Violino primo

K. 4. g. 10.
~~6. 768.~~

W. Cortlott

BRITISH MUSEUM
4 OC 79

K.u.g.10. e.768.

# SONNATA'S

## OF III PARTS:

TWO VIOLLINS And BASSE:

*To the* Organ *or* Harpsecord.

*Composed By*

HENRY PURCELL, *Composer in Ordinary to his most Sacred* Majesty, *and* Organist of his *Chappell Royall.*

*London*,
Printed for the AUTHOR:
*And Sold by* I. Playford *and* I. Carr
at the Temple, Fleet Street. 1683.
*Tho: Cross Junior Sculpt.*

## TO THE KING. ~

*May it please yo^r Maj.^ty /*

*I had not assumd the confidence of laying ỹ following* Compositions *at your Sacred feet; but that (as they are the immediate Results of your* Majesties *Royall favour, and benignity to me (which have made me what I am) So, I am constraind to hope, I may presume, amongst Others of your* Majesties *over-oblig'd and altogether undeserving Subjects, that your* Maj.^ty *will with your accustomd Clemency, Vouchsafe to Pardon the best Endeavours of*

*Yo^r* Maj.^ties
*Most Humble and*
*Obedient Subject and Servant*

*H. Purcell*

# To the Reader.

Ingenuous Reader,

INstead of an elaborate harangue on the beauty and the charms of Musick (which after all the learned Encomions that words can contrive) commends it self best by the performances of a skilful hand, and an angelical voice:) I shall say but a very few things by way of Preface, concerning the following Book, and its Author: for its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the seriousness and gravity of that sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours: The attempt he confesses to be bold, and daring, there being Pens and Artists of more eminent abilities, much better qualify'd for the imployment than his, or himself, which he well hopes these his weak endeavours, will in due time provoke, and enflame to a more acurate undertaking. He is not asham'd to own his unskilfulness in the Italian Language; but that's the unhappiness

*his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists. There has been neither care, nor industry wanting, as well in contriving, as revising the whole Work; which had been abroad in the world much sooner, but that he has now thought fit to cause the whole Thorough Bass to be Engraven, which was a thing quite besides his first Resolutions. It remains only that the English Practitioner be enform'd, that he will find a few terms of Art perhaps unusual to him; the chief of which are these following:* Adagio *and* Grave, *which import nothing but a very slow movement:* Presto Largo, Poco Largo, *or* Largo *by it self, a middle movement:* Allegro, *and* Vivace, *a very brisk, swift, or fast movement:* Piano, *soft. The Author has no more to add, but his hearty wishes, that his Book may fall into no other hands but theirs who carry Musical Souls about them; for he is willing to flatter himself into a belief, that with such his labours will seem neither unpleasant, nor unprofitable.*

**Vale.**

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A. 3. (1) Violin Primo

Sonnatta

Viuace

Adagio

(1)

Presto

Largo

S.

A

A:3. (II) Violin Primo.

Sonnata.

Largo.

Presto.

Adagio.

(II)

Vivace.

Allegro.

Piano.

A 2

Sonnatta

Adagio.

Canzona.

Adagio.

pocolargo

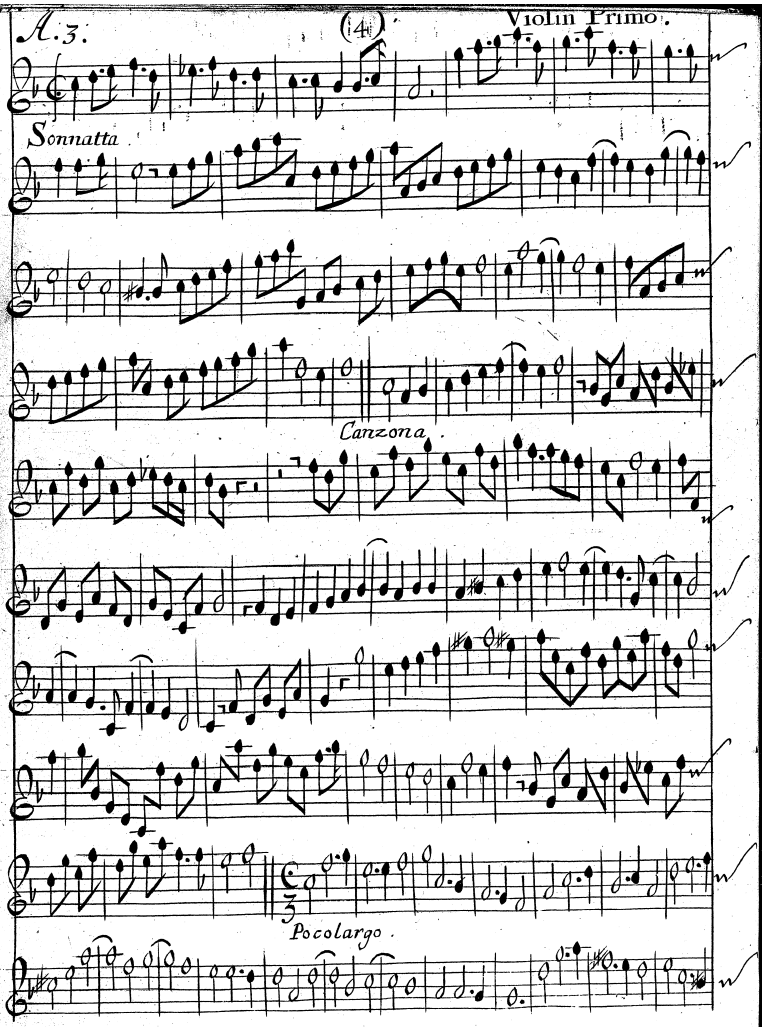


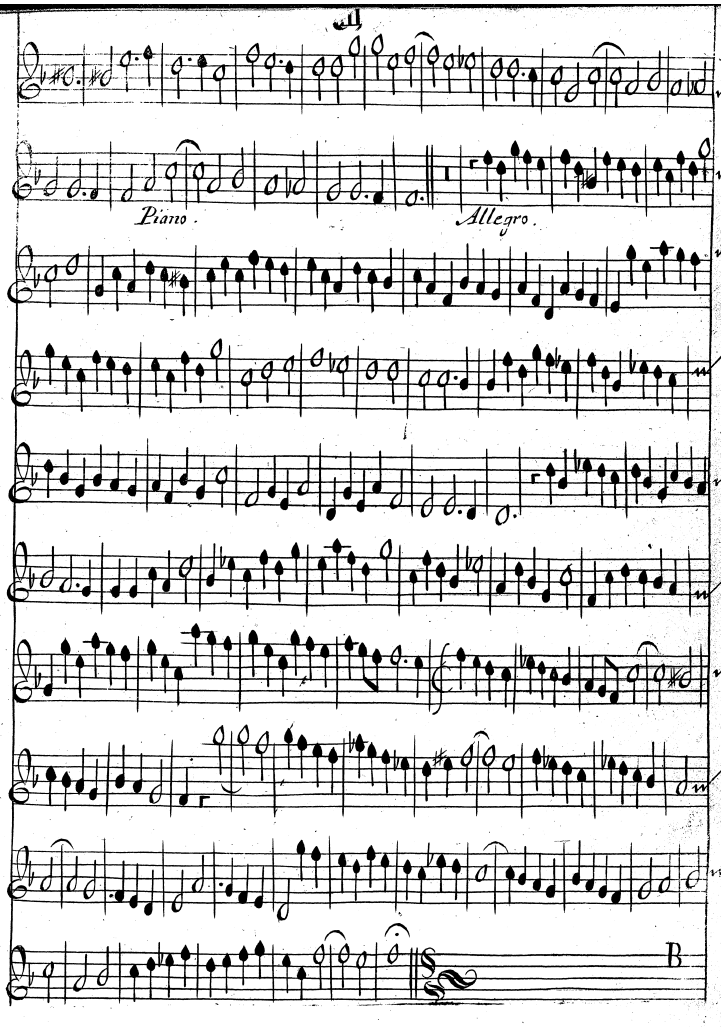
piano

Allegro

AS.

A.3. (14) Violin Primo.



Sonnata.

Adagio.

Largo.

(V)

Grave

Canzona

Adagio

Sonnata.

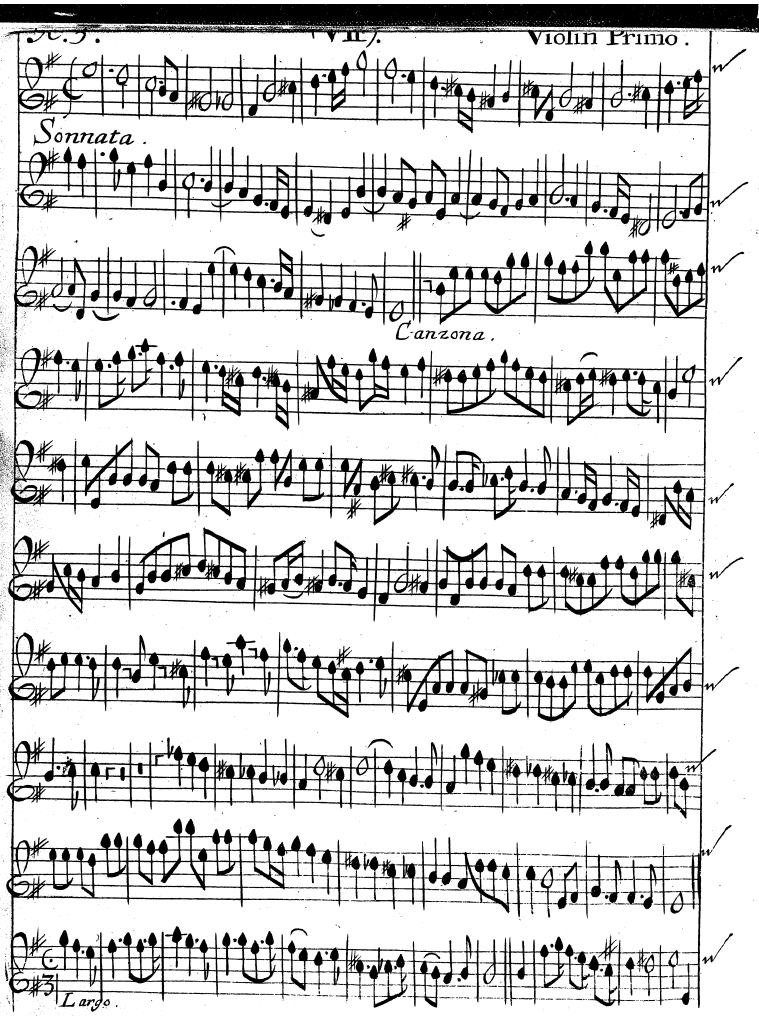
Canzona.

(VI)

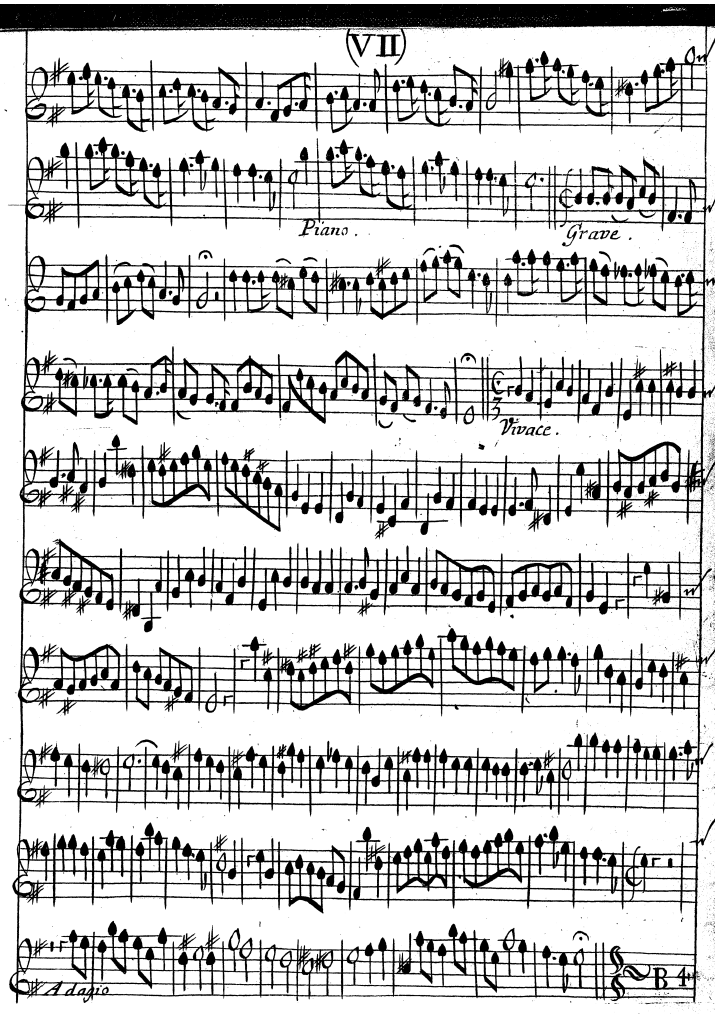
Largo.

Allegro.

B3.


Sonnata.
Canzona.
Largo.




Piano.
Grave.
Vivace.
Adagio
B 4

Sonnata.

