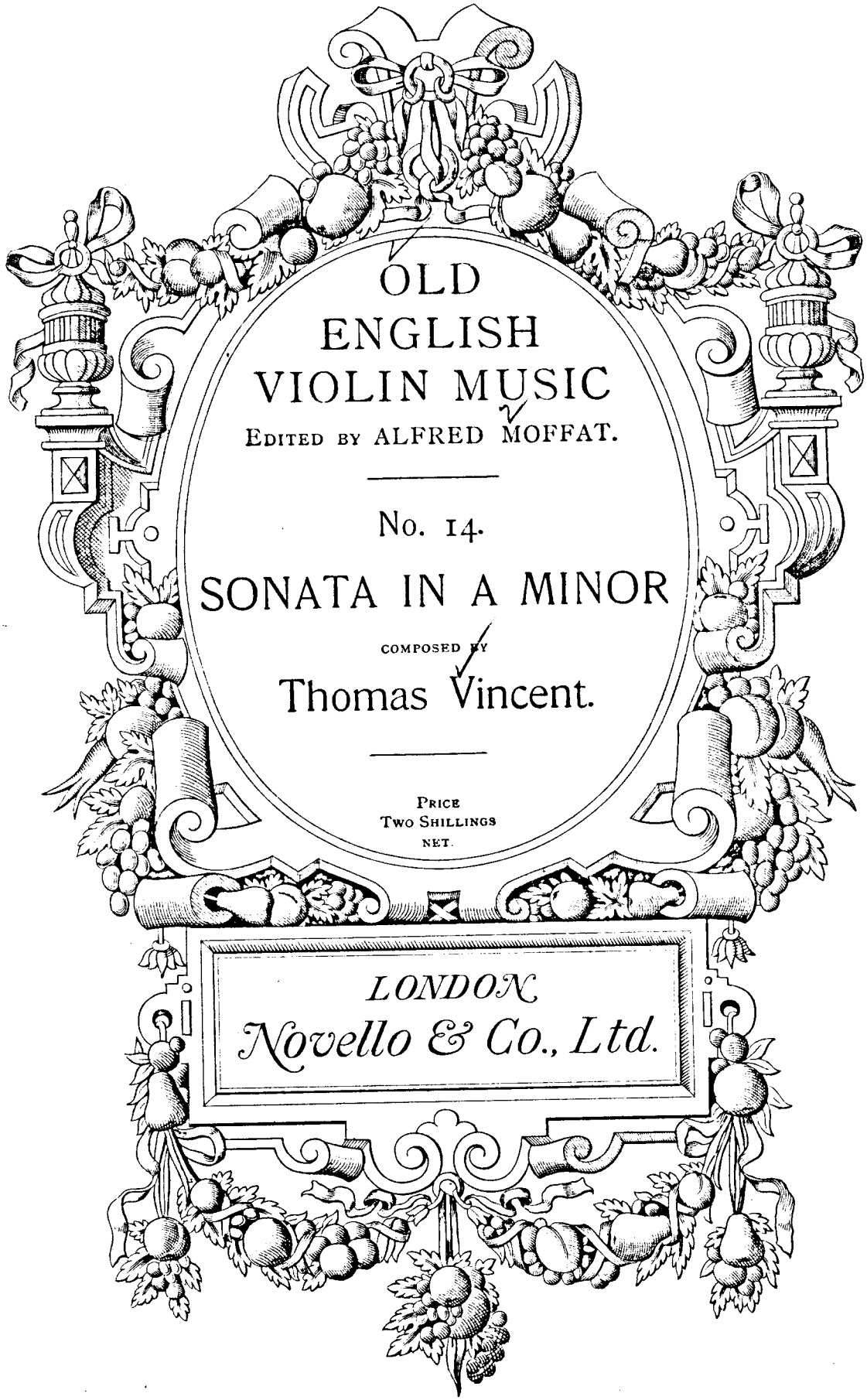


OLD ENGLISH VIOLIN MUSIC

EDITED BY ALFRED MOFFAT.

No. 14.

SONATA IN A MINOR

COMPOSED BY

Thomas Vincent.

PRICE
TWO SHILLINGS
NET.

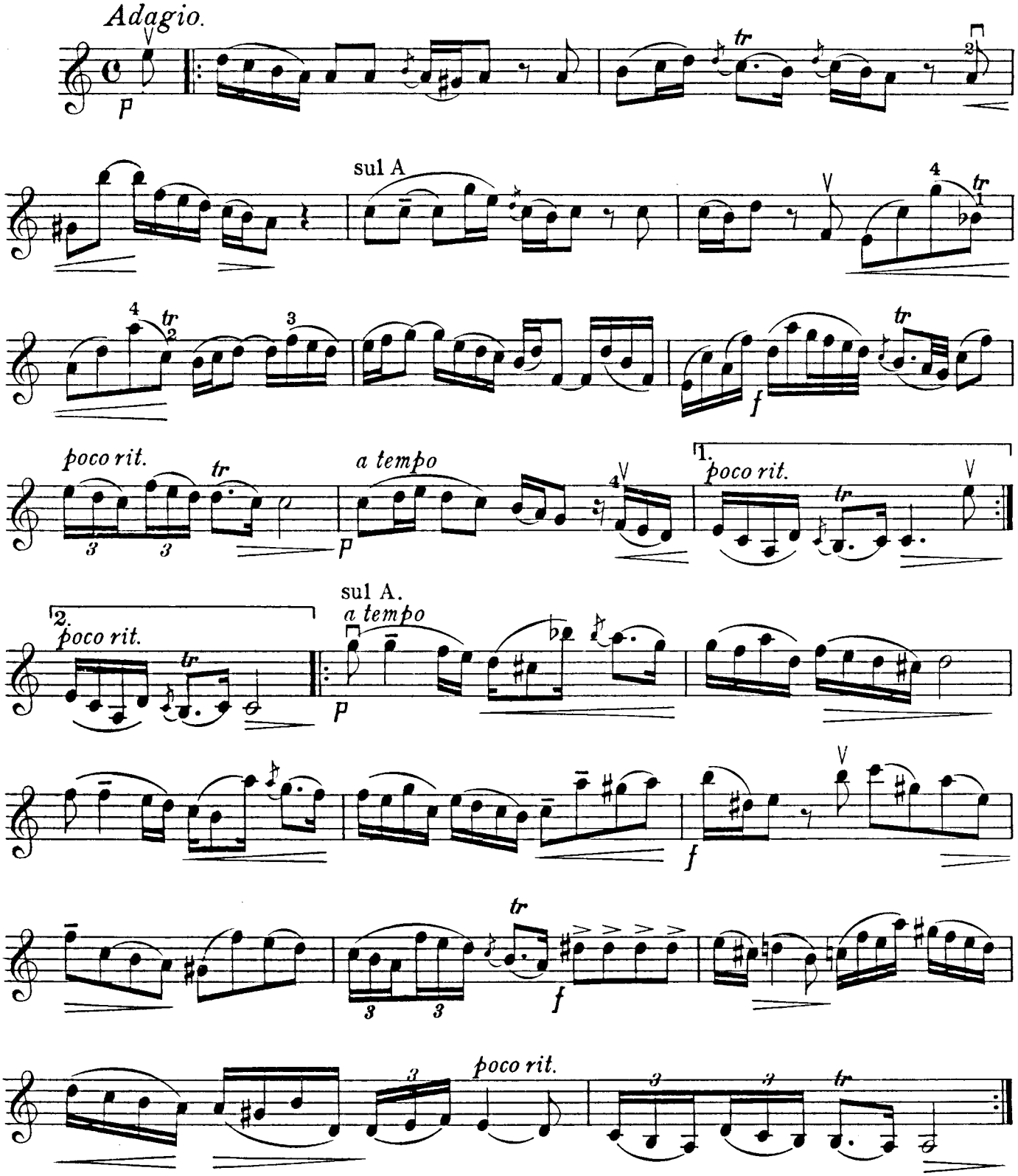
LONDON
Novello & Co., Ltd.

