Six SONATAS for the Harpsichord

With Accompaniments

FOR TWO VIOLINS AND VIOLONCELLO.

Dedicated to Lady Blackett

BY

CHARLES AVISON,

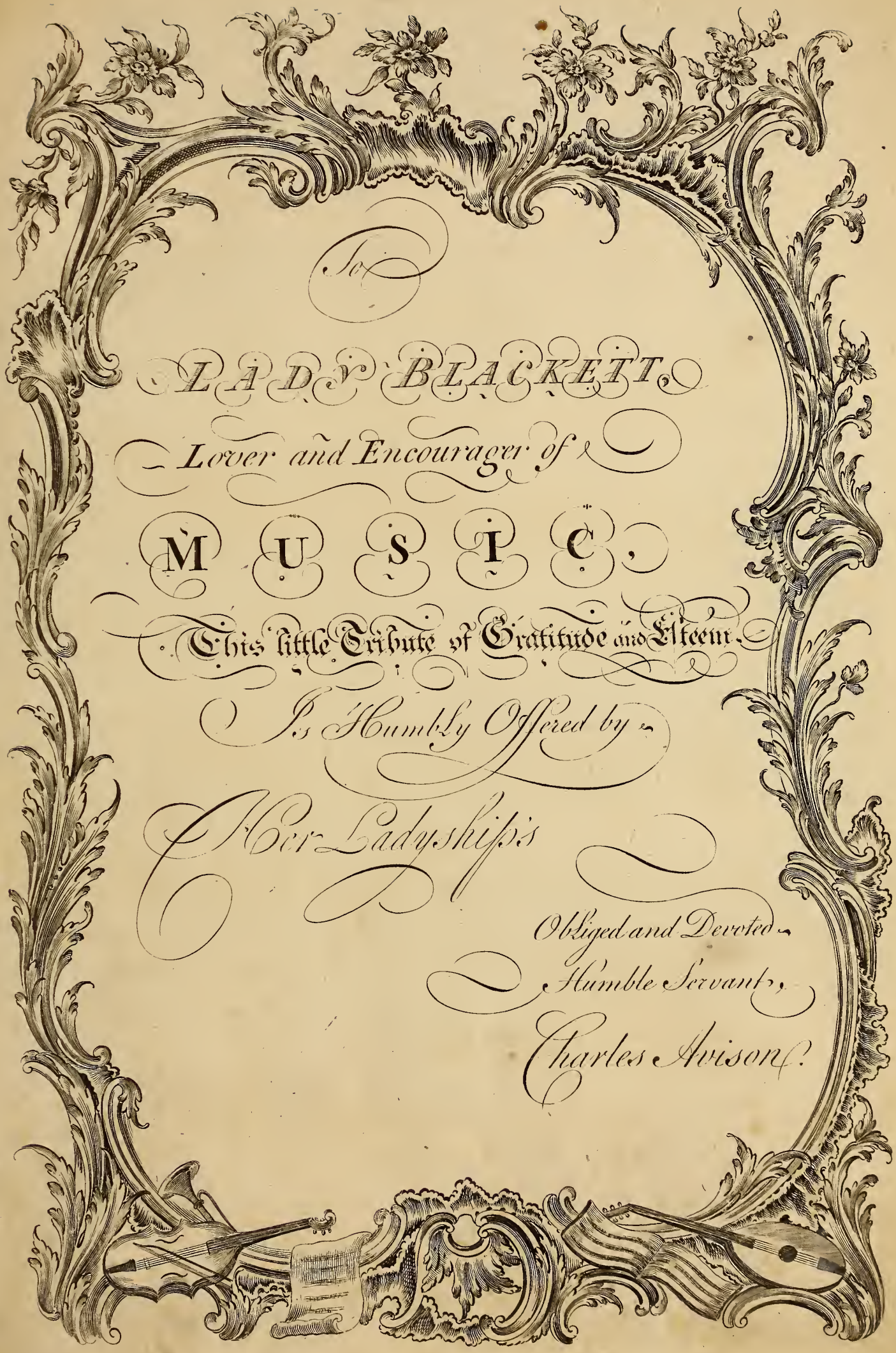
Organist of Newcastle upon Tyne.

OPERA QUINTA.

London

Printed for John Johnson at the Harp & Crown in Cheapside.

1756


To
LADY BLACKETT,
Lover and Encourager of
MUSIC,
This little Tribute of Gratitude and Esteem
Is Humbly Offered by
Her Ladyship's
Obliged and Devoted
Humble Servant,
Charles Avison.

ADVERTISEMENT.

THE Violin Parts of these Sonatas being intended for Assistants only, the *Forte* or *Rinforza*, i. e. the Strength or Increase of them, ought no where to overpower the Harpsichord. The *Piano*, or Diminution of the Tone, should also have its proper Expression, that the general Accompanyment may every where be heard, and in the Variety which these afford for enlivening the Air, filling the Harmony, and contrasting every Part, the experienced Performer on the Violin may have sufficient Opportunities for exerting the Powers of his Instrument.

IN regard to the Harpichord; the Manner of Playing as described by the Term *Legato*, or chaining the Passages, by some *spirited Touch of the Finger*, is much more suitable to the Style of these Pieces, than That of the *Staccato*, or invariable marking of the Notes *by means of the Wrist*. In this latter Case, there is an entire Vacancy of Sound between every Note or Key so struck; whereas in the former, by keeping the Key till another is taken, the Sounds, thus touching each other, as it were, produce that pleasing Thrill and sprinkling of the Notes which is peculiar to this Instrument: For however strange it may seem to assert, that different Performers give the same Harpsichord a very different Tone, the Fact is nevertheless true, and may be justly accounted for, from the different Methods of playing here noted, *i. e.* either with, or without lifting the Wrist. And, as in other Instrumental (or vocal) Performances, the discontinuing of Sounds requires a Taste and Skill almost equal to That of expressing them; so an easy and graceful Manner of quitting the Keys, is the chief Elegance in managing the Harpsichord.

THIS Remark may be exemplified by the *Acciaccatura*, or separating the Chords, which are never to be struck at once, but swept from the lowest Note to the highest (or *e contra*) in the quickest Succession, dwelling only on the Keys which express the Harmony, and which are here distinguished by Notes of a longer Duration.* In fine, this Method of producing all possible Tone or Expression from the Harpsichord should no where be omitted, but in such Passages or Movements as are pointed to the contrary; or perhaps, where the same Note is repeated in any quick Time: Since, to give these Passages their proper Force, the Hand must either be raised from the Key, or the Key must be struck with different Fingers.†

THE Elements of Playing made use of in this Work, are the same as explained by GEMINIANI in his *Introduction to a good Taste in Music*; and agreeably to the Design of those Elements, they are here applied as somewhat more than Ornaments, being frequently intended as well for accenting, as for gracing particular Airs: But whatever Latitude may be allowed the Performer for embellishing these Pieces with any additional Taste of his own, it is presumed he will punctually attend to the essential Harmony of the Bass, where every Passage ought to be taken in its very *identical Notation*, because some good Effect is generally aimed at: And therefore it may reasonably be supposed, that those Contrivances, which have been the Result of Time and Thought, are not very likely to be improved by any Performance *extempore*.

* See Page 3 and 4, the Passages distinguished by this *N. B.* which may serve as Examples for others of the same Kind.

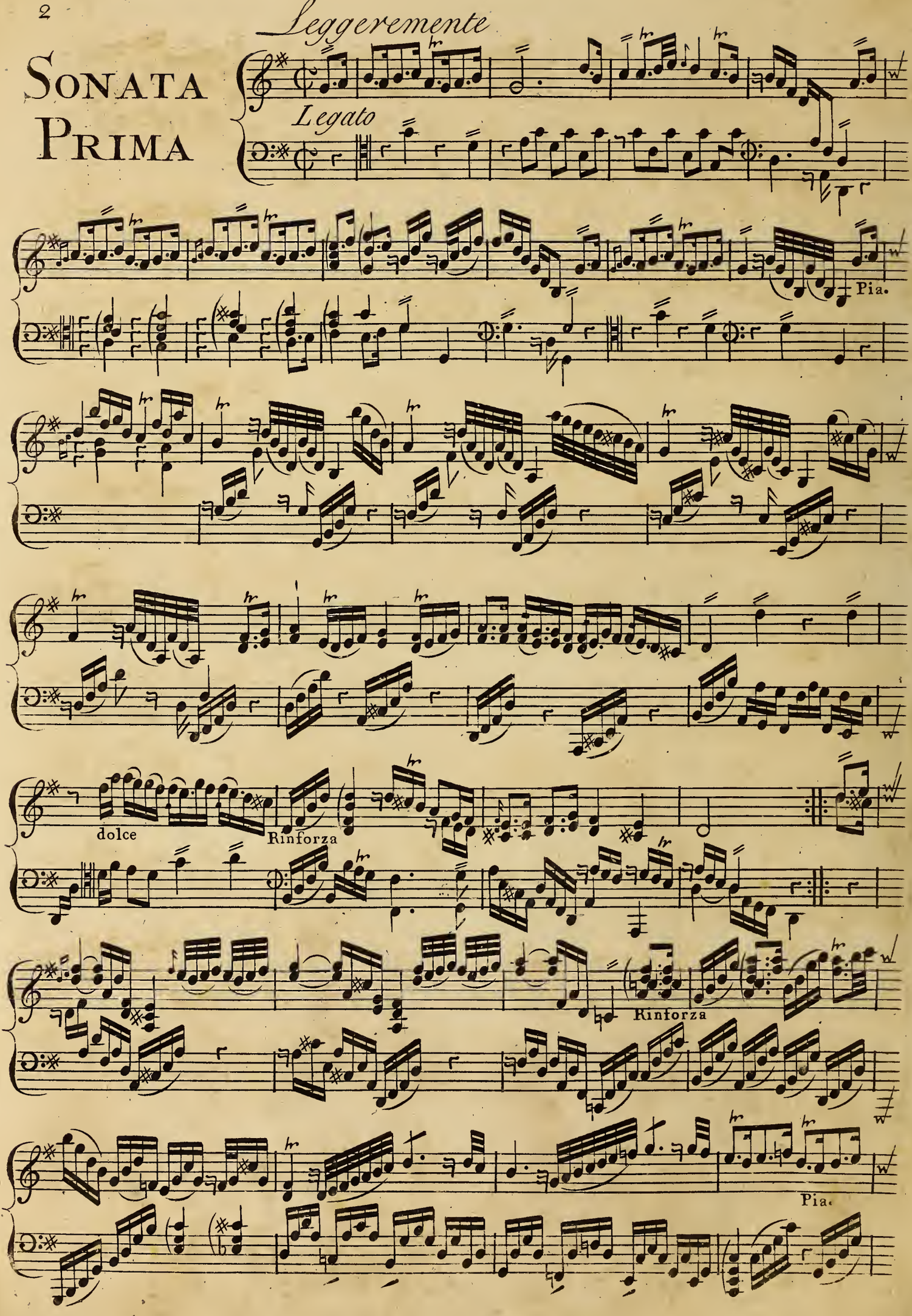
† See last Movement in the 5th Sonata, 2d Part.

F I N I S.

Digitized by the Internet Archive
in 2015

https://archive.org/details/sixsonatasforhar00avis_1

Sonata Prima



NB

Rinforza

Pia

Rinforza

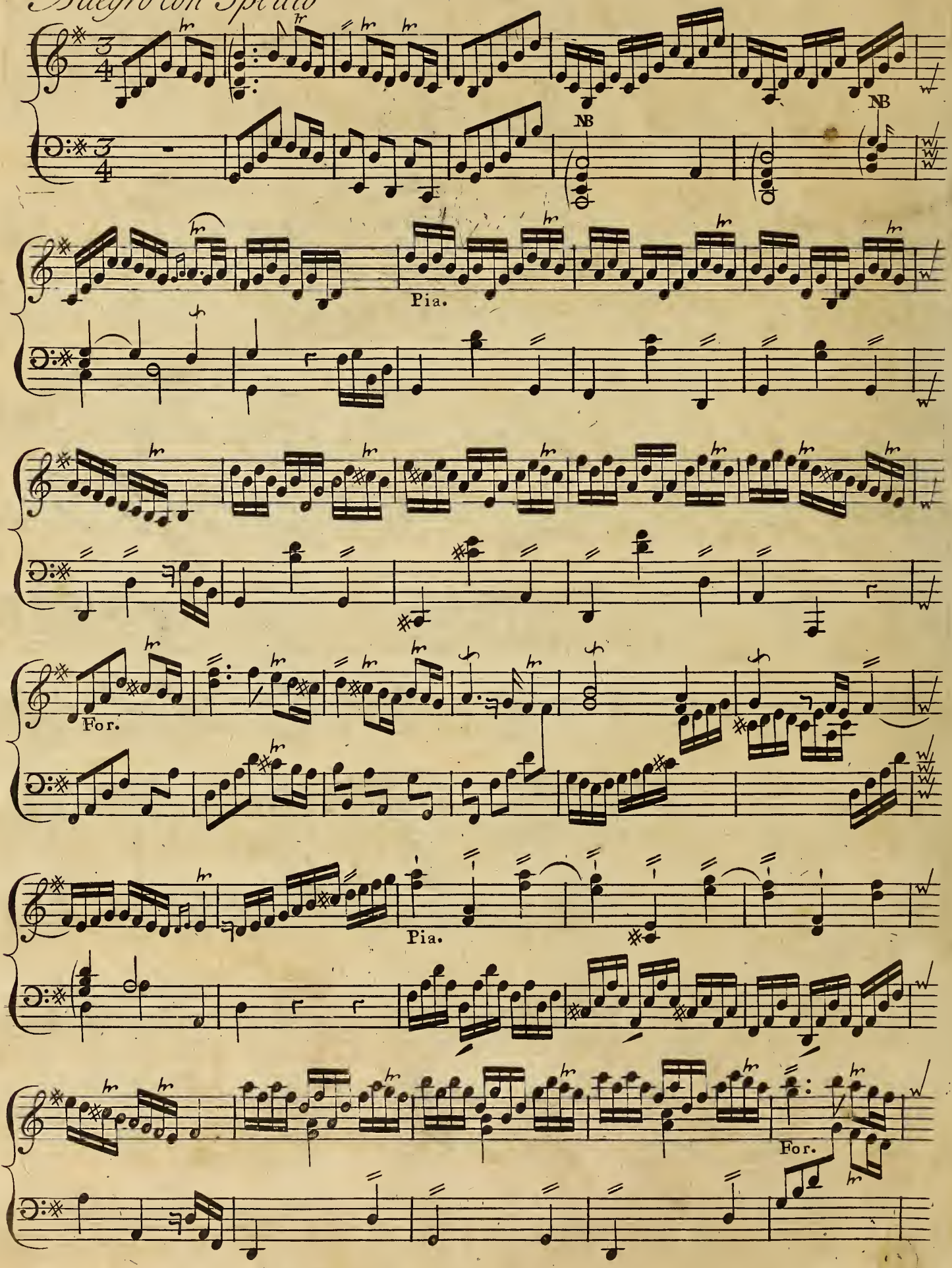
Pia.

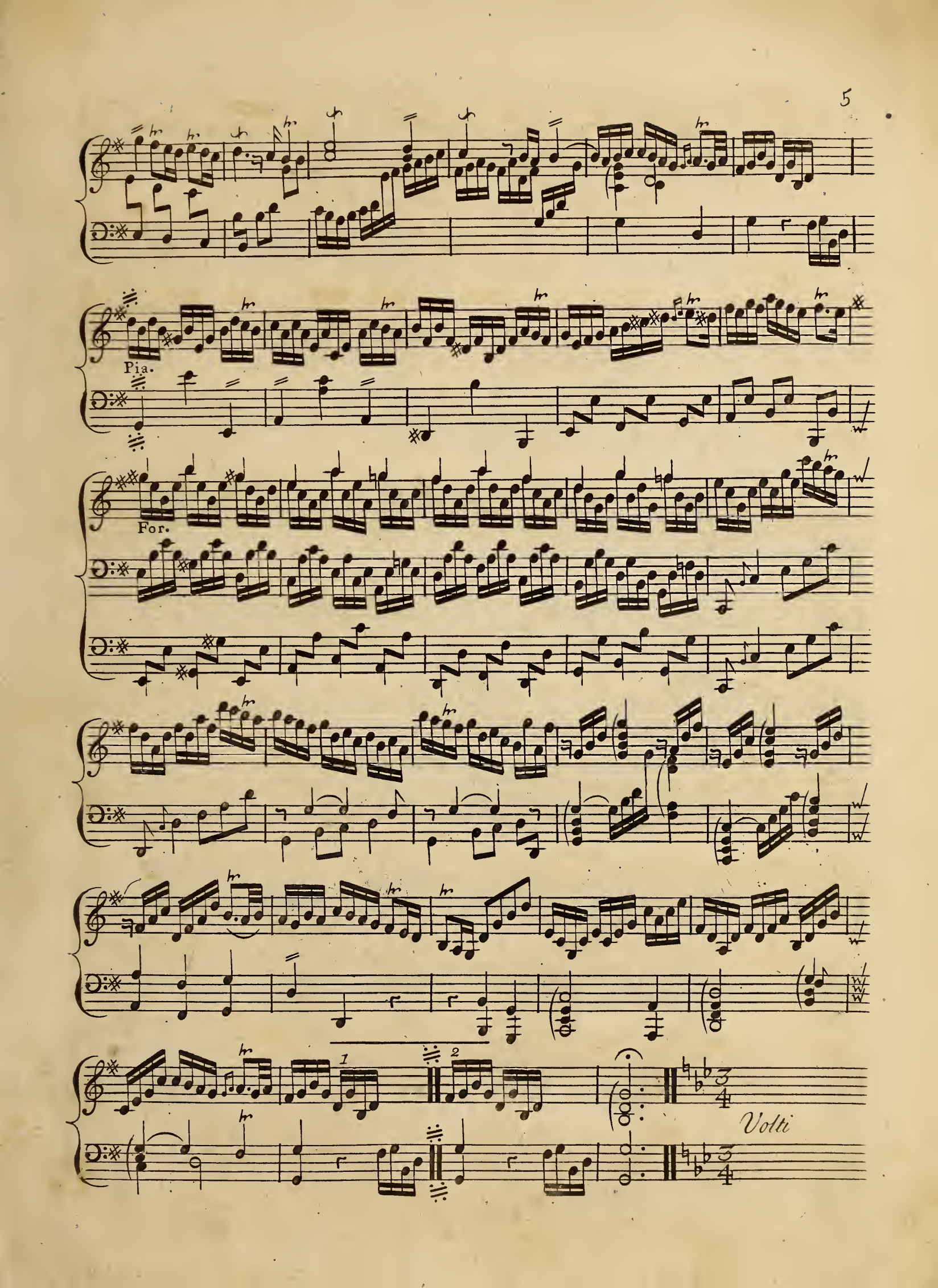
dolce

Rinforza

Volti

Allegro con Spirito




Pia.
For.
1
2
Volti

1 Minuet Affettuoso

Pia.

Rinforza

Pia.

Pia.

For.

Volti

2. *Minuet*

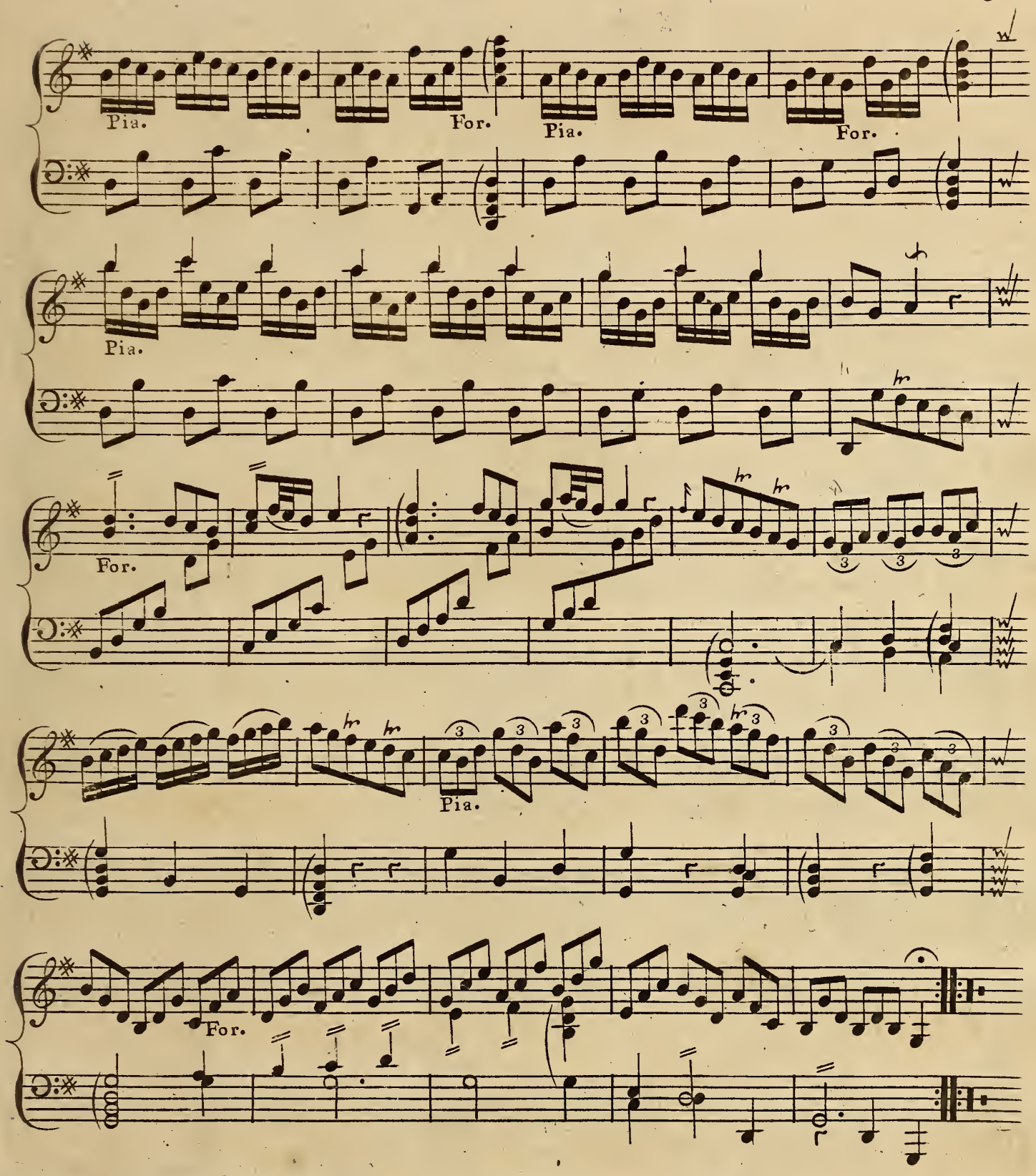
Allegretto

Pia.

For.

Pia.

For.


Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For.

Sonata Seconda.

Con Giubilo

Pia.

For.

Pia.

For.

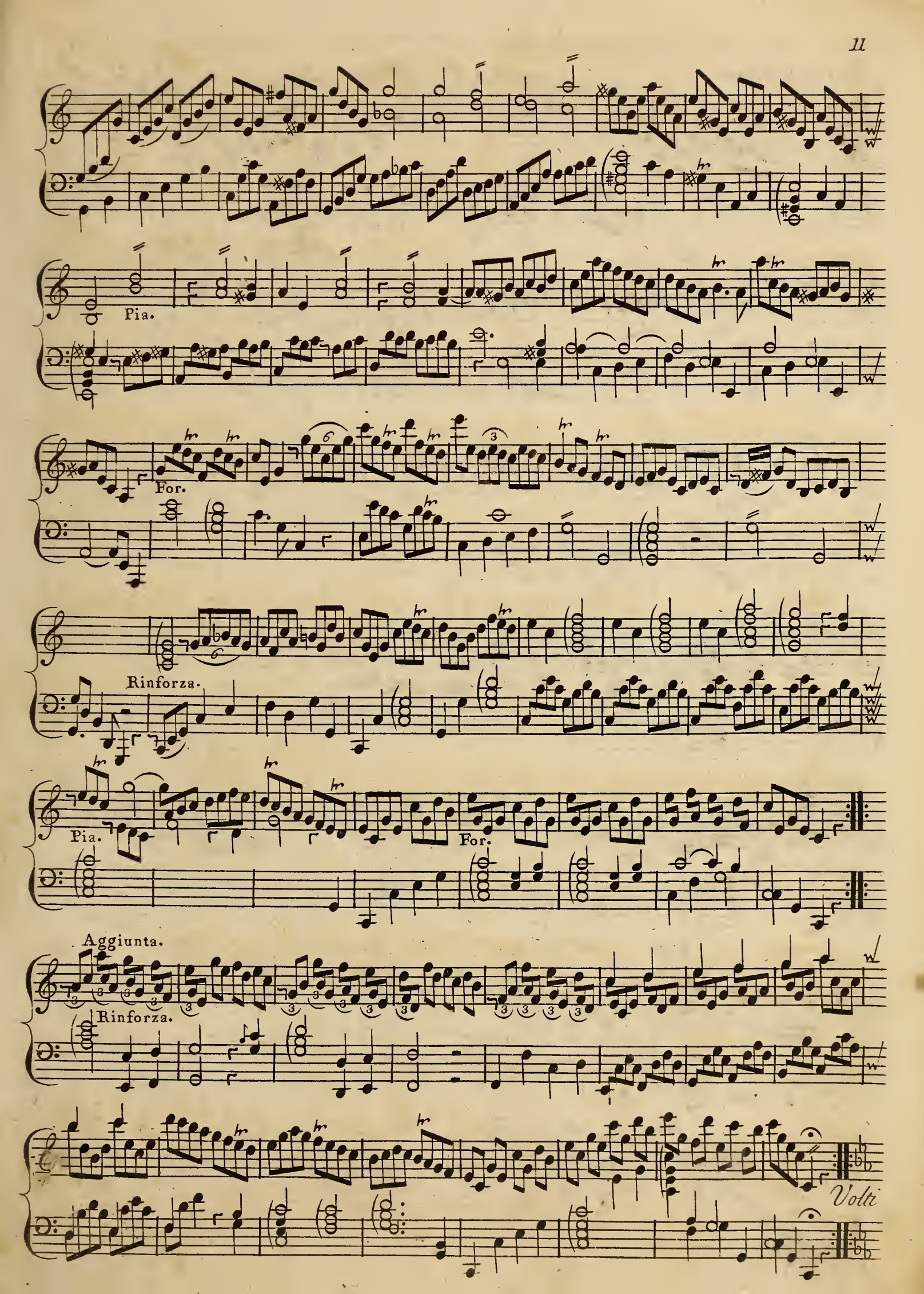
Rinforza

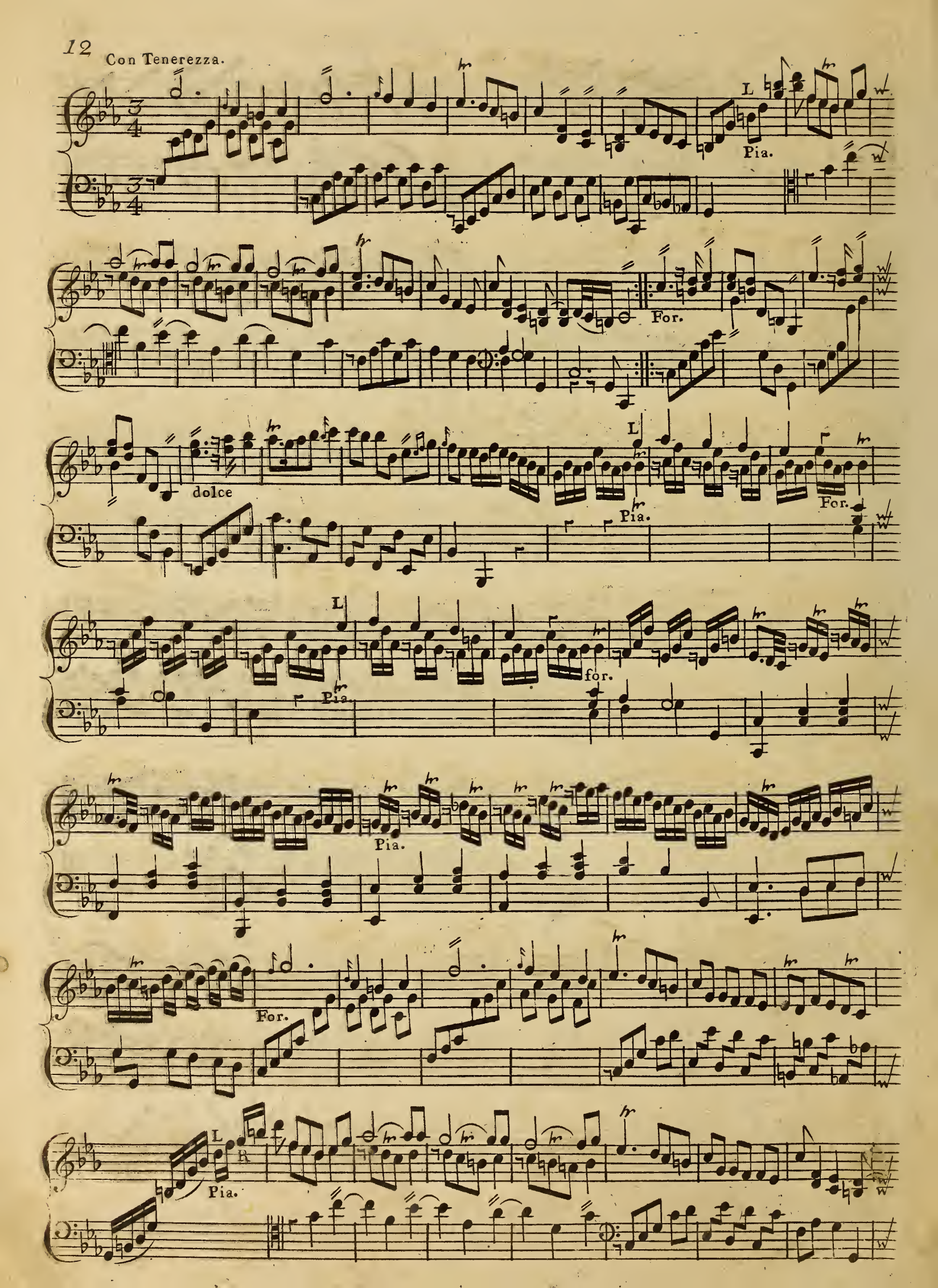
Pia.

