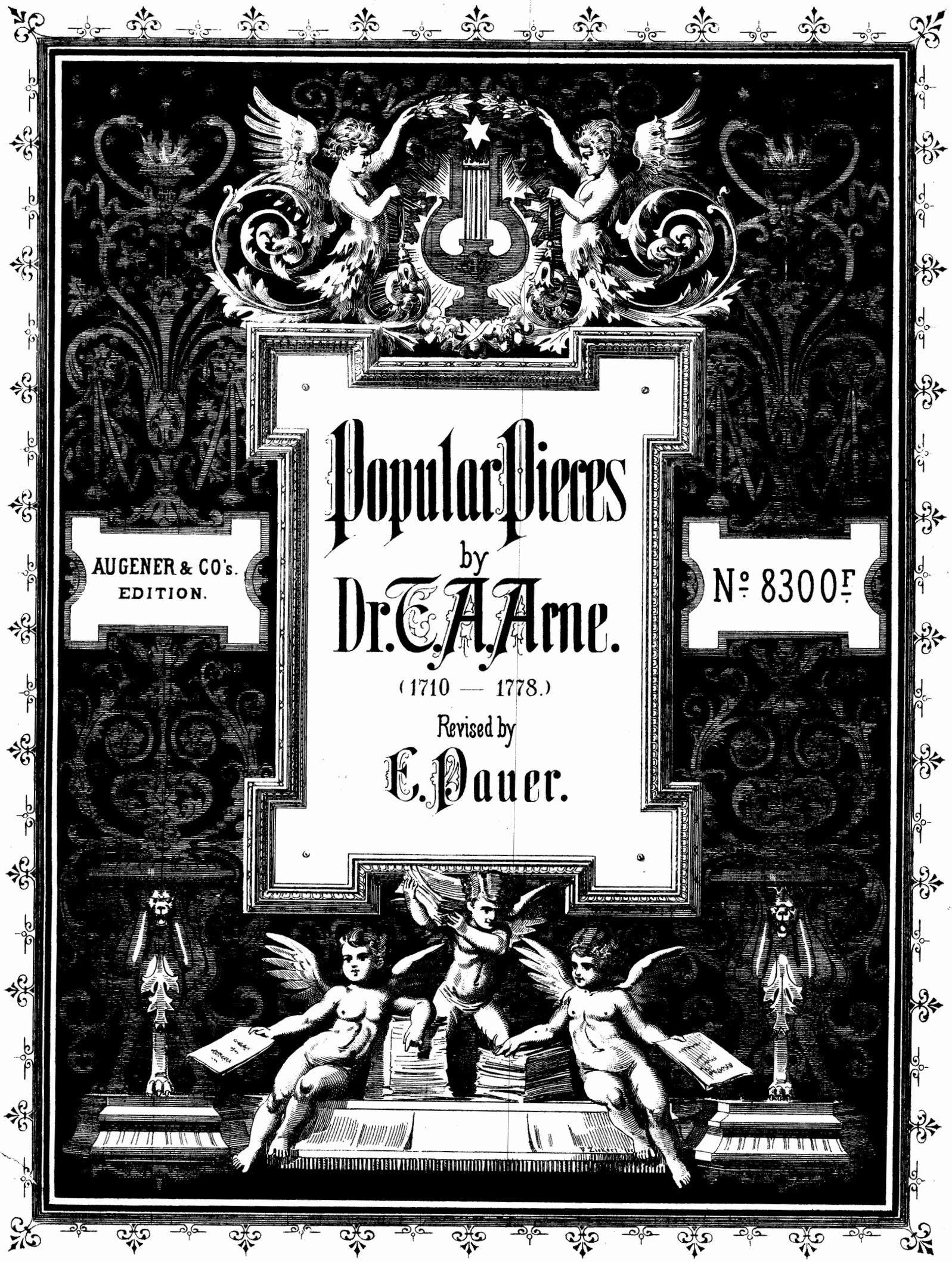
Popular Pieces
by
Dr. C. A. Arne.
(1710 — 1778.)
Revised by
E. Pauer.
AUGENER & CO's.
EDITION.
№ 8300 F

85266

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8300.

Old English Composers

for the

Virginals & Harpsichord

A Collection of Preludes, Galliards, Pavanes, Grounds, Chaconnes, Suites, Overtures, Sonatas, etc. etc.

Selected from the Works

of

WILLIAM BYRDE, Dr. JOHN BULL, ORLANDO GIBBONS, Dr. JOHN BLOW, HENRY PURCELL and Dr. THOMAS AUGUSTINE ARNE

Revised & Edited

by

E. PAUER.

With Biographical Notices by W. A. Barrett Mus. B. Oxon F.R.S.L.

Ent. Sta. Hall.

London

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THE musical talent of Dr. Thomas Augustine Arne made itself manifest in spite of all attempts to repress it on the part of his father, an eminent upholsterer and cabinet-maker, in King Street, Covent Garden. Having a reasonable ambition, and being at the outset successful in business, he sent the future composer, who was born on May 28th, 1710, to school at Eton, intending "to breed him to the law." But the youth neglected his legal studies, was accustomed to borrow a livery to sit in the servants' gallery at the opera, practised upon a muffled spinett in his bedroom, and, having procured a violin, studied privately, until he had acquired such an amount of proficiency as to enable him to take part in concerts of music, to one of which the father had by chance accepted an invitation. He was more astonished than gratified at first, but at length consented to allow his son to take lessons openly of Festing, and to pursue a profession more in harmony with his own inclination than that for which he designed him.

The first engagement which young Arne accepted was that of violinist in the band at Drury Lane Theatre. His first opera was "Rosamund," produced with but little success at the Lincoln's Inn Fields Theatre, on March 7th, 1773, though written five years before; his sister, afterwards Mrs. Cibber, and his younger brother both appearing in it as singers.

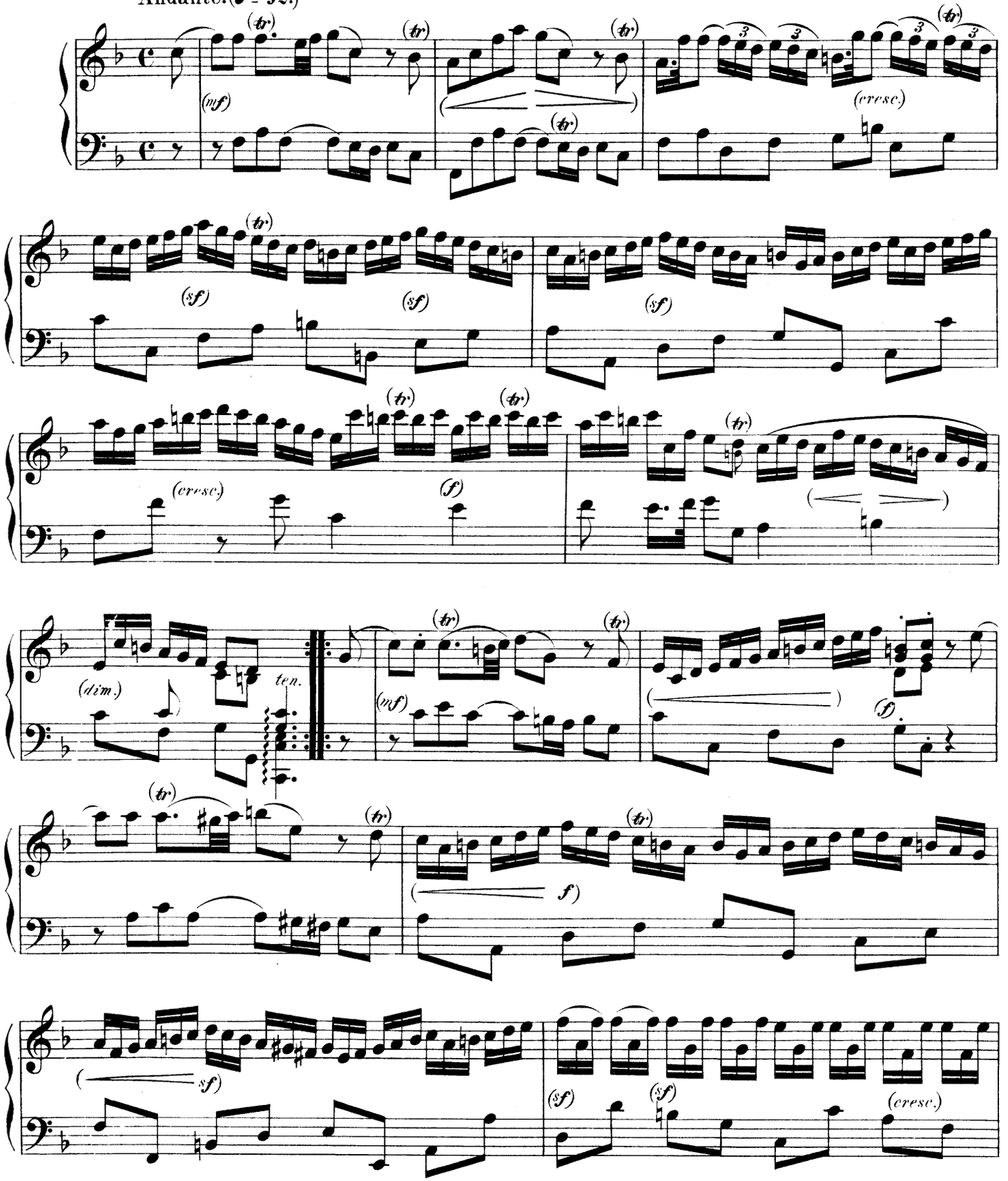
In 1736 he married Cecilia Young, who was a pupil of Gemmiani, and an accomplished vocalist, whom Handel frequently engaged to sing in his oratorios. Arne's growing reputation was fully established by the production of an adaptation of Milton's "Comus," and this work was followed by others more or less famous. The masque of "Alfred," which contains the now national air "Rule Britannia," was produced in 1740 as a compliment to the reigning house of Hanover.

His songs and other music, written for Garrick's revival of some of Shakespeare's plays, are still popular. He went for two years (1742-4) to Dublin, producing several works there, including "Thomas and Sally," and upon his return was again engaged at Drury Lane Theatre. He wrote a large number of songs for Vauxhall, Marylebone, and Ranelagh Gardens, and in 1755 produced his oratorio "Abel." Four years later (on July 6th, 1759) he proceeded to the degree of Doctor in Music at Oxford. In 1762 he produced "Artaxerxes," an English opera in imitation of the Italian manner, which was so completely successful that it continued to be performed at intervals in one place or another until the year 1835, and might be now revived with advantage. In 1769 he wrote his second oratorio "Judith," in a later performance of which at Covent Garden, in 1773, female voices were first employed in the choruses of oratorios. His last dramatic work was the music for Mason's "Caractacus," written in 1776. Two years later he died of lung-disease, singing with almost his last breath a fervent Hallelujah. His wife survived him until the year 1795. His son Michael, born 1741, died 1809, was also a composer of merit. Dr. Arne wrote a great number of glees, catches, and duets, as well as a quantity of instrumental music of many kinds, all of which is marked by that beauty of melody, and ease in harmony, which is the characteristic of his songs, and the cause of their lasting popularity.

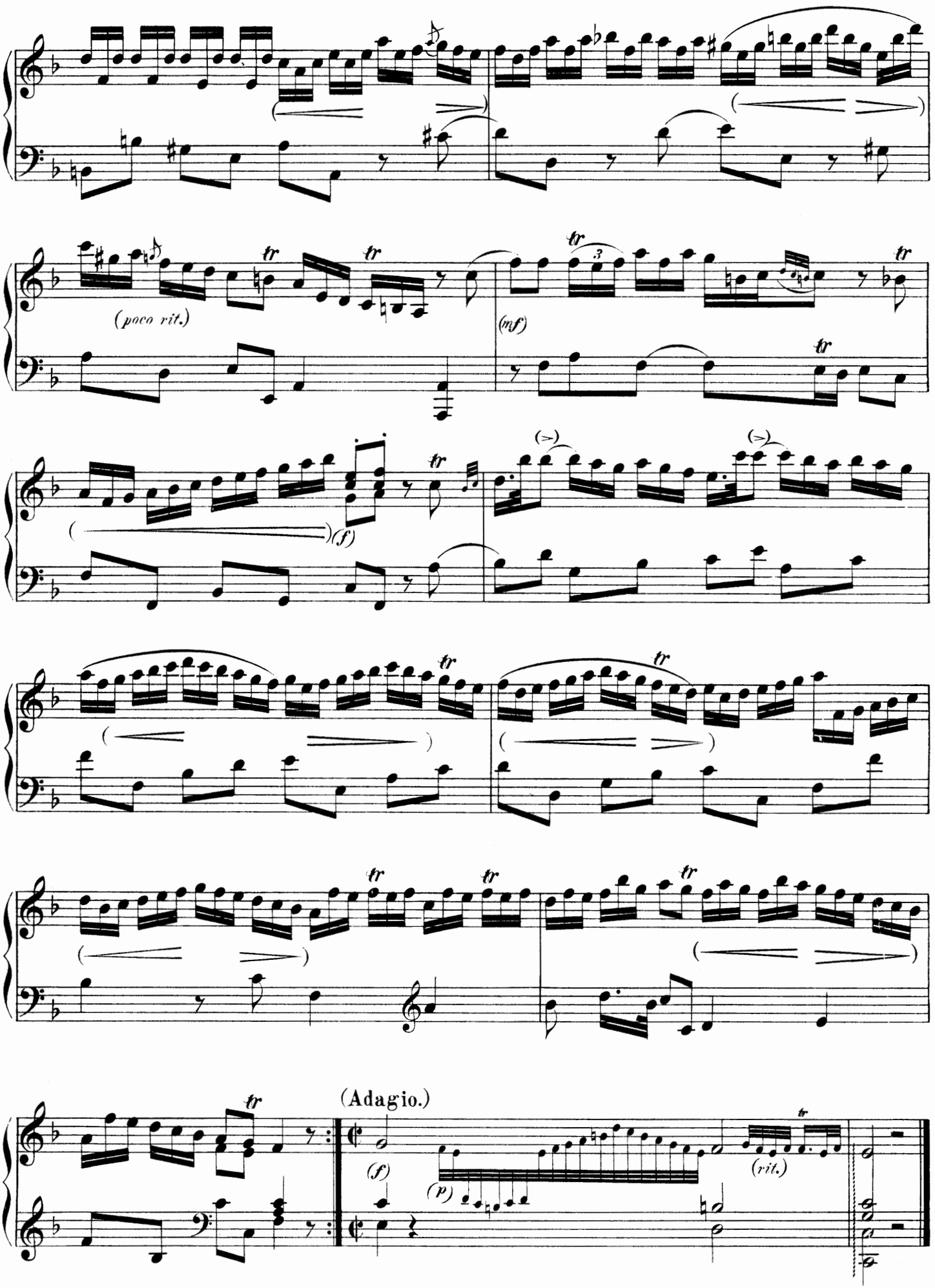
VIII SONATAS
or
Lessons for the Harpsichord
compos'd by
Thomas Augustine Arne.
(1710-1778.)

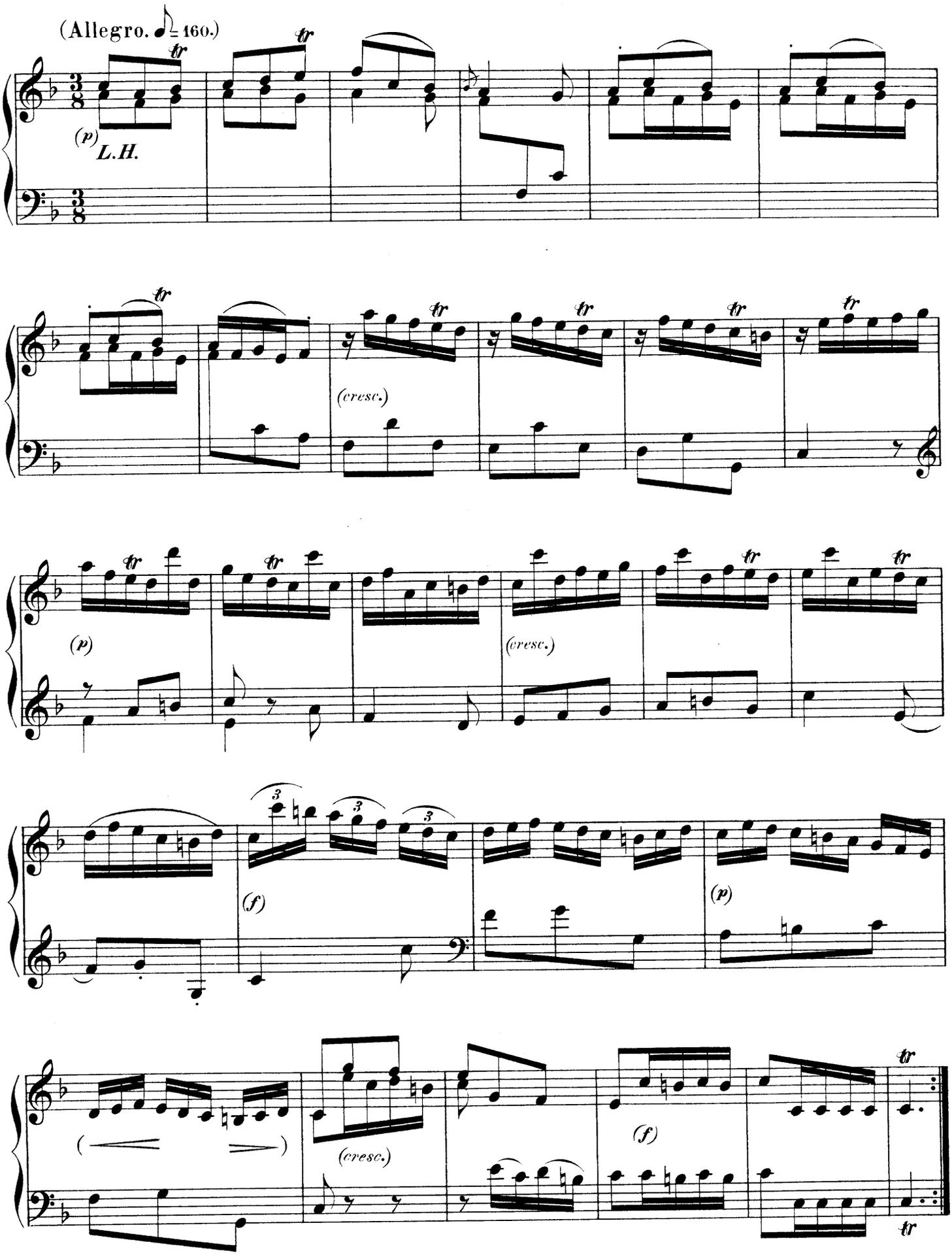
Sonata I.

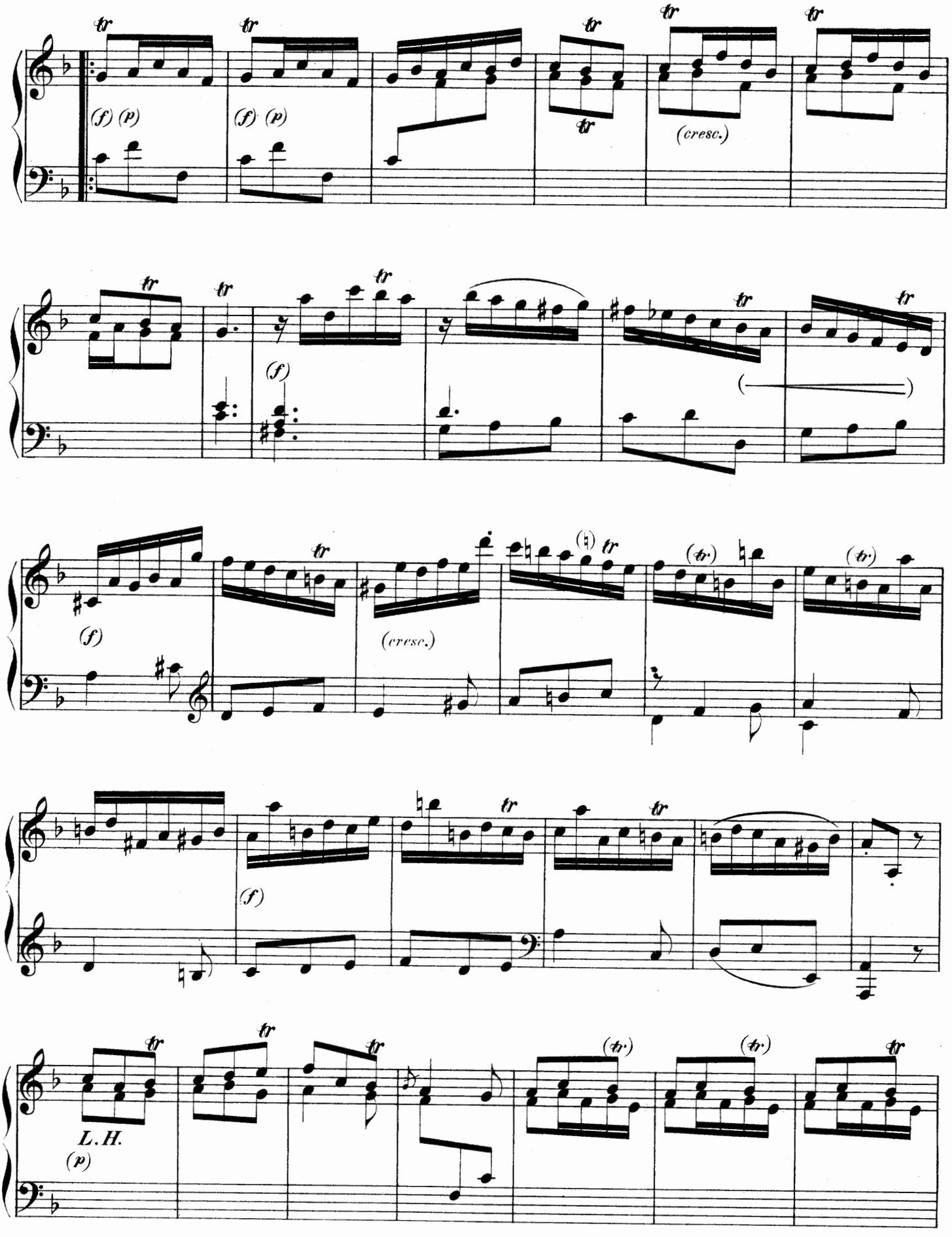
Andante. (♩ = 92.)

