

VI. Quartetti,
Op. III.

per imitazione d'Arcangelo Corelli.

o

Due Violini, Violoncello e Basso.

[5. e 4. — e la 6. e 7. Parte.]

di William Joseph;

N. A.

Trichter & Hammer — N. B.

Topham, W.

[Signat.] Six Sonatas... Opera Terza.

Violin I, Tromba I

K. M. A.

Topham's
Opera Terza.

Violini
Tromba I^a

[Sona 1.]

SIX
SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd

*In Imitation of
Archangelo Corelli*

BY



W^m Topham M.A.

Opera Terza.

LONDON, 1734

*Printed for J. Walsh Servant in Ordinary to her Majesty and
P. Randall at $\frac{1}{2}$ Harp & Hoboy in Katherine Street near Somerset House
in $\frac{1}{2}$ Strand & J. Hare at $\frac{1}{2}$ Viol & Flute in Cornhill near $\frac{1}{2}$ Royall Exchange*

VIOLINO PRIMO

SONATA

I

Grave

Allegro

Adagio

Vivace

I

This musical score is for the first violin part of a sonata. It consists of four distinct movements. The first movement, 'Grave', is in a major key with a common time signature and features a slow, melodic line. The second movement, 'Allegro', is in the same key and time signature, characterized by a more rhythmic and technically demanding passage. The third movement, 'Adagio', is in a minor key and marked with a 3/2 time signature, presenting a slower, more expressive melody. The fourth movement, 'Vivace', is in a major key with a common time signature, offering a lively and energetic conclusion. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

VIOLINO PRIMO

SONATA
II

Grave

Vivace

Adagio

Allegro

VIOLINO PRIMO

SONATA
III

Musical score for Violino Primo, Sonata III, page 3. The score is written on ten systems of two staves each. It features various musical notations including treble clefs, a key signature of one flat (B-flat), and a common time signature. The piece is divided into three distinct sections: a first section with a 'Vivace' tempo marking, a second section with an 'Adagio' tempo marking and a 3/2 time signature, and a third section with an 'Allegro' tempo marking. The score includes numerous musical ornaments such as slurs, ties, and dynamic markings like 'I' and '2'. The piece concludes with a double bar line and a fermata.

VIOLINO PRIMO

SONATA
IV

Grave

Allegro

Adagio

Vivace

SONATA

VIOLINO PRIMO

The musical score is written for Violino Primo and consists of 14 staves. It is divided into four distinct sections:

- Grave:** The first section, starting at the top, is marked "Grave" and features a slow, somber melody with a dotted half note at the beginning.
- Allegro:** The second section, marked "Allegro", begins with a double bar line and a change in tempo to a more lively pace.
- Adagio:** The third section, marked "Adagio", is characterized by a slower tempo and a more melodic, flowing line.
- Vivace:** The final section, marked "Vivace", is the most energetic, featuring a faster tempo and a more rhythmic, dance-like quality.

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. It concludes with a first ending bracket labeled "I" and a double bar line.

VIOLINO PRIMO

SONATA VI

Vivace

Slow

Allegro

Adagio

TROMBA PRIMO

SONATA
VI

Vivace

A Catalogue of English and Italian Musick for Violins and Flutes Printed for I. Walfsh and Randal

MUSICK for two FLUTES

	s	d
Crofts Sonatas	3	0
Fingers Sonatas	3	0
Courtivills Sonatas	3	0
Paisibles Sonatas	3	0
Gasperinis Aires	2	0
6 Sonatas for 2 Flutes &c	3	0
Aires by 8 Masters	1	6
Kremerbergs Aires	1	6
Overtures in Camilla Arfince	1	6
Overtures in Pyrrhus &c	1	6
Pyrrhus Aires for 2 Flutes	3	0
Clotilda's Aires	3	0
Pepusch Aires for 2 Flutes	3	0