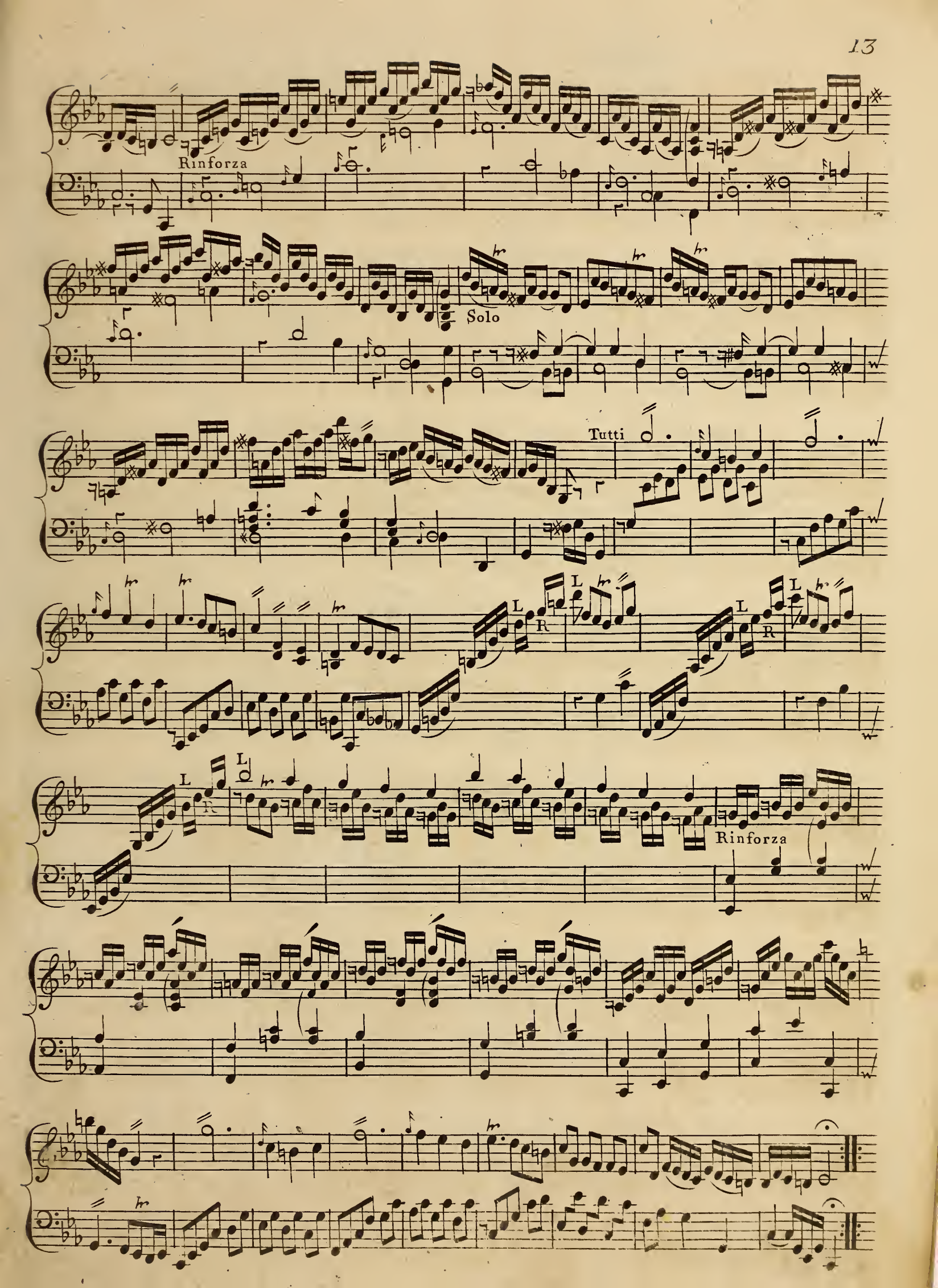
For.

Pia.

Rinforza

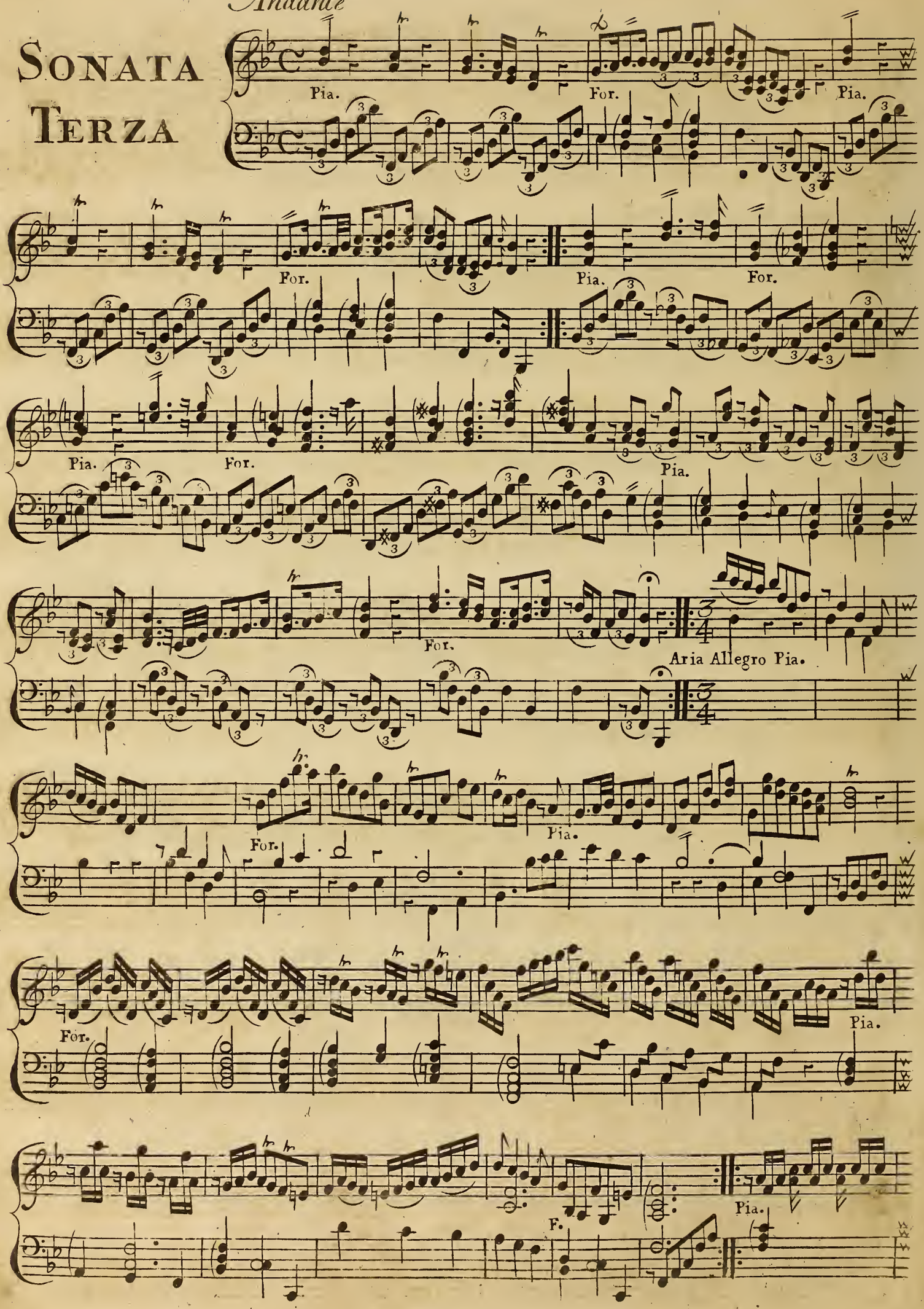

Pia.
For.
Rinforza.
Pia.
For.
Aggiunta.
Rinforza.
Volti

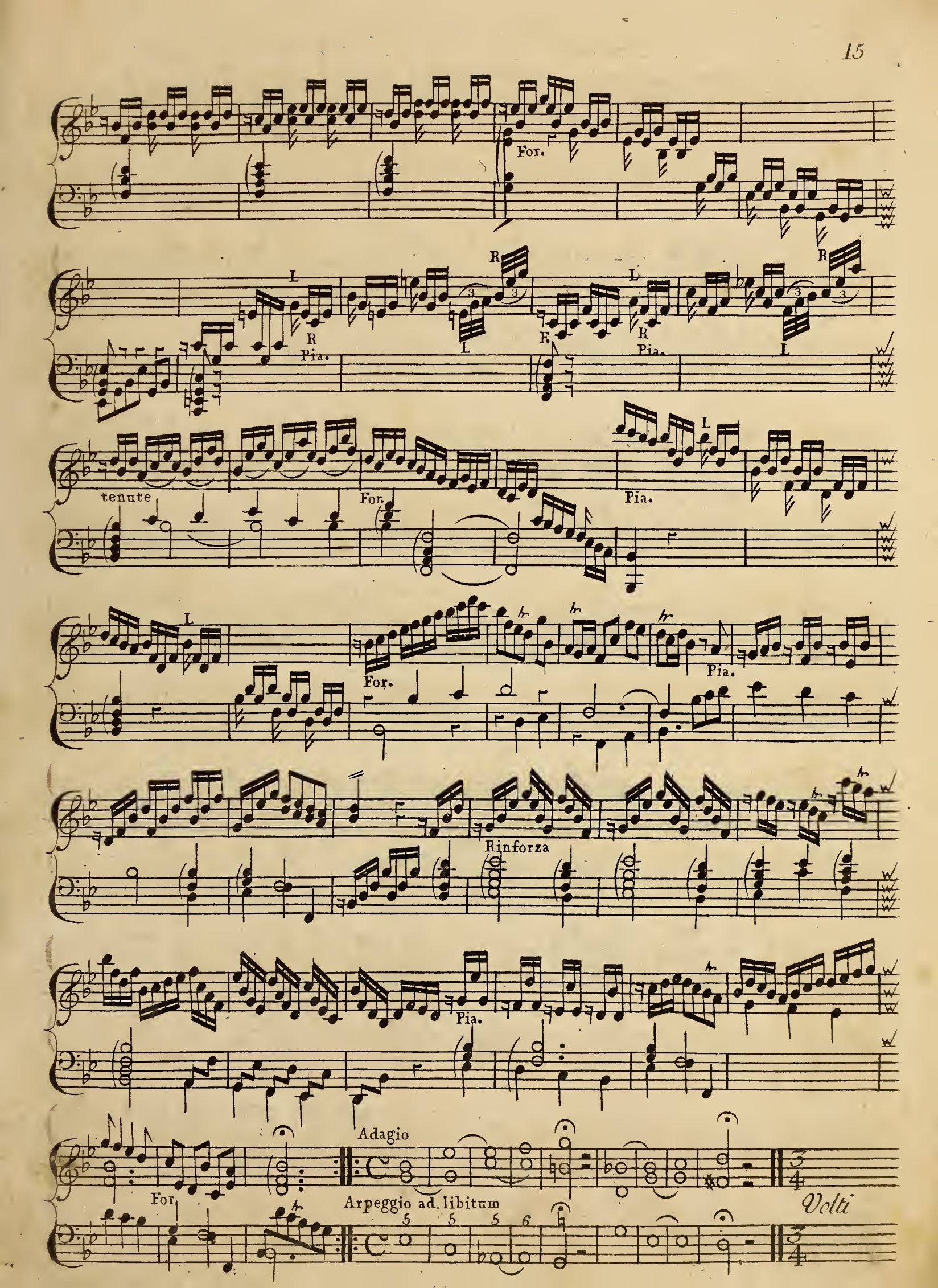

Con Tenerezza.
L
Pia.
For.
dolce
L
Pia.
For.
L
Pia.
for.
Pia.
For.
L
R
Pia.

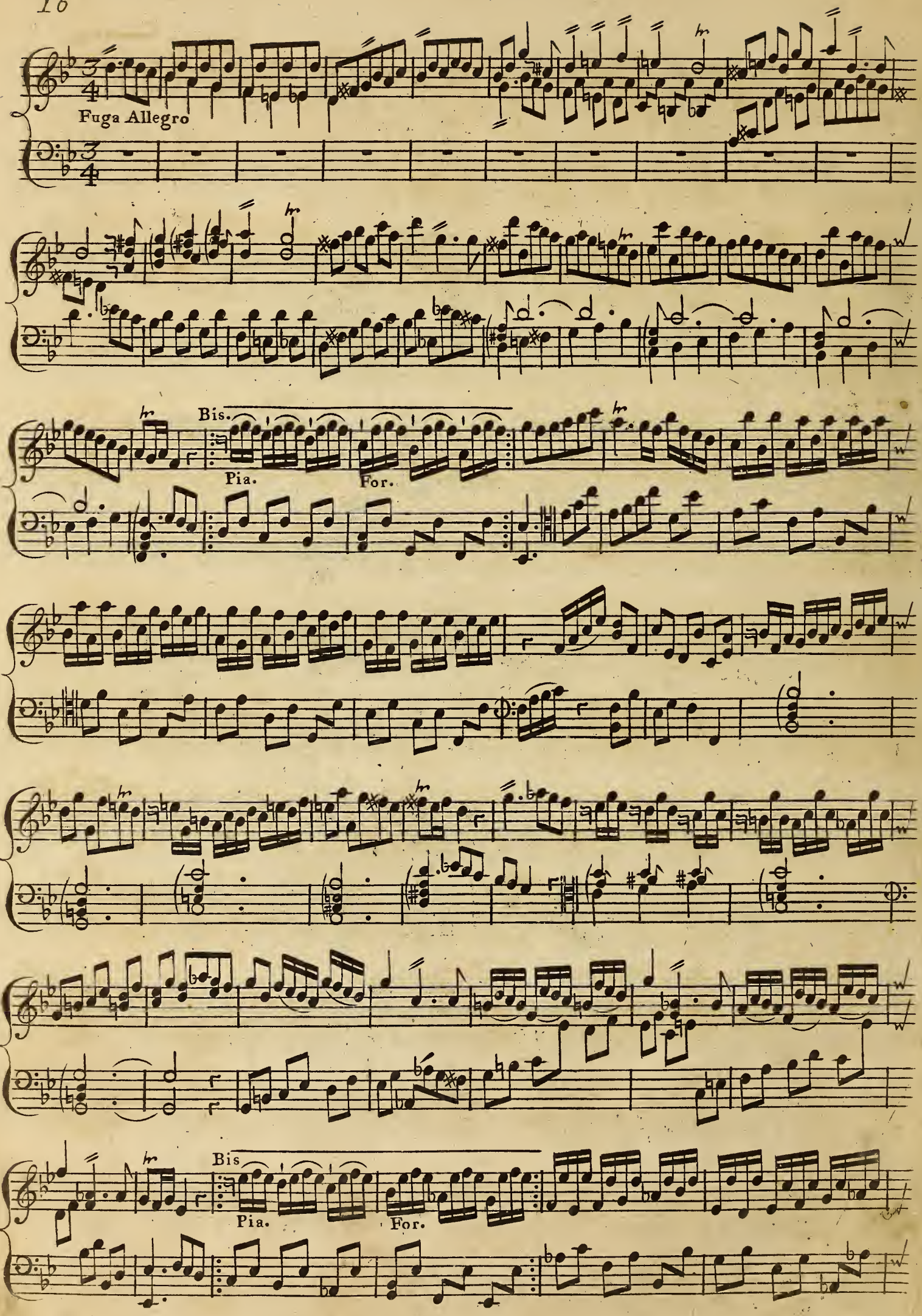

Rinforza
Solo
Tutti
L
R
L
R
L
R
L
Rinforza

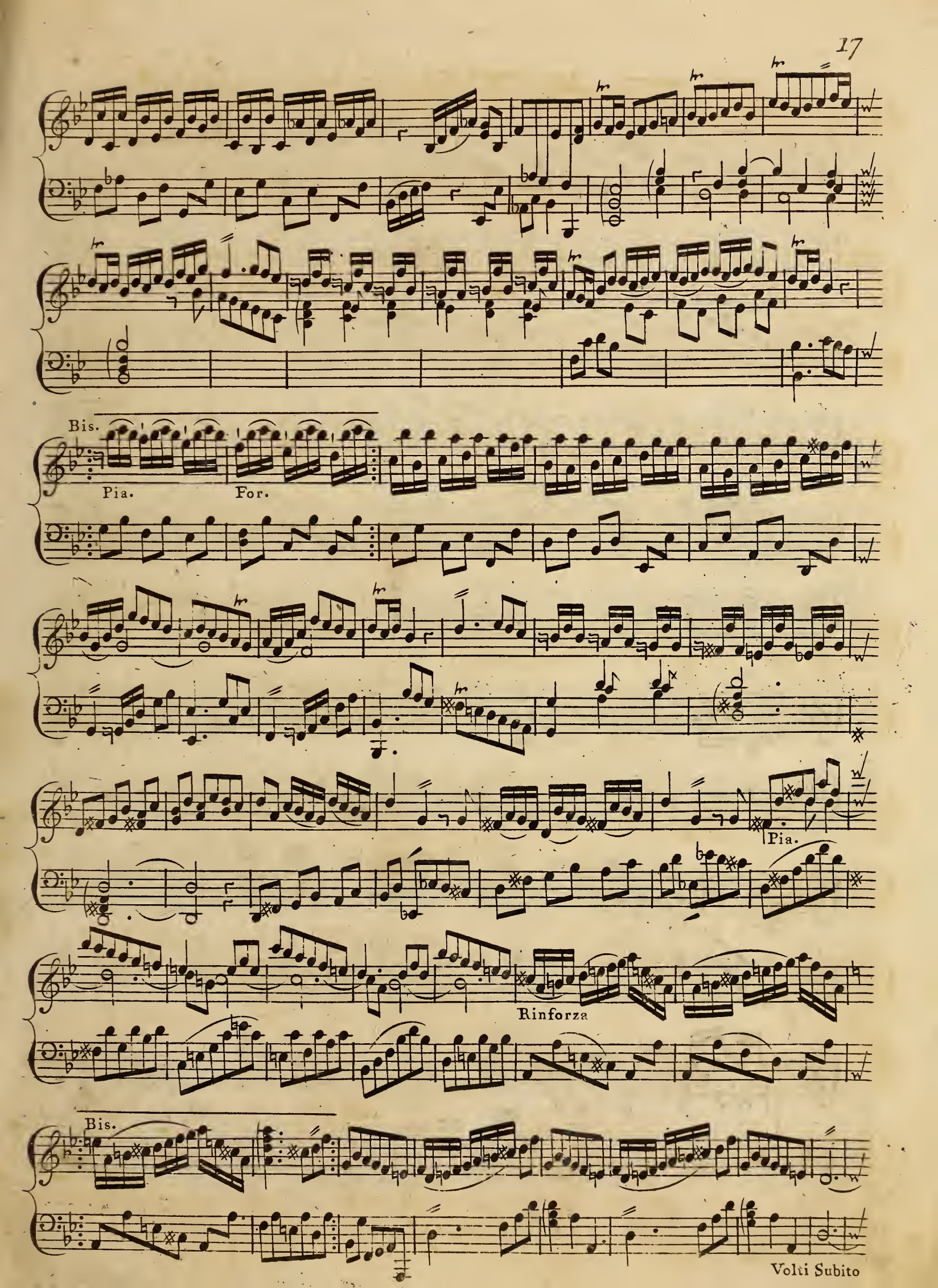
Sonata Terza

Andante

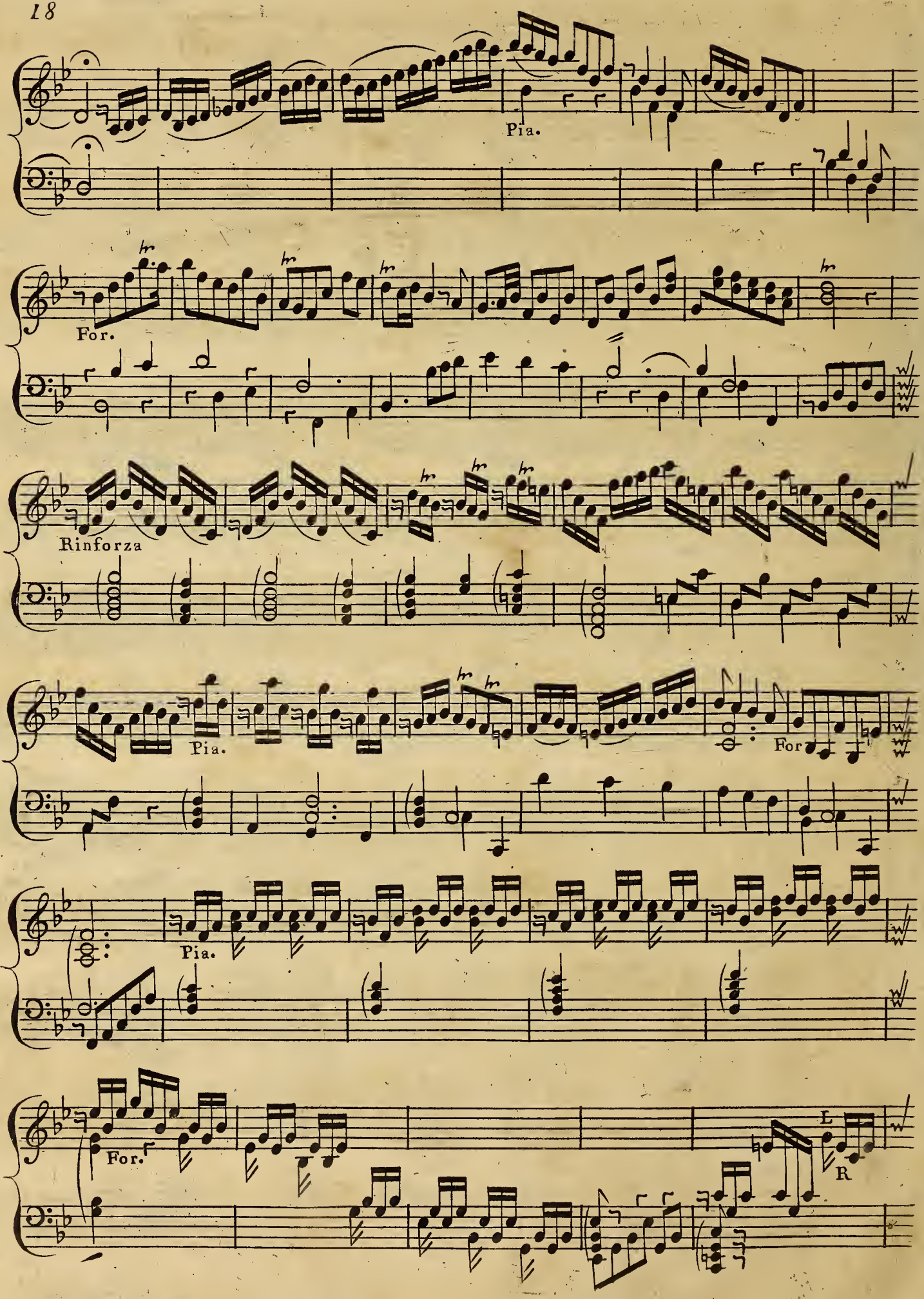


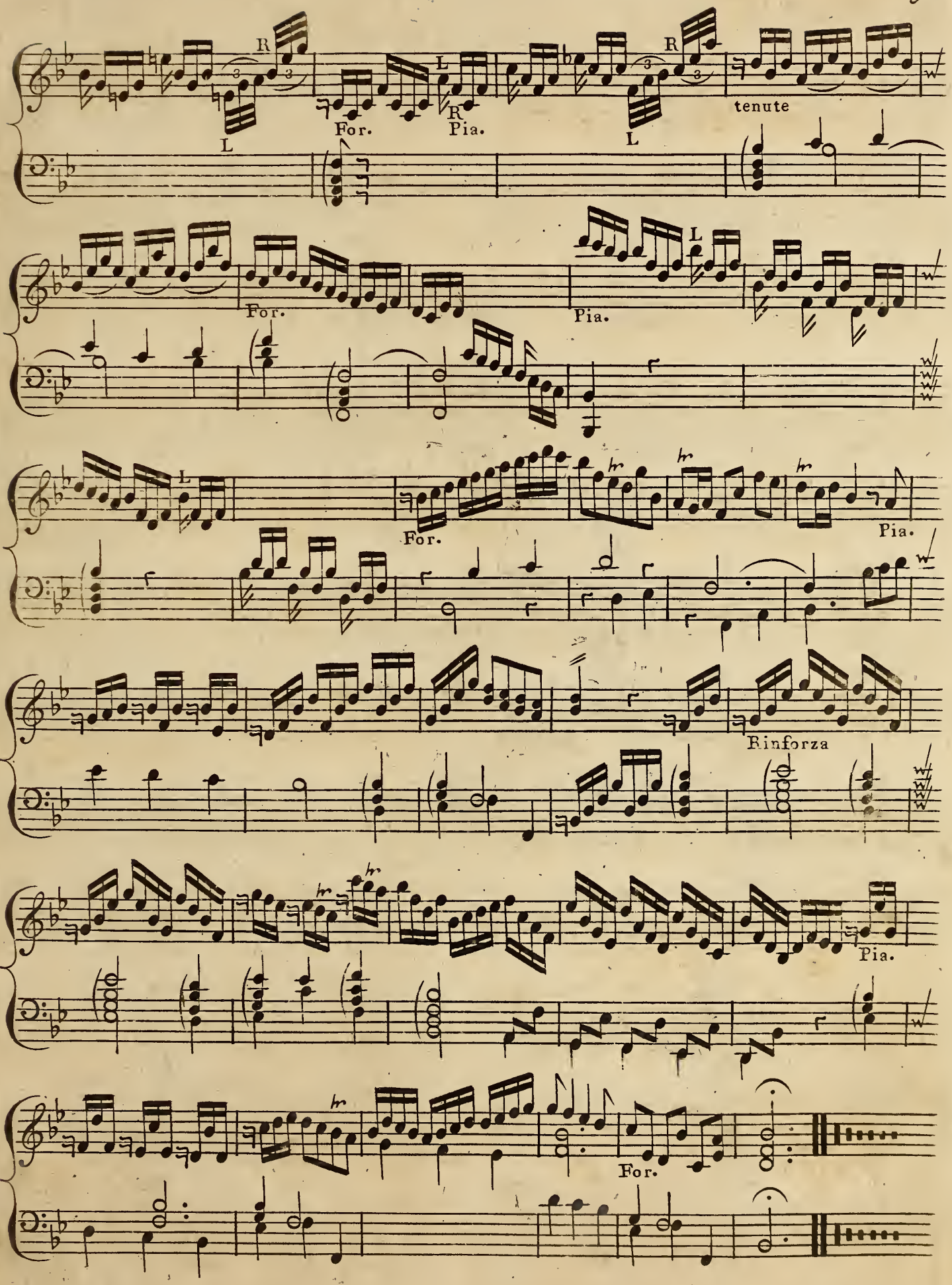

For.
L
R
Pia.
F.
tenute
Rinforza
Adagio
Arpeggio ad libitum
Volti


Fuga Allegro
Bis.
Pia.
For.
Bis
Pia.
For.

