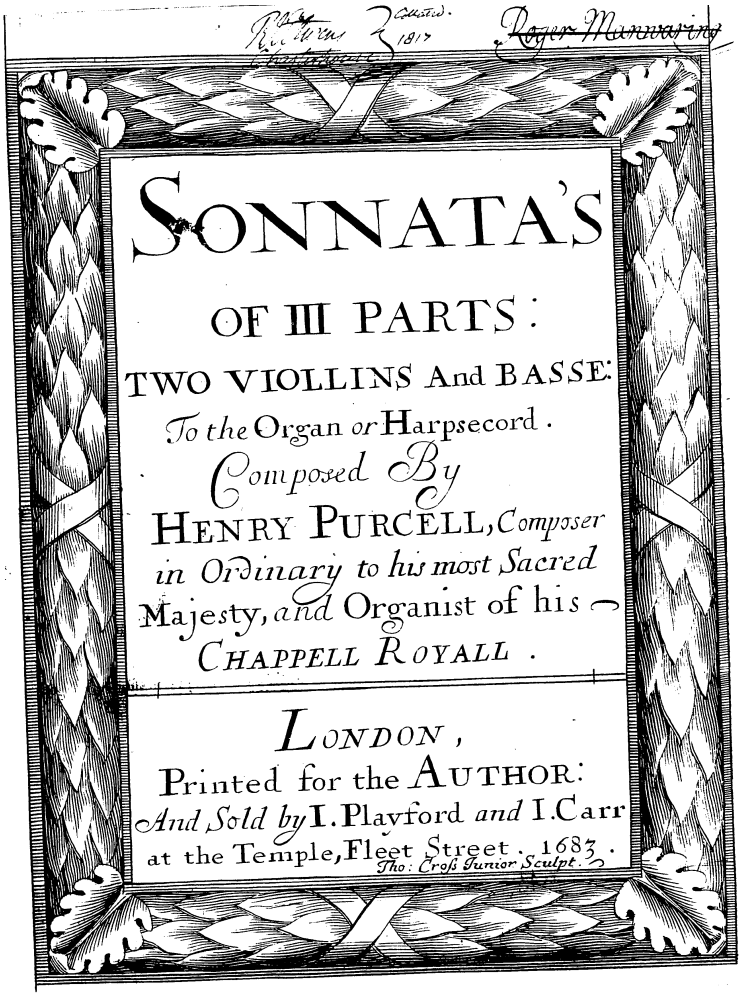
D Folio
P 4219
144739

REPRODUCED FROM THE COPY IN THE

HENRY E. HUNTINGTON LIBRARY

FOR REFERENCE ONLY. NOT FOR REPRODUCTION



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.

A. 3. (1) Basso

Sonnata.

Allegro

Adagio.

Presto

(1)

Largo

Piano

AAA

A.3 (II) Basso

Sonnata

Largo

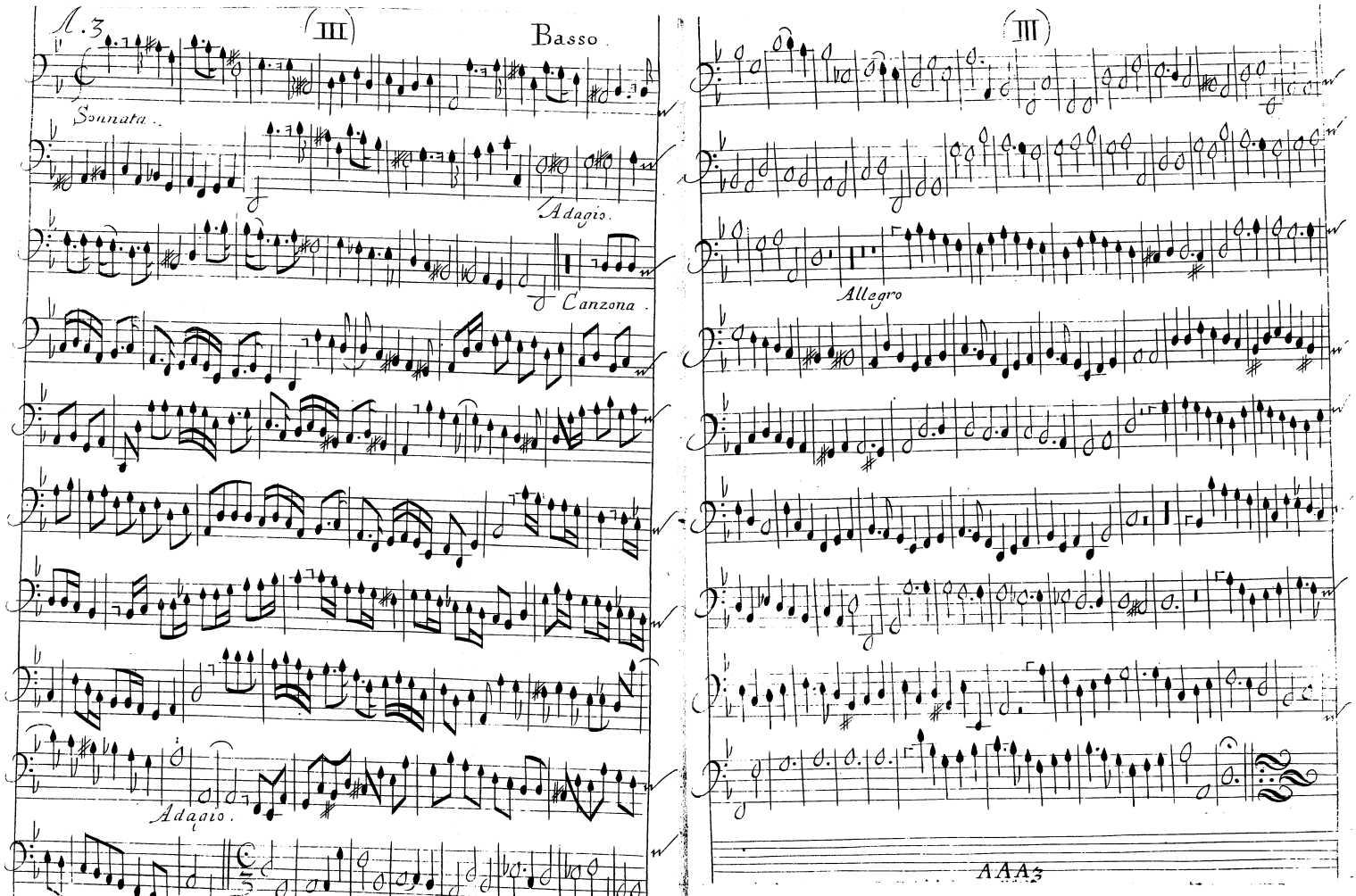
Presto

Adagio

(II)

Vivace

AAA 2


A.3
III
Basso.
Sonata.
Adagio.
Canzona.
Adagio.
Piccolargo
III
Allegro
AAA3

A.3. (IV) Basso.

Sonnata.

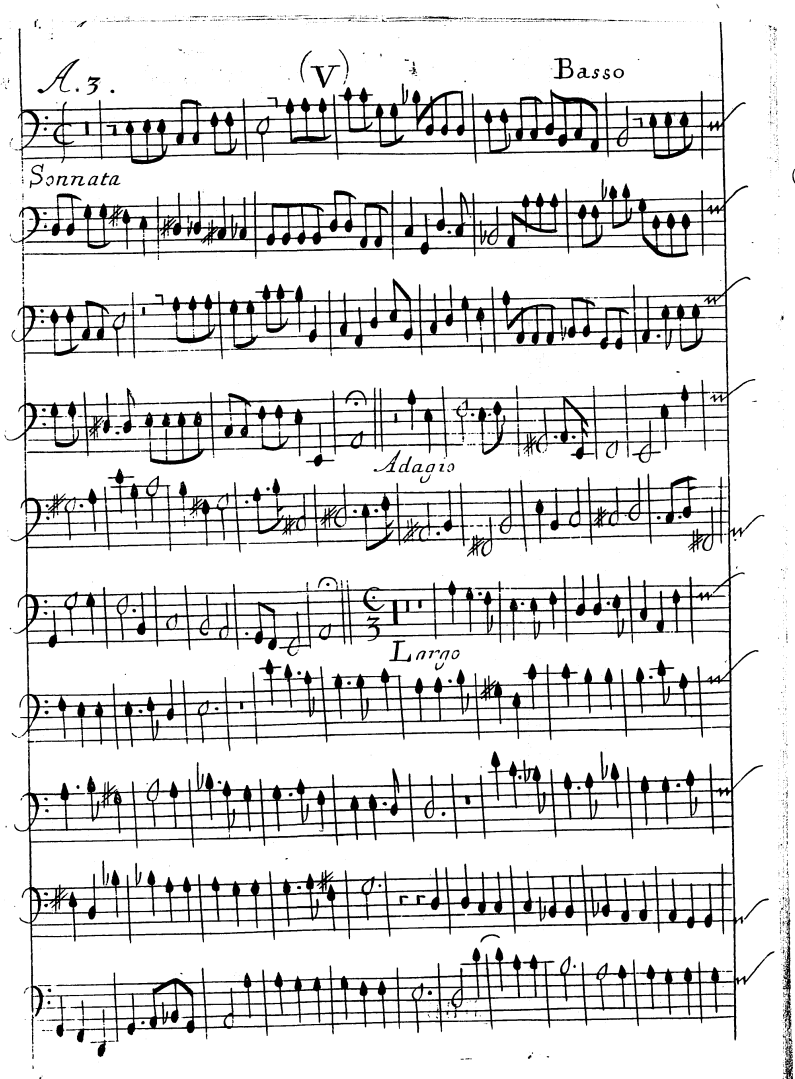
Canzona.

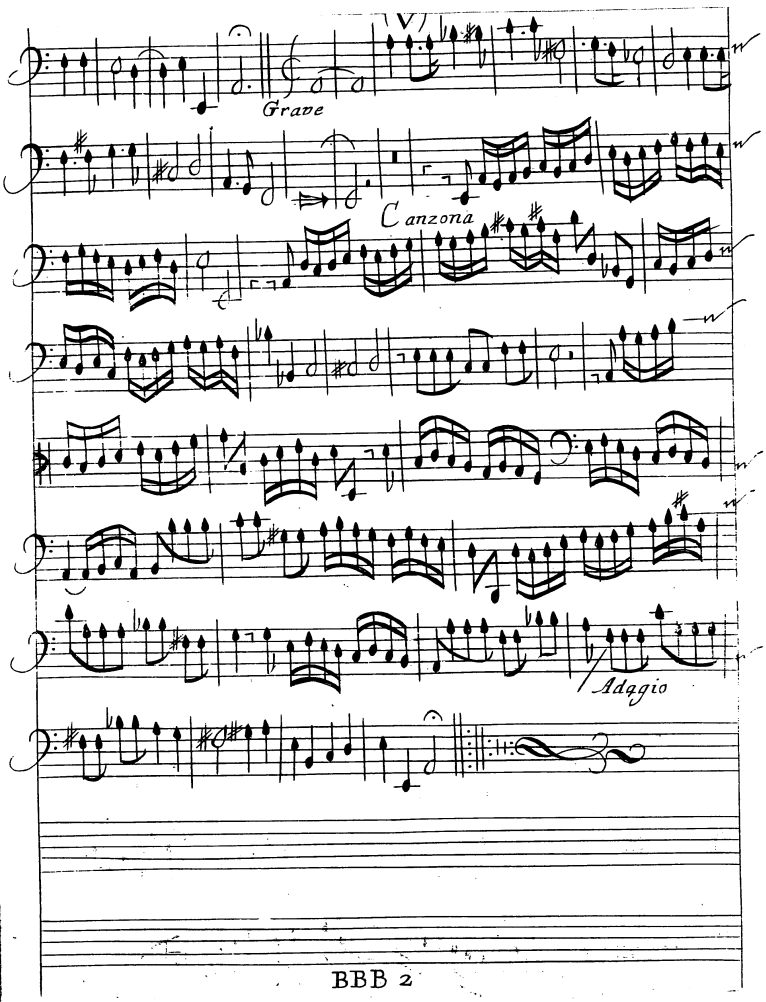
Pocolargo.

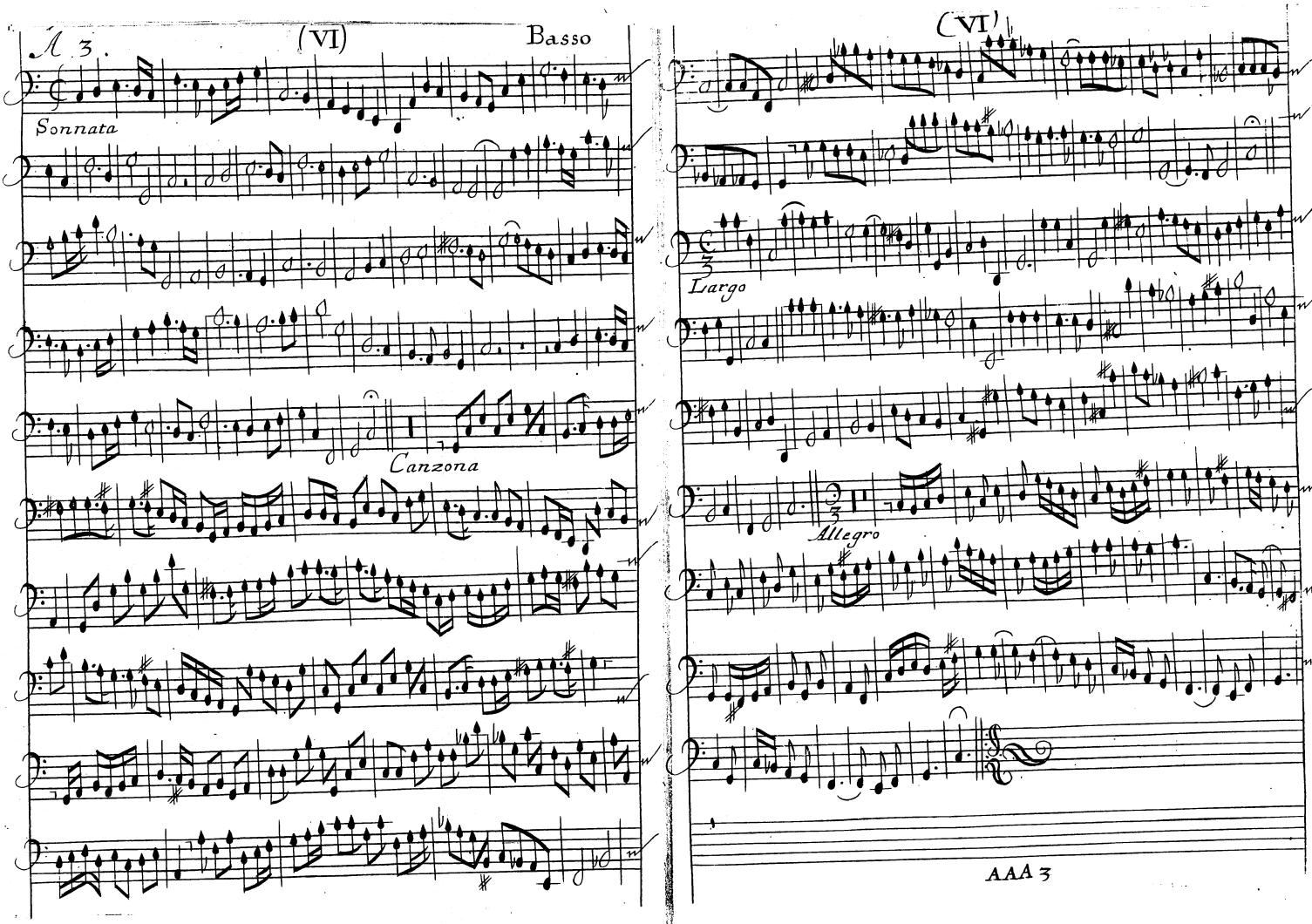
(IV)

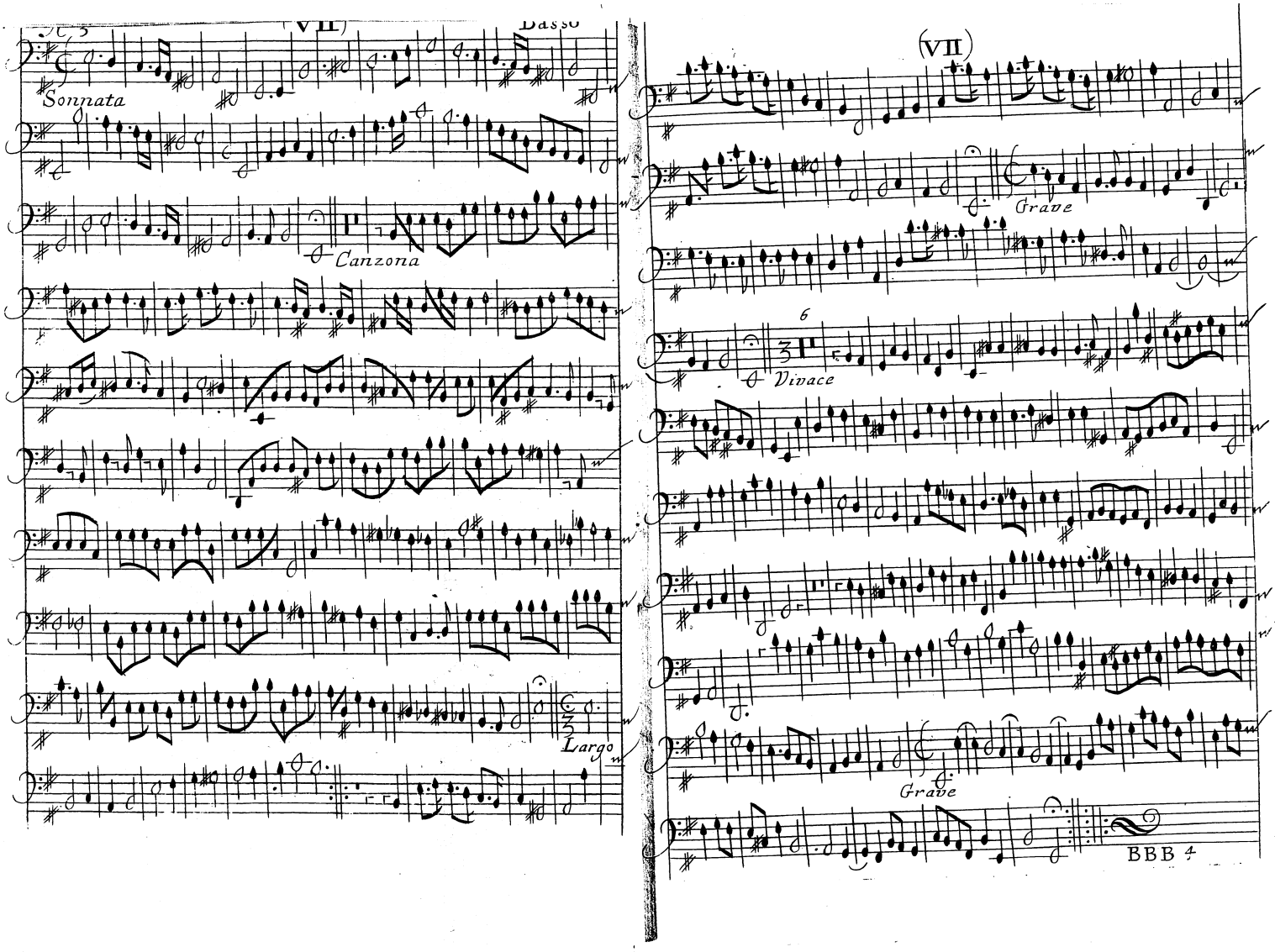
Allegro.