SONATAS for two FLUTES and a BASS

	s	d
Per 1 st Collection	3	0
Per 2 ^d Collection	3	0
Corellis 1 st & 2 ^d Collection	3	0
Corbets Sonatas	4	0
Bononcinis Aires	3	0
Aires by Welldon & others	3	0
Aires in Camilla	3	0
Romanos Sonatas	3	0

SOLOS and AIRES for a FLUTE and a BASS

	s	d
Corellis Solos	4	0
Fingers & Purcells Solos	4	0
Pepusch Solos	4	0
Tophams 1 st and 2 ^d Set each	3	0
Overtures & Aires with a Bass	3	0
Demoivers Aires with a Bass	1	6
Pepusch 2 ^d Solos	4	0

AIRES for a single FLUTE

Demoivers Aires	1	0
Scotch Aires	1	0
Cox Aires	1	0
The 1 st & 2 ^d Division Flute	2	6
Preludes & Sibells by all M ^r	2	6
Books of Instructions &c	1	6
A new Flazelet Book gamut &c	1	6
Mock Trumpet Books each	1	0
Select Lessons for a Flute	1	6

SONATAS and Aires for two VIOLINS and a BASS

	s	d
Tibaldis Sonatas	4	0
Bomportis Opera 2 ^d	4	0
Bomportis Opera Quarto	4	0
Albinonis Sonatas	4	0
Zianis Sonatas	4	0
Bononcinis Sonatas	3	0
Nicola Matice Aires	10	0
Corellis Opera Primo	8	0
Corellis Opera Secundo	8	0
Corellis Opera Tarza	8	0
Corellis Opera Quarto	8	0
All M ^r H Purcells Aires	8	0
M ^r H Purcell Sonatas	6	0
M ^r Fingers 12 Sonatas	6	0
M ^r Ravencrofts Sonatas	4	0
Fingers Sonatas 2 Violins	3	0
Courtivills Sonatas	3	0
Harmonia Mundi	4	0
M ^r Corbets Sonatas	4	0
Albinonis Concertos	5	0
Pepusch Aires for 2 Violins	3	0

SOLOS for a VIOLIN and a BASS

	s	d
12 Solos by Corelli	5	0
24 Solos by Pepusch	10	0
10 Solos by Bomporti	4	0
6 Solos by Gasperini	3	0
6 Solos by Severall M ^r	3	0
Fingers & Purcells Solos	3	6
Sonatas with Rules for a Bass	1	6

MUSICK for a single VIOLIN

The 1 st & 2 ^d Division Violin	2	6
Select Preludes by all M ^r	2	6
Select Lessons for a Violin	1	6
A Collection of Jiggs &c	1	6
A Book of Scotch Tunes	1	0
A Book of Minnrets &c	1	6
A Book of Country dances	1	6
Instructions for a Violin	1	6
2 ^d Book of Select Lessons	1	6

MUSICK for the HARPSICORD

	s	d
Sign ^r Baptift Lessons	5	0
M ^r H Purcells Lessons	2	6
D ^r Blows Lessons	1	6
D ^r Blows Psalms	1	6
Lessons in Camilla	3	0
The 1 st & 2 ^d Ladys Banquet	2	6
Dupars Lessons	2	0
L ^d Birons Lessons	1	6
Aires & Lessons by Severall	1	6
M ^r Kellers Rules	1	6
Severall Books of Ladys entertainment being Lessons &c	2	6
The 3 ^d Ladys Entertainment	2	6

VOCAL MUSICK

The Opera Camilla
 The Opera Thomyris
 The Opera Loves Triumph
 The Opera of Pyrrhus
 The Opera of Clotilda
 The Opera of Arfince
 The Opera of Rosamond
 The Temple of Love

The Opera of Dioclesian
 M^r Eccles Collection of Songs
 D^r Blows Collection of Songs
 M^r H Purcell Orpheus
 M^r Welldons Songs
 The Judgment of Paris
 Healths & Drinking Songs
 A Collection of Catches
 A Collection Scotch Songs
 A Collection of Comicall Songs

A Table of the SONGS in the Monthly Mask for the Year 1709 Printed for I Walfh & Randall