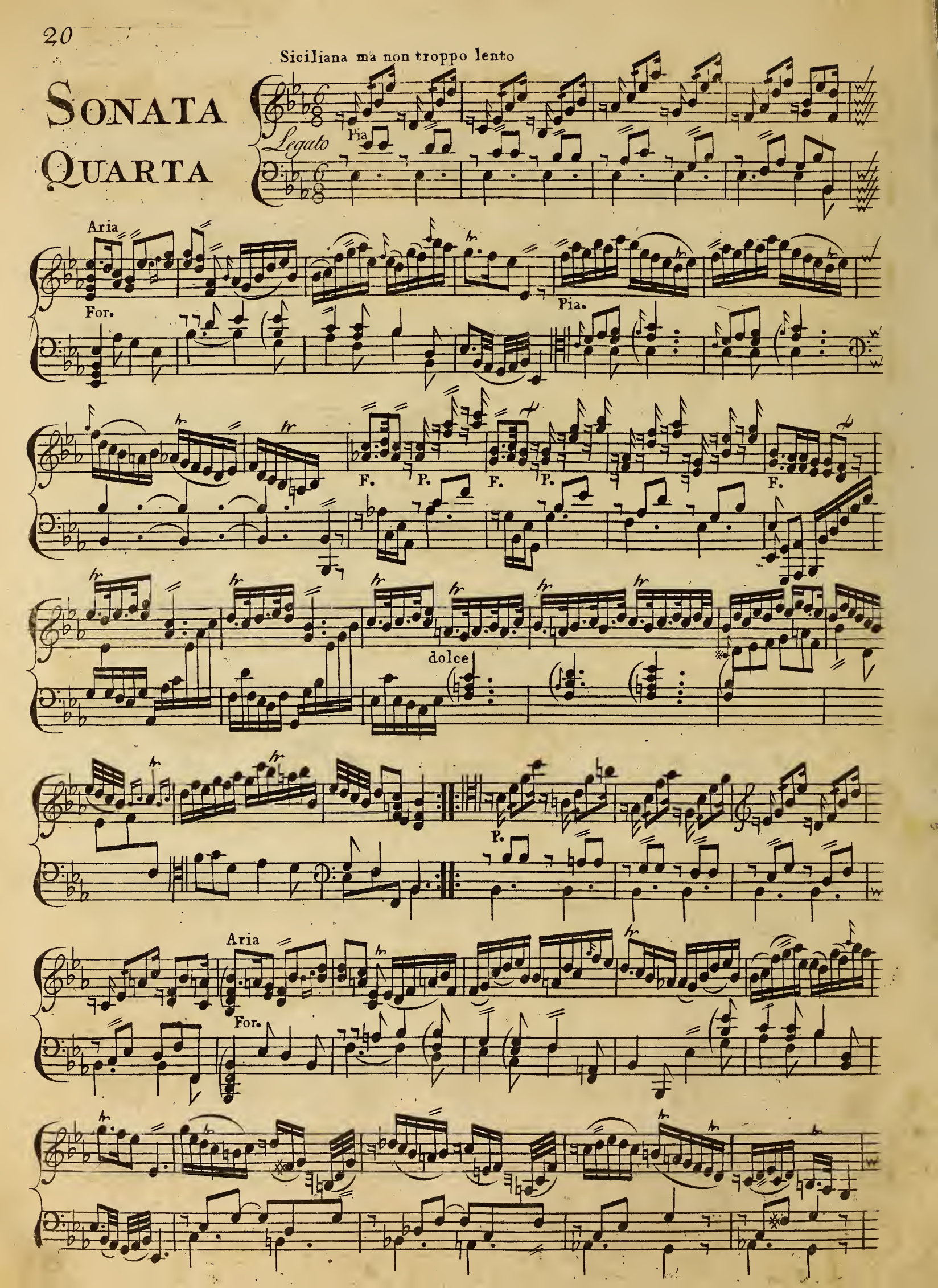


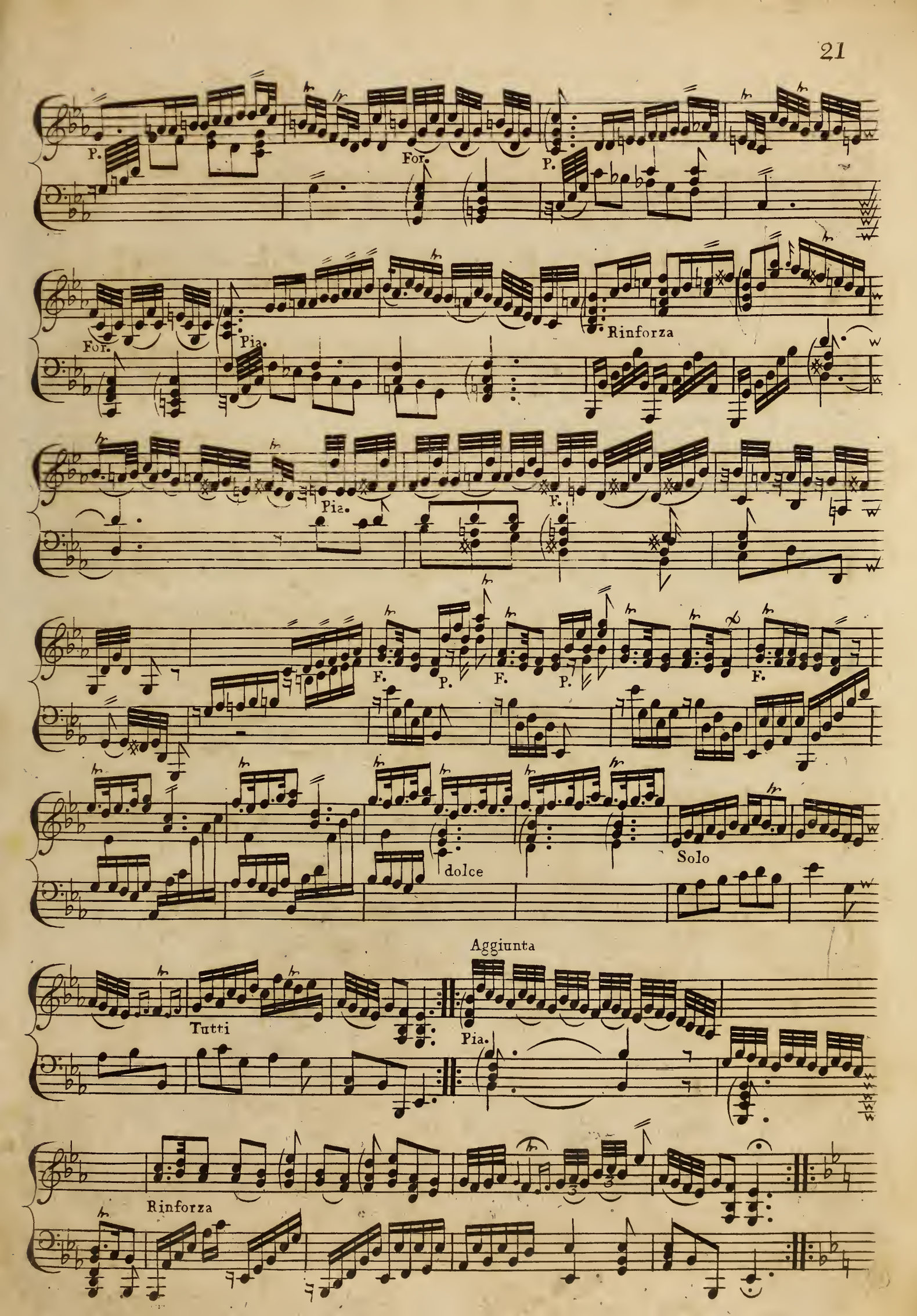
Volti Subito


Pia.
For.
Rinforza
Pia.
For
Pia.
For.
L
R

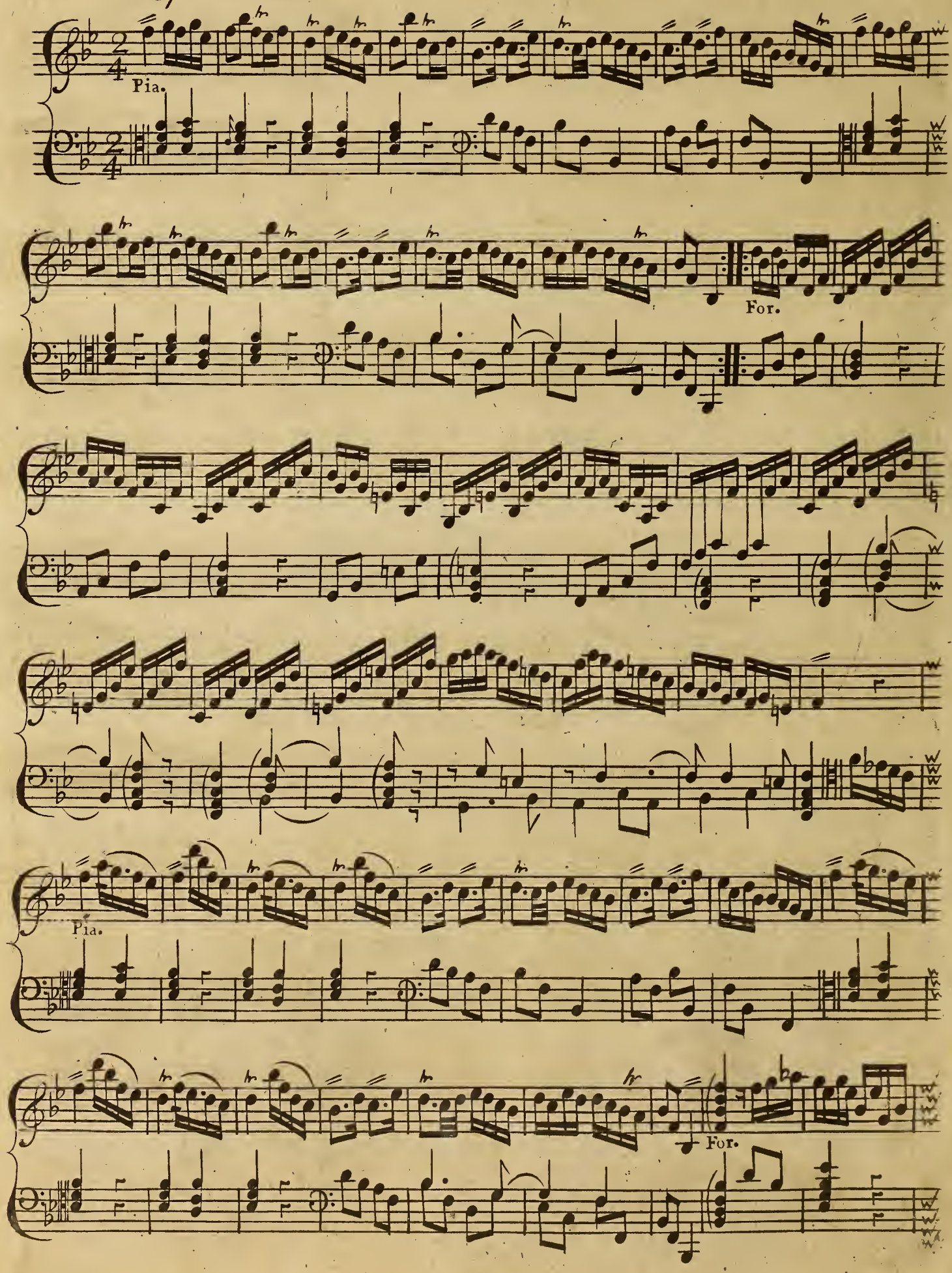

R
L
For.
L
R
Pia.
R
L
tenute
For.
L
Pia.
L
For.
Pia.
Rinforza
Pia.
For.

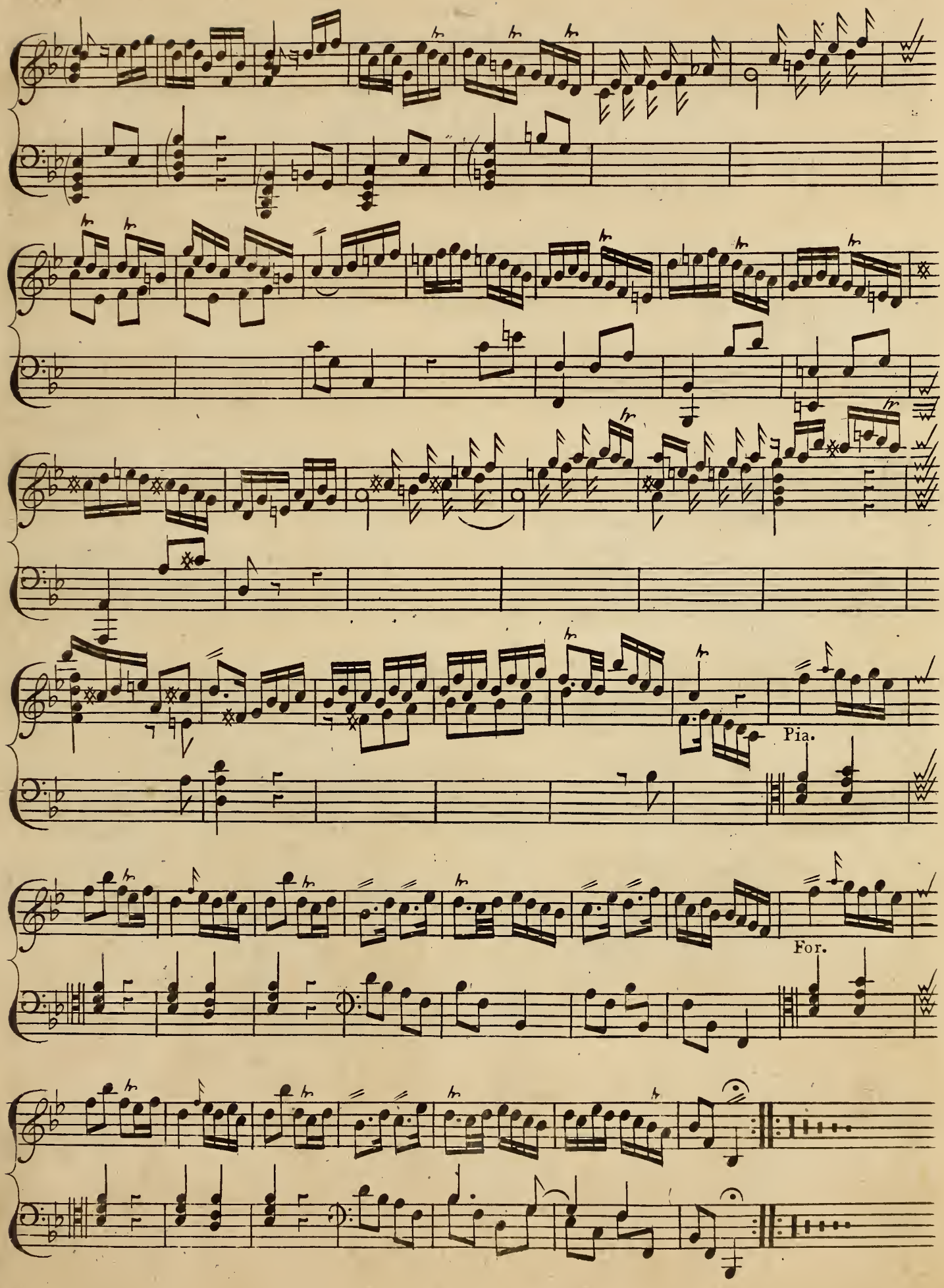
Sonata Quarta



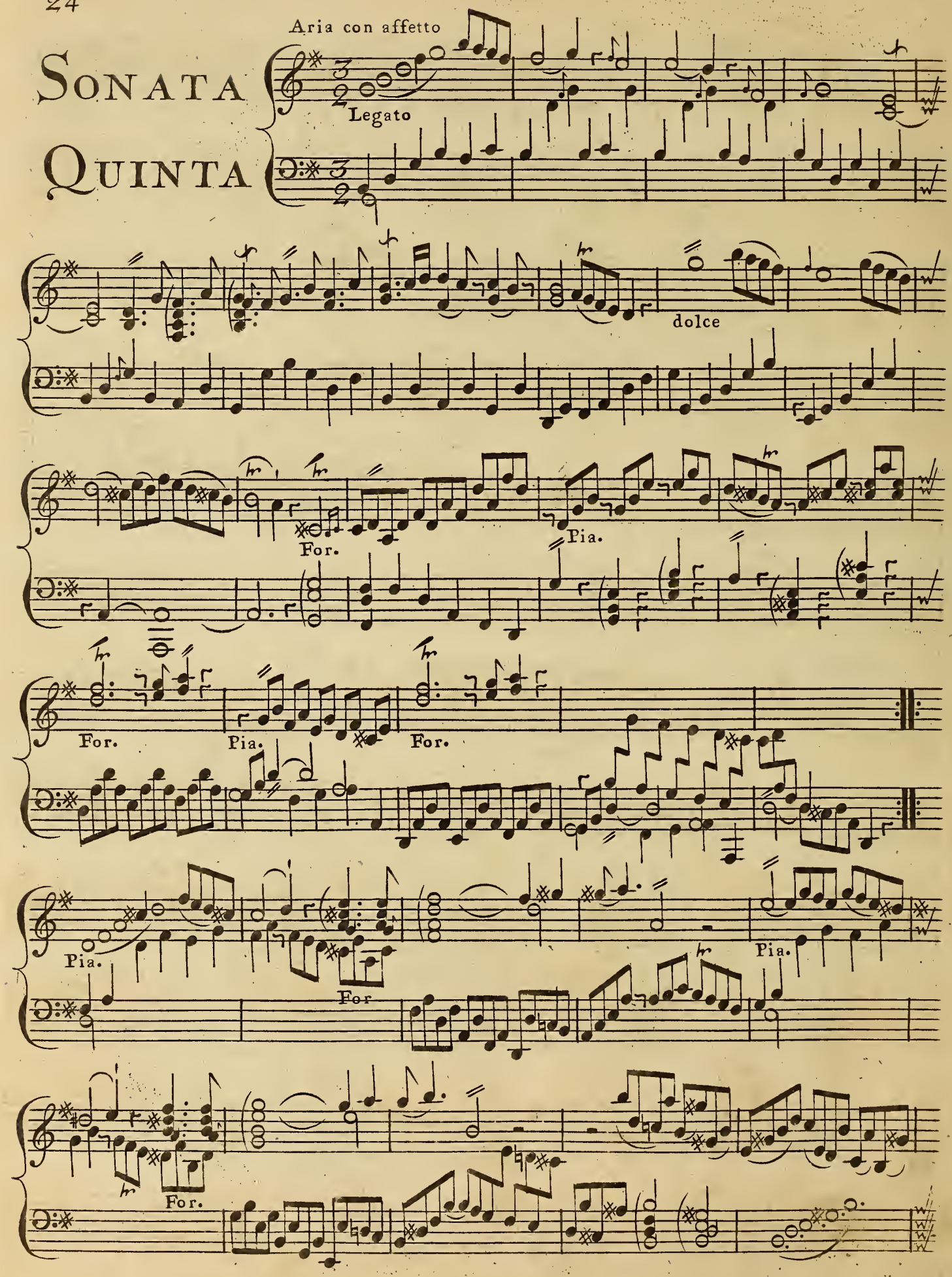

P.
For.
P.
For.
Pia.
Rinforza
Pia.
F.
F.
P.
F.
P.
F.
dolce
Solo
Aggiunta
Tutti
Pia.
Rinforza

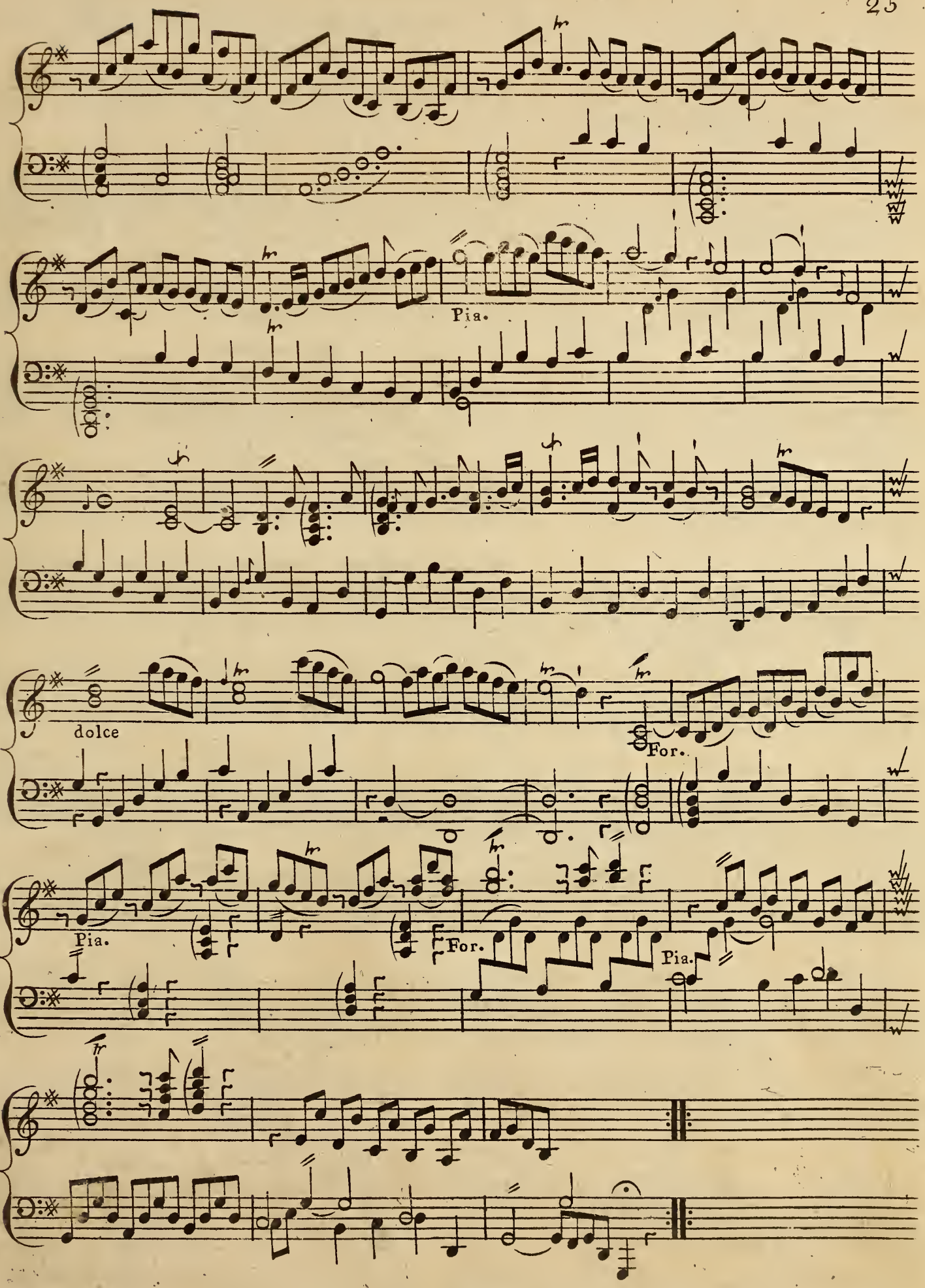
Aria Spiritoso




Pia.
For.

Sonata Quinta




Pia.
dolce
For.
Pia.
For.
Pia.

Allegro

Solo

Tutti Pia-

For.

Solo

Tutti

Solo

Tutti

Solo

Tutti

Solo

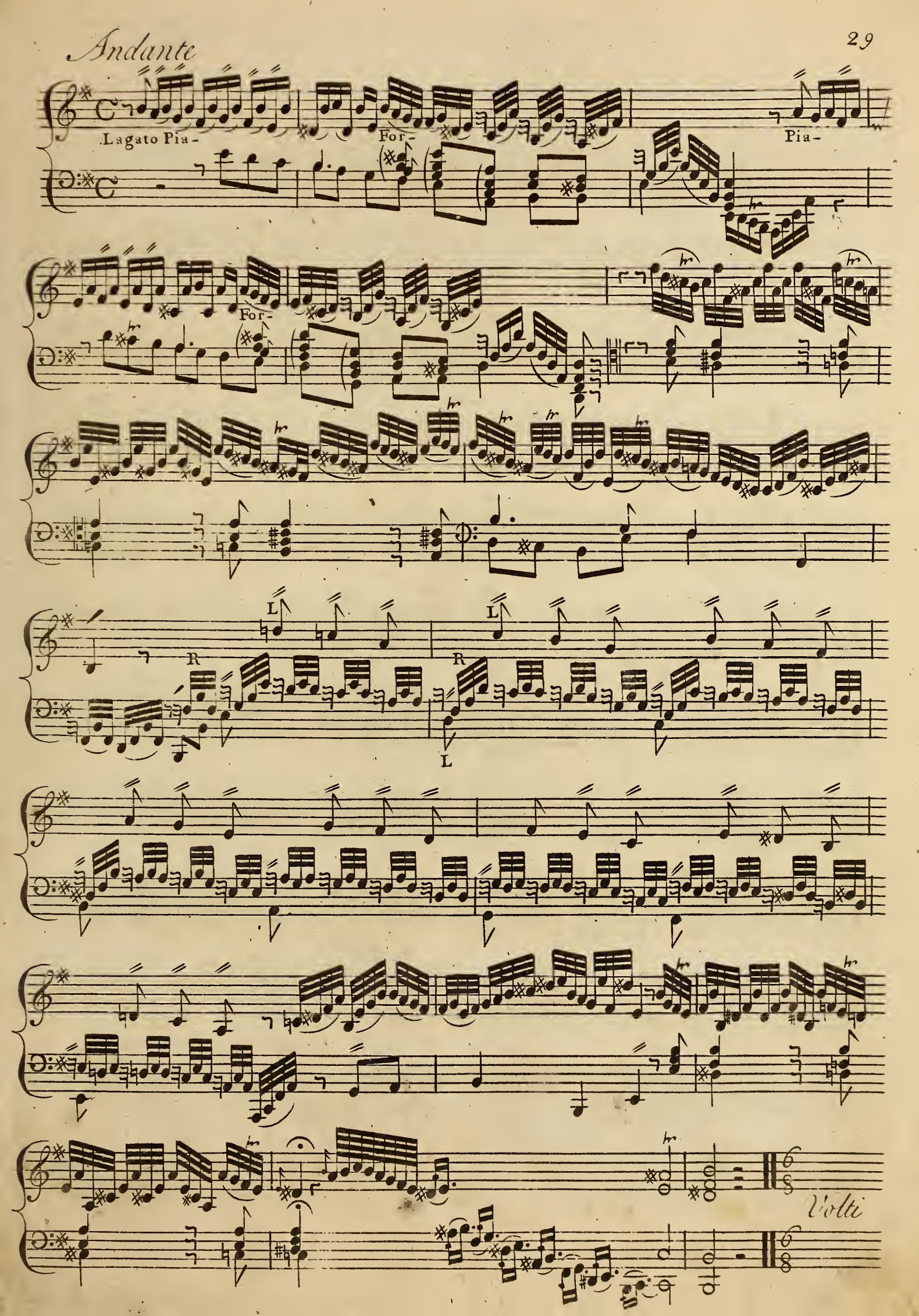
Tutti

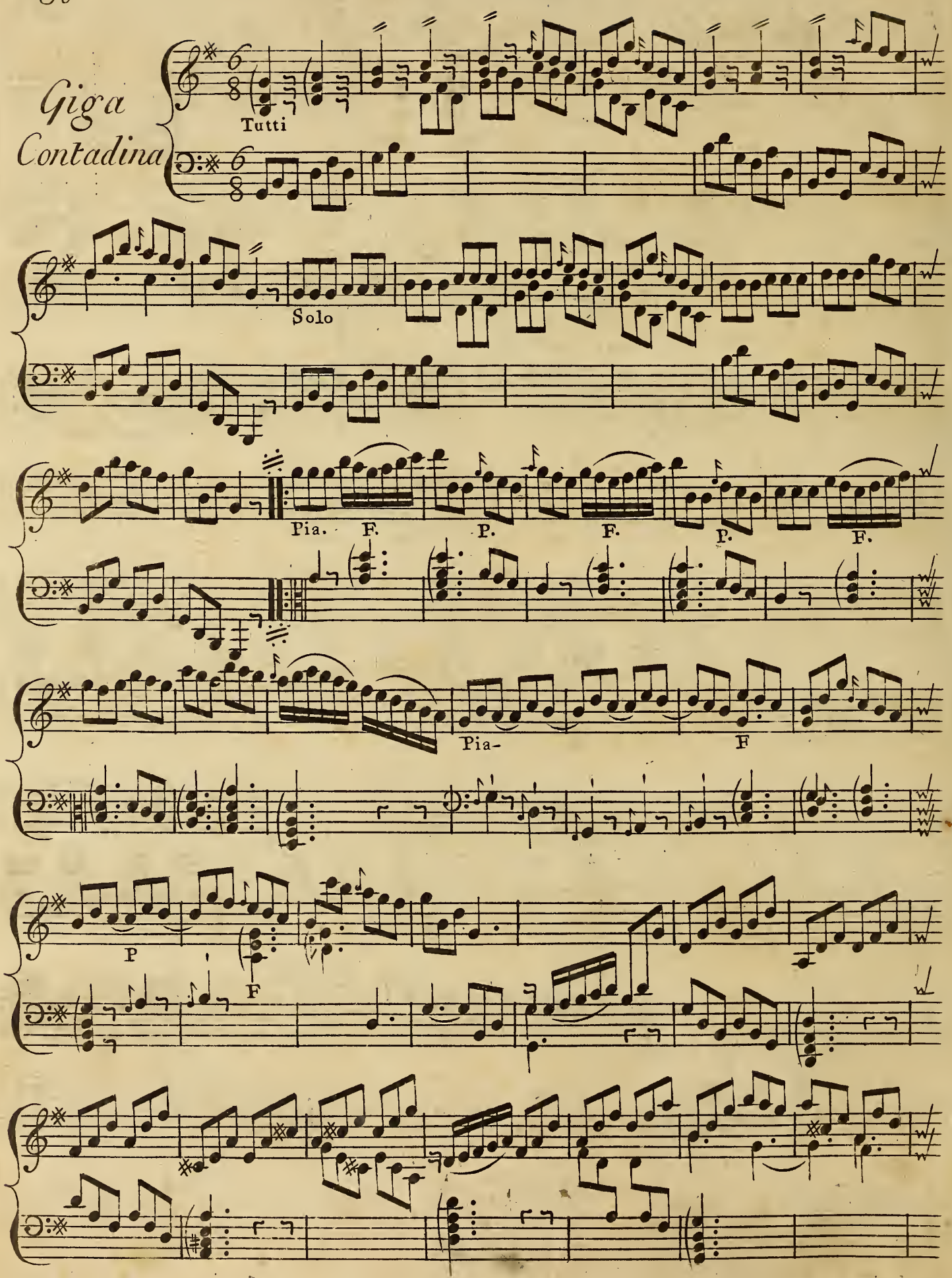
Solo

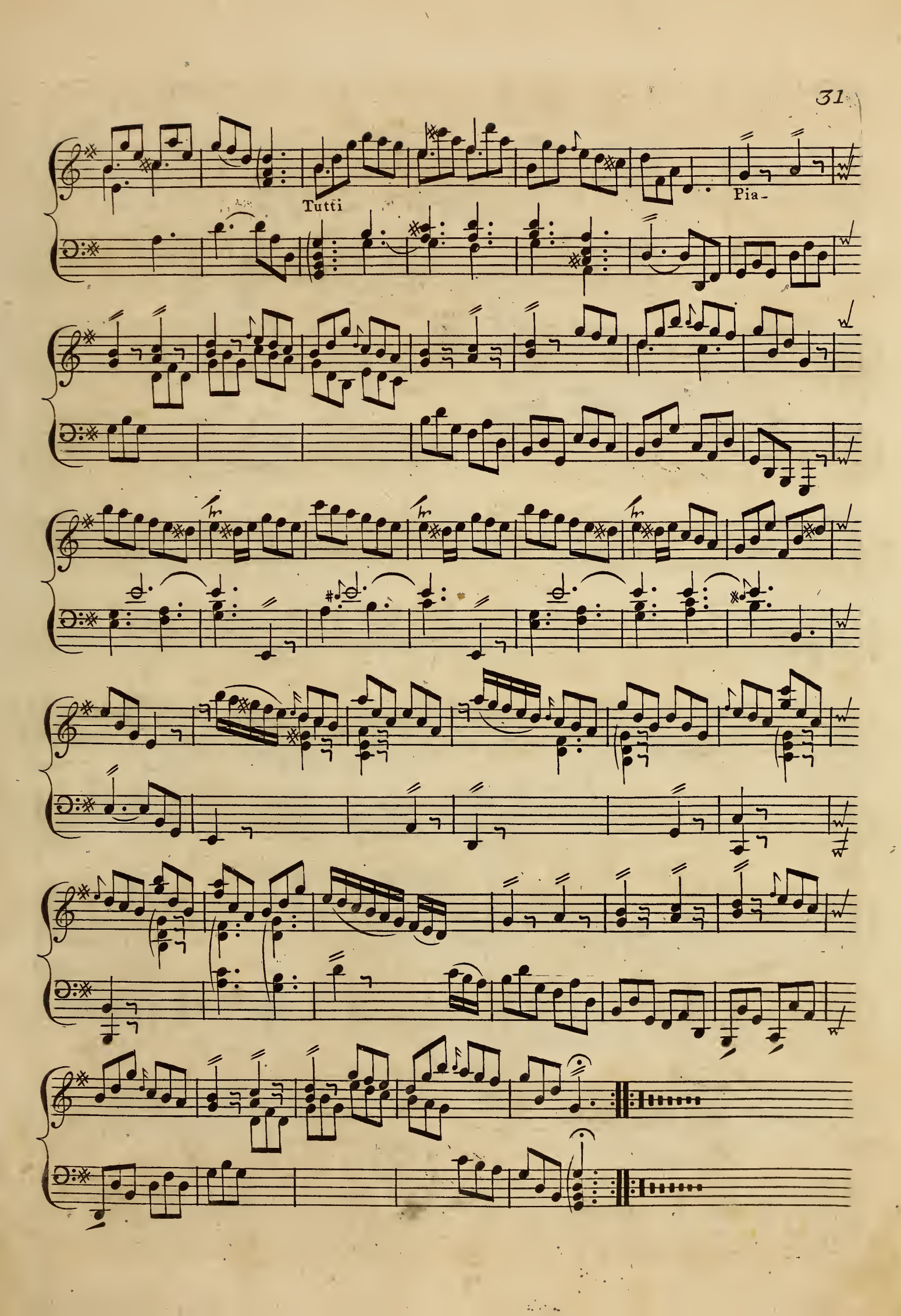
Tutti Pia.