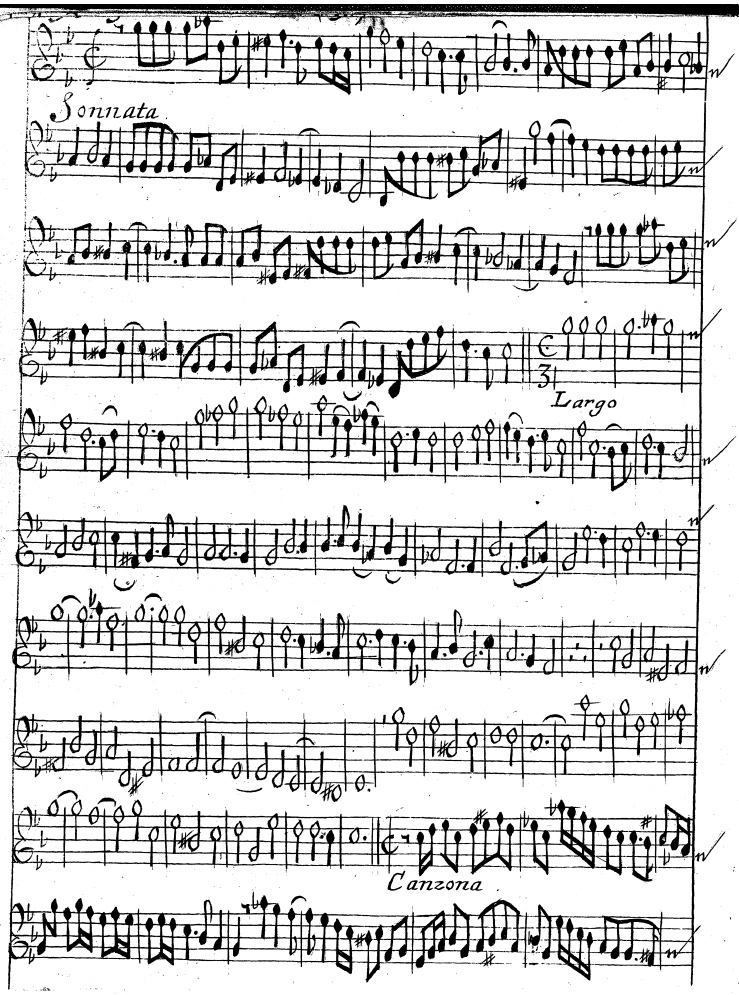
Pocolargo.

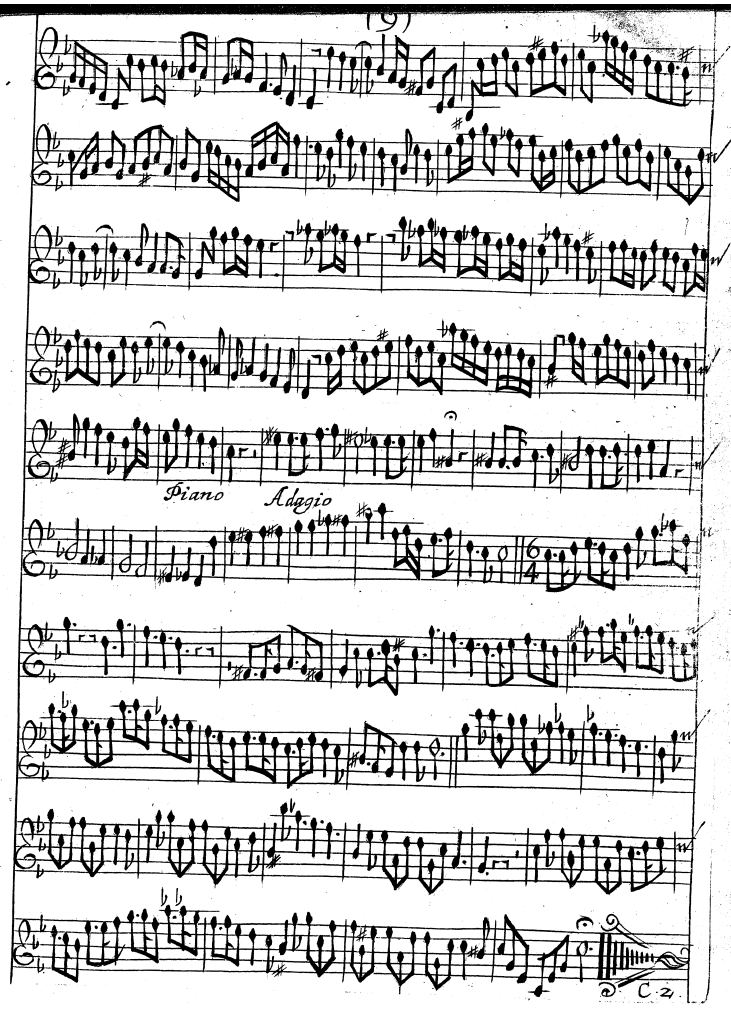
Piano.

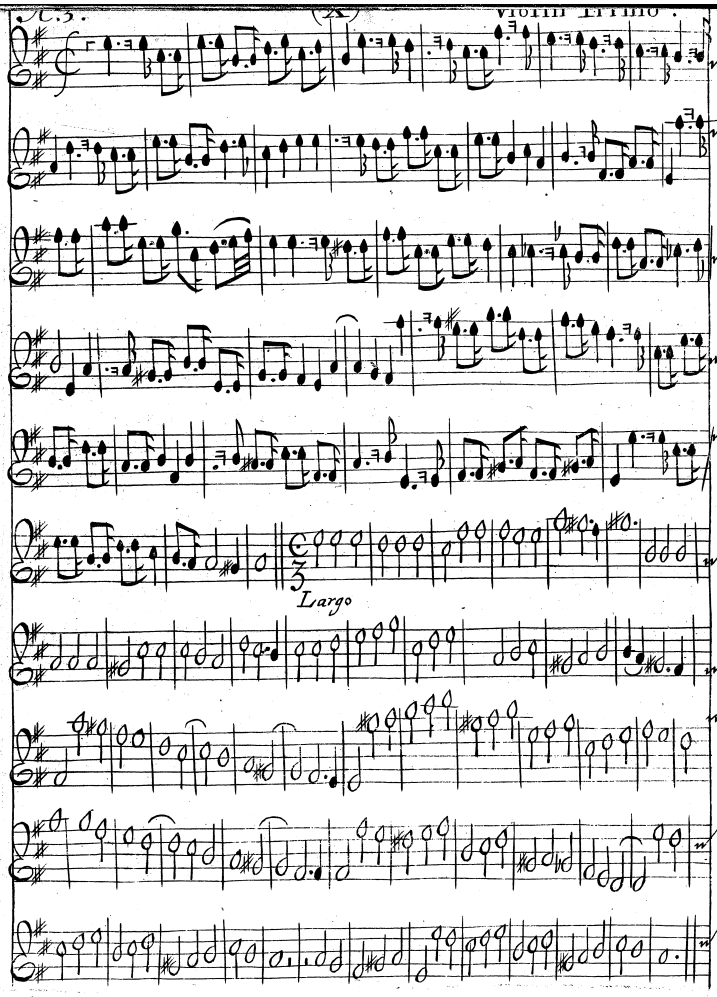
Allegro.

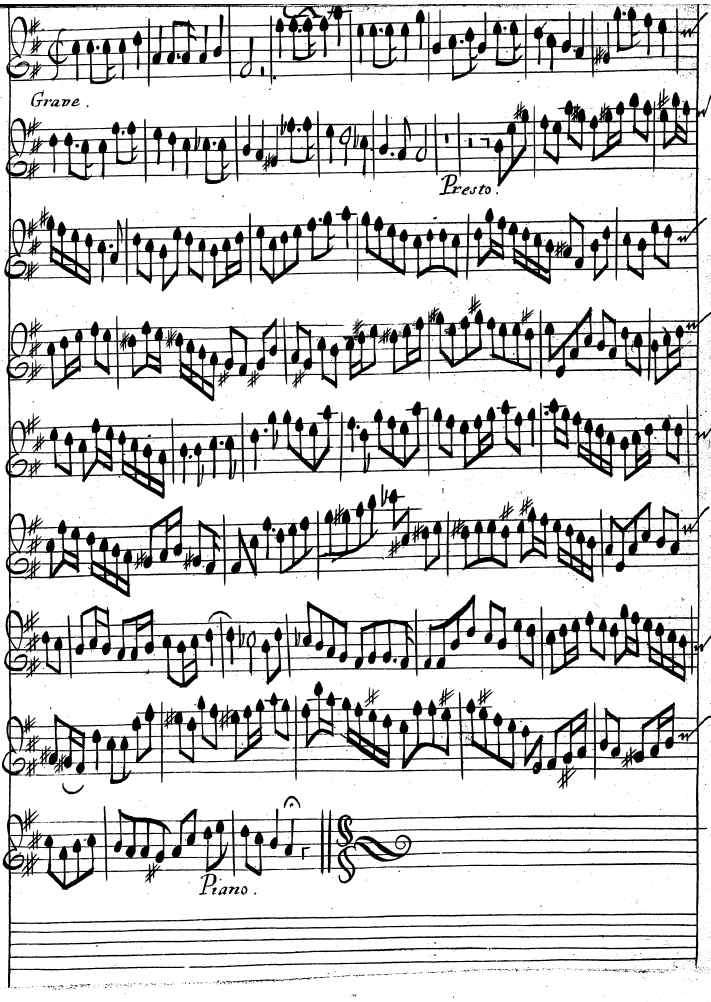
Grave.

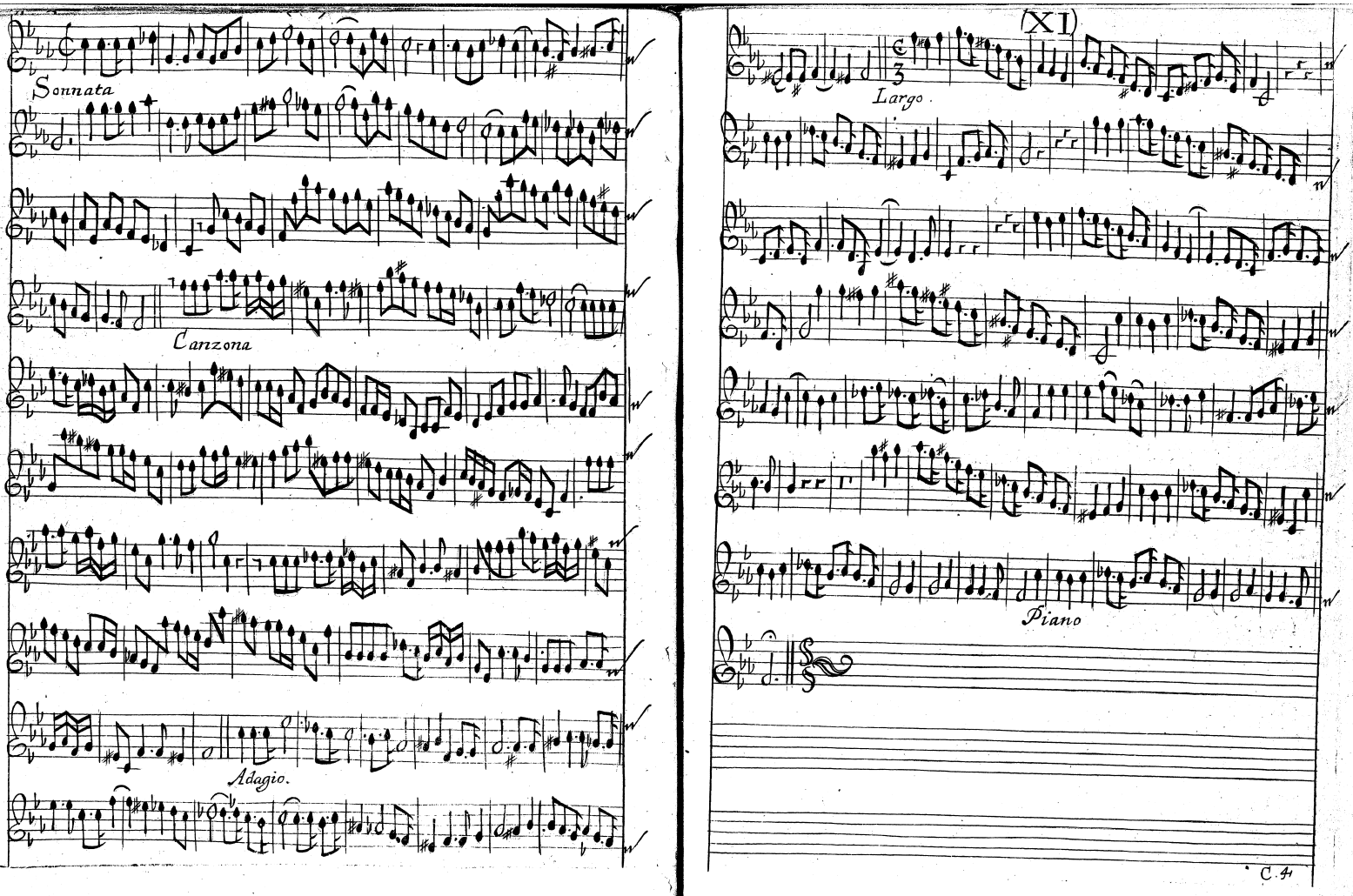
Vivace.


Sonnata
Largo
Canzona


Piano
Adagio
C 2


Largo


Grave.
Presto.
Piano.


Sonnata
Canzona
Adagio.
Largo.
Piano

(XII)

Violin Primo.

Sonnata.

Canzona.

Pocolargo.

Piano.

Grave.

(XII)

Presto

Allegro

Adagio

Finis

BRITISH
4 OC 79
MUSEUM

Violino Secondo

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*Tho: Cross Junior Sculpt.*

Sonnata.

Allegro

Adagio.



Presto.

Largo.

Piano

Sonnata.

Largo.

Presto.

Adagio.

