



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 yo^r Maj^{ty} /

I had not assum'd the confidence of laying y^e 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 constrain'd to hope, I may presume,
amongst Others of your Majesties over-oblij'd and alto-
gether undeserving Subjects, that your Maj^{ty} will with
your accustomed 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,



*I*nstead 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 employment 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 elegance 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 inform'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

The first page of the musical score contains ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a fermata above the first measure. The second staff is marked *Sonnatta*. The third staff continues the melodic line. The fourth staff is marked *Viuace* and features a 4-measure rest followed by a first ending bracket. The fifth staff has a 3-measure rest. The sixth and seventh staves continue the melodic development. The eighth and ninth staves show a change in texture with more rhythmic patterns. The tenth staff is marked *Adagio* and concludes the page with a double bar line.

(I)

Presto

Largo

The second page of the musical score contains ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a fermata above the first measure. The second staff is marked *Presto*. The third and fourth staves continue the melodic line with various rhythmic patterns. The fifth and sixth staves show a change in texture with more rhythmic patterns. The seventh and eighth staves are marked *Largo* and feature a 3-measure rest. The ninth and tenth staves conclude the page with a double bar line and a fermata.

A.

A. 3.

(II)

Violin Primo.

Sonnata.

Largo.

Presto.

Adagio.

(II)

Vivace.

Allegro.

Piano.

A 2

A. 3 (III) Violin Primo

First staff of music on the left page, featuring a treble clef and a key signature of one sharp (F#).

Sonnata

Second staff of music on the left page, continuing the melodic line.

Third staff of music on the left page, continuing the melodic line.

Adagio

Fourth staff of music on the left page, continuing the melodic line.

Canzona

Fifth staff of music on the left page, continuing the melodic line.

Sixth staff of music on the left page, continuing the melodic line.

Seventh staff of music on the left page, continuing the melodic line.

Eighth staff of music on the left page, continuing the melodic line.

Ninth staff of music on the left page, continuing the melodic line.

Tenth staff of music on the left page, continuing the melodic line.

Adagio

Eleventh staff of music on the left page, continuing the melodic line.

Twelfth staff of music on the left page, ending with a double bar line and a fermata.

poco largo

(III)

First staff of music on the right page, featuring a treble clef and a key signature of one sharp (F#).

Second staff of music on the right page, continuing the melodic line.

Third staff of music on the right page, continuing the melodic line.

piano

Fourth staff of music on the right page, continuing the melodic line.

Allegro

Fifth staff of music on the right page, continuing the melodic line.

Sixth staff of music on the right page, continuing the melodic line.

Seventh staff of music on the right page, continuing the melodic line.

Eighth staff of music on the right page, continuing the melodic line.

Ninth staff of music on the right page, continuing the melodic line.

Tenth staff of music on the right page, continuing the melodic line.

Eleventh staff of music on the right page, continuing the melodic line.

Twelfth staff of music on the right page, continuing the melodic line.

Thirteenth staff of music on the right page, ending with a double bar line and a fermata.

A 3

A. 3.

(4)

Violin Primo.