For-

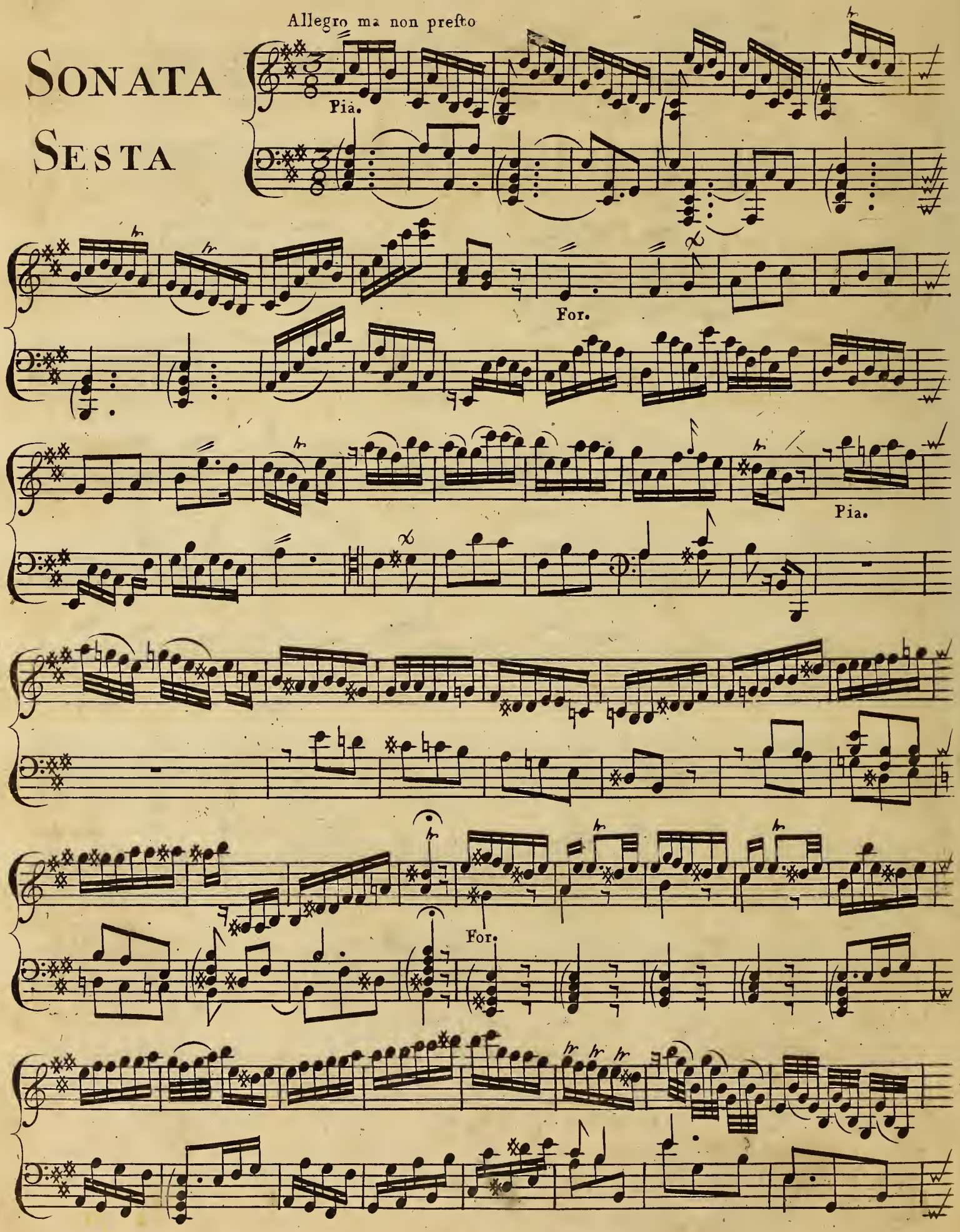
Volti

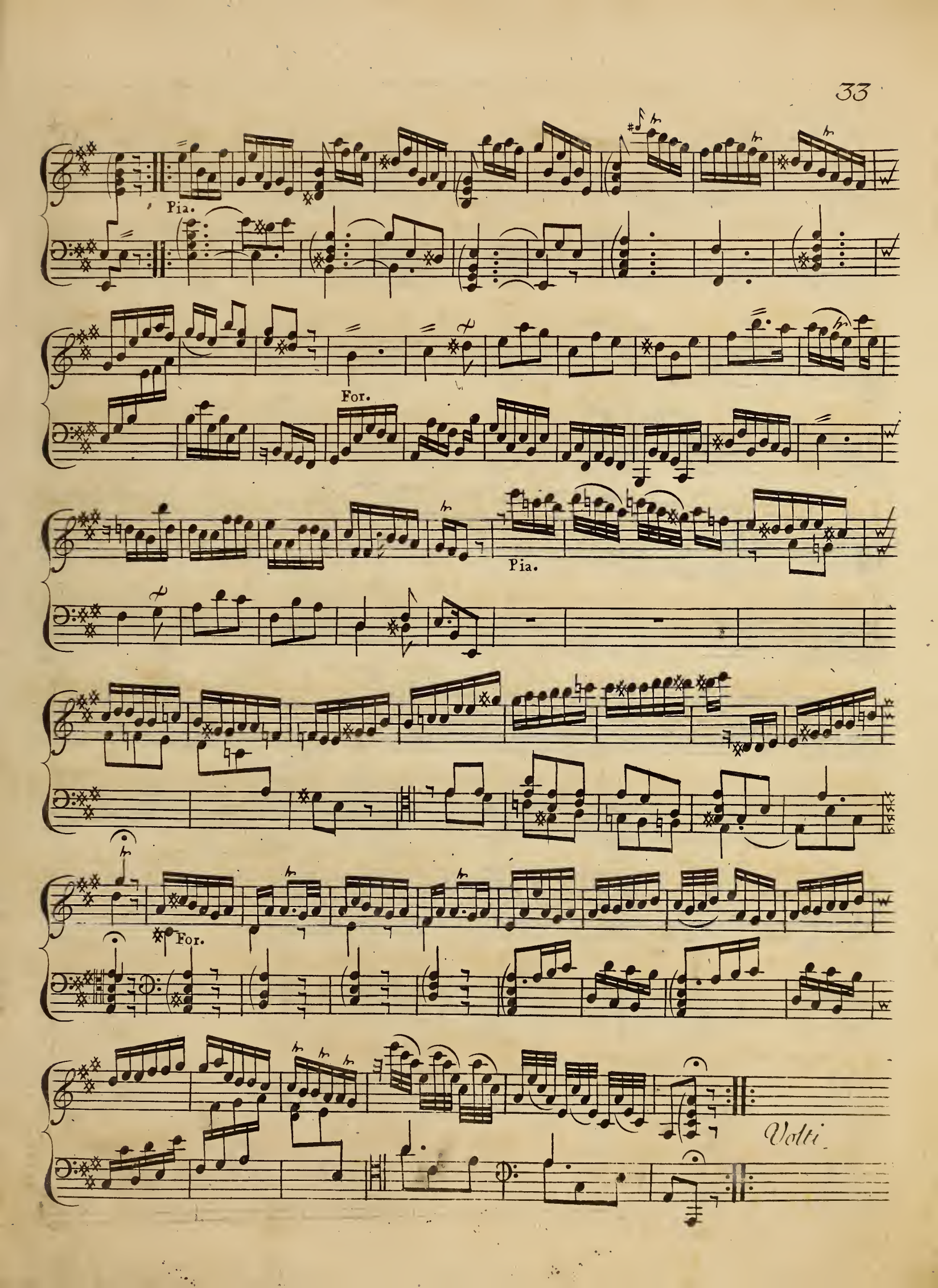

Andante
Lagato Pia-
For-
Pia-
For-
L
R
L
R
L
Volti

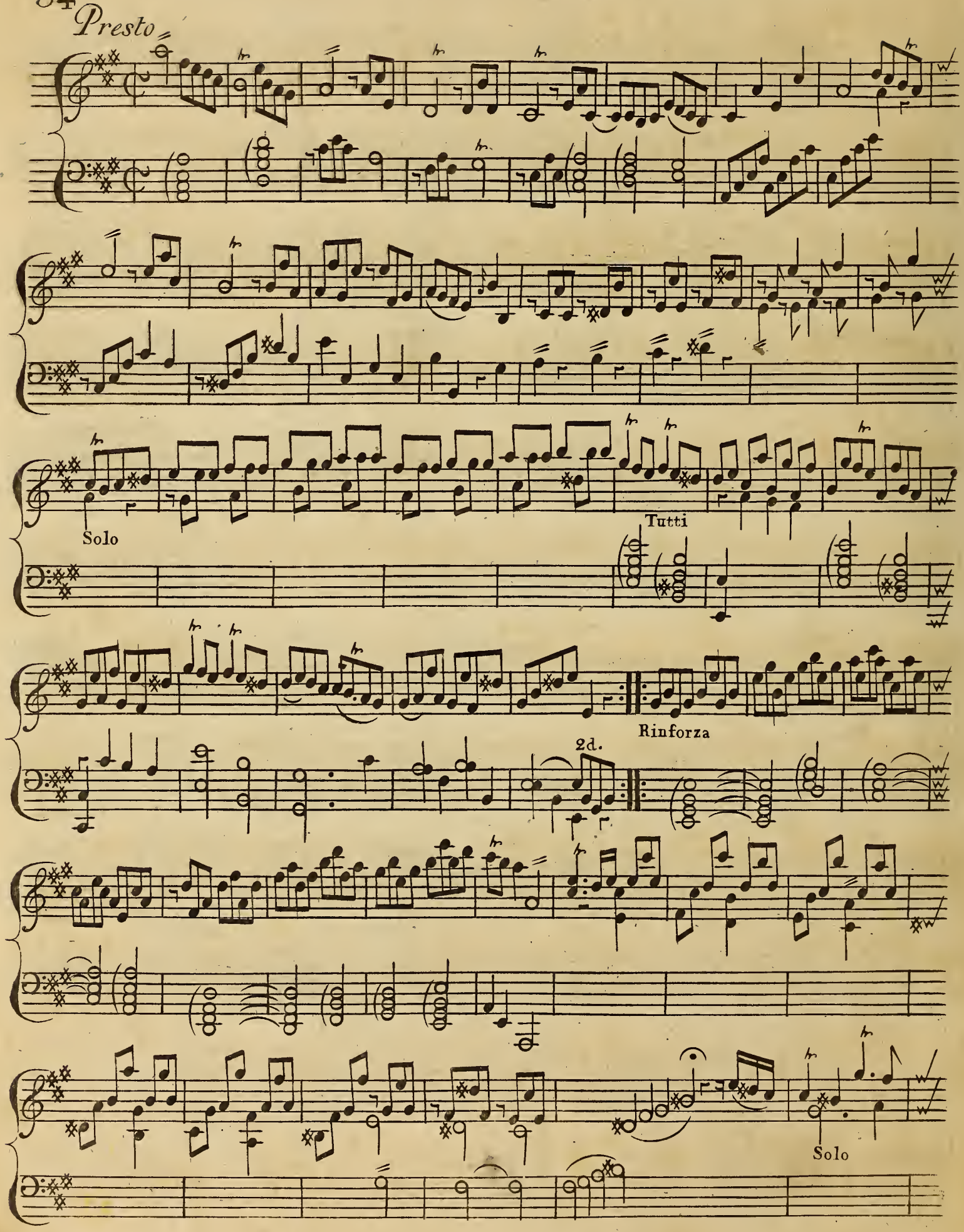

Giga
Contadina
Tutti
Solo
Pia.
F.
P.
F.
P.
F.
Pia-
F
P
F

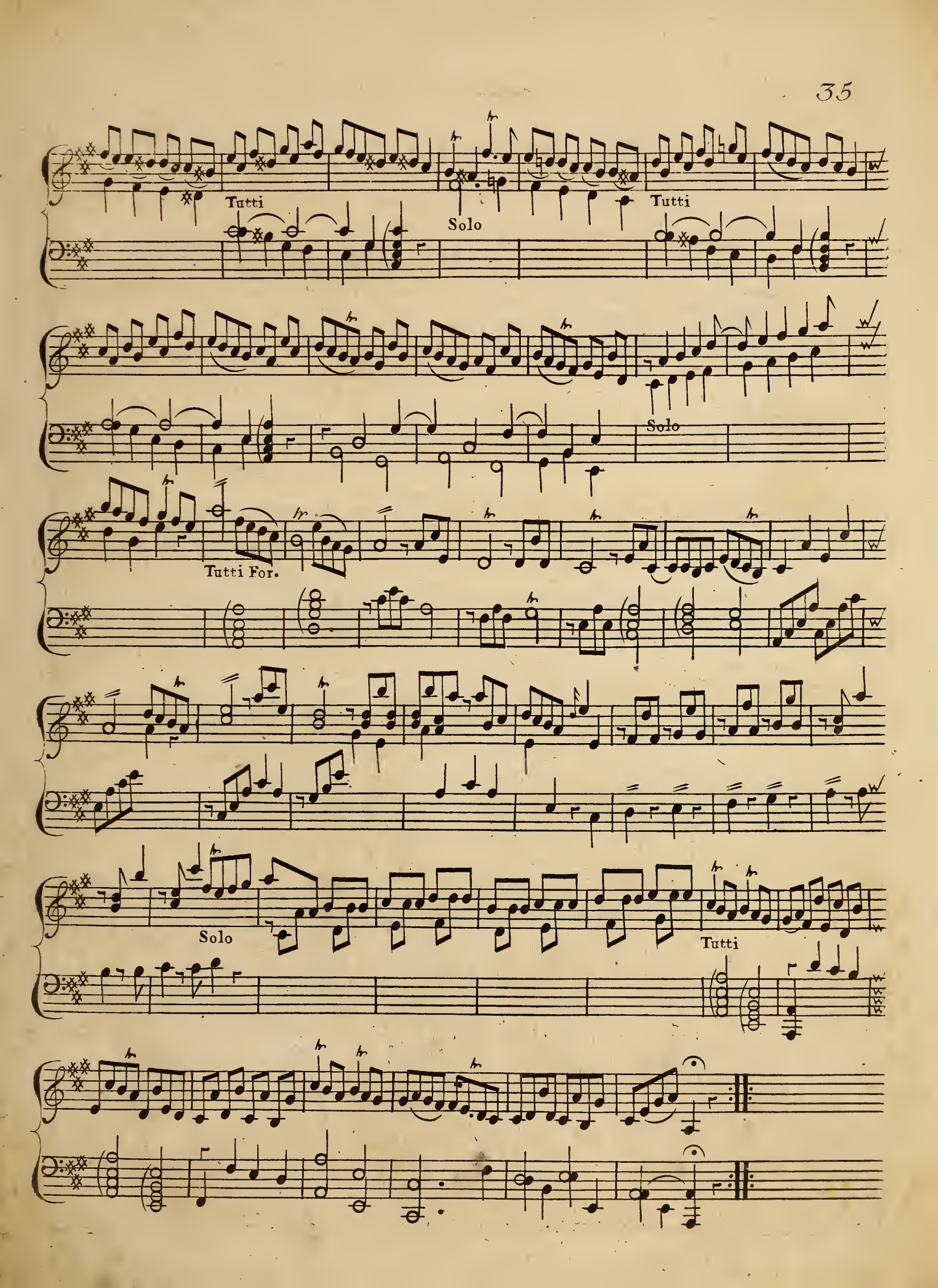

Tutti
Pia-

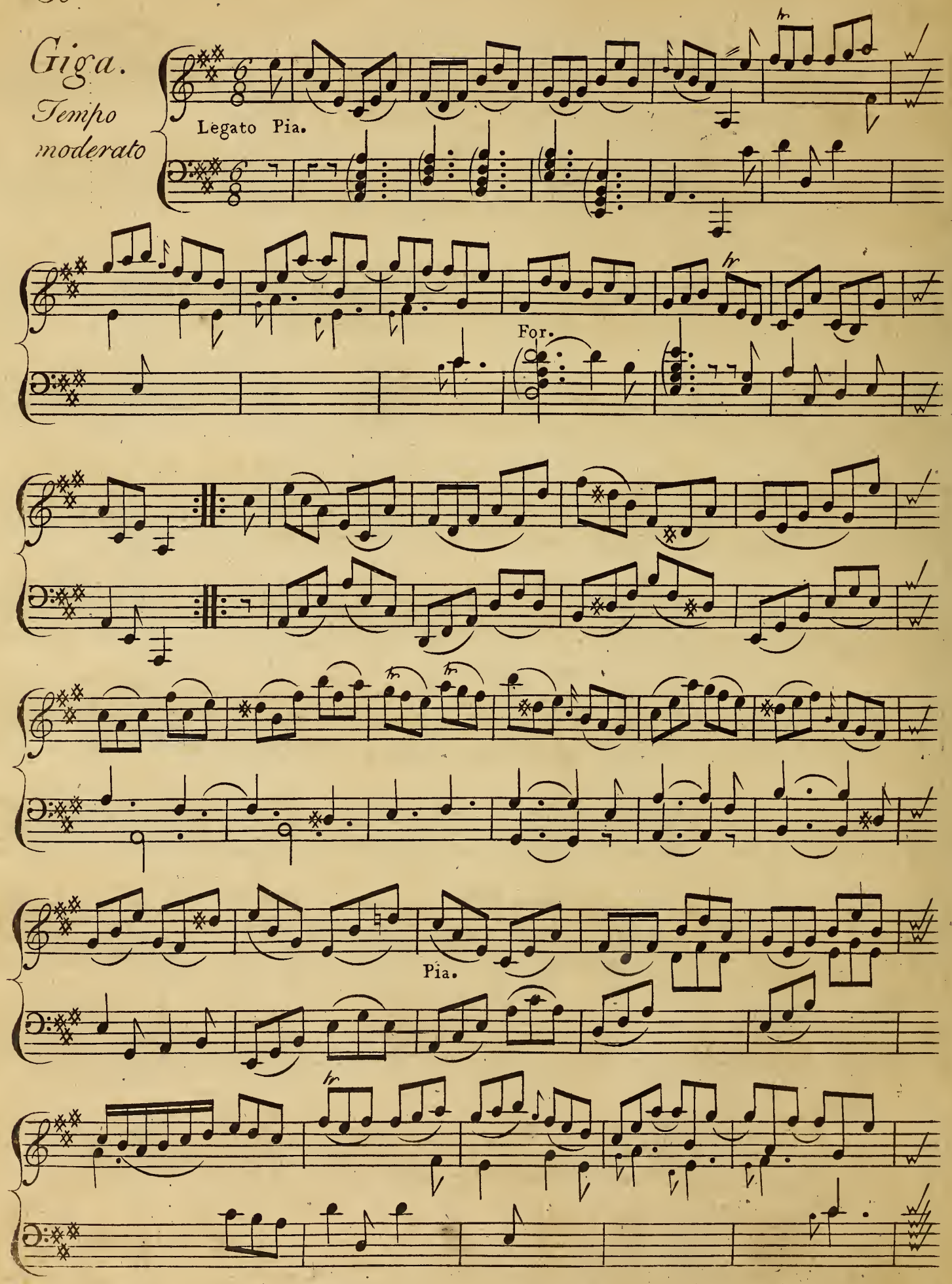
Sonata Sesta

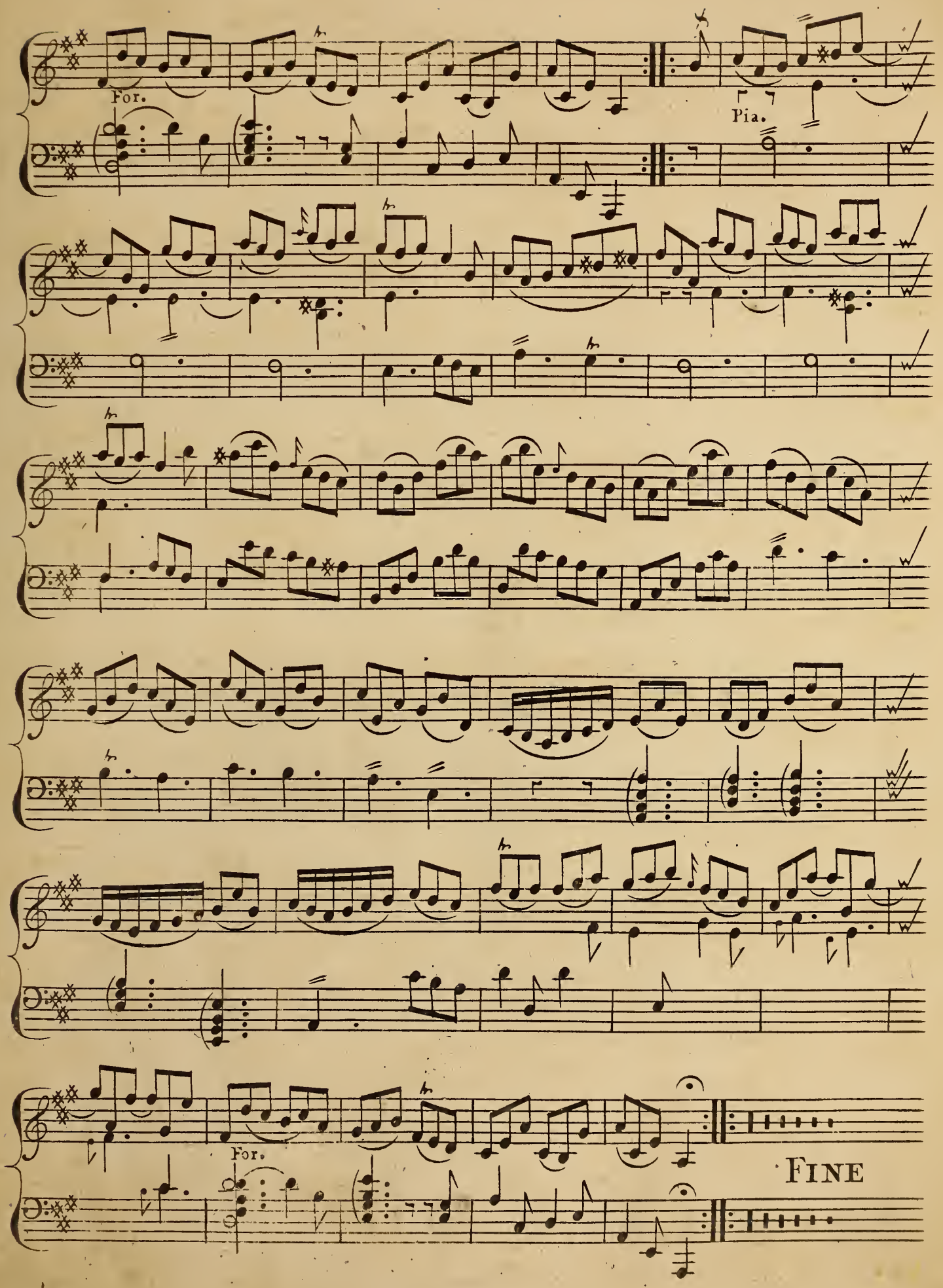



Pia.
For.
Pia.
For.
Volti


Presto
Solo
Tutti
Rinforza
2d.
Solo


Tutti
Solo
Tutti
Solo
Tutti For.
Solo
Tutti


Giga.
Tempo moderato
Legato Pia.
For.
Pia.


For.
Pia.
For.
FINE

Six SONATAS for the Harpsichord

With Accompaniments

FOR TWO VIOLINS AND VIOLONCELLO.

Dedicated to Lady Blackett

BY

CHARLES AVISON,

Organist of Newcastle upon Tyne.

OPERA QUINTA.

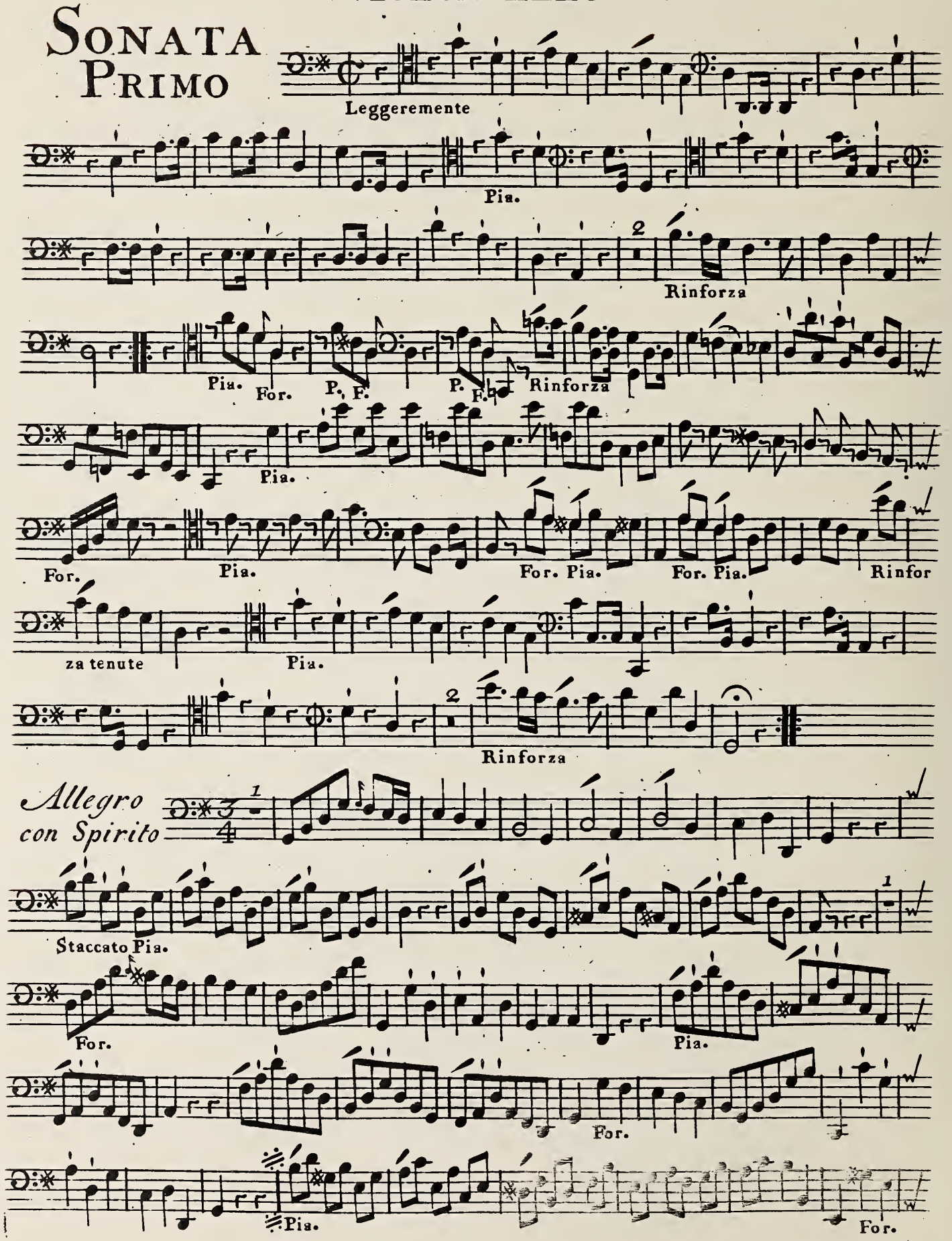
London

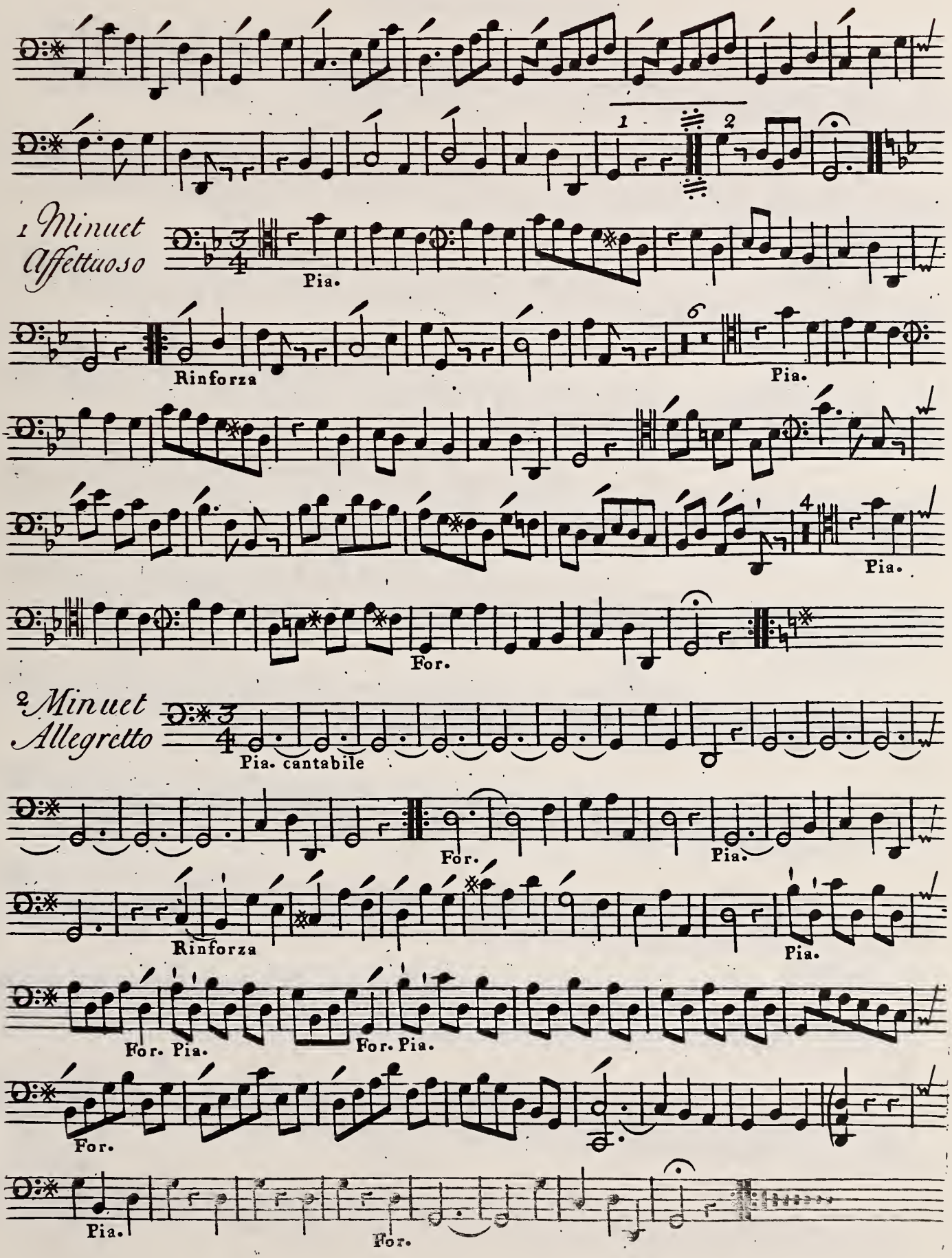
Printed for John Johnson at the Harp & Crown in Cheapside.