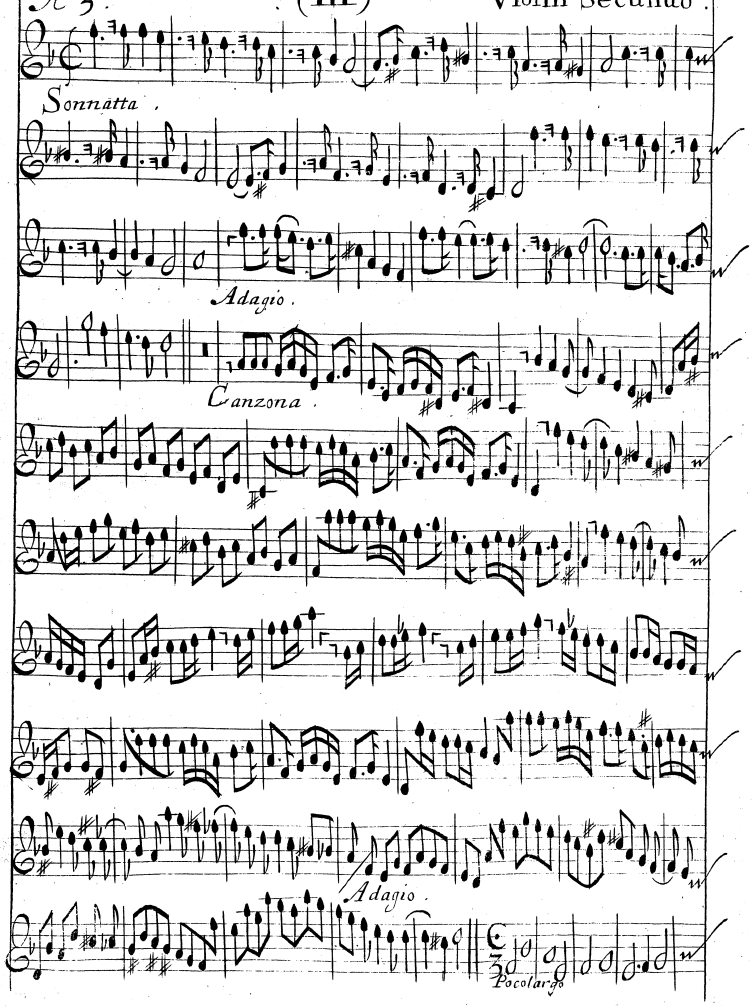
Vivace.

(II)

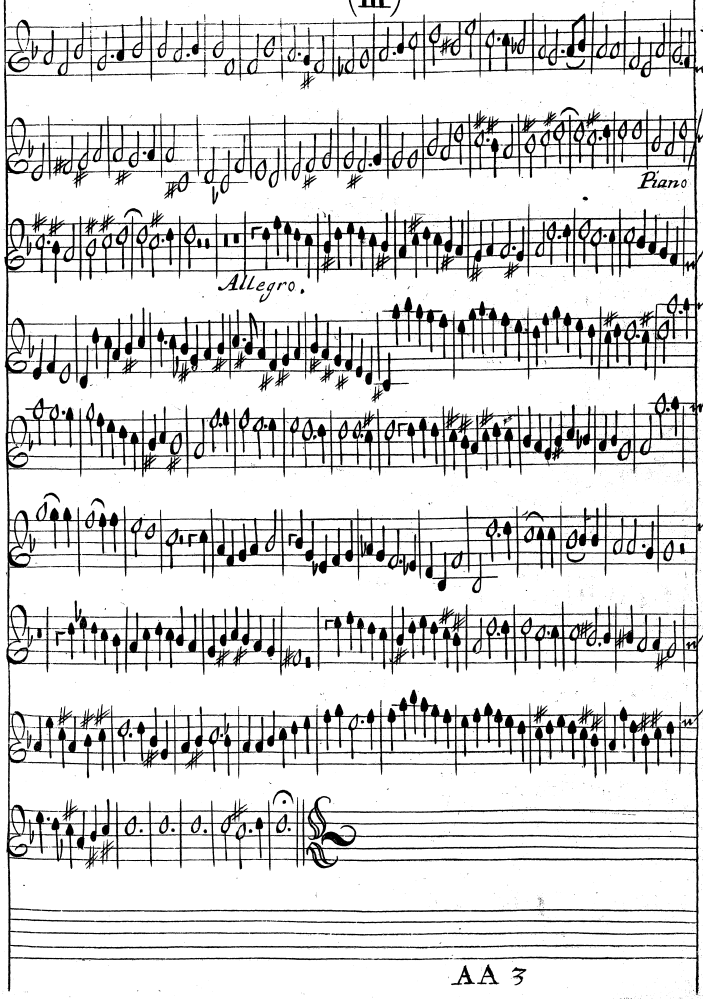
Allegro.

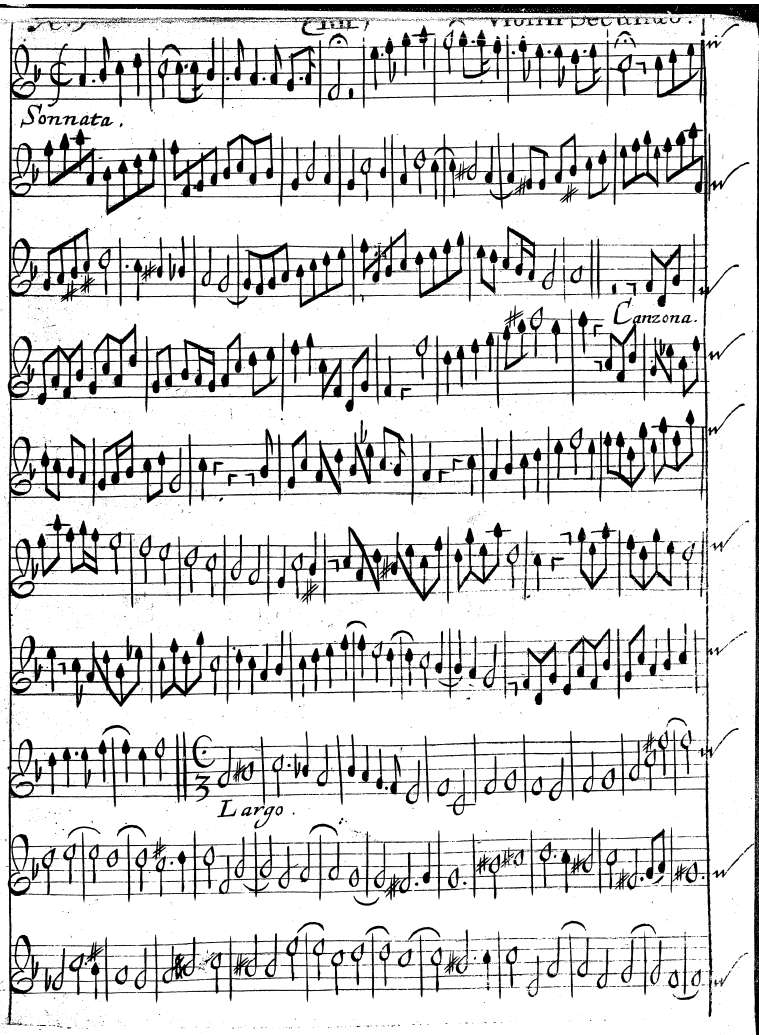
Piano.

A 3. (III) Violin Secundo.

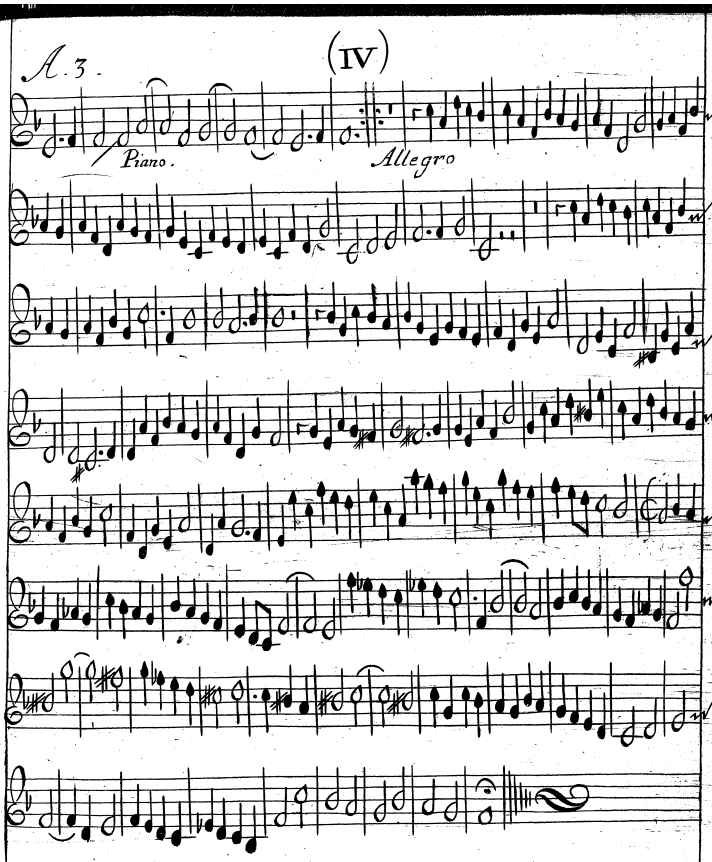



(III)

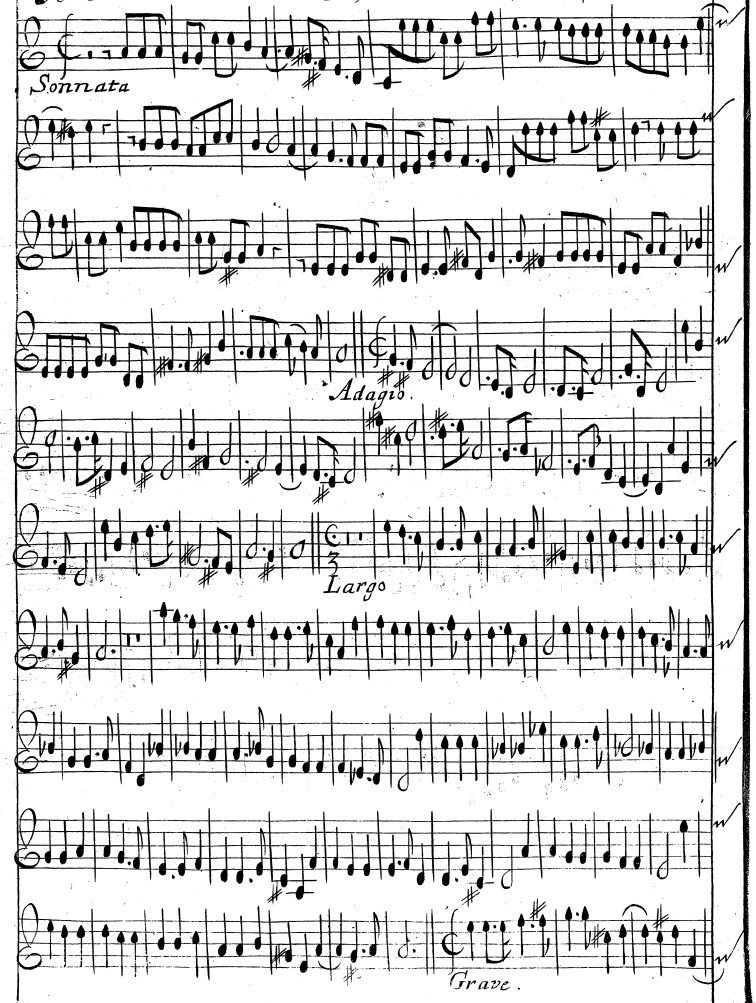



Sonnata.
Canzona.
Largo.

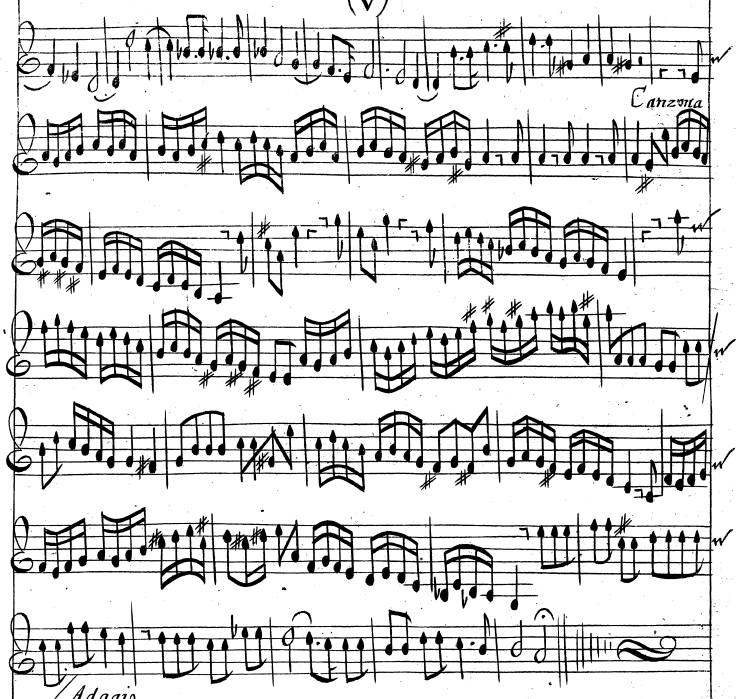



Piano.
Allegro

A. 3. (V) Violin Secundo.




(V)



Sonnata.

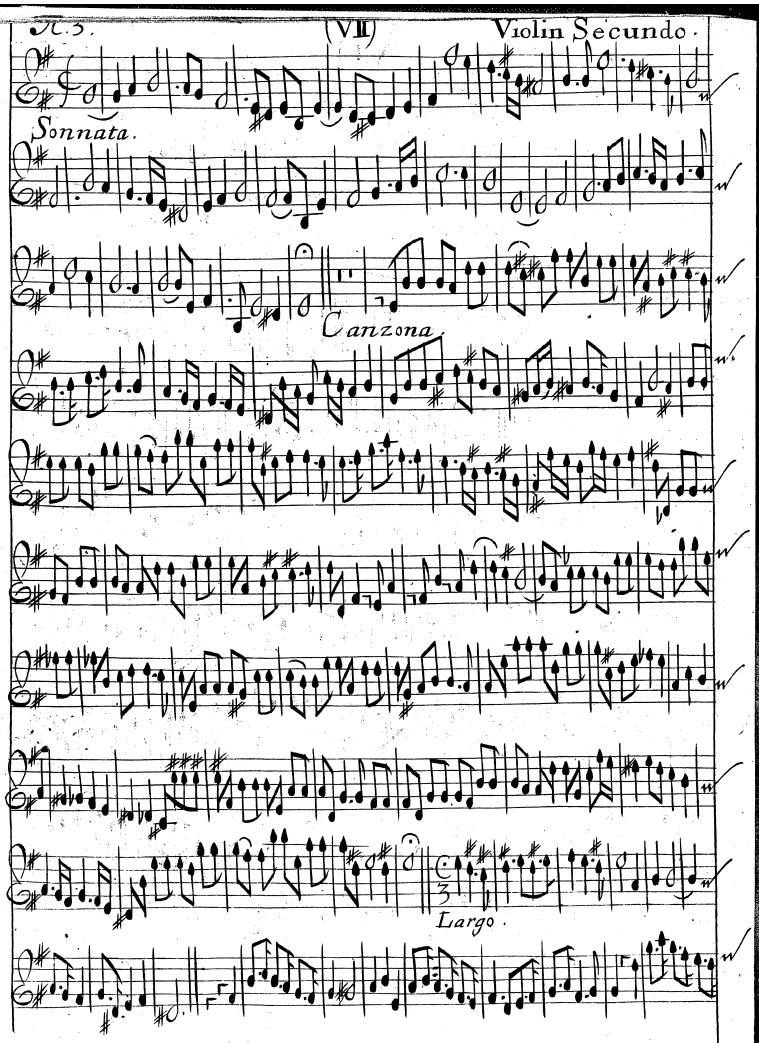
Canzona.