Novem ^r	{ Ye winds that Sighing Now my Freedoms regaind Madam I'm Juſt Come	May	{ I hate a Fop that at his Glaſs Royall Flora dry up your tears Now Comes on the Glorious year Elevate your Joys
Decem ^r	{ Grand Lewis let pride Ding dong Bell How Happy are we As Amoret with Phillis	June	{ Unhappy Celia Chear up my braye Hearts Leave waving Heart Jo Victoria Brittania
Jan ^r	{ When perſet Beauty Now mortalls prepare Fair Cloe Happy is that man	July	{ A Trifling Song When Alticensa Whilſt in mirth we abound To fight in your Cups
Febr ^r	{ Fill every Glaſs Old Rinard has led Ah Sorry poor French	Auguſt	{ Lull me Gentle ſtrains I Gaze on Mellanife Beladynas blith and pretty
March	{ Cantata They ſay your Angry Tis Annas Day	Septem ^r	{ Sound all your Inſtruments May the Eyes of my Myſtreſs Cloes a Goddeſs in the Groves How happy are we now the winds
April	{ We London Valets Would you have a young Virgin Monſieur Looks pale We prophets of the Modern Race	Octob ^r	{ The Battle was Bloody In Vain's the Forcing power About with the Glaſſes Born to Surpriſe

BOOKS of Inſtrumental and Vocal Muſick Printed in y^e Year 1709

Twenty four New Country dances 1709	A New Flute Book 7 th Flute Maſter
Minuets for the Royall Portuguiſe	A New Violin Book 4 th Nolens Volens
Minuets for the Brawl of Audenard	A Book of Familiar and Noted Tunes &c
The Portuguiſe Figure dance	A Book for the Flagelet Gamut way
Muſick in the Ladys Fine Aires	Select Leſſons for a Single Flute
Muſick in four Parts by M ^r Corbett	A 2 ^d Book Select Leſſons for a Violin
Muſick in Perollo and Ifadora	Country dances for three Laſt Years
The Opera of Pyrrhus and Demetrius	The Court dances for three Laſt Years
The Symphonys in Pyrrhus	Corbetts Sonatas for two Violins and a Baſs
The Opera of Clotilda	Pyrrhus Aires for two Flutes
The Symphony in Clotilda	Clotilda Aires for two Flutes
Engliſh & Italian Aires for 2 Flutes	Pepuſh Aires for two Flutes
A Book of Catches for 3 and 4 Voices	Pepuſh 2 ^d ſett of Solos for the Flute
A Collection of Drinking Songs	Albinonis Concertos
A Cantata by M ^r Purcell	Pepuſh Aires for two Violins
A Cantata by M ^r Eccles	The 3 rd Book of the Ladys Entertainment
A Cantata by M ^r Pepuſch	Fingers and Purcells Solos for the Violin
A Collection of Scotch Songs	Fingers and Purcells Solos for the Flute
A Collection of Comical Songs	M ^r Manly's Tunes

03-4

Torham, H.

(Soprano) Six Sonatas... Opera Terza.

Violin II, Tromba II

K. M. A.

Soprano
Violino Secondo.

[Handwritten]

2-3-72

SIX SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd

*In Imitation of
Archangelo Corelli*

BY



W^m Topham M.A.

Opera Terza.

LONDON, 1709

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VIOLINO SECONDO

I

SONATA

I

The musical score is written for the second violin part of a sonata. It consists of four distinct movements, each with its own tempo and dynamic markings. The first movement, *Grave*, begins with a first finger fingering (I) and a dynamic marking of *f*. The second movement, *Allegro*, features a triplet of eighth notes and a dynamic marking of *f*. The third movement, *Adagio*, starts with a first finger fingering (I) and a dynamic marking of *f*. The fourth movement, *Vivace*, begins with a first finger fingering (I) and a dynamic marking of *f*. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