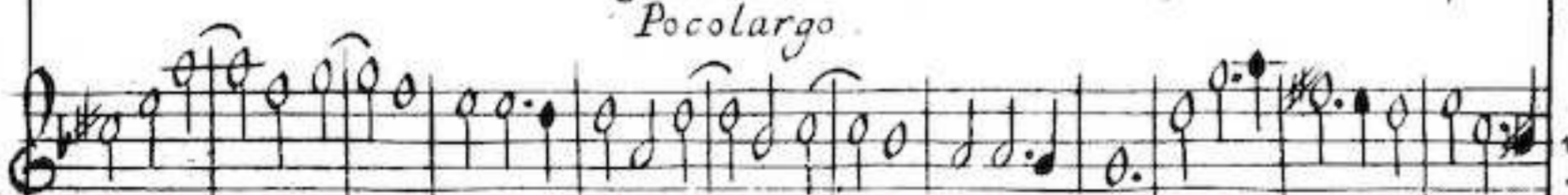
Sonata



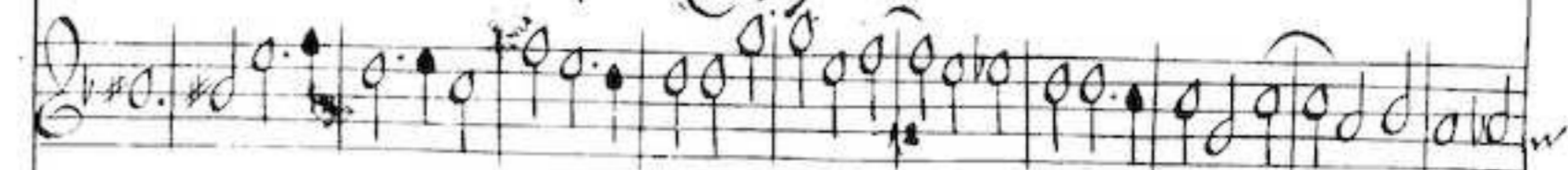
Canzona



Poco largo

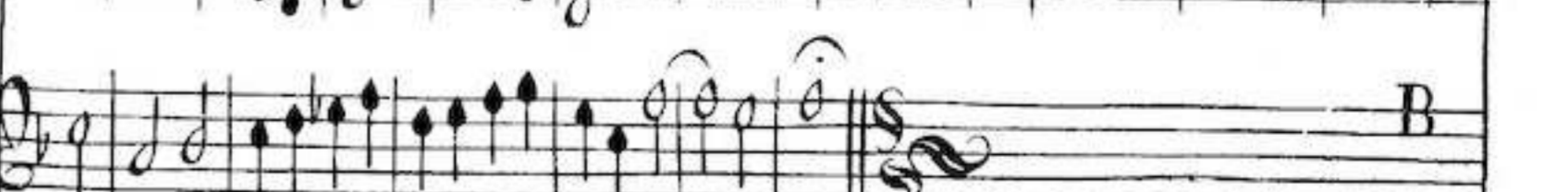
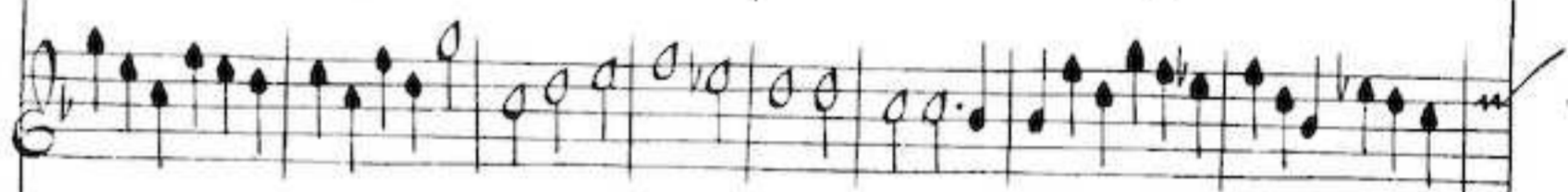
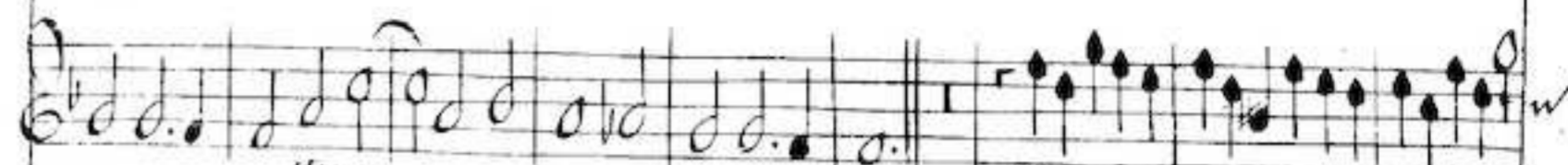


(11)



Piano

Allegro



Sonata.

Adagio.

Largo.

Grave

Canzona

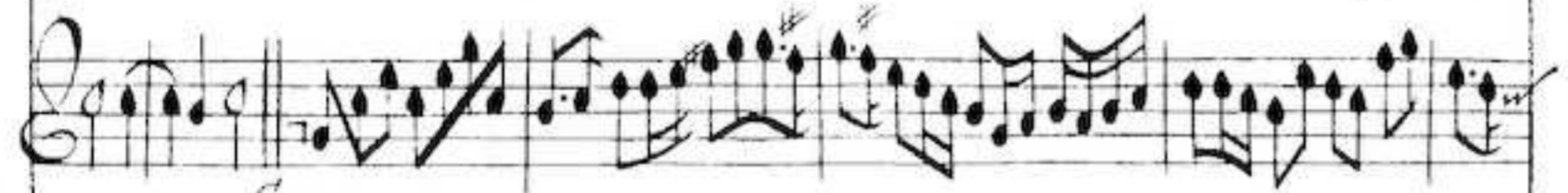
Adagio

B. z.

A. 3.

(VI)

