

Geminiani, Francesco

Introduzione e allegro

Milano 1924

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Mus. Pr. 2°  
8454/3



A Albert Spalding

# Introduzione e Allegro.

Geminiani - Corti.

Adagio molto. (♩ = 50.)

Violino. *p espressivo molto*

Piano. *p e legato*

Allegro. (♩ = 108.)

*p*

*p e staccato*

*p*

*rall.* *a tempo* *p*

*rall.* *a tempo* *p*



Musical notation for the first system, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature has one sharp (F#). The piece concludes with a piano (*p*) dynamic marking.

Musical notation for the second system, including dynamic markings such as *rall.*, *a tempo*, *p*, and *f*. It features a treble clef staff and a grand staff with various musical notations like trills and slurs.

Adagio. ( $\text{♩} = 56.$ )  
*p espress.*

Musical notation for the third system, starting with the tempo marking *Adagio. (♩ = 56.)* and *p espress.* It includes a treble clef staff and a grand staff with a piano (*p*) dynamic marking.

Musical notation for the fourth system, continuing the piece with a treble clef staff and a grand staff. It features a trill (*tr.*) and a triplet (*3*) marking.



4 Allegro, ben sostenuto. (♩ = 72.)

The musical score consists of six systems of staves. The first system includes a violin staff with a *pp* dynamic and a piano staff with *pp ma armonioso*. The second system features a *rall.* marking in both parts, followed by a return to *a tempo*. The third system continues with *rall.* in the piano part and *a tempo* in the violin part. The fourth system shows *rall.* in both parts. The fifth system has *a tempo* in both parts, with *p sempre* in the piano part. The sixth system concludes with *p* in the piano part. The score is written in G major and 4/4 time.



The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has one sharp (F#).

Allegro come prima.

The second system features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano part includes a fermata over a whole note chord.

*f* cadenzando liberamente

*pp*

*f*

The third system features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano part includes a fermata over a whole note chord.

*pp*

*poco a poco cresc.*

The fourth system features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano part includes a fermata over a whole note chord.

*poco rall.*

*ten.*

*fo*

The fifth system features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano part includes a fermata over a whole note chord. The system concludes with a double bar line and a 3/4 time signature.

*rall.*



Largamente. (♩ = 72.)

Allegro. (♩ = 84-92.)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a fermata and then enters with a half note. The piano accompaniment is in grand staff (treble and bass clefs) with a 3/4 time signature. It features a series of chords and moving lines in both hands. Dynamics include *f* (forte) and *poco rall.* (poco rallentando). The system concludes with a double bar line and a repeat sign.

The second system continues the musical score. The vocal line is marked *simile* and continues with a melodic line. The piano accompaniment is marked *mf ben staccato* (mezzo-forte, very staccato) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *p* (piano).

The third system continues the musical score. The vocal line is marked *mf* and features a melodic line with some grace notes. The piano accompaniment is marked *p* and features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *p*.

The fourth system continues the musical score. The vocal line is marked *simile* and features a melodic line. The piano accompaniment is marked *a poco a poco cresc.* (poco a poco crescendo) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *p*.



*rall.* *a tempo*  
*f* *mf*  
*a tempo*  
*f* *rall.* *mf*  
*ben marcato*

*tr* *tr* *tr* *tr*  
*p* *cresc.*  
*p* *cresc.*

*mf* *diminuendo*  
*mf ben marcato* *diminuendo*

*mp* *a poco a poco cresc.*  
*p* *a poco a poco cresc.*



*rall.* *ten.* *a tempo*  
*f*  
*a tempo*  
*f* *rall.* - - *mf*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a *rall.* (rallentando) and *ten.* (tenuto) marking, followed by *a tempo*. It starts with a forte (*f*) dynamic. The piano accompaniment also begins with *f* and *rall.*, then transitions to *mf* (mezzo-forte).

*mf*  
*poco marcato*

The second system continues the vocal and piano parts. The vocal line is marked *mf*. The piano accompaniment is marked *poco marcato*, indicating a slightly more pronounced and rhythmic texture.

*mp* *a poco a poco cresc.*  
*p* *a poco a poco cresc.*

The third system shows the vocal line marked *mp* (mezzo-piano) with a *a poco a poco cresc.* (crescendo) instruction. The piano accompaniment starts with a *p* (piano) dynamic and also includes a *a poco a poco cresc.* instruction.

*f* *poco*  
*f* *poco*

The fourth system features the vocal line marked *f* (forte) and *poco* (poco). The piano accompaniment is also marked *f* and *poco*. The system concludes with a *v* (crescendo) marking in the vocal line.



*a tempo* *stent.* *a tempo* *poco stent.* *a tempo* *p a poco a poco cresc.*

*stent.* *a tempo* *poco stent.* *a tempo* *p a poco a poco cresc.*

*ben marcato*

*poco rit.* *Cadenza*

*poco rit.*

*f e ben sostenuto* *poco rit.*



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# Introduzione e Allegro.

Violino.

Geminiani-Corti.

Adagio molto. (♩ = 50)

Allegro. (♩ = 108)

rall. a tempo

rall. a tempo

Adagio. (♩ = 56)



Violino.

Allegro sostenuto. (♩ = 72)

*pp saltato molto leggero*

*rall.*

a tempo

*rall.*

a tempo







Allegro. (♩ = 84-92)

*f*

*mf*

*simile*

*rall.*

*poco a poco cresc.* - - - - - *f*

*a tempo*

*mf*

*simile*

*p* *cresc.*

*tr*

*mf* *dim.* - - -

*mp* *poco a poco cresc.*

*rall.* *f* *tr* *a tempo*

*f come prima*

*mf*



Violino.

*mp*

*poco a poco crescendo*

*f*

*a tempo*

*poco stentato*

*poco*

*stentato*

*a tempo*

*p*

*poco a poco crescendo*

*poco rit.*

*tr*

*cadenzando*

*marcato*

*tr*

*poco rit.*

*f*



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*rall. ten. a tempo*

*f*

*a tempo*

*f rall. - - - mf*

*mf*

*poco marcato*

*mp*

*a poco cresc.*

*co a poco cresc.*

*poco*

*poco*