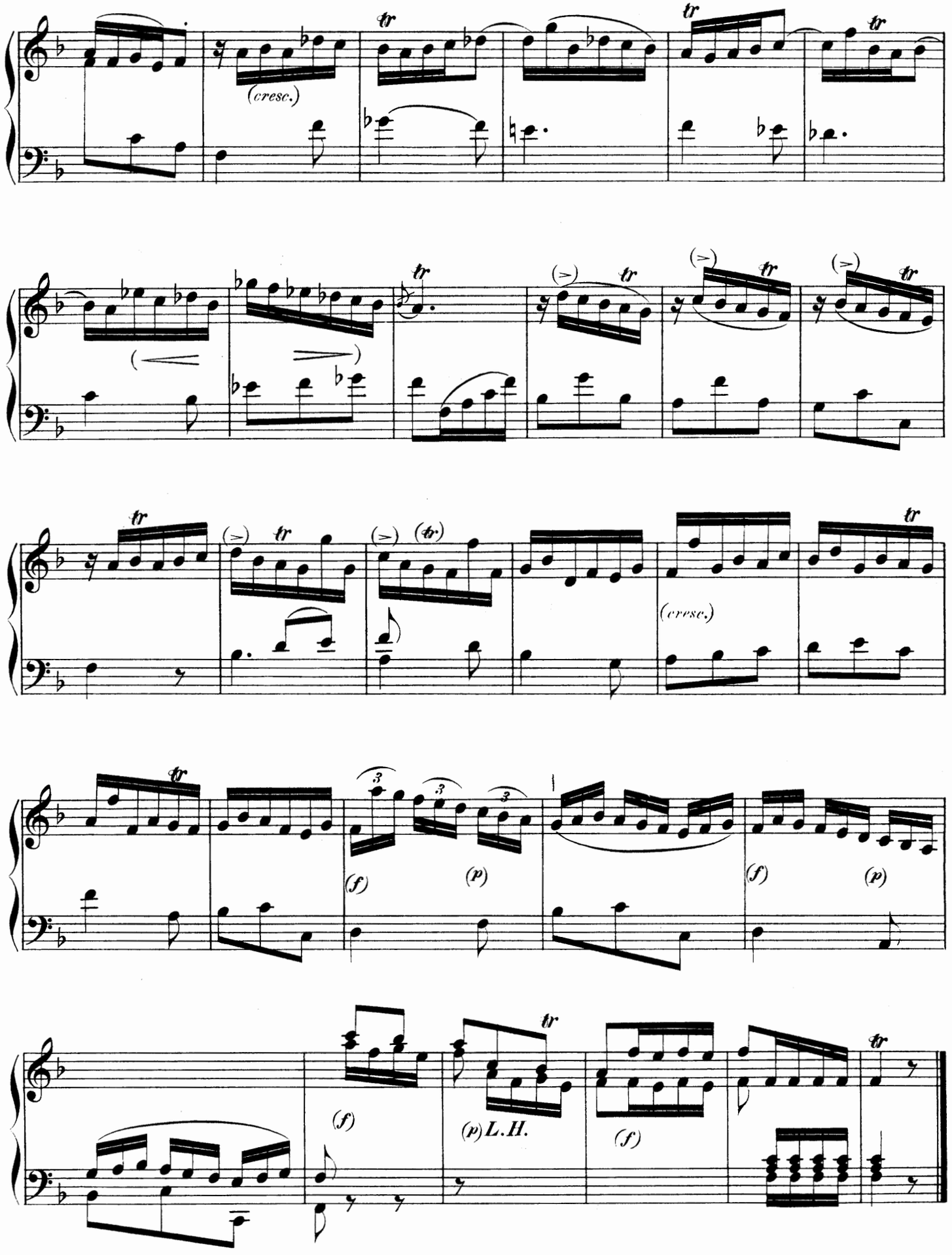


Music Printing Officine, 10, Lexington Street, London, W.

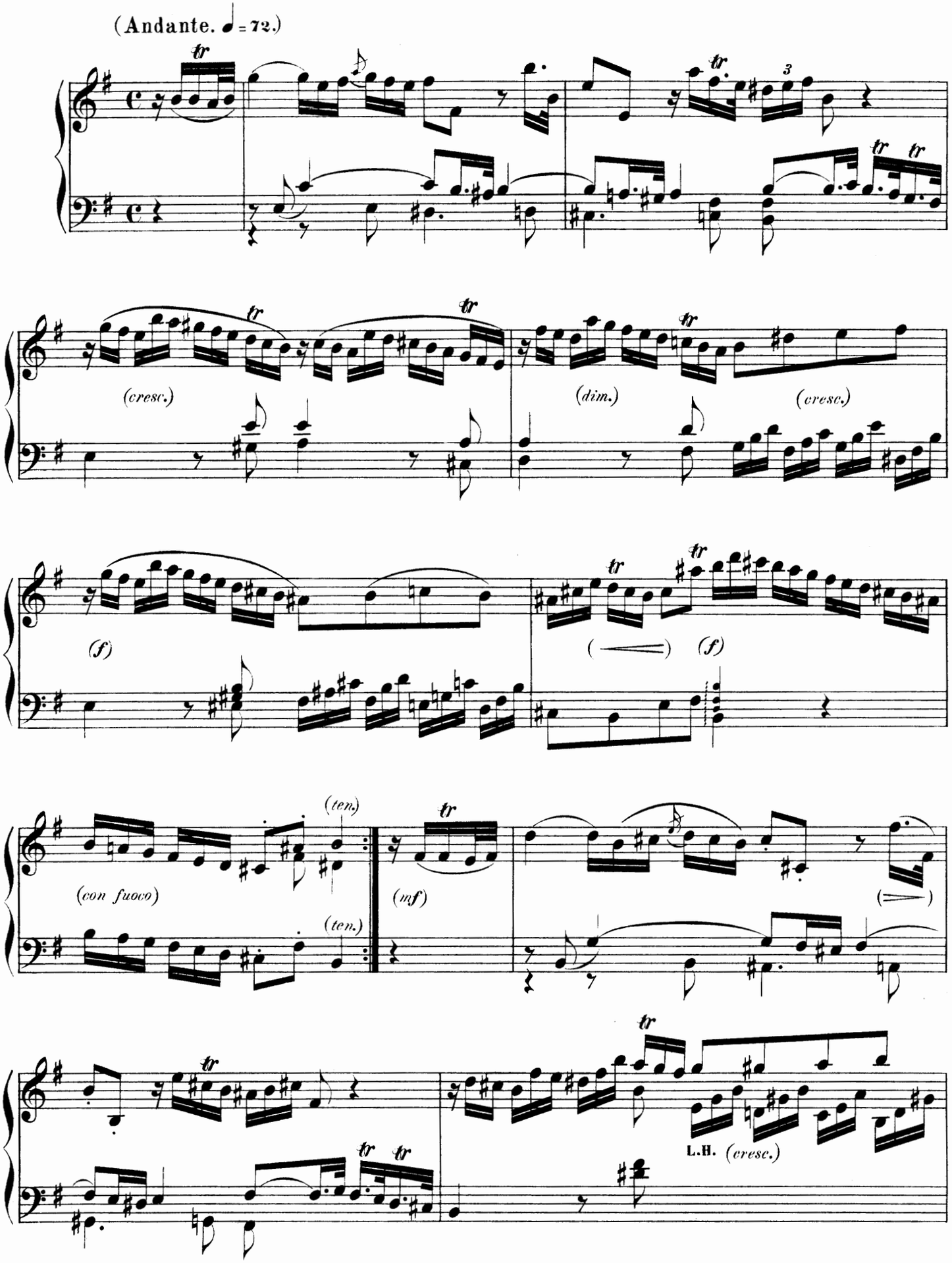

(poco rit.)
(mf)
(f)
(Adagio.)
(f)
(p)
(rit.)

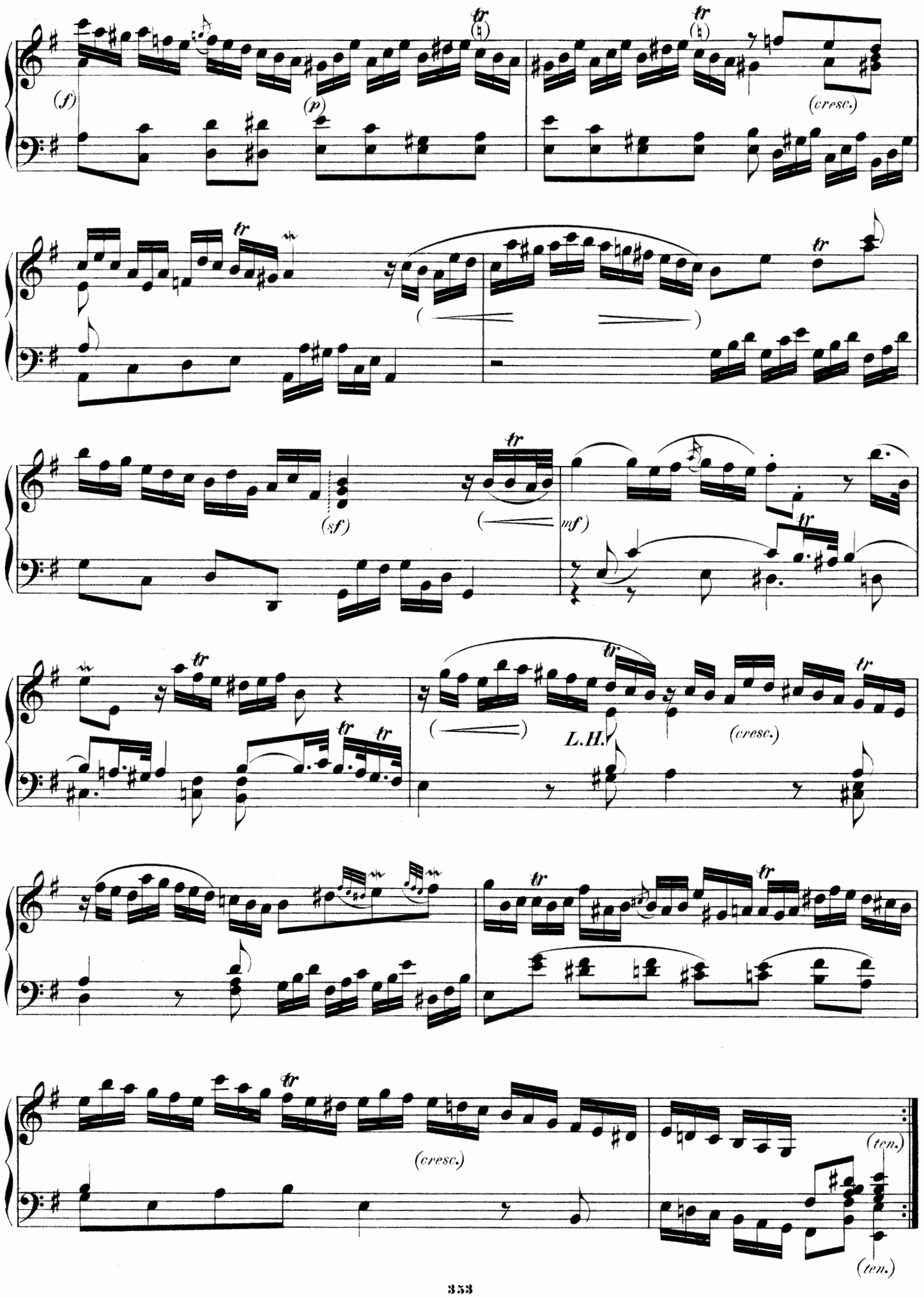

(Allegro. ♩= 160.)
(p) L.H.
(cresc.)
(p)
(cresc.)
(f)
(p)
(cresc.)
(f)

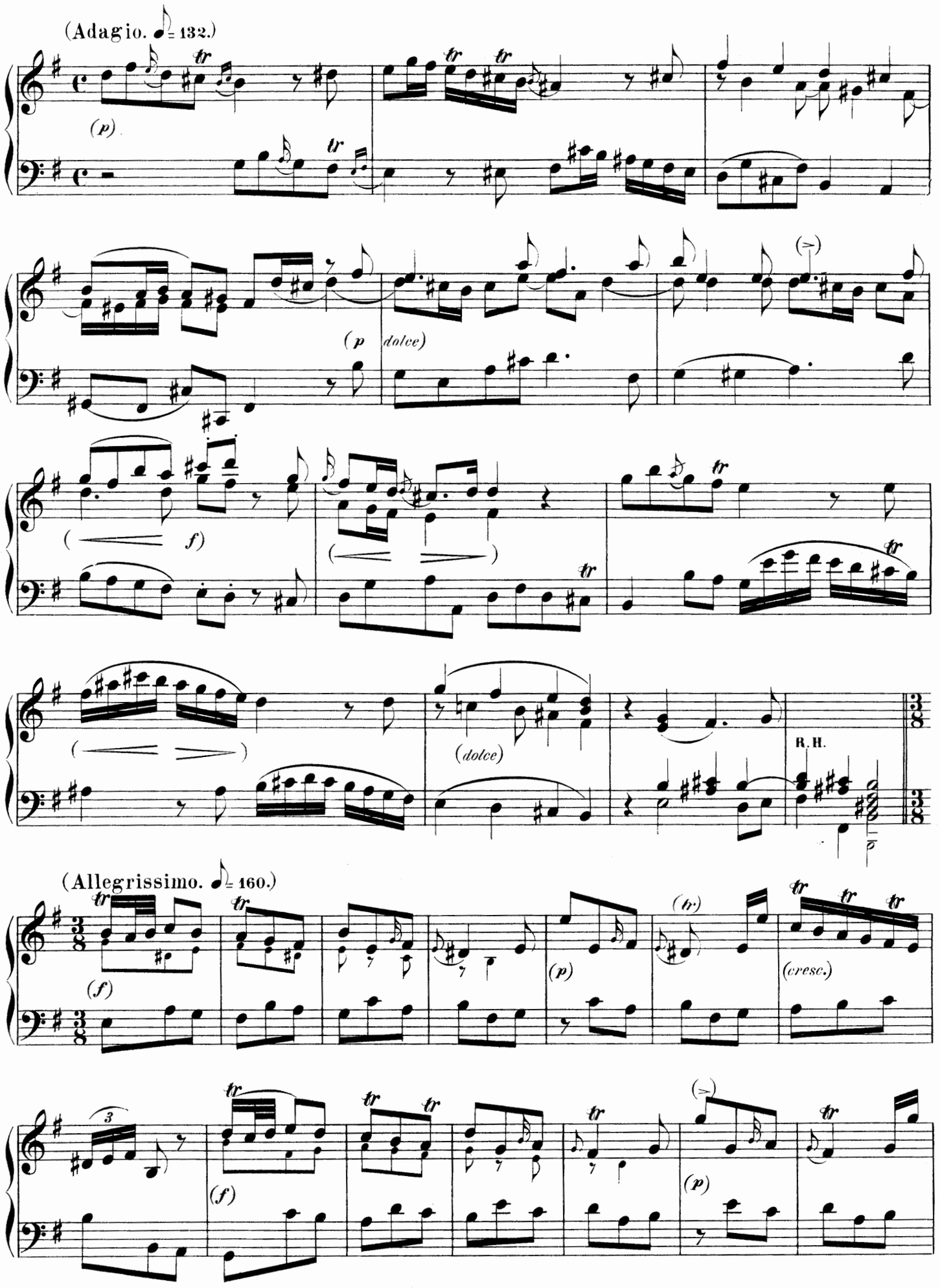

(f) (p)
(f) (p)
(cresc.)
(f)
(cresc.)
(f)
L. H.
(p)

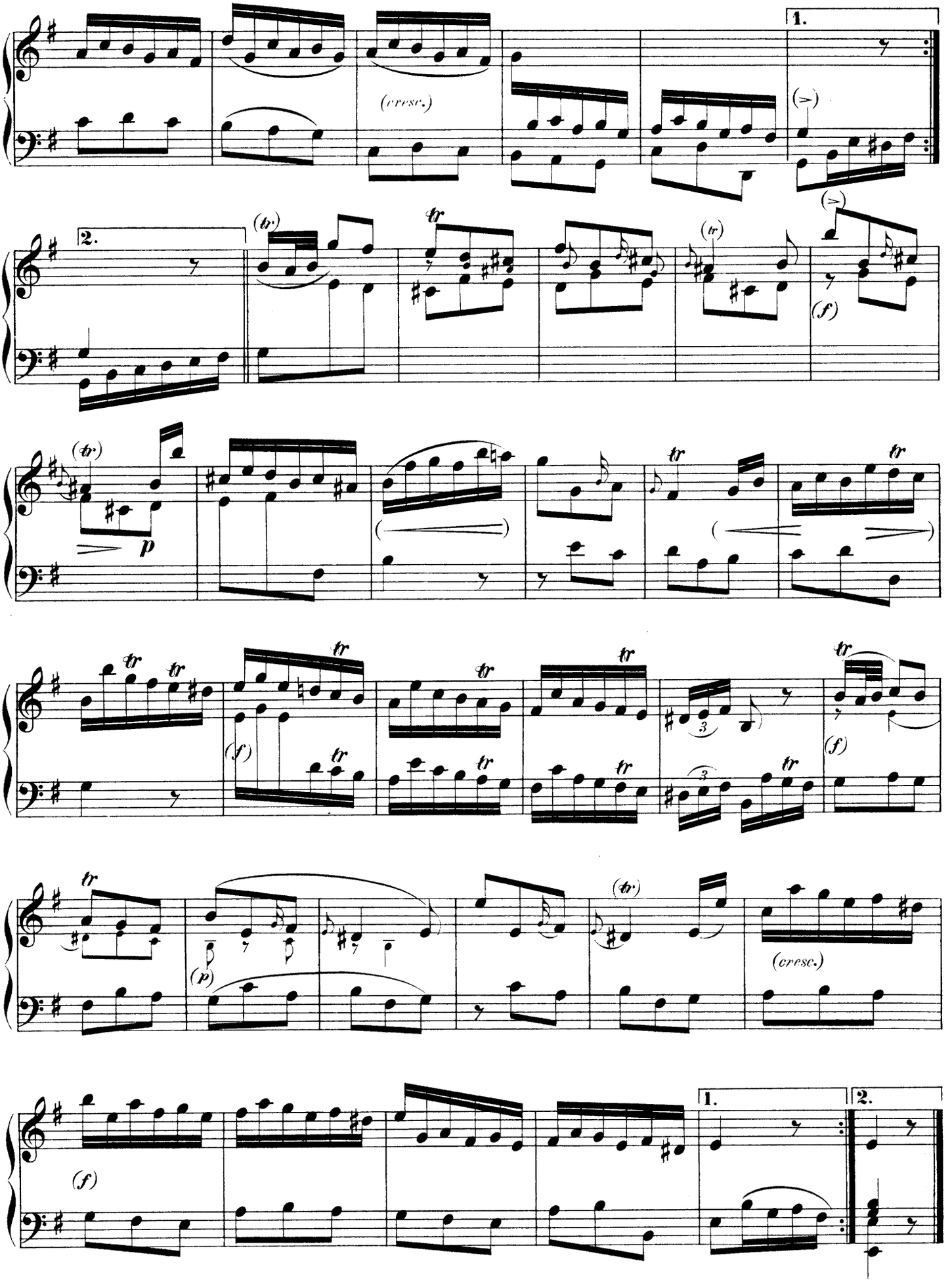

(cresc.)
(cresc.)
(f)
(p)
(f)
(p)
(f)
(p) L.H.
(f)

Sonata II.