BBB


A. 3.
(V)
Basso
Sonnata
Adagio
Largo


(VI)
Grave
Canzona
Adagio


A 3.
(VI)
Basso
Sonnata
Canzona
(VI)
Largo
Allegro
AAA 3


(VII)
Basso
Sonnata
Canzona
Largo
(VII)
Grave
6
Vivace
Grave
BBB 4

A 3 (VIII) Basso

Sonnata

Pocolargo

Piano

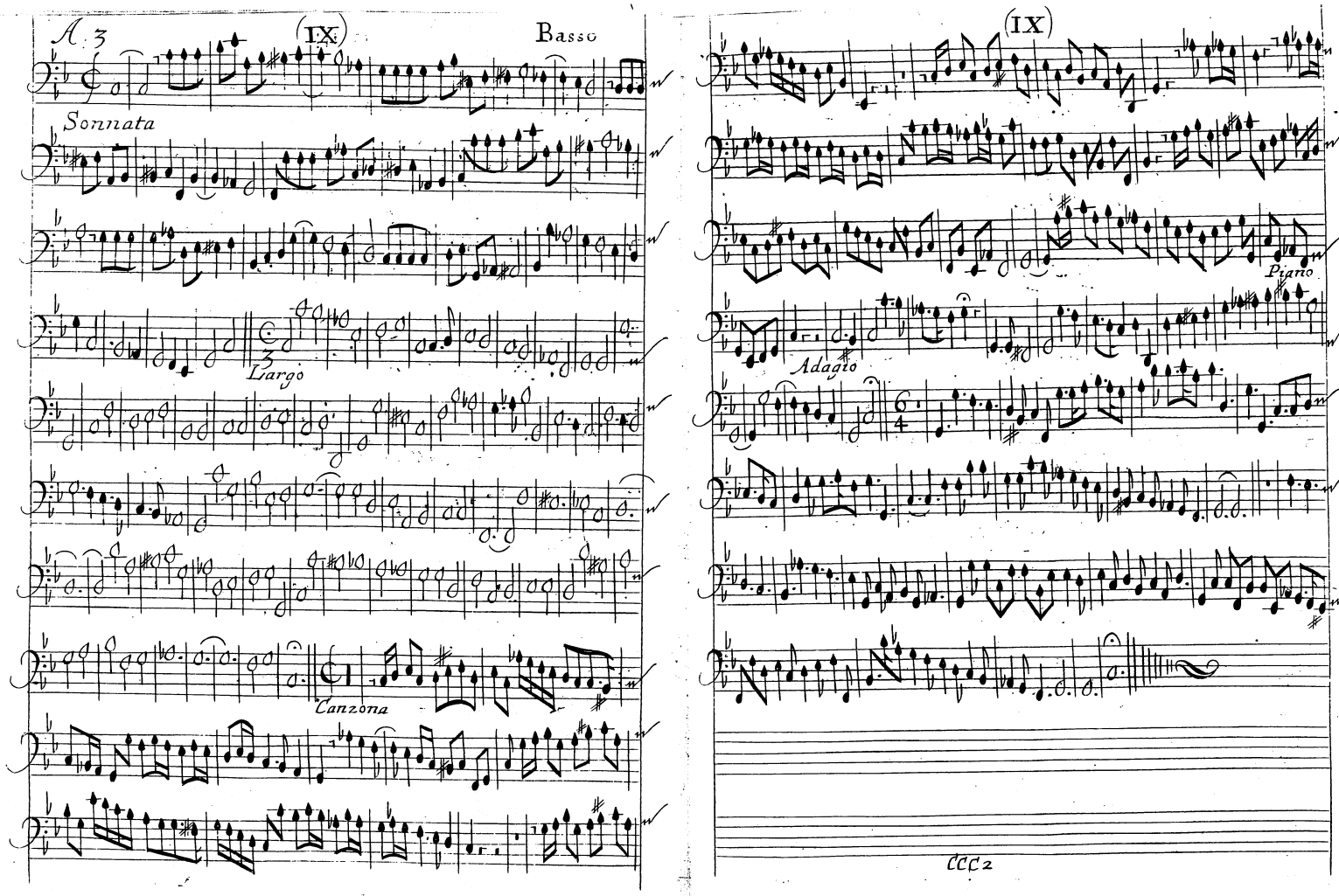
Allegro

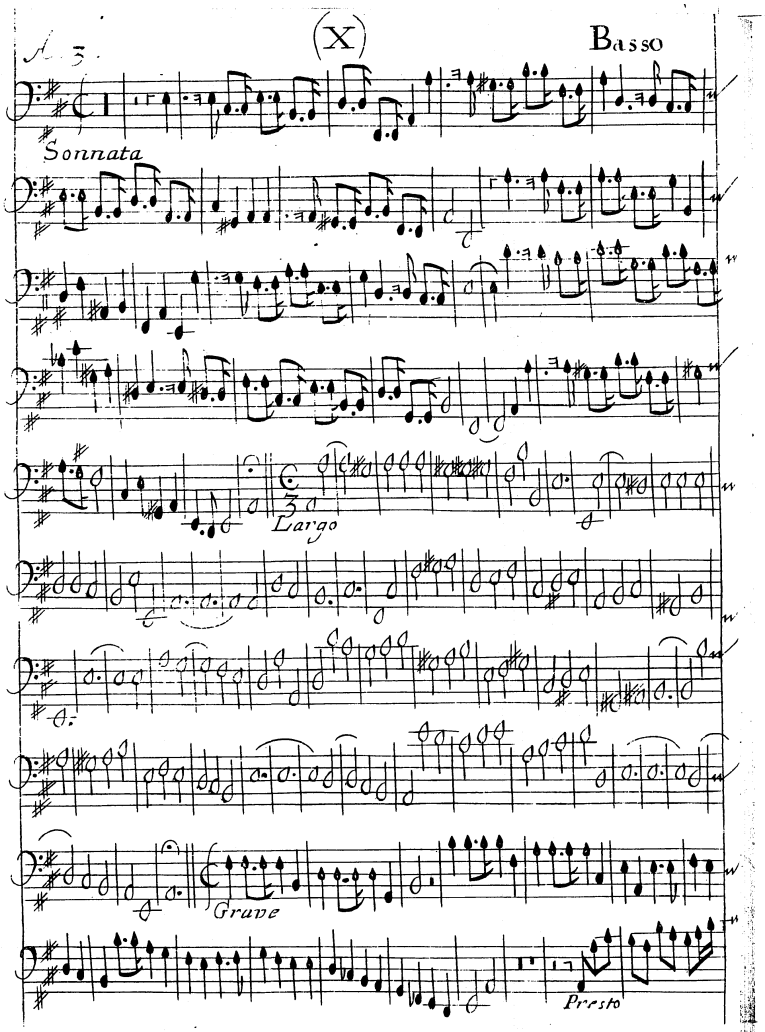
(VIII)