SONATA in A minor.

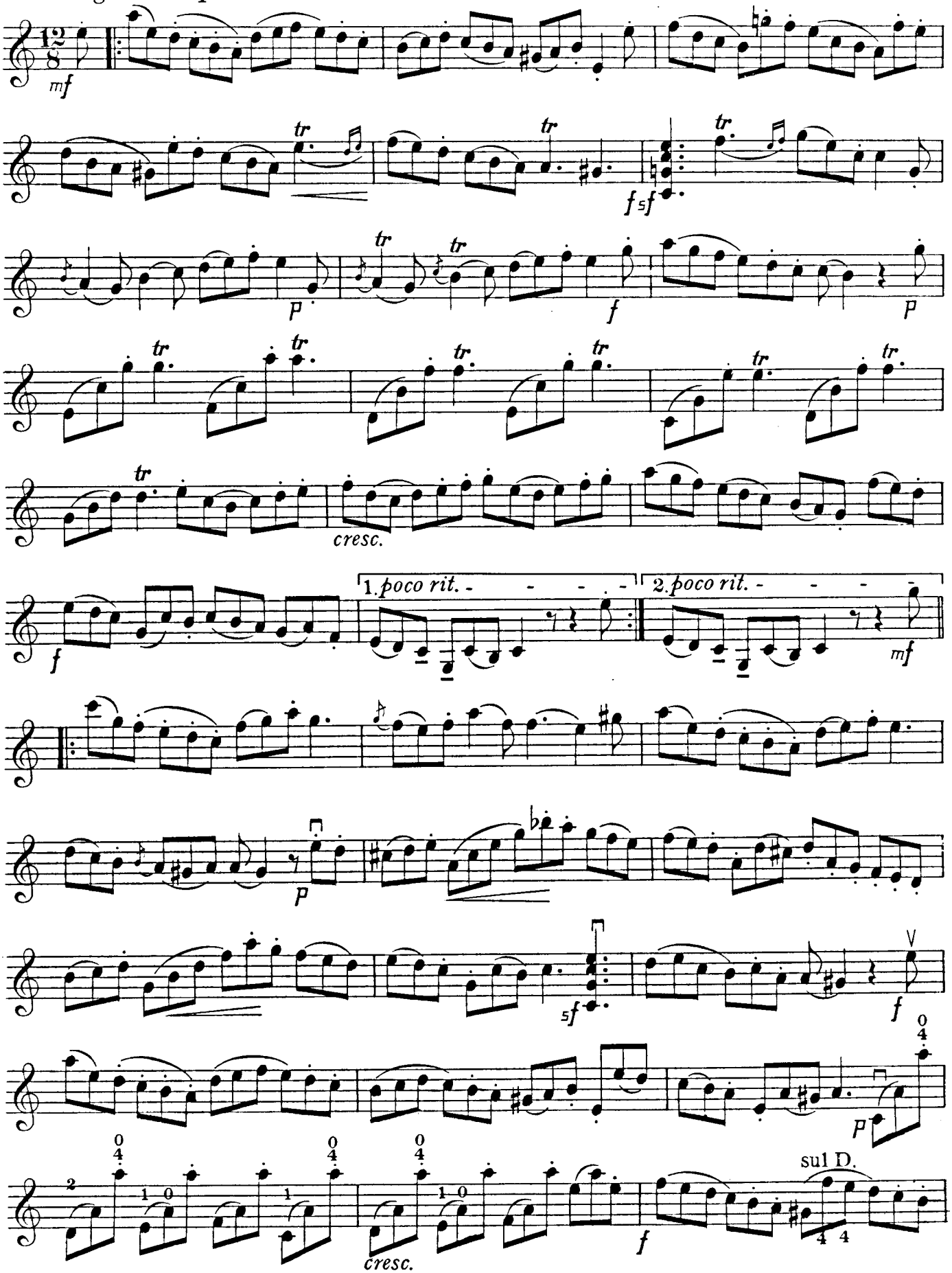
VIOLINO.

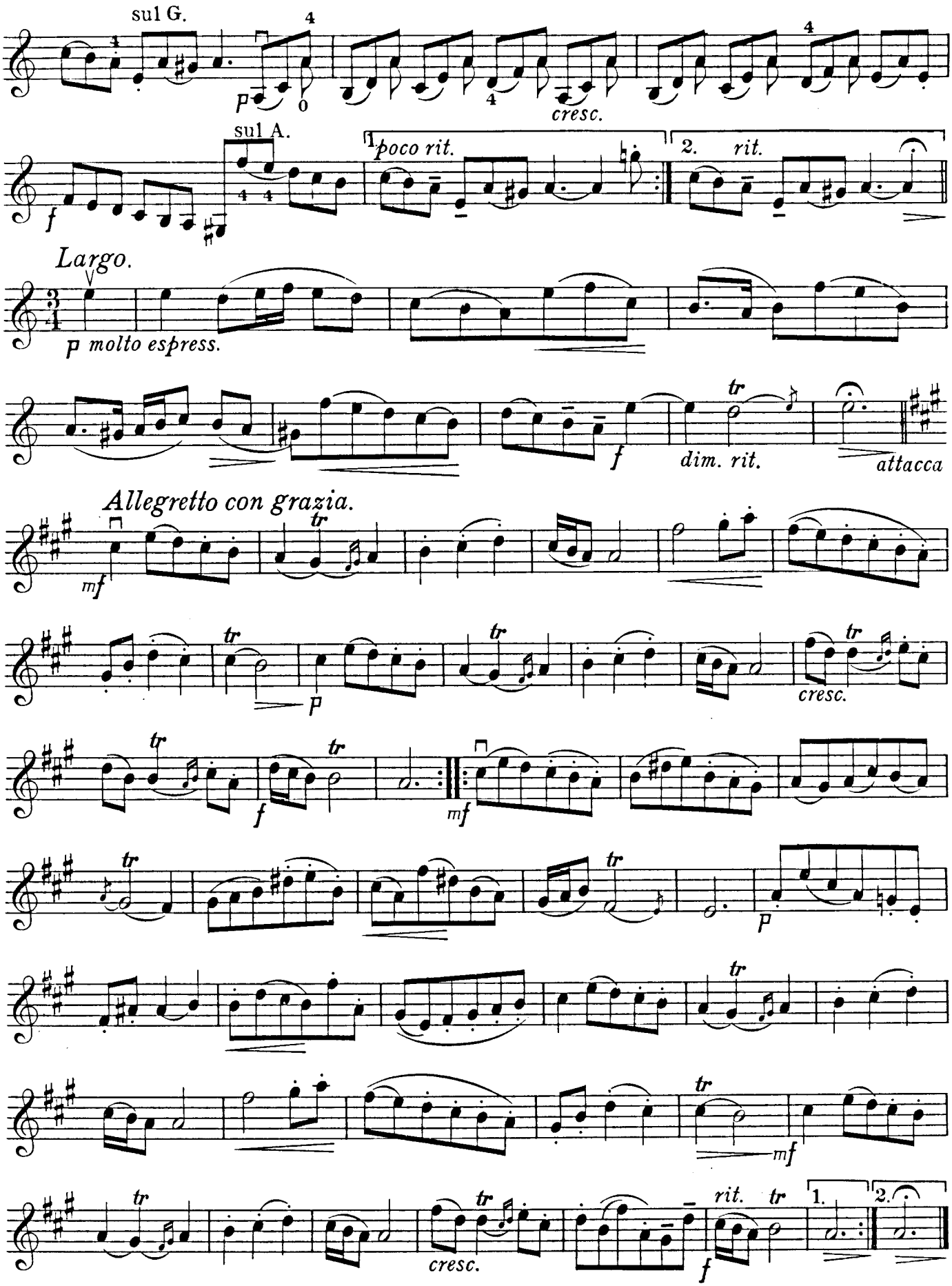
Arranged by
Alfred Moffat.