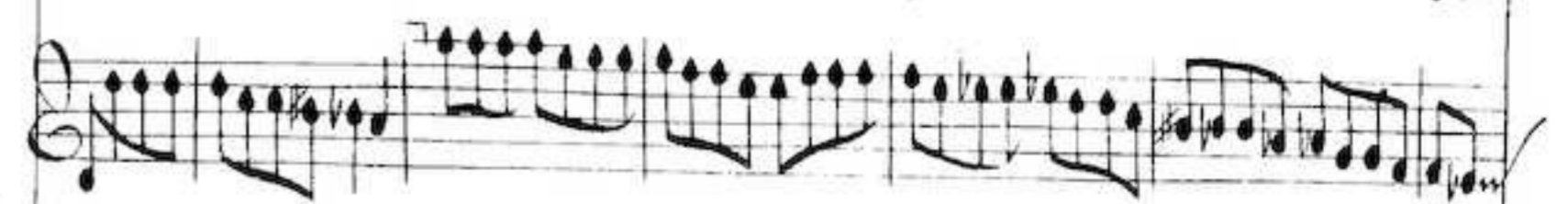
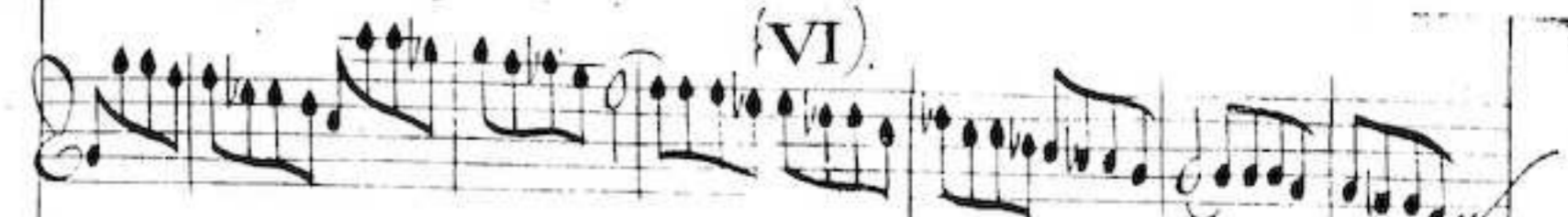
Violin Primo.



Canzona



(VI)



Largo



Allegro



B. 3.

N. 3.

(VII)

Violin Primo.

Sonnata

Canzona

Largo

(V II)

Piano

Grave

Vivace

Adagio

Sonata

Poco largo

Piano

Allegro

Vivace

Giac

Vivace

D

VIIOLI I II III IV

Sonnata

Largo

Canzona

(9)

Piano Adagio

Cz

Violin Primo

The left page of the musical score contains ten staves of music. The first six staves feature a melodic line with eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#) and the time signature is 3/4. The seventh staff begins a section marked 'Largo', characterized by a slower tempo and the use of half and whole notes. The final three staves continue this 'Largo' section with sustained notes and some rests.

The right page of the musical score contains ten staves of music. The first two staves are marked 'Grave', indicating a very slow tempo. The third staff is marked 'Presto', indicating a very fast tempo, and contains a complex, rapid melodic passage. The final staff on the page is marked 'Piano', indicating a soft dynamic, and concludes with a double bar line and a fermata. The key signature remains one sharp (F#) and the time signature is 3/4.

Sonnata

Canzona

Adagio.

(XI)

Largo

Piano

A. 3.

(XII)

Violin Primo.

First musical staff on the left page, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes.

Sonnata.

Second musical staff on the left page, continuing the notation from the first staff.

Canzona.

Third musical staff on the left page, continuing the notation.

Fourth musical staff on the left page, continuing the notation.

Fifth musical staff on the left page, continuing the notation.

Sixth musical staff on the left page, continuing the notation.

Seventh musical staff on the left page, continuing the notation.

Poco largo.

Eighth musical staff on the left page, continuing the notation.

Ninth musical staff on the left page, continuing the notation.

Piano.

Tenth musical staff on the left page, continuing the notation.

Grave.

(XII)

First musical staff on the right page, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values.

Presto

Second musical staff on the right page, continuing the notation.

Third musical staff on the right page, continuing the notation.

Fourth musical staff on the right page, continuing the notation.

Fifth musical staff on the right page, continuing the notation.

Allegro

Sixth musical staff on the right page, continuing the notation.

Seventh musical staff on the right page, continuing the notation.

Eighth musical staff on the right page, continuing the notation.

Adagio

Ninth musical staff on the right page, continuing the notation.

Finis

Tenth musical staff on the right page, which is empty.