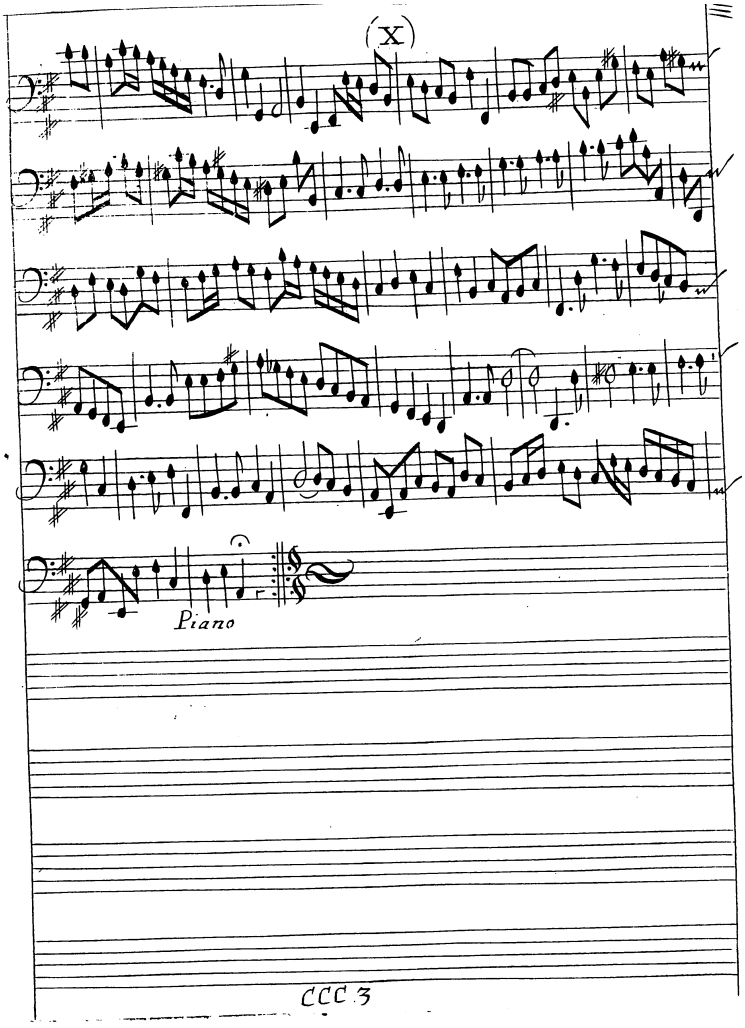
Grave

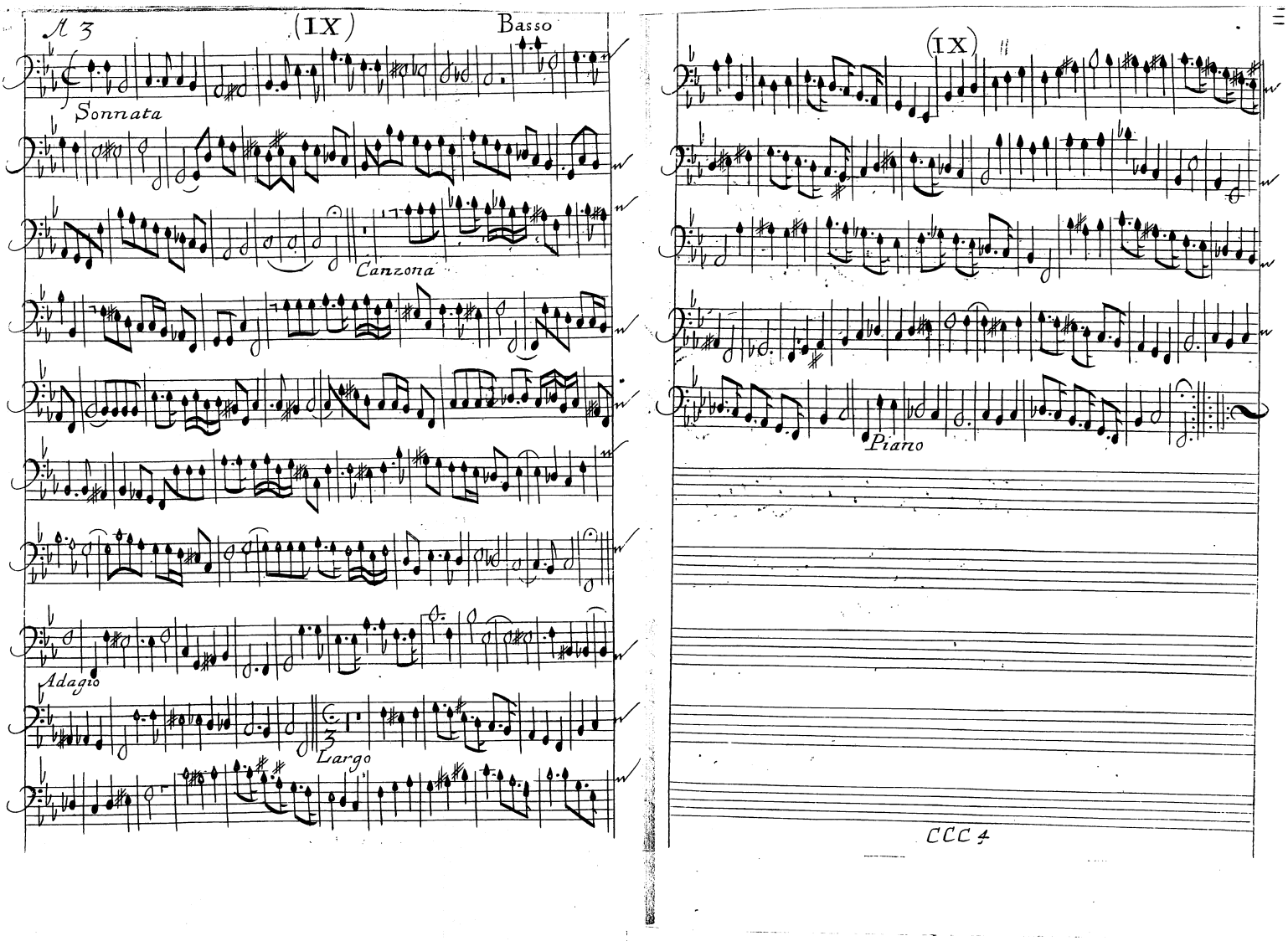
Allegro

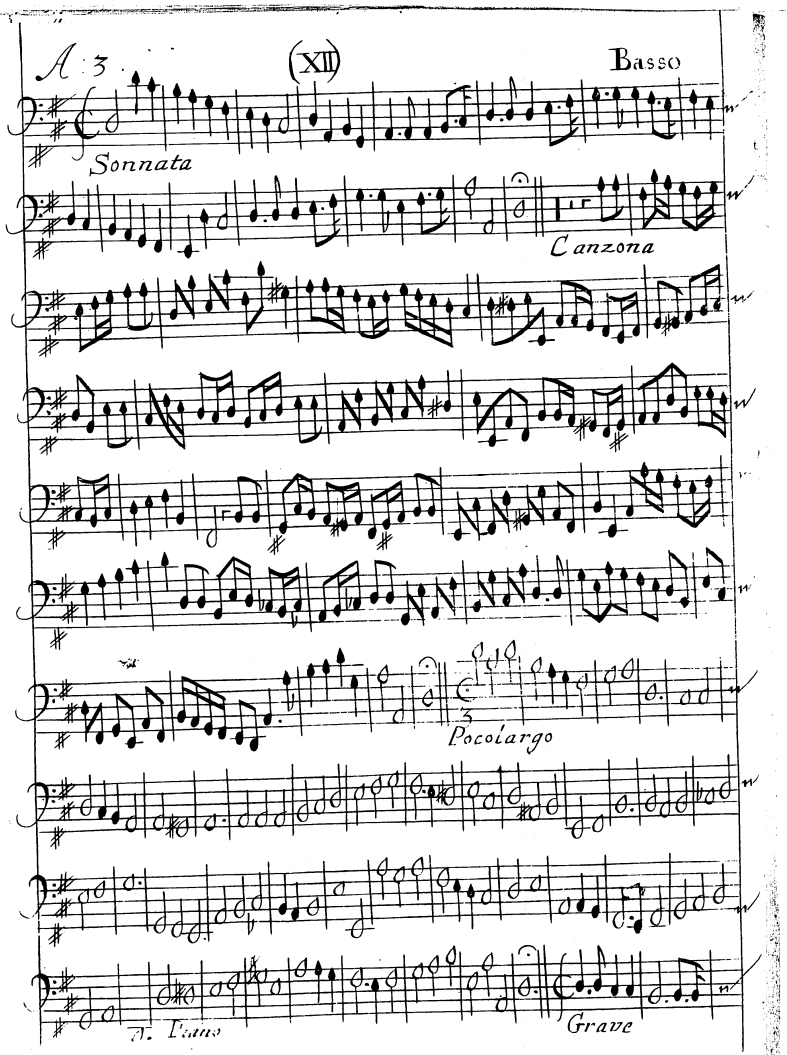
CCC

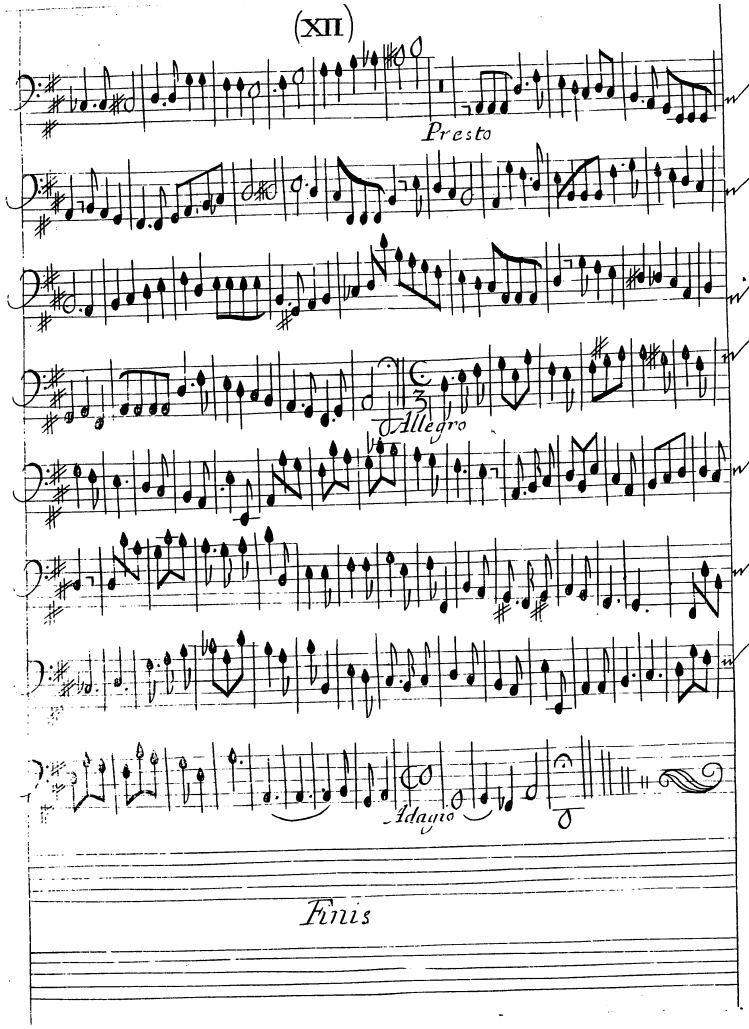

A 3
(IX)
Basso
Sonnata
Largo
Canzona
(IX)
Piano
Adagio
CCC2

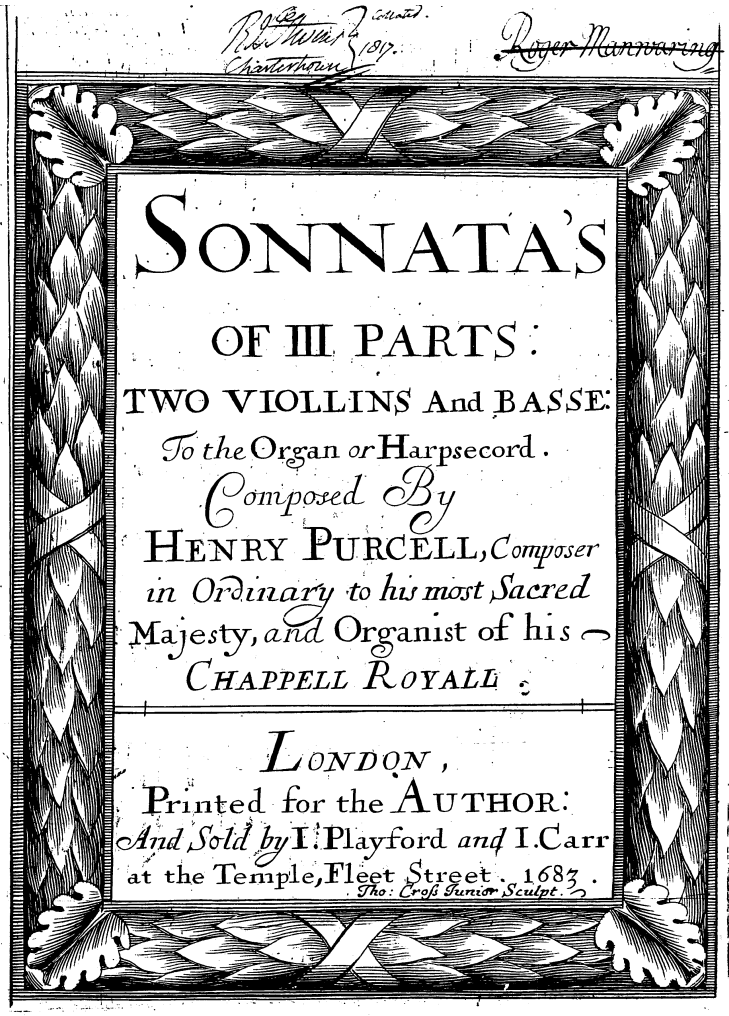

(X)
Basso
Sonnata
Largo
Grave
Presto


(X)
Piano


A 3
(IX)
Basso
Sonnata
Canzona
Adagio
Largo
(IX)
Piano


A 3.
(XII)
Basso
Sonnata
Canzona
Pocolargo
Grave


(XII)
Presto
Allegro
Adagio
Finis


Roger Mainwaring
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.

(I)

Basso Continuo.

Sonnata.

Viuace.

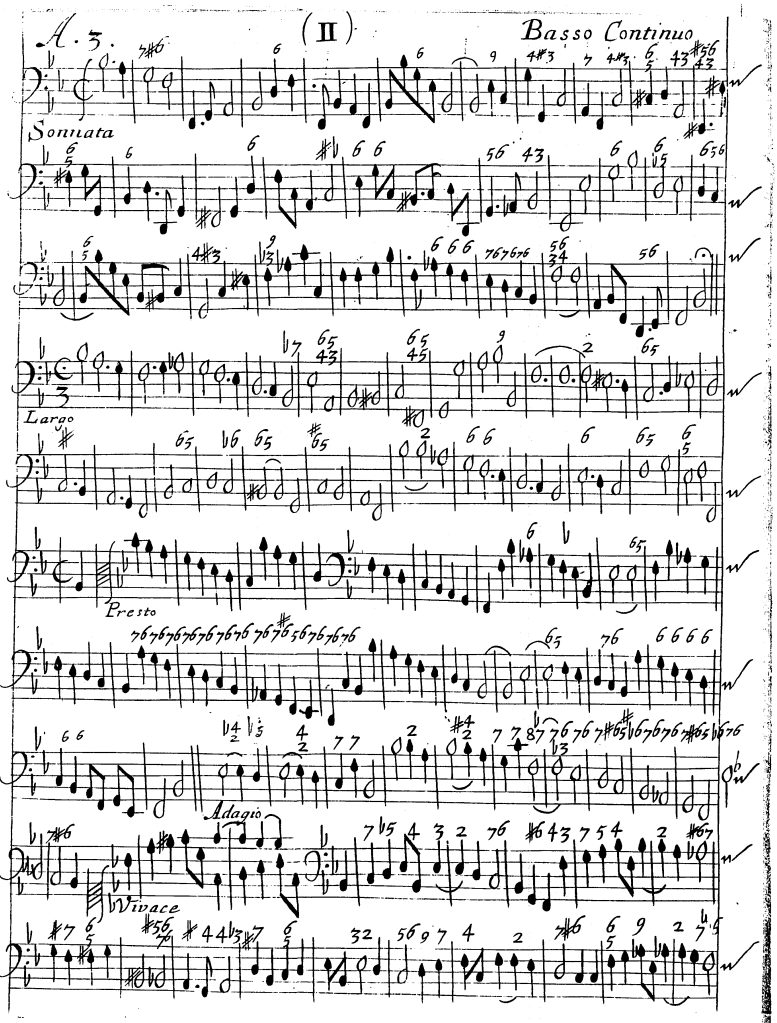
Adagio.

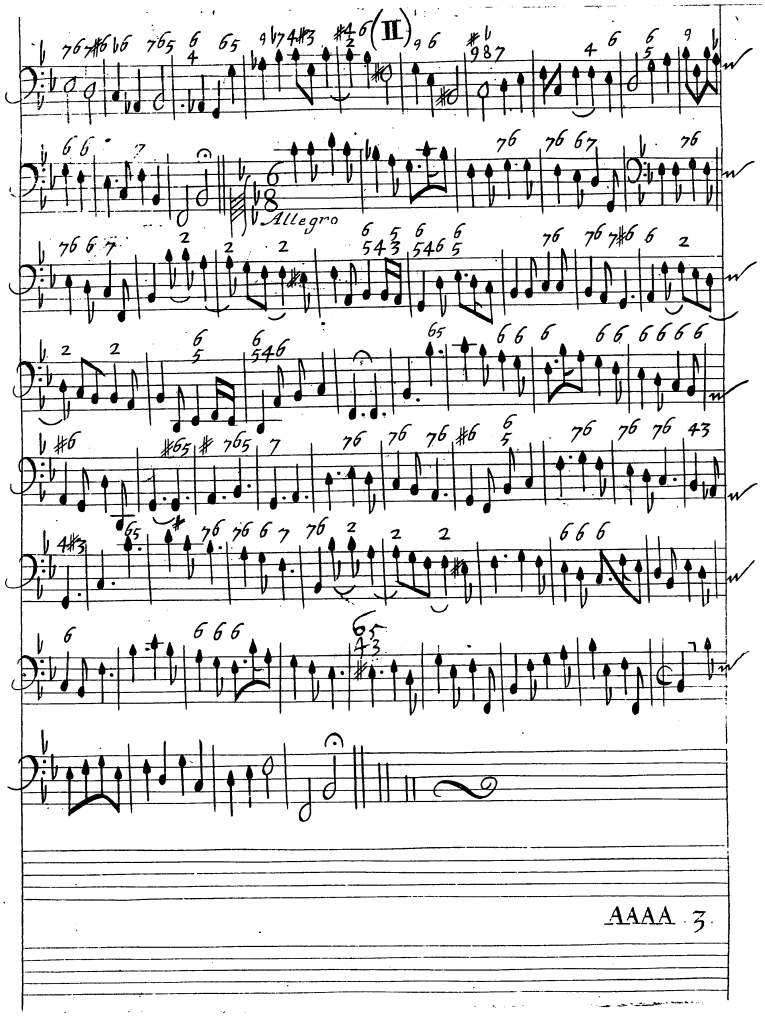
(I)

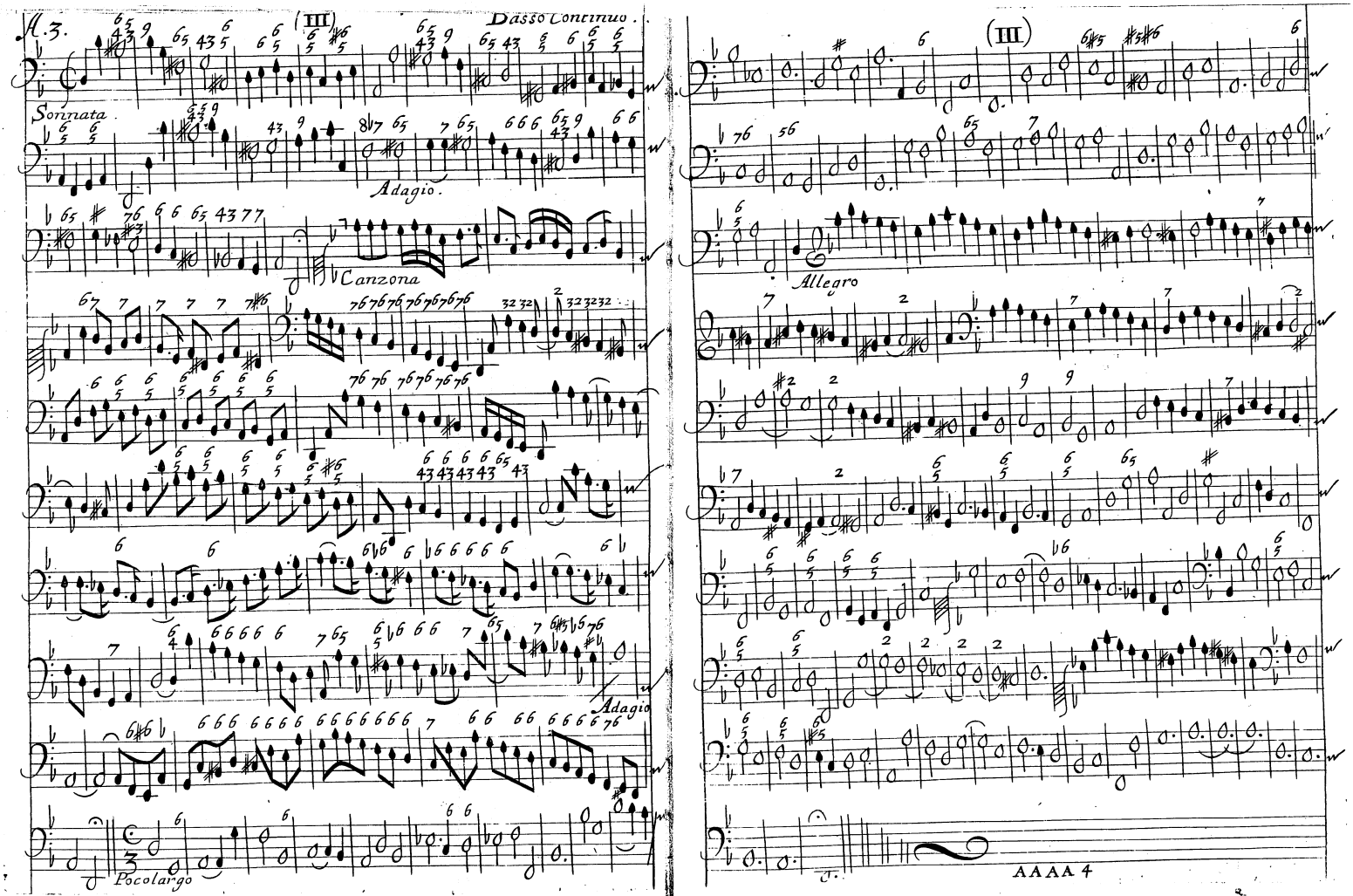
Presto

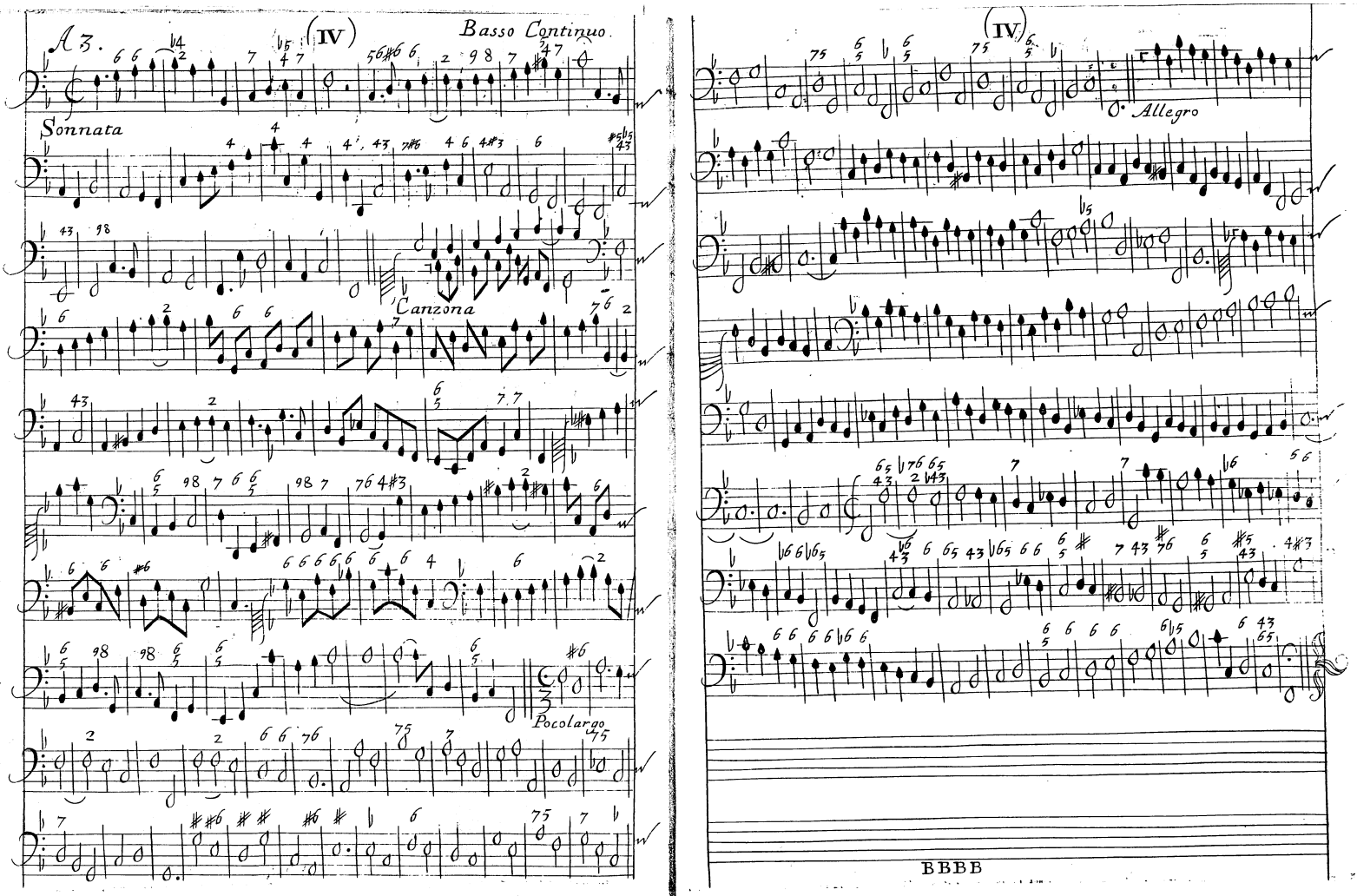
Largo

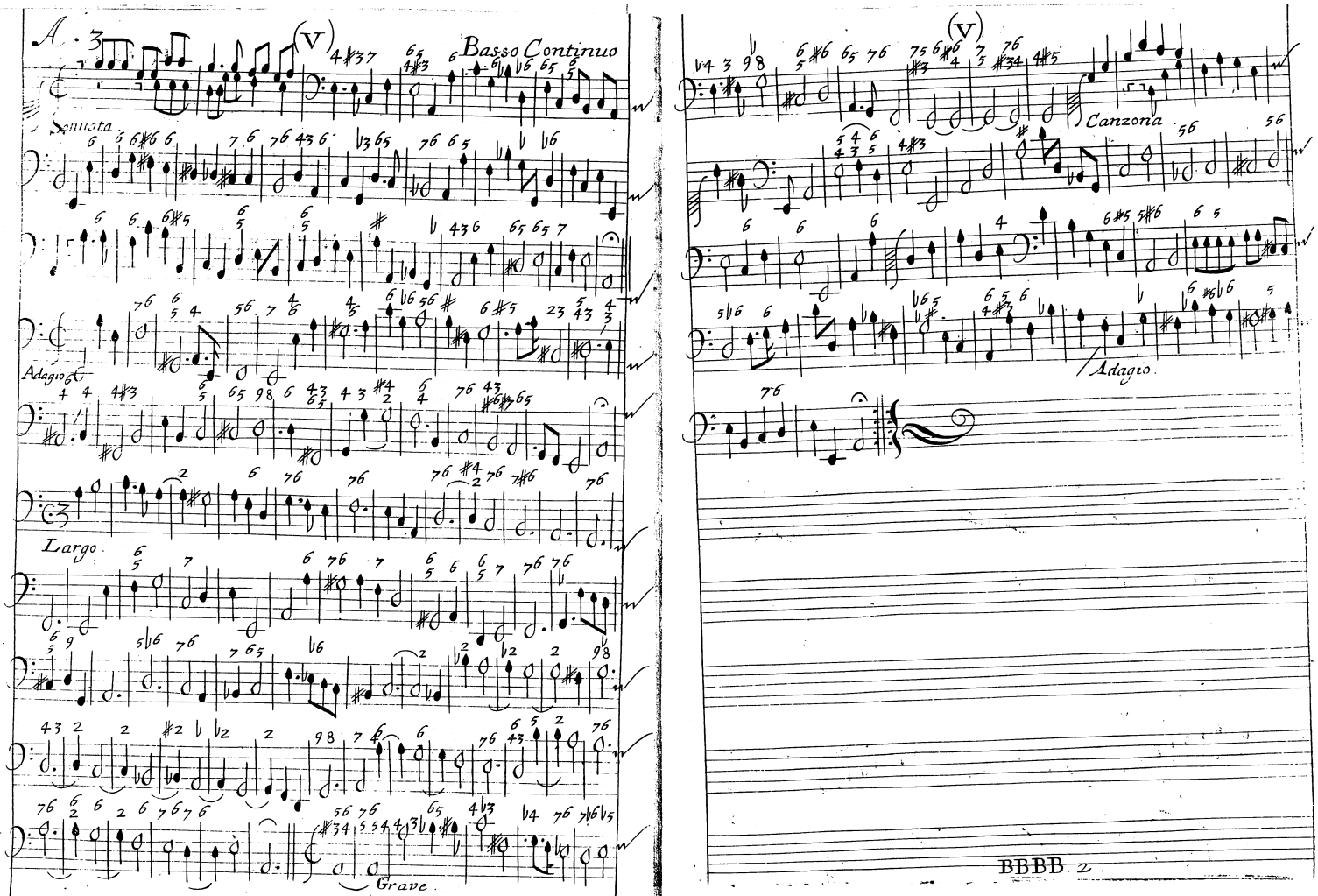
Piano.