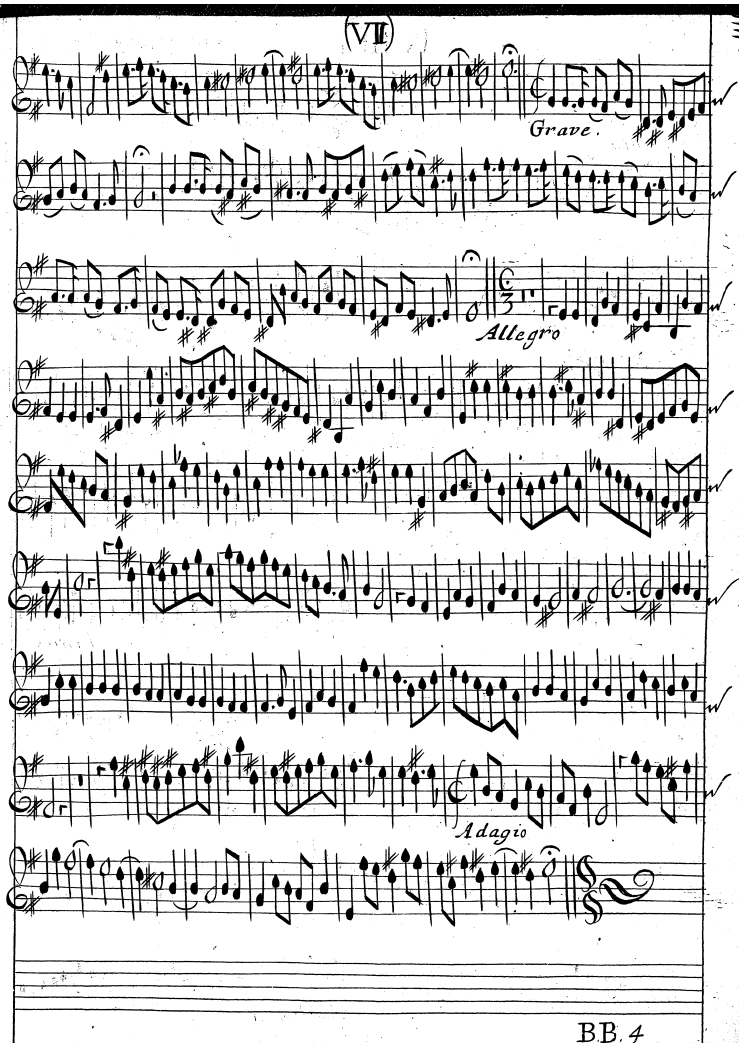
Largo

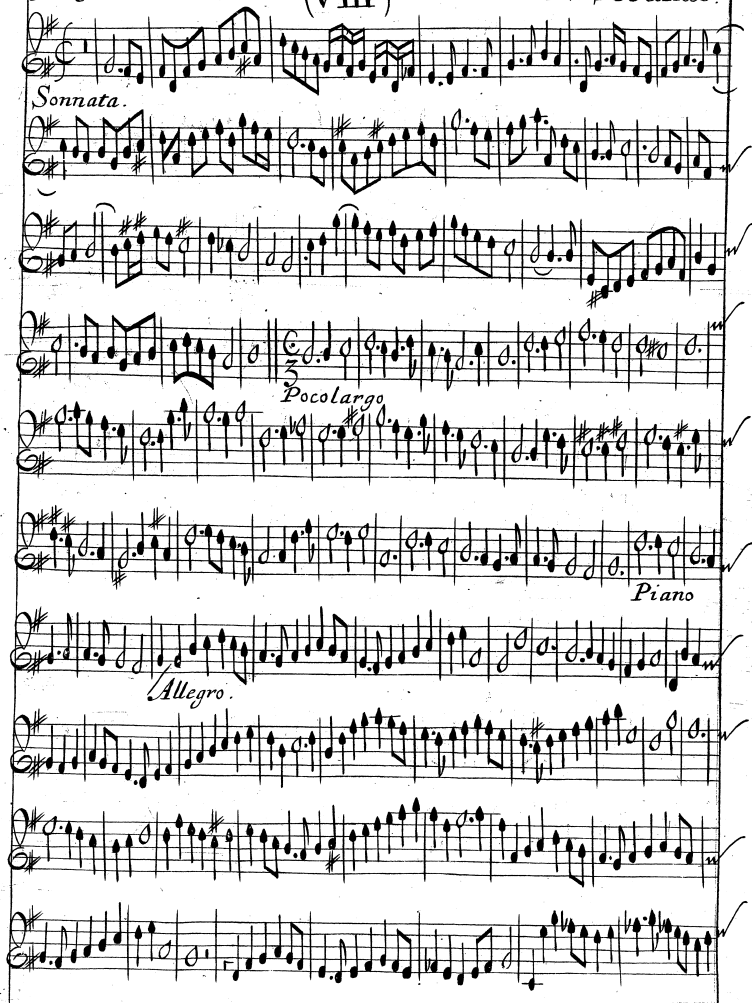
Allegro.

Piano

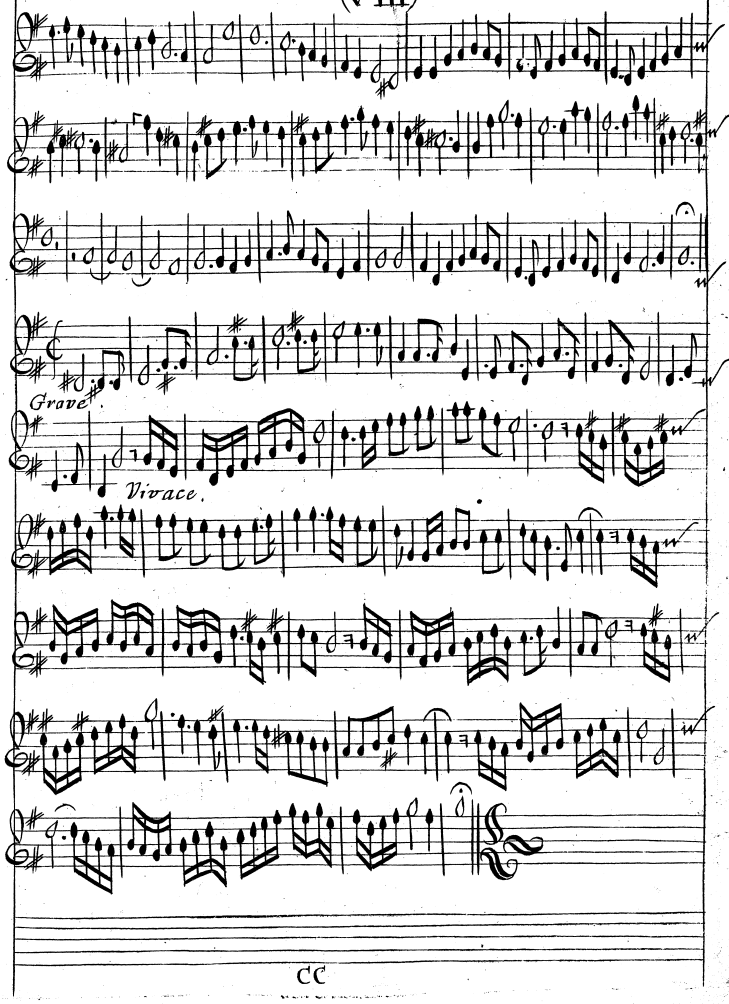

Sonnata.
Canzona
Largo.




Grave.
Allegro
Adagio


Sonnata.
Pocolargo
Piano
Allegro.




Grave.
Vivace.

Sonnata.

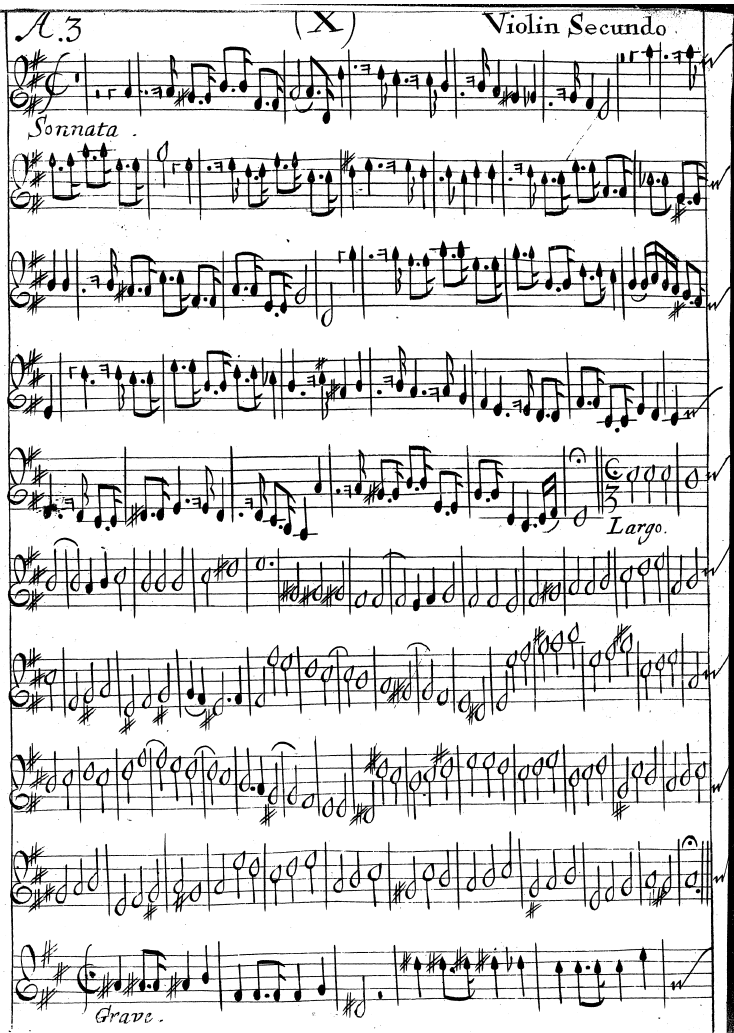
Largo

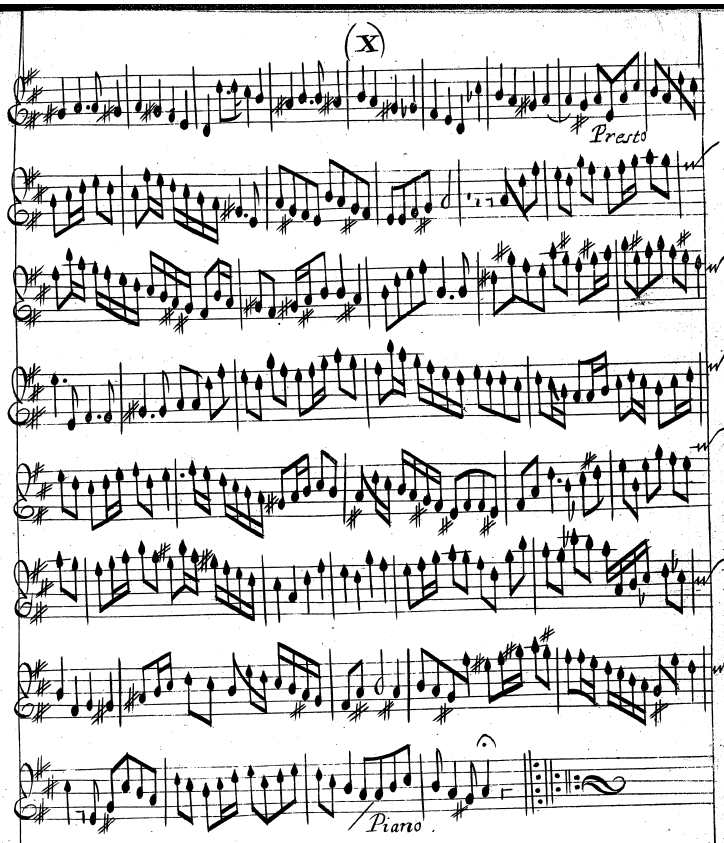
Canzona.

