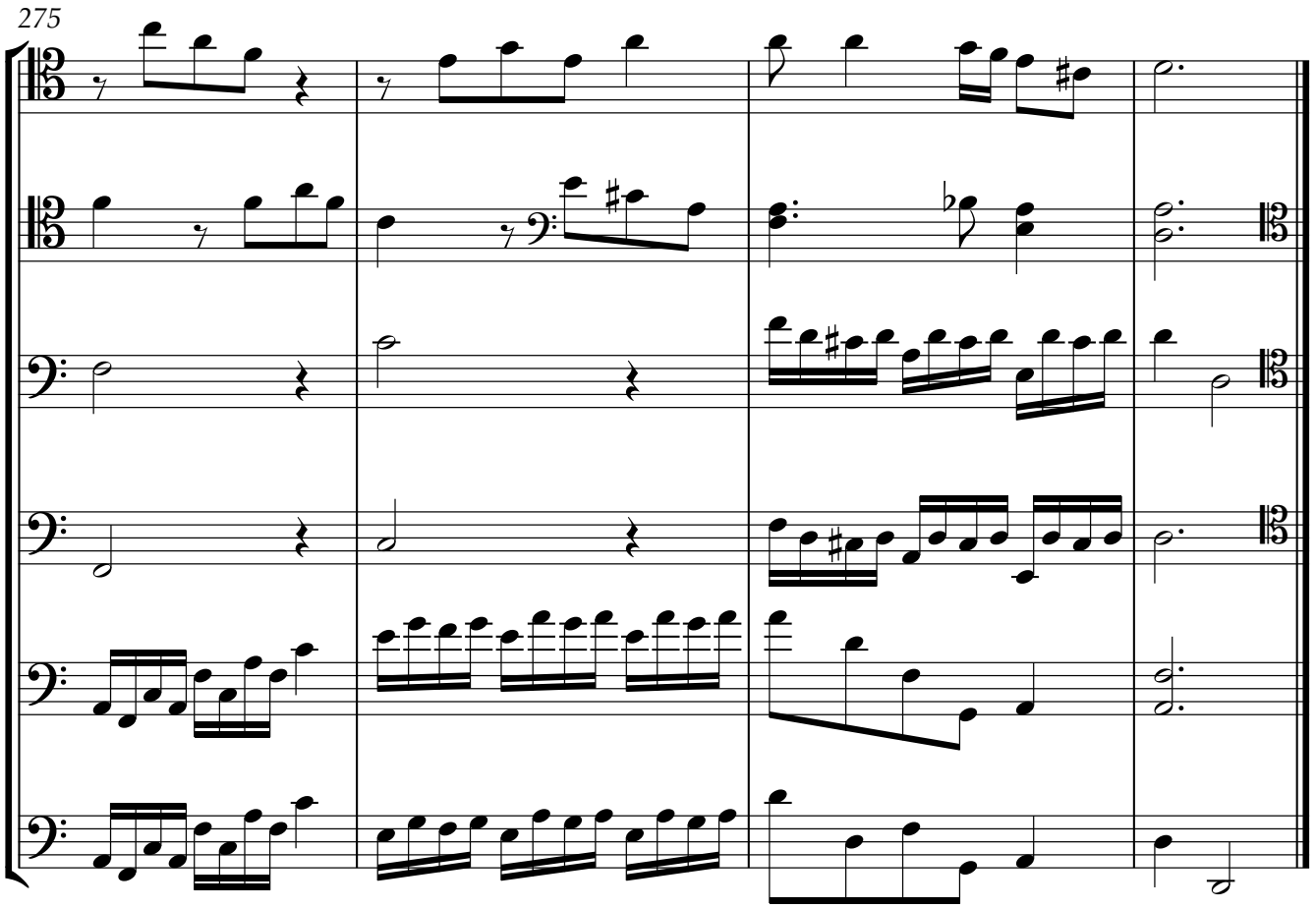
263



267




271
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


275
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

20. Allegro

279

TACET

Vc1

(TACET)

Vc2

(TACET)

Vc3

Soli (or Solo)

Vc4

f

Soli (or Solo)

Vc5

f

Soli (or Solo)