1756

Violoncello

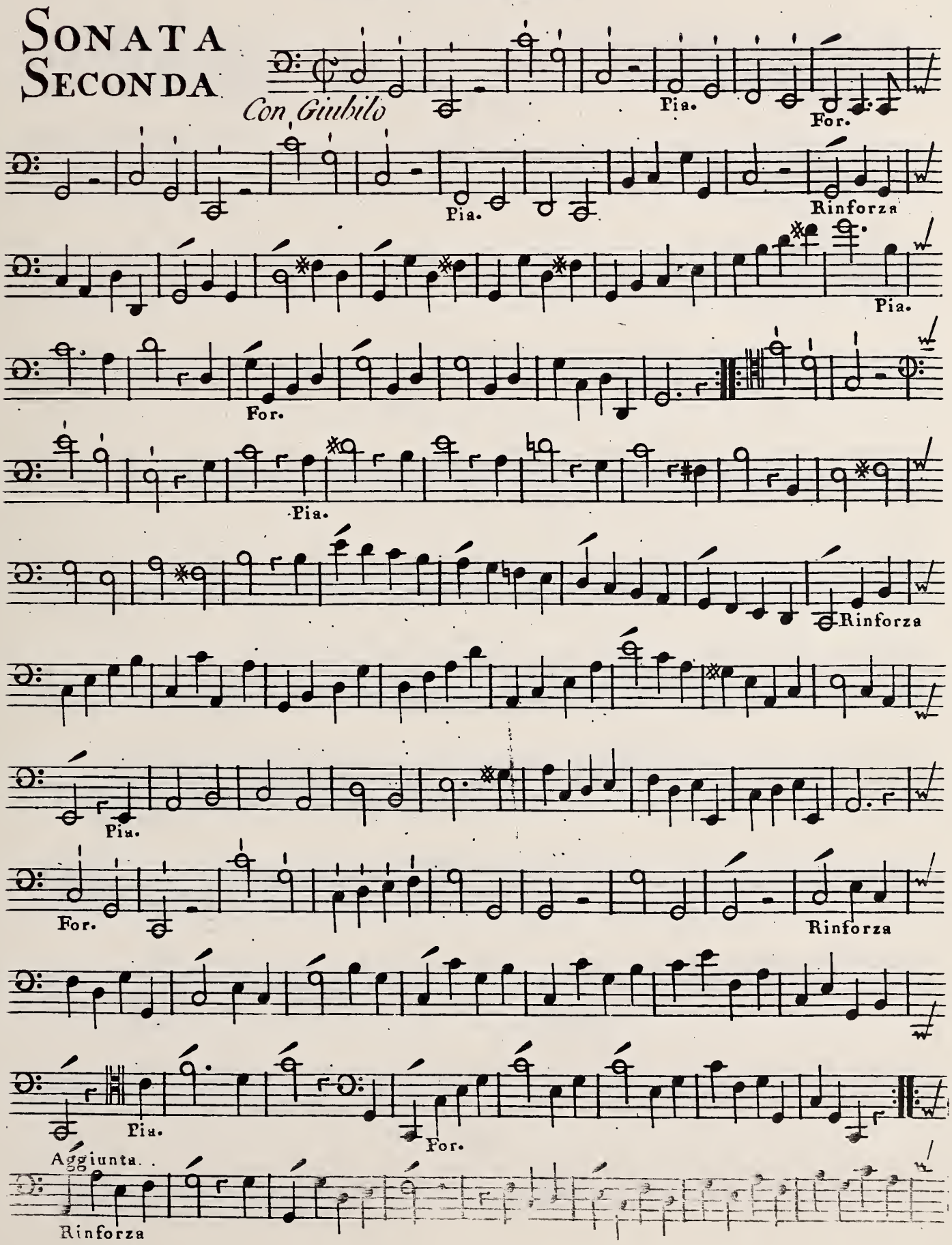
Sonata Primo



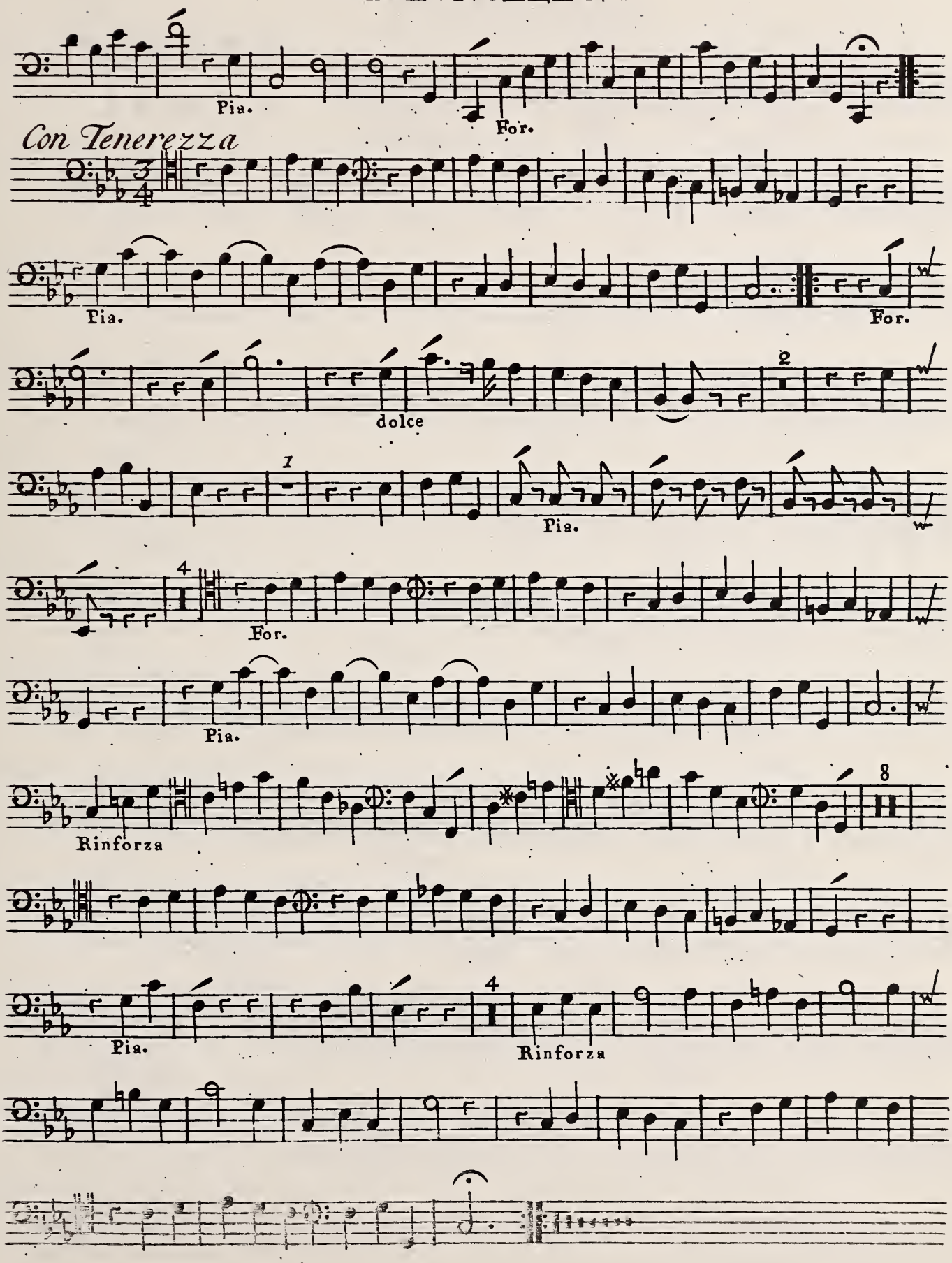

1 Minuet Affettuoso
Pia.
Rinforza
Pia.
Pia.
For.
2 Minuet Allegretto
Pia. cantabile
For.
Pia.
Rinforza
Pia.
For. Pia.
For. Pia.
For.
Pia.
For.

Violoncello

Sonata Seconda

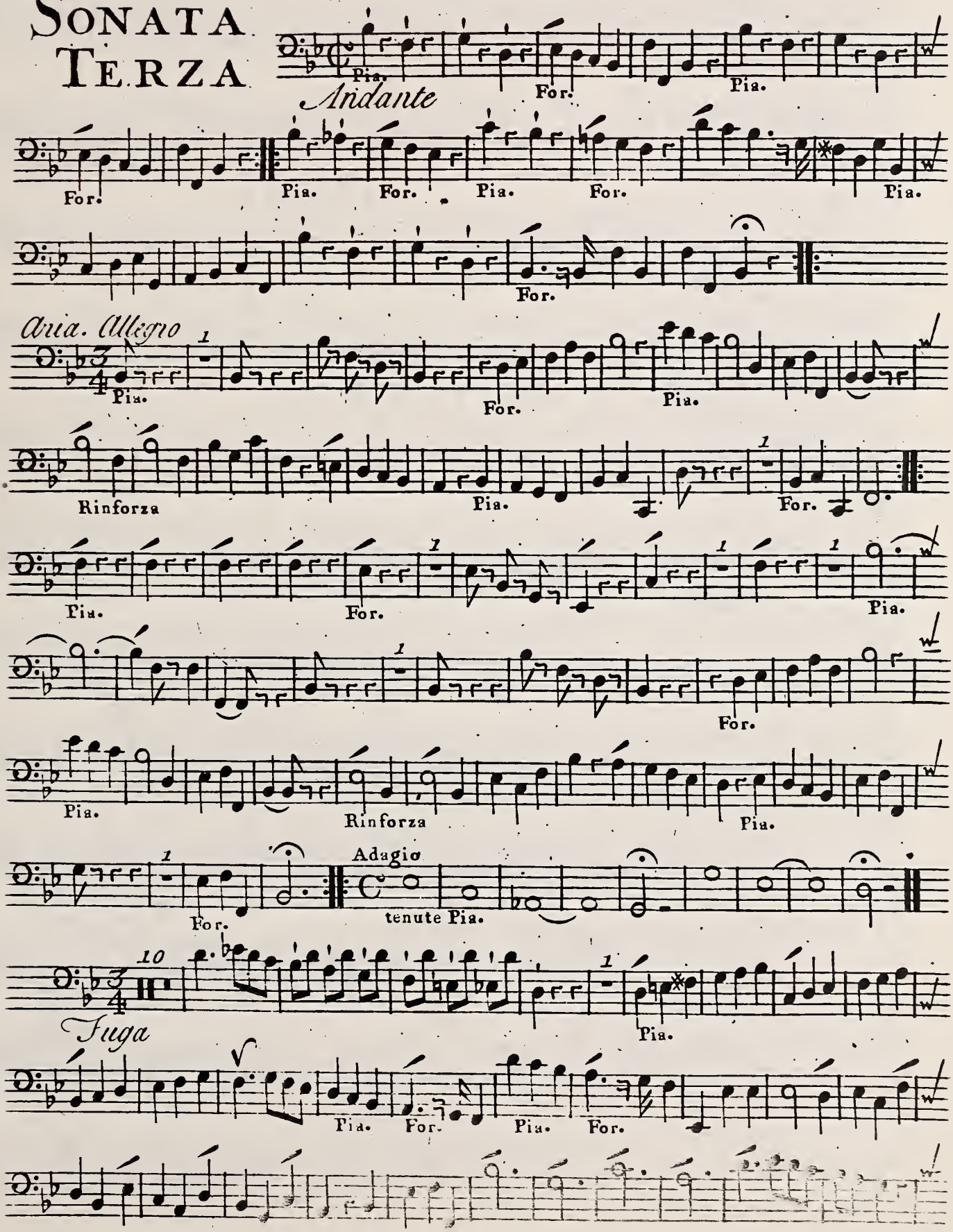


VIOLONCELLO.

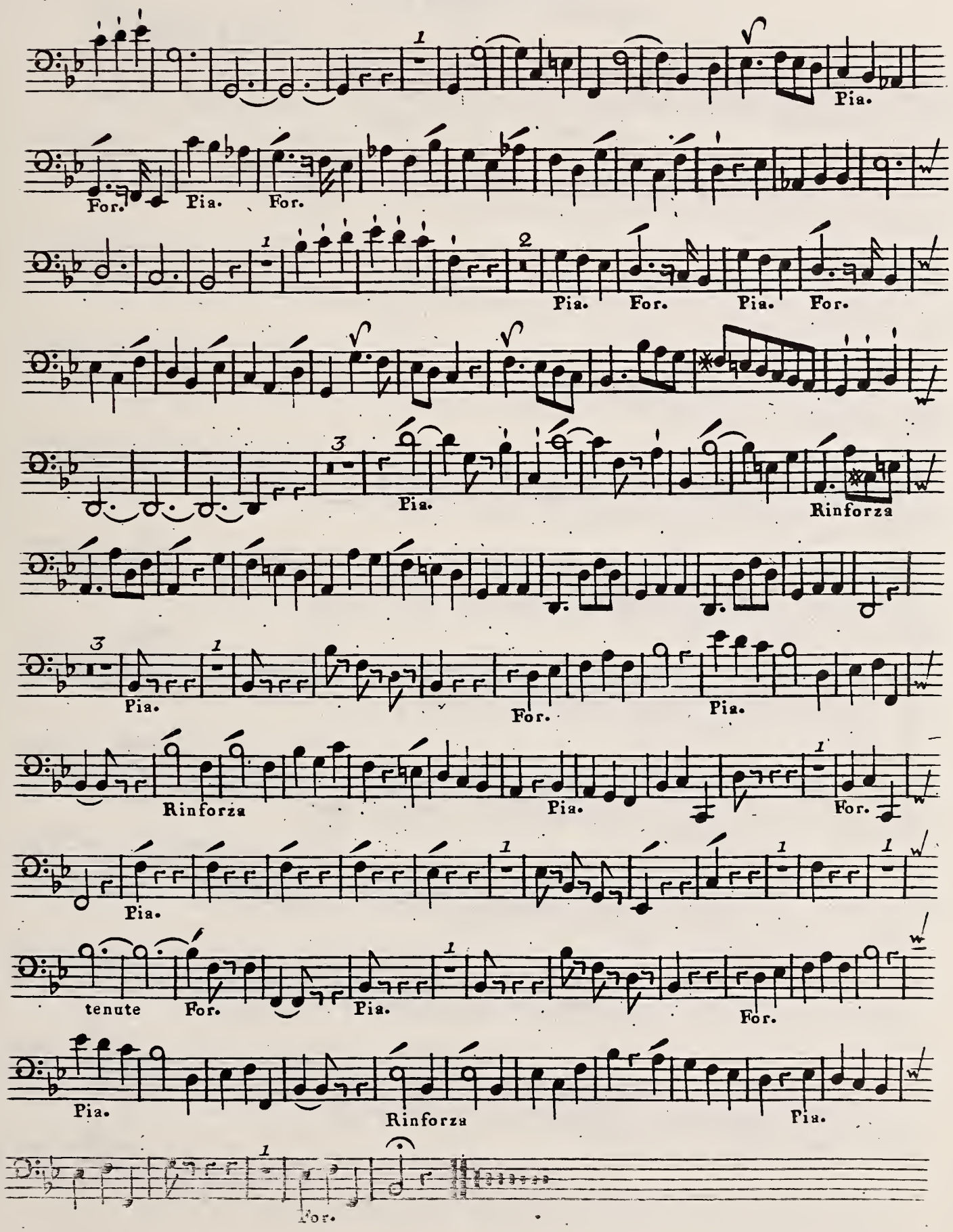


VIOLONCELLO

SONATA TERZA

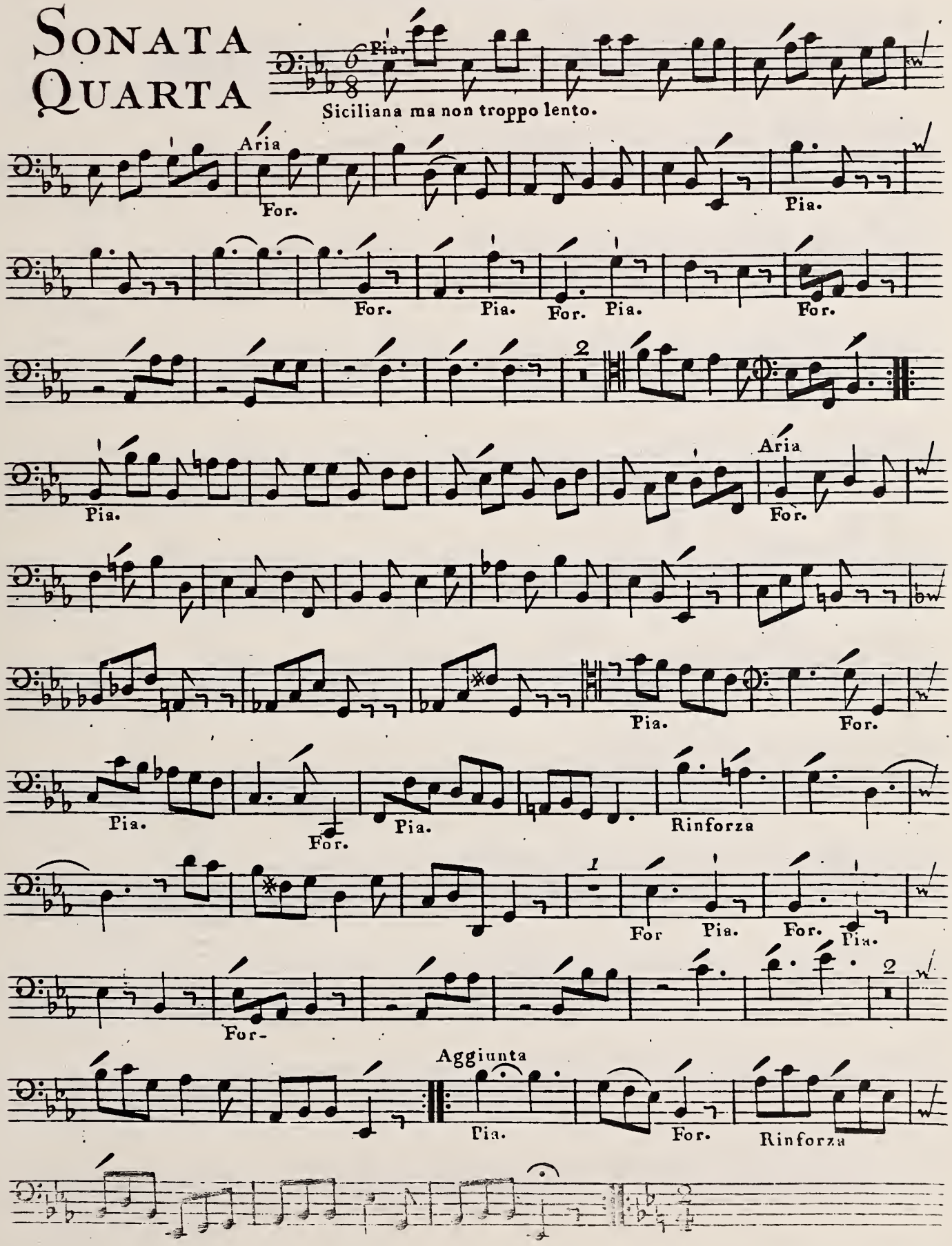


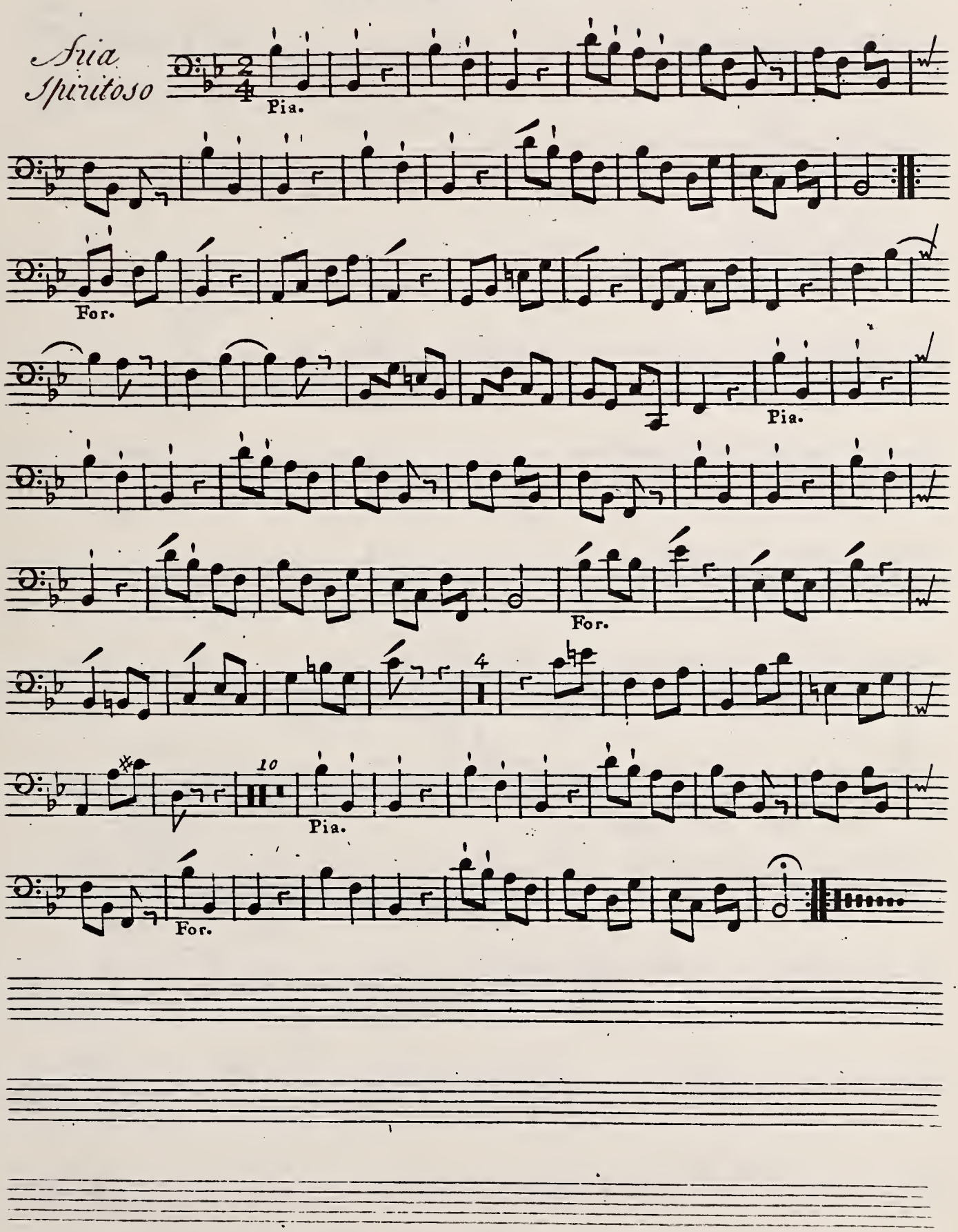
VIOLONCELLO



Violoncello

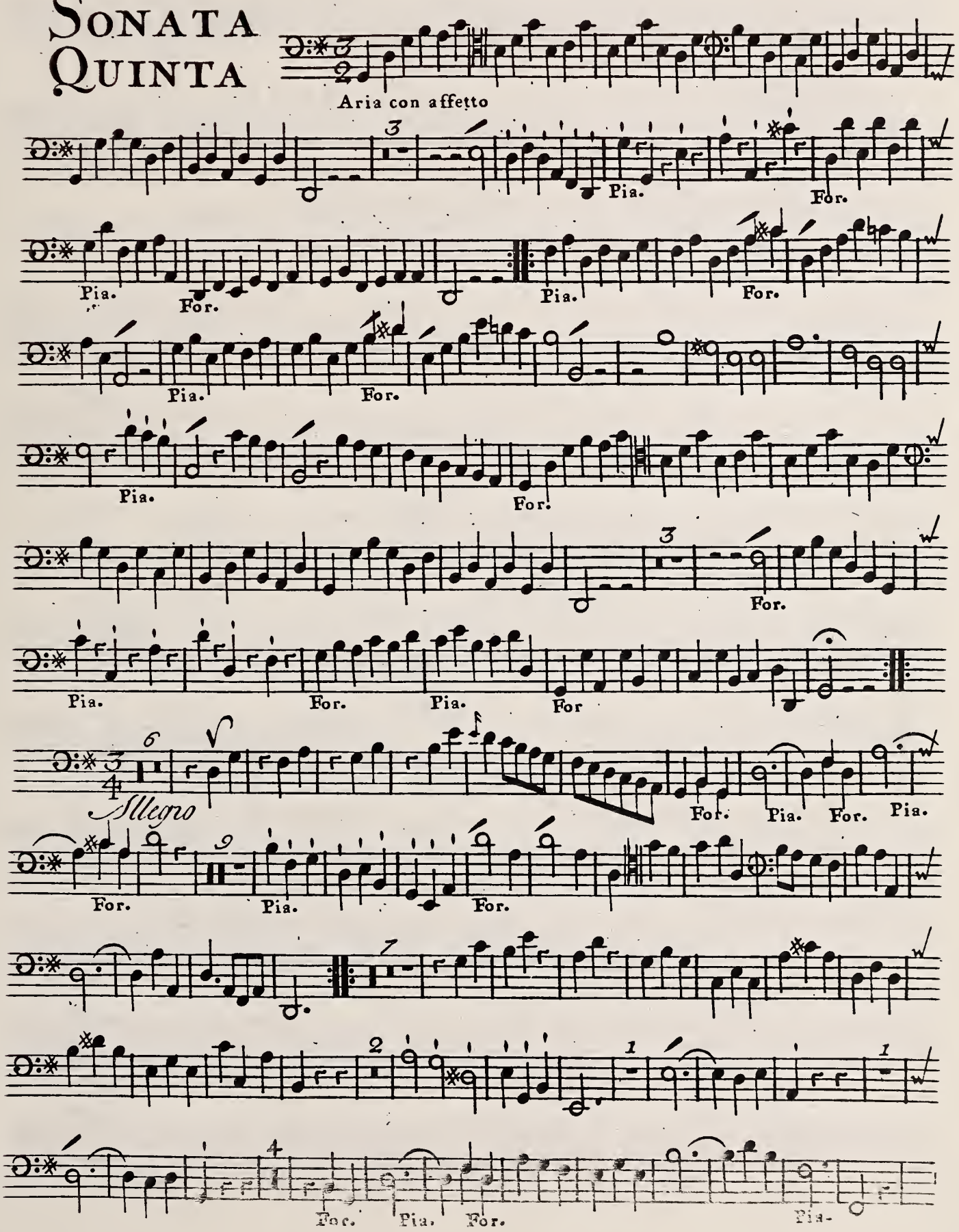
Sonata Quarta

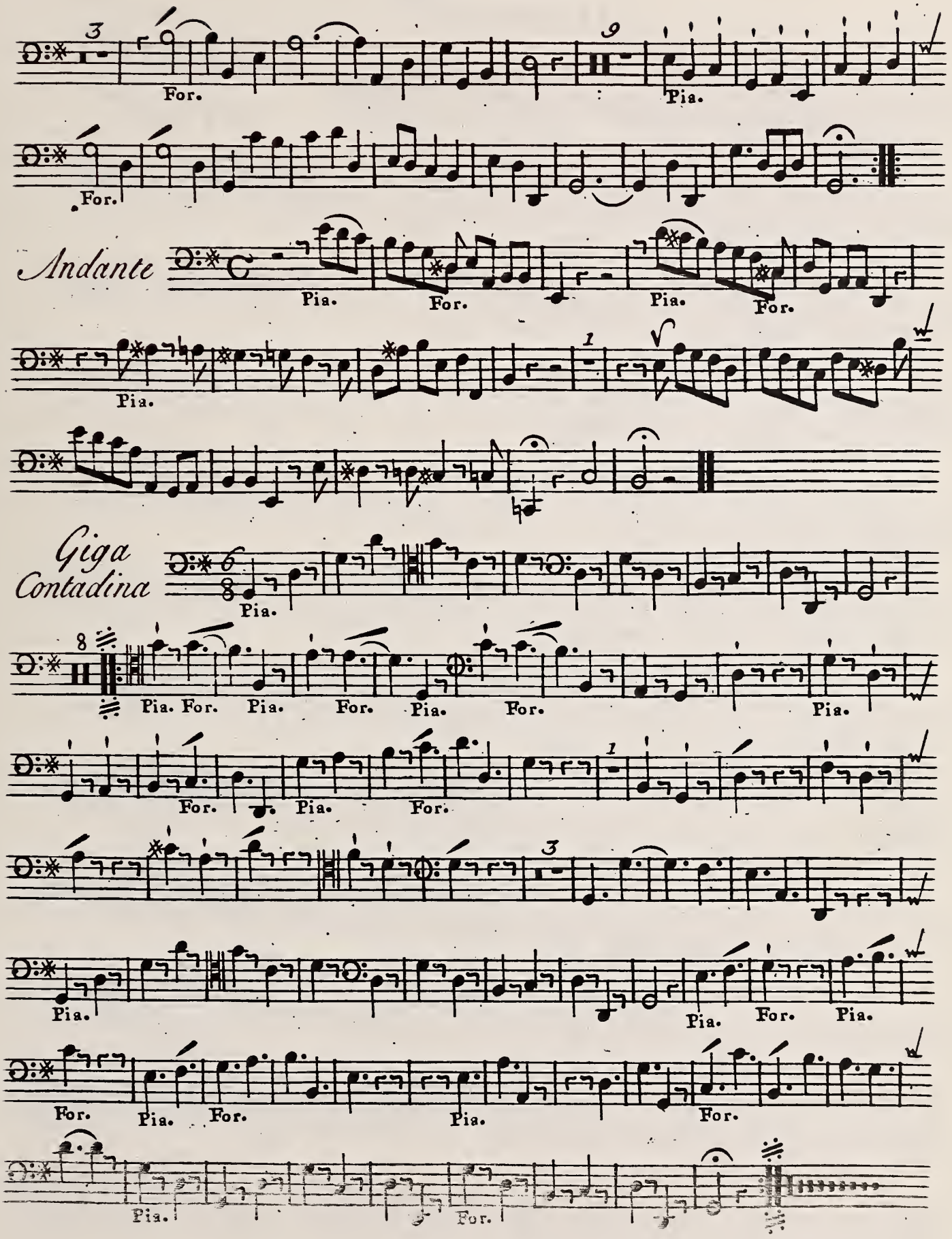



Aria Spiritoso
Pia.
For.
Pia.
For.
4
10
Pia.
For.

Violoncello

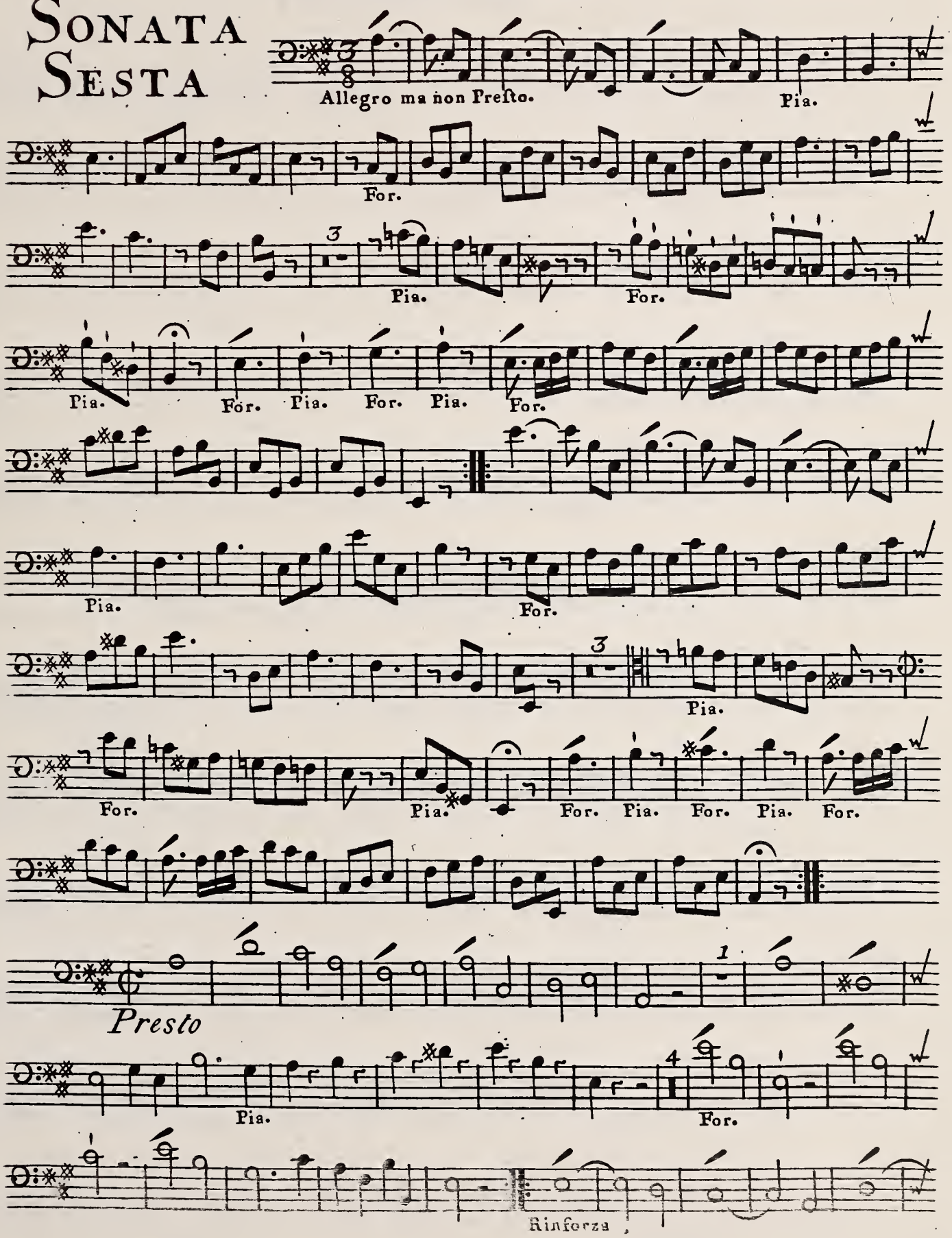
Sonata Quinta



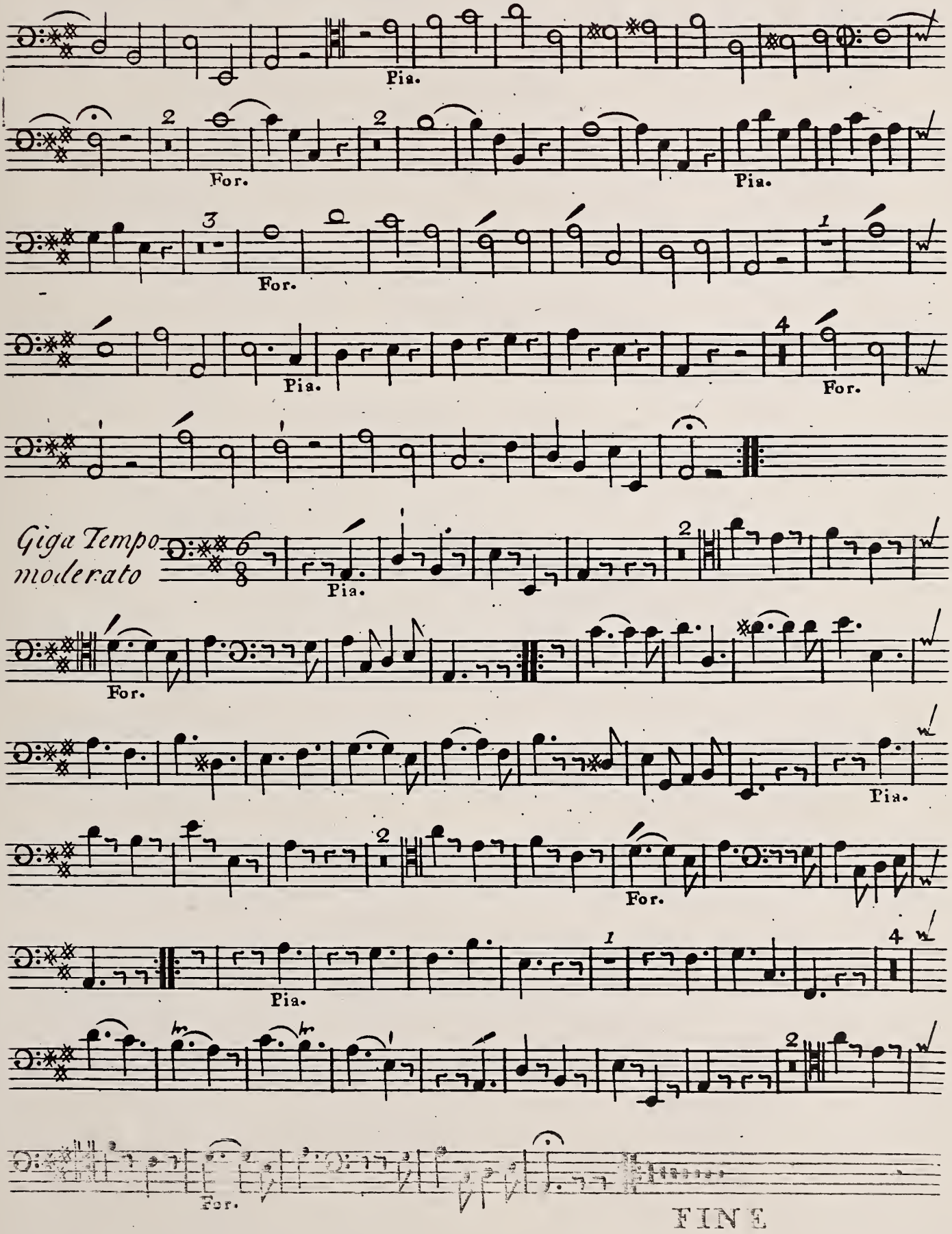

Andante
Giga
Contadina
For.
Pia.