Thomas Vincent.
First half of 18th cent.



Allegro con spirito.




sul G.
p
cresc.
sul A.
f
1. poco rit.
2. rit.
Largo.
p molto espress.
f
dim. rit.
attacca
Allegretto con grazia.
mf
p
cresc.
f
mf
p
mf
cresc.
rit.
f
1.
2.

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.

THOMAS VINCENT, JUNR.

This composer has shared the neglect in which so many English musicians of the 18th century have been left by authors of musical dictionaries and other books of reference. Robert Eitner certainly mentions him in his *Quellen-Lexicon* (vol. x.) but misquotes from C. F. Pohl's *Mozart und Haydn in London* (Vienna, 1867) to a truly remarkable extent. On the other hand, Pohl's information is largely based on an obituary notice in the *Gentleman's Magazine*, which, as will be shown below, does not refer to our composer at all, but to his relative, Richard Vincent. Such carelessness on the part of authorities of the standing of Pohl and Eitner is to be deplored, as their misstatements are only too apt to be further disseminated by subsequent writers who often find it more convenient to copy than to verify the conclusions of others. Of Thomas Vincent's instrumental compositions the present writer knows :—

Six Solos for a Hautboy, German Flute, Violin, or Harpsicord with a Thorough Bass. Compos'd by Thomas Vincent Junr. Opera Prima London Printed by Wm. Smith at the Golden Bass in Middle Row Holborn and sold by the Author at his House in Golden Square. Folio, pp. 19.

The license attached to this work and granted to "Thomas Vincent junr. of Westminster. Gent." is dated Oct. 27, 1748.

A Sett of Familiar Lessons For the Harpsicord composed by Thomas Vincent Opera 2da London Printed by John Cox at Simpson's Musick Shop facing the East Door of the Royal Exchange for the Author and sold by him at his House in Hanover Square where may be had Six Solos for the Hautboy &c. Price 10s. 6d. Ob. Fol., pp. 14.

These compositions show that Vincent was a talented composer possessing a vein of sweet melody superior to many of his contemporaries whose names are still with us to-day. He was one of a numerous family of musicians and studied the oboe under Giuseppe San Martini, becoming so proficient on that instrument

that we find his name included in Burney's list of the principal performers in London about 1744. In 1735 he entered the King's Band. The following extract from Burney's "History of Music," vol. iv., 1789, throws some light on Vincent's career. "The opera Regency was now [1765] undertaken by Messrs. Gordon, Crawford . . . . . and Vincent, a scholar of San Martini, long a favourite on the hautbois. His father was a bassoon player in the guards, and his brother James Vincent, who died young, was joint organist of the Temple with Stanley, and a brilliant performer. Mr. T. Vincent, the impresario had been in great favour with the Prince of Wales, father to his present Majesty; had acquired a considerable sum of money in his profession, which he augmented by marriage. However, the ambition of being at the head of so forward a family as an opera vocal and instrumental band turned his head and his purse inside out; in short, he soon became bankrupt, and his colleagues, though they escaped utter ruin, were not enriched by the connection."

In the story of the rise of that noble institution the Royal Society of Musicians we find that the three originators were "the celebrated violinist Festing, the flute player Weideman and the oboe player Vincent." The last named is most likely to have been our composer, although it is just possible his father may be meant. In the list of those who signed the Declaration of Trust Deed at the founding of the Society in August, 1739, the names of the Vincent family are placed thus:

Richard Vincent
Thomas Vincent
James Vincent
Thomas Vincent, Junr.