Vc6

283

Vc1

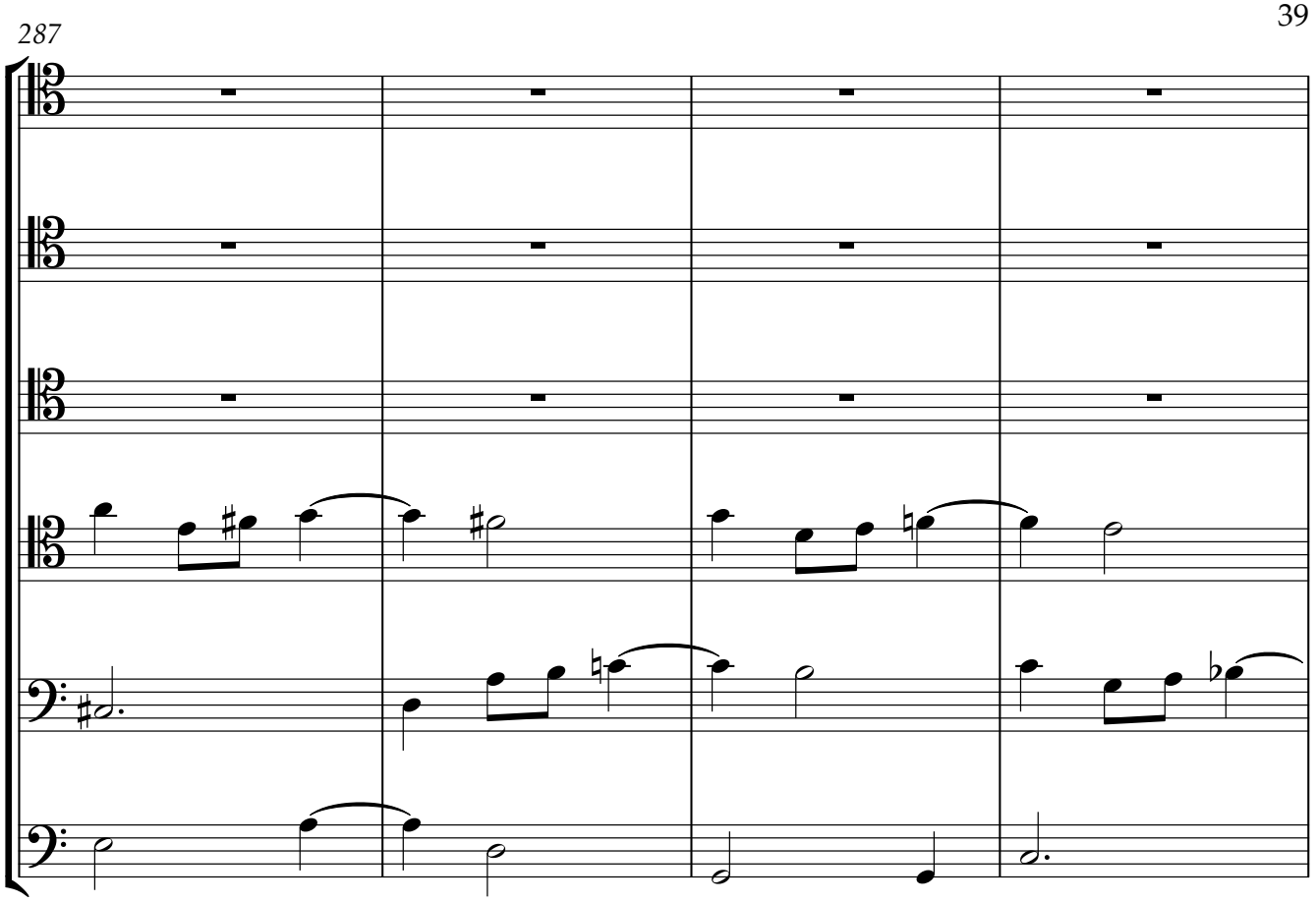
Vc2

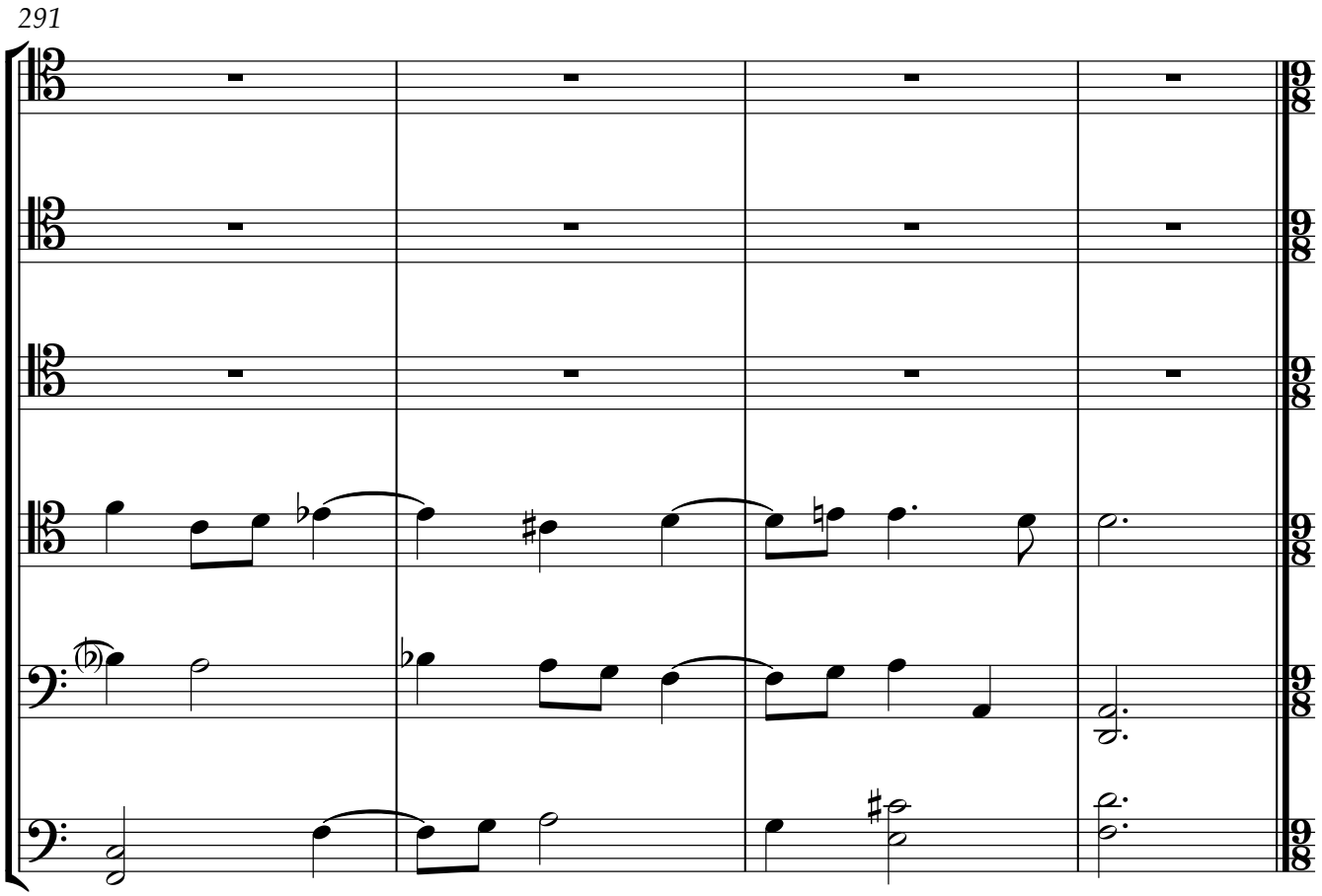
Vc3

Vc4

Vc5

Vc6


287
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


291
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

21. Allegro

295

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

f

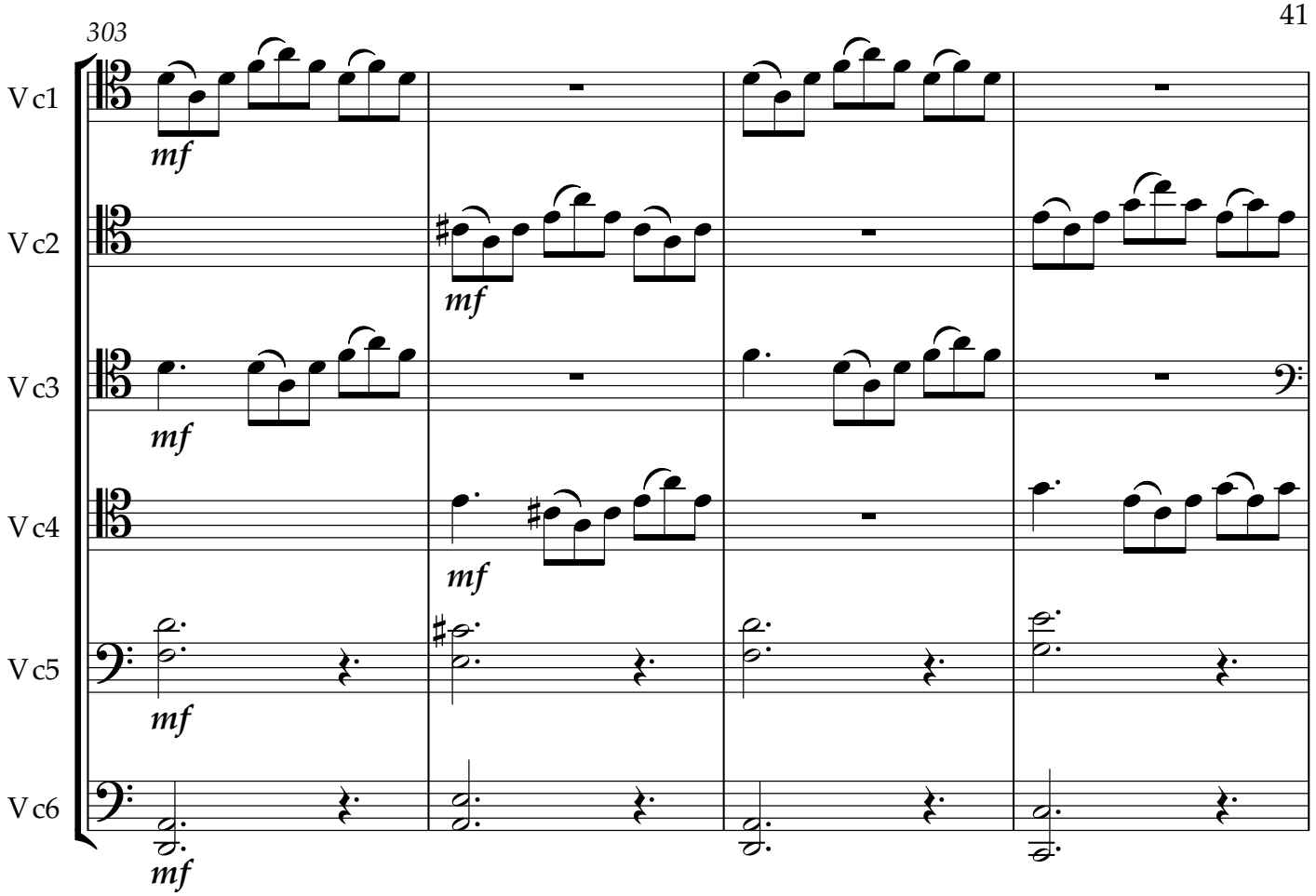
(tutti)
pizz.

