Charles Avison.

of Newcastle.

Six

Sonatas for Harpsichord

with accompaniments for

Two Violins & Violoncello.

Op. 5.

London.

1756

(No string parts.)

1750. Original edition. (lacking the accompanying two violin & cello parts)

See remarks anent Harpsichord-playing in the "Advertisement," or Preface, following the Dedication

Only 2 complete copies (parts) in BUC [DrC; L]
and one incomplete [C]

keyboard only

Alfred Moffat

17 Aug. 1908

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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.

Sonata Prima

Leggeremente

Legato

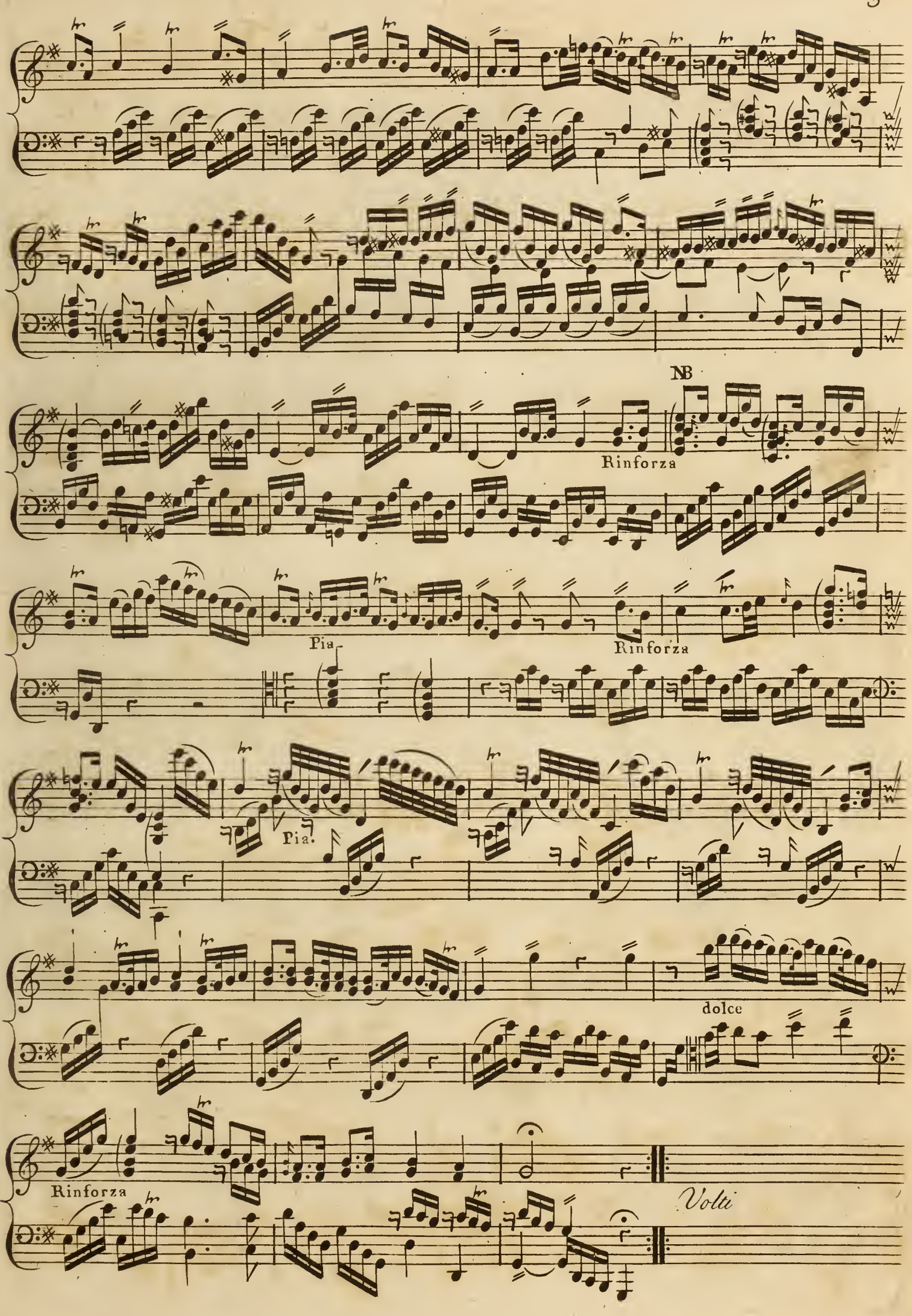
Pia.