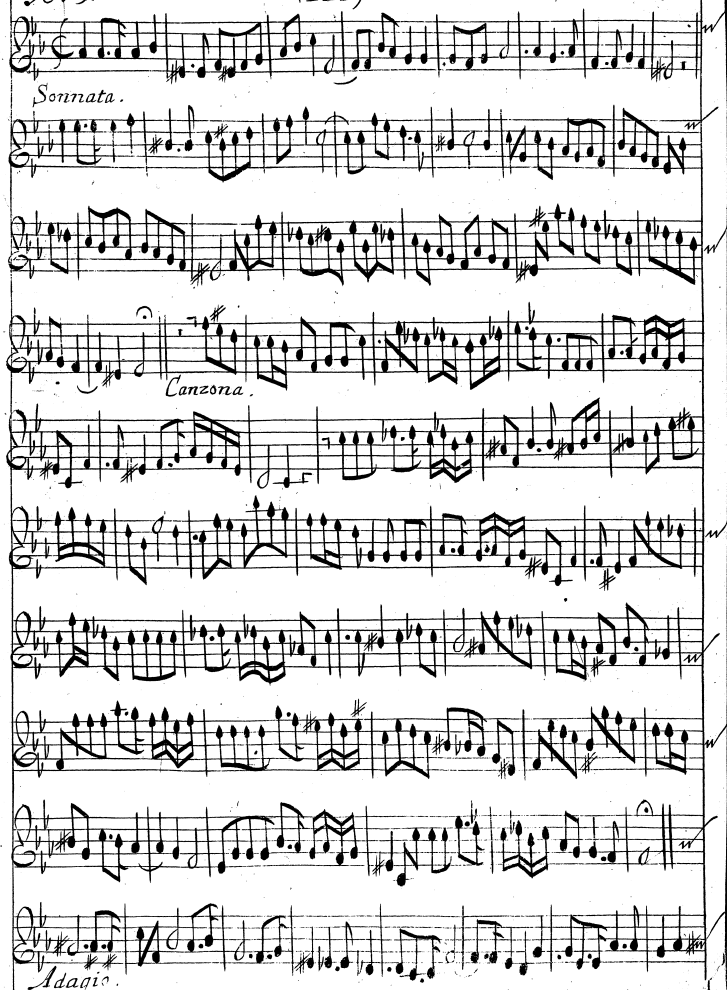


Piano. Adagio.

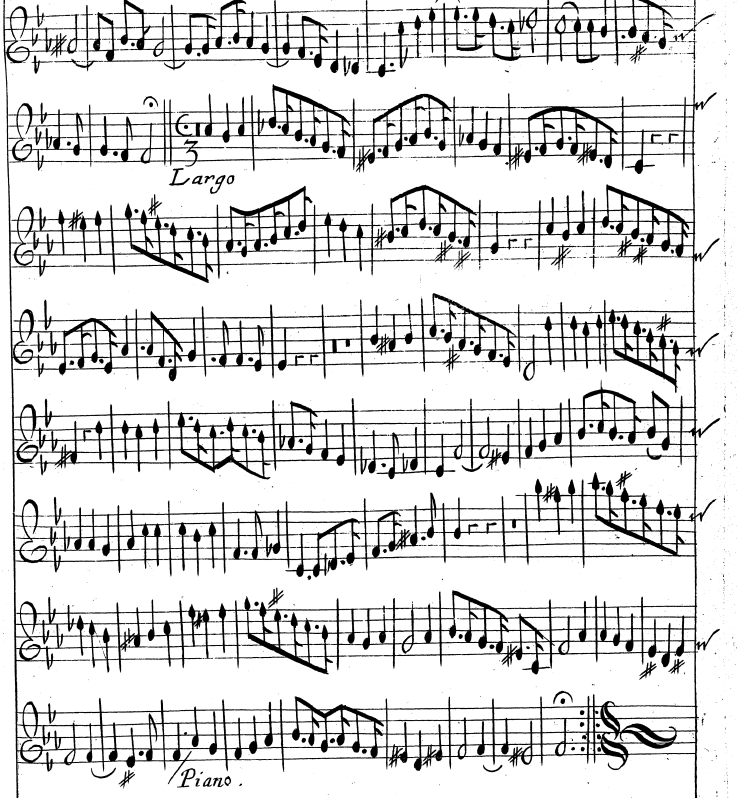
Allegro


Sonnata.
Largo.
Grave.

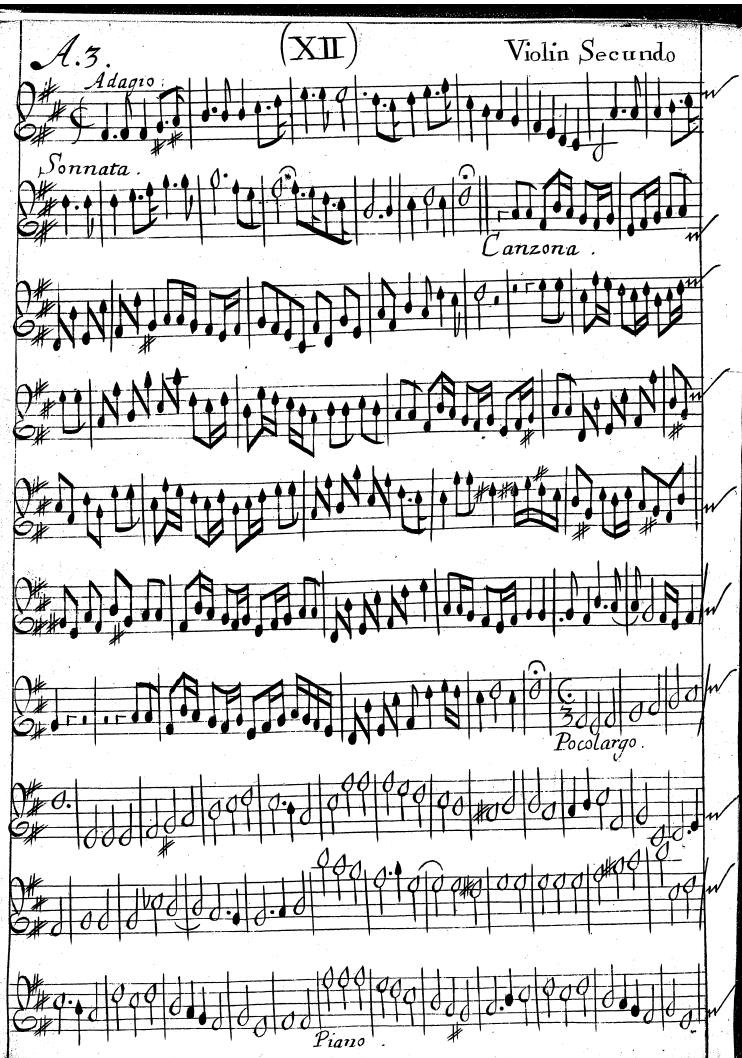

(X)
Presto
Piano.


Sonnata.
Canzona.
Adagio.

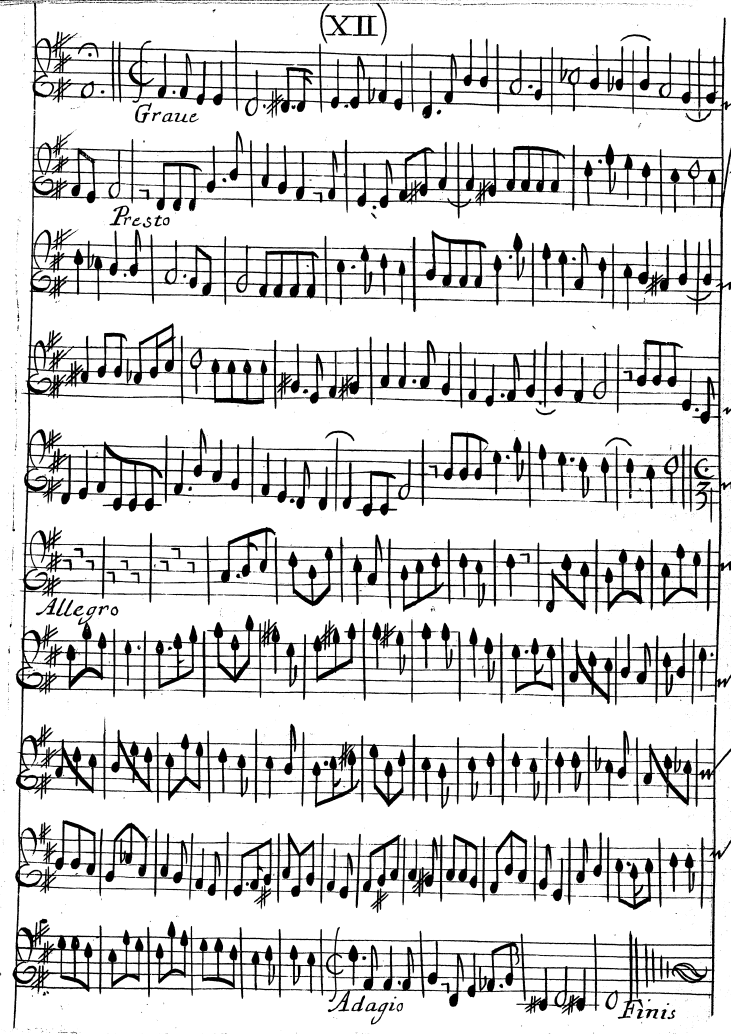



Largo
Piano.

A.3. (XII) Violin Secundo




(XII)



Basso

R.4.g.10. & 768

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Tho: Cross Iunior Sculpt.

K. 9

A. 3. (1) Basso

Sonnata.

Allegro

Adagio.

Presto

(1)

Largo

Piano

AAA

A.3 (II) Basso

Sonnata

Largo

Presto

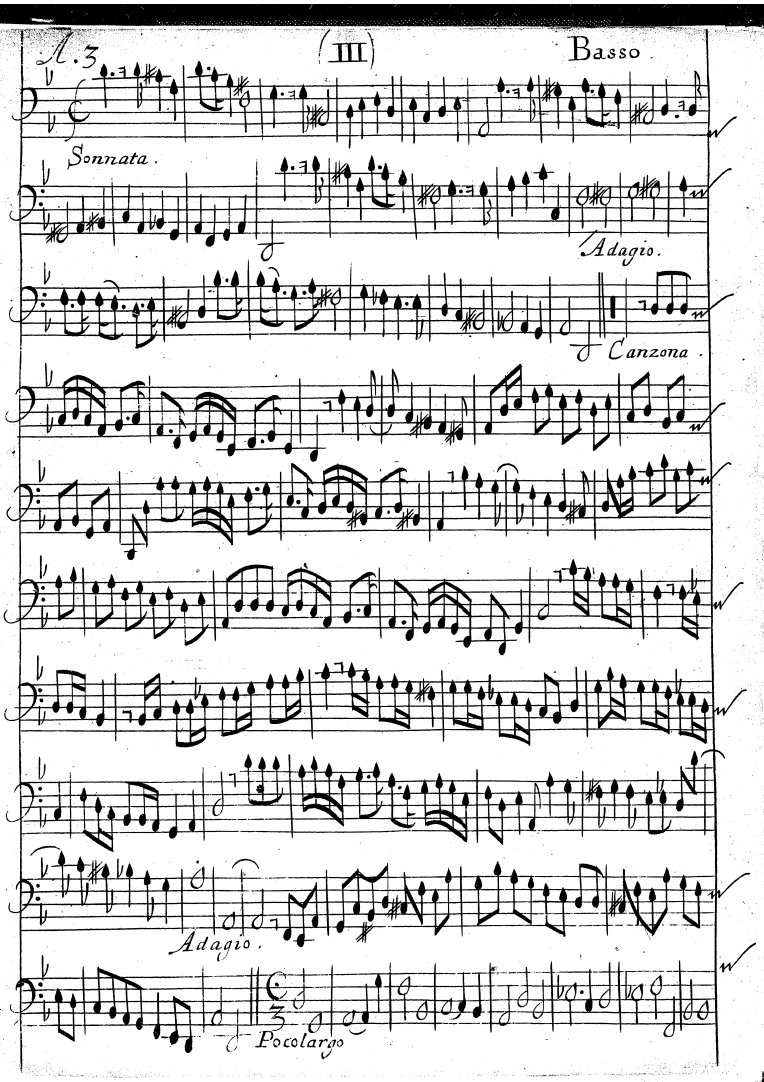
Adagio

(II)

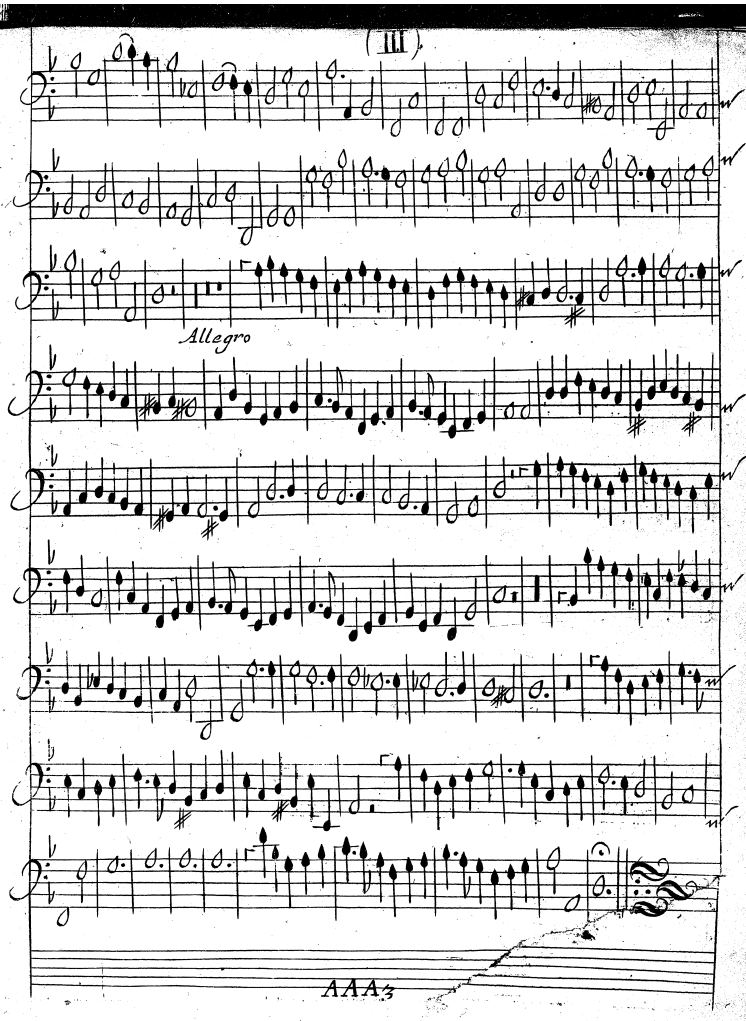
Vivace.

Allegro.

AAA 2


Sonnata.
Adagio.
Canzona.
Adagio.
Pocolargo




Allegro
AAA3

A.3. (IV) Basso.

Sonnata.

Canzona.

Pocolargo.

(IV)

Allegro.