Violoncello

Sonata Sesta



VIOLONCELLO



Six SONATAS for the Harpsichord

With Accompaniments

FOR TWO VIOLINS AND VIOLONCELLO.

Dedicated to Lady Blackett

BY

CHARLES AVISON,

Organist of Newcastle upon Tyne.

OPERA QUINTA.

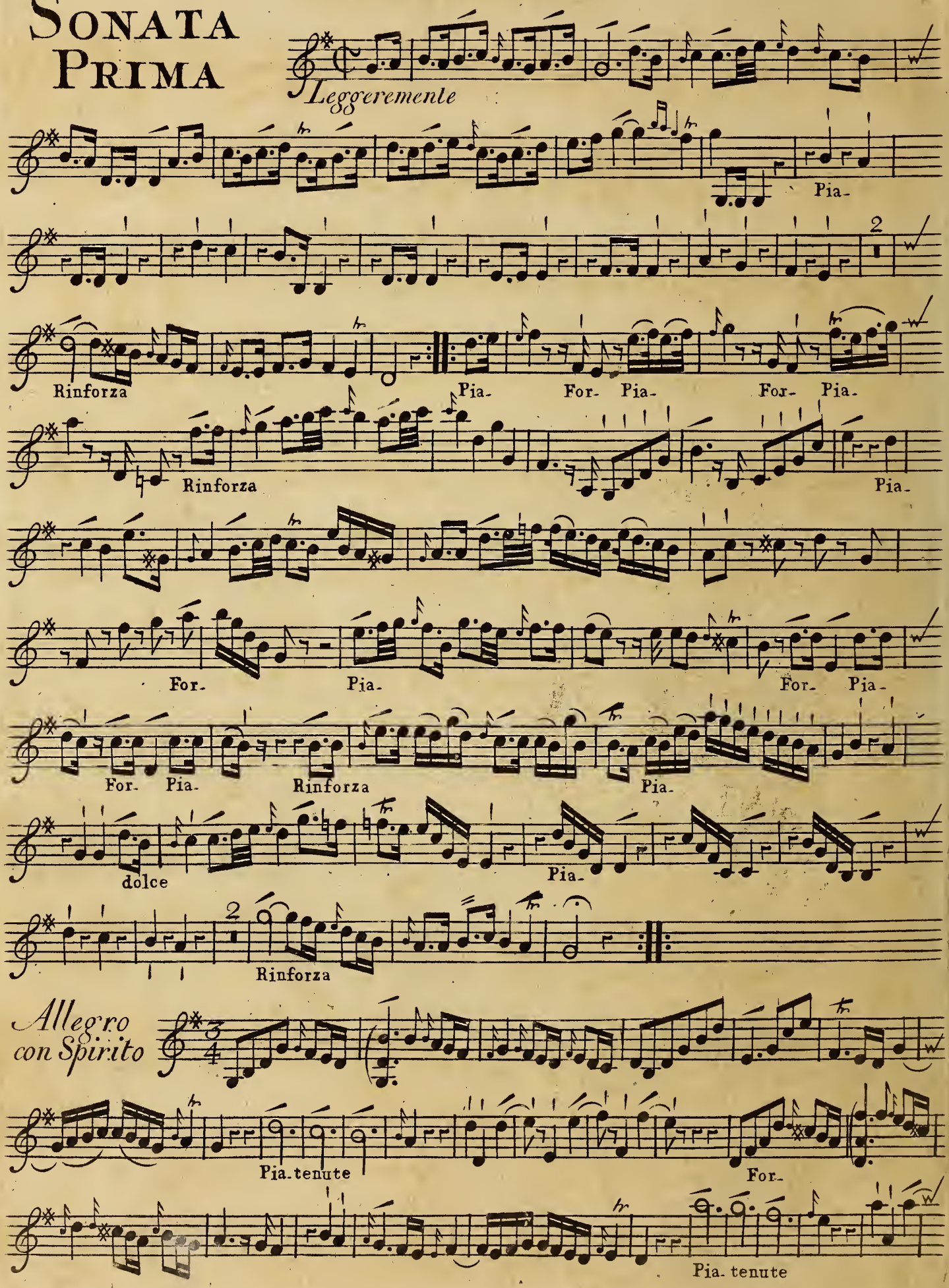
London

Printed for John Johnson at the Harp & Crown in Cheapside.