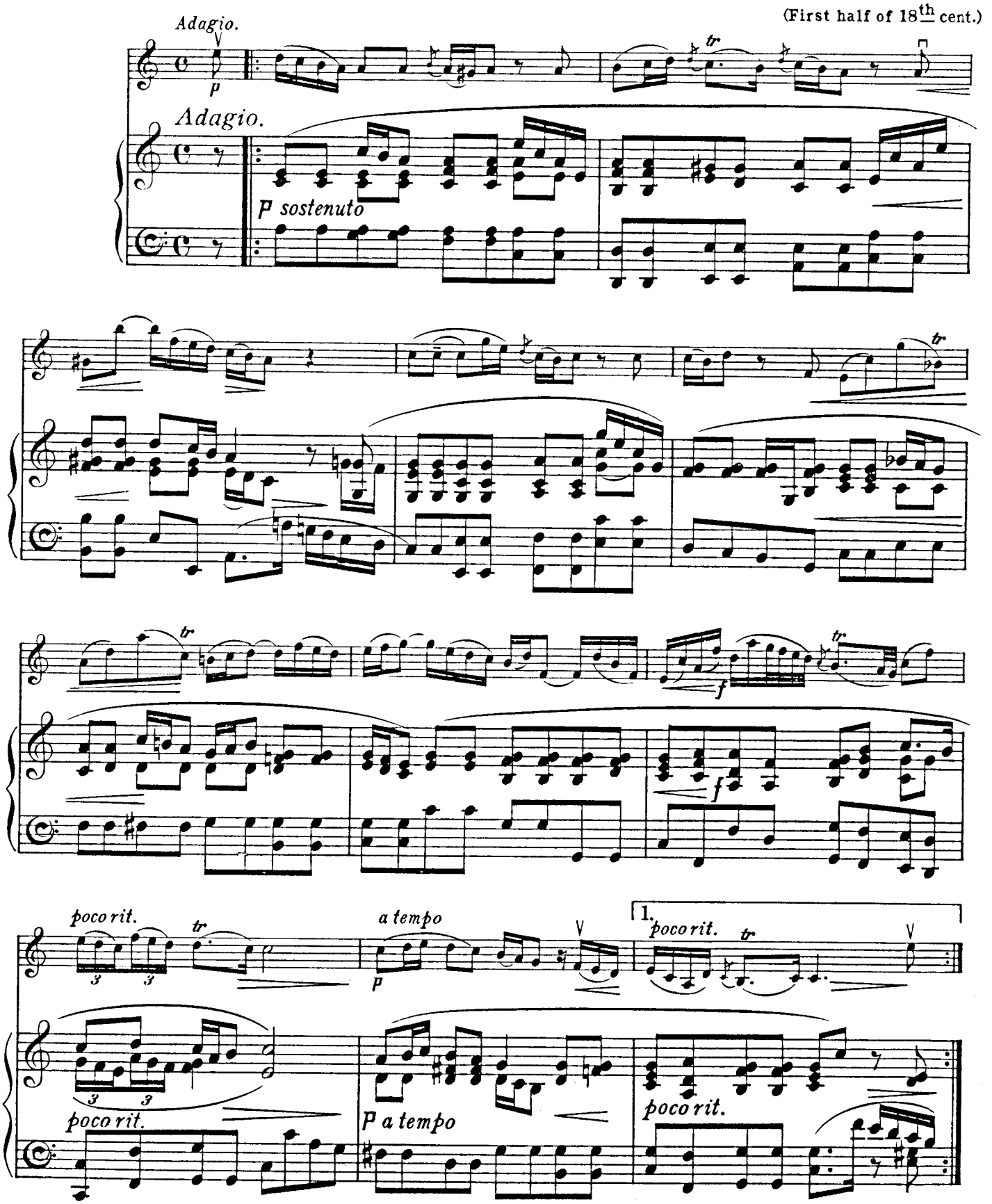
The elder Thomas Vincent was the bassoon player mentioned by Burney, James and Thomas, Junr., were no doubt his sons. Richard may have been an elder brother of Thomas, Senr., and the father of the Richard Vincent whose obituary notice (referred to above) appeared in the *Gentleman's Magazine*, 1783. The notice runs thus: "Aug. 10. In Tottenham Court Road, aged 82, Mr. Richard Vincent, the oldest musician belonging to Covent-garden Playhouse and to Vauxhall-gardens who enjoyed, till the last year of his life, a remarkable flow of spirits." The names of the Vincent family are to be found in many of the subscribers' lists attached to musical publications of the middle of the 18th century; for instance, in William Bates, *Trio-sonatas*, c. 1753, the name of Richard Vincent, Junr., occurs, and in Festing's *Solos*, Op. 7, 1744, that of James Vincent; while in Chapman's edition of Bezozzi's *Six Solos for the German Flute* (undated, but published between 1756 and 1758) there appear the names of Thomas Vincent, Richard Vincent, Senr., and Richard Vincent, Junr. Henry Vincent, a flautist, who died in London in 1880, at the age of 87, was the grandson of our composer. Dr. C. Vincent, another descendant of Thomas, informs the present writer that this gentleman possessed a small collection of his grandfather's compositions, of which he was naturally very proud.

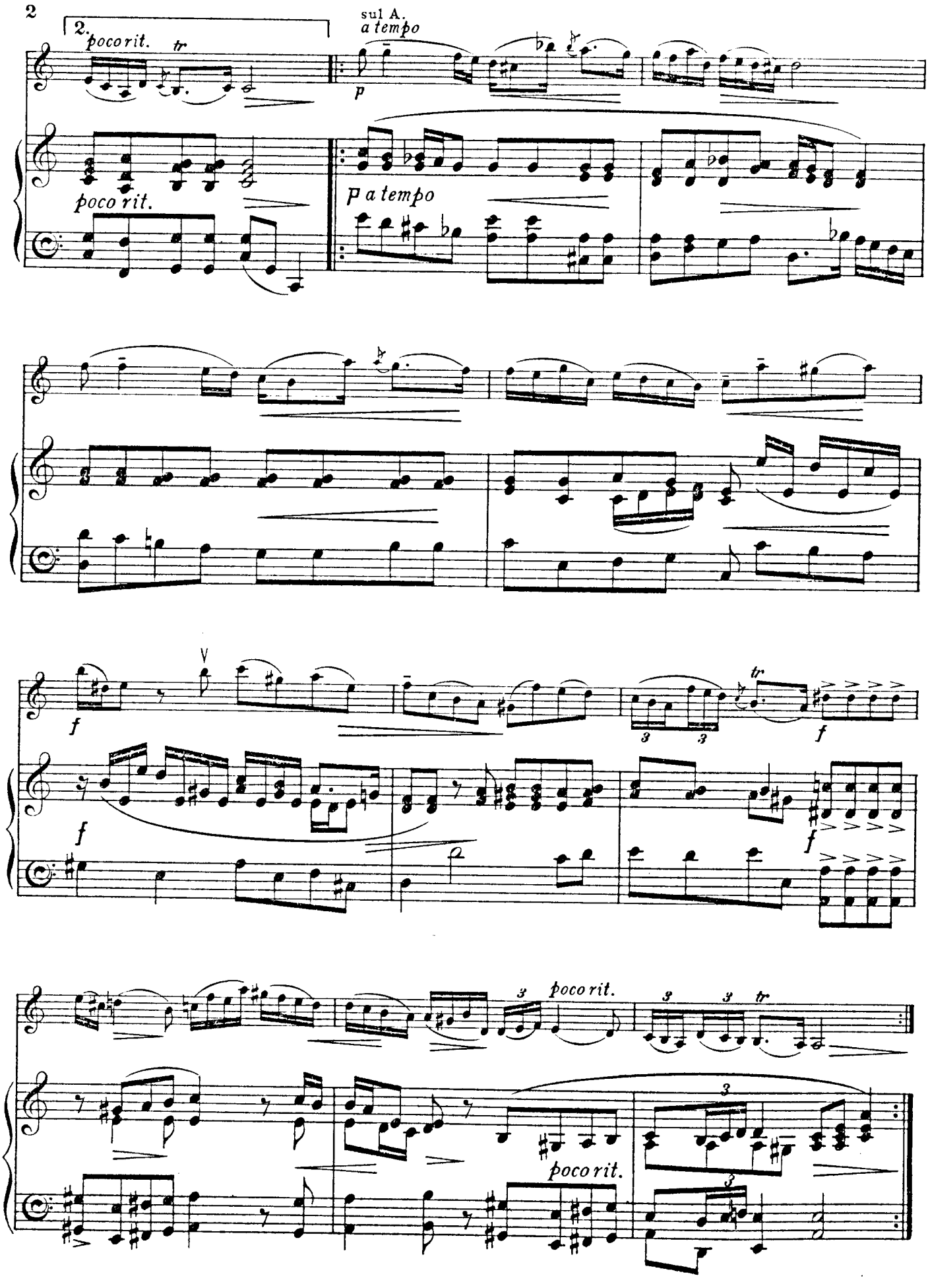
Watts' *Musical Miscellany*, vol. iv., 1730, Bickham's *Musical Entertainer*, 1737, and Walsh's *British Orpheus*, contain several songs by different members of the Vincent family. Although the two songs printed in the first named work are ascribed by Eitner to James Vincent, they are merely headed "Set by Mr. Vincent" in Watts' publication. Another song, "Love's Bacchanal," which has been attributed to Thomas Vincent, is by Richard Vincent (*see* Bickham, vol. i., p. 93).