A. 3.
(II)
Basso Continuo
Sonnata
Largo
Presto
Adagio
Vivace


(II)
Allegro
AAAA 3


A.3.
(III)
Basso Continuo.
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
Sonata
Adagio
Largo
Grave
(V)
Canzona
Adagio
BBBB 2

A. 3. (VI) Basso Continuo.

Sonnata

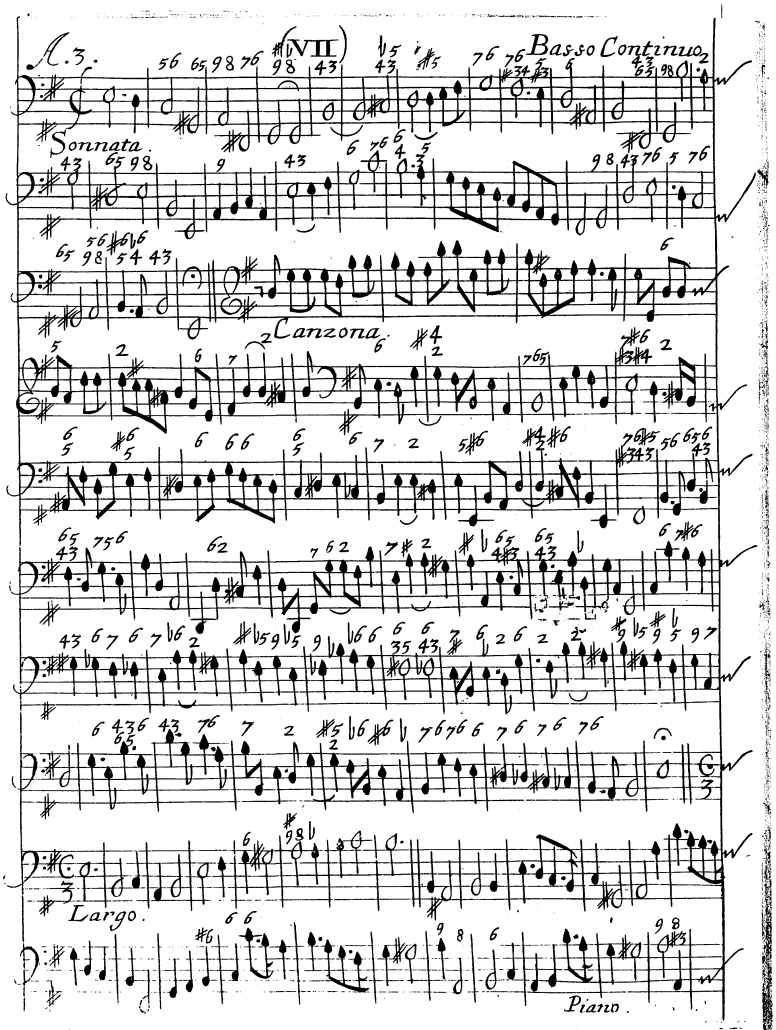
Canzona.

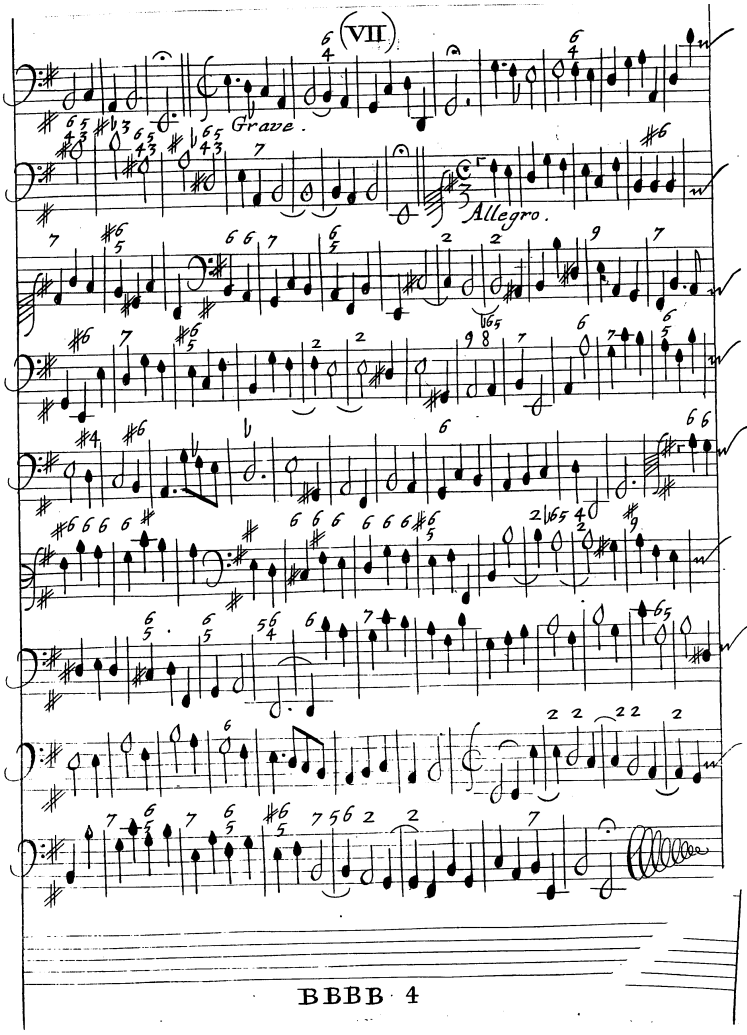
(VI)

Largo

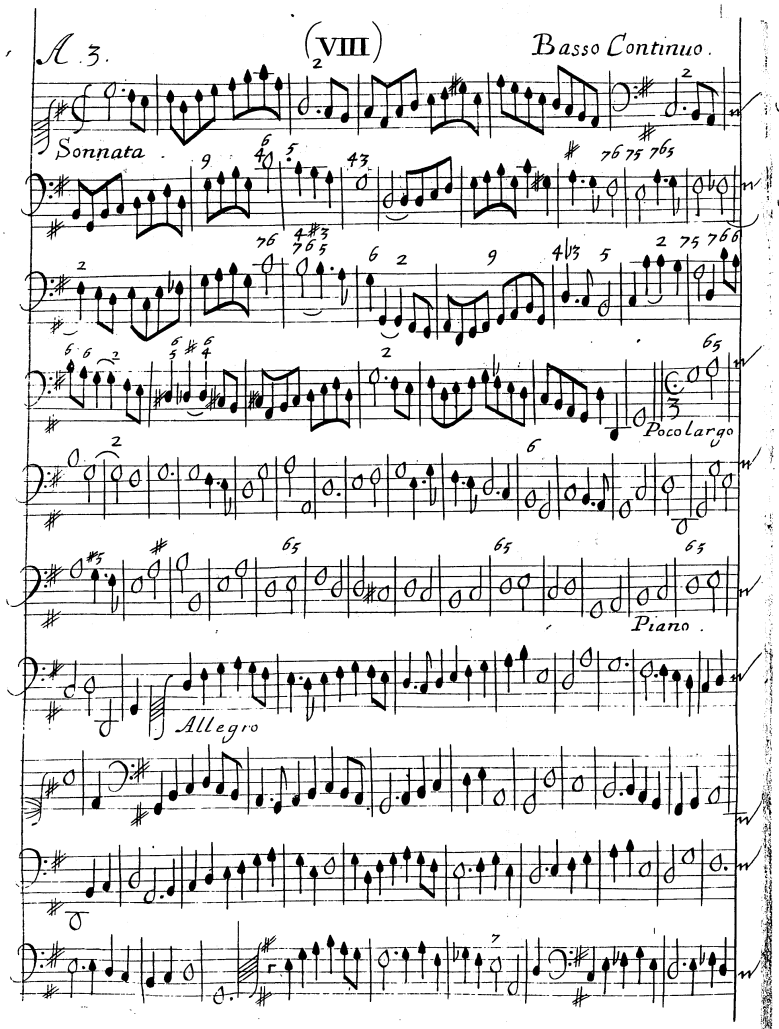
Allegro.

Piano.

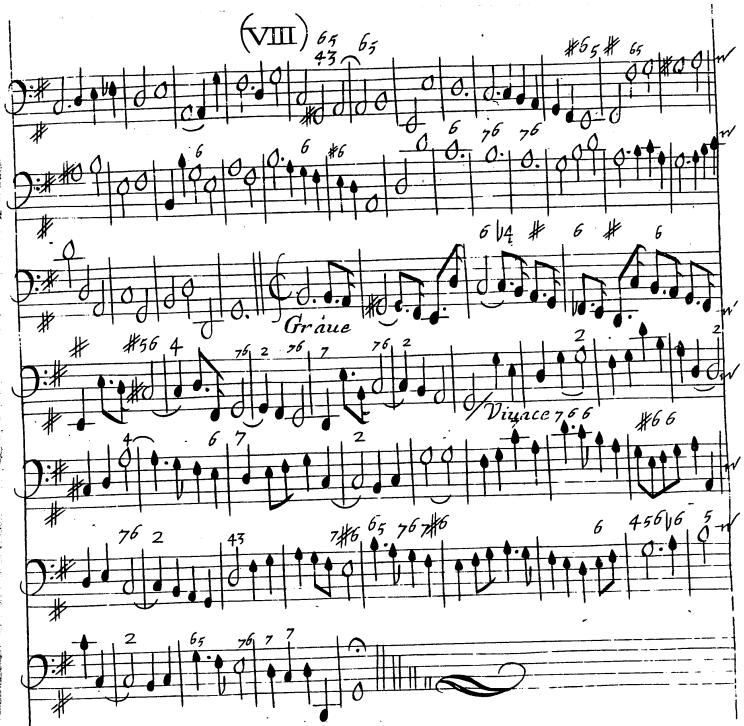

N.3.
(VII)
Basso Continuo.
Sonnata.
Canzona.
Largo.
Piano.


(VII)
Grave.
Allegro.

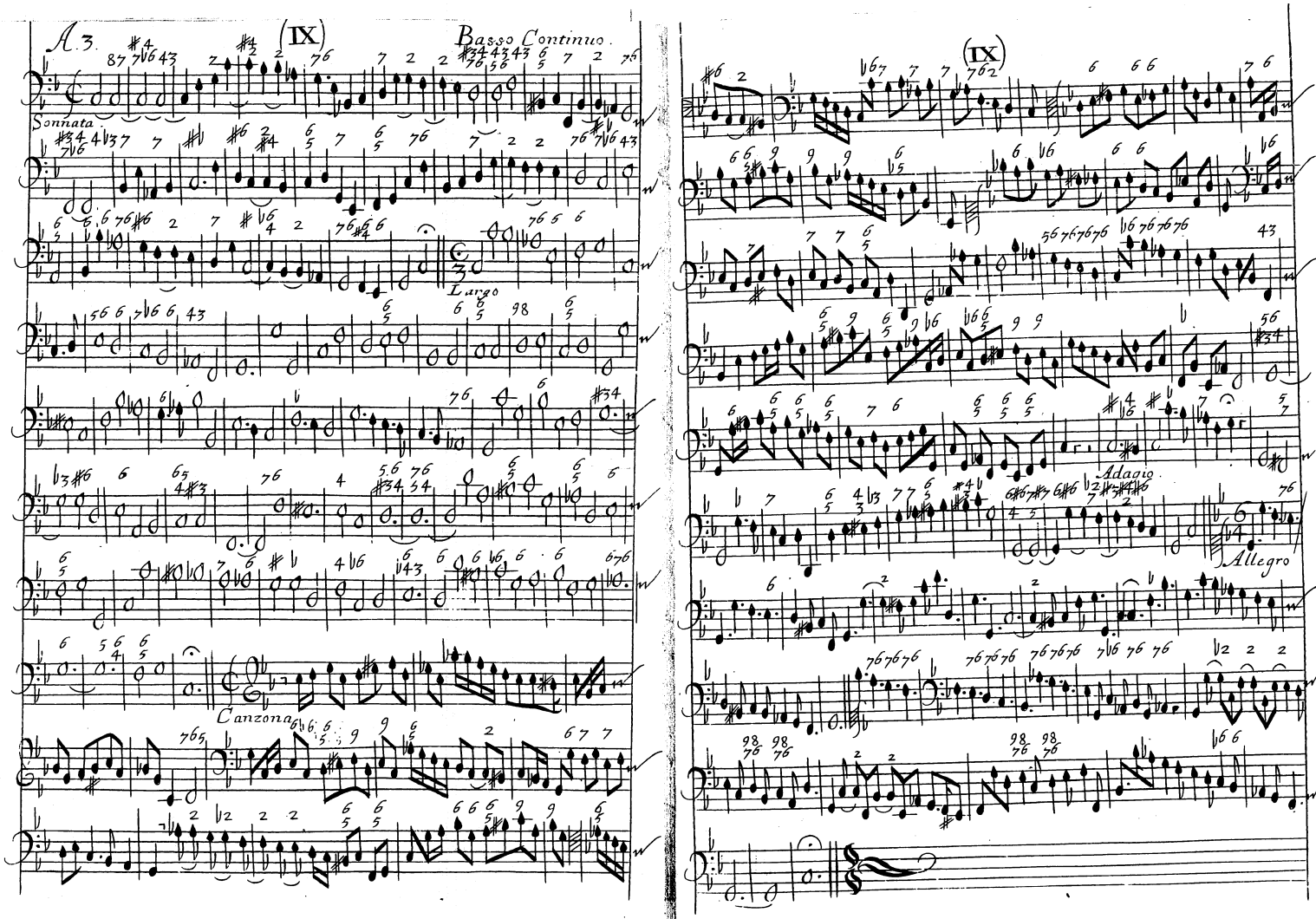
A 3. (VIII) Basso Continuo.

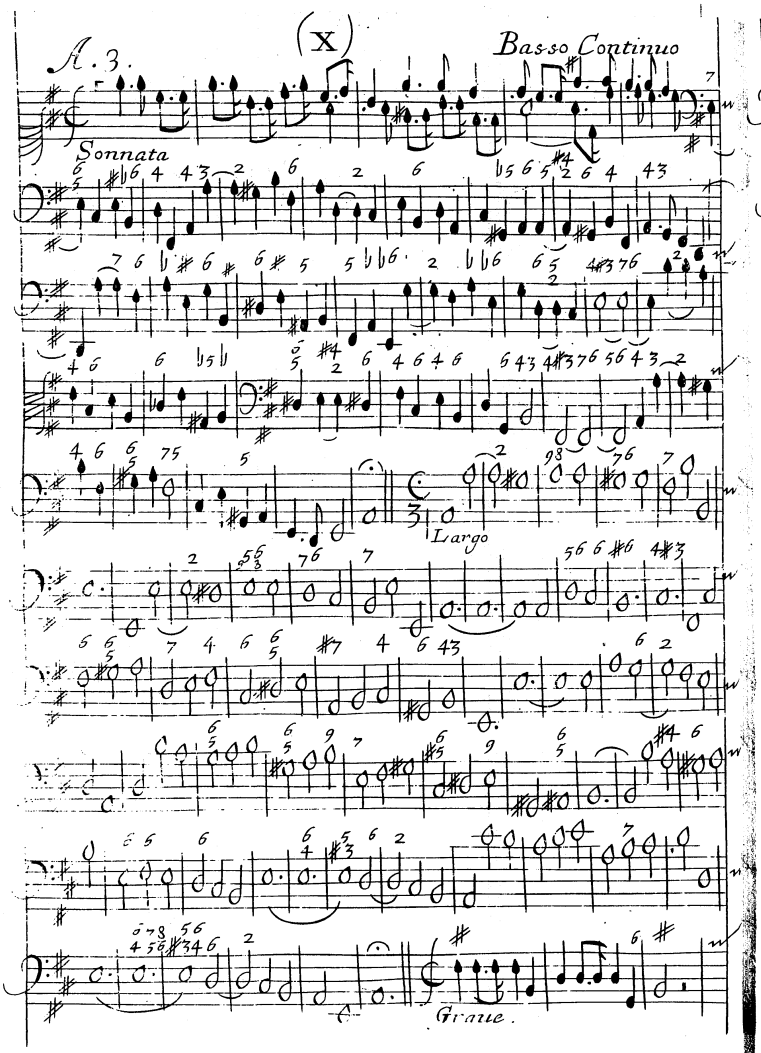


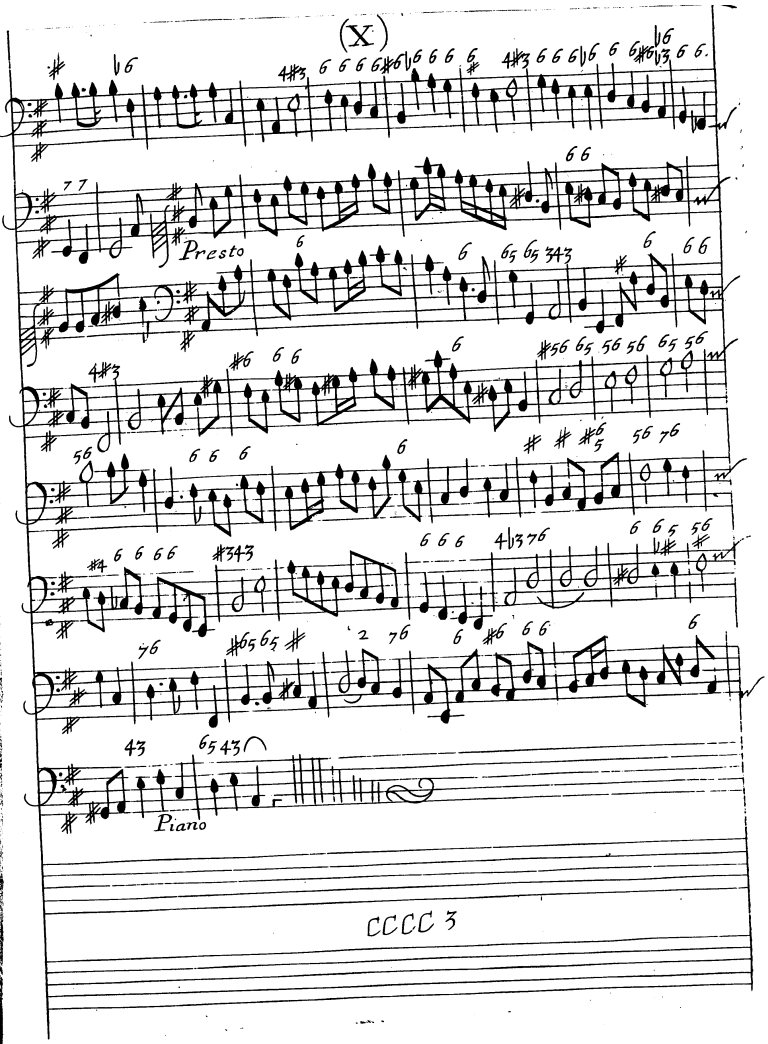
(VIII)

