With

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 assum'd the confidence of laying ye 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 accustom'd 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 accurate 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.

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A. 3.

Violin Primo

Sonnatta

Viuace

Adagio.

(I)

Presto

Largo

S.

A.

A. 3. (II) Violin Primo.

Sonnata

Largo

Presto

Adagio

(II)

Vivace

Allegro.

Piano

A 2

A.3

Violin Primo

Sonnatta

Adagio.

Canzona.

Adagio.

pocolargo

piano

Allegro

A 3

A. 3.

(4)

Violin Primo.

Sonnatta

Canzona

Pocolargo

(IV)

Piano

Allegro

B

Sonnata.

Adagio.

Largo.

(V)

Grave

Canzona

Adagio

A. 3. (VI) Violin Primo.

Sonnata

Canzona

(VI).

Largo

Allegro

Sonnata.

Canzona.

Largo.

Piano. Grave.

Vivace.

Adagio.

Sonata.

Pocolargo.

Piano.

Allegro.

Graue

Vivace.

Sonnata

Largo

Canzona

Piano Adagio

C 2

Violin Primo.

(X)

Largo

(X)

Grave

Presto

Piano.

Sonnata

Canzona

Adagio.

Largo.

Piano

Sonnata.

Canzona.

Pocolargo.

Piano.

Grave

(XII)

Presto

Allegro

Adagio

Finis