(Andante. ♩ = 72.)
tr
3
(cresc.)
(dim.)
(cresc.)
(f)
(f)
(con fuoco)
(ten.)
(ten.)
(mf)
L.H. (cresc.)

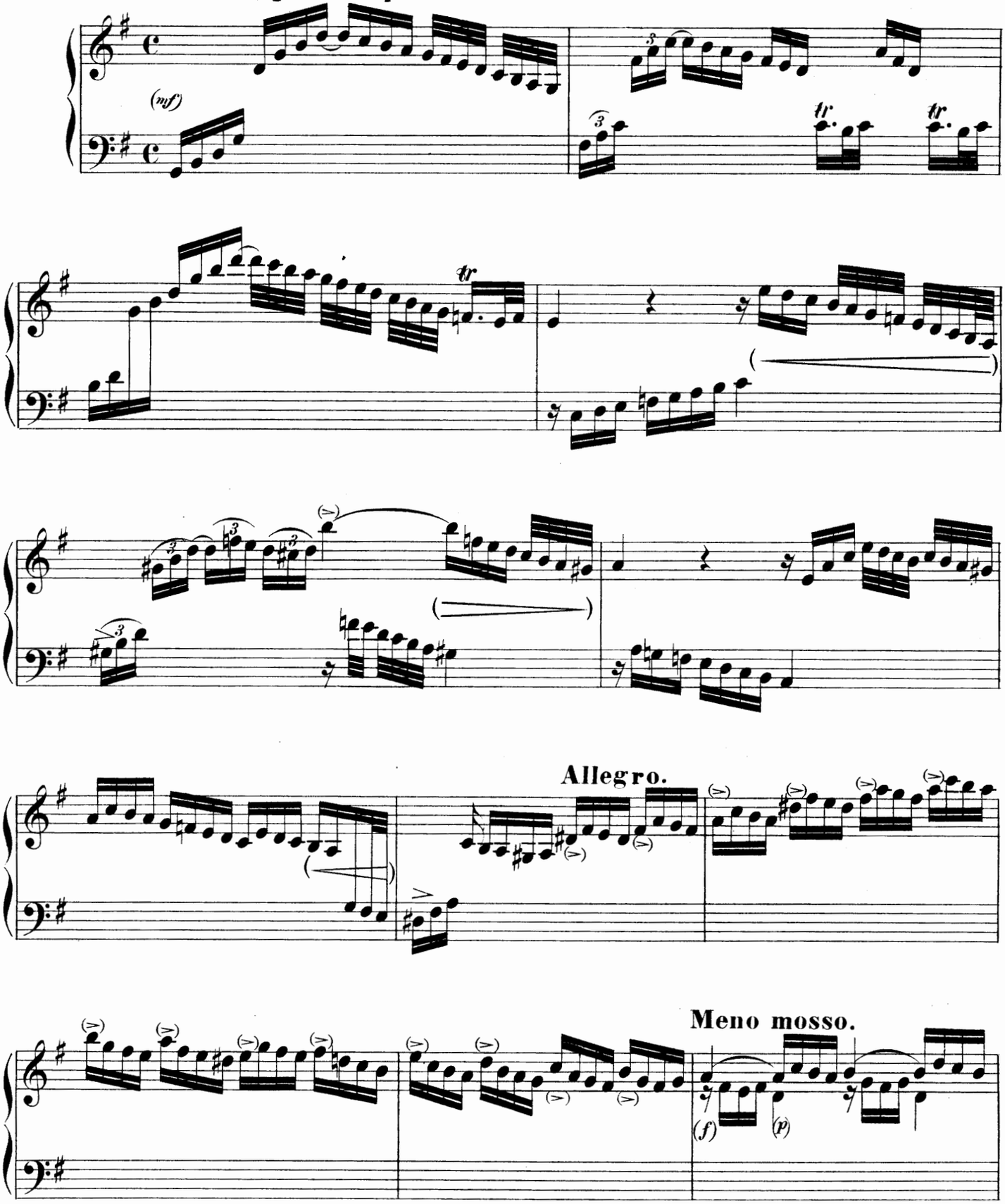

(f)
(p)
(cresc.)
(sf)
mf)
L.H.
(cresc.)
(cresc.)
(ten.)
(ten.)

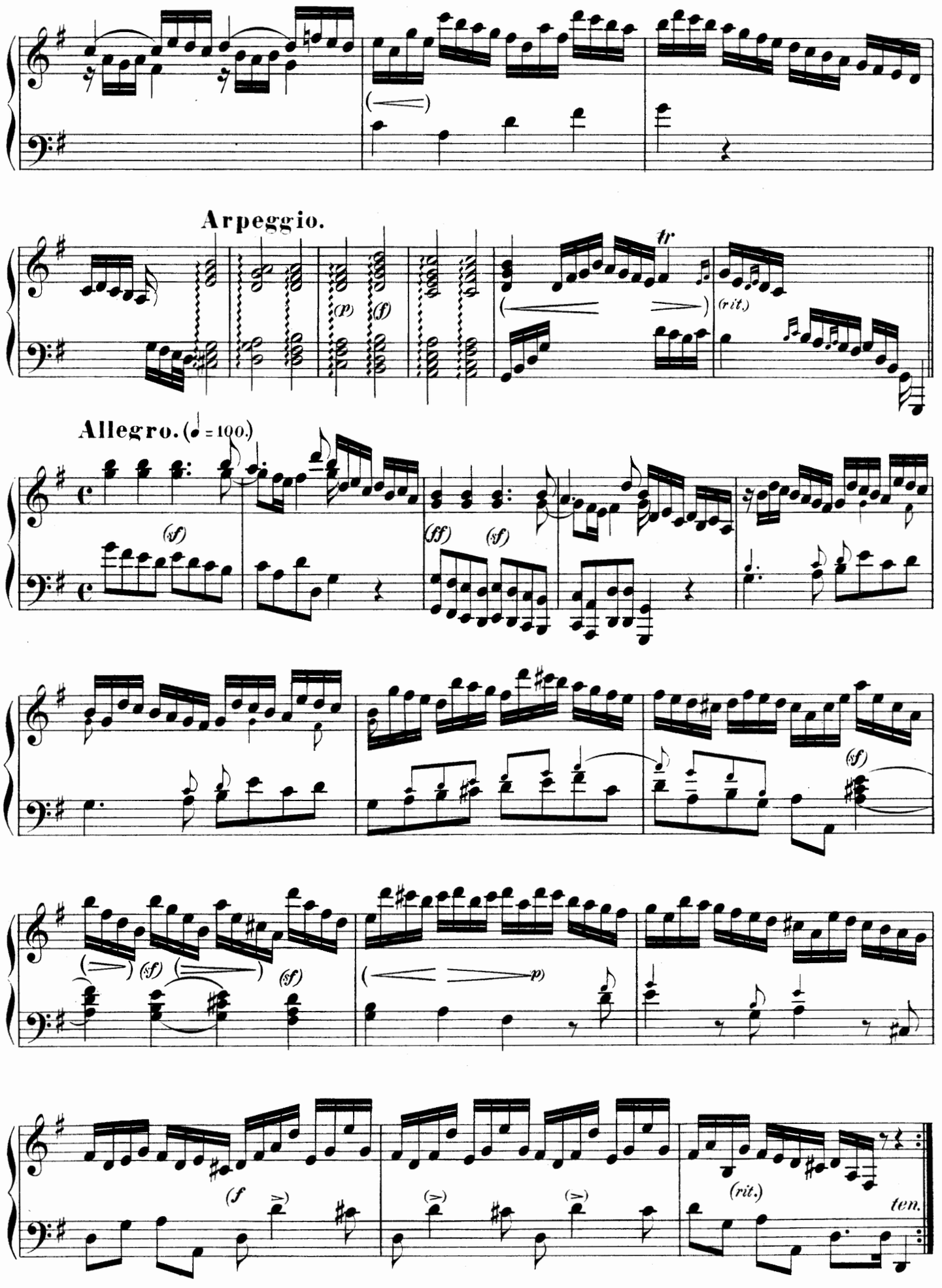

(Adagio. ♩= 132.)
(p)
(p dolce)
(f)
(dolce)
R. H.
(Allegrissimo. ♩= 160.)
(f)
(p)
(cresc.)
(f)
(p)

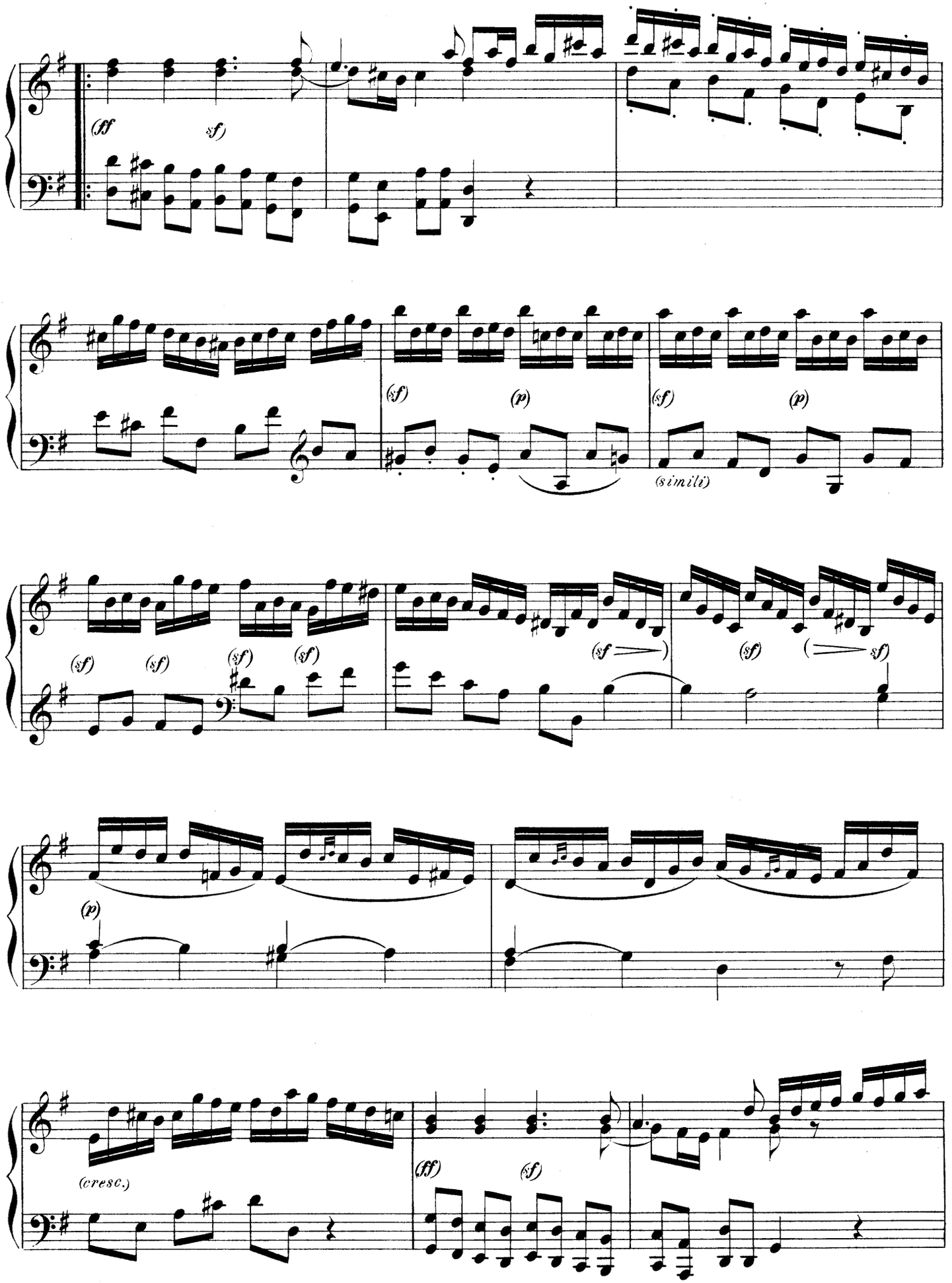

1.
(cresc.)
2.
(tr)
(f)
p
(p)
(cresc.)

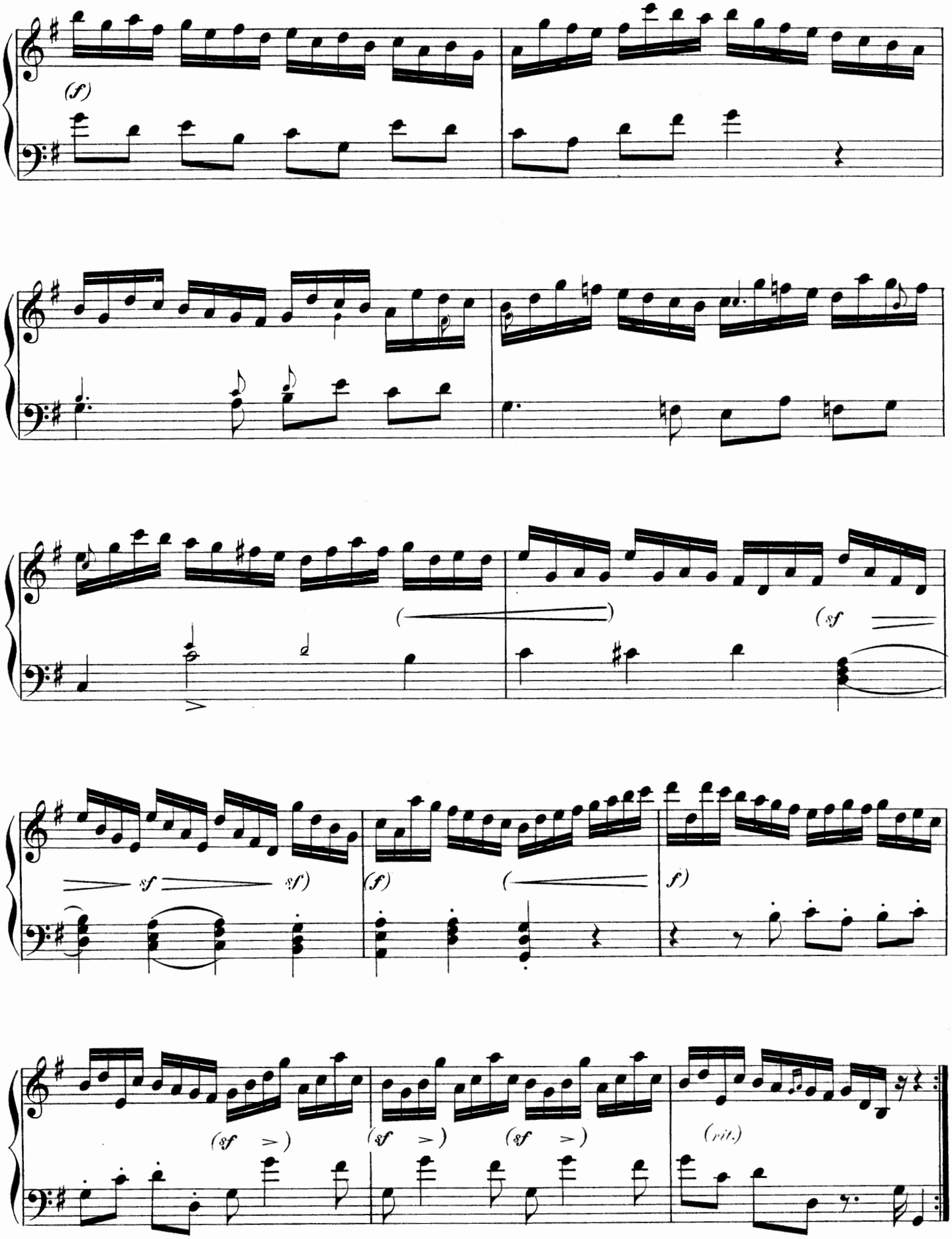
Sonata III.

Preludio, quasi Improvisazione.

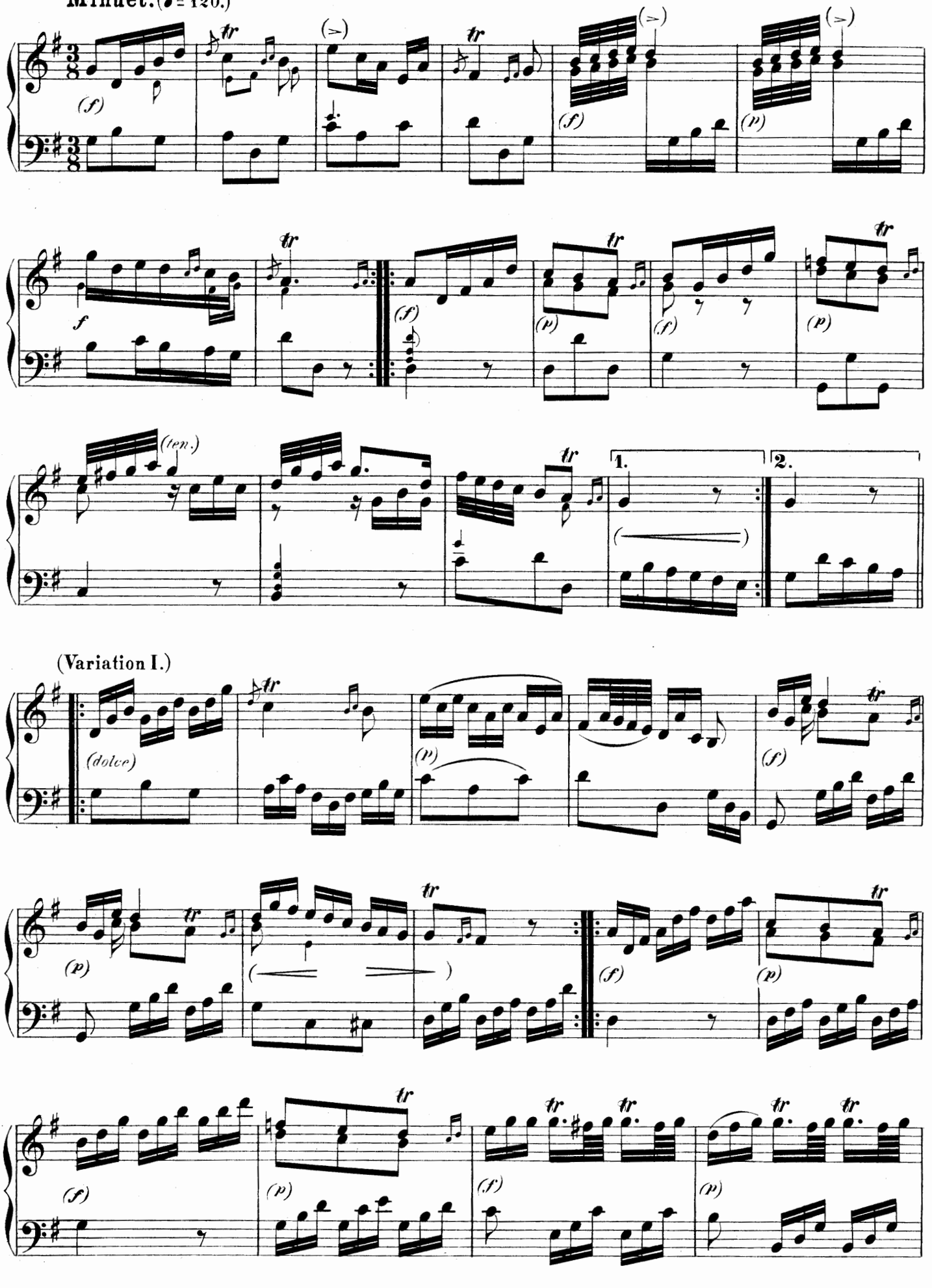



Arpeggio.
tr
(rit.)
Allegro. (♩ = 100.)
(sf)
(ff)
(sf)
(sf)
(sf)
(sf)
(sf)
(p)
(f
(rit.)
ten.

