

OLD ENGLISH  
VIOLIN MUSIC

EDITED BY  
ALFRED MOFFAT.

No. 6.

TRIO-SONATA  
IN E MINOR

BY  
T. A. Arne.

LONDON  
Novello & Co., Ltd.

# Old English Violin Music.

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ALFRED MOFFAT.

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## PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

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								<i>s.</i>	<i>d.</i>
No. 1.	SONATA in G major	....	....	....	....	....	JAMES LATES	2	0
„ 2.	SONATA in D minor	....	....	....	....	....	HENRY ECCLES	2	0
„ 3.	SONATA in B flat major	....	....	....	....	....	WILLIAM BABELL	2	0
„ 4.	SONATA in G minor	....	....	....	....	....	JOHN STANLEY	2	0
„ 5.	SONATA in A major	....	....	....	....	....	JOHN COLLETT	2	0
„ 6.	TRIO-SONATA in E minor	....	....	....	....	....	THOMAS AUGUSTINE ARNE	3	0

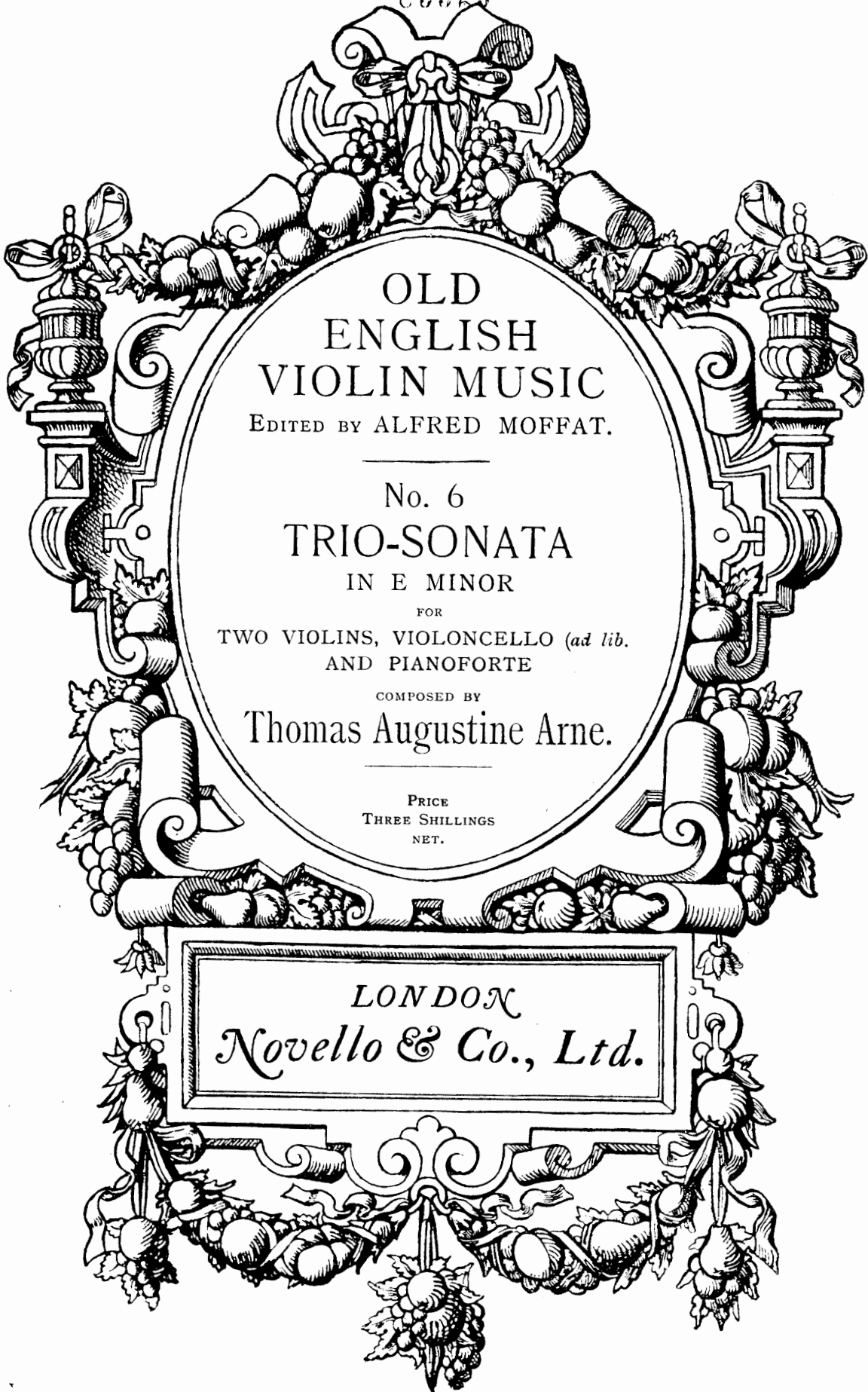
(To be continued.)

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## PREFATORY NOTE.

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ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

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### THOMAS AUGUSTINE ARNE.