SONATA in A minor.

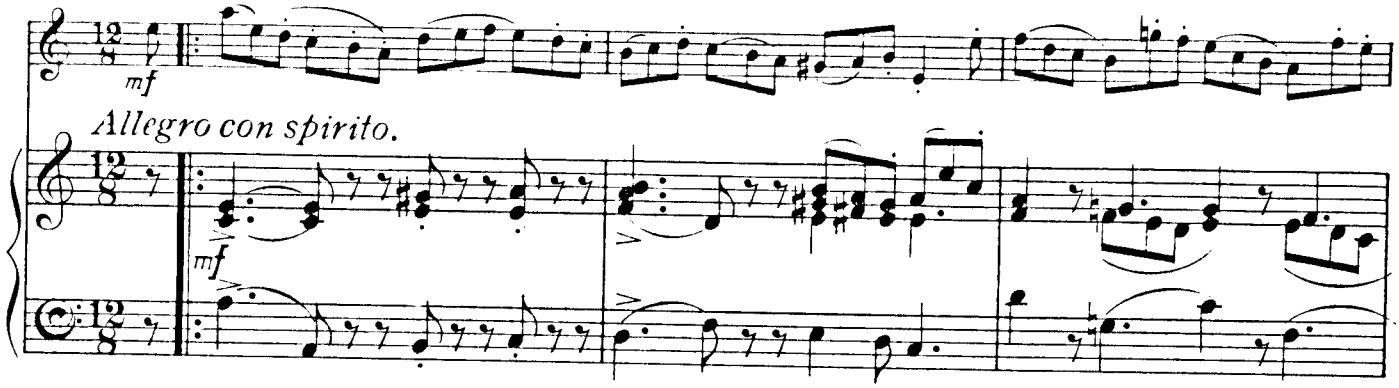
Arranged by
Alfred Moffat.

Thomas Vincent.
(First half of 18th cent.)

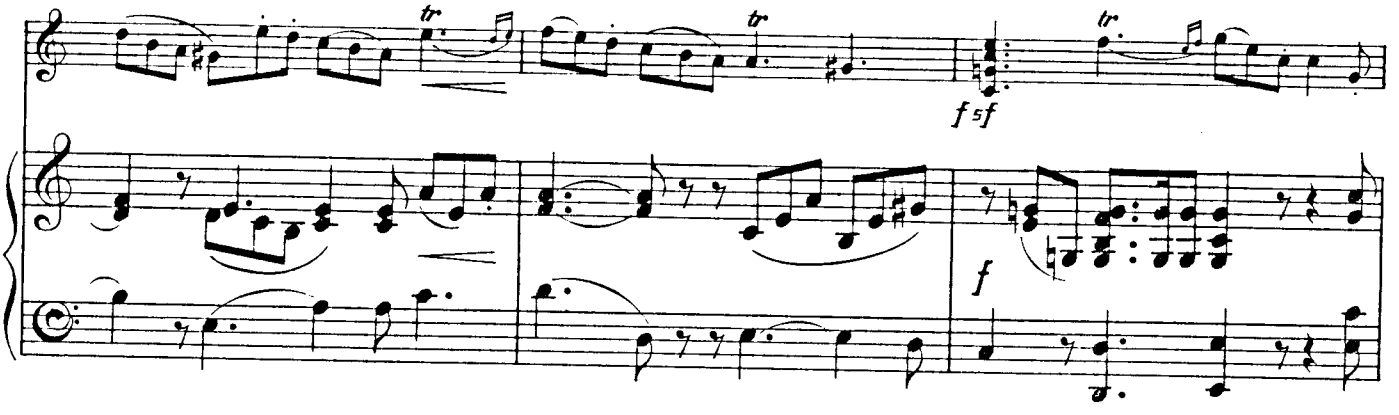


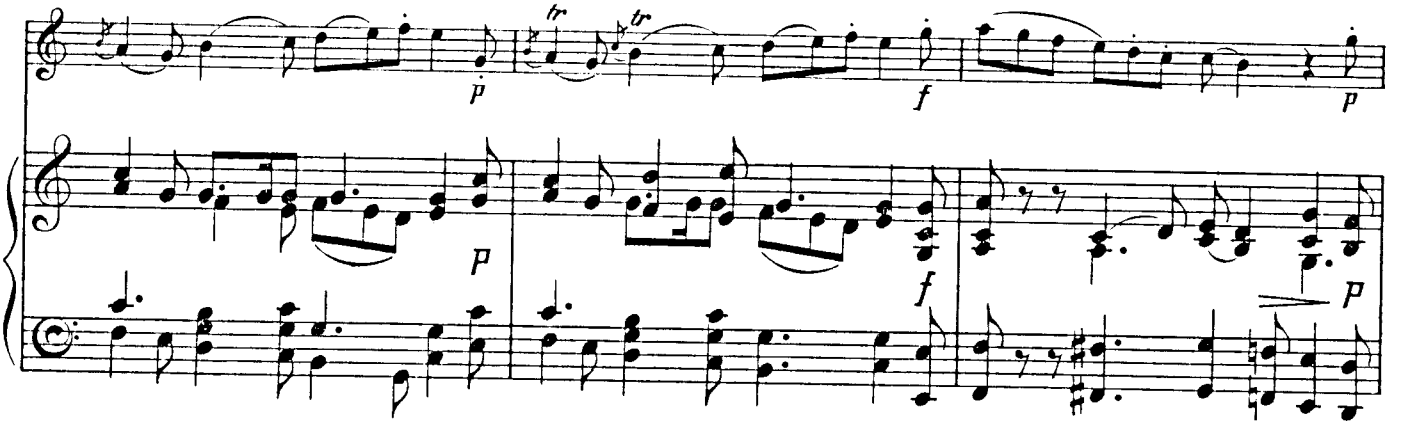

2.
poco rit.
tr
sul A.
a tempo
p
poco rit.
p a tempo
f
f
tr
f
f
poco rit.
poco rit.
tr