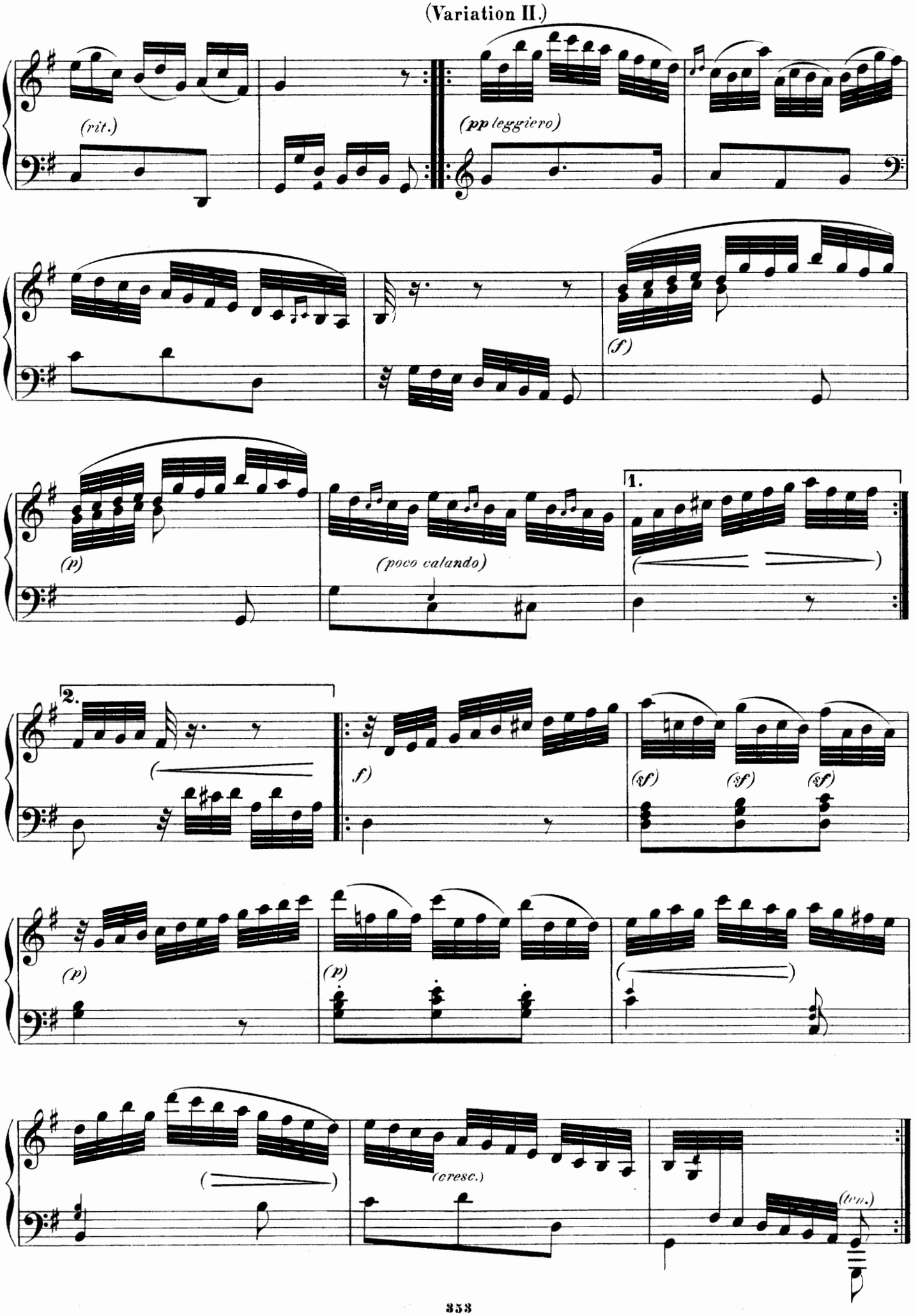

(ff
sf)
(sf)
(p)
(sf)
(p)
(simili)
(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
(p)
(cresc.)
(ff)
(sf)


(f)
(sf
sf
sf)
(f)
(
f)
(sf >)
(sf >)
(sf >)
(rit.)

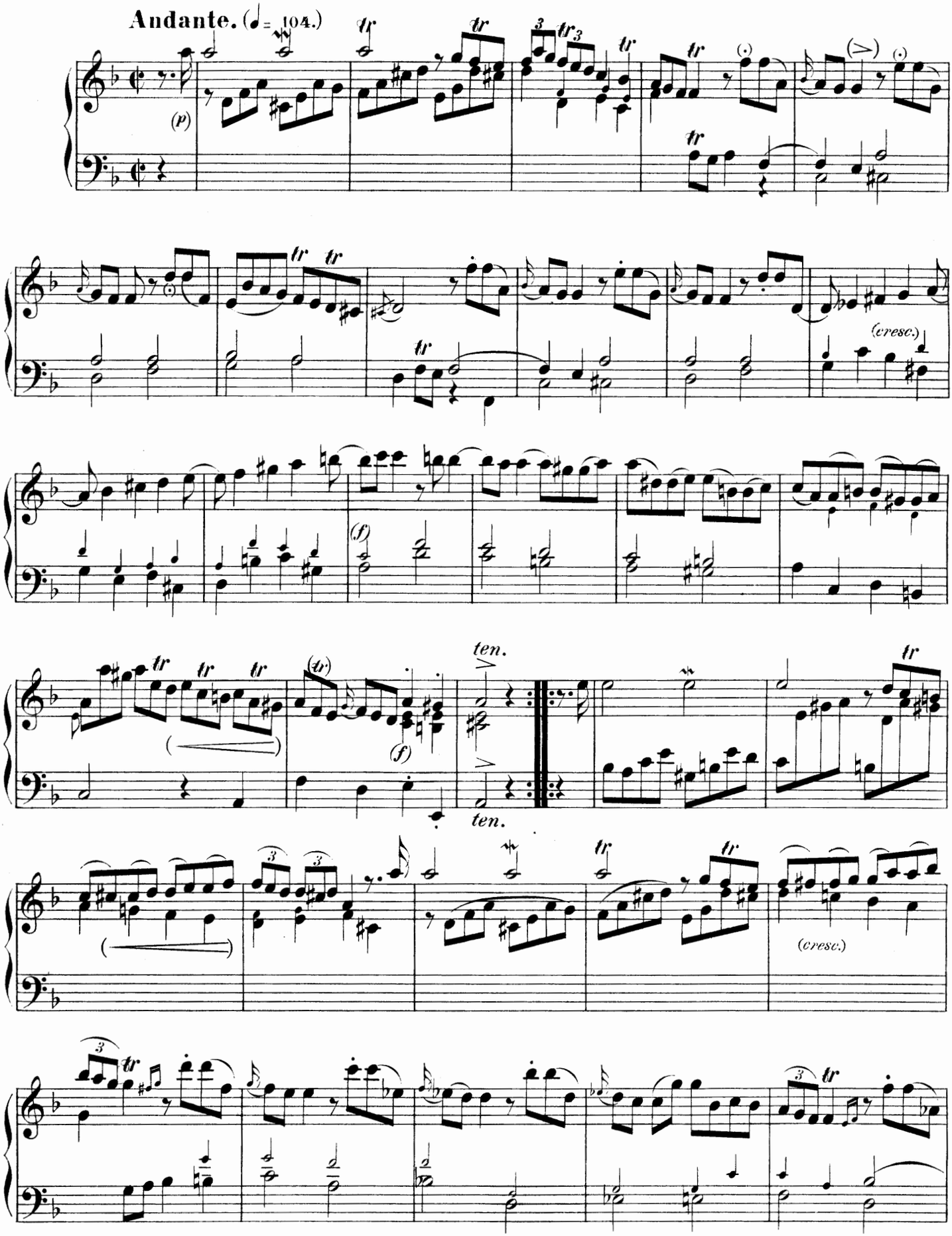
Minuet. (♩ = 120.)

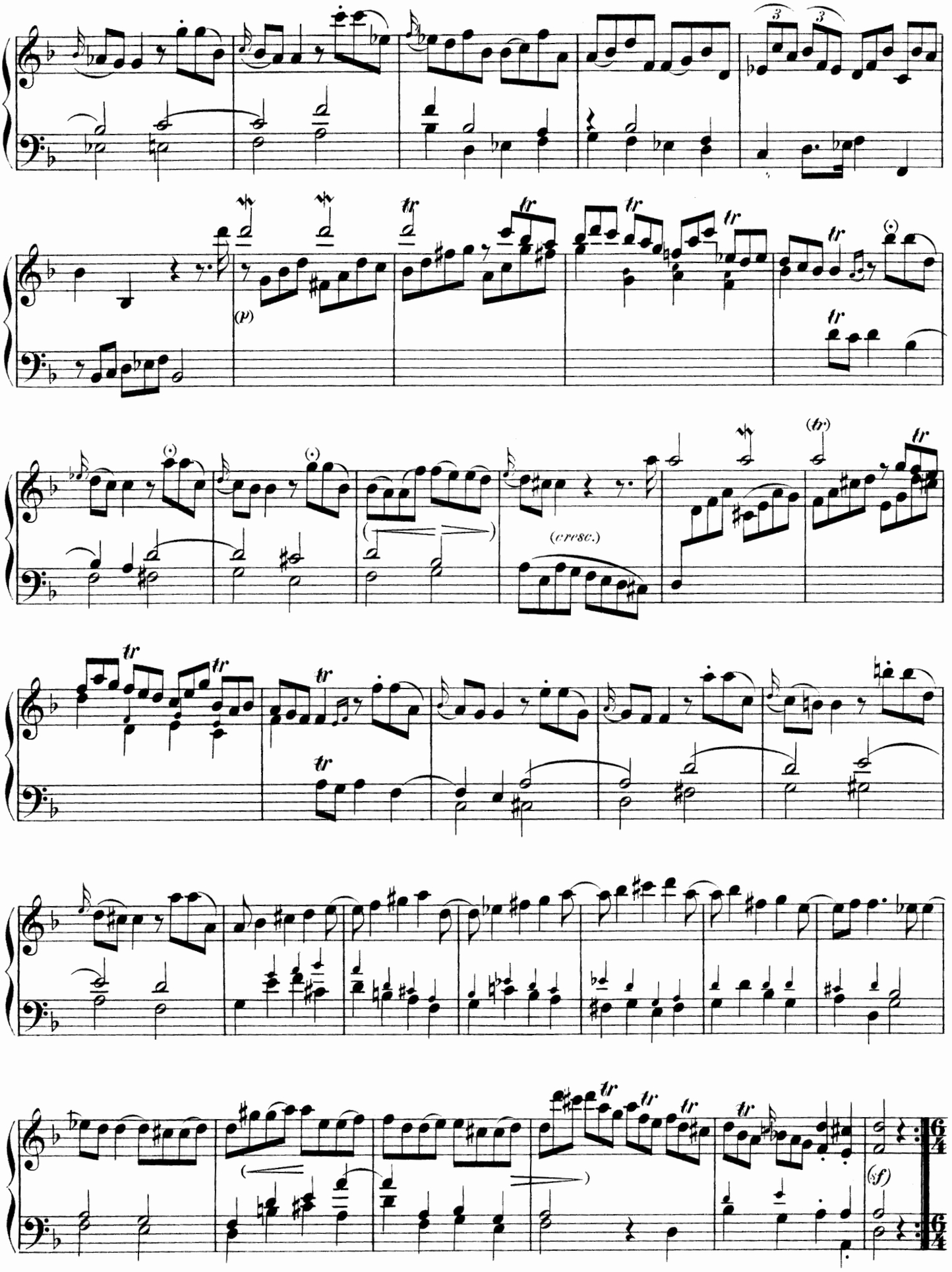


(Variation II.)



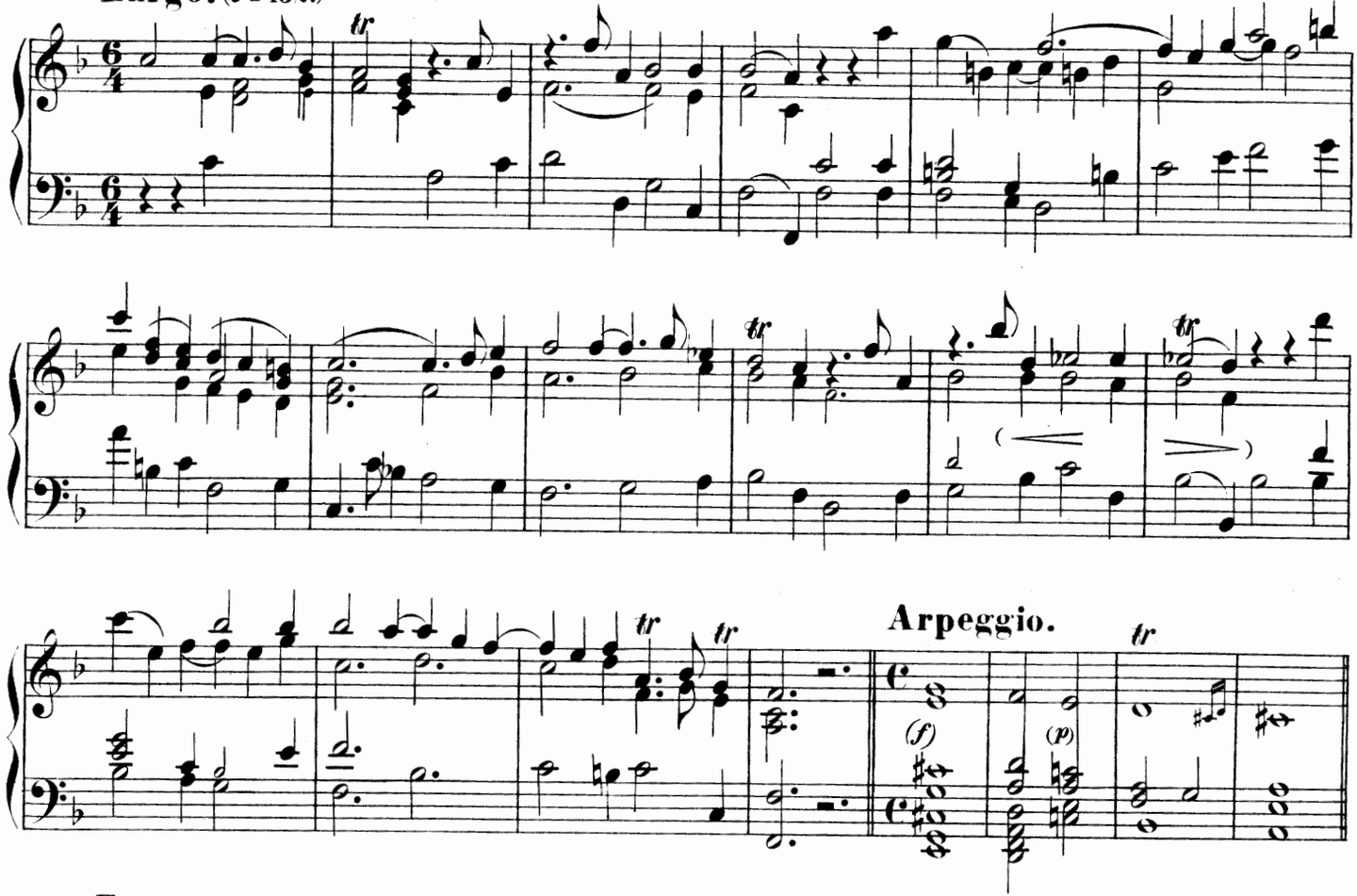
Sonata IV.




(p)
(cresc.)
(tr)
(sf)

Siciliano.

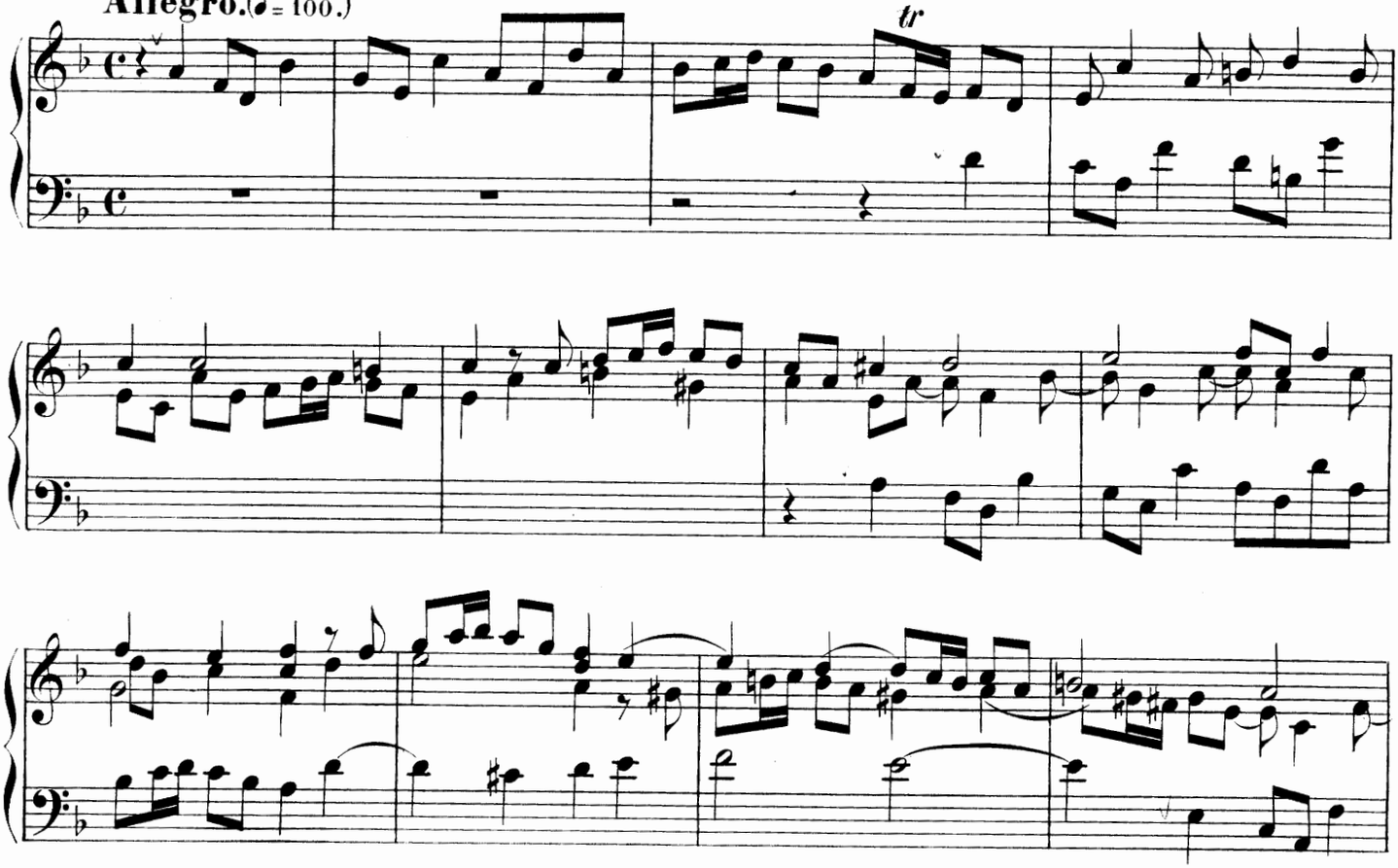
Largo. (♩ = 132.)