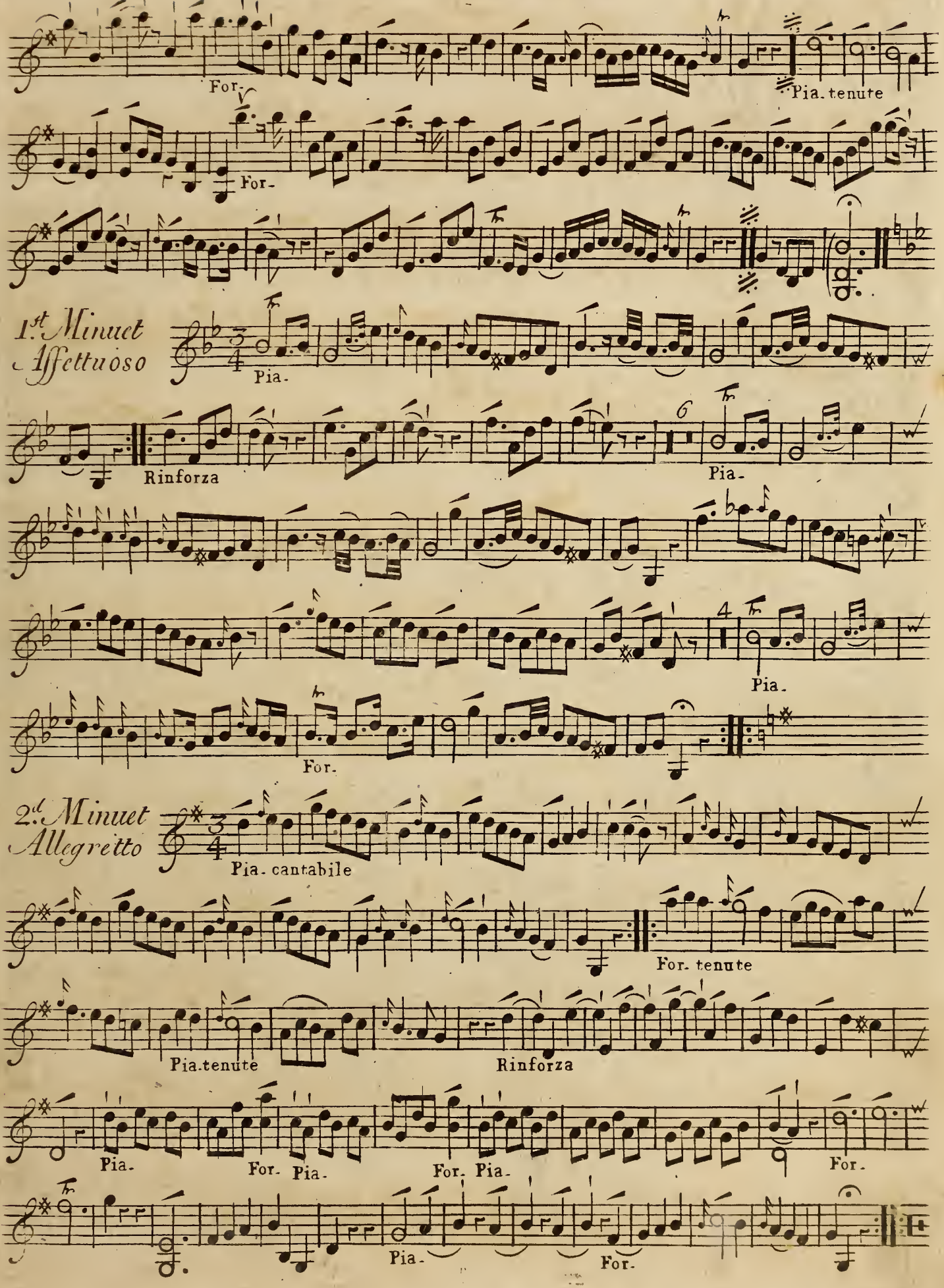
1756

Sonata Prima

Violino Primo

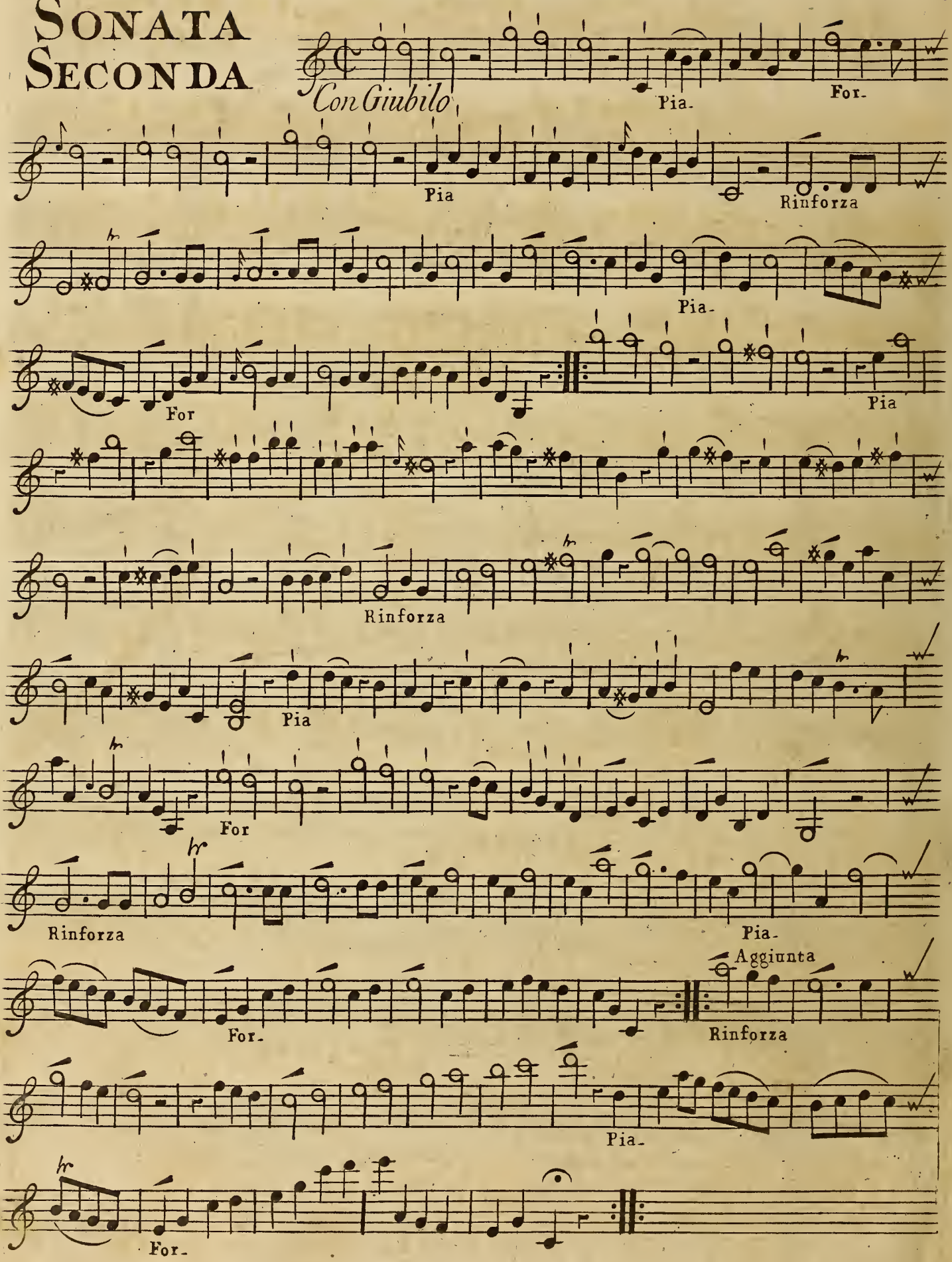


Violino Primo

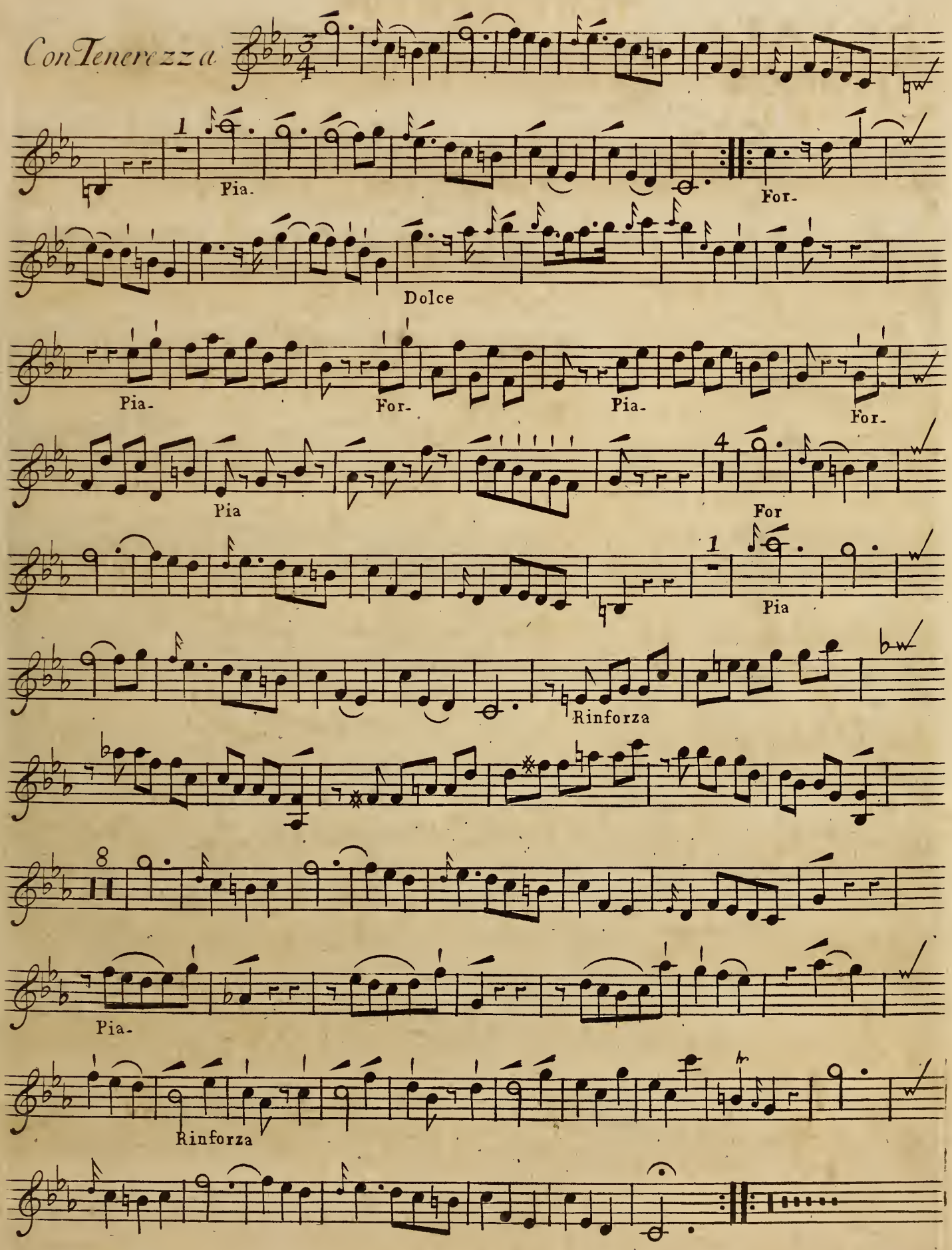


Violino Primo

Sonata Seconda

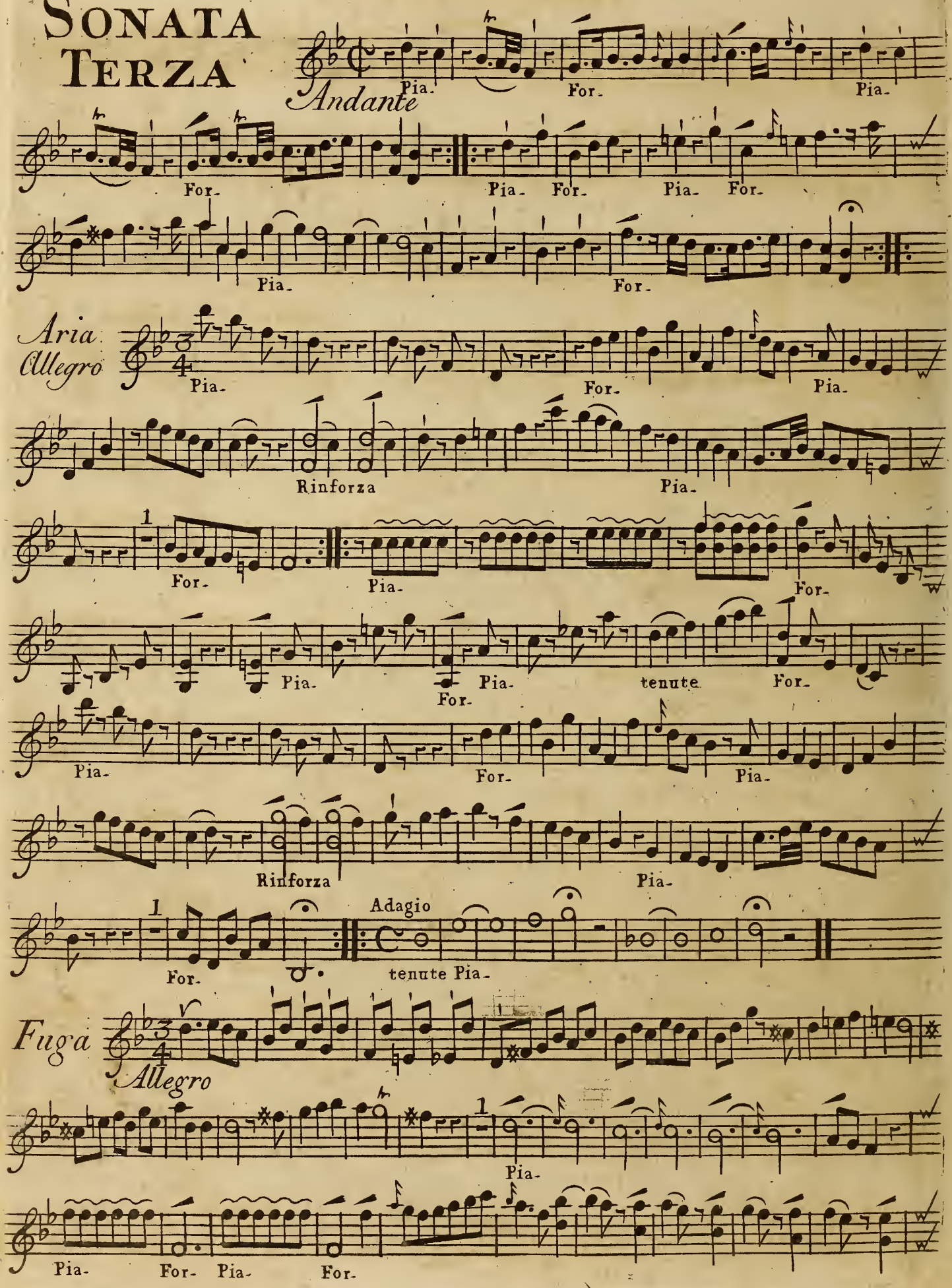


Violino Primo

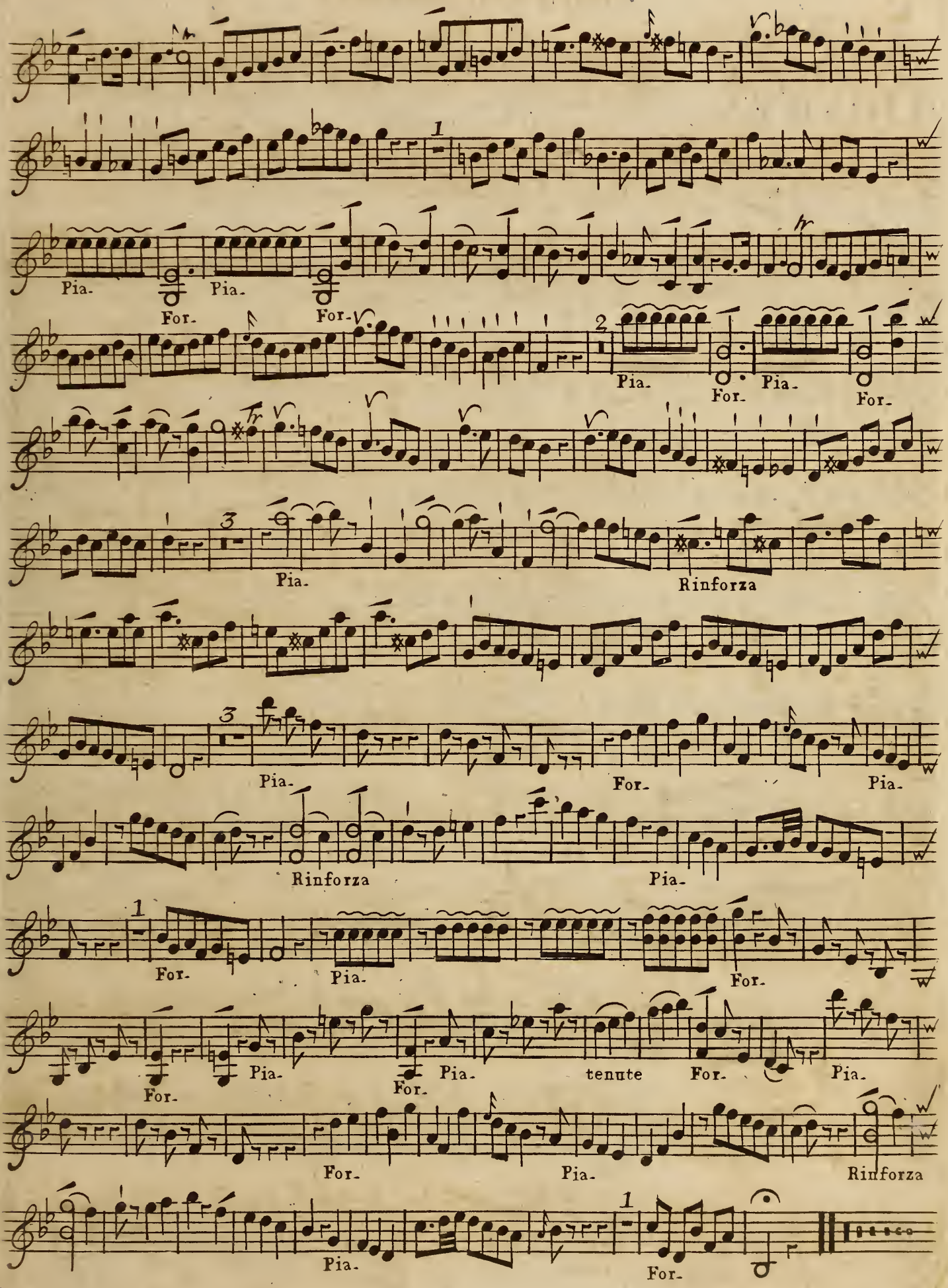


Violino Primo

Sonata Terza

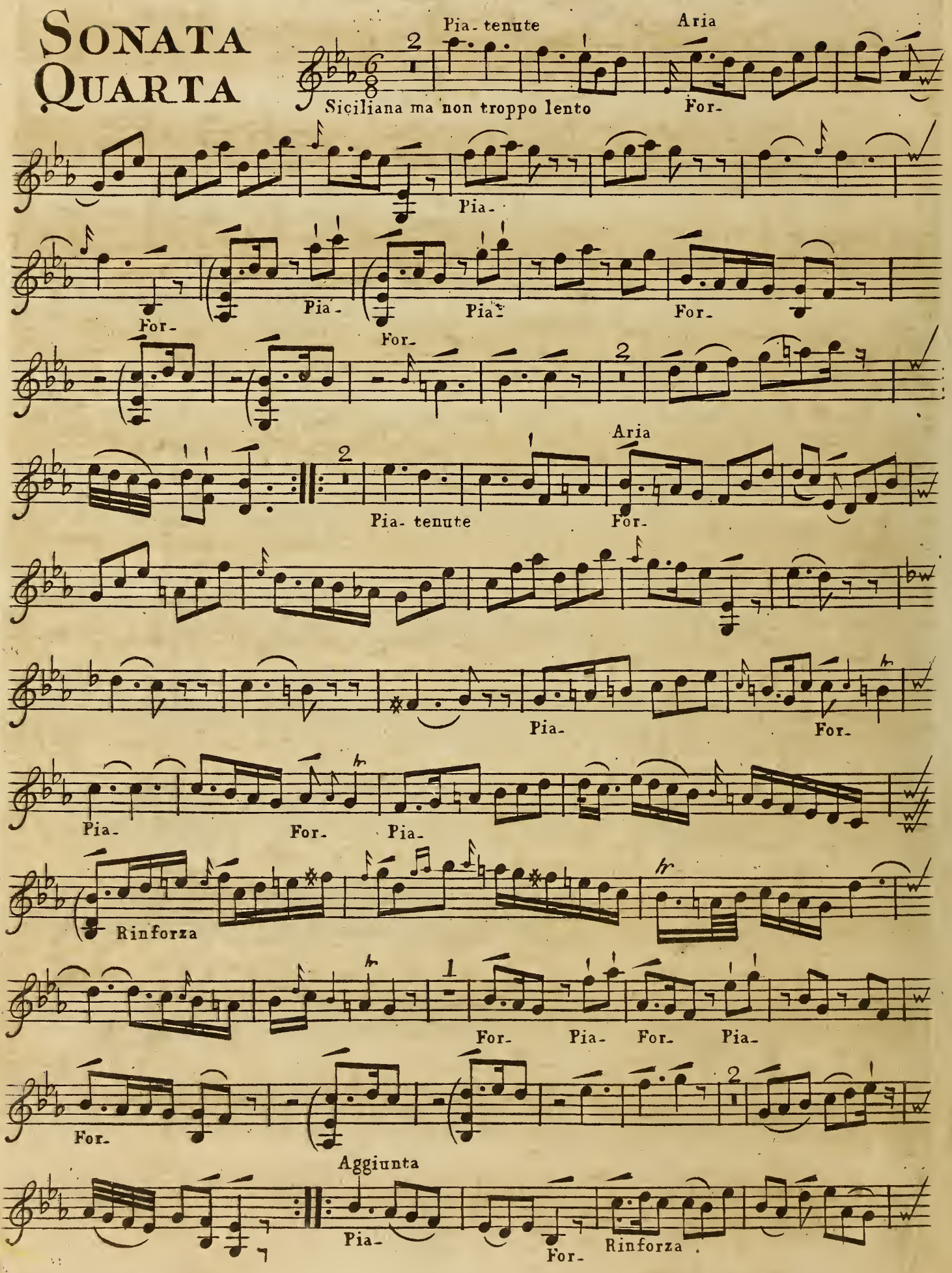


Violino Primo

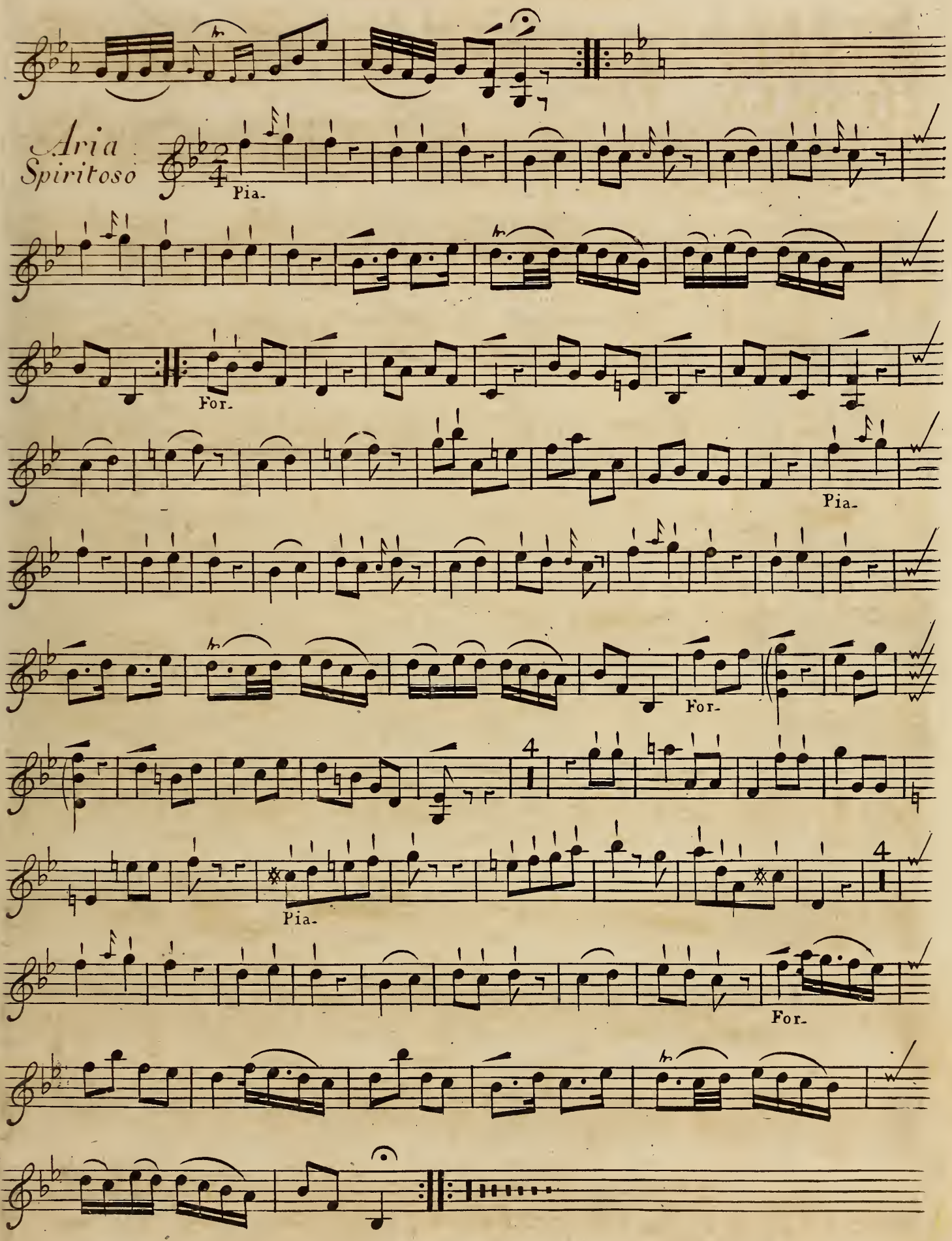


Violino Primo

Sonata Quarta

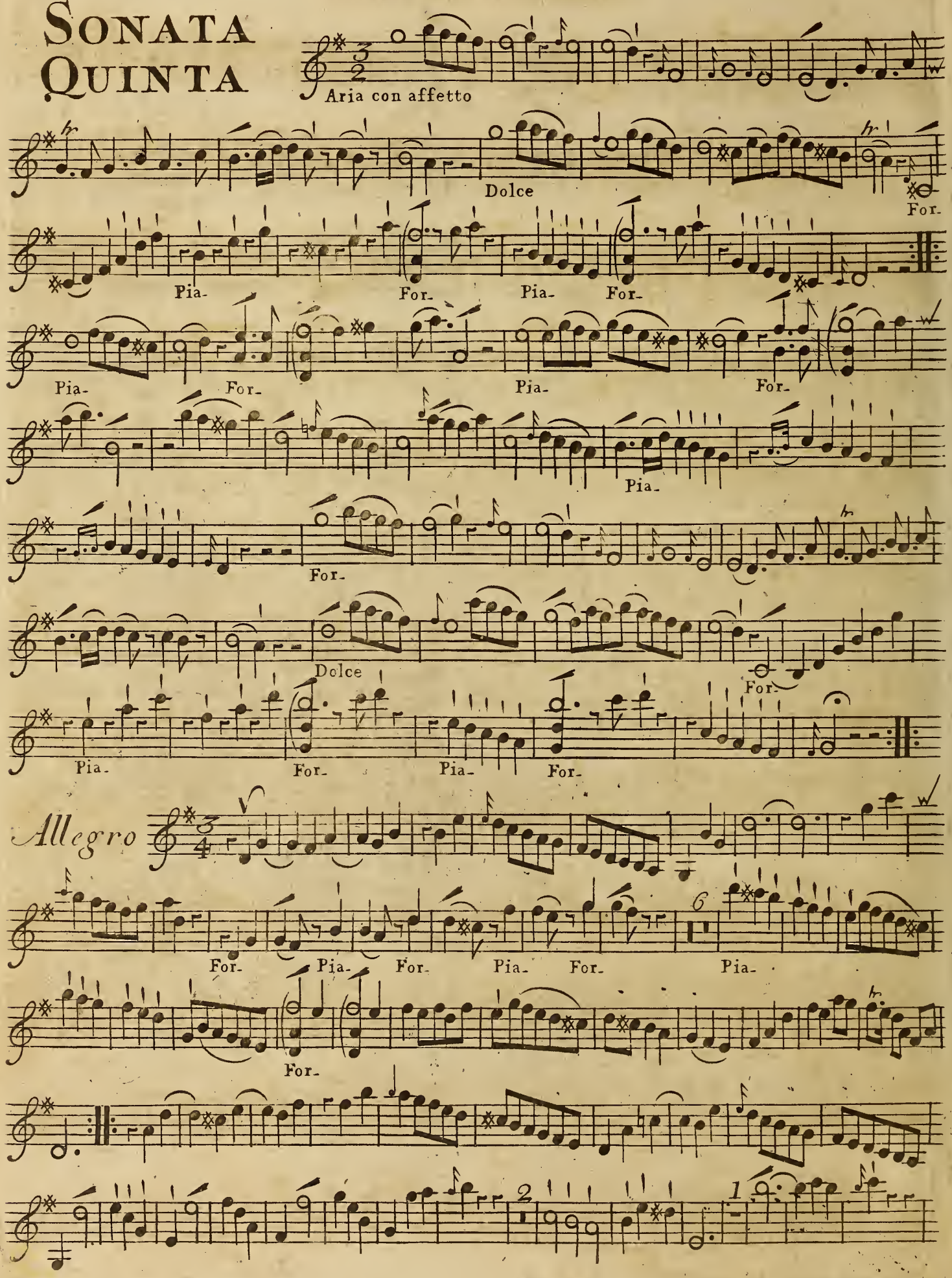


Violino Primo

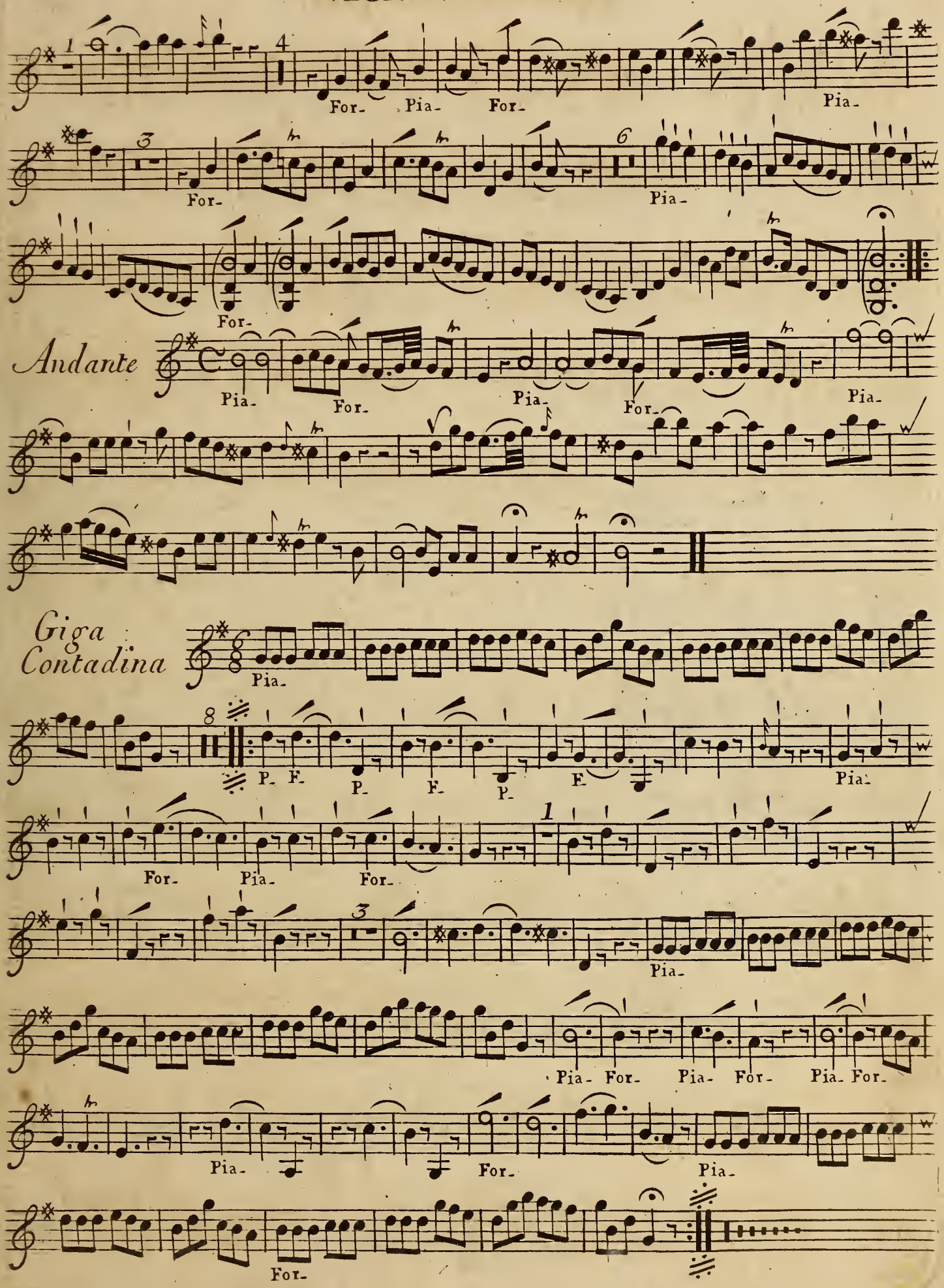


Violino Primo

Sonata Quinta

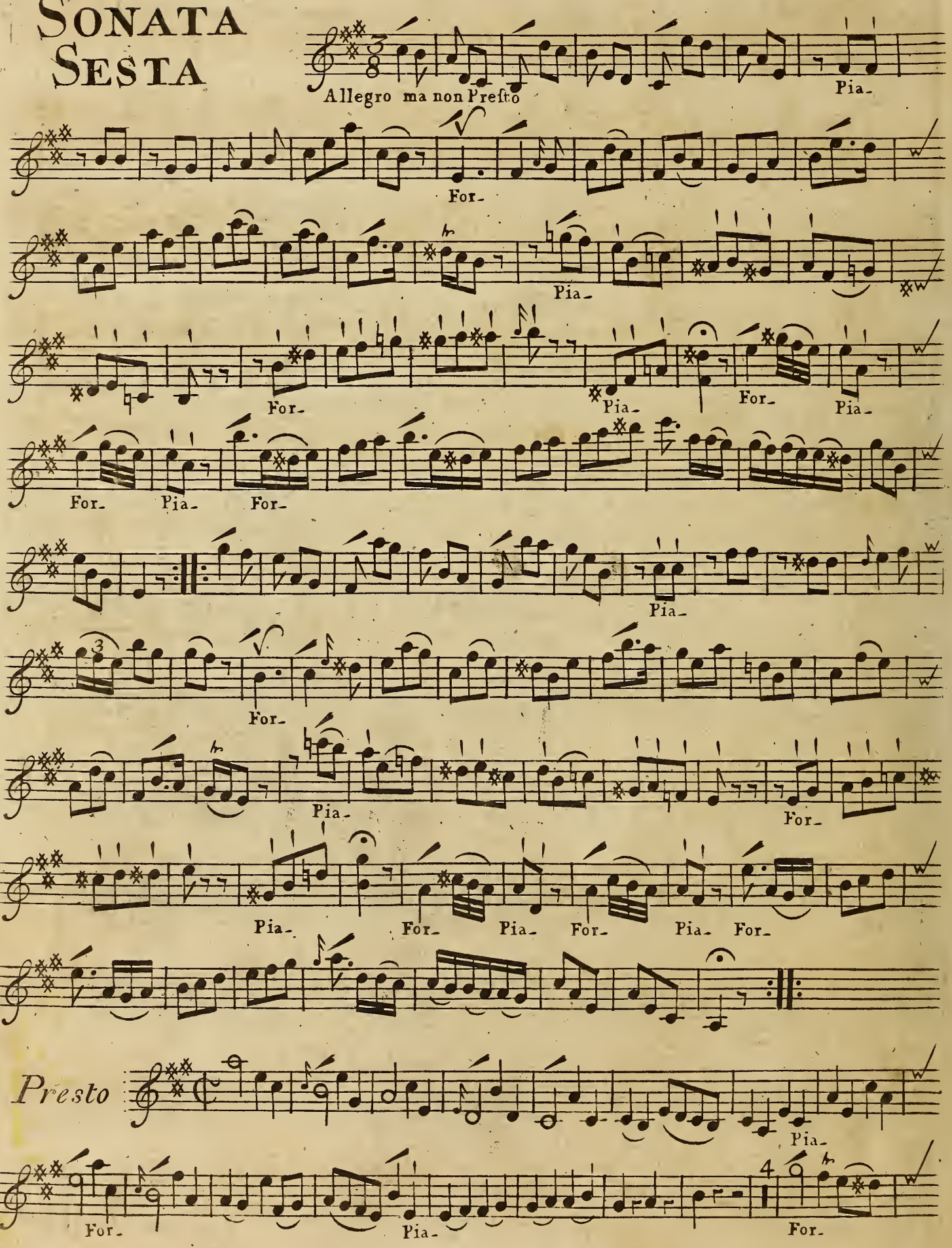


Violino Primo

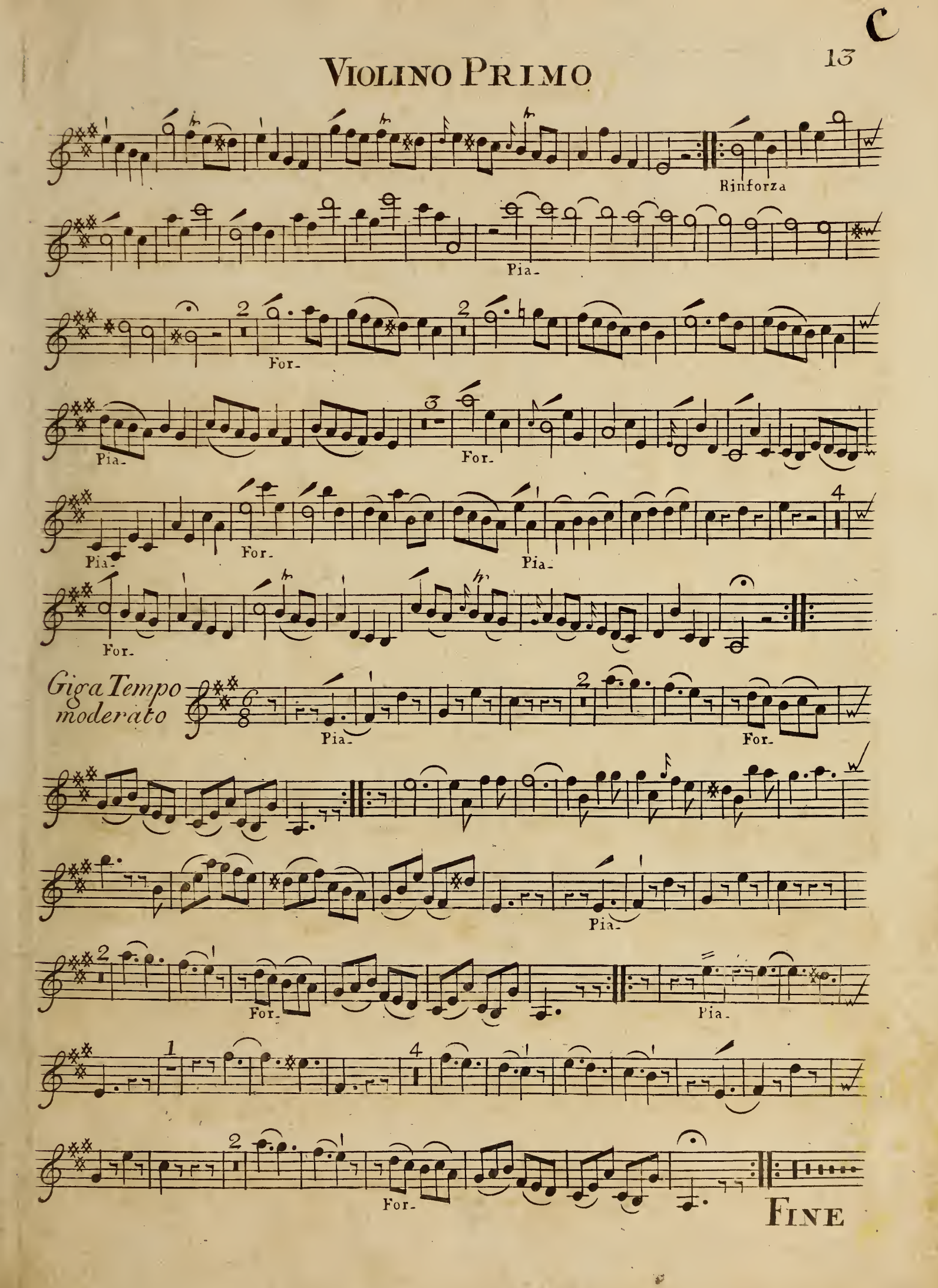


Violino Primo

Sonata Sesta



Violino Primo



Six SONATAS for the Harpsichord

With Accompaniments

FOR TWO VIOLINS AND VIOLONCELLO.

Dedicated to Lady Blackett

BY

CHARLES AVISON,

Organist of Newcastle upon Tyne.

OPERA QUINTA.

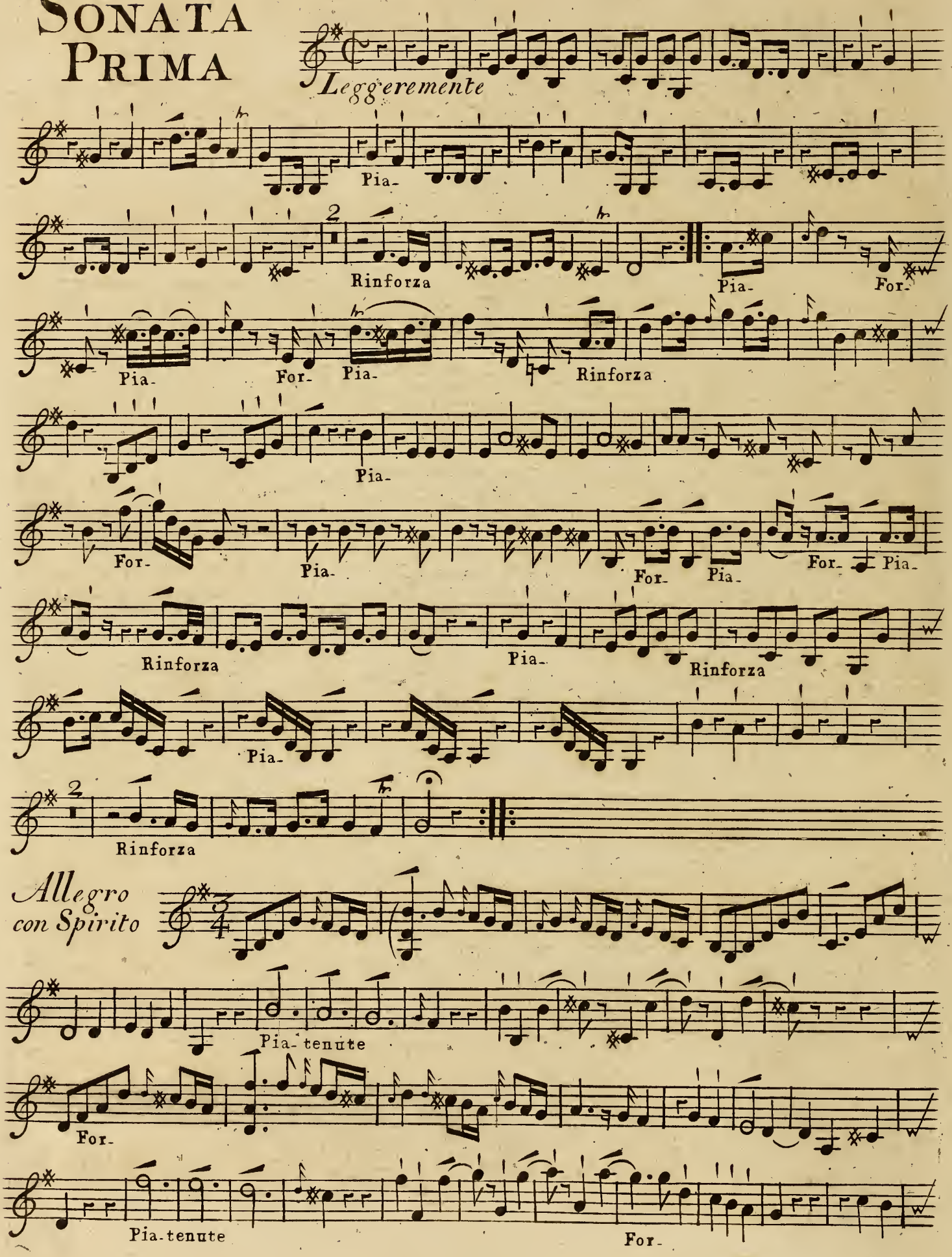
London

Printed for John Johnson at the Harp & Crown in Cheapside.

