



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.

EDITED BY

ALFRED MOFFAT.

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.

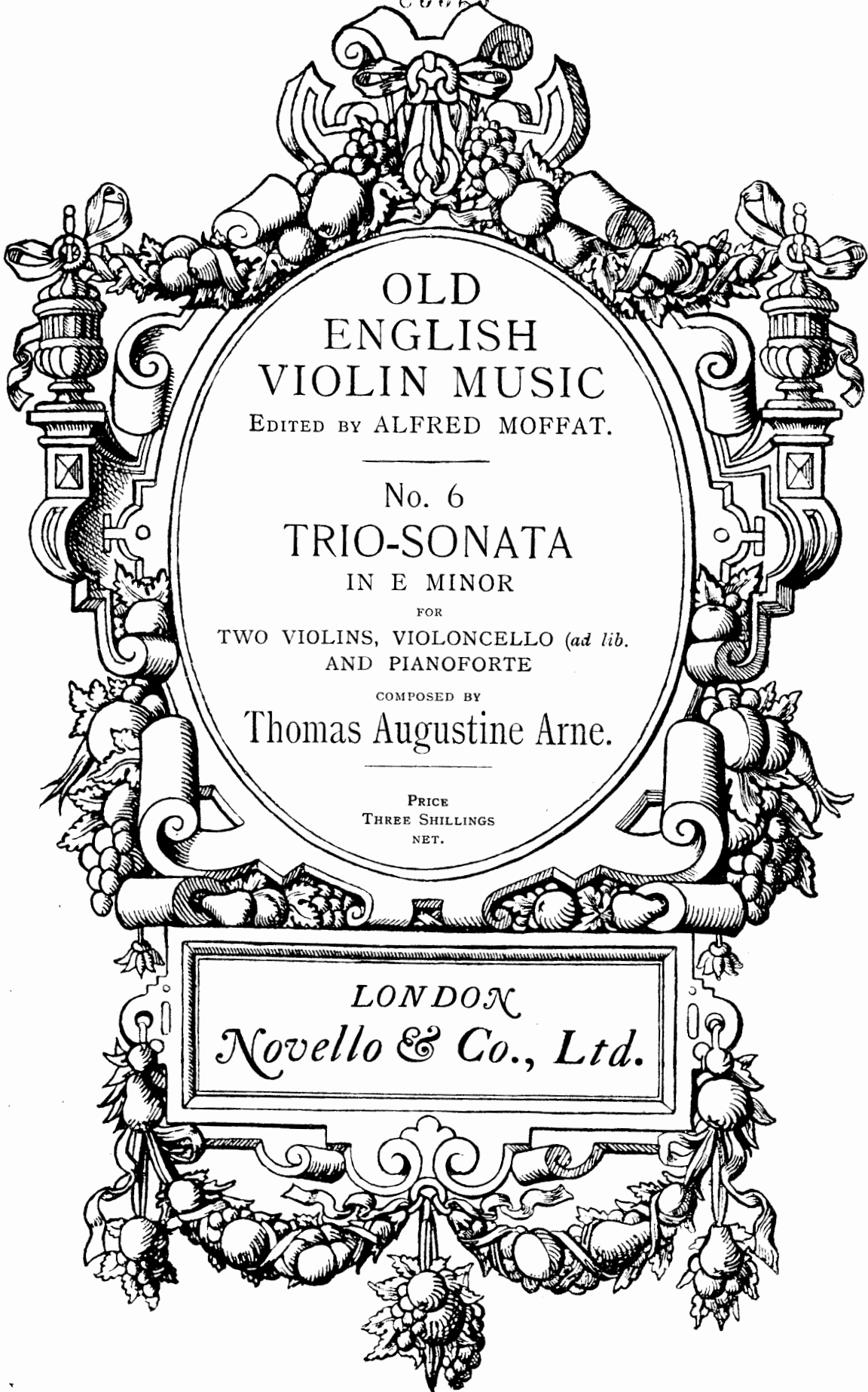
								<i>s.</i>	<i>d.</i>
No. 1.	SONATA in G major	....	....	....	....	....	JAMES LATES	2	0
„ 2.	SONATA in D minor	....	....	....	....	....	HENRY ECCLES	2	0
„ 3.	SONATA in B flat major	....	....	....	....	....	WILLIAM BABELL	2	0
„ 4.	SONATA in G minor	....	....	....	....	....	JOHN STANLEY	2	0
„ 5.	SONATA in 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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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 four staves. The top two staves are vocal lines with trills (tr) and wavy hairpins. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *tr* (trill).