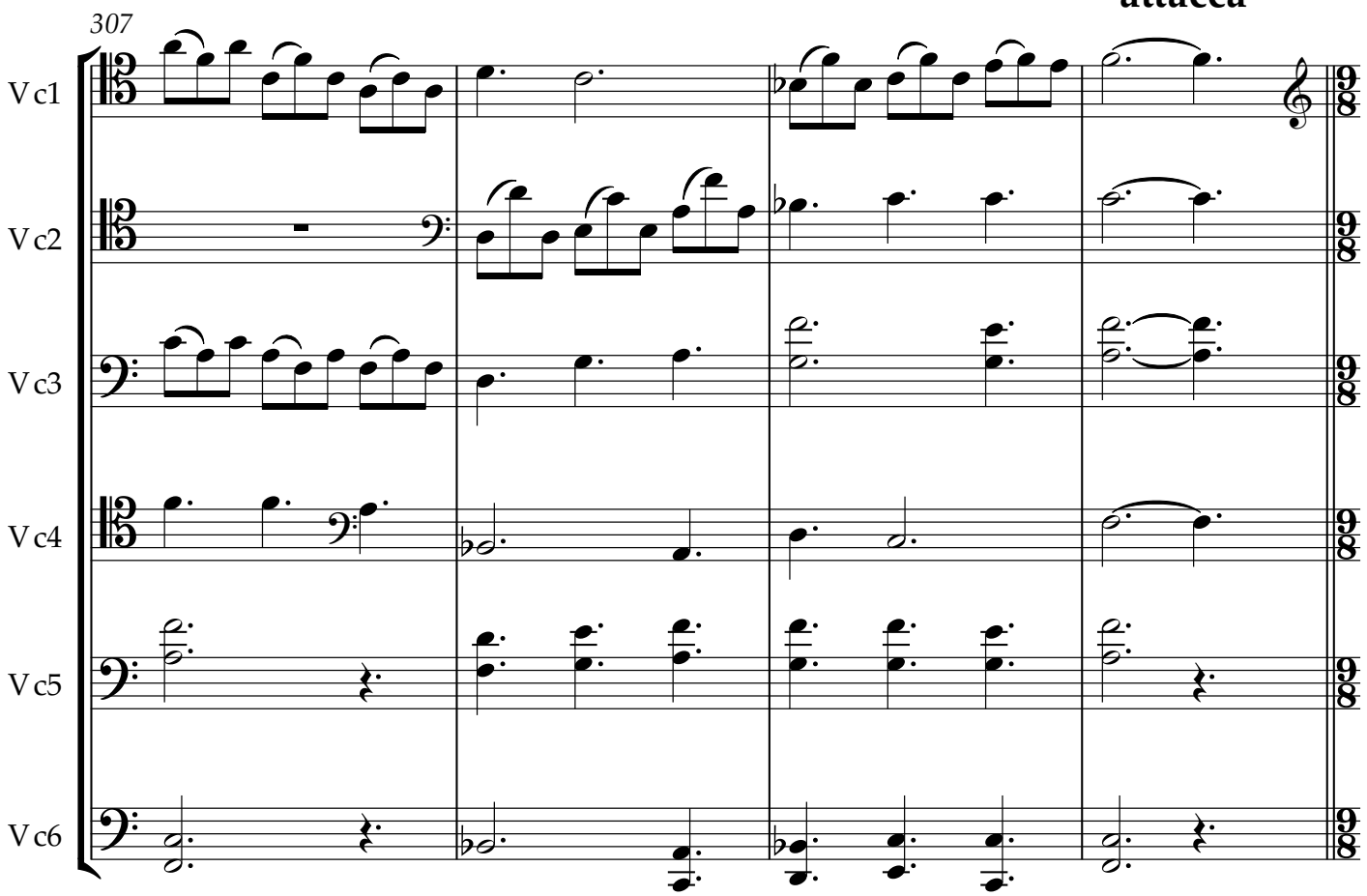
f (tutti)
pizz.