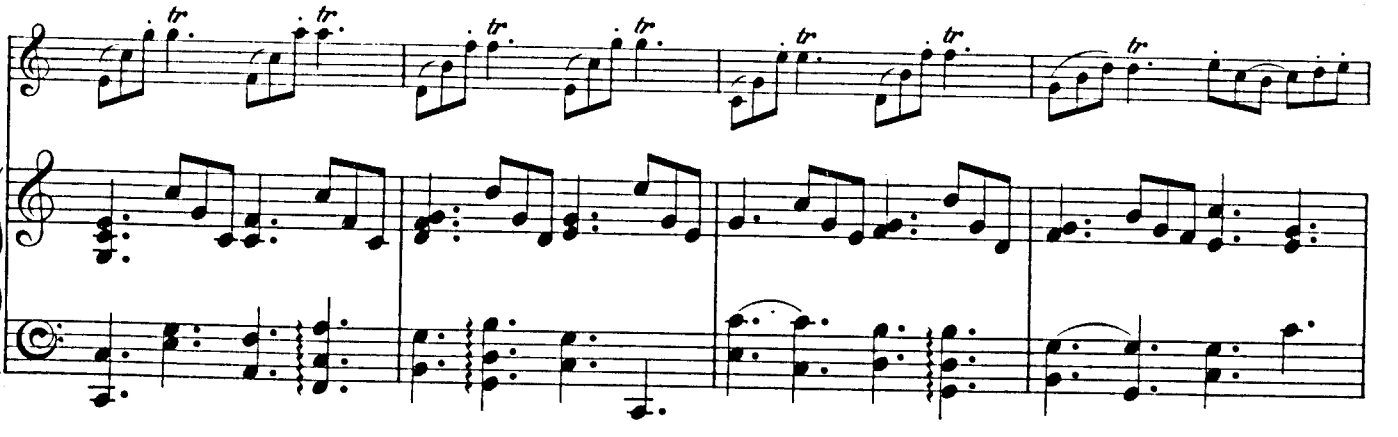
Allegro con spirito.

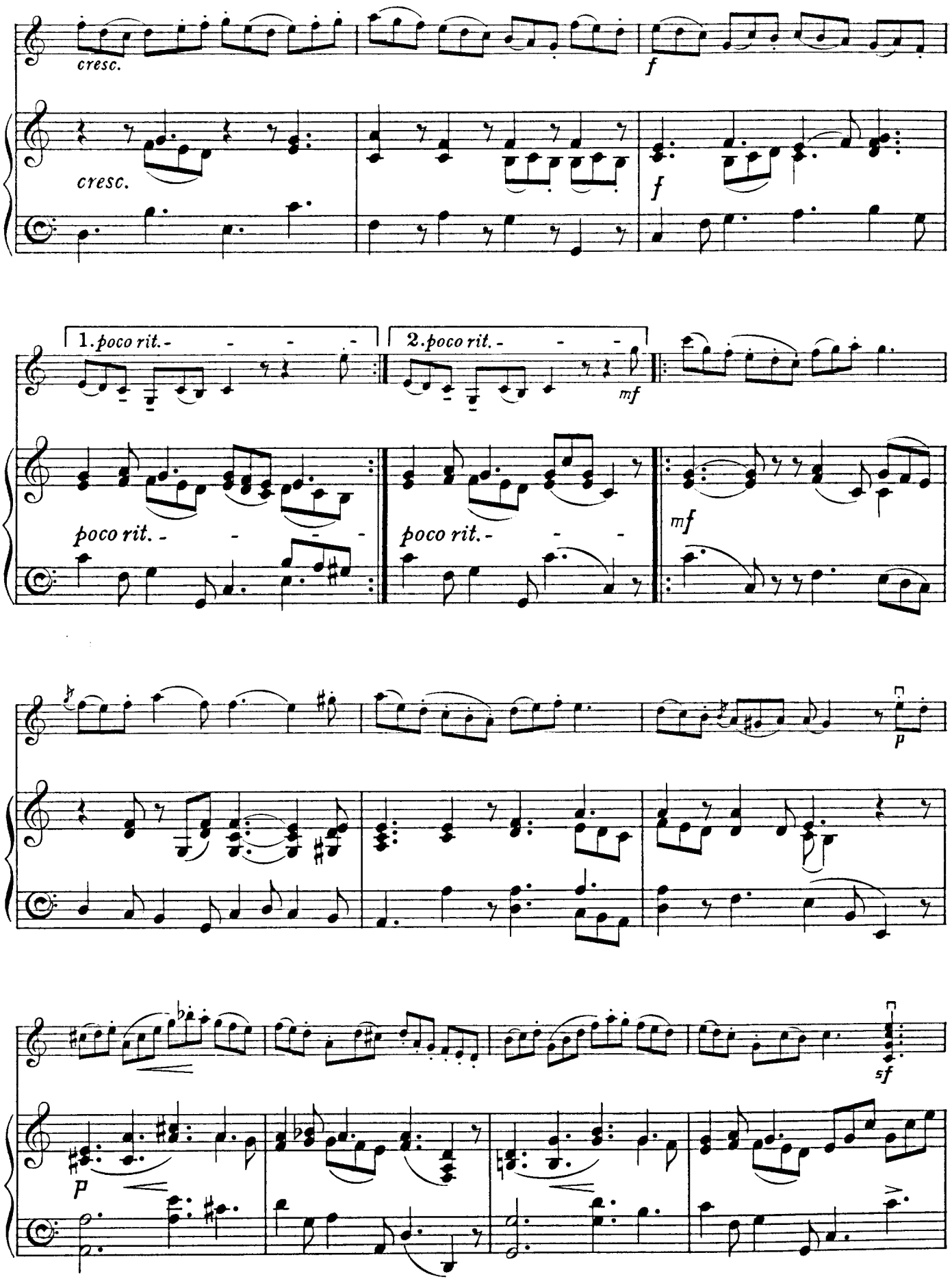


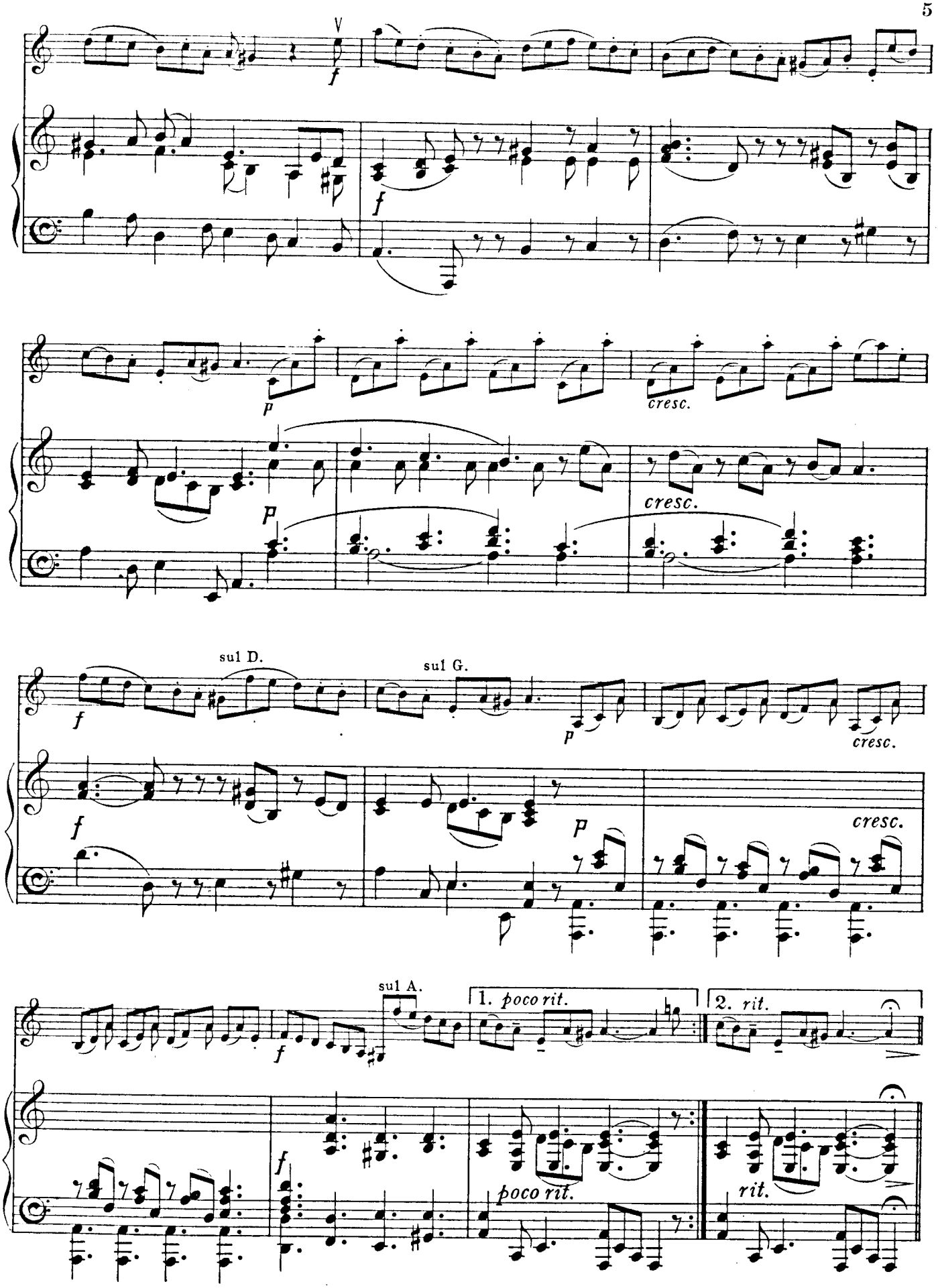
Allegro con spirito.