Second system of musical notation. It consists of four staves. The top two staves are vocal lines with wavy hairpins. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Third system of musical notation. It consists of four staves. The top two staves are vocal lines with wavy hairpins. The bottom two staves are piano accompaniment. Dynamics include *dim.* (diminuendo).

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 trills (tr) and dynamic markings such as *f*, *p*, and *cresc.*.

Musical score for the first system, measures 1-3. The score is in G major and 4/4 time. It features a vocal line with trills and a piano accompaniment. Dynamics include *p* and *p*.

Musical score for the second system, measures 4-6. The score is in G major and 4/4 time. It features a vocal line with trills and a piano accompaniment. Dynamics include *pp*, *piuf*, and *f*.

Musical score for the third system, measures 7-9. The score is in G major and 4/4 time. It features a vocal line with trills and a piano accompaniment. Dynamics include *poco cresc.* and *p*.

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 features a triplet of eighth notes. The third measure is marked *mf* and includes a trill. The piano part also has a triplet in the second measure. The system concludes with a double bar line and repeat signs.

The second system continues the piece with four staves. The violin part features a trill in the second measure and a *p* dynamic marking in the third measure. The piano part has a *p* dynamic marking in the third measure. The system concludes with a double bar line and repeat signs.

The third system consists of four staves. The violin part has a trill in the second measure and a *p* dynamic marking. The piano part also has a *p* dynamic marking. The system concludes with a double bar line and repeat signs.

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 includes dynamic markings *p* (piano) and *cresc.* (crescendo). The vocal line shows a melodic phrase with a trill, and 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*

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

p *f* *p* *ritard.* *p*
p *f* *p* *ritard.* *p*
p *f* *p* *ritard.* *p*

Allegro ma non troppo.

p
Allegro ma non troppo.

P

This system contains the first three measures of the piece. It features two vocal staves at the top, both of which are silent. Below them is a bass line for the voice, starting with a piano (*p*) dynamic. The piano accompaniment is shown in grand staff notation (treble and bass clefs), starting with a piano (*P*) dynamic. The key signature is one sharp (F#) and the time signature is 12/8.

cresc.

cresc.

This system contains measures 4 through 6. The piano accompaniment continues, with both the treble and bass staves marked with a *cresc.* (crescendo) dynamic. The vocal staves remain silent.

mf

mf

mf

This system contains measures 7 through 9. The piano accompaniment continues, with the treble and bass staves marked with a *mf* (mezzo-forte) dynamic. The vocal staves remain silent.

First system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (F#). The first system includes a *cresc.* marking in the second measure of the grand staff.

Second system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (F#). This system includes a *f* (forte) marking in the first measure of the grand staff.

Third system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (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 system contains three measures of music.

Second system of musical notation, consisting of five staves. It continues the vocal and piano parts from the first system. The piano part features a prominent arpeggiated accompaniment. The system contains three measures of music.

Third system of musical notation, consisting of five staves. This system includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The piano part has a more complex, chordal accompaniment. The system contains three measures of music.

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 of music 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 have rests in the first two measures.

The second system of music 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 accompaniment begins in the first measure with a rhythmic pattern of eighth notes.

The third system of music 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 word "cresc." is written above the vocal line in the second and third measures, and above the piano accompaniment in the third measure.

The fourth system of music 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 word "cresc." is written above the piano accompaniment in the third measure.

The fifth system of music 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 dynamic marking "p" (piano) is written below the vocal line in the third measure, and below the piano accompaniment in the third measure.