f

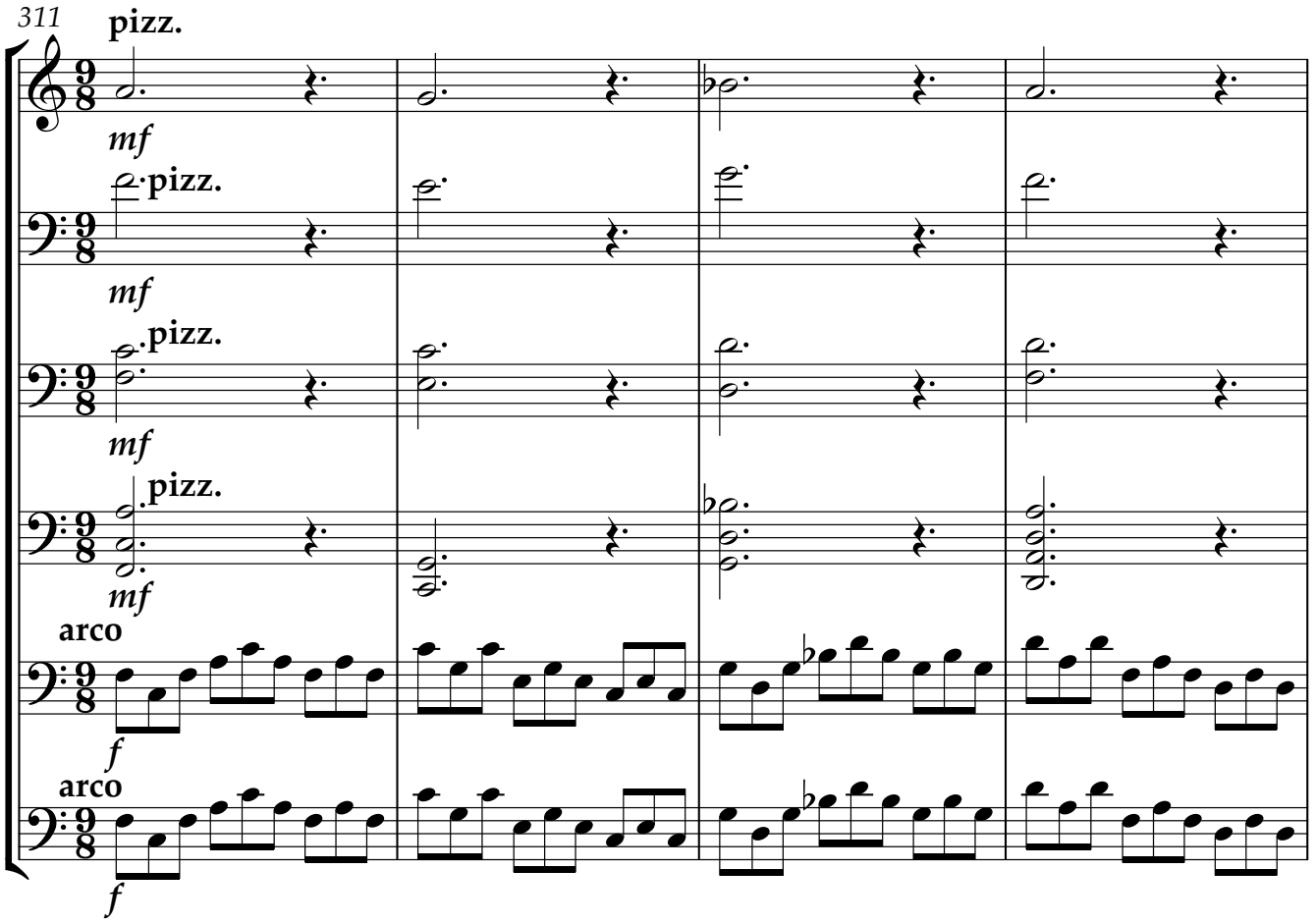
299

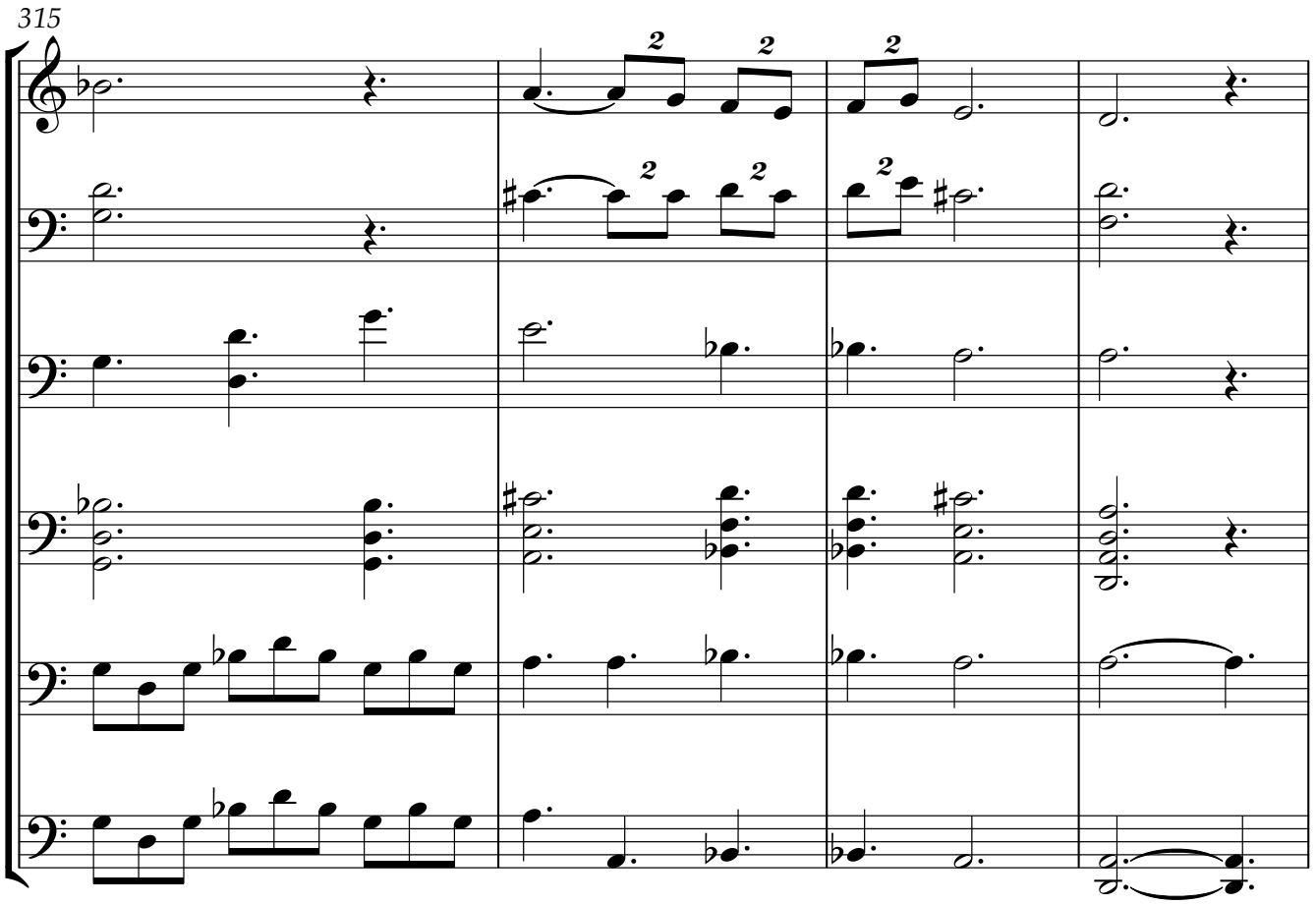
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