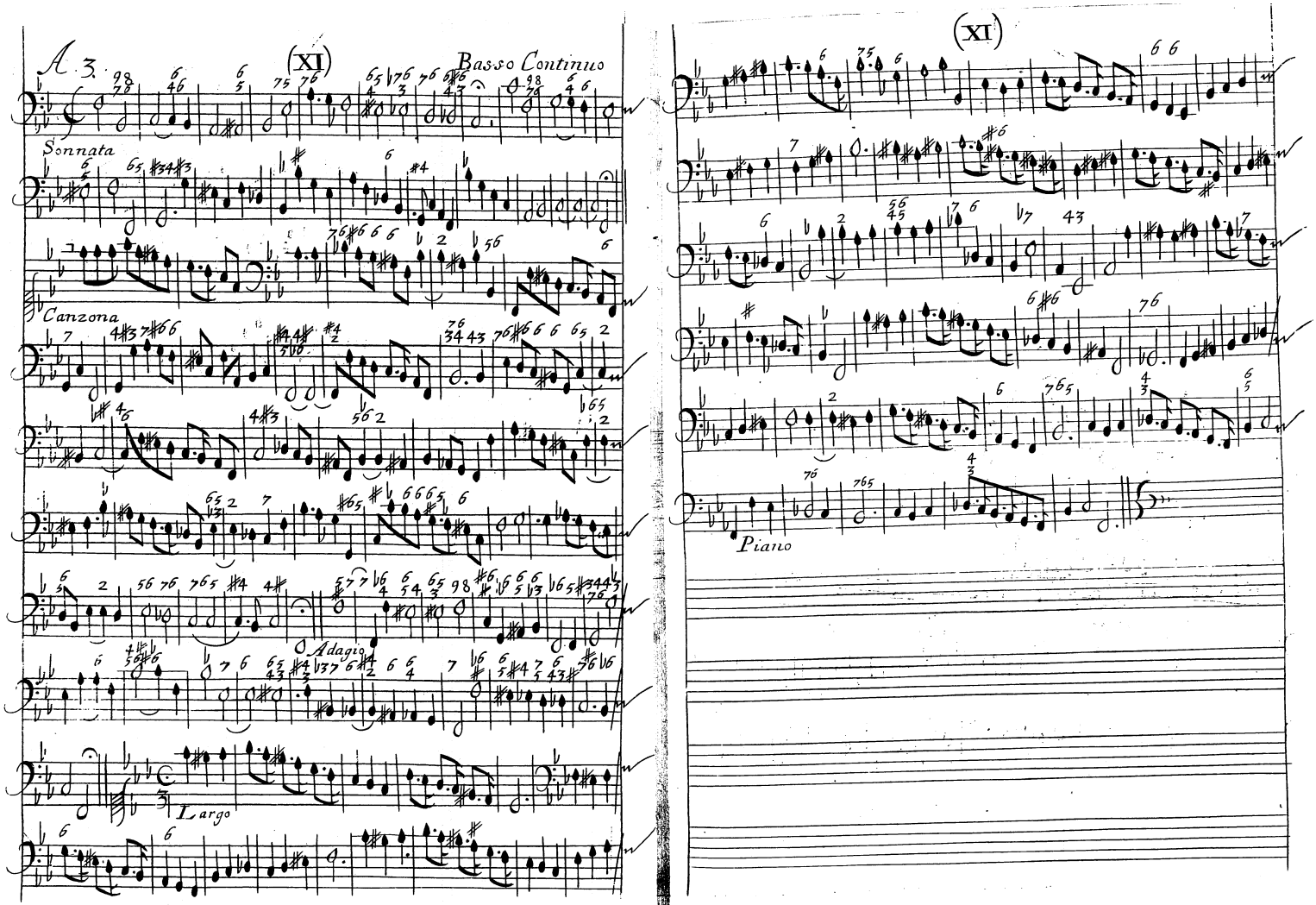


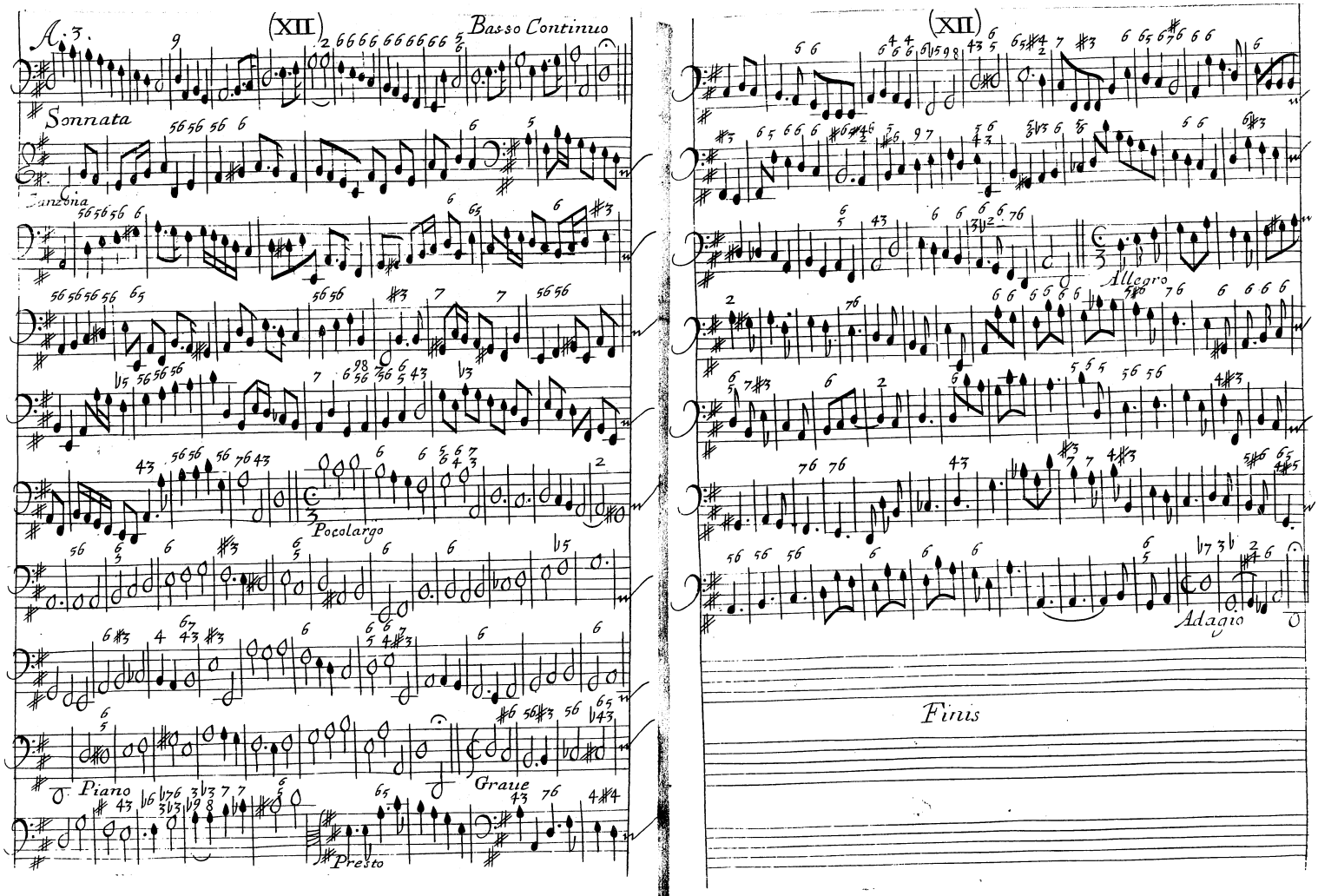
CCCC

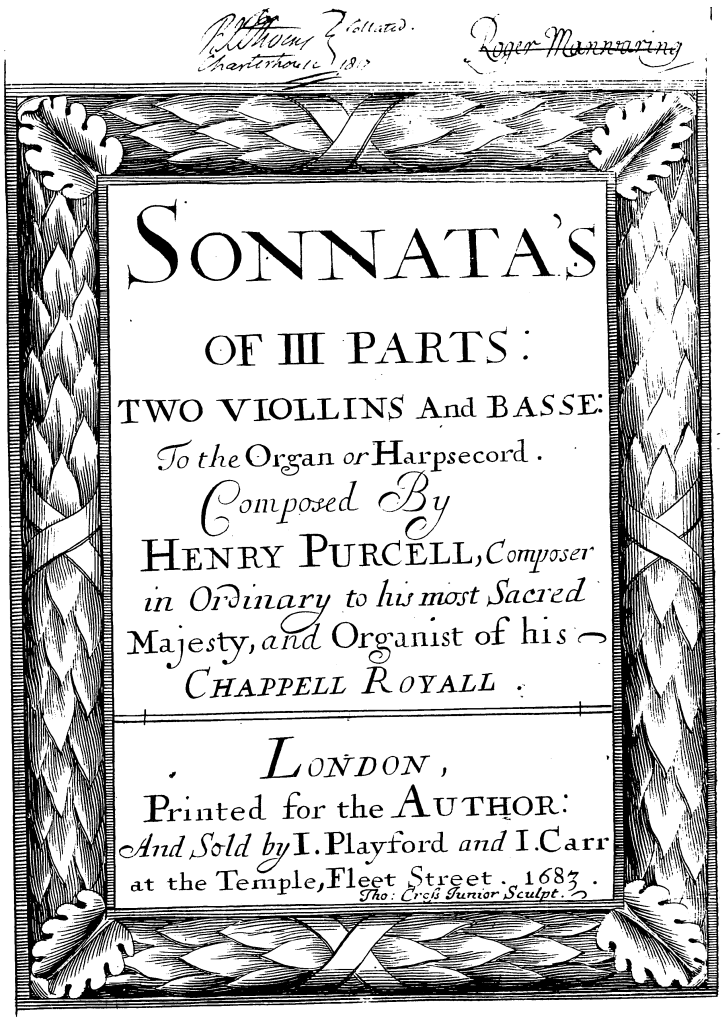

A 3.
(IX)
Basso Continuo.
Sonnata.
Largo
Canzona
(IX)
Adagio
Allegro


A. 3.
(X)
Basso Continuo
Sonnata
Largo
Graue.


(X)
Presto
Piano
CCCC 3


A 3.
(XI)
Basso Continuo
Sonnata
Canzona
Adagio
Largo
(XI)
Piano


A. 3.
(XII)
Basso Continuo
Sonnata
Canzona
Pocolargo
Piano
Graue
Presto
(XII)
Allegro
Adagio
Finis


Roger Mannering
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.

Sonnata.

Allegro

Adagio.

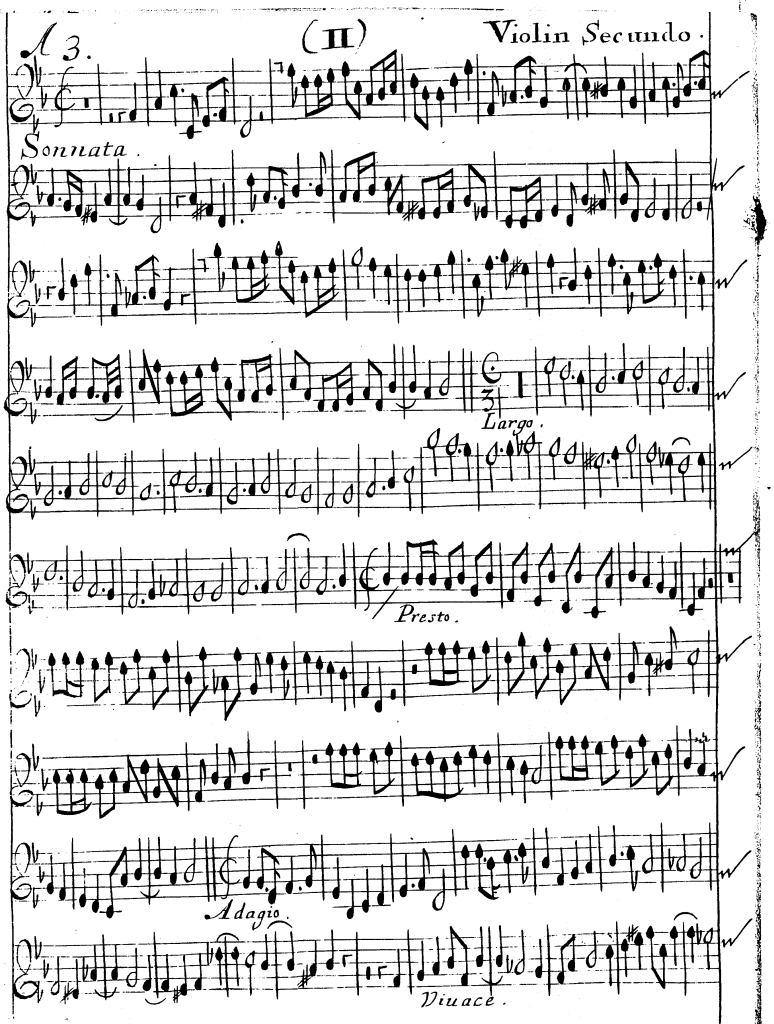
(1)

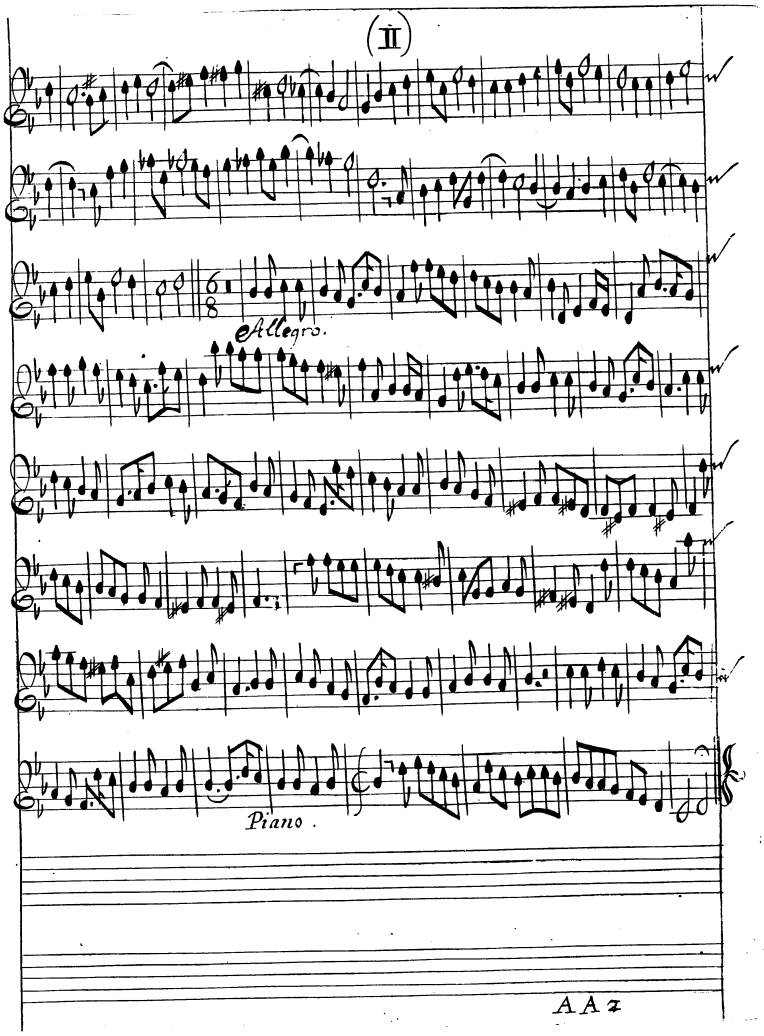
Presto.

Largo.

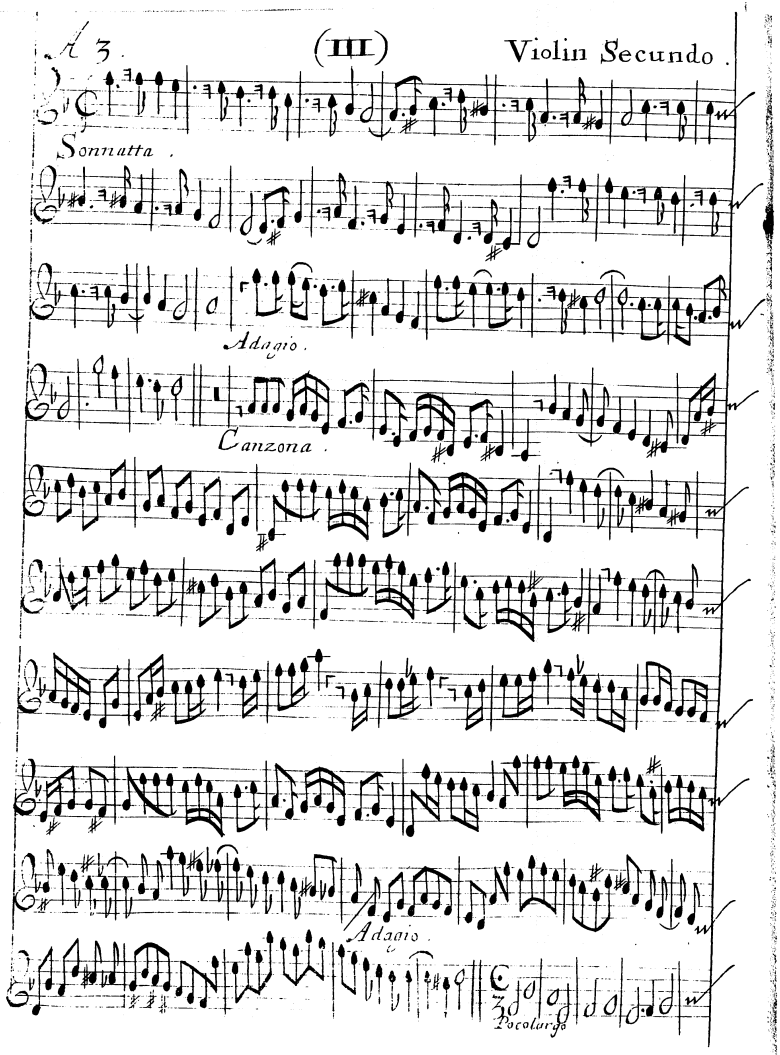
S:

Piano

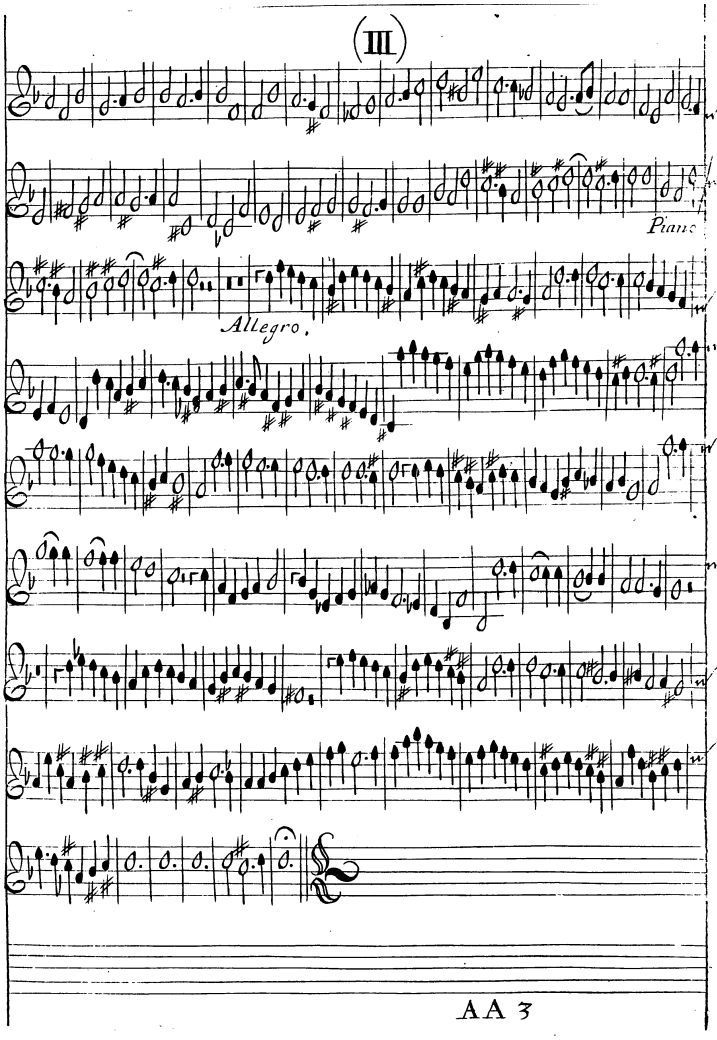

A 3.
(II)
Violin Secundo.
Sonnata.
Largo.
Presto.
Adagio.
Viuace.