VIOLINO SECONDO

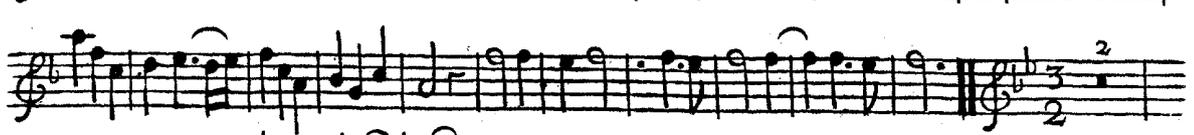
SONATA

II

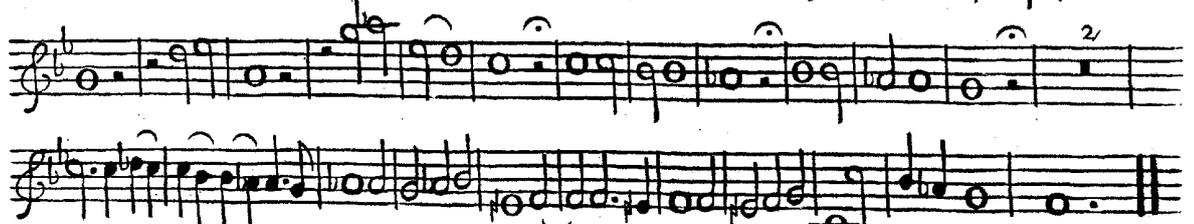
Grave



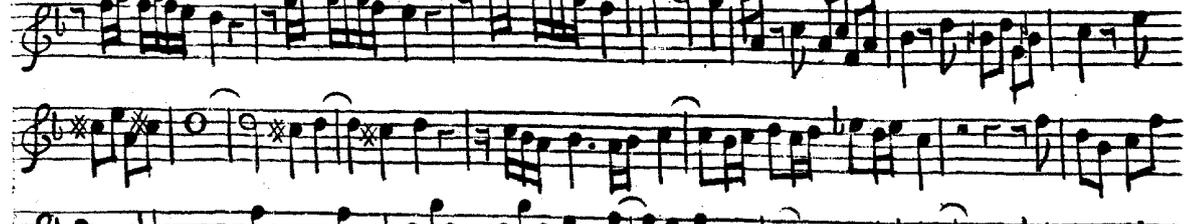
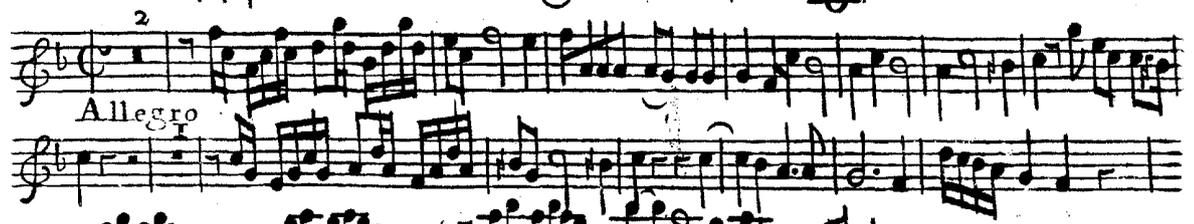
Vivace



Adagio



Allegro



VIOLINO SECONDO

SONATA
III

Grave

First system of musical notation, marked *Grave*. It consists of two staves of music in G major, 3/4 time. The first staff ends with a first ending bracket labeled 'I'.

Vivace

Second system of musical notation, marked *Vivace*. It consists of two staves of music in G major, 3/4 time. The first staff ends with a second ending bracket labeled '2'.

Third system of musical notation, marked *Adagio*. It consists of two staves of music in G major, 3/4 time. The first staff ends with a first ending bracket labeled 'I'.

Adagio

Fourth system of musical notation, marked *Adagio*. It consists of two staves of music in G major, 3/4 time. The first staff ends with a first ending bracket labeled 'I'.

Allegro

Fifth system of musical notation, marked *Allegro*. It consists of two staves of music in G major, 3/4 time. The first staff ends with a first ending bracket labeled 'I'.

Sixth system of musical notation, marked *Allegro*. It consists of two staves of music in G major, 3/4 time. The first staff ends with a first ending bracket labeled 'I'.