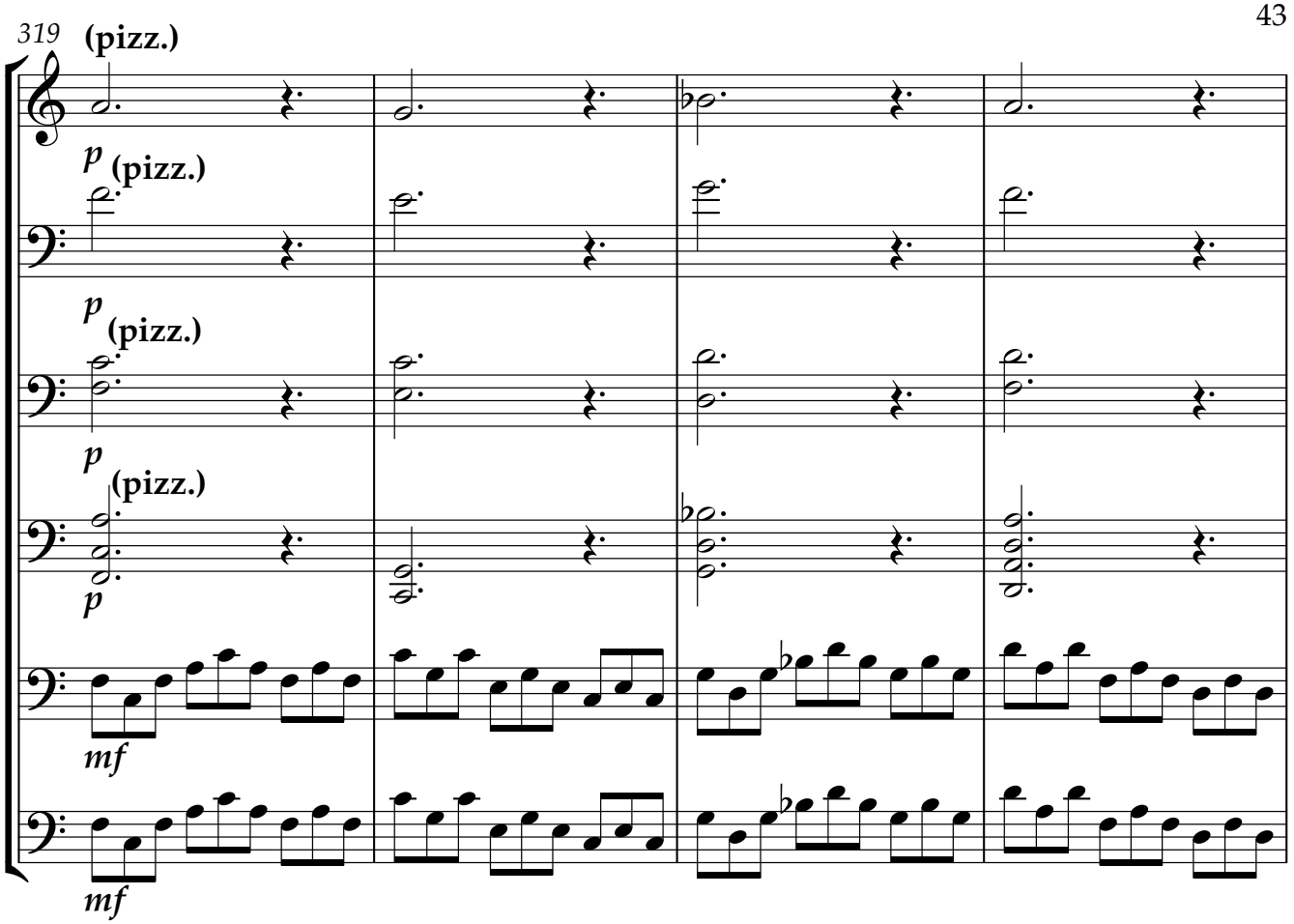

303
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
mf

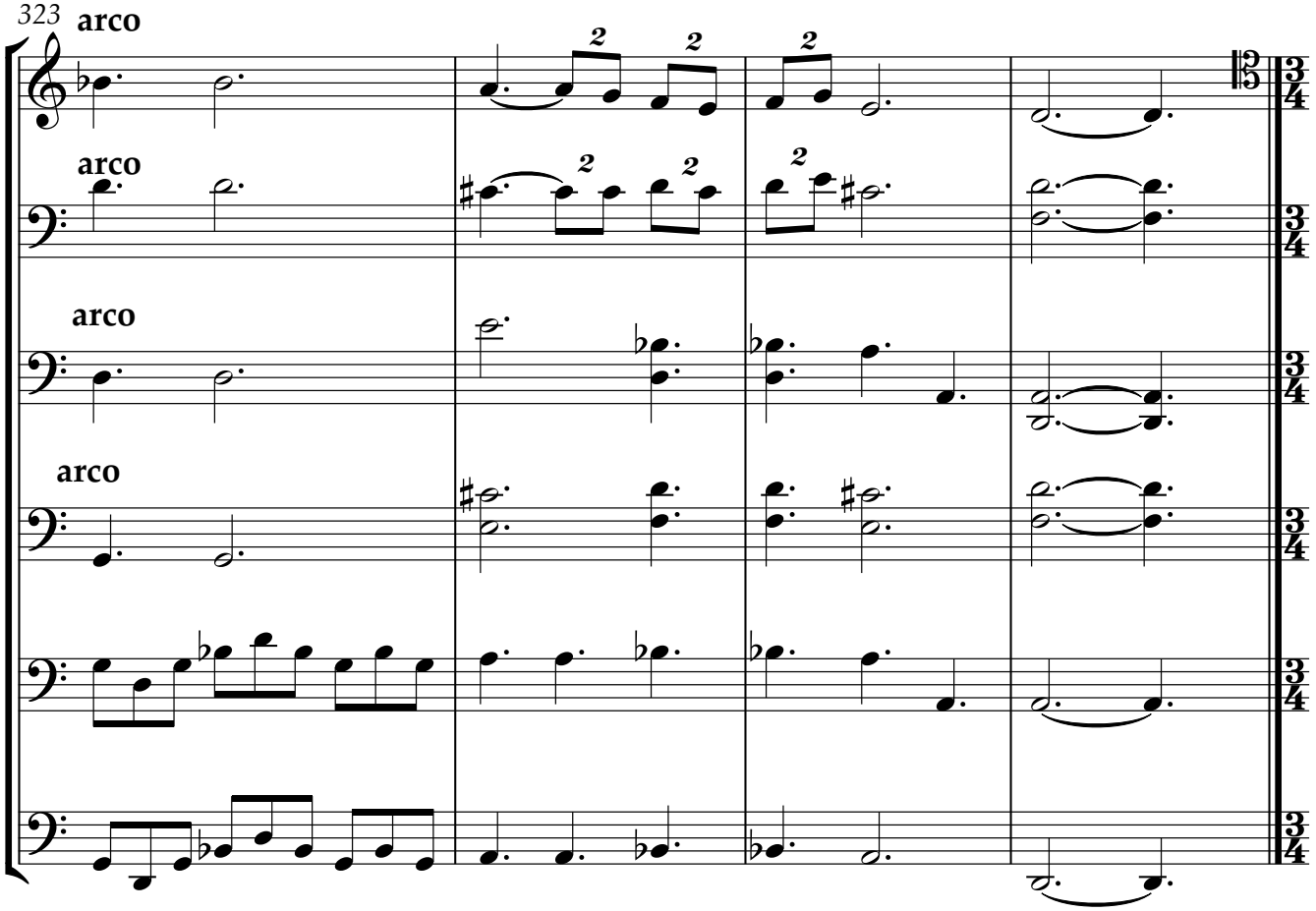

attacca
307
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
9/8

22. Allegro

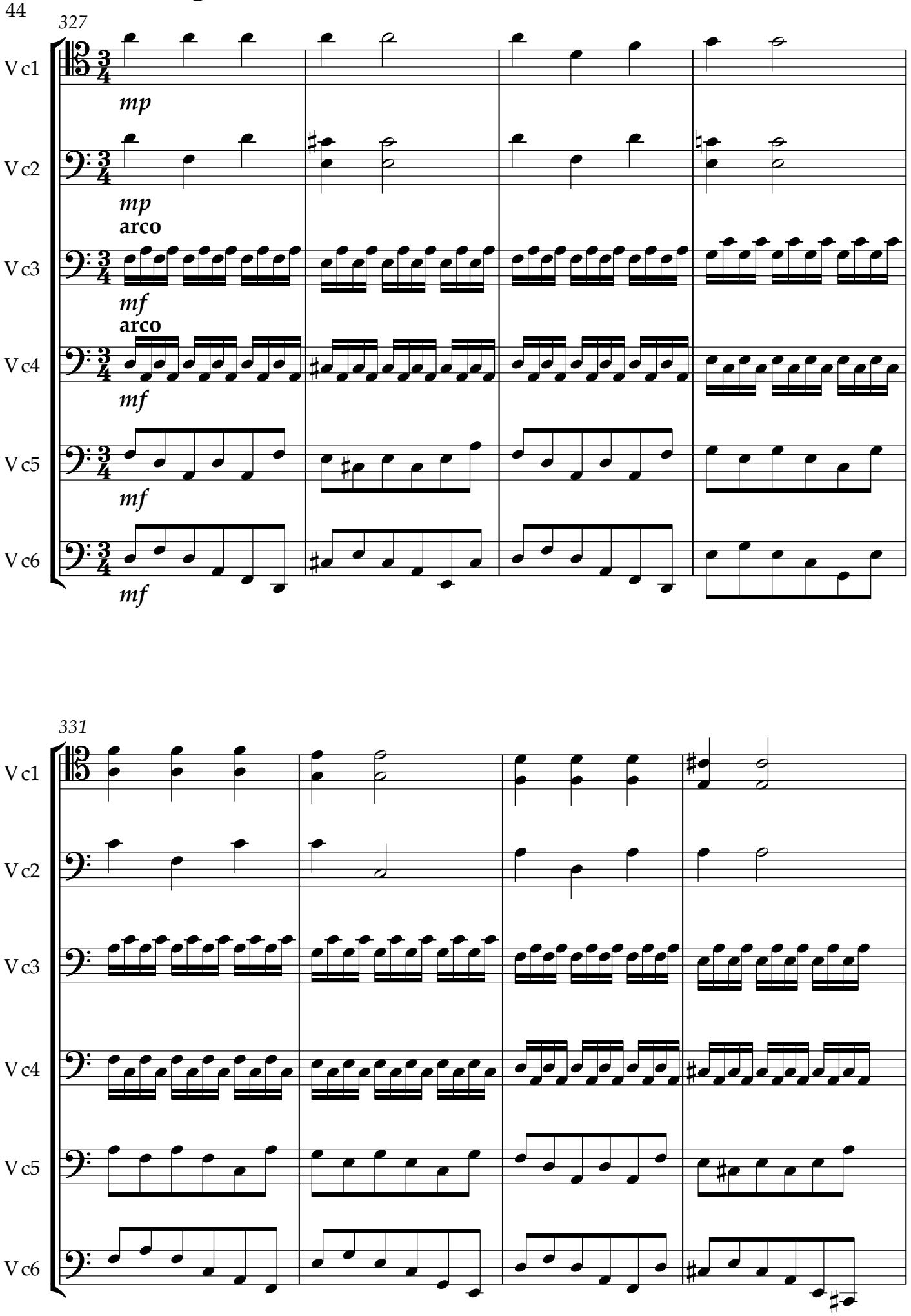

311
pizz.
Vc1
mf
pizz.
Vc2
mf
pizz.
Vc3
mf
pizz.
Vc4