Born in King Street, Covent Garden, March 12, 1710. Son of an upholsterer. Educated at Eton College. Took up law at his father's desire, but abandoned it after three years for the study of music. Is known to have studied the violin under Michael Christian Festing, but who was his teacher in composition has not been ascertained; possibly the veteran Dr. Pepusch. Brought out his first important work, the opera *Rosamond* (words by Addison), in 1733, at Lincoln's Inn Fields Theatre, where his sister Susanna Maria, afterwards the wife of Theophilus Cibber, played the title-rôle with much success. His *Masque of Alfred*, which contains the immortal song "Rule, Britannia," was first given in 1740 at Cliveden, Bucks, by order of Frederic, Prince of Wales. In 1745 became composer to Drury Lane Theatre, and from that date was for many years director of the music at Vauxhall Gardens. Produced in 1762 his opera *Artaxerxes*; this work held the boards for more than half-a-century. Was created Mus. Doc., Oxford, in 1759. Died March 5, 1778, and was buried at St. Paul's, Covent Garden.

Arne composed many operas and masques, and the incidental music to a number of plays. He also wrote some oratorios, an "Ode to Shakspeare," and a very large number of songs, glees, catches, canons, etc. His instrumental works comprise orchestral overtures, organ concertos, and sonatas for the harpsichord. The work from which the present sonata has been taken bears the following title:—

*VII Sonatas for two Violins with a Thorough Bass for the Harpsichord or Violoncello compos'd by Thomas Augustine Arne, opera terza. London.*

*Printed for I. Walsh in Catharine Street in the Strand. [folio.]*

This work is undated, but was issued probably about 1739-40. The sonata reproduced here is the seventh of the set.



# SONATA in E minor.

Edited by  
Alfred Moffat.

Thomas Augustine Arne.  
1710 - 1778.

SICILIANO.  
*Largo.*

VIOLINO Iº  
*p espress.*

VIOLINO IIº  
*p espress.*

VIOLONCELLO.  
(*ad lib.*)  
*p espress.*

PIANO.  
*p espress.*

First system of musical notation. It consists of two systems of staves. The upper system has two treble clefs and one bass clef. The lower system has one grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system includes trills (tr) and accents (^). The second system includes dynamic markings for forte (f).

Second system of musical notation. It consists of two systems of staves. The upper system has two treble clefs and one bass clef. The lower system has one grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system includes accents (^) and dynamic markings for piano (p). The second system includes dynamic markings for crescendo (cresc.).

Third system of musical notation. It consists of two systems of staves. The upper system has two treble clefs and one bass clef. The lower system has one grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system includes dynamic markings for diminuendo (dim.). The second system includes dynamic markings for diminuendo (dim.).



First system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features melodic lines with trills (tr) and dynamic markings including *p cresc.* and *f*.

Second system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music includes trills (tr) and dynamic markings such as *p cresc.*, *f*, and *rit.*.

Third system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The tempo is marked *Molto moderato*. The music includes dynamic markings *f*, *p*, and *cresc.*.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The music is in G major. The first staff has a dynamic marking of *p* and contains trills. The second staff also has a *p* marking. The third staff has a *p* marking. The system concludes with a double bar line.

Second system of musical notation. It consists of three staves. The first staff has dynamic markings of *pp*, *piùf*, and *p*. The second staff has *pp* and *p* markings. The third staff has *pp* and *f* markings. Trills are present in the first and second staves. The system concludes with a double bar line.

Third system of musical notation. It consists of three staves. The first staff has a *poco cresc.* marking. The second staff has a *poco cresc.* marking. The third staff has a *p* marking and a *poco cresc.* marking. Trills are present in the first and second staves. The system concludes with a double bar line.

The first system of the musical score consists of four staves. The top two staves are for the violin and the bottom two for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The first measure of the violin part is marked *f*. The second measure is marked *poco rit.* and contains a triplet of eighth notes. The third measure is marked *mf* and features a trill. The piano part follows a similar dynamic progression, with *f* in the first measure, *poco rit.* in the second, and *mf* in the third. A double bar line is placed after the third measure.

The second system continues the musical piece with four staves. The violin part begins with a triplet of eighth notes and a trill. The piano part also features a triplet. The dynamic marking *p* (piano) is used throughout this system. The system concludes with a double bar line.

The third system of the musical score consists of four staves. The violin part is characterized by a continuous series of trills. The piano part provides a harmonic accompaniment. The dynamic marking *p* is maintained throughout this system. The system concludes with a double bar line.

First system of musical notation, consisting of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

Second system of musical notation, consisting of four staves. It continues the piece with dynamic markings *f* (forte) in the vocal and piano parts. A trill (*tr*) is indicated in the vocal line. The piano accompaniment features a steady rhythmic pattern.

Third system of musical notation, consisting of four staves. It features dynamic markings *p* (piano) and *cresc.* (crescendo). The vocal line has a melodic flourish with a trill. The piano accompaniment provides a harmonic and rhythmic foundation.