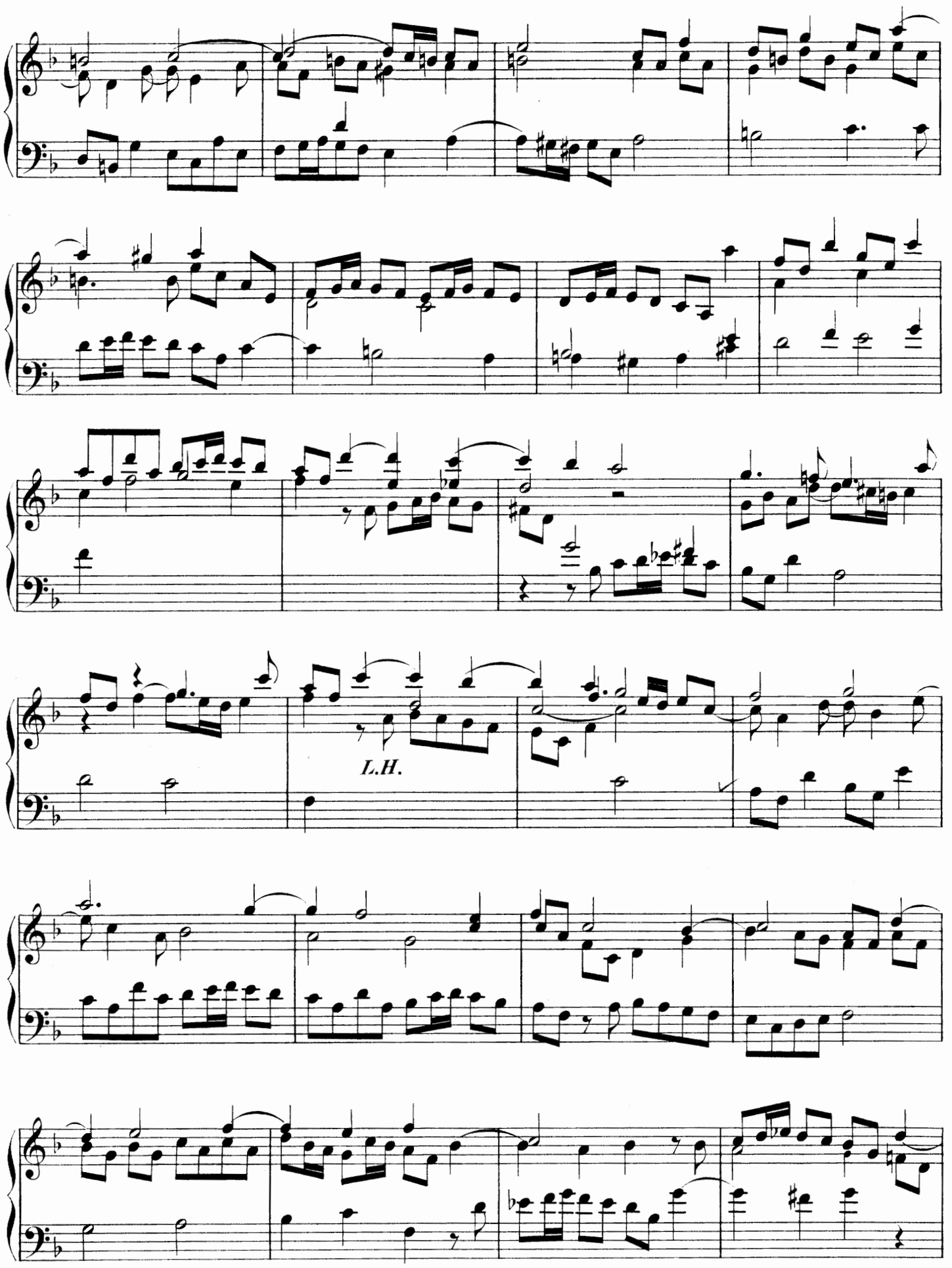


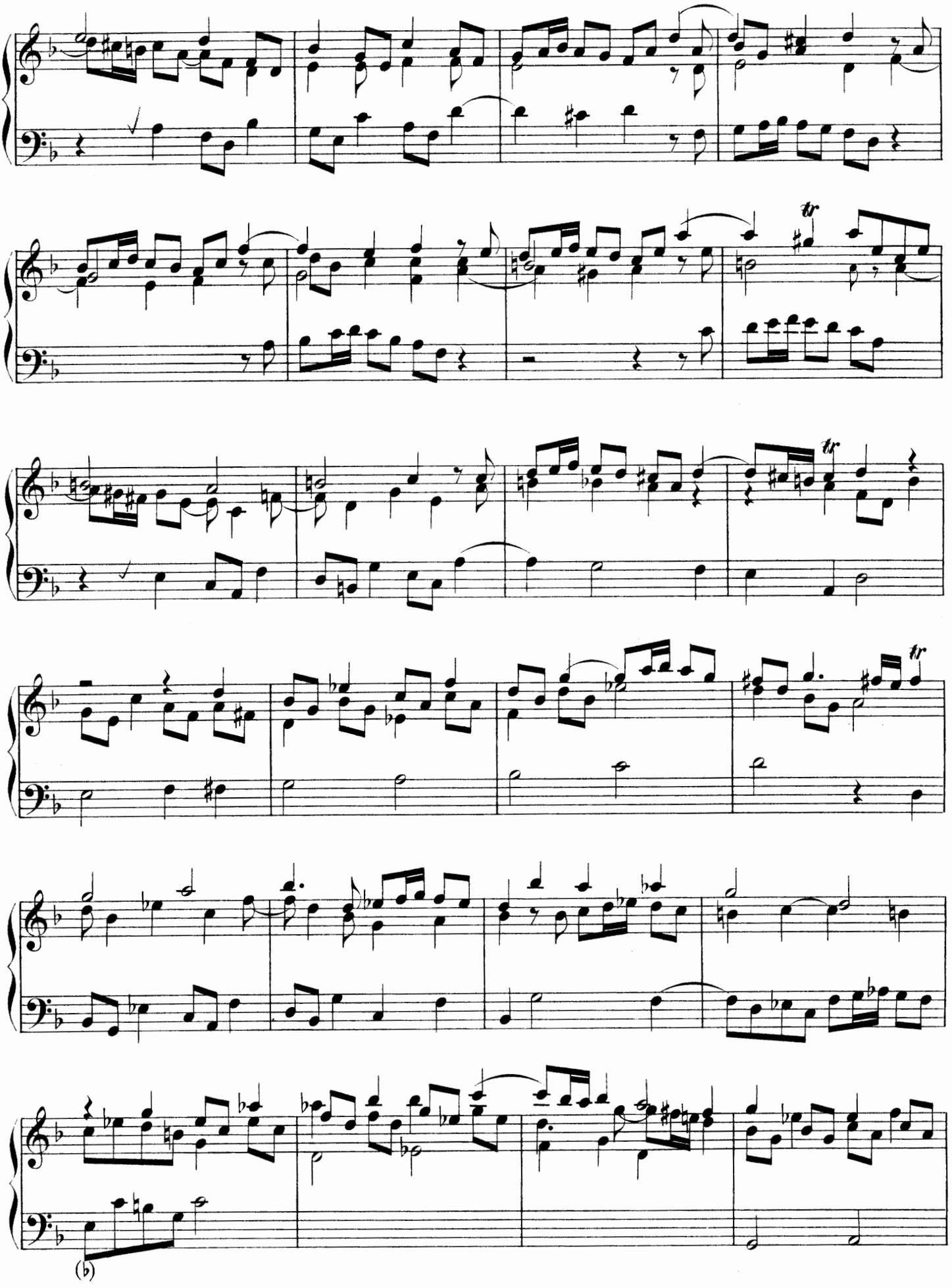
Arpeggio.

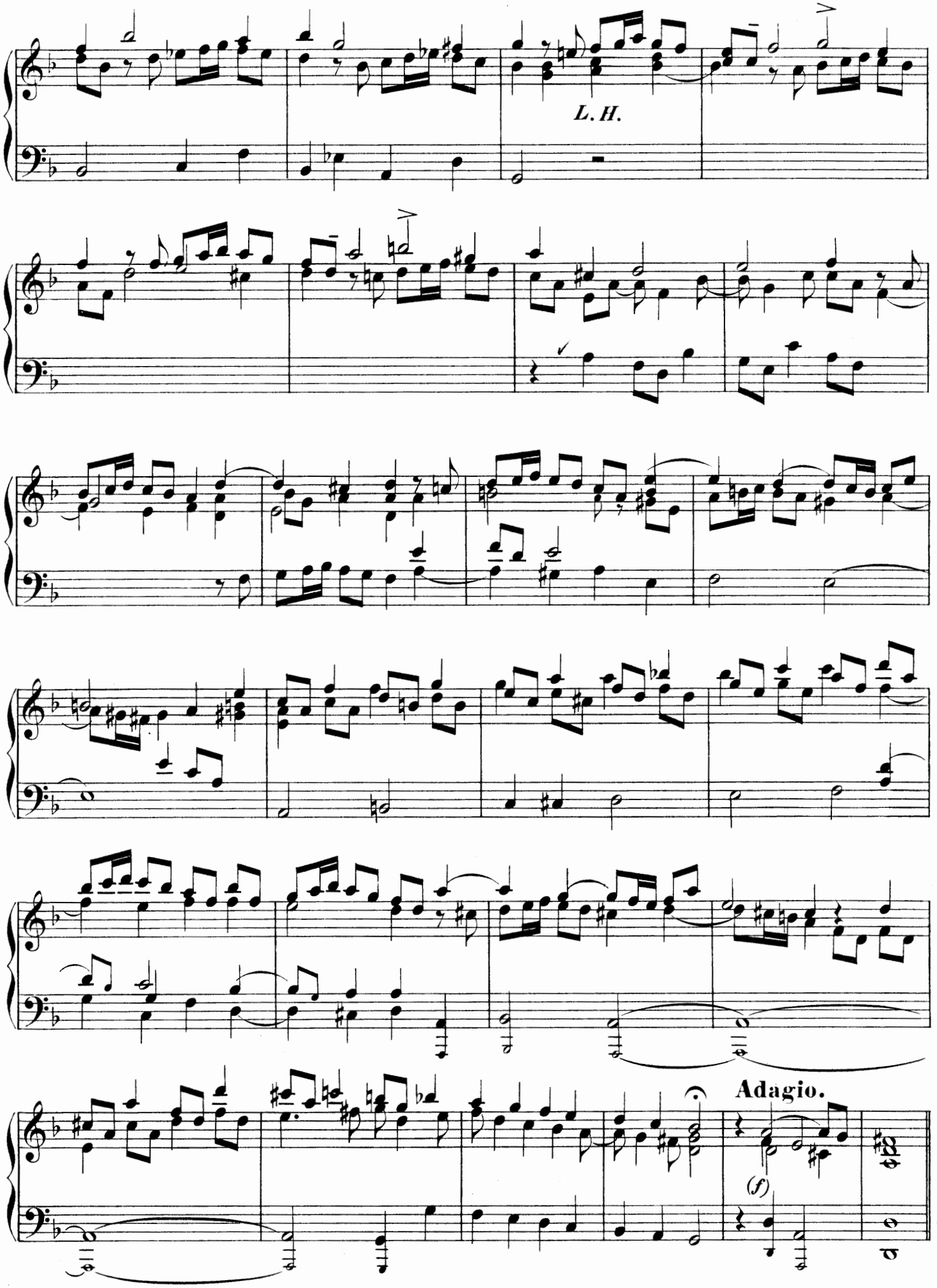
Fuga.

Allegro. (♩ = 100.)



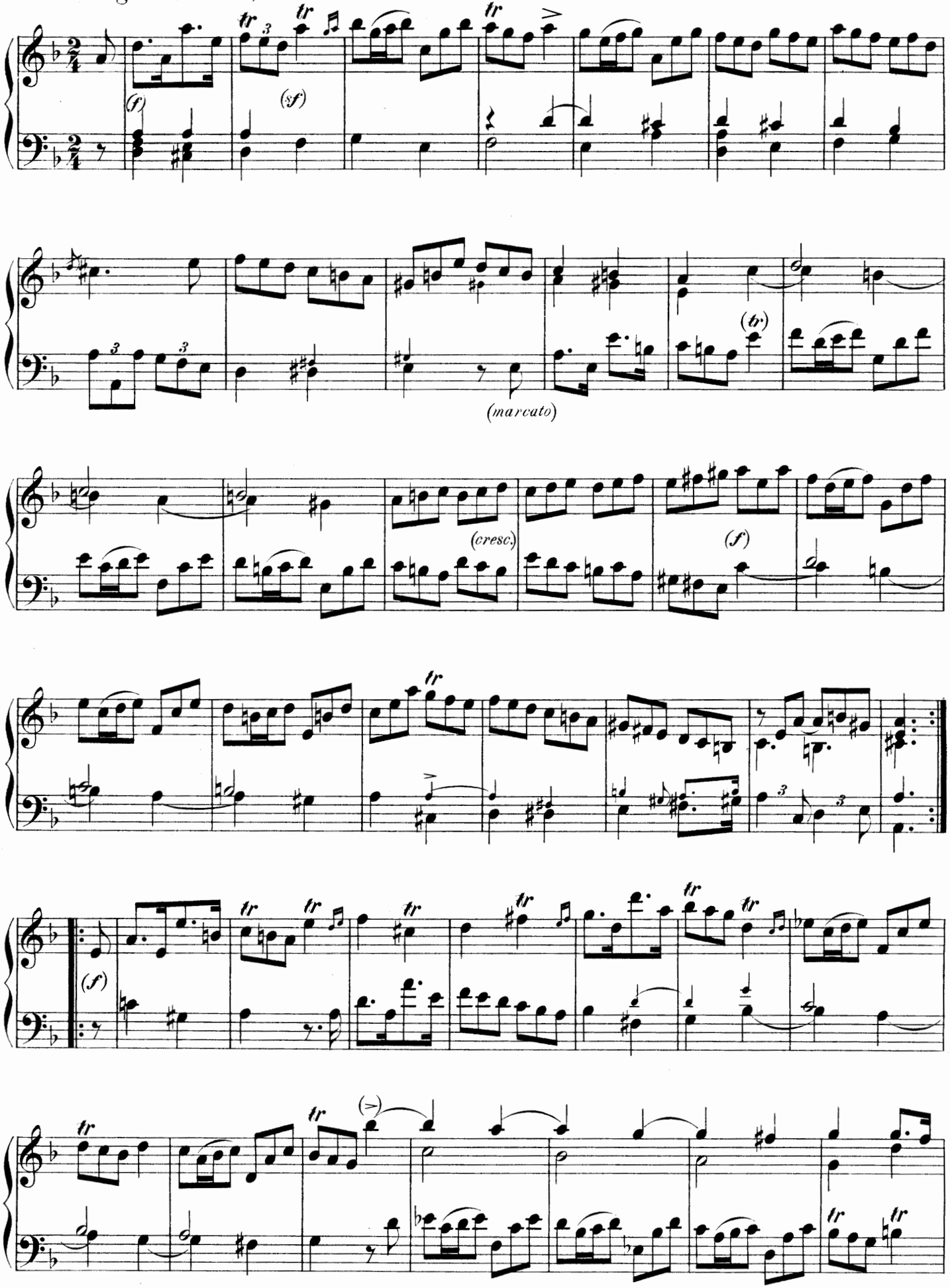

L.H.

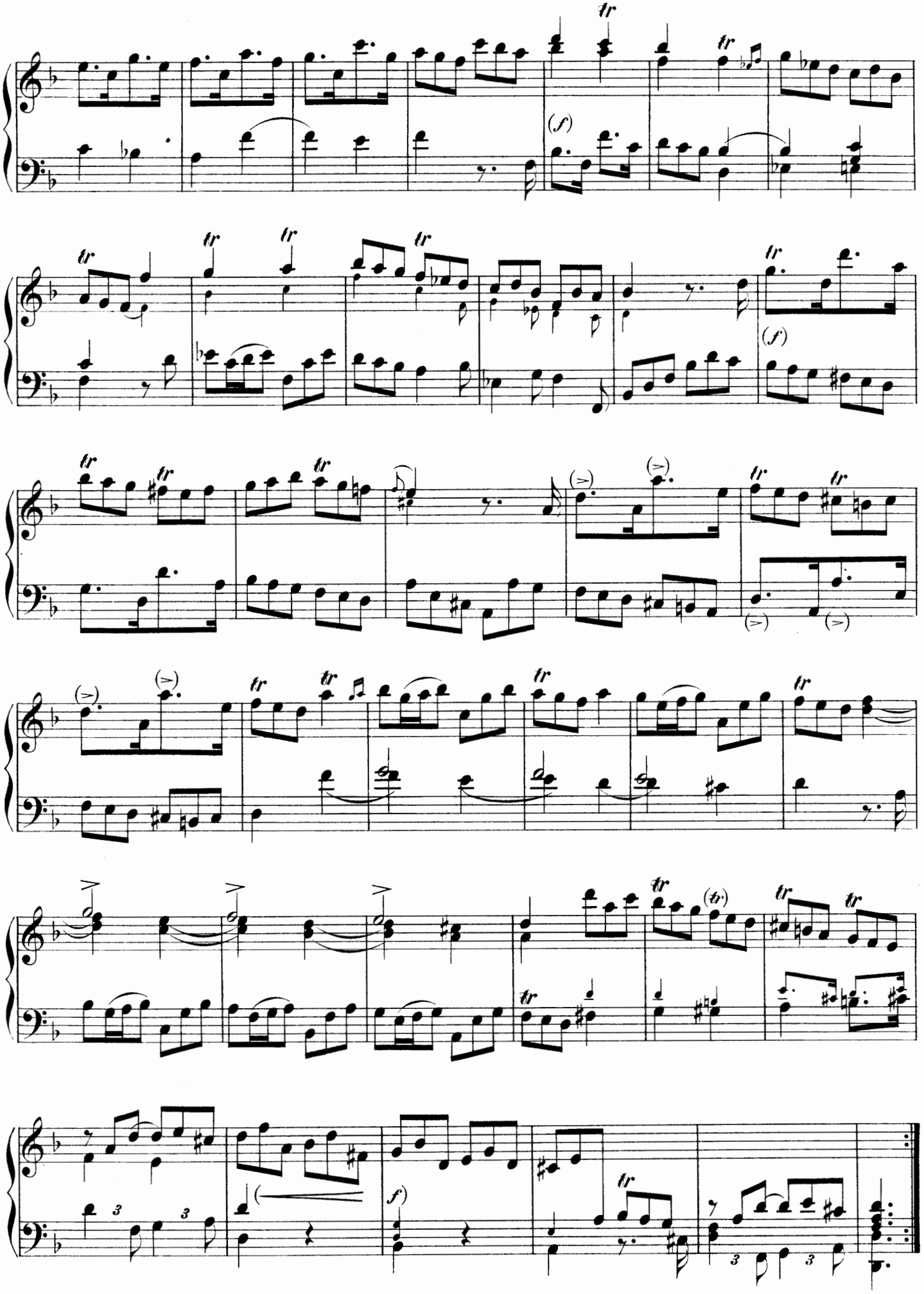



L. H.
Adagio.
(f)

188

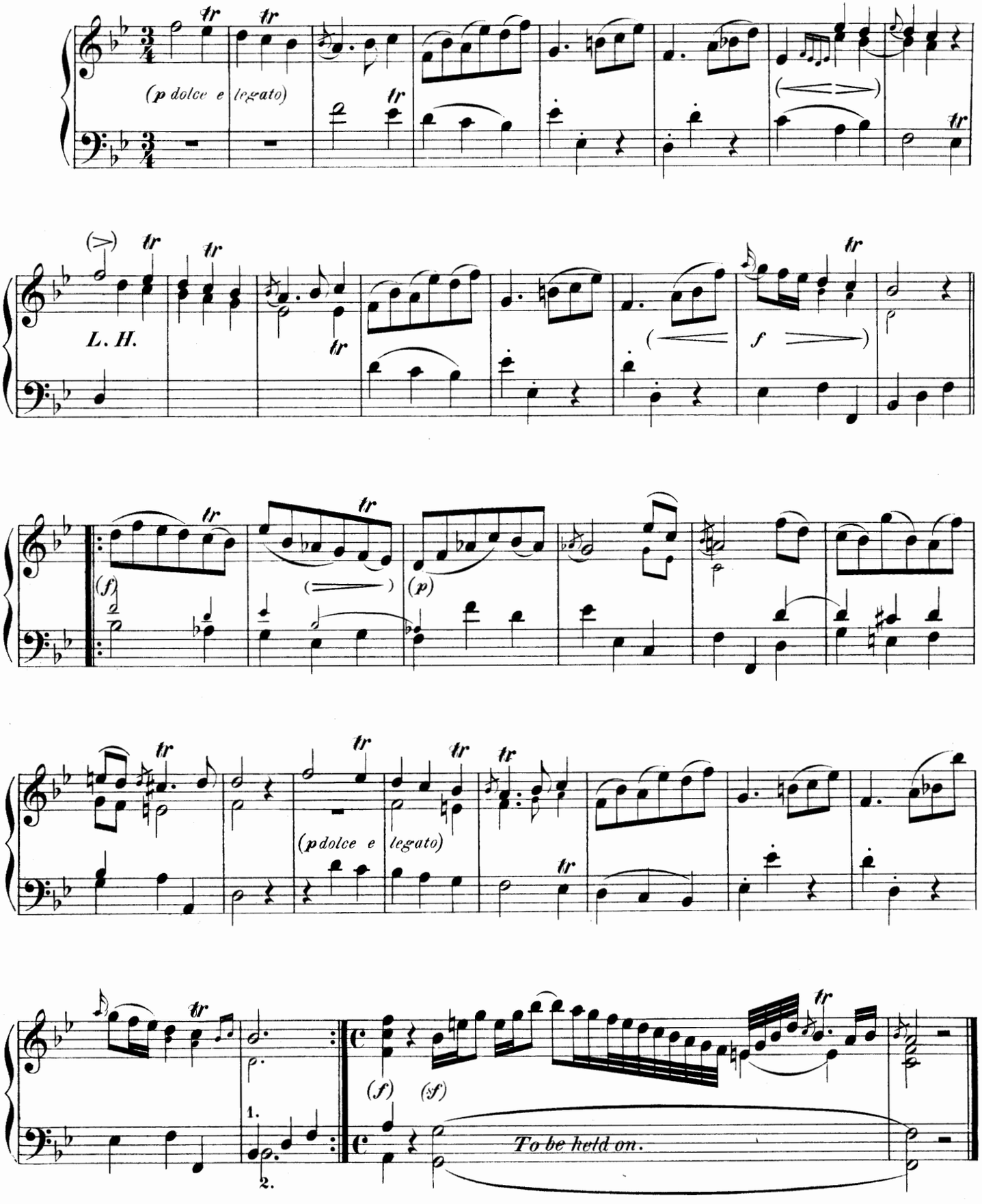
Allegro. (♩ = 126.)