mf
arco
Vc5
f
arco
Vc6
f


315
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

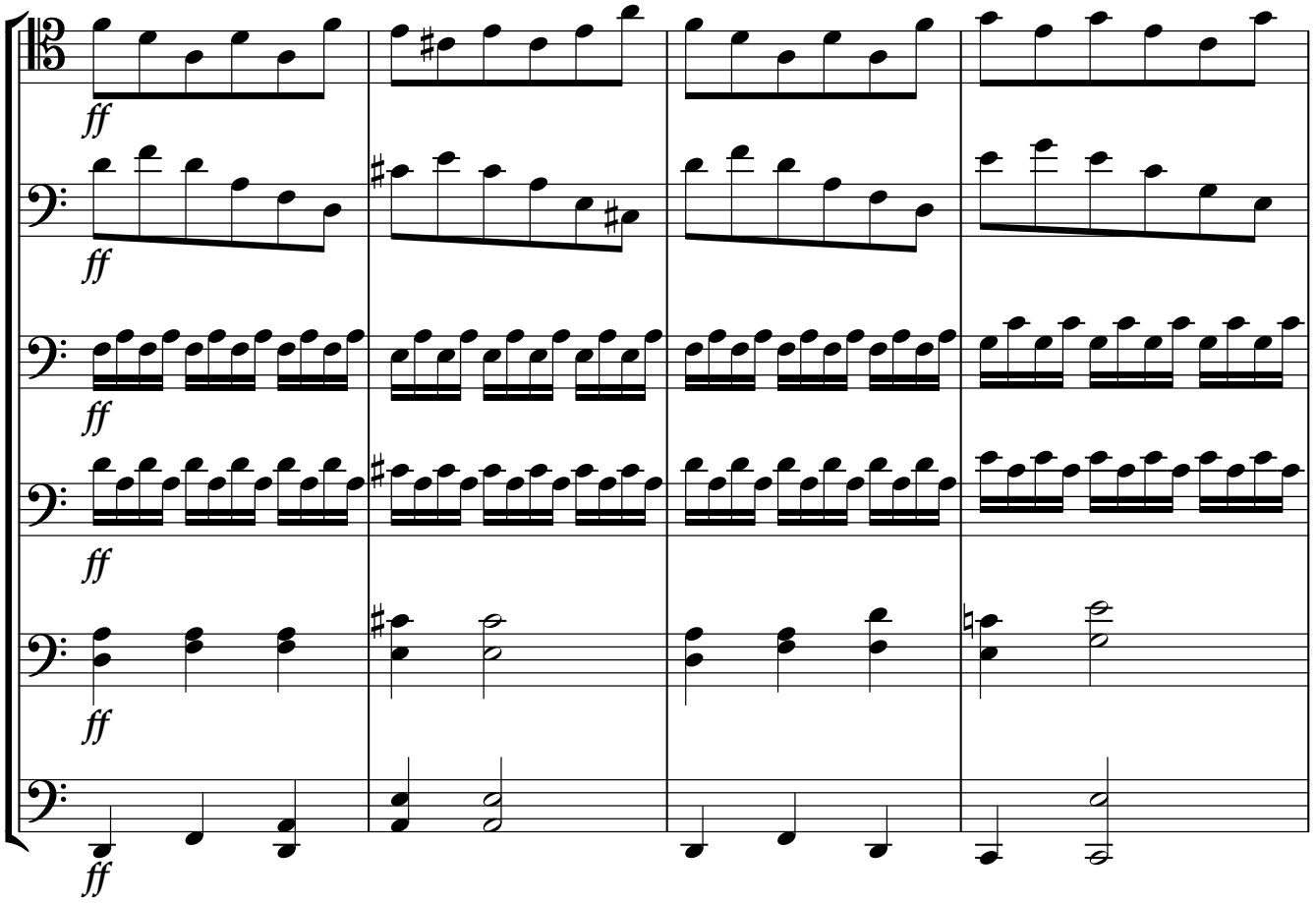

319
(pizz.)
Vc1
p (pizz.)
Vc2
p (pizz.)
Vc3
p (pizz.)
Vc4
p
Vc5
mf
Vc6
mf


323
arco
Vc1
arco
Vc2
arco
Vc3
arco
Vc4
Vc5
Vc6

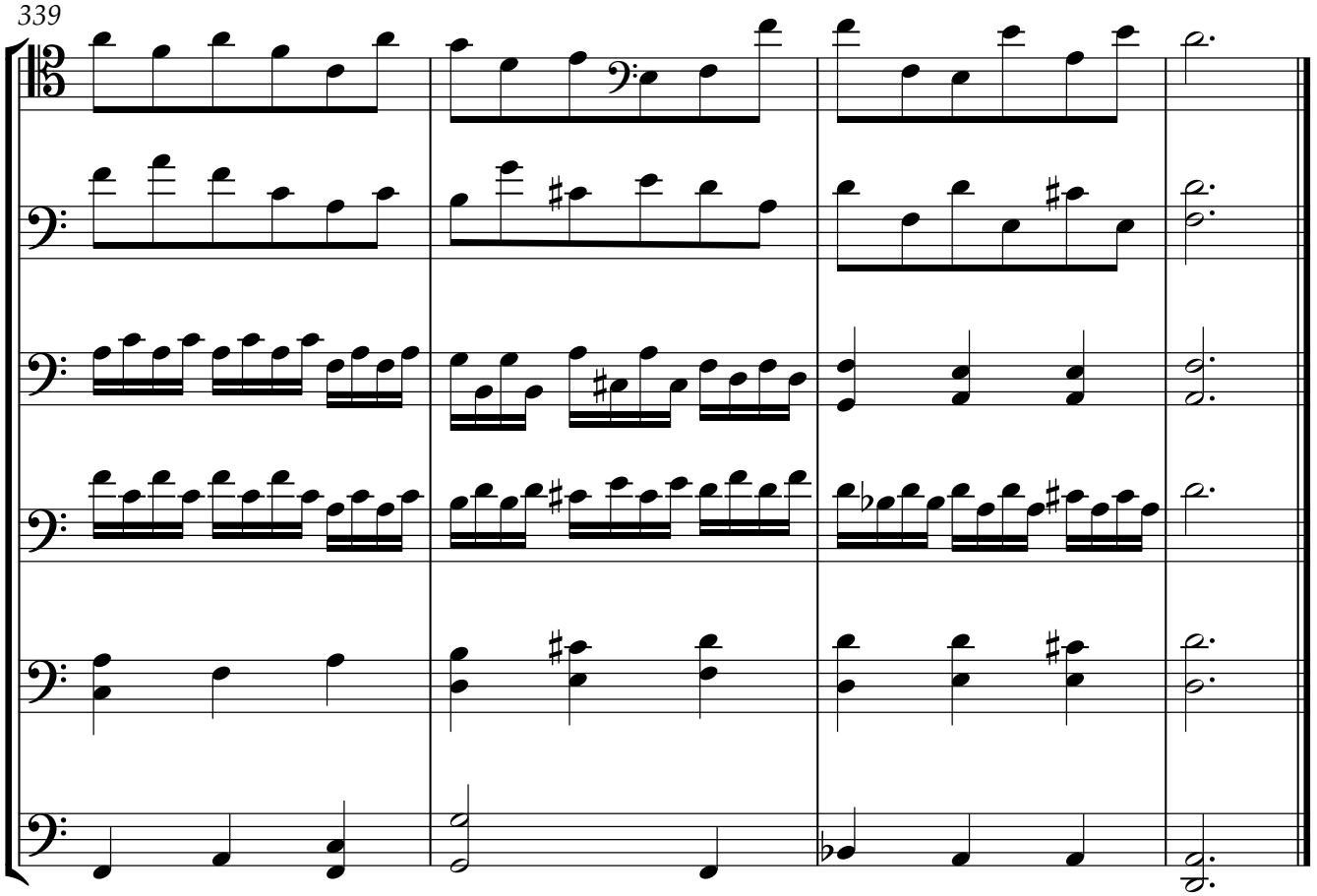
23. Allegro [meno mosso]