(II)
Allegro.
Piano.
AA 2

(III) Violin Secundo.



(III)



A.3 (IIII) Violin Secundo.

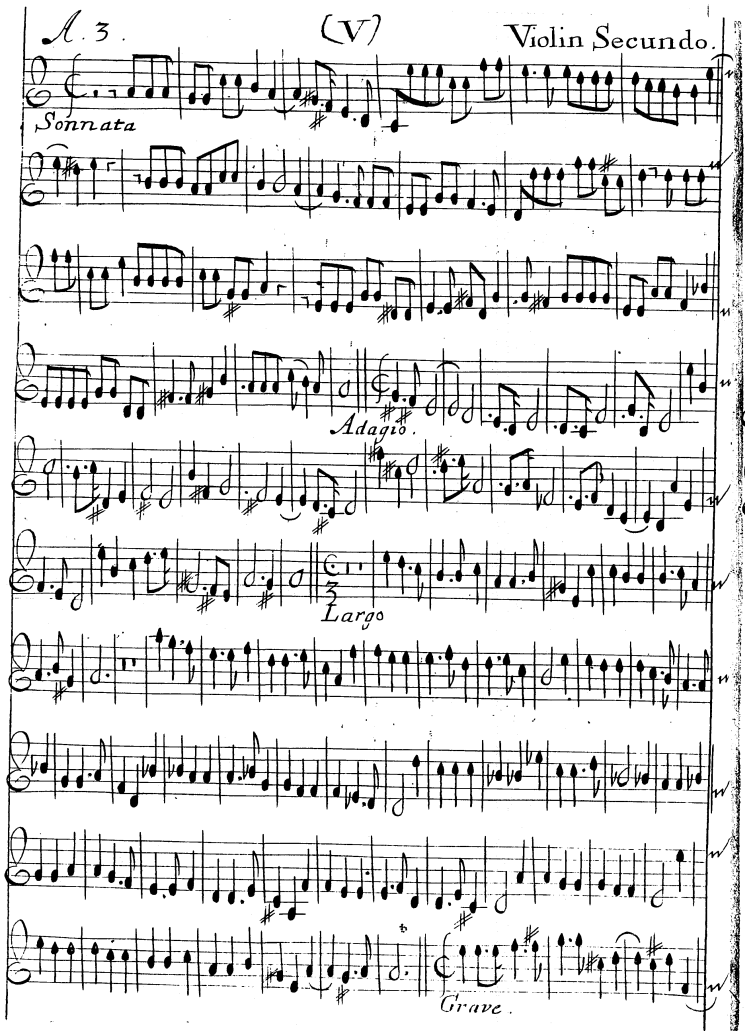
Sonnata.

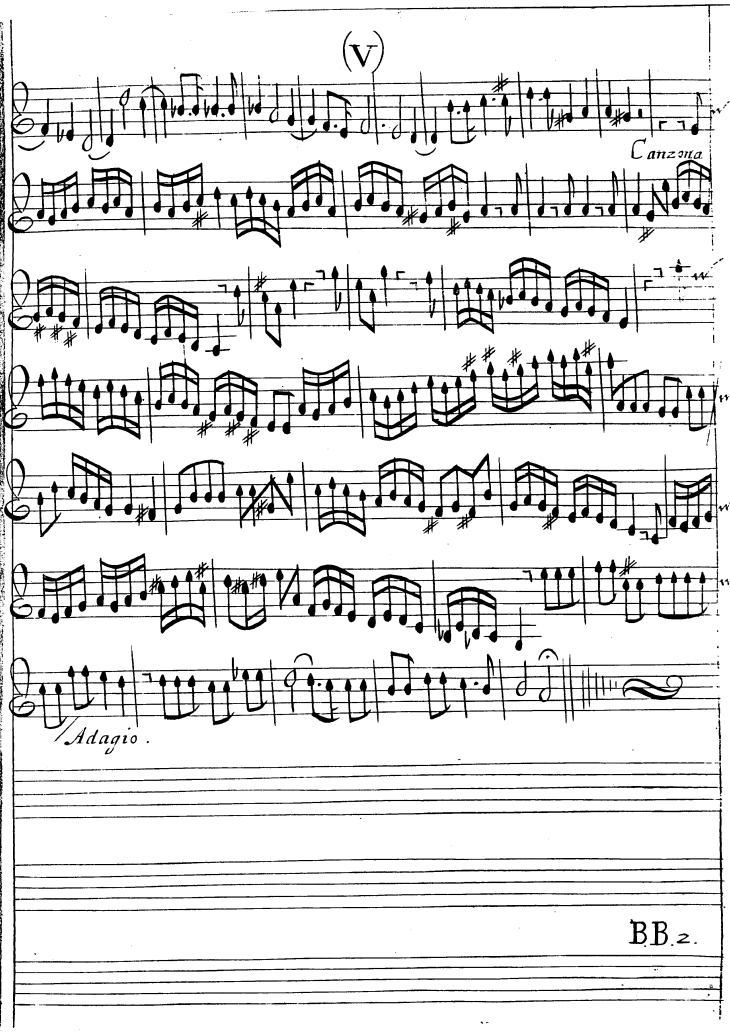
Canzona.

Largo.

A.3. (IV)

Piano. Allegro


Sonnata
Adagio.
Largo
Grave.


(V)
Canzona
Adagio.

A:3. (VII) Violin Secundo.

Sonnata.

Canzona.

Largo.

(VII)

Grave.

Allegro

Adagio

Sonnata.

Pocolargo

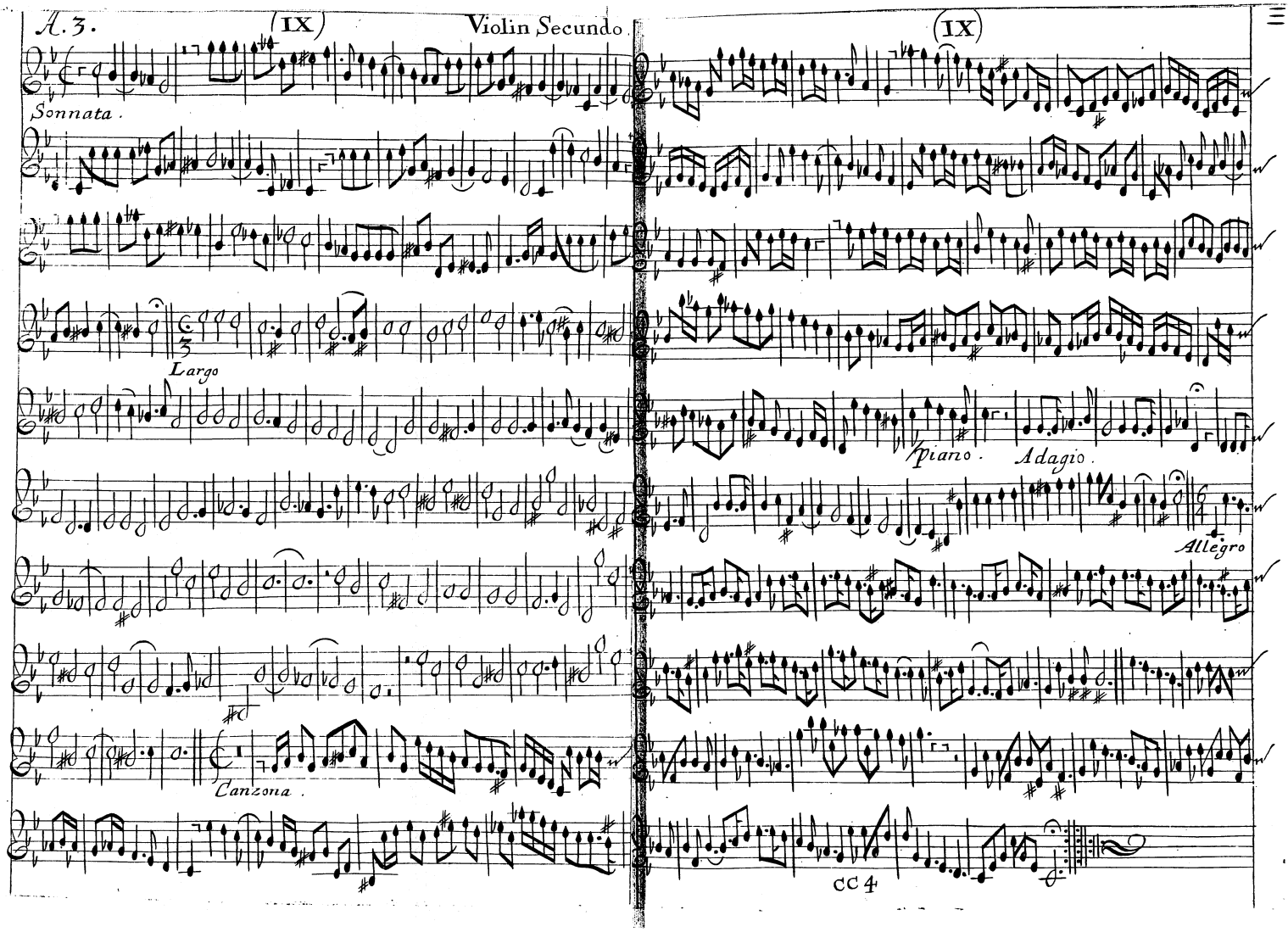
Piano

Allegro.

(VIII)

Grave.

Vivace.


Sonnata.
Largo
Canzona.
(IX)
Piano.
Adagio.
Allegro

Sonnata.

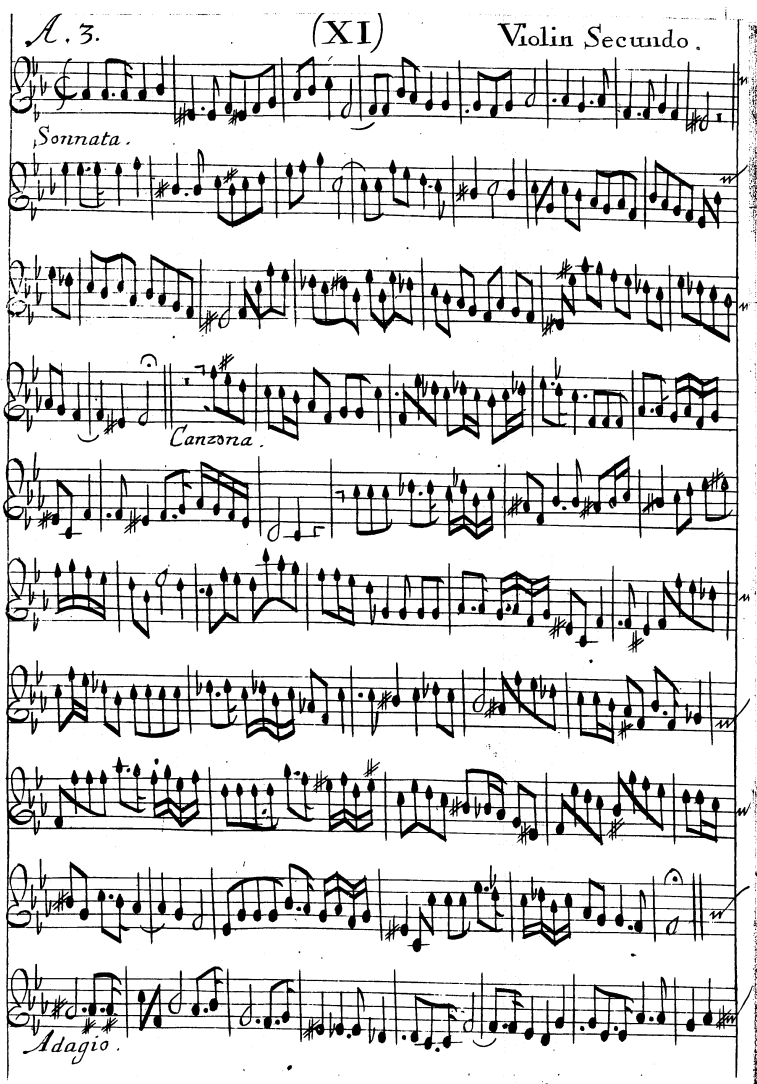
Largo.

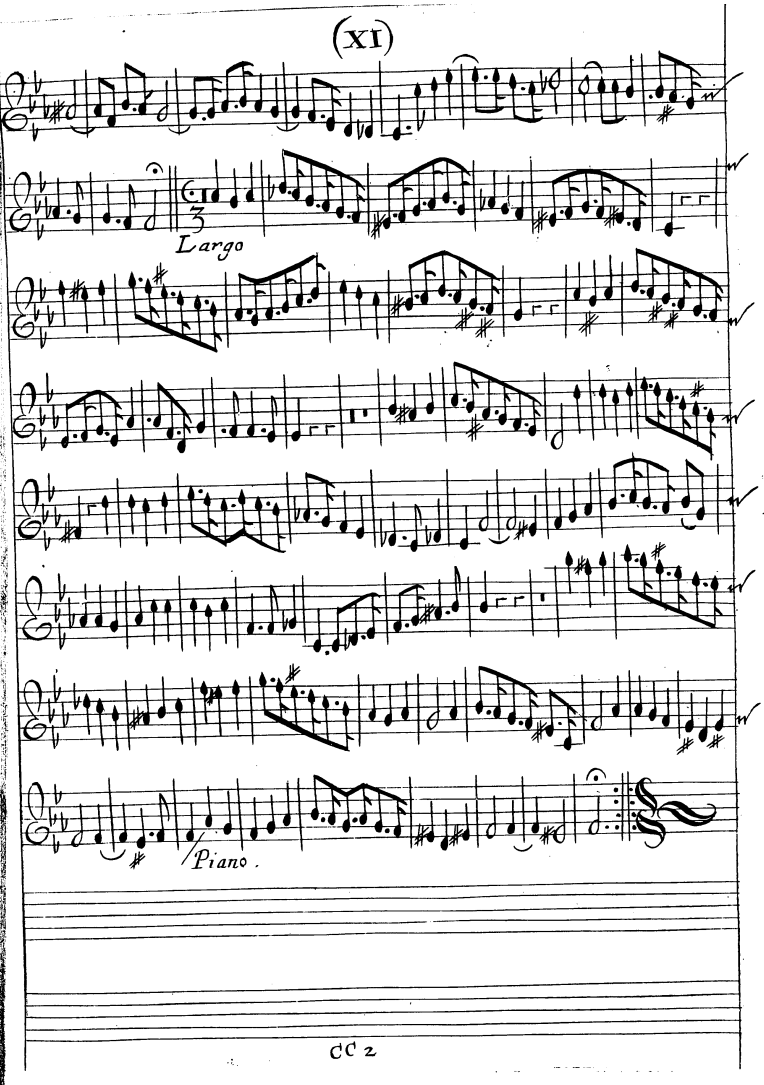
Grave.

(X)

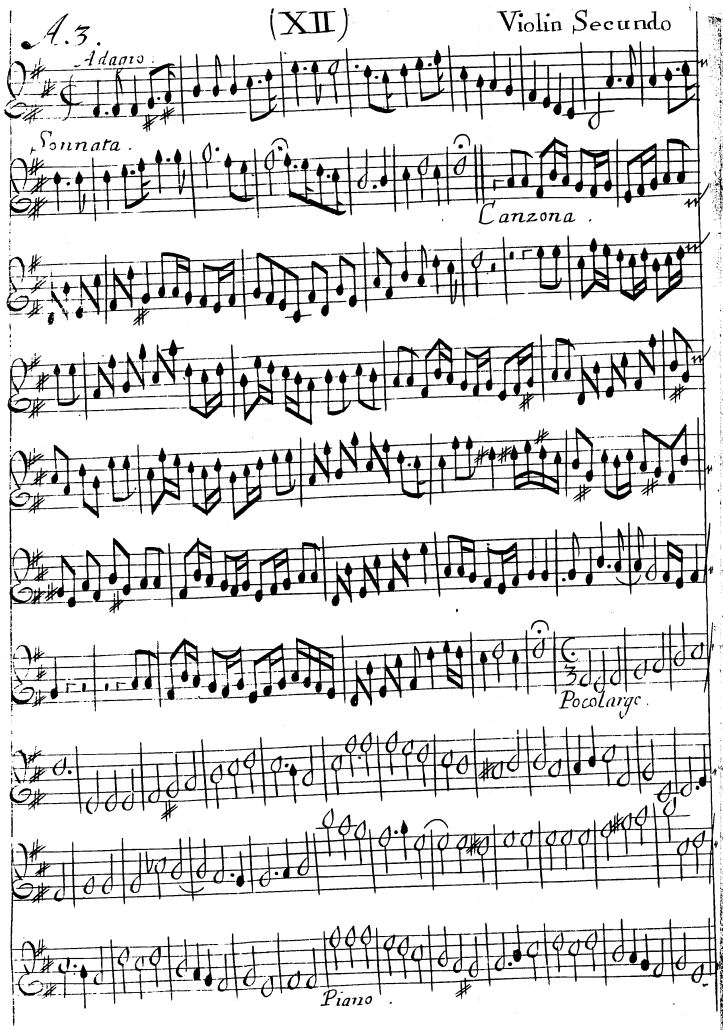
Presto

Piano.