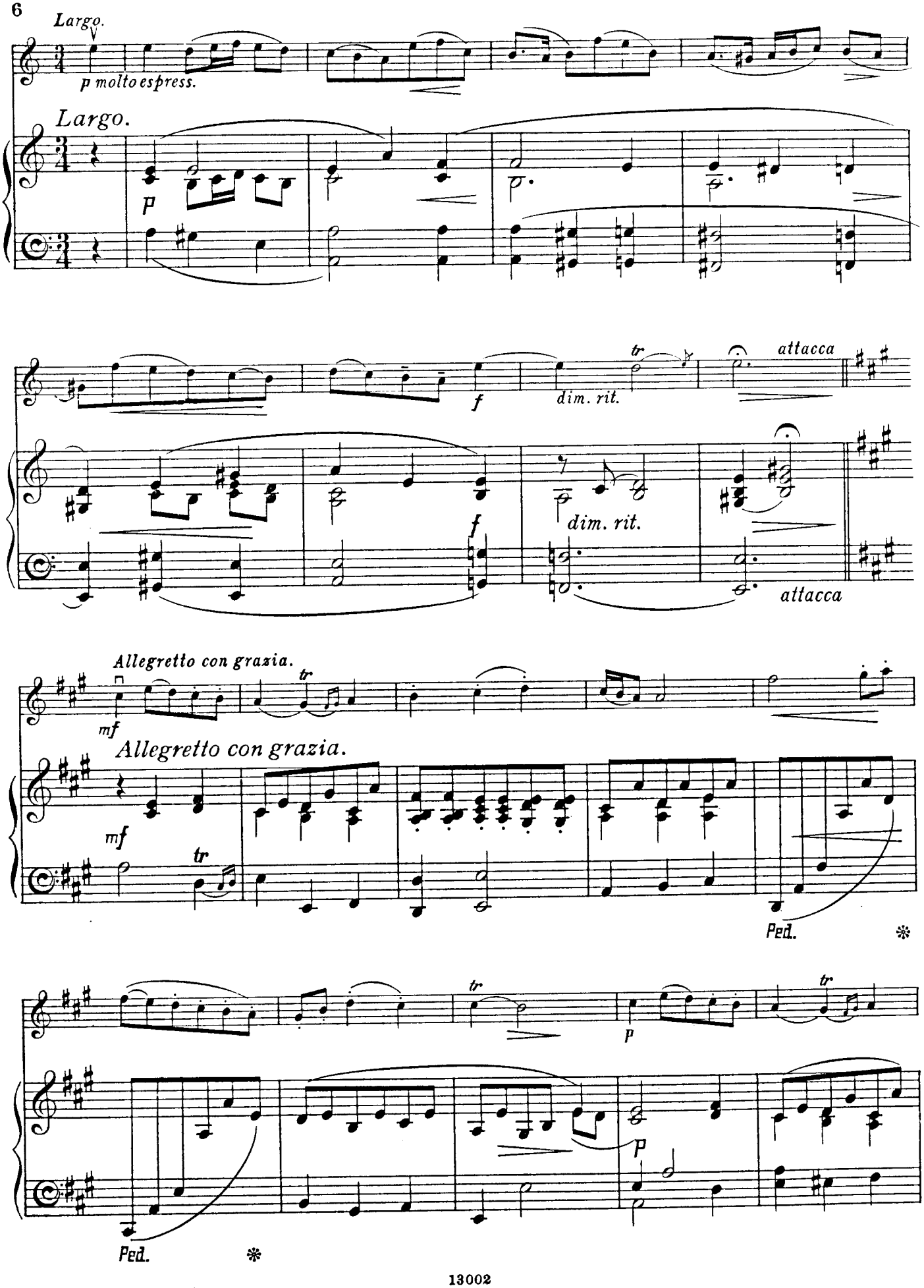


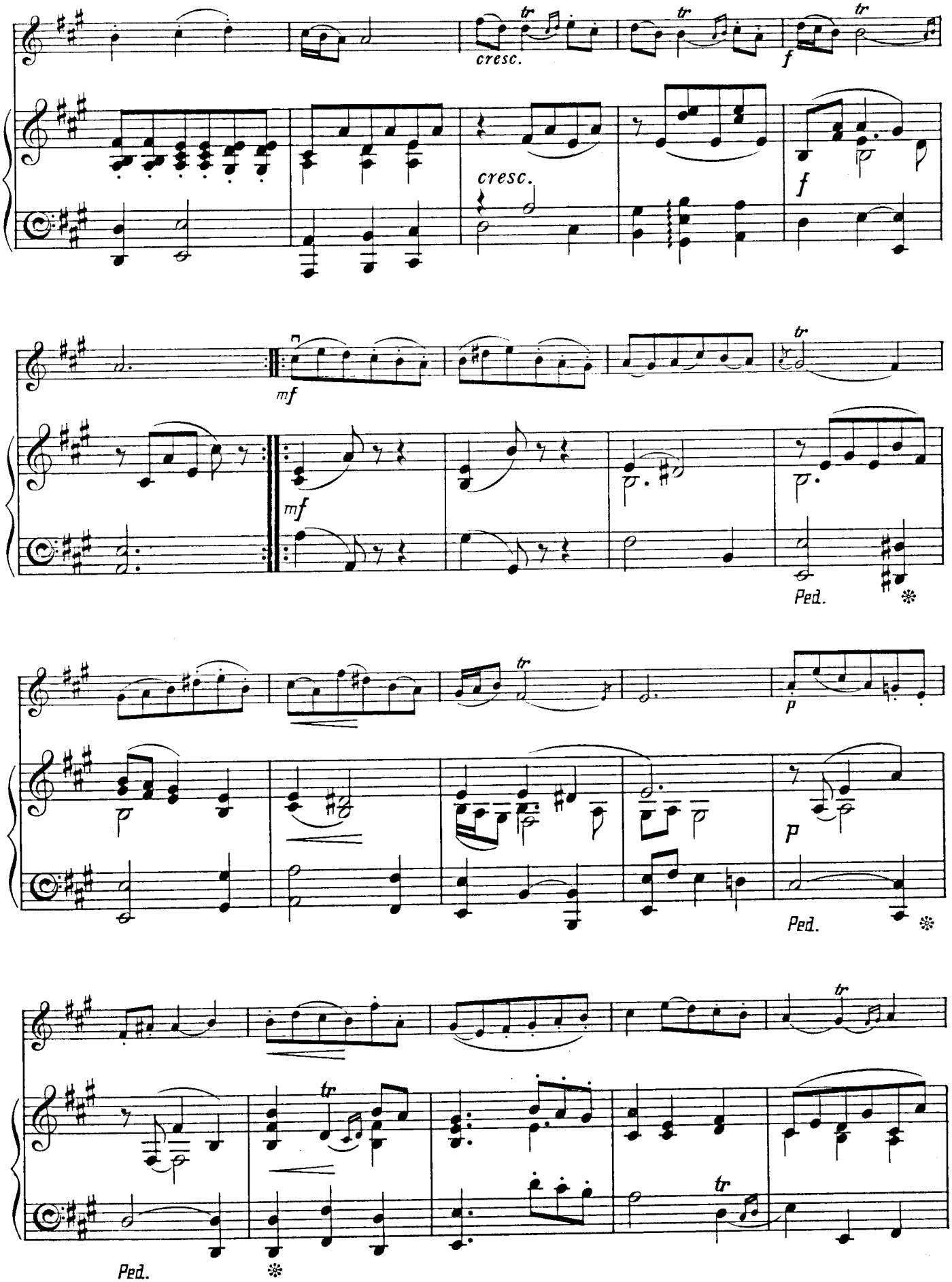


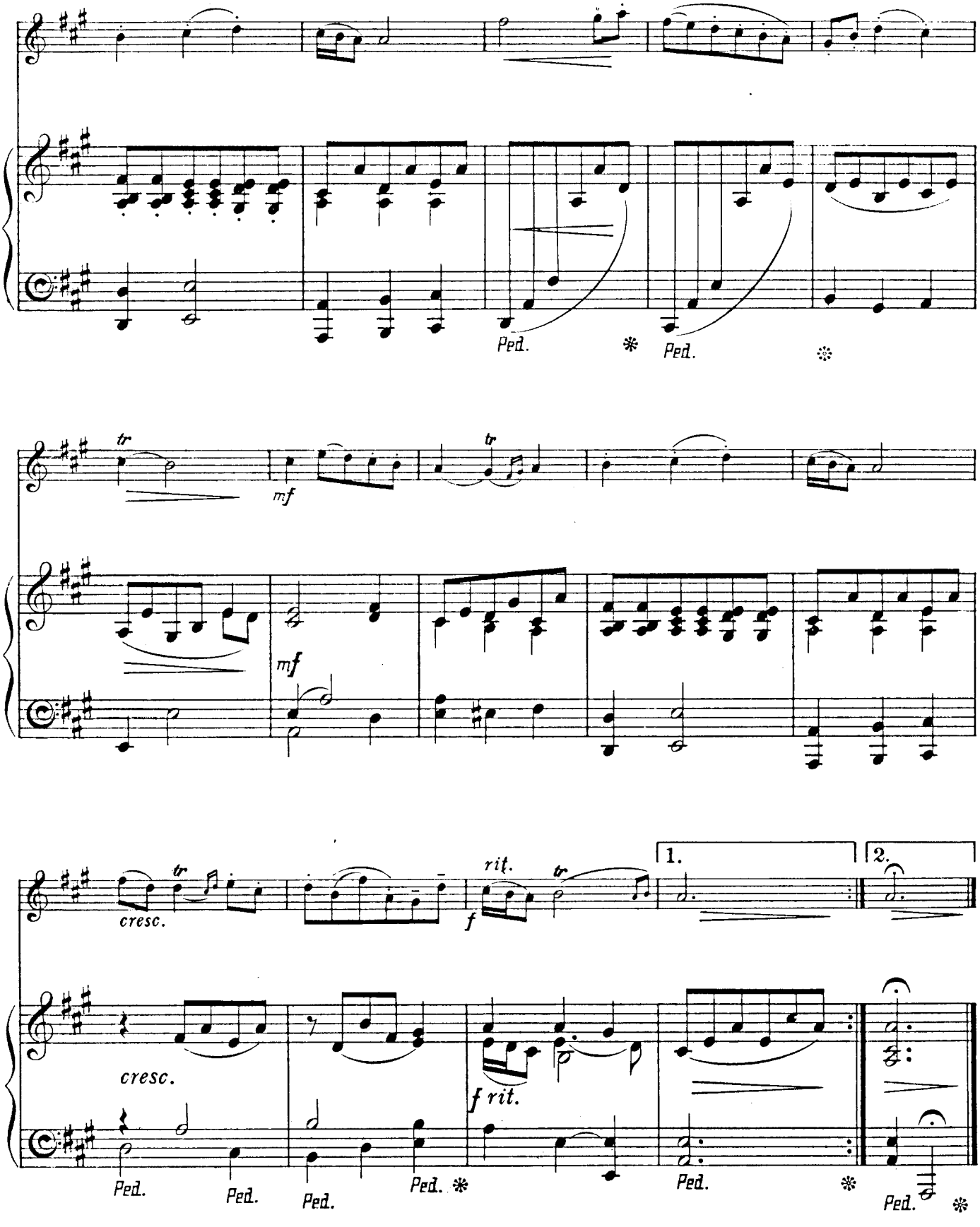



cresc.
f
cresc.
f
1. poco rit. - - - -
2. poco rit. - - - -
mf
poco rit. - - - -
poco rit. - - -
mf
p
sf
p


V
f
f
p
cresc.
p
cresc.
sul D.
sul G.
f
p
cresc.
f
p
cresc.
sul A.
1. poco rit.
2. rit.
f
poco rit.
rit.


Largo.
p molto espress.
Largo.
p
f
dim. rit.
tr
attacca
f
dim. rit.
attacca
Allegretto con grazia.
mf
tr
Allegretto con grazia.
mf
tr
Ped.
tr
tr
p
p
Ped.


cresc.
tr
f
mf
Ped.
p


Ped.
Ped.
tr
mf
tr
mf
tr
cresc.
rit.
f
1.
2.
cresc.
f rit.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

COMPLETION OF

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BY

AUGUST WILHELMJ AND JAMES BROWN.

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