335



339



24. Allegro [meno mosso e largamente]

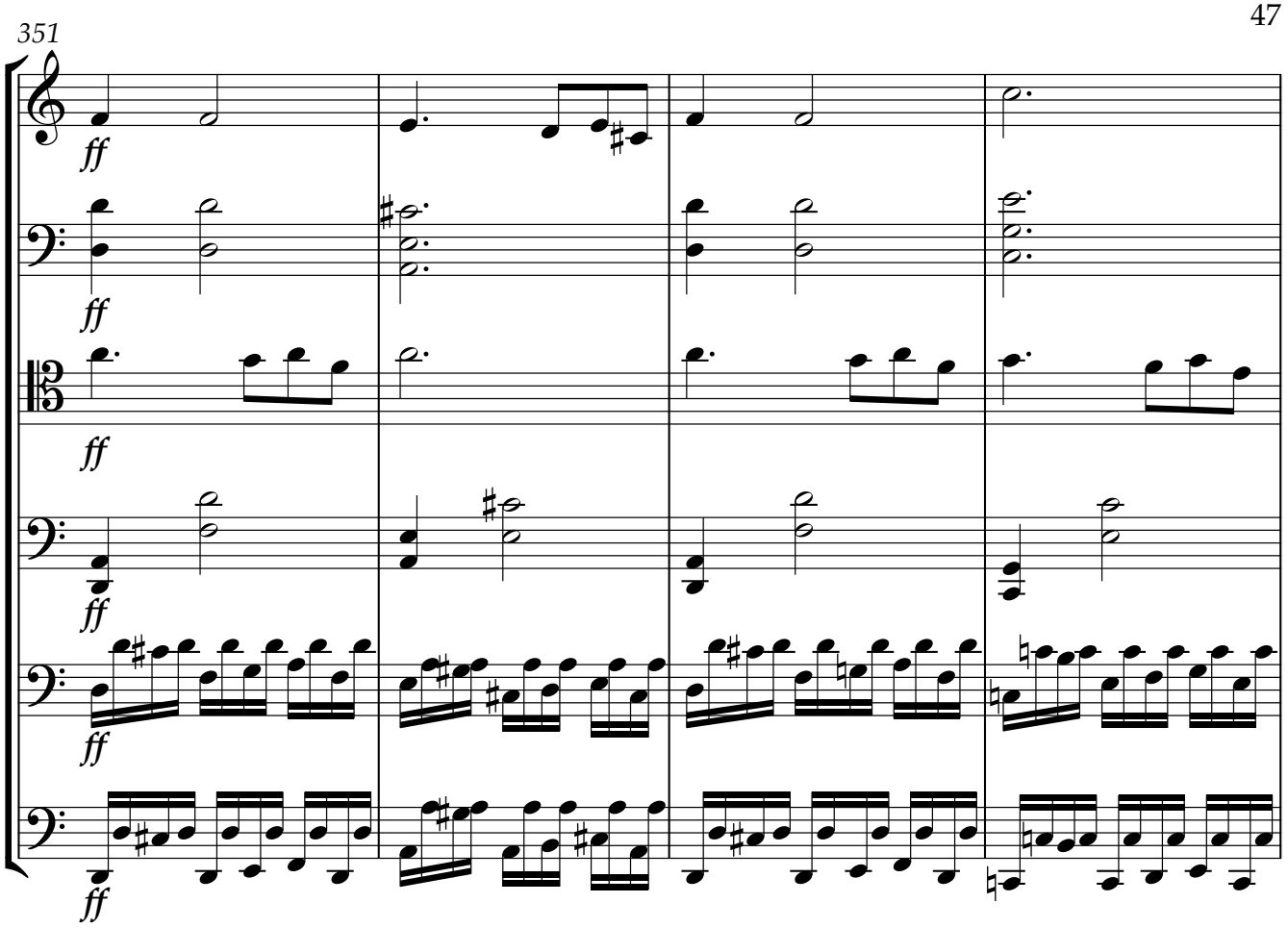
343

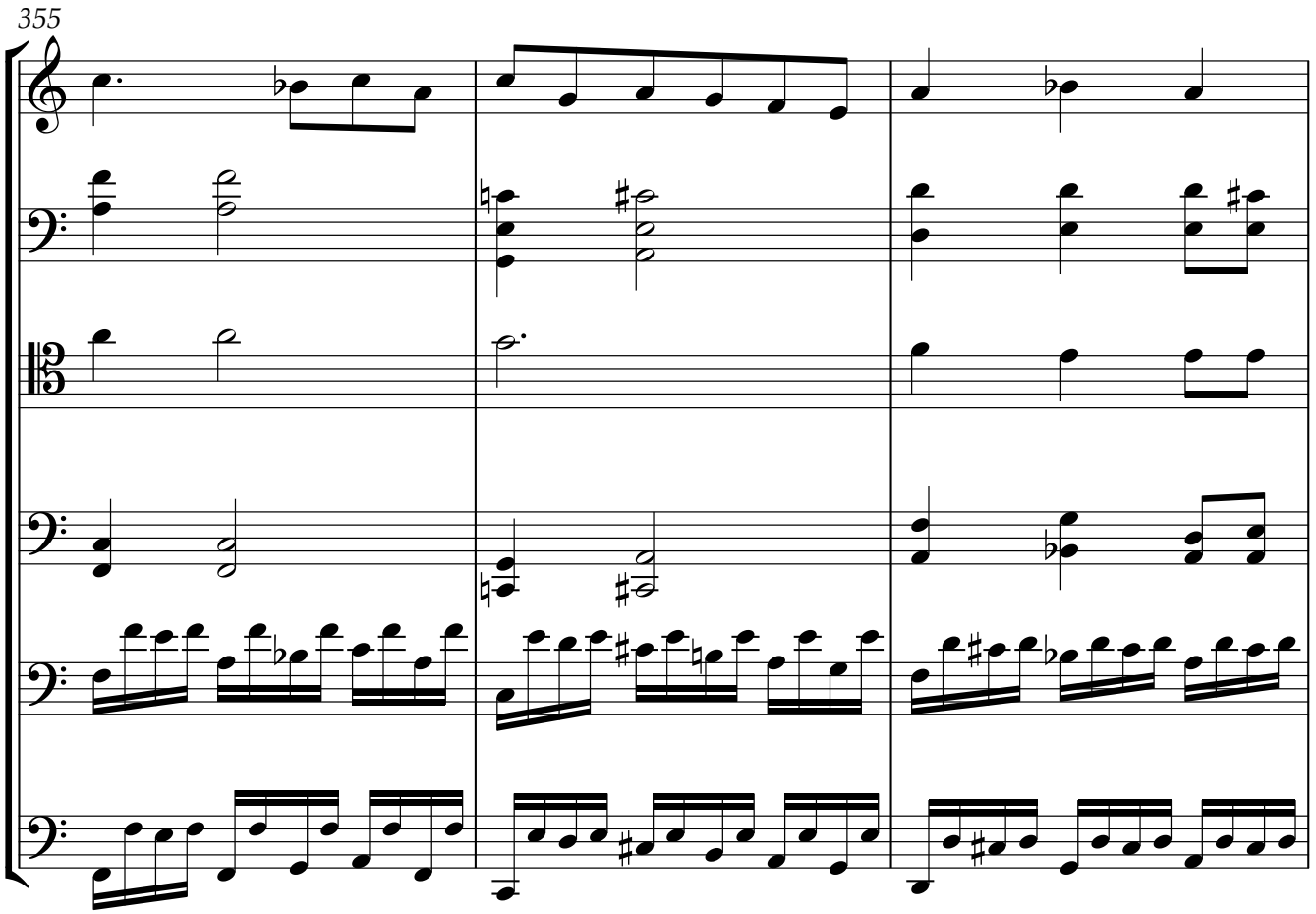
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