dolce

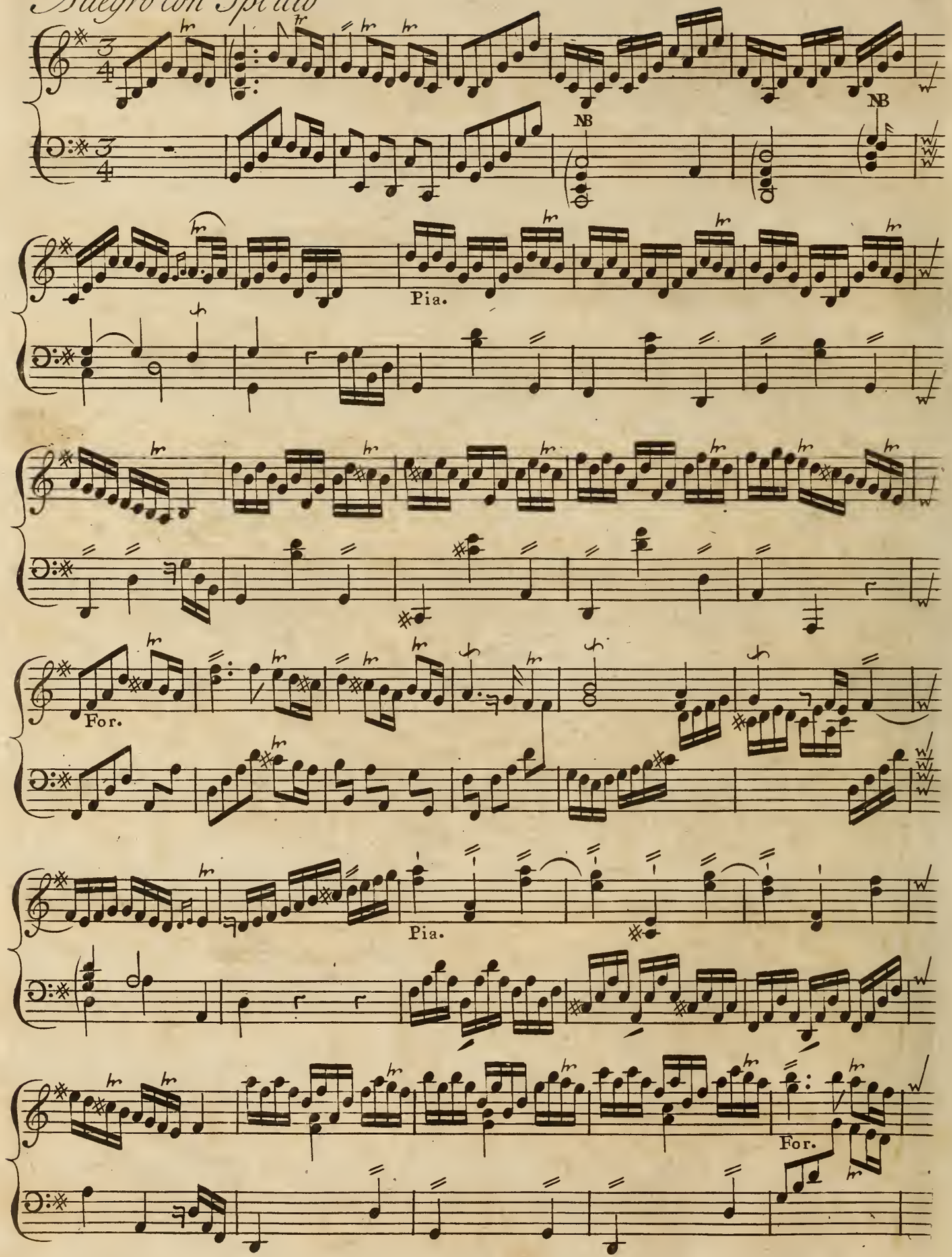
Rinforza