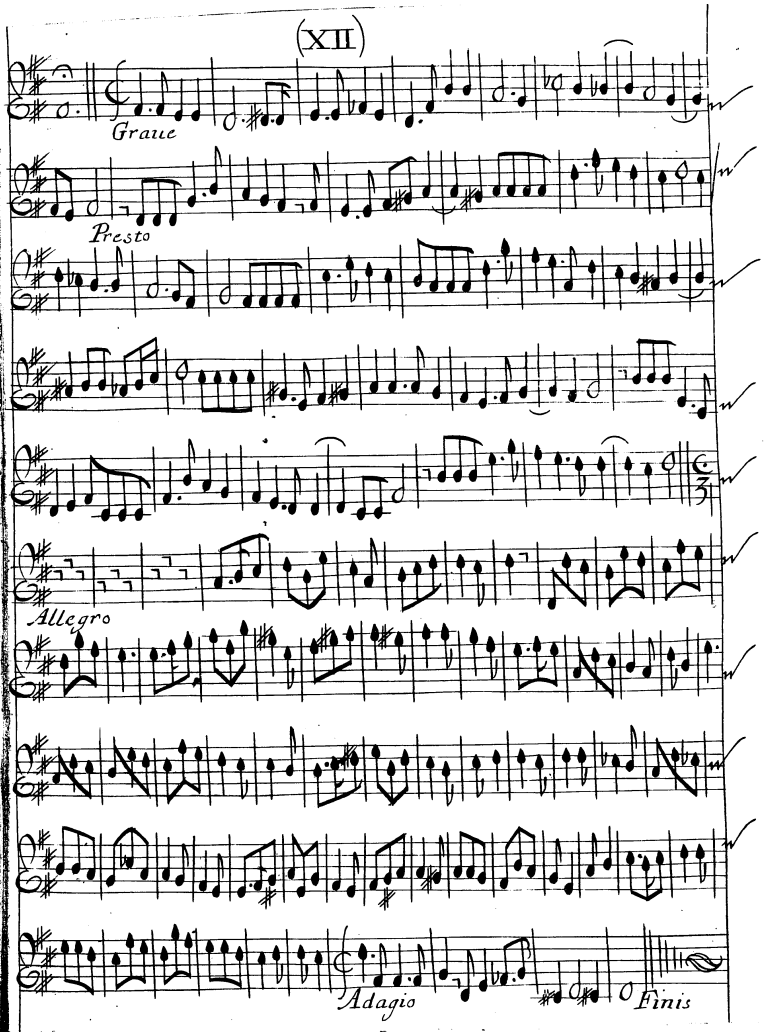

Sonnata.
Canzona.
Adagio.


Largo
Piano.

A. 3. (XII) Violin Secundo



(XII)



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 yor Maj^ty /

I had not assumd the confidence of laying ẽ 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

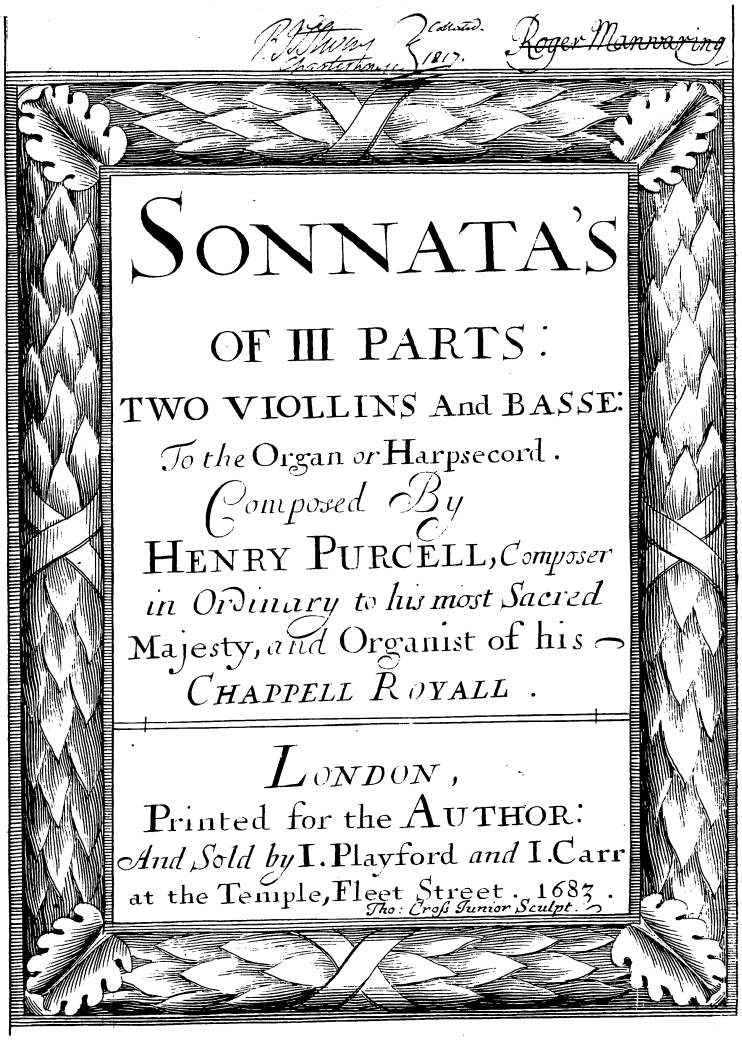
To the Reader.

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

of 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.



A. 3. (1) Violin Primo

Sonnatta

Viuace.

Adagio.

(1)

Presto

Largo

S.

A

A. 3. (II) Violin Primo.

Sonata.

Largo.

Presto.

Adagio.

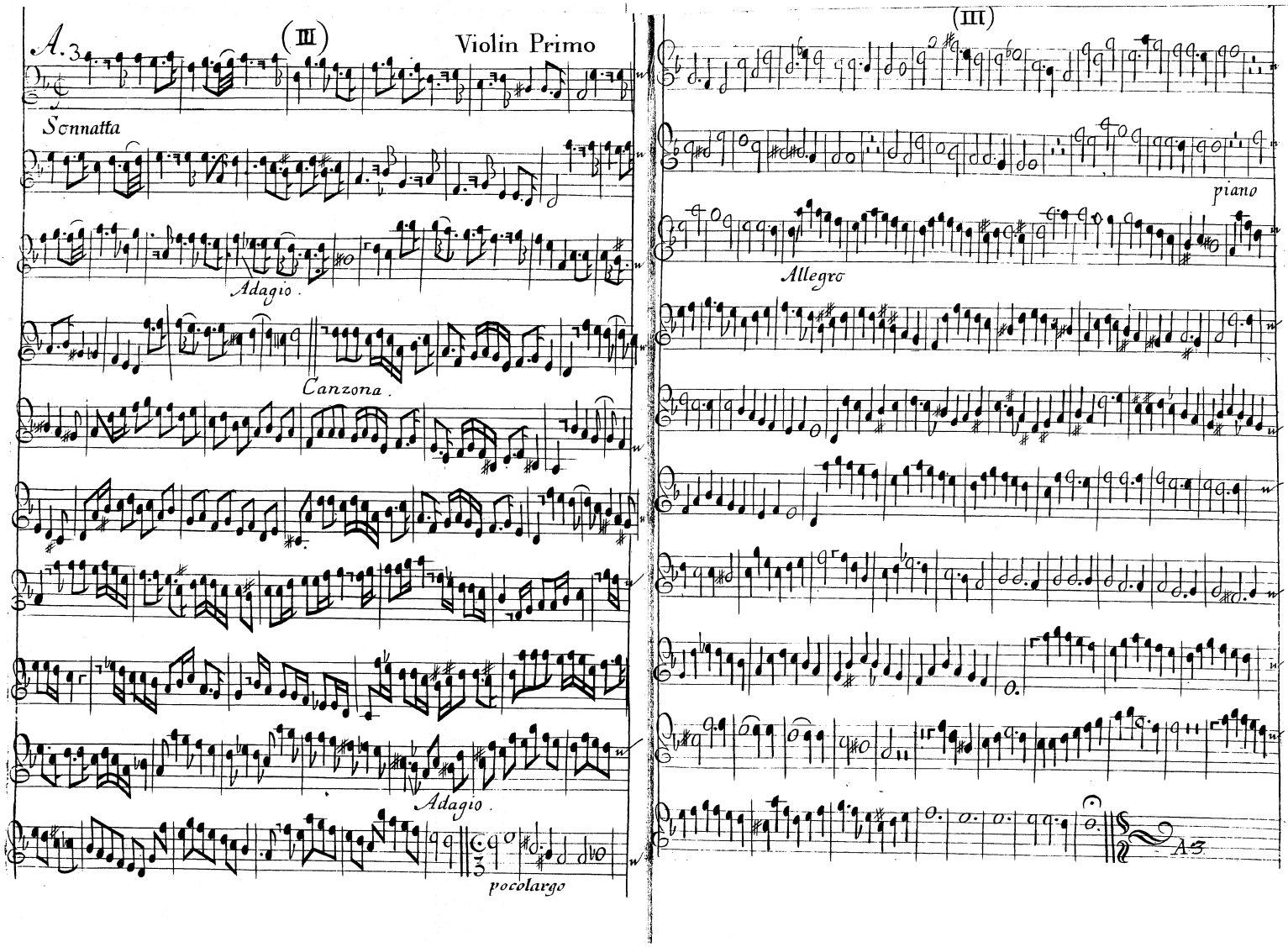
(II)

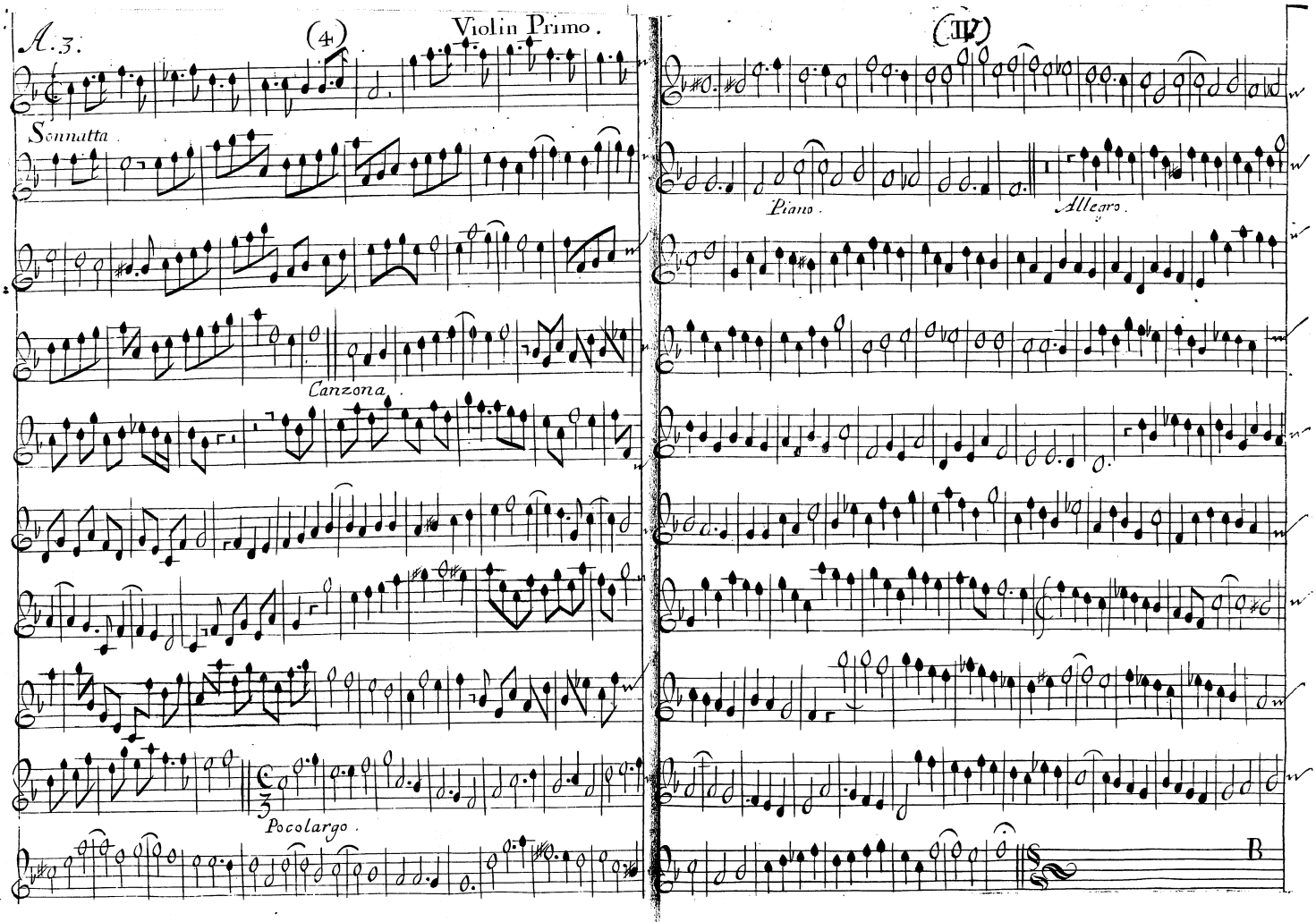
Vivace.

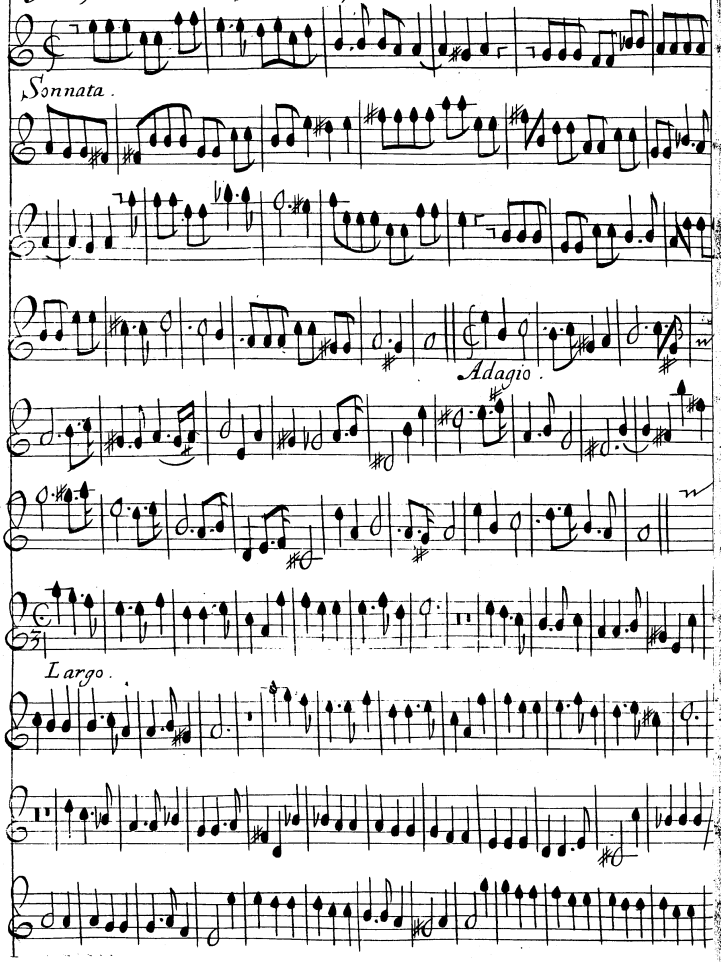
Allegro.

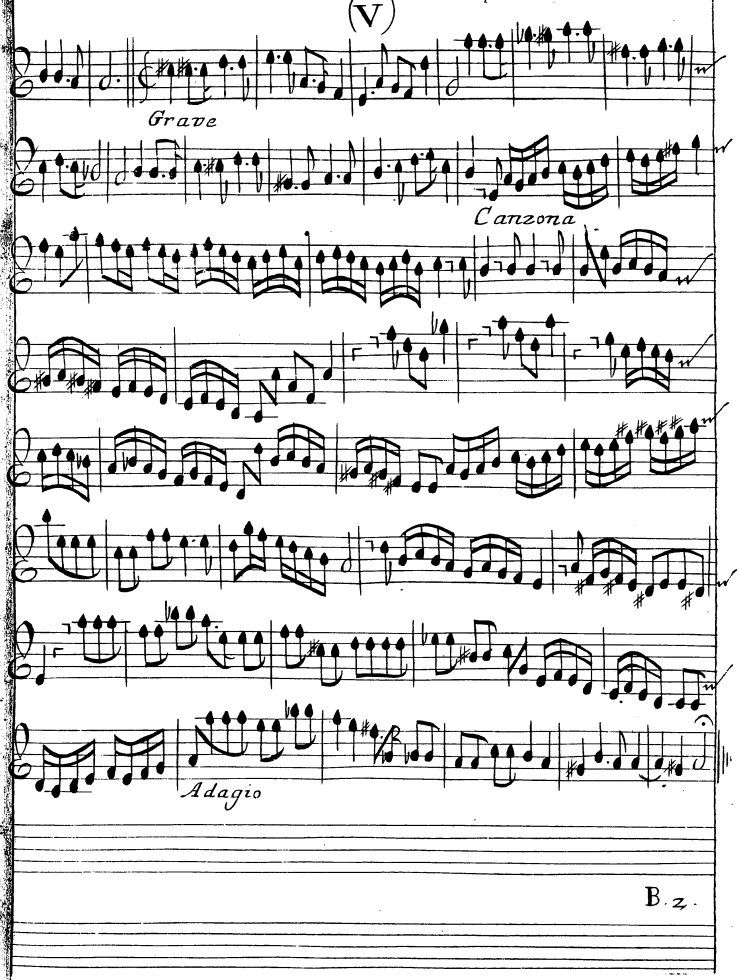
Piano.

A 2


A. 3
(III)
Violin Primo
Sonnatta
Adagio.
Canzona.
Adagio.
pocolargo
(III)
piano
Allegro
A3


Sonnatta.
Canzona.
Pocolargo.
(4)
Piano.
Allegro.
B


Sonnata.
Adagio.
Largo.


Grave
Canzona
Adagio

A.3. (VI) Violin Primo.

Sonnata.