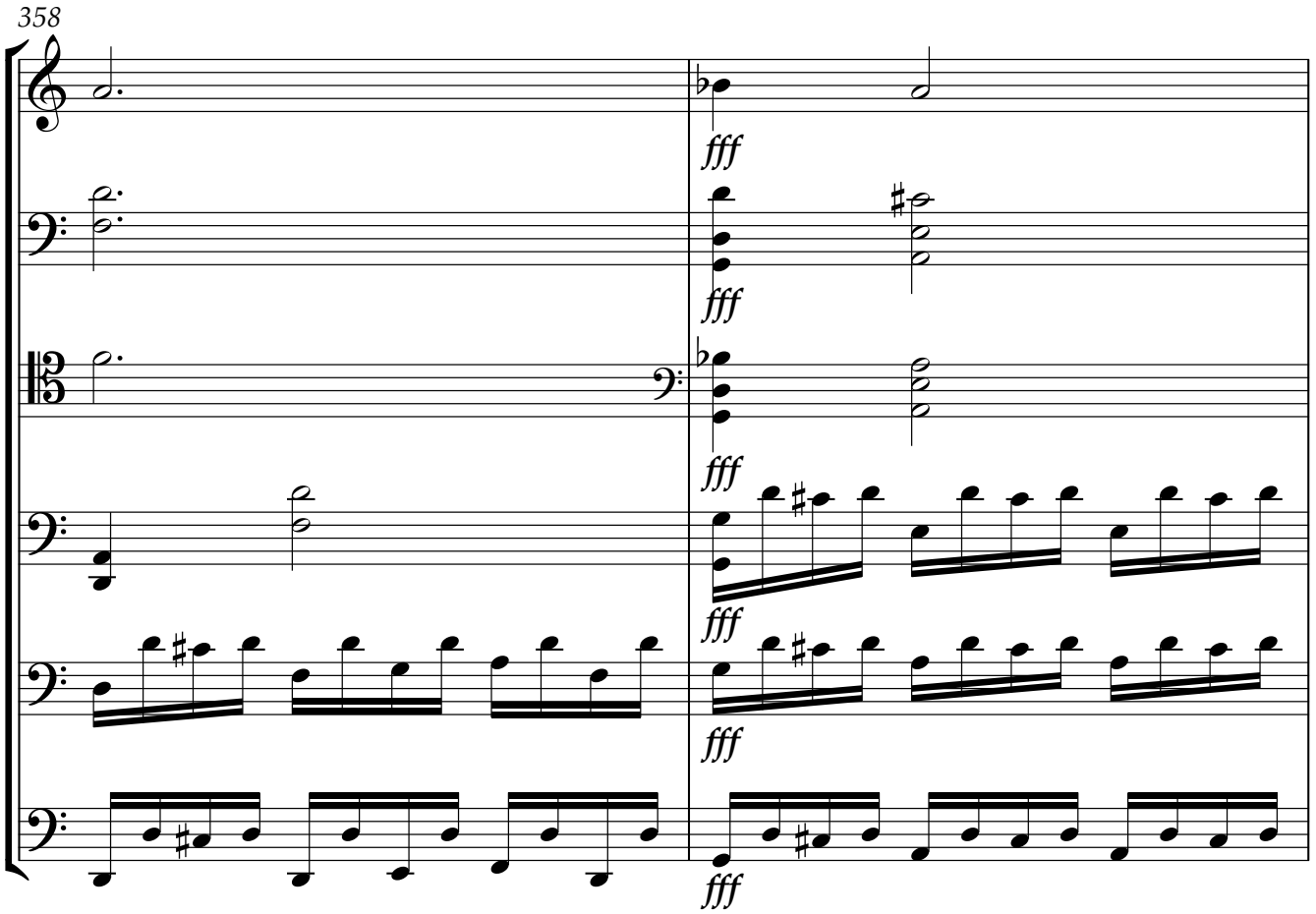
f

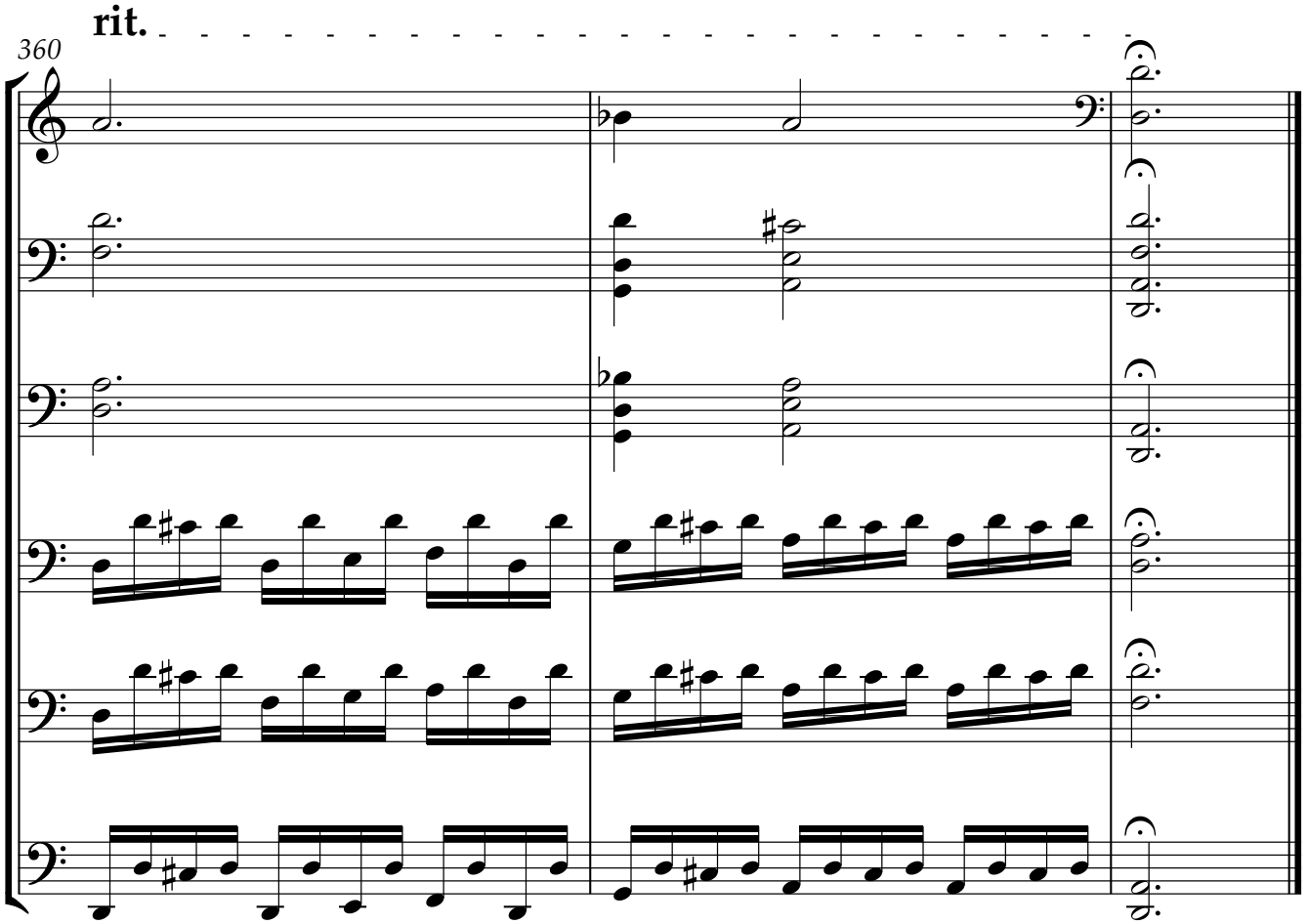
347

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


351
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
ff


355
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6


358
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6
fff


rit.
360
Vc1
Vc2
Vc3
Vc4
Vc5
Vc6