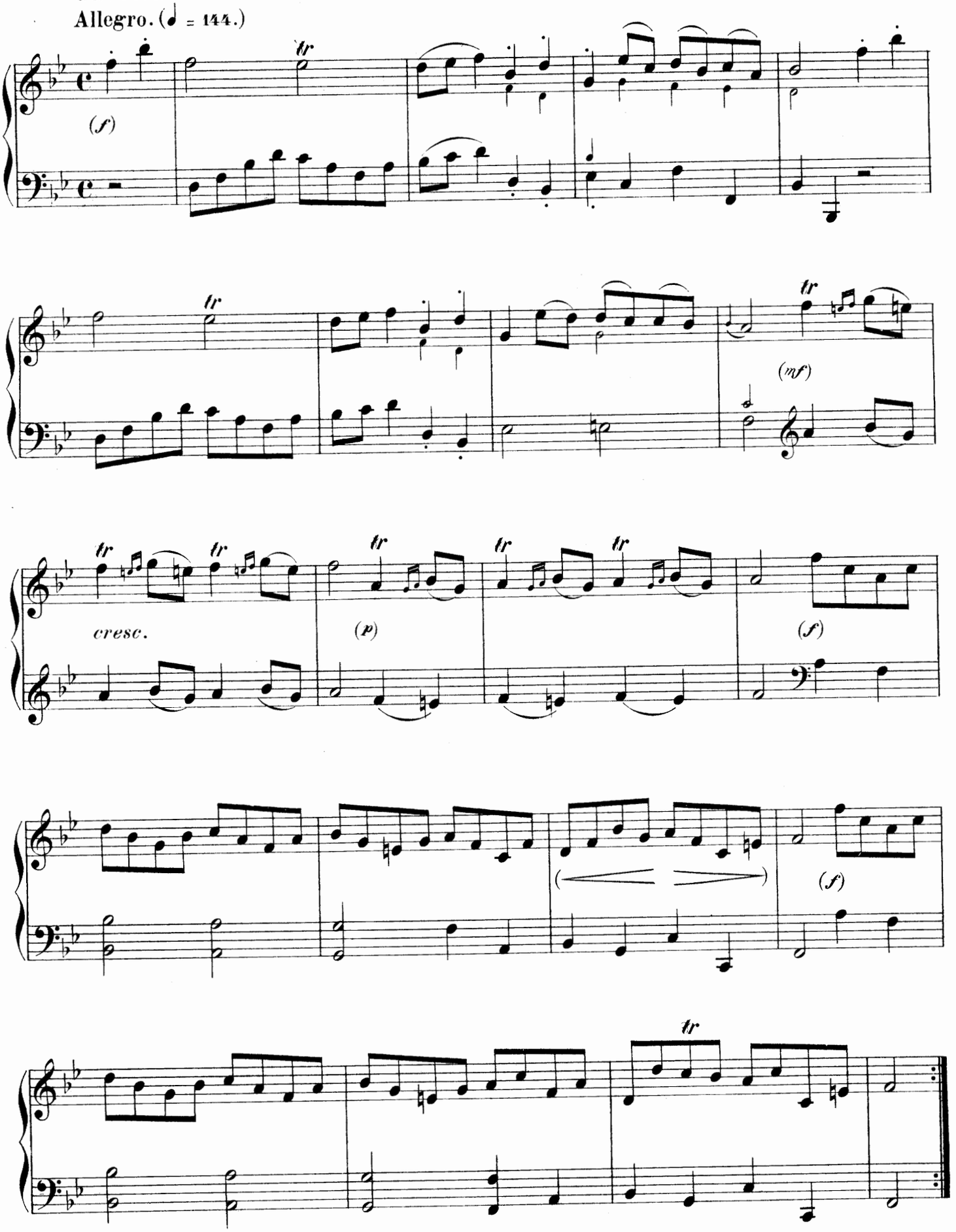
Sonata V.

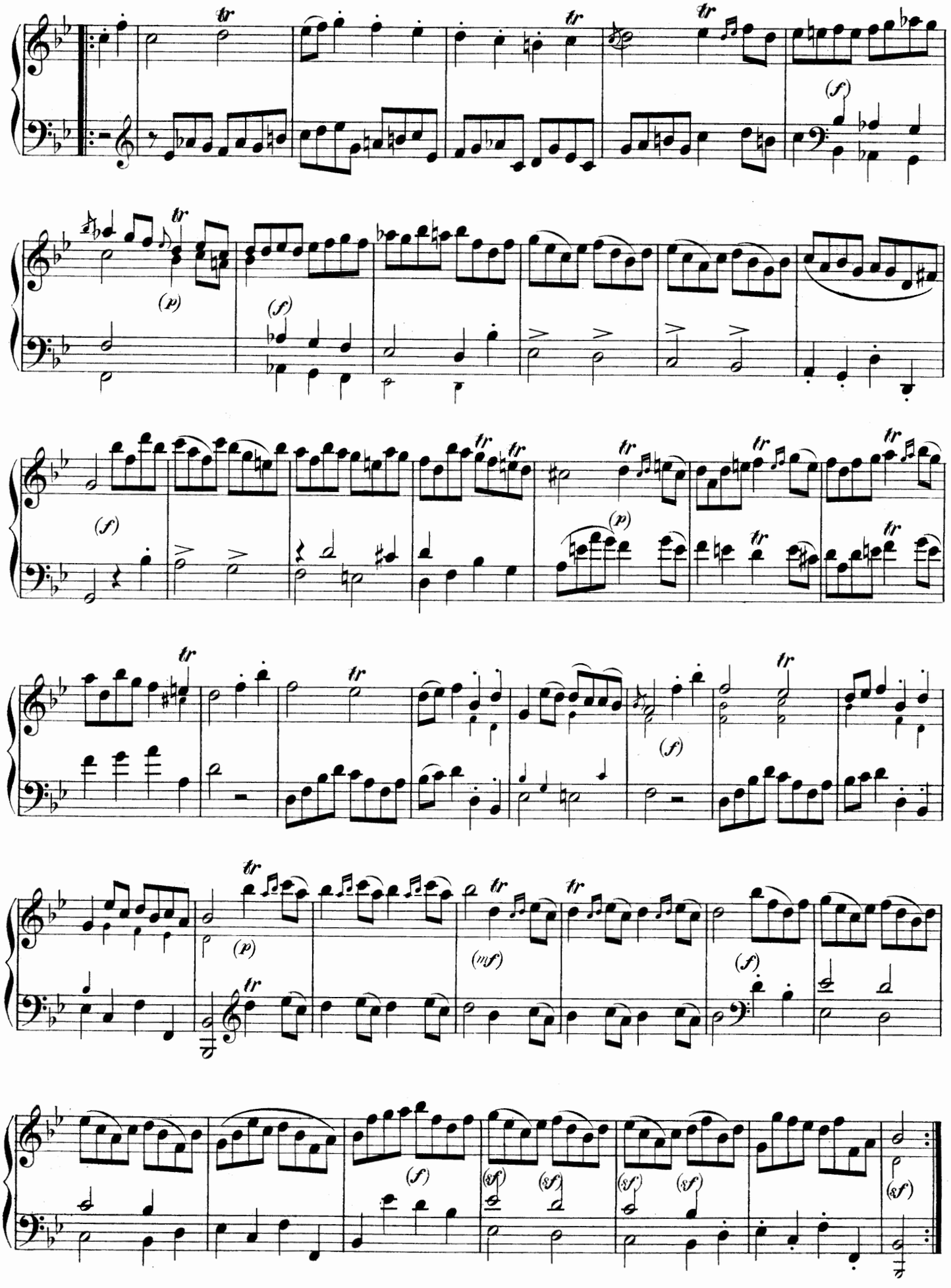
Poco Largo. (♩ = 112.)



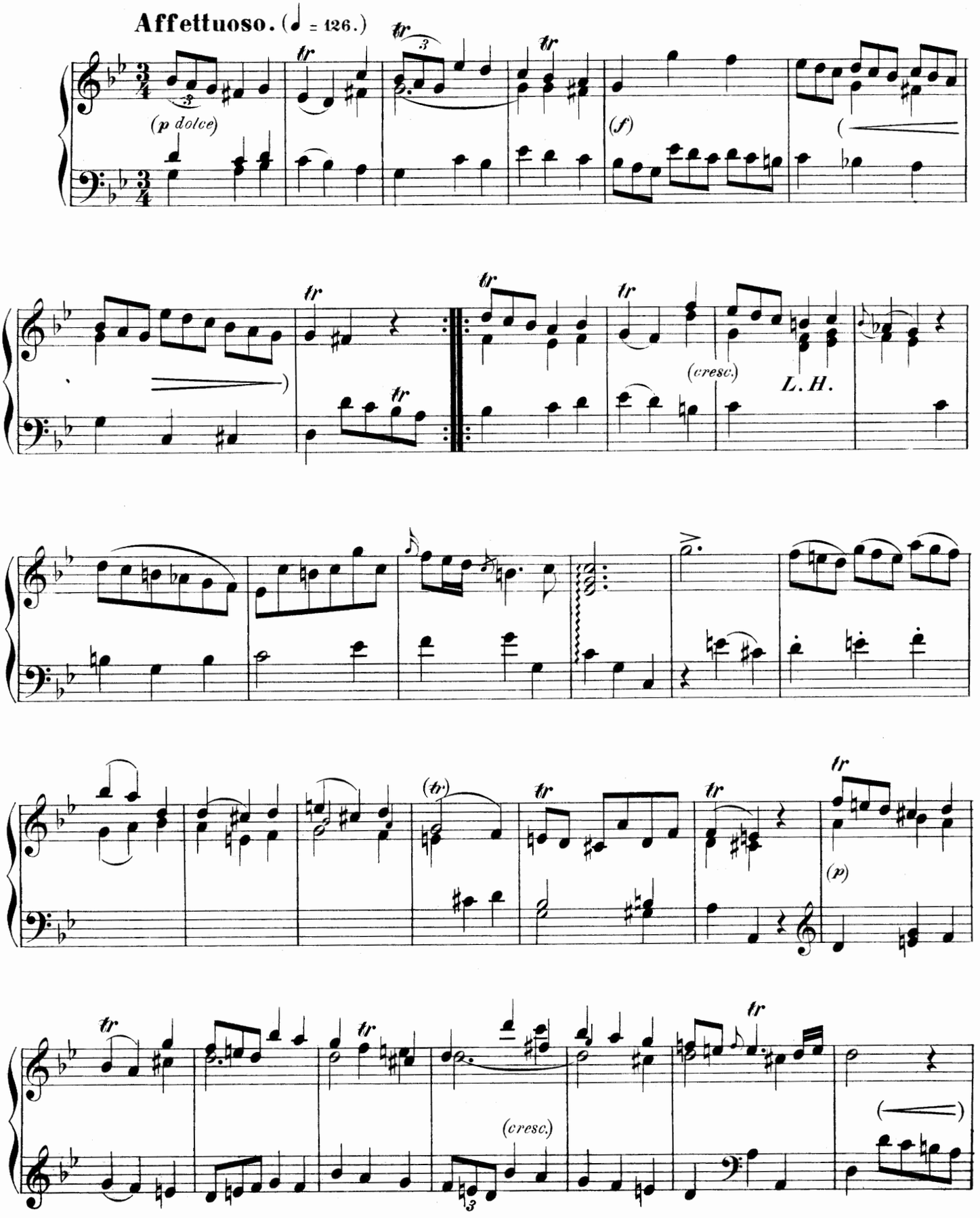
Gavotta.

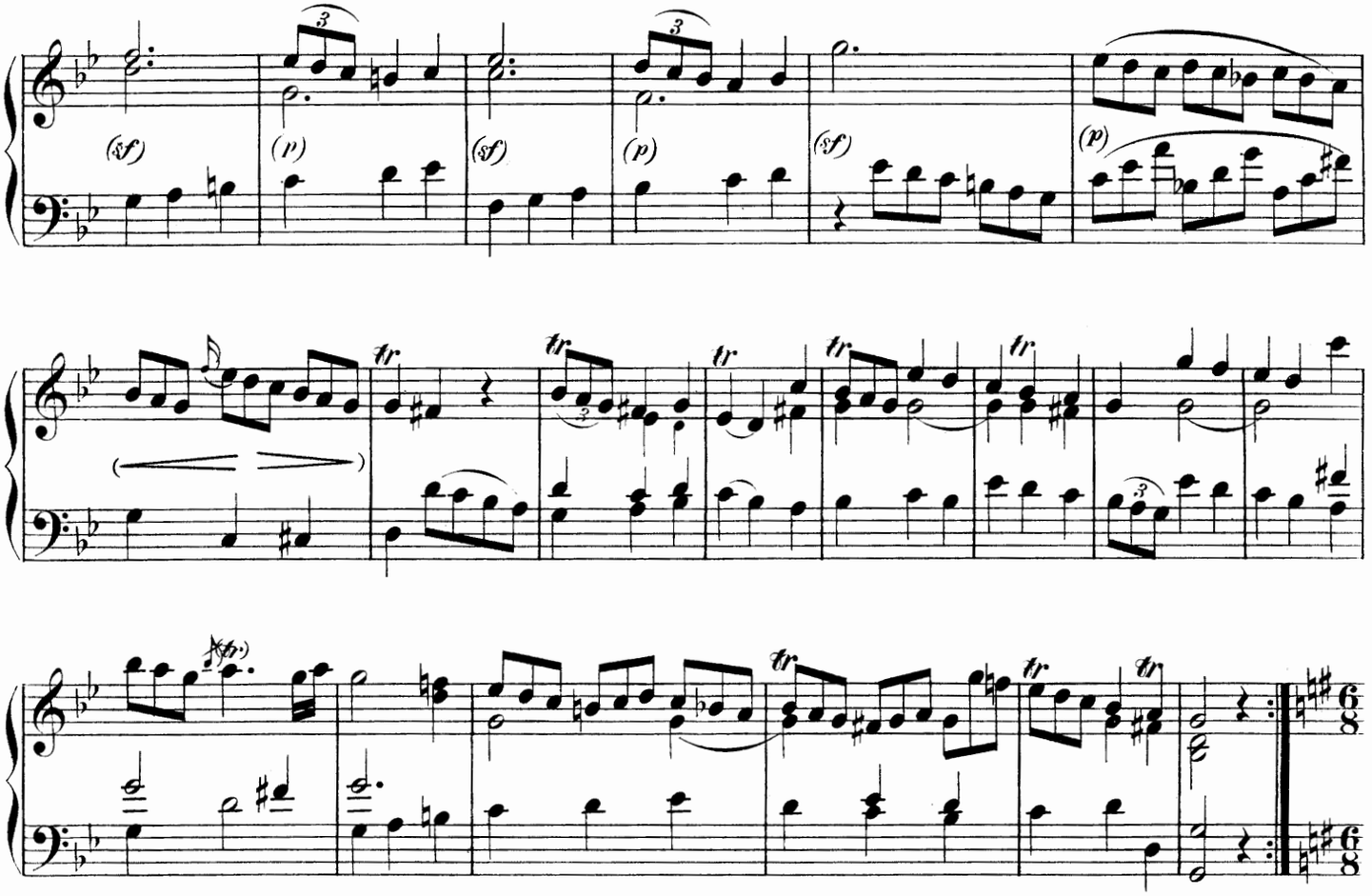
Allegro. (♩ = 144.)



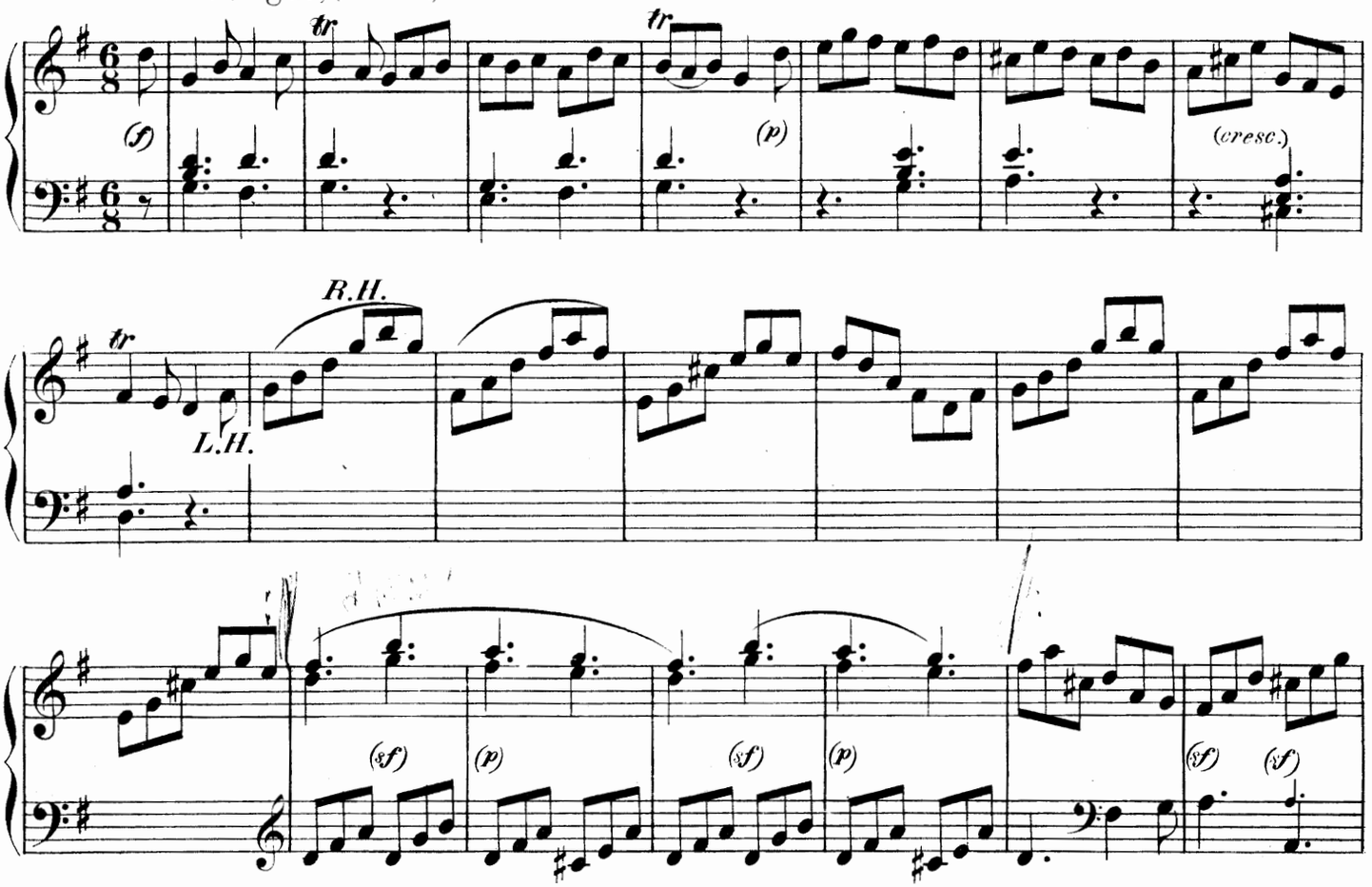


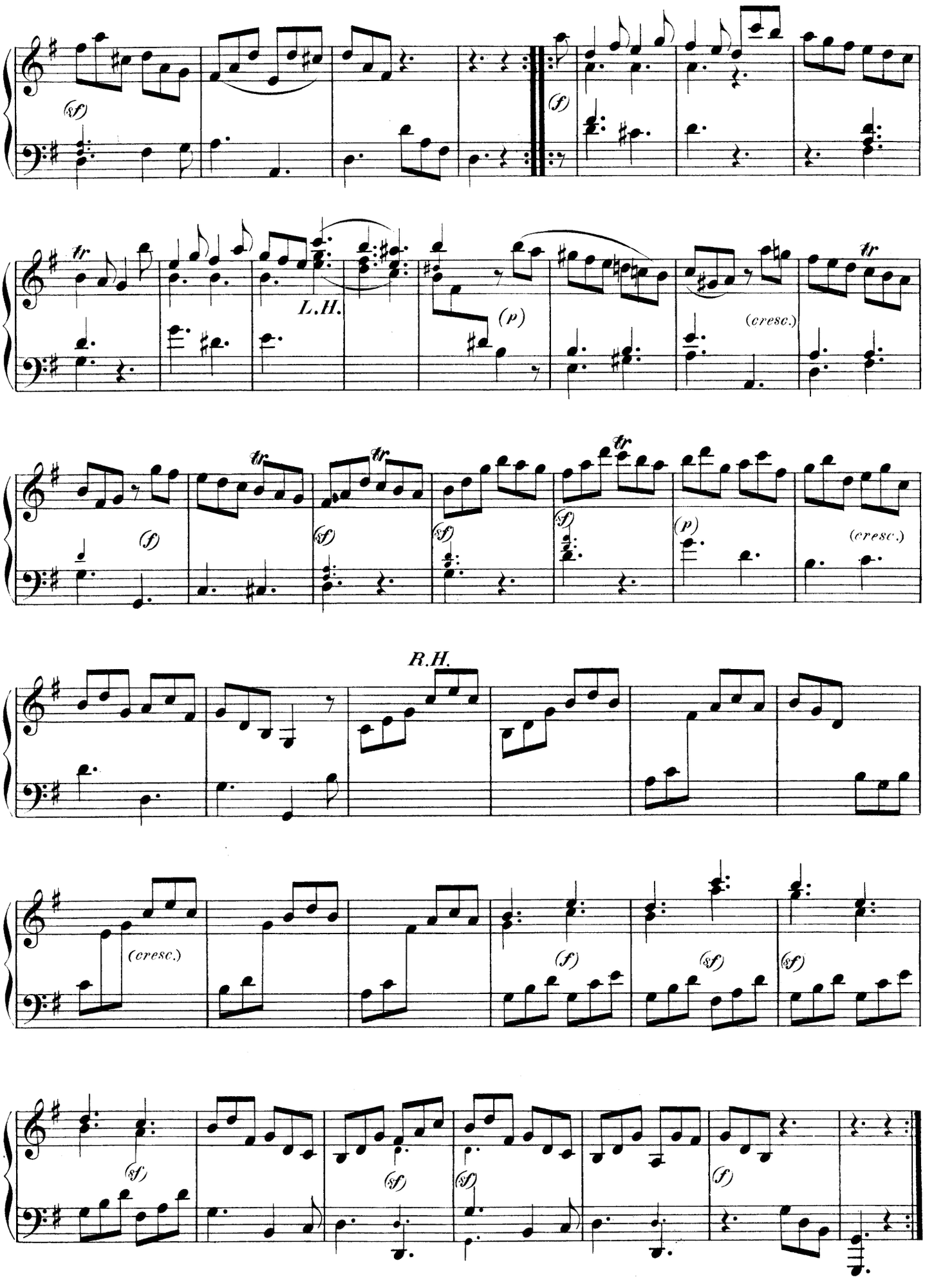
Sonata VI.