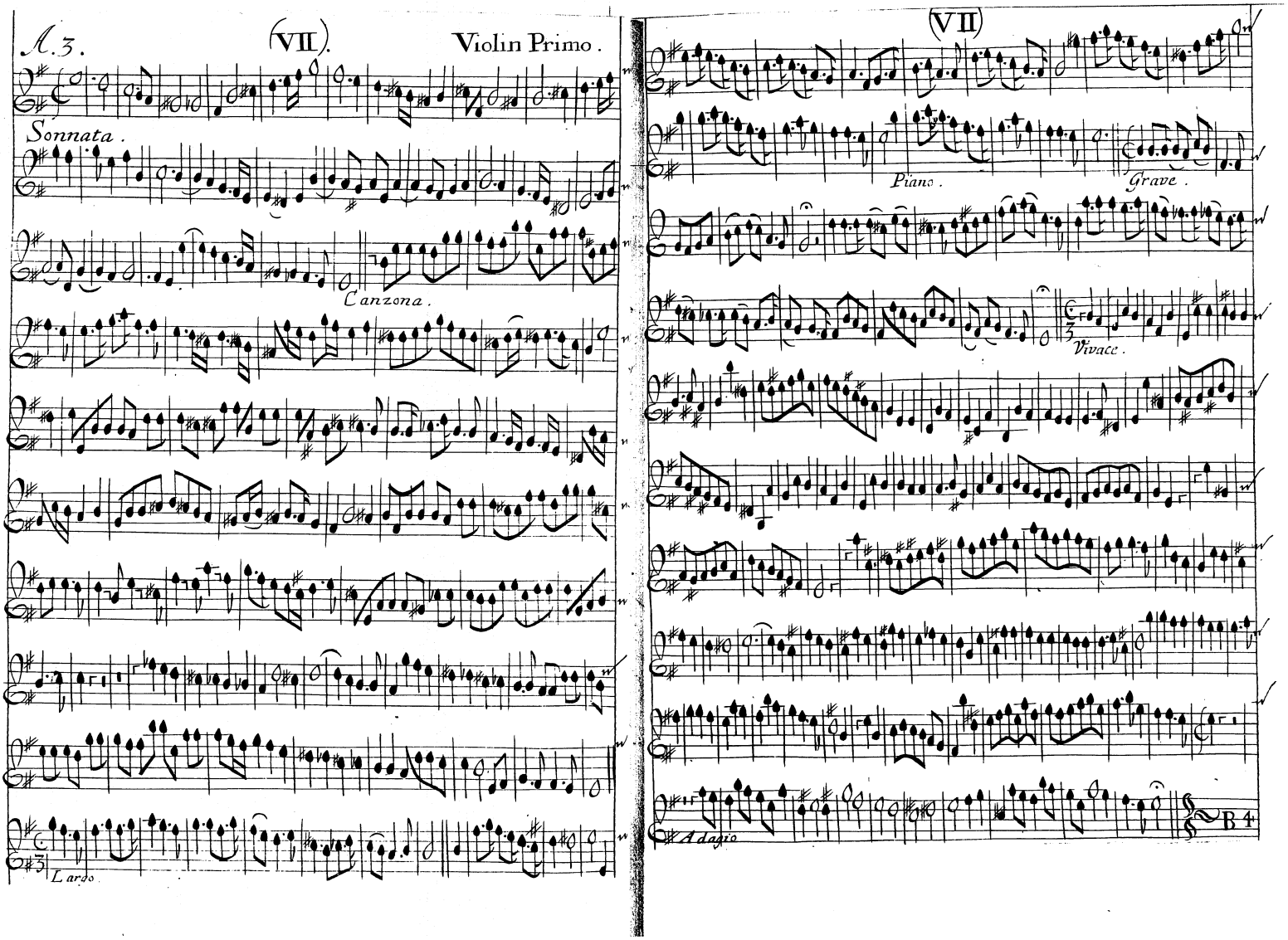
Canzona.

(VI)

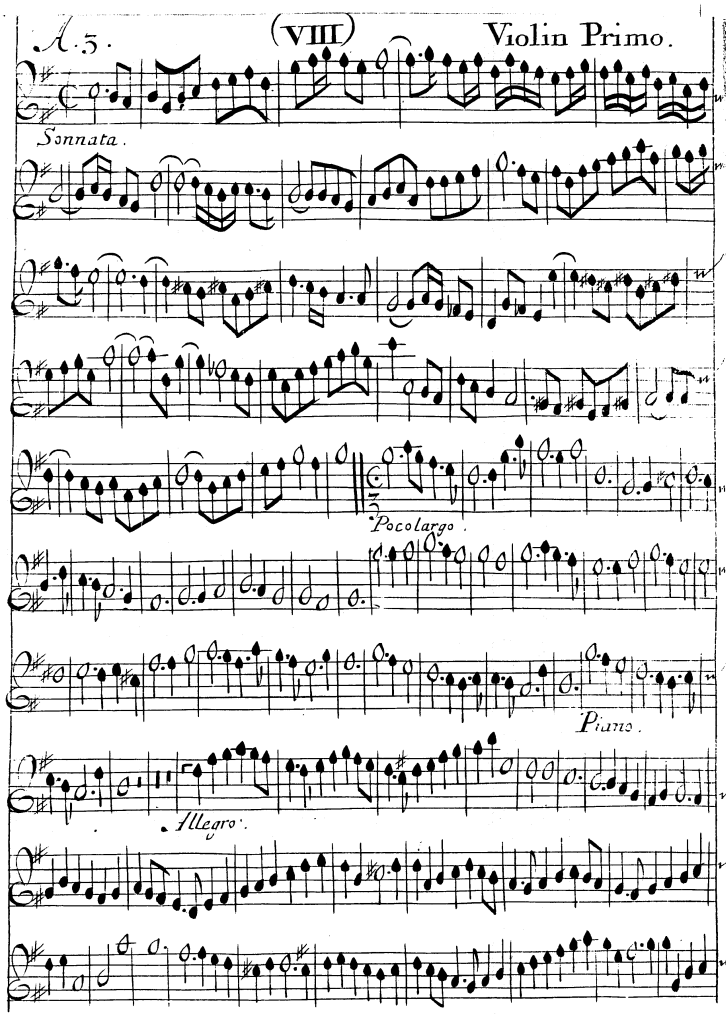
Largo.

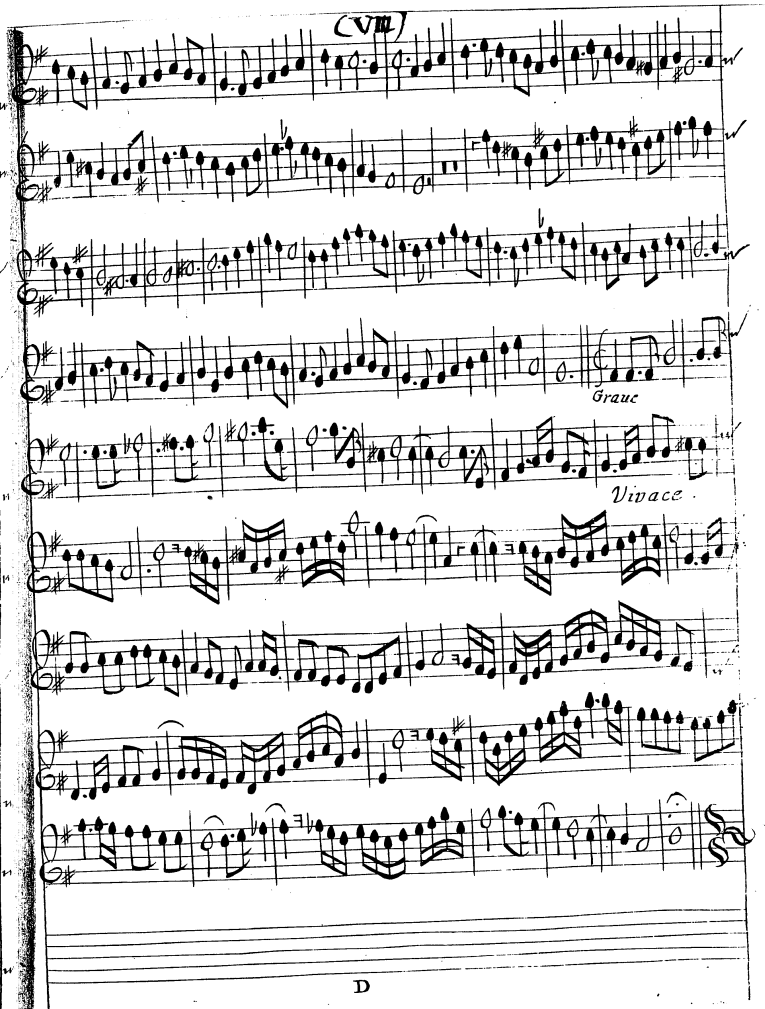
Allegro.

B.3


N.3.
(VII).
Violin Primo.
Sonnata.
Canzona.
Largo.
(VII)
Piano.
Grave.
Vivace.
Adagio.
B 4

A.5. (VIII) Violin Primo.





D

Violin Primo

Sonnata.

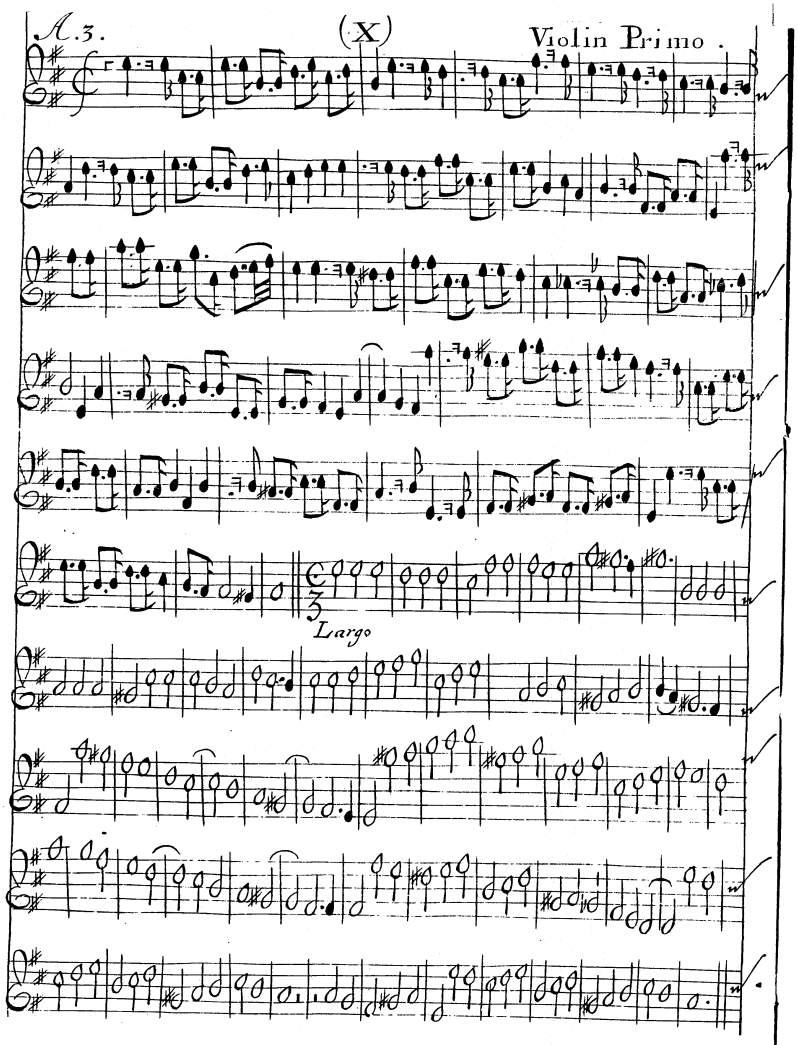
Largo

Canzona

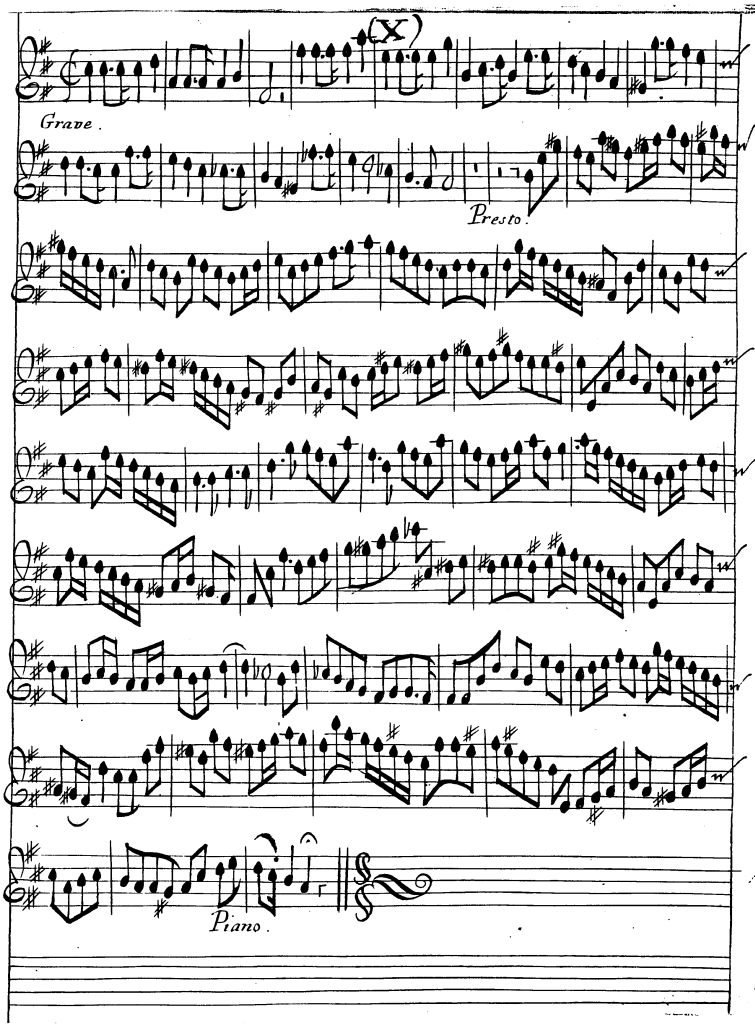
Piano Adagio

C. 2.

(X) Violin Primo.



(X)



Sonnata

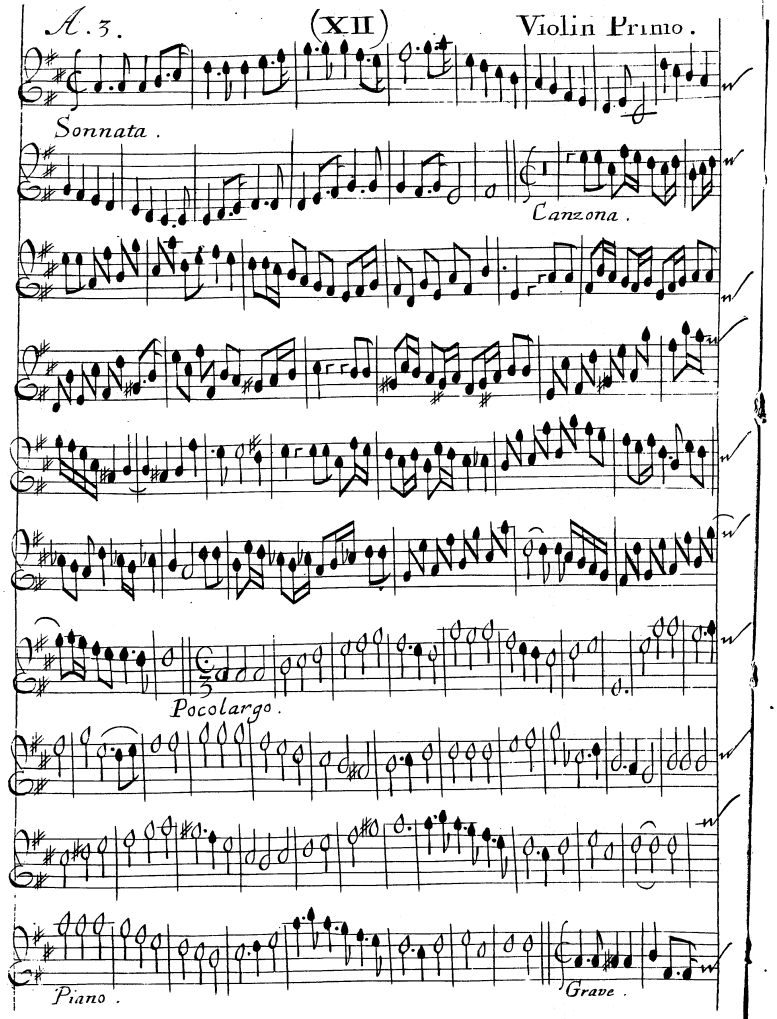
Canzona

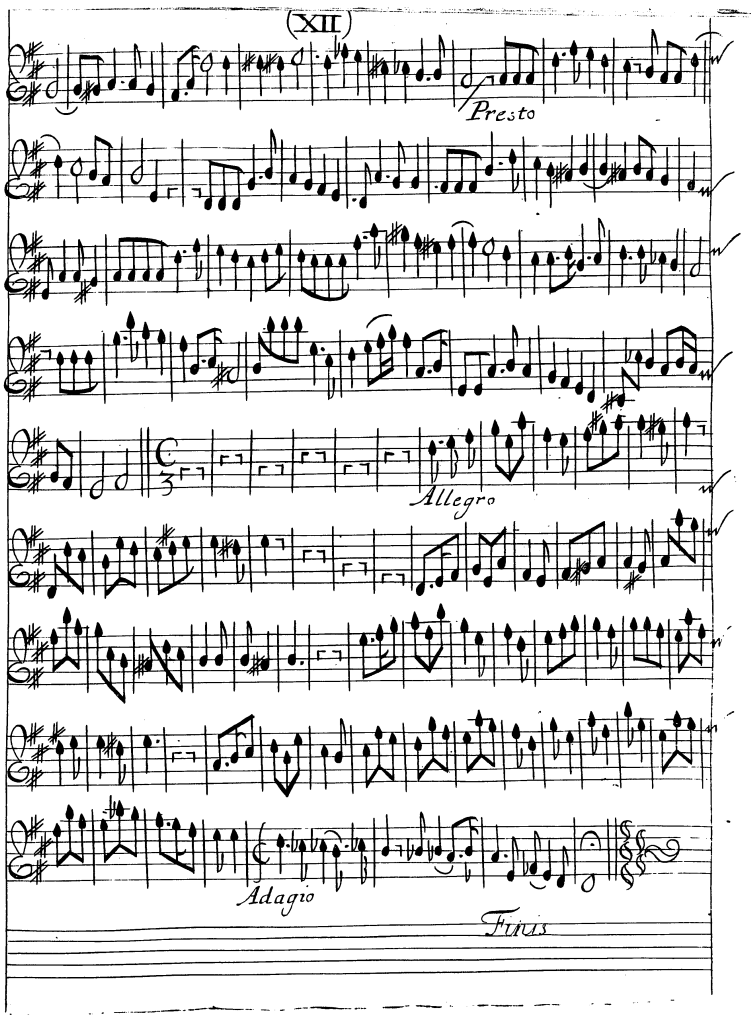
Adagio.

(XI)

Largo

Piano


Sonnata.
Canzona.
Pocolargo.
Piano.
Grave.


Presto
Allegro
Adagio
Finis

D Folio
P 4219
144739

REPRODUCED FROM THE COPY IN THE

HENRY E. HUNTINGTON LIBRARY

FOR REFERENCE ONLY. NOT FOR REPRODUCTION