BBB

A. 3.

(V)

Basso

Sonnata

Adagio

Largo

(V)

Grave

Canzona

Adagio

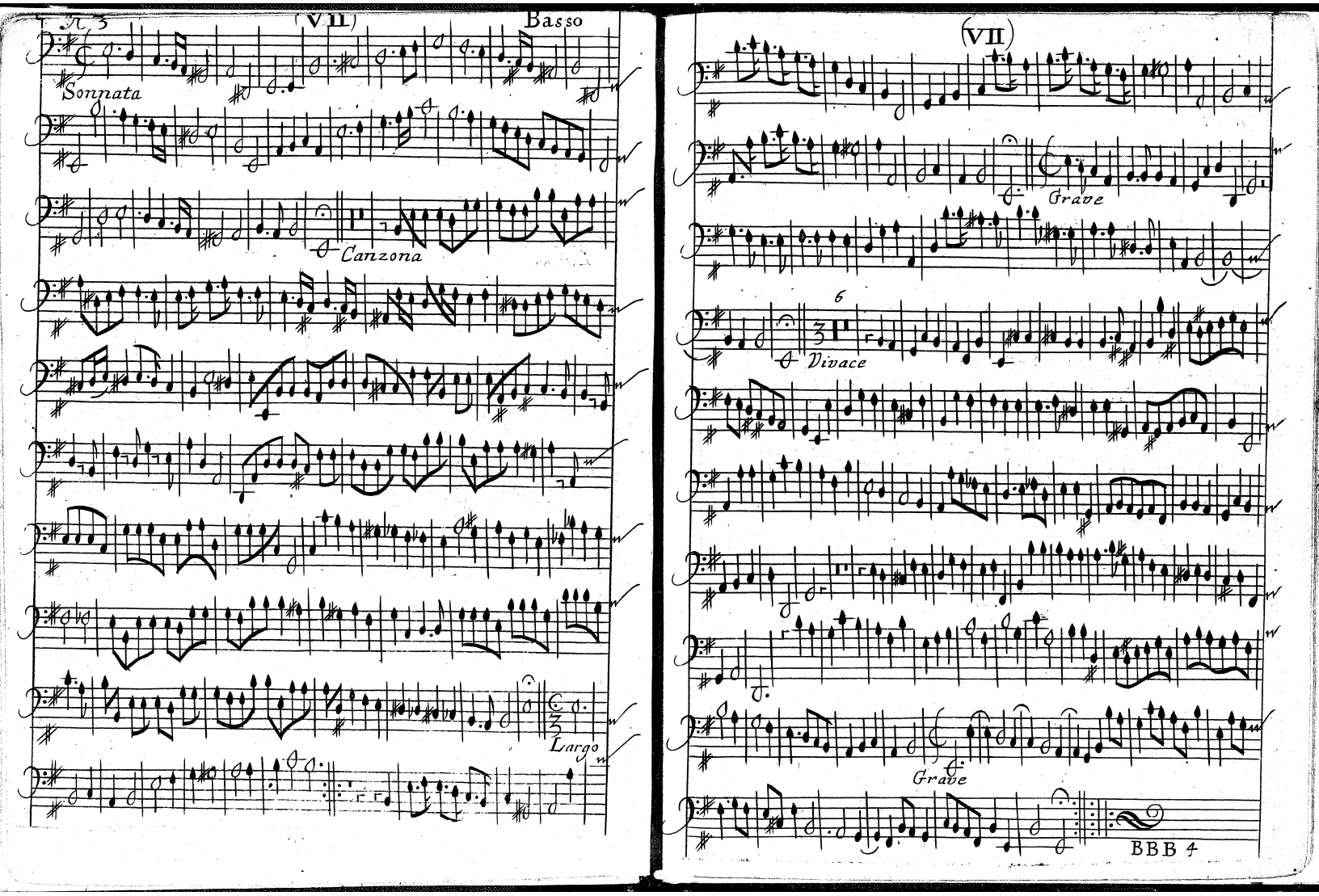
Sonnata

Canzona



Largo

Allegro


(VII)
Basso
Sonnata
Canzona
Largo
(VII)
Grave
Vivace
Grave
BBB 4

A 3

(VIII)

Basso

Sonnata

Pocolargo

Piano

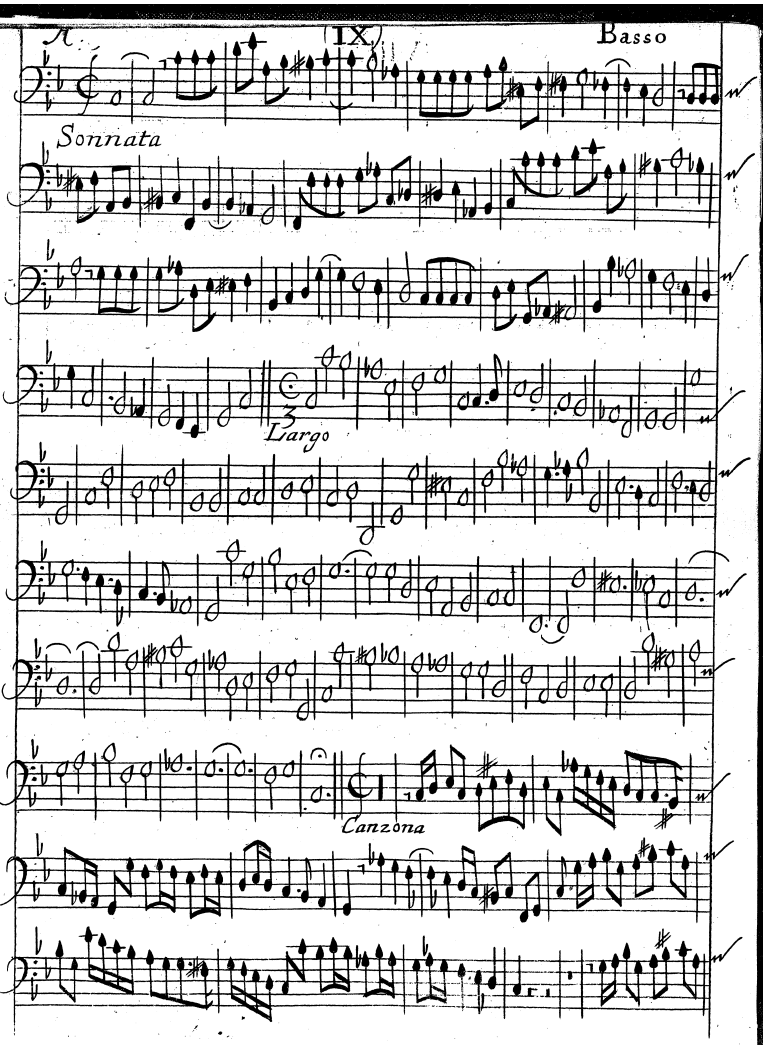
Allegro

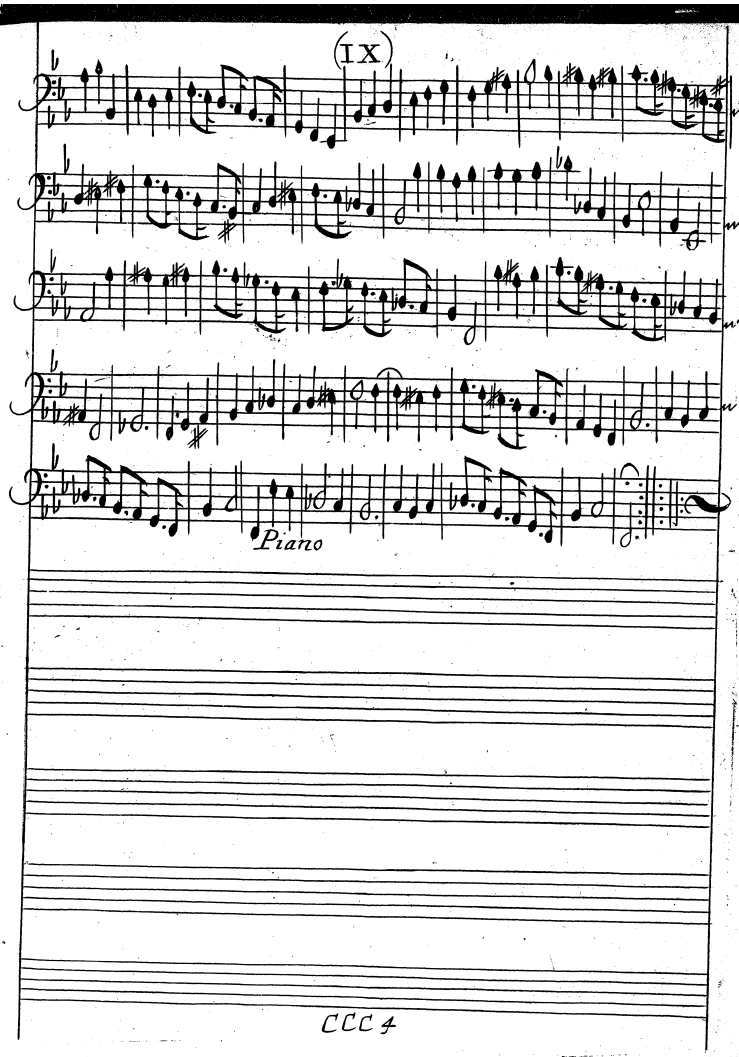
(VIII)

Grave

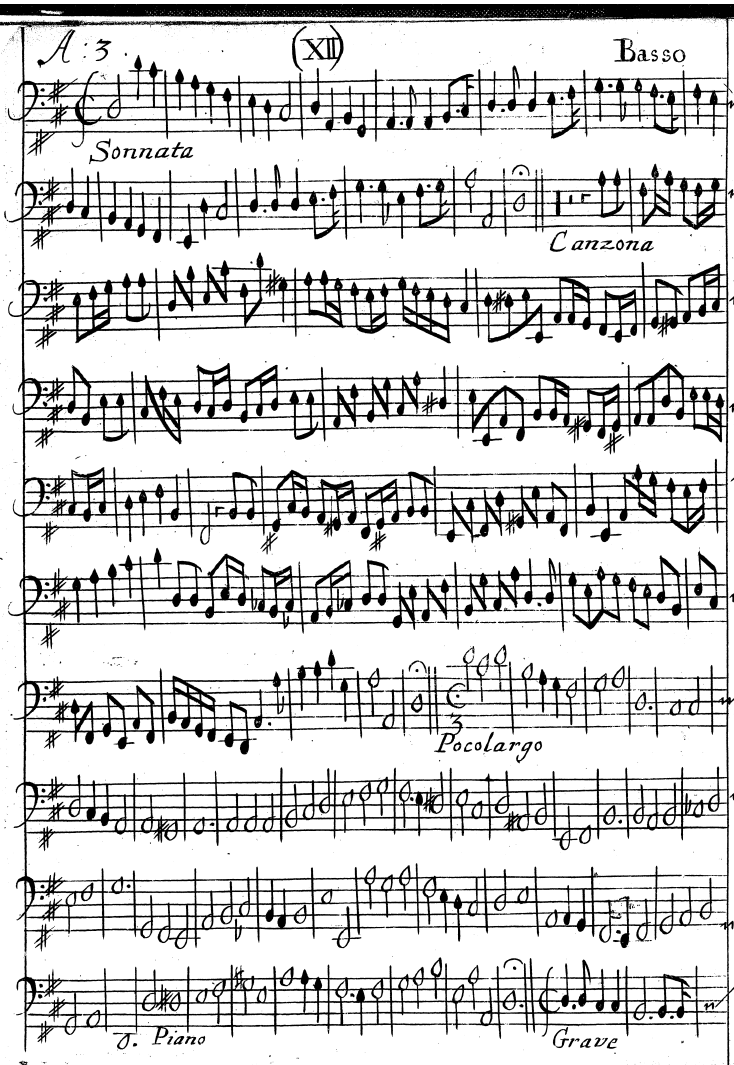
Allegro

CCC

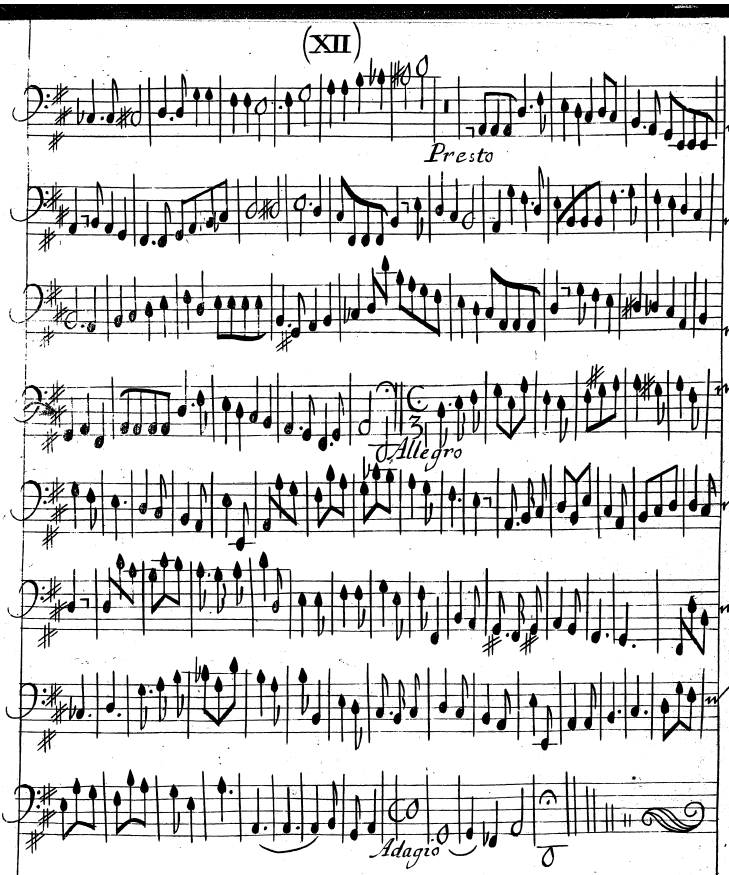

IX
Basso
Sonnata
Largo
Canzona


(IX)
Piano

A: 3. (XII) Basso




(XII)




Finis

BRITISH
2 OCT 79
MUSEUM

Basso. continuo

K.4.g.10. ~~e.768~~

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*Tho: Cross Junior Sculpt.*

(1)

Basso Continuo.