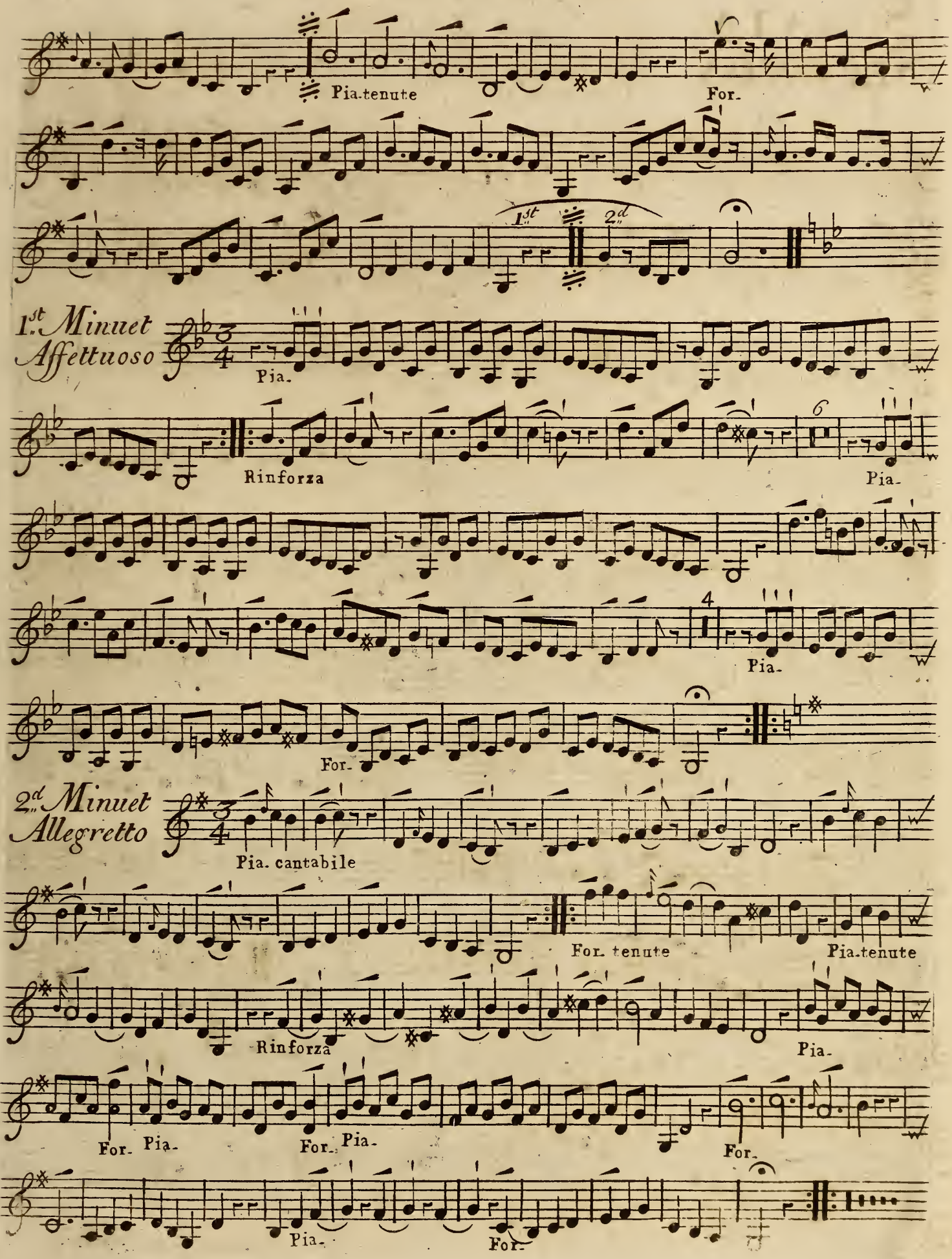
1756

Sonata Prima

Violino Secondo

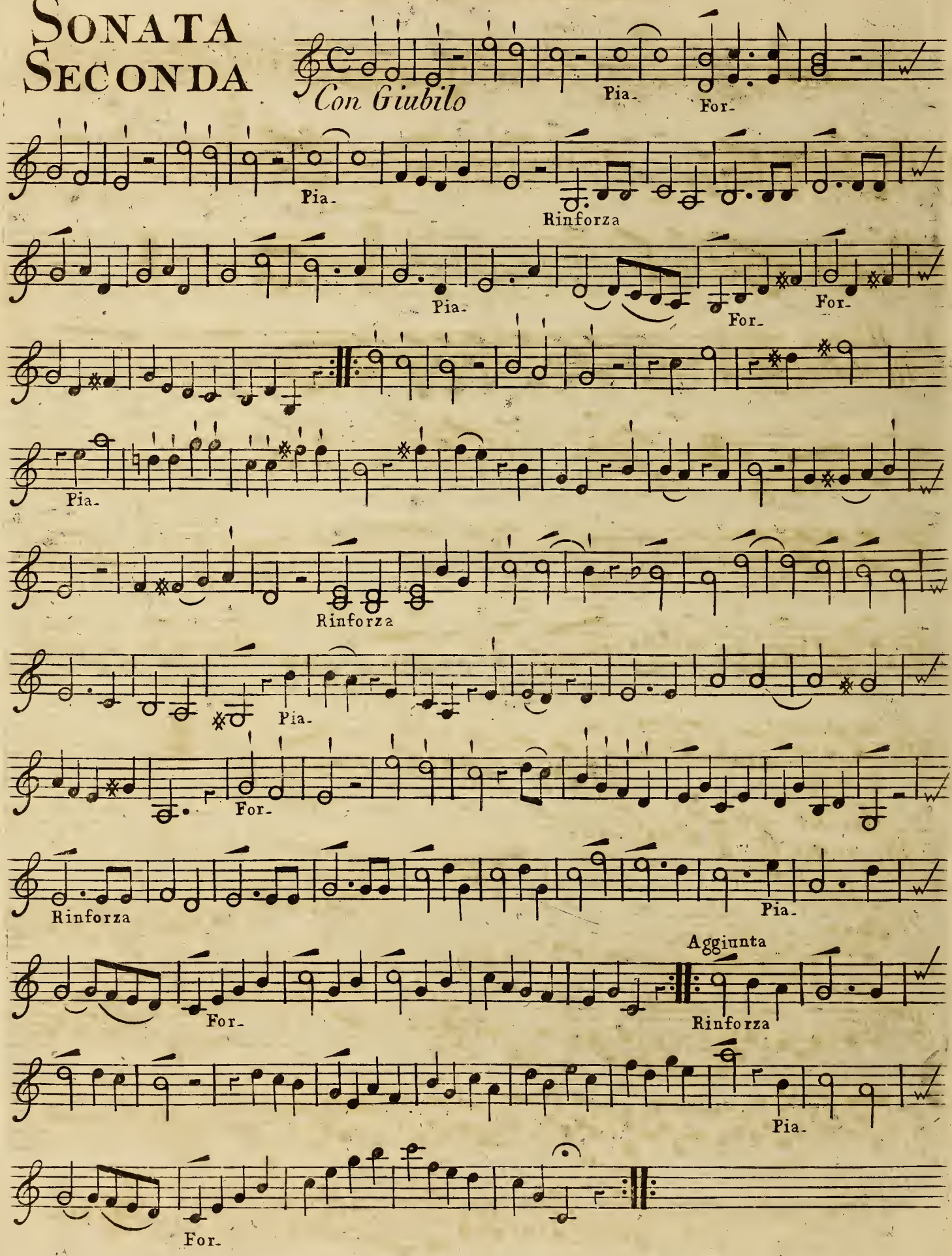


Violino Secondo

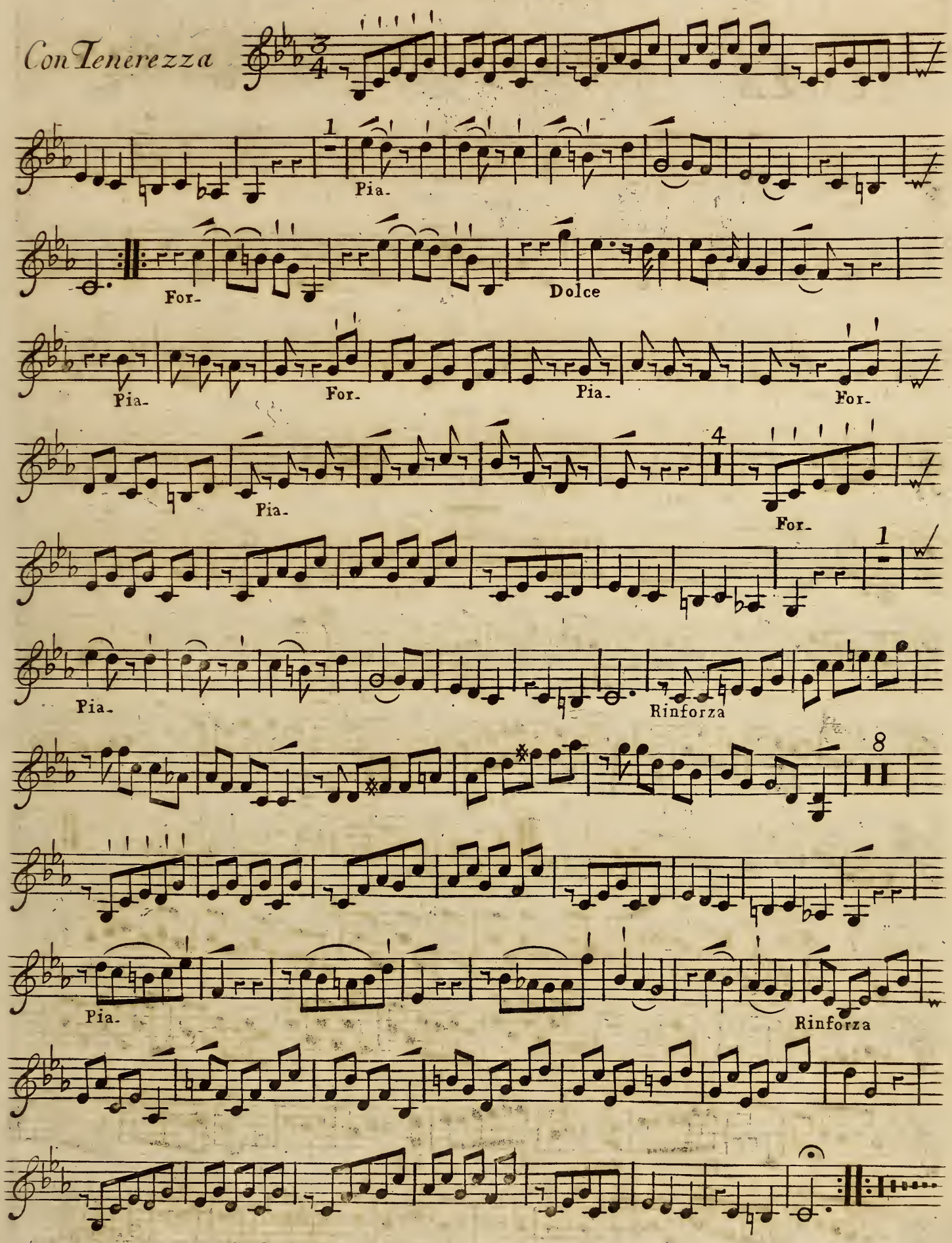


Violino Secondo

Sonata Seconda

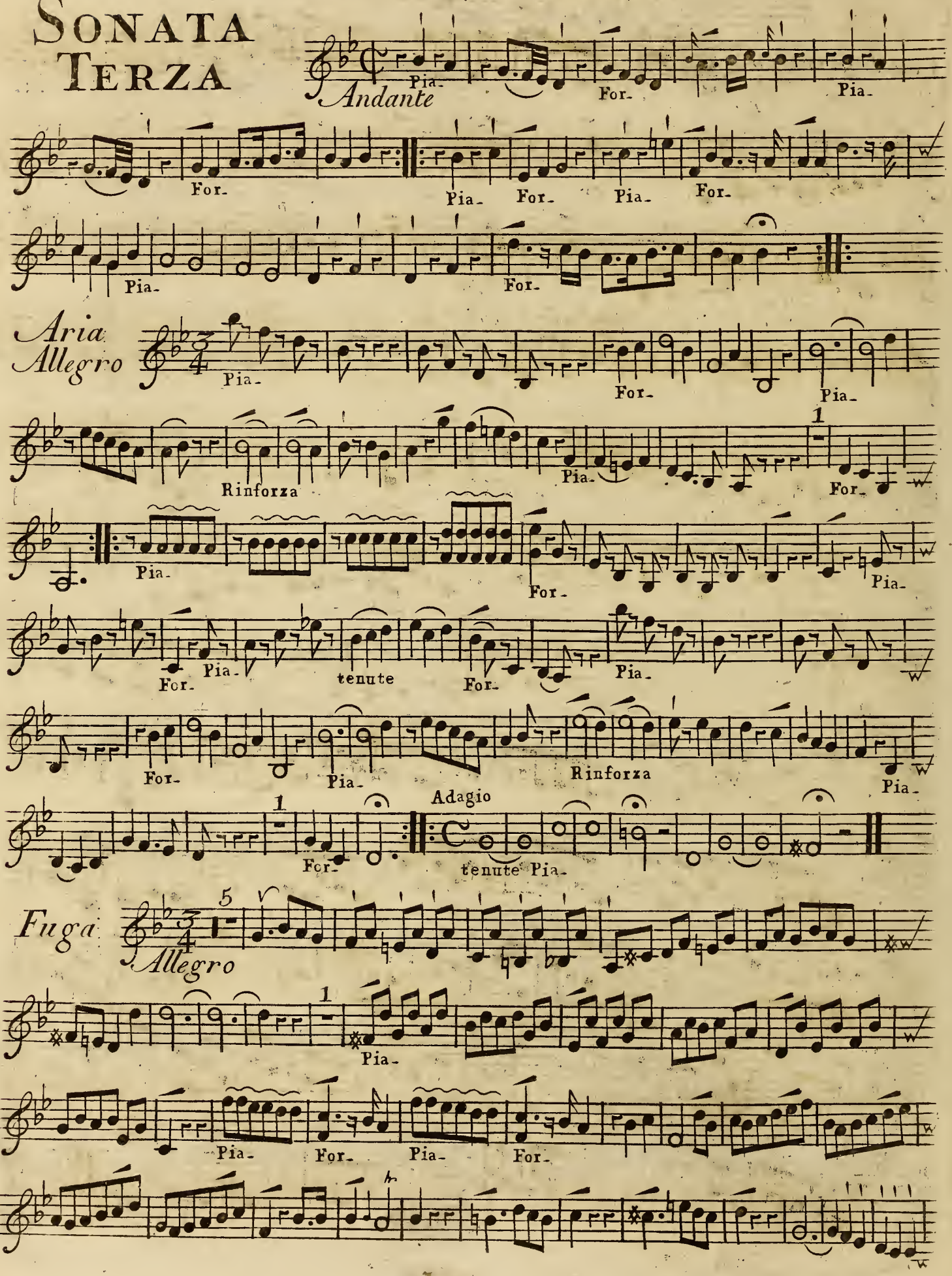


Violino Secondo

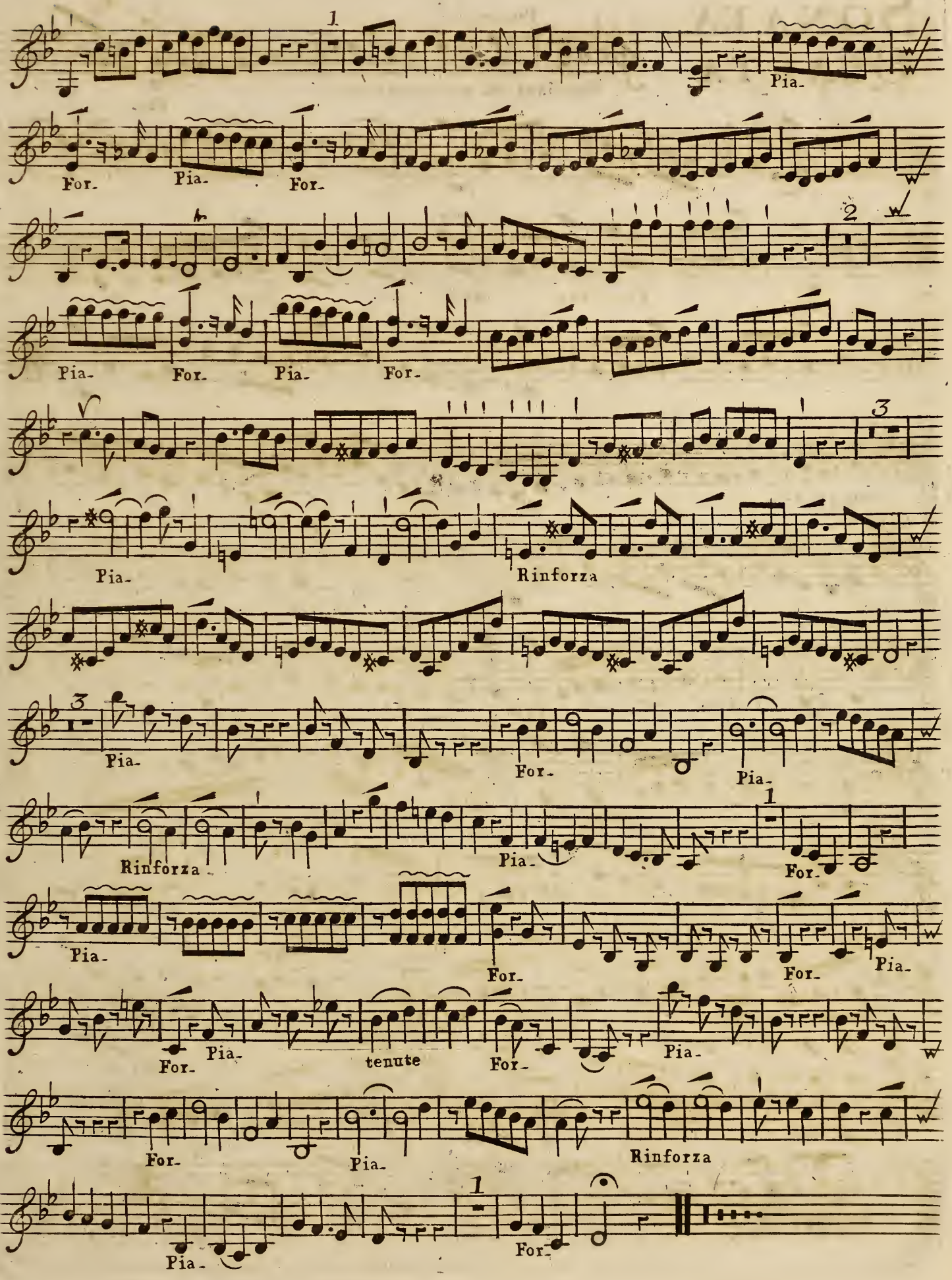


Violino Secondo

Sonata Terza

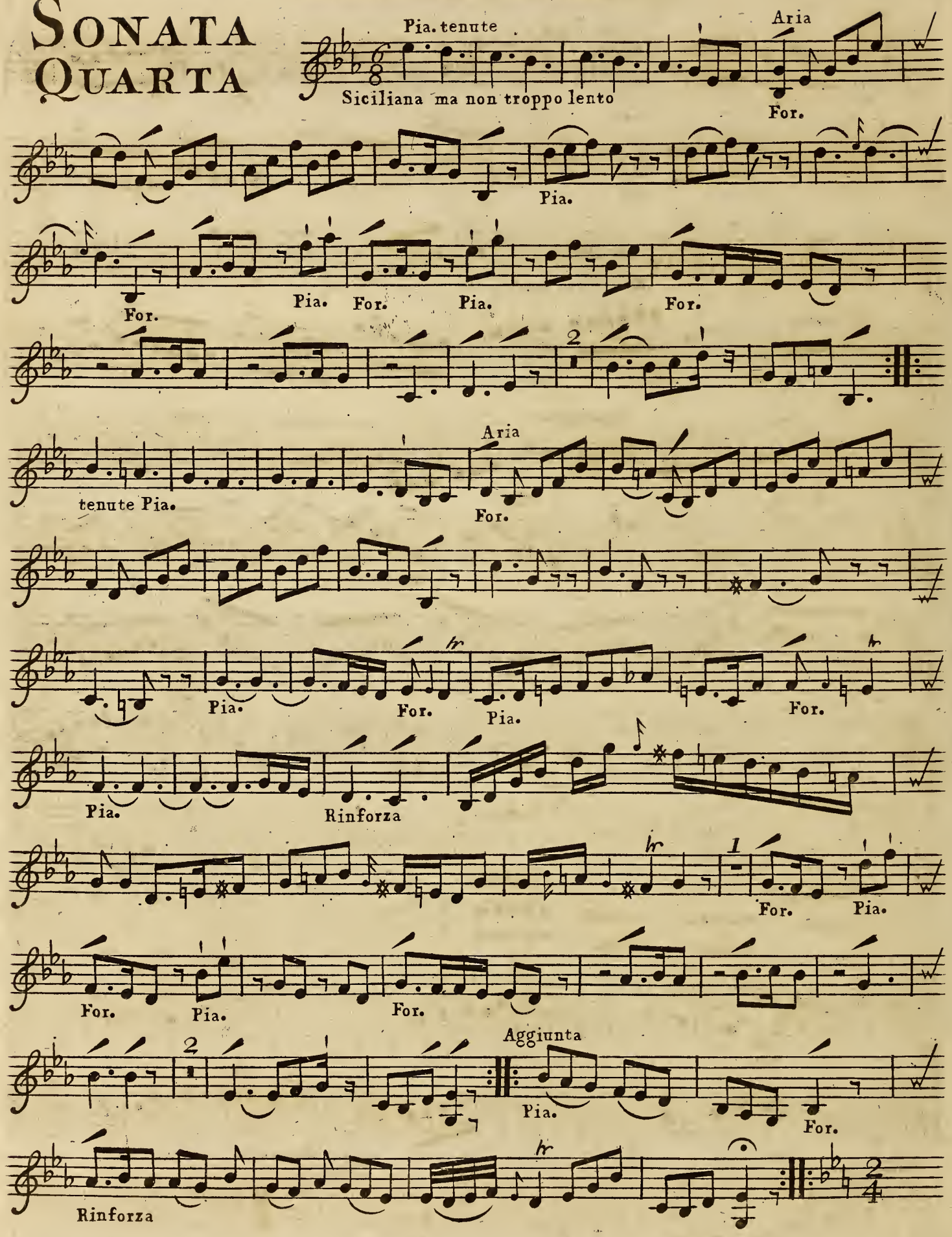


Violino Secondo

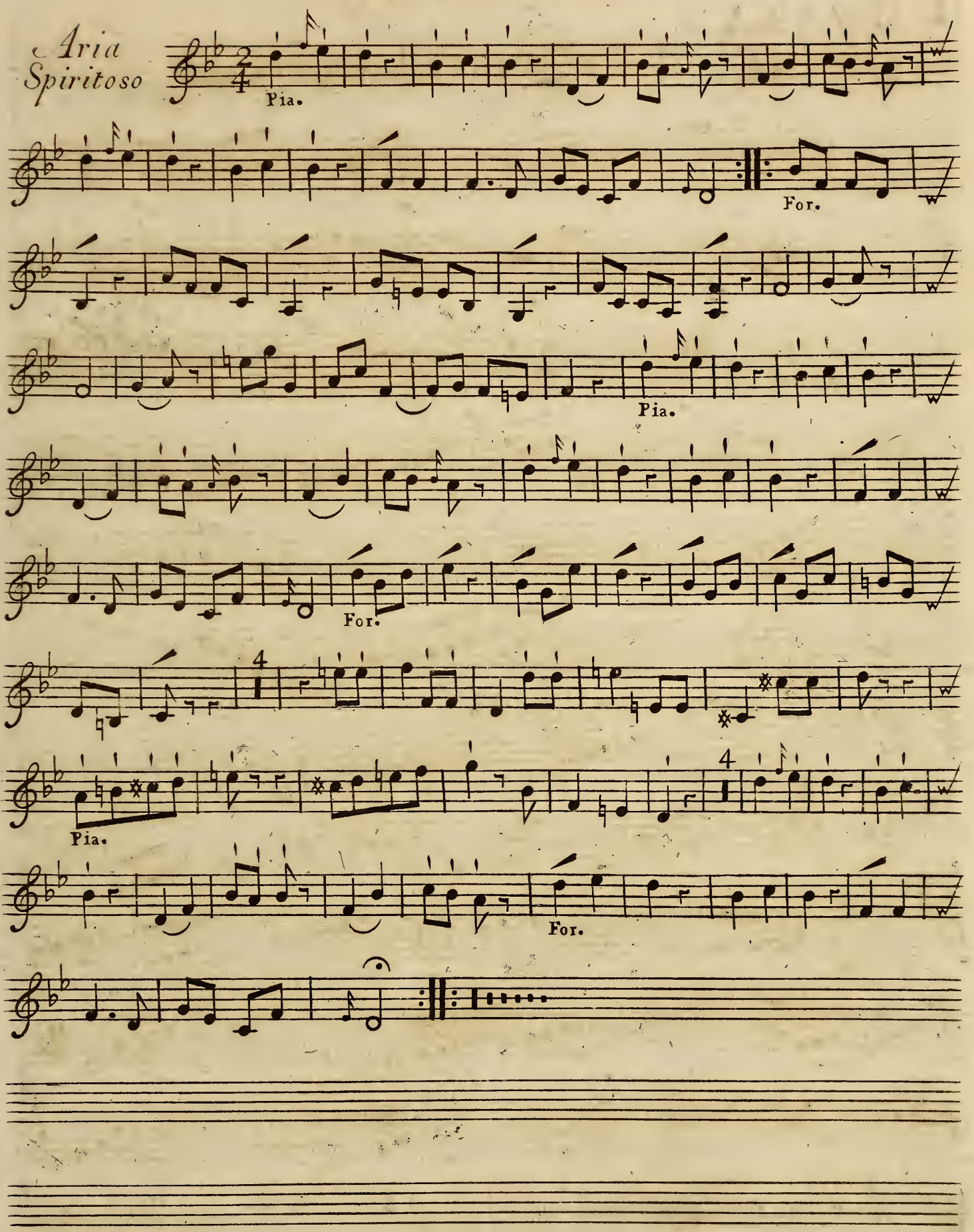


Violino Secondo

Sonata Quarta

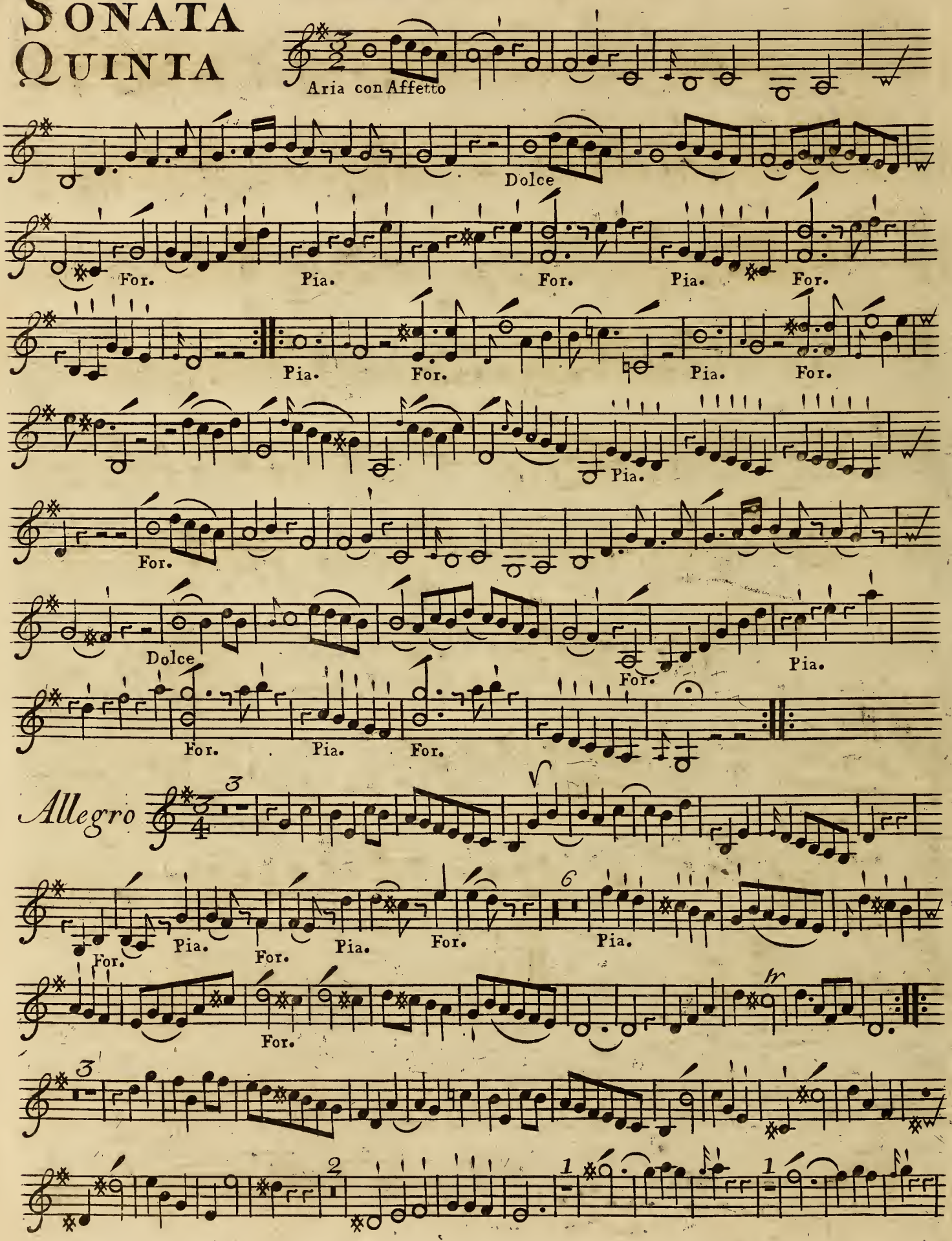


Violino Secondo

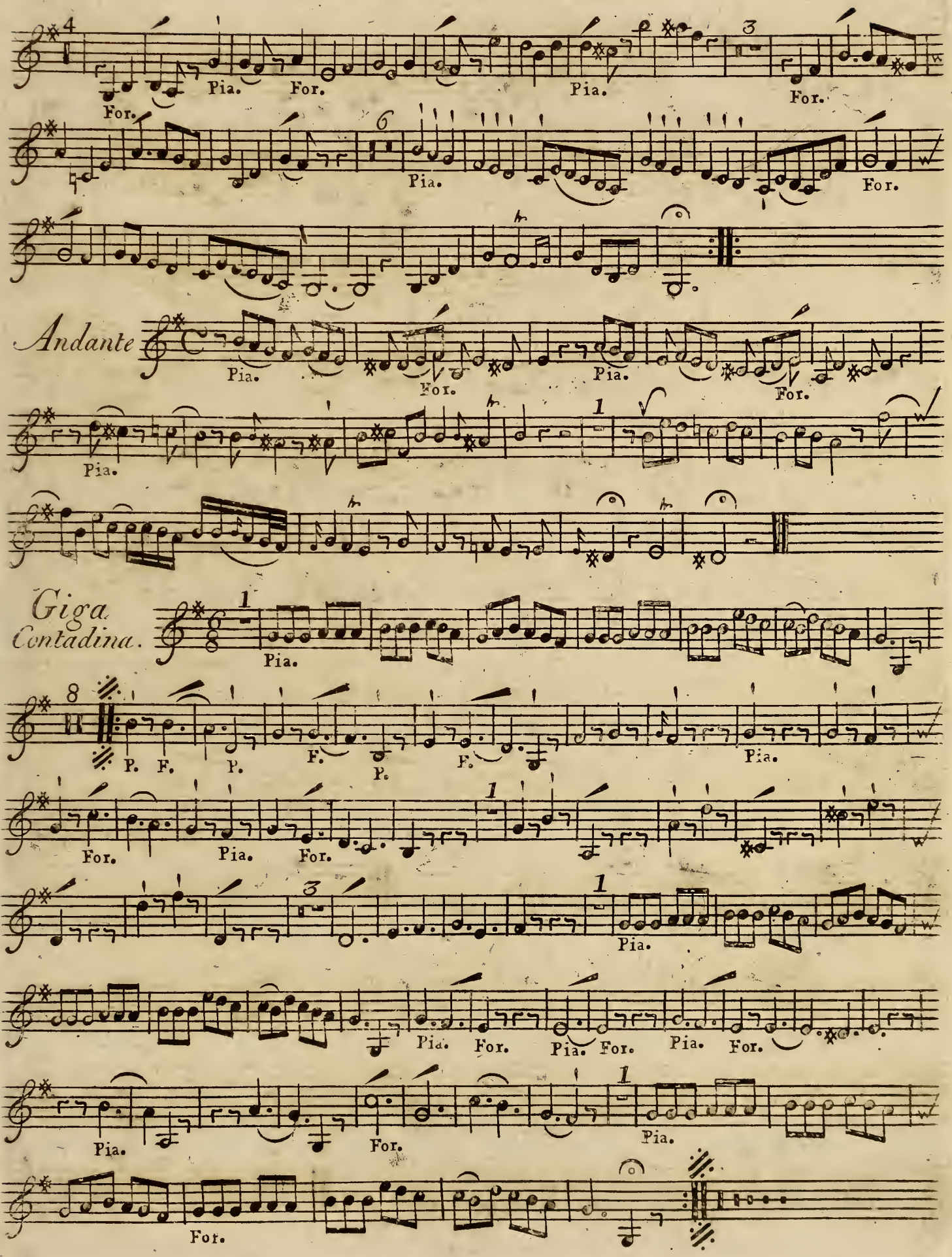


Sonata Quinta

Violino Secondo



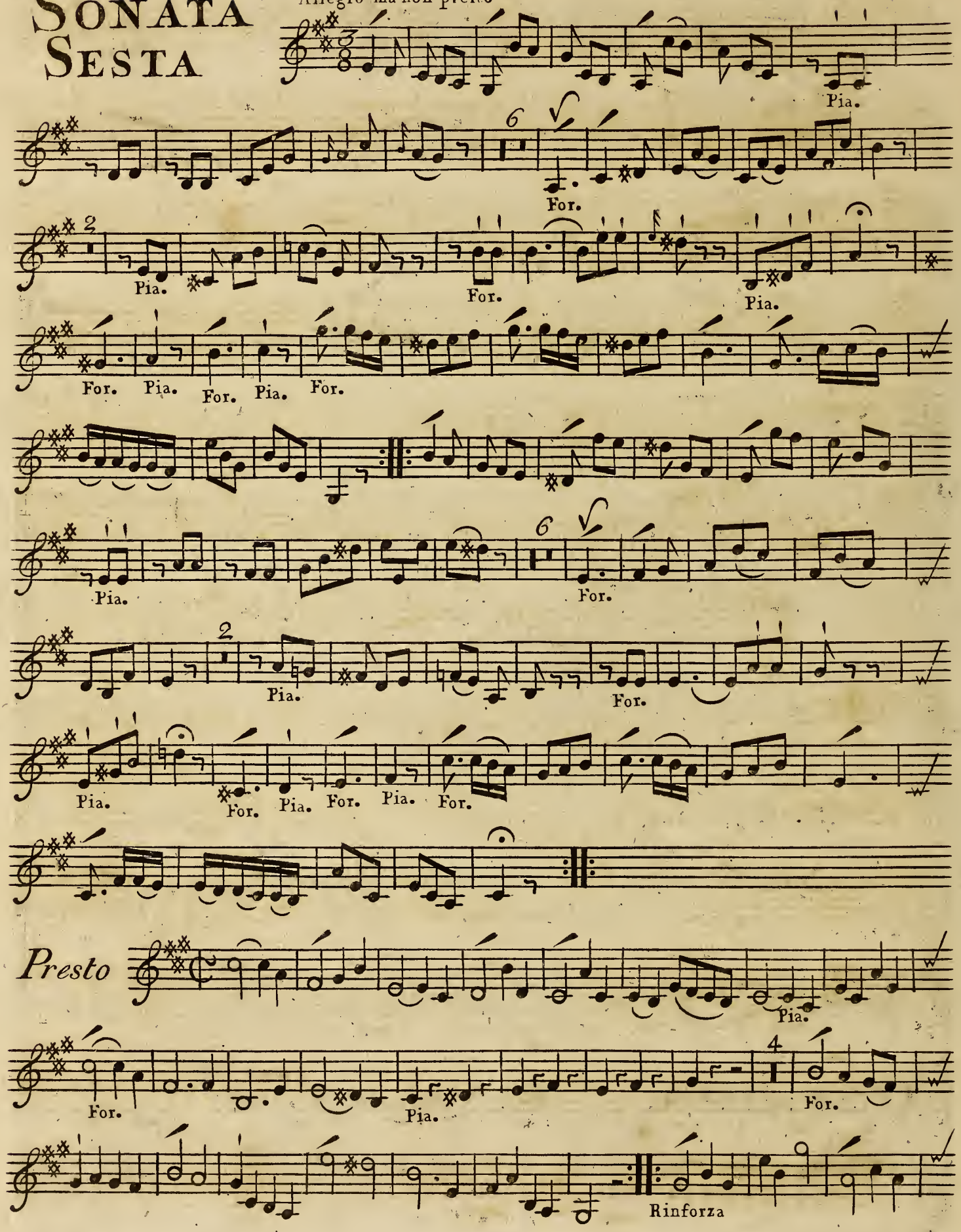
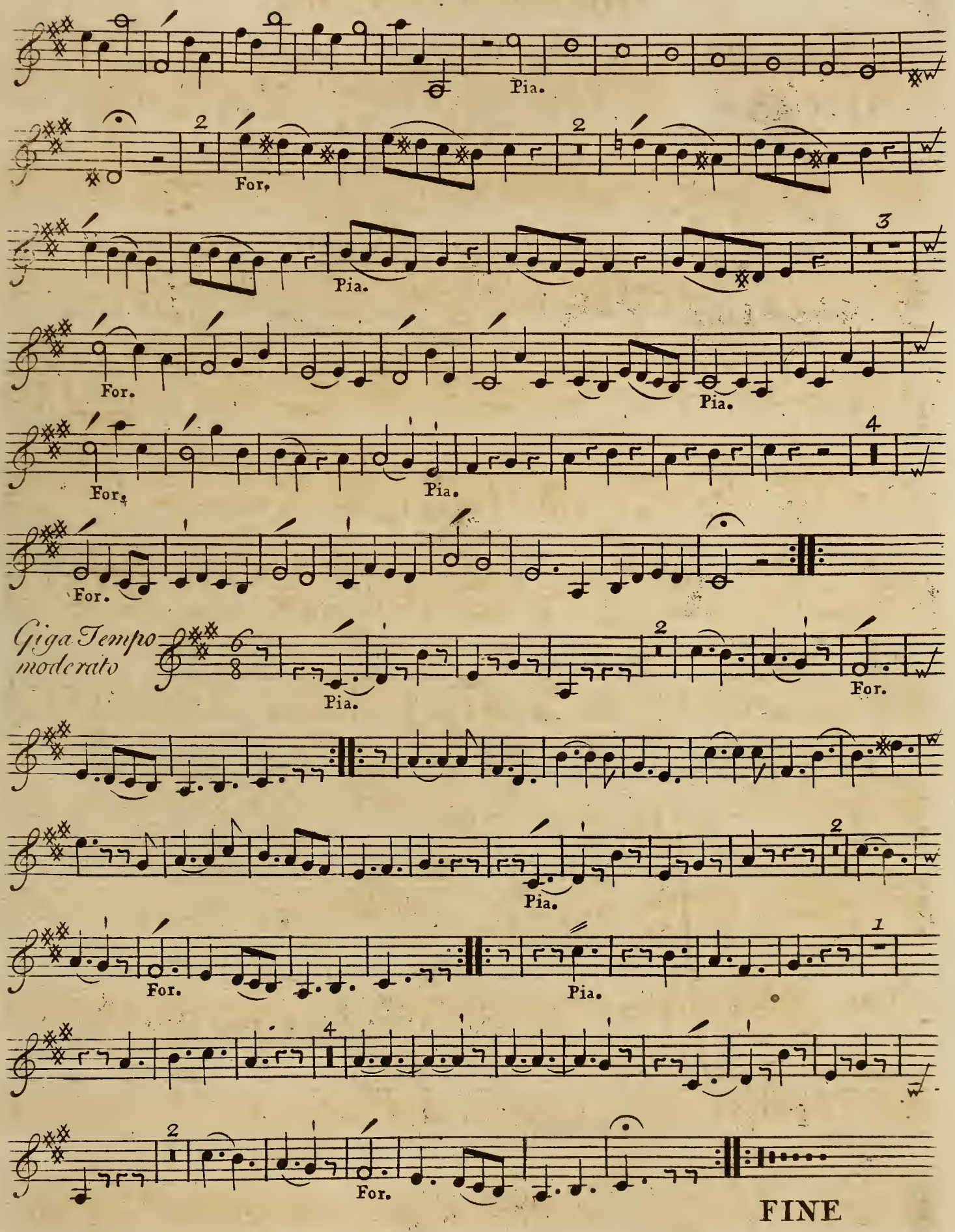
Violino Secondo



Violino Secondo

Sonata Sesta

Allegro ma non presto



Violino Secondo