VIOLINO SECONDO

SONATA
IV

Grave

The first system of music consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'Grave' is positioned above the staff. The music features a series of quarter and eighth notes, with some notes beamed together. The bottom staff continues the melodic line with similar rhythmic values.

Allegro

The second system of music consists of six staves. The tempo marking 'Allegro' is positioned above the third staff. The music is more rhythmic, featuring eighth and sixteenth notes. A first ending bracket labeled 'I' spans across the fourth and fifth staves. The bottom staff concludes the system with a double bar line.

Adagio

The third system of music consists of three staves. The tempo marking 'Adagio' is positioned above the second staff. The music is slower and more melodic, primarily using quarter and half notes. A first ending bracket labeled 'I' is present at the beginning of the system.

Allegro

The fourth system of music consists of four staves. The tempo marking 'Allegro' is positioned above the second staff. The music returns to a faster tempo with eighth and sixteenth notes. A first ending bracket labeled 'I' is present at the end of the system. The system concludes with a double bar line.

VIOLINO SECONDO

SONATA

V

VIOLINO SECONDO

SONATA
VI

Vivace

Slow

4 Allegro

Adagio

TROMBA SECONDO

SONATA
VI

I Vivace

3

2 Slow

25

I

Allegro

10

6

II

2

Adagio

03-R

Kopman, H.

[Sonat.] Six Sonatas... Opera
ra Terza.

Violoncell, Viola.

K. M. A.

Kopman

Violoncello.

[Pena 1]

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VIOLONCELLO

I

SONATA

I

Grave

Allegro

Adagio

Vivace

I

This musical score is for the first movement of a Sonata for Violoncello. It is written in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four distinct sections: 1. Grave: The first section, starting with a 'Grave' tempo marking, features a slow, somber melody with many accidentals. 2. Allegro: The second section, marked 'Allegro', is more rhythmic and energetic, with frequent sixteenth and thirty-second notes. 3. Adagio: The third section, marked 'Adagio', is a slower, more lyrical passage with a focus on sustained notes and gentle melodic lines. 4. Vivace: The final section, marked 'Vivace', is a fast and lively movement with intricate rhythmic patterns and many accidentals. The score concludes with a double bar line and a final chord.

VIOLONCELLO

SONATA

II

Grave

Vivace

Adagio

Allegro

The musical score is written for a single instrument, the Violoncello. It is divided into four distinct sections based on tempo markings: Grave, Vivace, Adagio, and Allegro. The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The piece concludes with a double bar line and a final chord.

VIOLONCELLO

SONATA
III

I
Grave

Vivace

Adagio

Allegro

VIOLONCELLO

SONATA

IV

Grave

Allegro

Adagio

Vivace

VOLONCELLO

SONATA

V

Grave

The musical score for Violoncello, Sonata V, page 5, is written in bass clef with a key signature of one sharp (F#). It begins with a 'Grave' tempo. The first section is followed by an 'Allegro' section in 3/4 time. This is followed by an 'Adagio' section in 3/2 time. The final section is 'Vivace' in 4/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

VIOLONCELLO

SONATA

VI

Vivace

This musical score is for the Violoncello part of Sonata VI. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The initial tempo is *Vivace*. The score consists of 15 staves of music. The first section is marked *Vivace*. A section change occurs at the end of the fourth staff, marked *Slow* with a 3/2 time signature. The tempo returns to *Vivace* at the beginning of the eighth staff, marked *Allegro*. The final section, starting at the end of the eleventh staff, is marked *Adagio* in common time (C). The score concludes with a double bar line and repeat dots.