Sonnata.

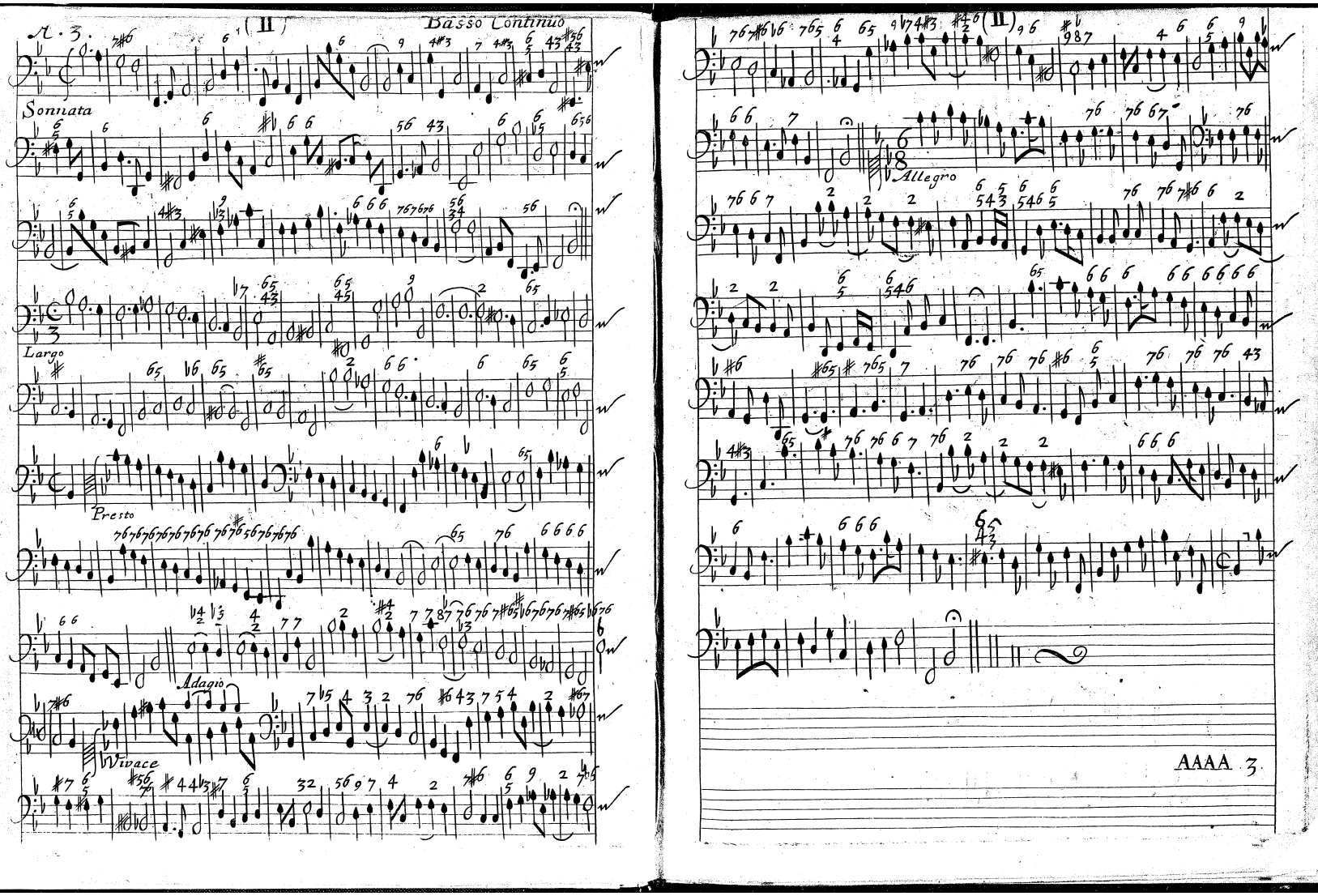
Viuace.

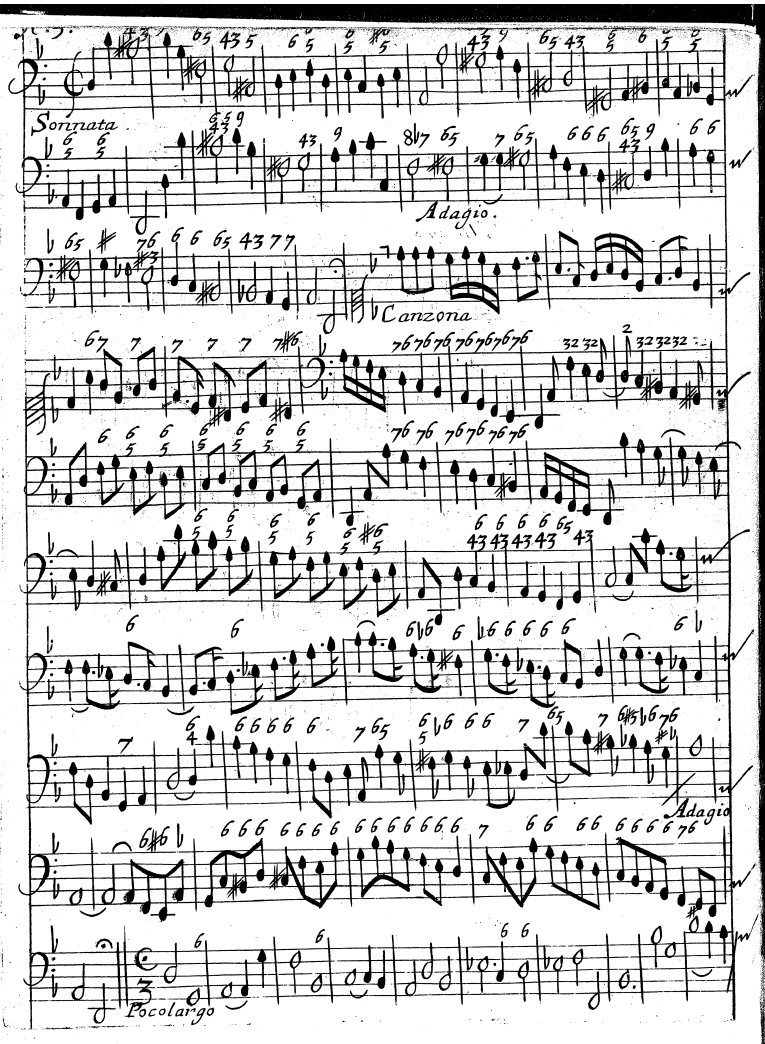
Adagio.

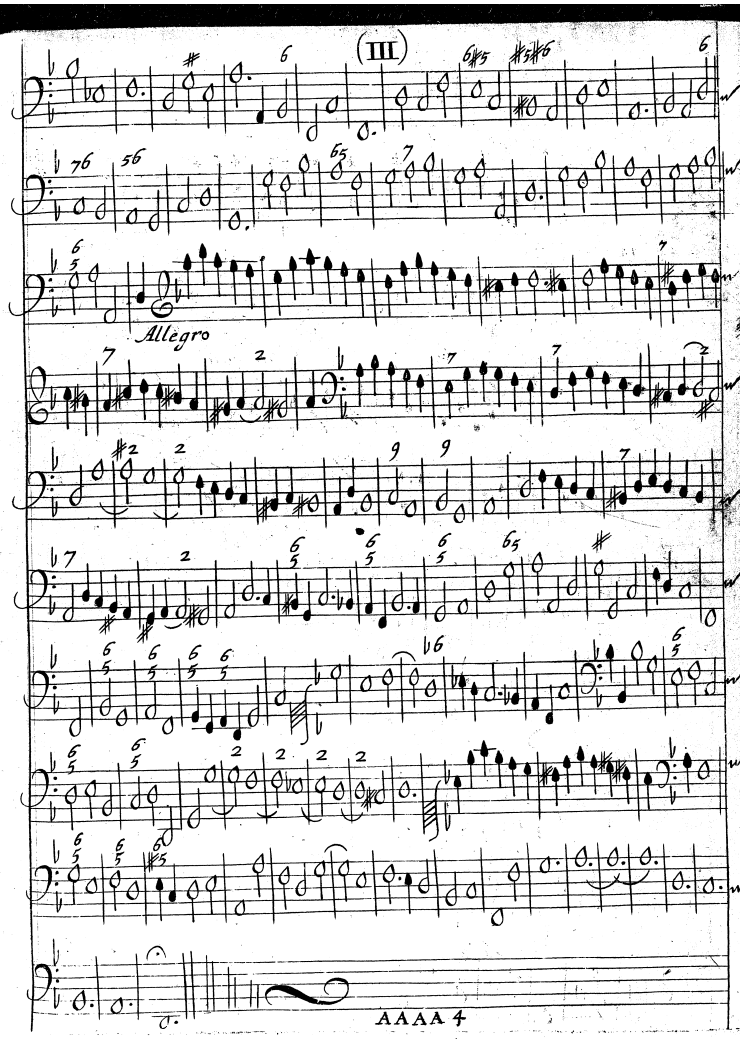
Presto

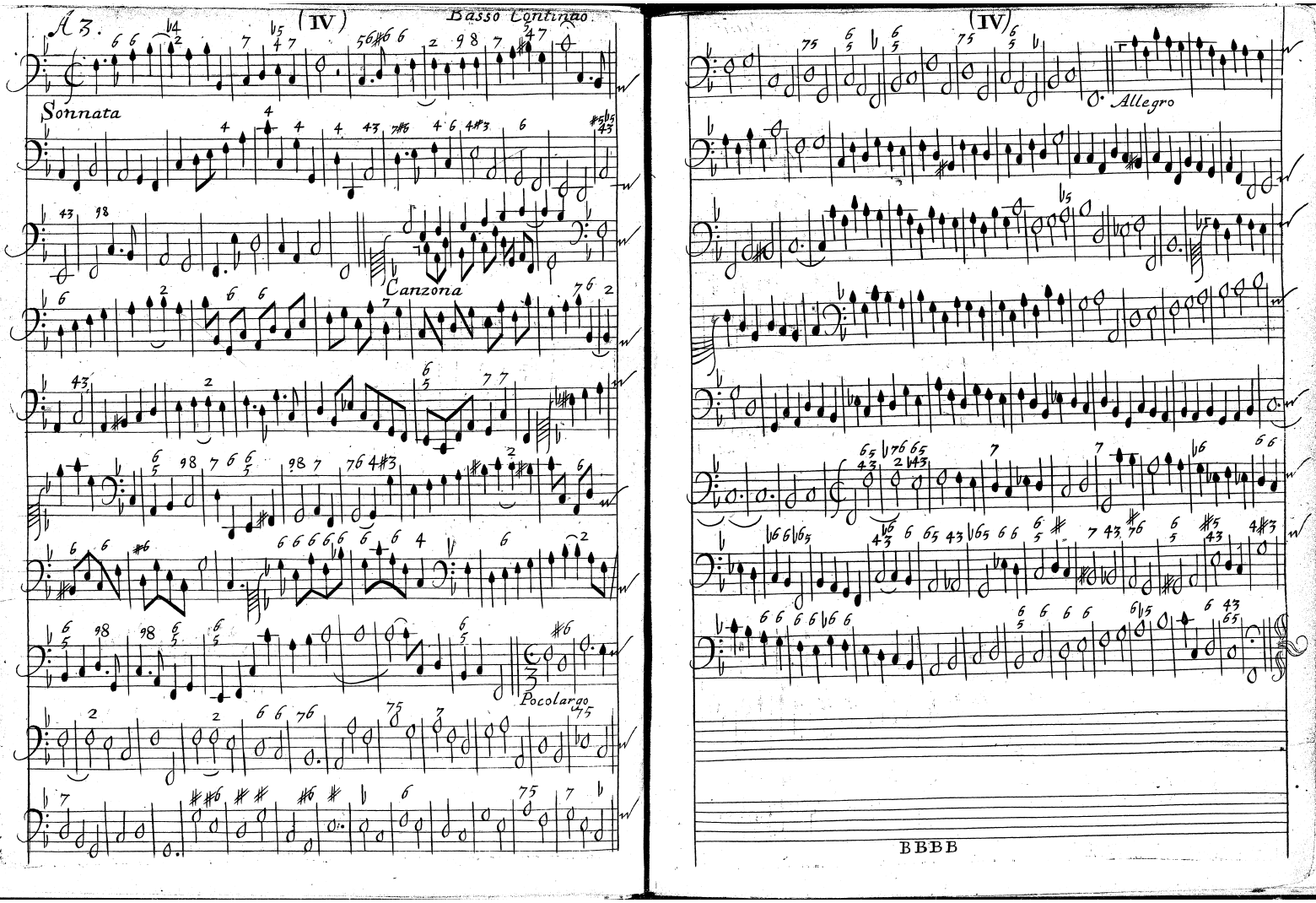
Largo

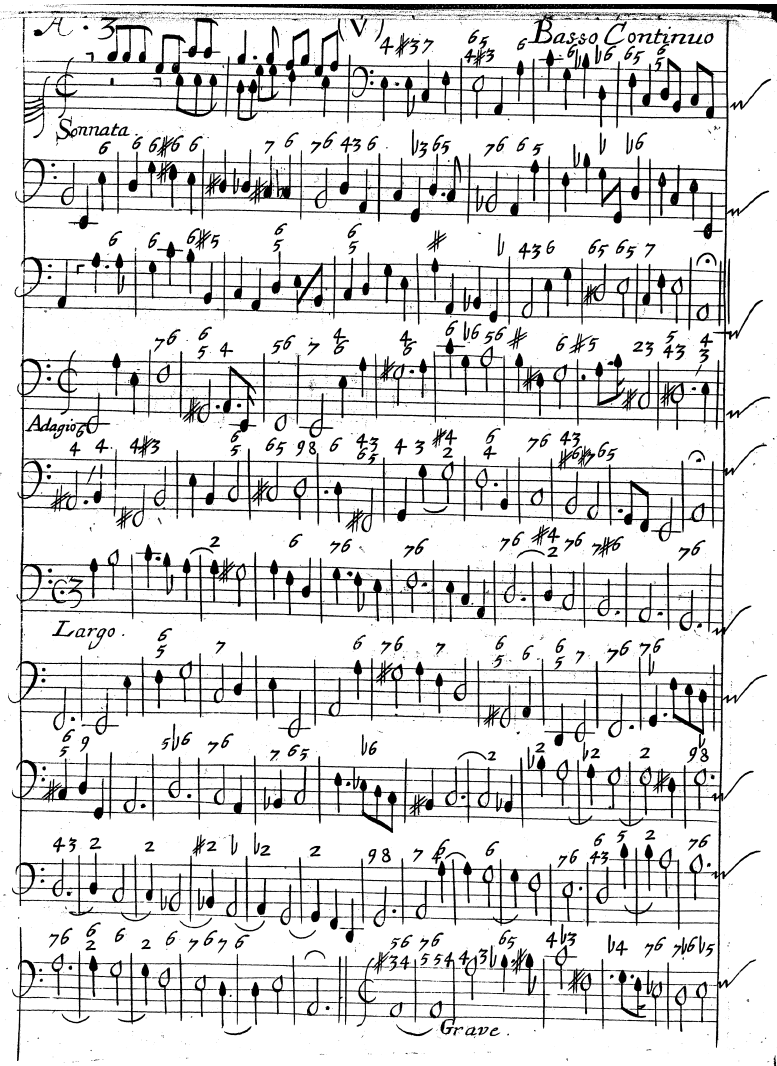
Piano.