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The first staff contains a melodic line with trills and slurs, marked with a piano (*p*) dynamic. The second staff continues the melodic line. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of four staves. The key signature remains one sharp. The first staff features a melodic line with a *cresc.* (crescendo) marking. The second staff continues the melodic line with a *cresc.* marking. The third and fourth staves provide harmonic accompaniment, with a *cresc.* marking in the third staff.

Third system of musical notation, consisting of four staves. The key signature remains one sharp. The first staff features a melodic line with triplets and a *poco rit.* (ritardando) marking. The second staff continues the melodic line with a *poco rit.* marking. The third and fourth staves provide harmonic accompaniment with a *poco rit.* marking. The system concludes with a *f* (forte) dynamic marking and a double bar line.

*Largo.*

*f* *sostenuto* *p* *f* *p*

*f* *sostenuto* *p* *f* *p*

*f* *sostenuto* *p* *f* *p*

*Largo.*

*f* *sostenuto* *p* *f* *p*

*f* *sostenuto* *p* *f* *p*

*f* *sostenuto* *p* *f* *p*

*Largo.*

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

*ritard.*

*ritard.*

*ritard.*

*Allegro ma non troppo.*

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked *Allegro ma non troppo.* The piano part begins with a piano (*p*) dynamic. The vocal line has rests in the first two measures.

The second system continues the musical score with four staves. The piano part features a piano (*p*) dynamic at the beginning and includes a *cresc.* (crescendo) marking in the third measure of the bottom two staves. The vocal line also includes a *cresc.* marking in the third measure of the top two staves.

The third system of the musical score consists of four staves. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line also begins with a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic marking.

This page of a musical score is divided into four systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system features a vocal line with a melodic line and a piano accompaniment with a bass line and chords. The second system includes a vocal line with a melodic line and a piano accompaniment with a bass line and chords. The third system features a vocal line with a melodic line and a piano accompaniment with a bass line and chords. The fourth system includes a vocal line with a melodic line and a piano accompaniment with a bass line and chords. The score includes dynamic markings such as *cresc.* and *f*, and articulation marks like *v.* and *z.*.

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*



First system of musical notation, consisting of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff features a melodic line with many slurs and ties. The piano accompaniment includes chords and moving bass lines.

Second system of musical notation, consisting of five staves. This system includes dynamic markings: *p* (piano) is written in the first three staves. The musical notation continues with similar melodic and harmonic structures as the first system.

Third system of musical notation, consisting of five staves. This system includes dynamic markings: *cresc.* (crescendo) is written in the first three staves, and *f* (forte) is written in the first, second, and third staves. The piano accompaniment features more complex chordal textures and rhythmic patterns.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first two staves begin with a dynamic marking of *p*. The third staff begins with a dynamic marking of *cresc.*. The system concludes with a repeat sign.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first two staves feature alternating dynamic markings of *f* and *p*. The third staff features alternating dynamic markings of *f* and *p*. The system concludes with a repeat sign.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first two staves begin with a dynamic marking of *p*. The third staff begins with a dynamic marking of *p*. The system concludes with a repeat sign.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains three measures of music with various note values and rests. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves show chords and moving lines.

The second system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The piano part features a steady accompaniment pattern.

The third system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs. The piano part features a steady accompaniment pattern. The word "cresc." is written above the middle staff and below the bottom staff in the third measure.

The fourth system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs. The piano part features a steady accompaniment pattern. The word "cresc." is written below the bottom staff in the third measure.

The fifth system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs. The piano part features a steady accompaniment pattern. The word "p" is written below the middle staff and below the bottom staff in the third measure.

The sixth system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs. The piano part features a steady accompaniment pattern. The word "p" is written below the bottom staff in the third measure.

This page of a musical score, numbered 14, features a piano accompaniment and a vocal line. The score is organized into three systems, each with three staves. The top two staves of each system are for the voice, and the bottom staff is for the piano. The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes various textures, such as arpeggiated chords, block chords, and moving bass lines. The vocal line consists of a single melodic line with lyrics written below the notes. The score concludes with a final chord in the piano part.

First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). The first staff begins with a piano (*p*) dynamic and a *cresc.* marking, transitioning to a forte (*f*) dynamic. The second staff also starts with *p* and *cresc.*, moving to *f*. The third staff starts with *p* and *cresc.*, moving to *f*. The fourth staff starts with *p* and *cresc.*, moving to *f*. The music features melodic lines with slurs and chords.

Second system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). This system continues the melodic and harmonic development from the first system, with various rhythmic patterns and chordal textures.

Third system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). This system concludes the piece with a final melodic flourish in the top staff and a steady bass accompaniment.

First system of musical notation, consisting of three staves. The top two staves are vocal lines with various trills (tr.) and slurs. The bottom staff is a piano accompaniment with chords and moving lines.

Second system of musical notation, consisting of three staves. It features a crescendo (cresc.) marking in the vocal lines and piano accompaniment. The piano part includes chords and melodic lines.

Third system of musical notation, consisting of three staves. It features a *poco rit.* (poco ritardando) marking and a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and repeat signs.

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