TENOR

SONATA
VI

Vivace

The musical score is written for Tenor and consists of 14 staves. It is divided into four distinct sections:

- Vivace Section:** The first section, starting at the top, is marked "Vivace" and contains the first five staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes first and second endings marked "I" and "2".
- Slow Section:** The second section, spanning staves 6 through 10, is marked "Slow". It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is significantly reduced, with a focus on sustained notes and longer intervals. It includes first and second endings marked "I" and "2".
- Allegro Section:** The third section, spanning staves 11 through 13, is marked "Allegro". It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is increased, featuring more active rhythmic patterns and sixteenth-note passages. It includes first and second endings marked "I" and "2".
- Adagio Section:** The final section, on the 14th staff, is marked "Adagio". It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is further reduced, focusing on a few sustained notes and a final cadence.

132

Topham, W.

[Sonat.] Six Sonatas...

Opera Terza.

Org. (cont.)

K. M. A.

Topham

Opera Terza

Organo.

[Handwritten]

SIX SONATA'S

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SONATA

Grave ORGANO

This musical score is for a Sonata in C major for Organ. It is divided into four distinct sections: Grave, Allegro, Adagio, and Vivace. The score is written for a single organ part and includes a variety of musical notations such as treble and bass clefs, time signatures, and dynamic markings. Fingerings are indicated by numbers 1-5, and ornaments are marked with asterisks. The piece begins with a Grave section in 4/2 time, followed by an Allegro section in 2/4 time, an Adagio section in 4/2 time, and concludes with a Vivace section in 2/4 time. The score is densely annotated with performance instructions and fingering details.

SONATA

II

Grave

ORGANO

The first system of music is in a single staff with a common time signature (C). It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Grave'. The notation includes several measures of music with various note values and rests. Fingerings are indicated by numbers 1-5 above the notes. There are also some accidentals like a sharp sign above a note in the second measure.

The second system of music is in a single staff with a common time signature (C). It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Vivace'. The notation includes several measures of music with various note values and rests. Fingerings are indicated by numbers 1-5 above the notes. There are also some accidentals like a sharp sign above a note in the second measure.

The third system of music is in a single staff with a common time signature (C). It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Adagio'. The notation includes several measures of music with various note values and rests. Fingerings are indicated by numbers 1-5 above the notes. There are also some accidentals like a sharp sign above a note in the second measure.

The fourth system of music is in a single staff with a common time signature (C). It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The notation includes several measures of music with various note values and rests. Fingerings are indicated by numbers 1-5 above the notes. There are also some accidentals like a sharp sign above a note in the second measure.

SONATA

III

ORGANO

This is a handwritten musical score for organ, titled "SONATA III" and "ORGANO". The score is written on ten systems of five staves each. The first movement is marked "Grave" and begins with a treble clef and a key signature of one flat. The second movement is marked "Vivace" and begins with a bass clef and a key signature of one flat. The third movement is marked "Adagio" and begins with a treble clef and a key signature of one flat. The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a double bar line and repeat dots.

SONATA
IV

ORGANO

Grave

Allegro

Adagio

Vivace

This image shows a handwritten musical score for organ, titled "SONATA IV". The score is written on 12 staves, organized into four systems of three staves each. The music is in a single melodic line, likely for the right hand, with a bass clef and a common time signature. The score is divided into four distinct sections, each with its own tempo marking: "Grave" (first system), "Allegro" (second system), "Adagio" (third system), and "Vivace" (fourth system). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance markings such as slurs and asterisks. The word "ORGANO" is written at the top of the first system. The score concludes with a double bar line and repeat dots at the end of the twelfth staff.

SONATA

ORGANO

This is a handwritten musical score for organ, consisting of 12 staves. The score is written in a single system and includes various musical notations and performance markings. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three distinct sections:
1. **Allegro**: The first section, starting at the top, is marked 'Allegro' and features a fast, rhythmic melody with many sixteenth and thirty-second notes. It includes numerous fingering numbers (1-5) and dynamic markings like 'p' and 'f'.
2. **Adagio**: The second section, starting around the middle of the page, is marked 'Adagio' and features a slower, more melodic line with longer note values and rests.
3. **Vivace**: The third section, starting at the bottom, is marked 'Vivace' and returns to a faster tempo with a more active, rhythmic texture.
The score is densely annotated with performance instructions, including fingering numbers, slurs, and dynamic markings, all written in a clear, legible hand.