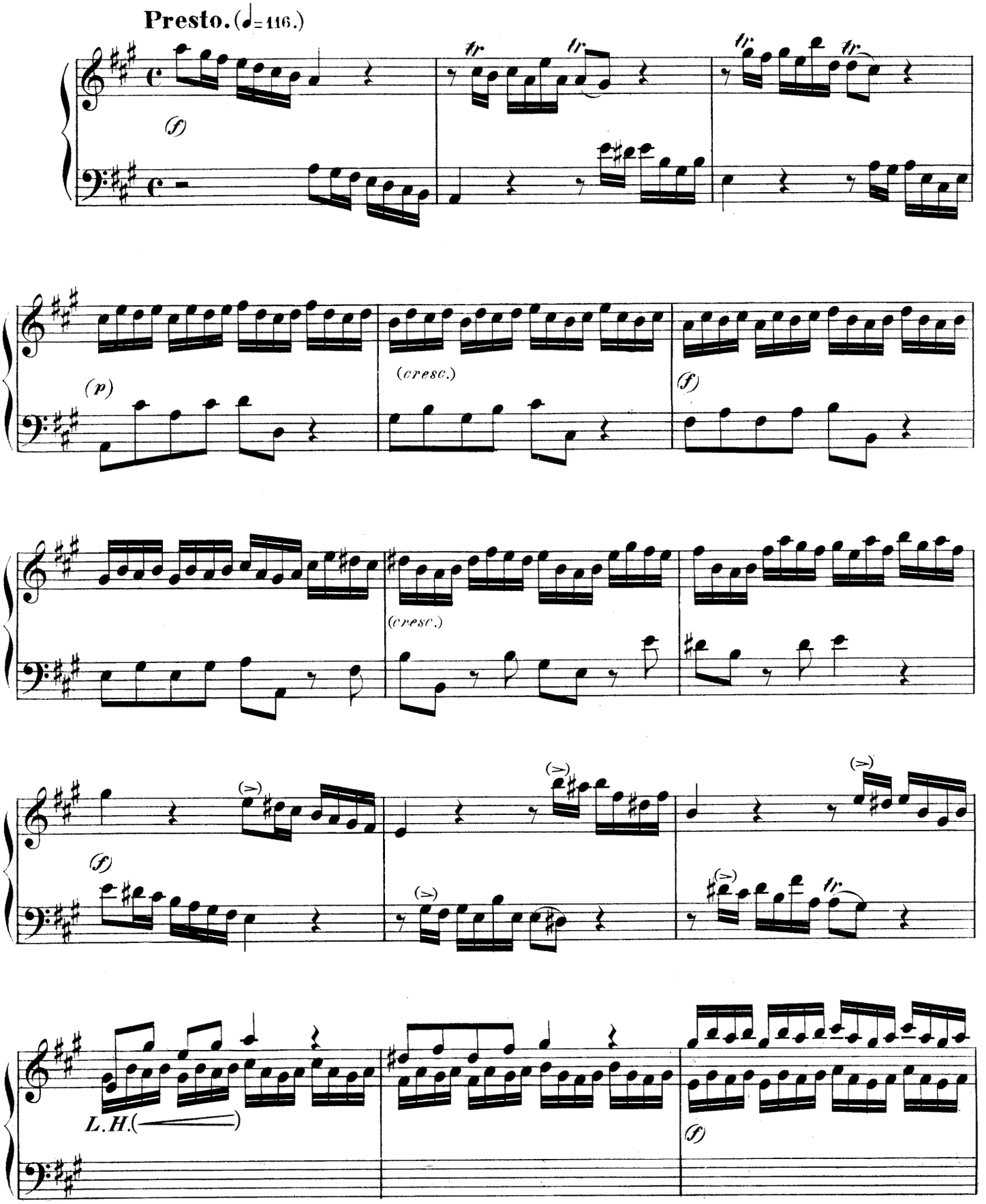


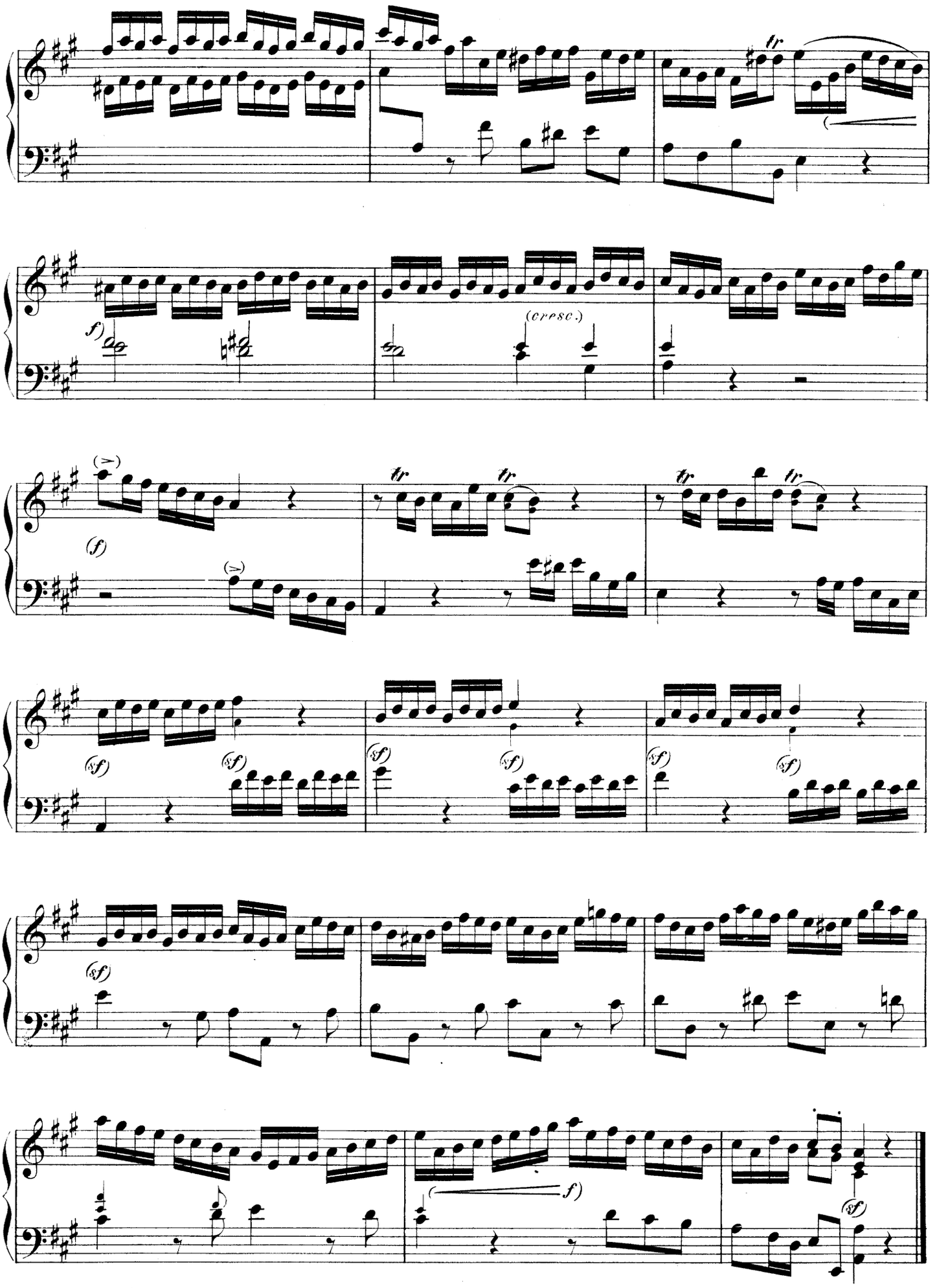
Presto. (Gigue.)(♩. = 144.)



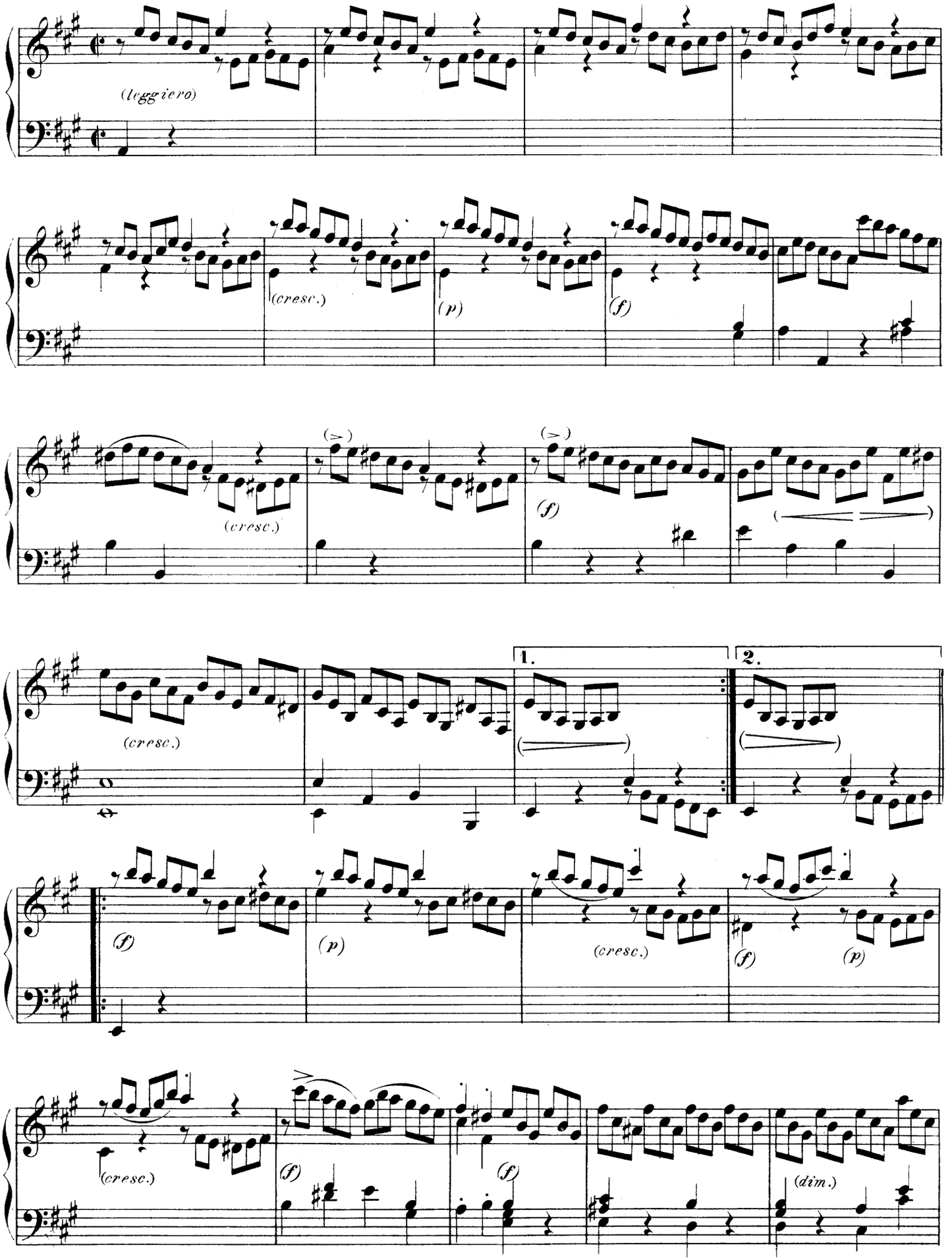

(sf)
(f)
tr
L.H.
(p)
(cresc.)
(f)
(sf)
(p)
R.H.
(cresc.)

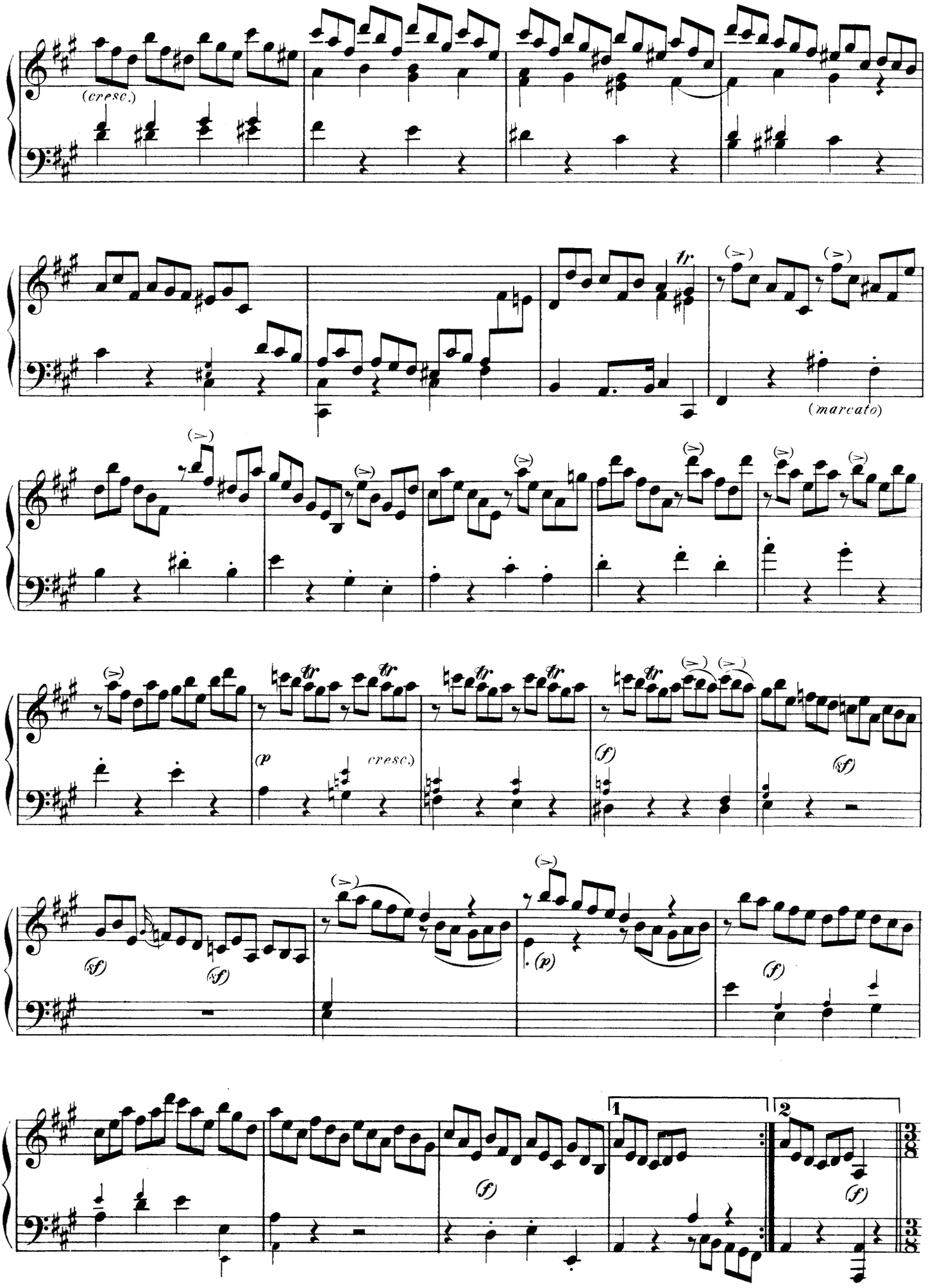
Sonata VII.

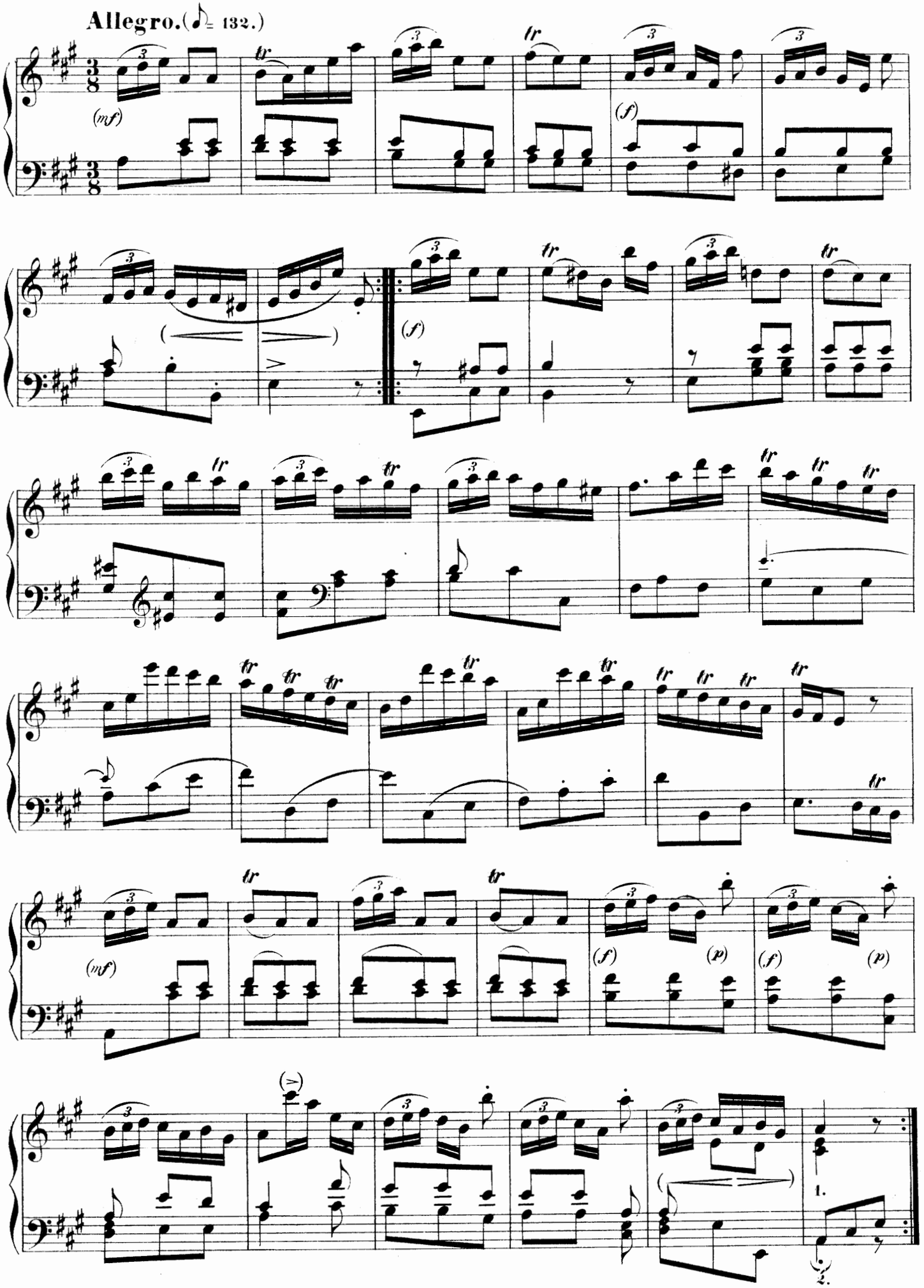



tr
f)
(cresc.)
(>)
(f)
(>)
tr
tr
tr
tr
(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
(sf)
f)

Andante. (♩ = 108-112.)