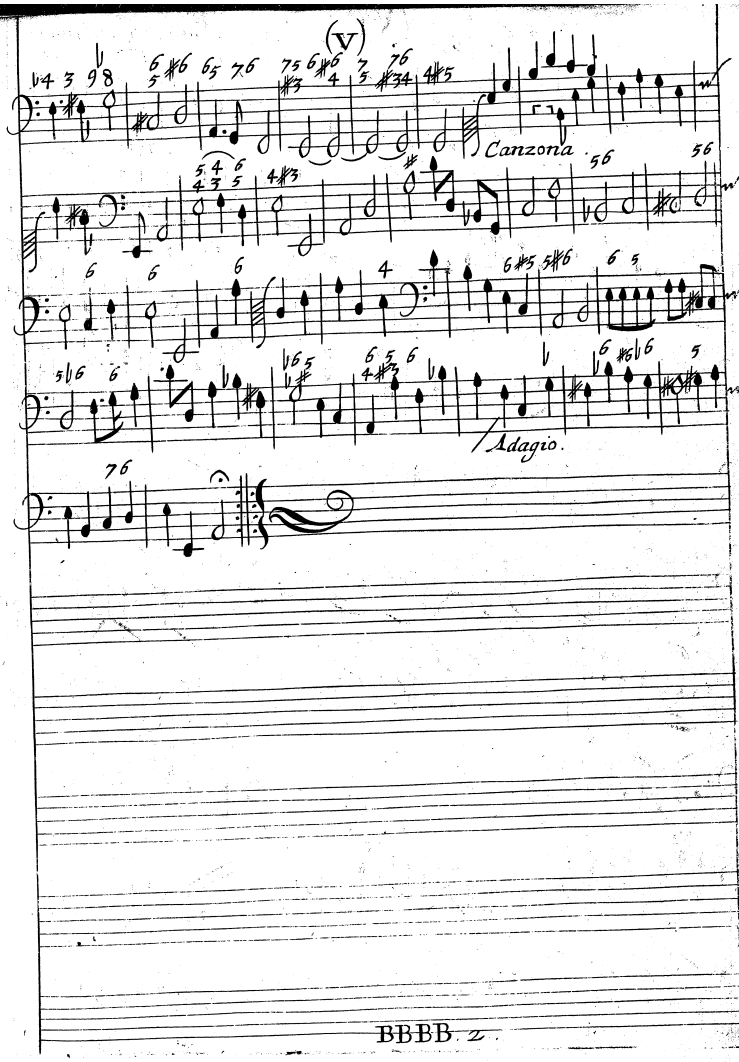

N. 3.
Basso Continuo
Sonnata
Largo
Presto
Adagio
Vivace
Allegro


Sonnata
Adagio.
Canzona
Adagio
Pocolargo


(III)
Allegro
AAAA 4


A 3.
(IV)
Basso Continuo
Sonnata
Canzona
Pocolargo
(IV)
Allegro
BBBB


A 3
(V)
Basso Continuo
Sonnata
Adagio
Largo
Grave


(V)
Canzona
Adagio

Sonnata

Canzona



Largo

Allegro

Piano.

A. 3.

(VII)

Basso Continuo.

Sonnata.

Canzona.

Largo.

Piano.

(VII)

Grave.

Allegro.

A. 3. (VIII) Basso Continuo.

Sonnata.

Poco largo

Piano.

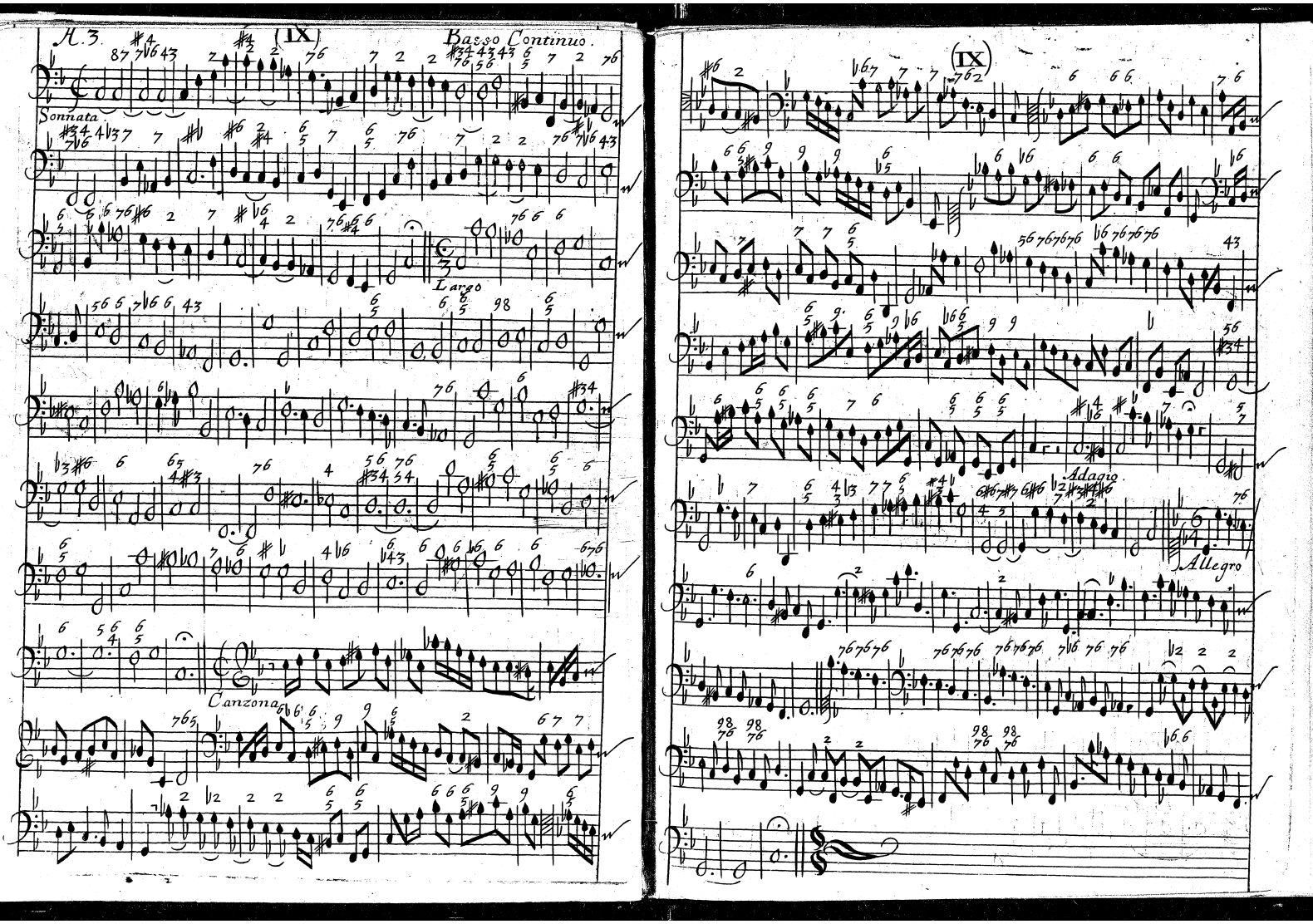
Allegro

(VIII)

Graue

Viuace

CCCC


N.3.
IX
Basso Continuo.
Sonnata
Largo
Canzona
IX
Adagio
Allegro

A. 3.

Basso Continuo

Sonnata

Largo

Graue.



Presto

Piano

CCCC 3

A 3.

(XI)

Basso Continuo

Sonnata

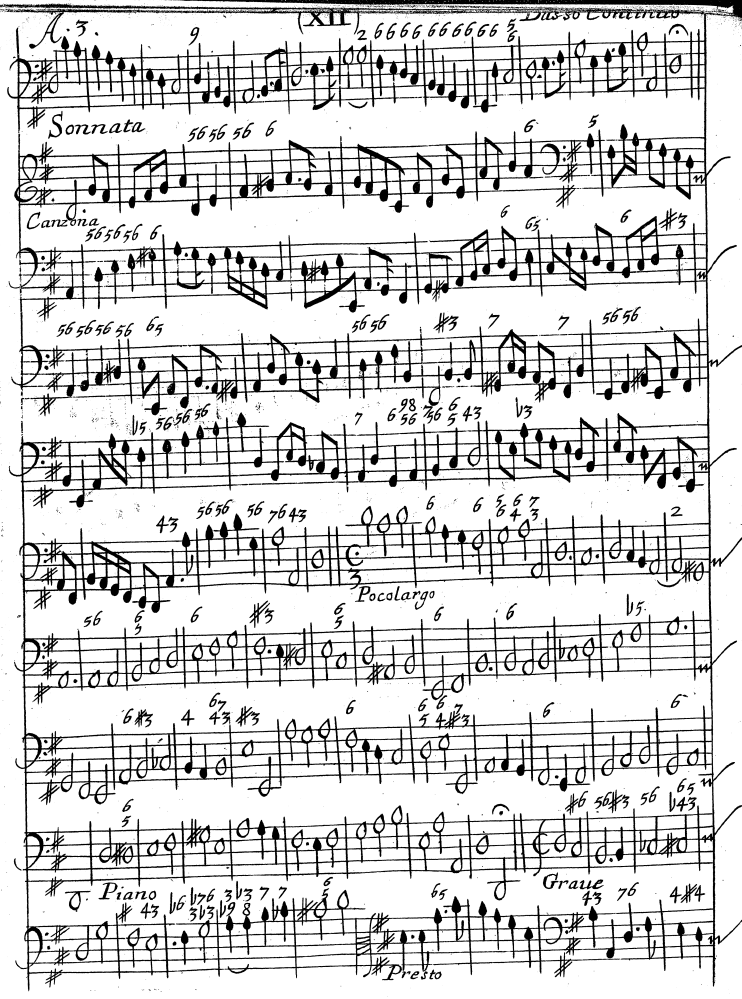
Canzona

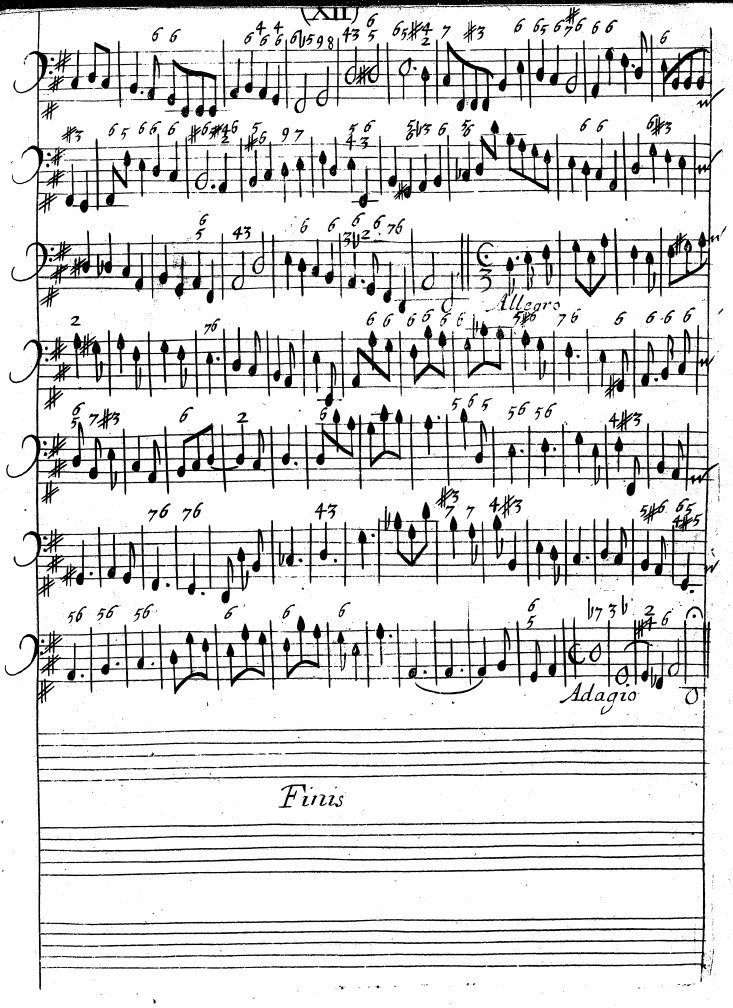
Adagio

Largo

(XI)

Piano


(XII)
Basso Continuo
Sonnata
Canzona
Pocolargo
Piano
Presto
Graue


(XIII)
Allegro
Adagio
Finis

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