The sixth system of music 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 dynamic marking "p" is written below the piano accompaniment in the third measure.

System 1 of the musical score, consisting of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: a grand staff (treble and bass clefs). The music is in G major and 4/4 time. It features a vocal line in the first treble staff and a piano accompaniment in the other staves.

System 2 of the musical score, consisting of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: a grand staff (treble and bass clefs). The music continues in G major and 4/4 time, with the vocal line in the first treble staff and piano accompaniment in the other staves.

System 3 of the musical score, consisting of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: a grand staff (treble and bass clefs). The music continues in G major and 4/4 time, with the vocal line in the first treble staff and piano accompaniment in the other staves.

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 is 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 is 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 is one sharp (F#). This system concludes the piece with a final melodic flourish in the top staff and a steady bass line in the bottom staves.

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 various notes, rests, and trills (tr.) in a key with one sharp (F#).

Second system of musical notation, consisting of three staves. It continues the piece with similar notation. The word *cresc.* is written in the right-hand staves of the system.

Third system of musical notation, consisting of three staves. It concludes the piece with a final cadence. The markings *poco rit.* and *ff* are present in the system.

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— Ballade (Op. 17)	2	6	
PURCELL, HENRY—Fourteen Pieces	2	6	
RANDEGGER, ALBERTO, Jun.—Saltellato-Caprice (Op. 17, No. 2)	2	6	
— Sonata in E minor (Op. 15)	6	0	
— Souvenir (Op. 17, No. 1)	2	0	
REED, W. H.—A la Campagne (Morceau de genre)	2	0	
— Chanson sérieuse	2	0	
— Mazurka brillante	2	0	
RODE, P.—Concerto in A minor (Op. 9)	2	6	
SAURET, EMILE—Élégie et Rondo (Op. 48)	4	0	
— Pensées Intimes. Six Morceaux de Salon (Op. 39) each	2	0	
1. Aria			
2. Gondoliera			
3. Melodie			
4. Capriccetto			
5. Tristesse			
6. Valse gracieuse			
SELBY, B. LUARD—Sonata in B minor	6	0	
SHAW, MARTIN FALLAS—Reverie	2	0	
SITT, HANS—Bunte Blätter (Op. 84). Twelve Easy Pieces (in the First Position). In Four Books each	2	0	
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Book II.			
Book III.			
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Menuett			
Gondoliera			
Capriccio			
Elegie			
Tarantelle			
Romanze			
Gavotte			
Arietta			
Walzer			
Berceuse			
Mazurka			
— Six Lyric Pieces (Op. 96)	1	6	
1. Cavatine			
2. Gondoliera			
3. Canzonetta			
4. Romanze			
5. Intermezzo			
6. Serenade			
STANFORD, C. VILLIERS—Intermezzi, Three (Op. 13). For Pianoforte and Violin, or Violoncello, or Clarinet	4	0	
— Suite for Violin Solo and Orchestra (Op. 32)	7	6	
STANLEY, JOHN—Sonata in G minor	2	0	
TARTINI, GIUSEPPE—Sonata in G minor	2	0	
THORLEY, W. HANDEL—Ballade	2	0	
WARNER, H. WALDO—Elegie	1	6	
— Scherzo	2	0	
WENDT, THEO.—Air de Ballet, with Intermezzo (Op. 11)	2	0	
— Deux Morceaux (Op. 18, Nos. 1 and 2)	2	0	
1. Petit Madrigal			
2. Petit Sérénade			
WEST, JOHN E.—In the Spring	2	0	
— Maypole Dance	2	0	
WOLSTENHOLME, W.—Allegretto in E flat	1	6	
— Idyll	1	6	
— Meditation	1	6	
— Polonaise	2	0	

Violino Primo.

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No. 6
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IN E MINOR
FOR
TWO VIOLINS, VIOLONCELLO (*ad lib.*)
AND PIANOFORTE

COMPOSED BY
Thomas Augustine Arne.

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