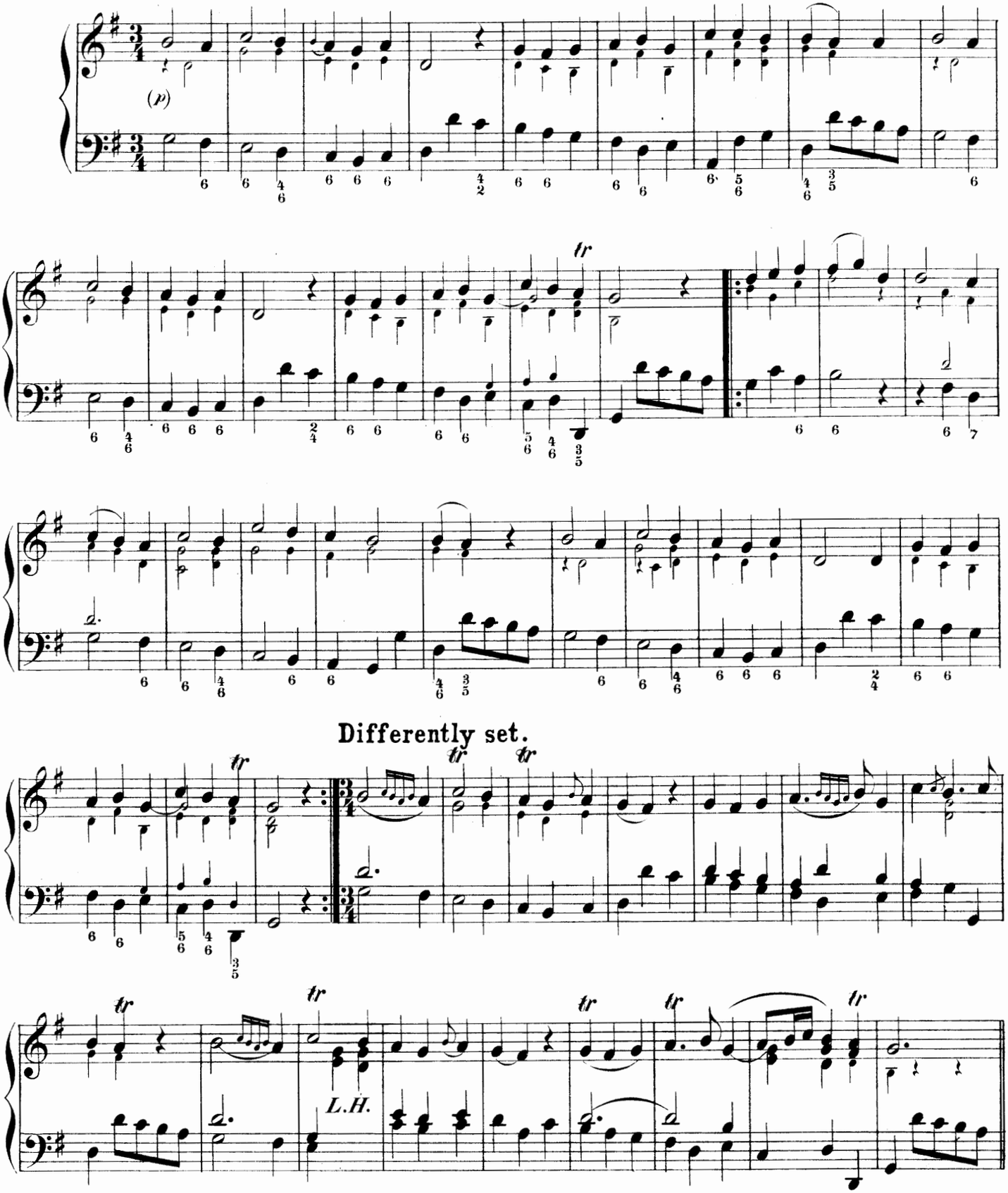

(cresc.)
tr
(marcato)
(p
cresc.)
(f)
(sf)
(p)
1
2

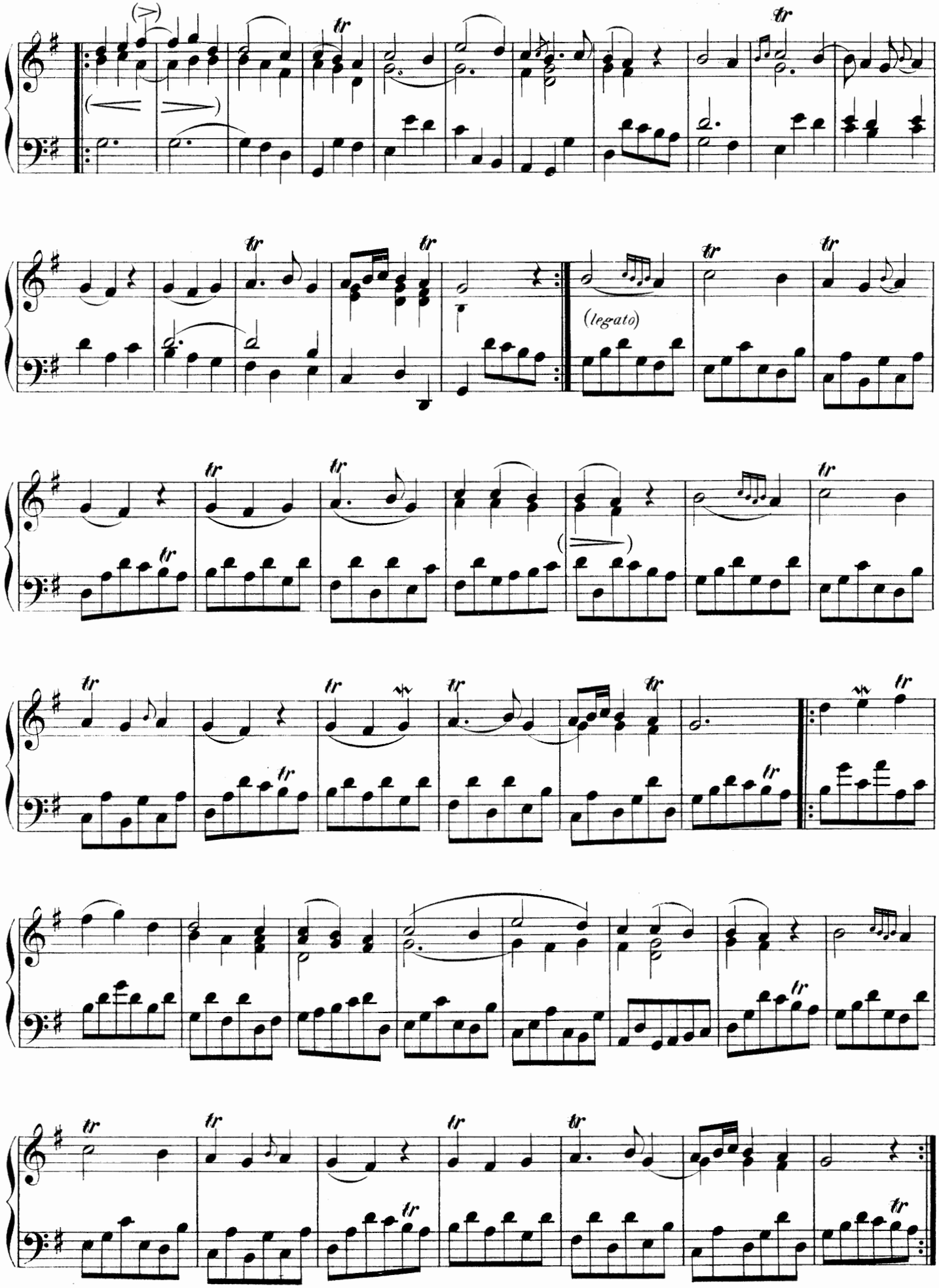

Allegro. (♪ = 132.)
(mf)
(f)
(f)
(mf)
(f)
(p)
(f)
(p)
1.
2.

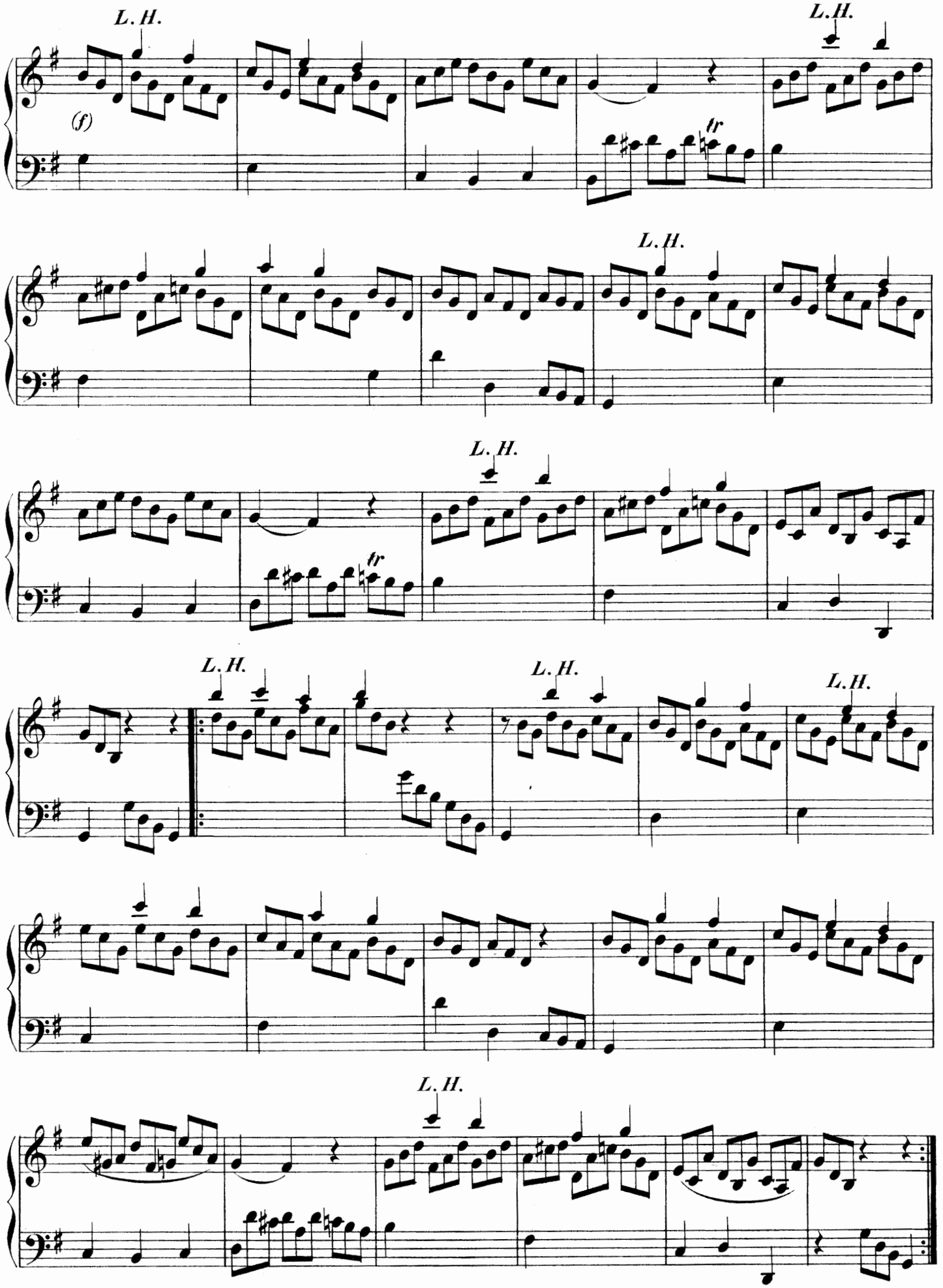
Sonata VIII.

The following plain Minuet is not Mr. Arne's; but (at the request of a Lady) he compos'd the Bass, and Variations that follow, in order to make it an agreeable Lesson for the Harpsichord.

Minuet.




(legato)


L. H.
L. H.
(f)
tr
L. H.
L. H.
tr
L. H.
L. H.
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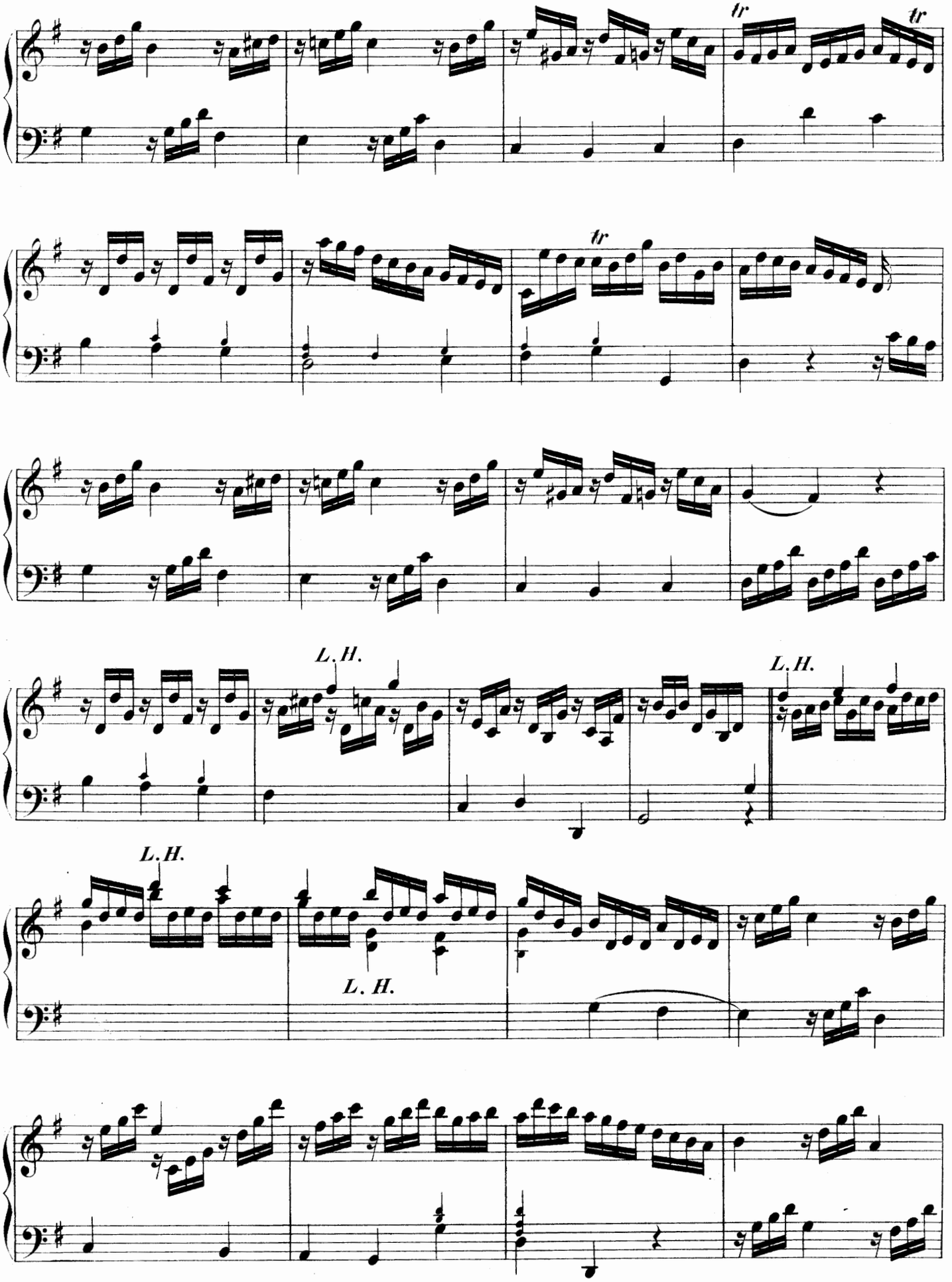
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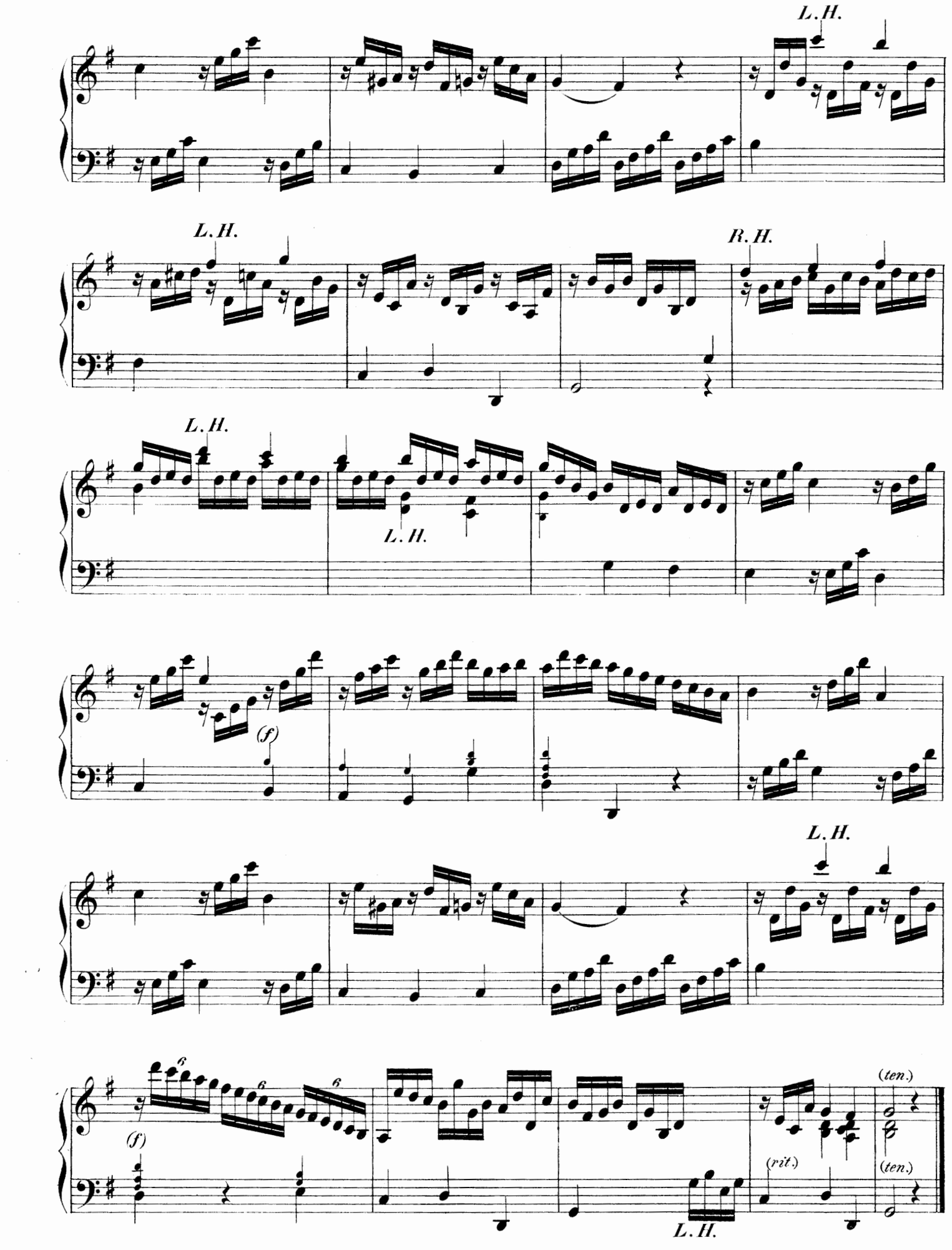
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