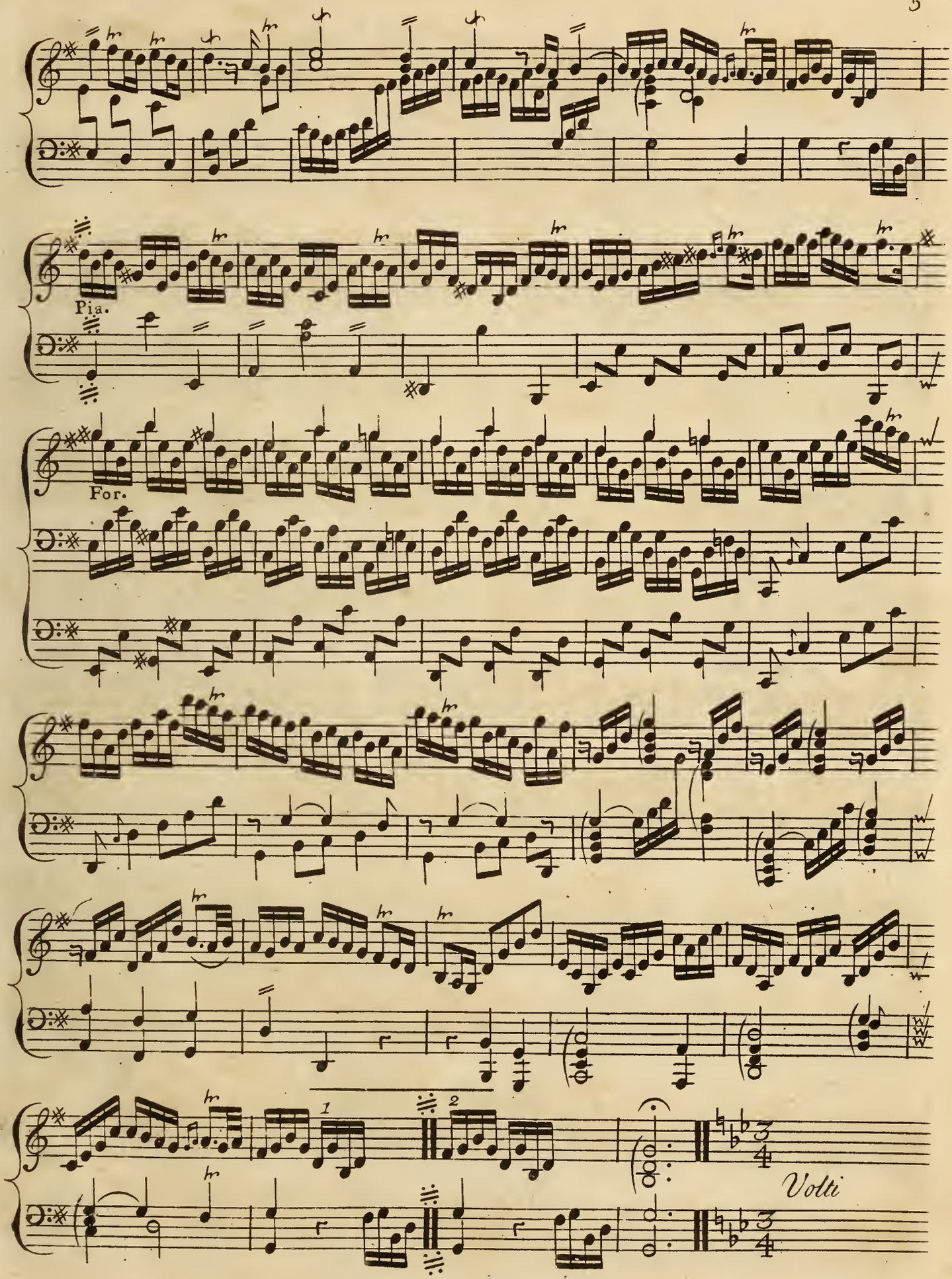
Rinforza

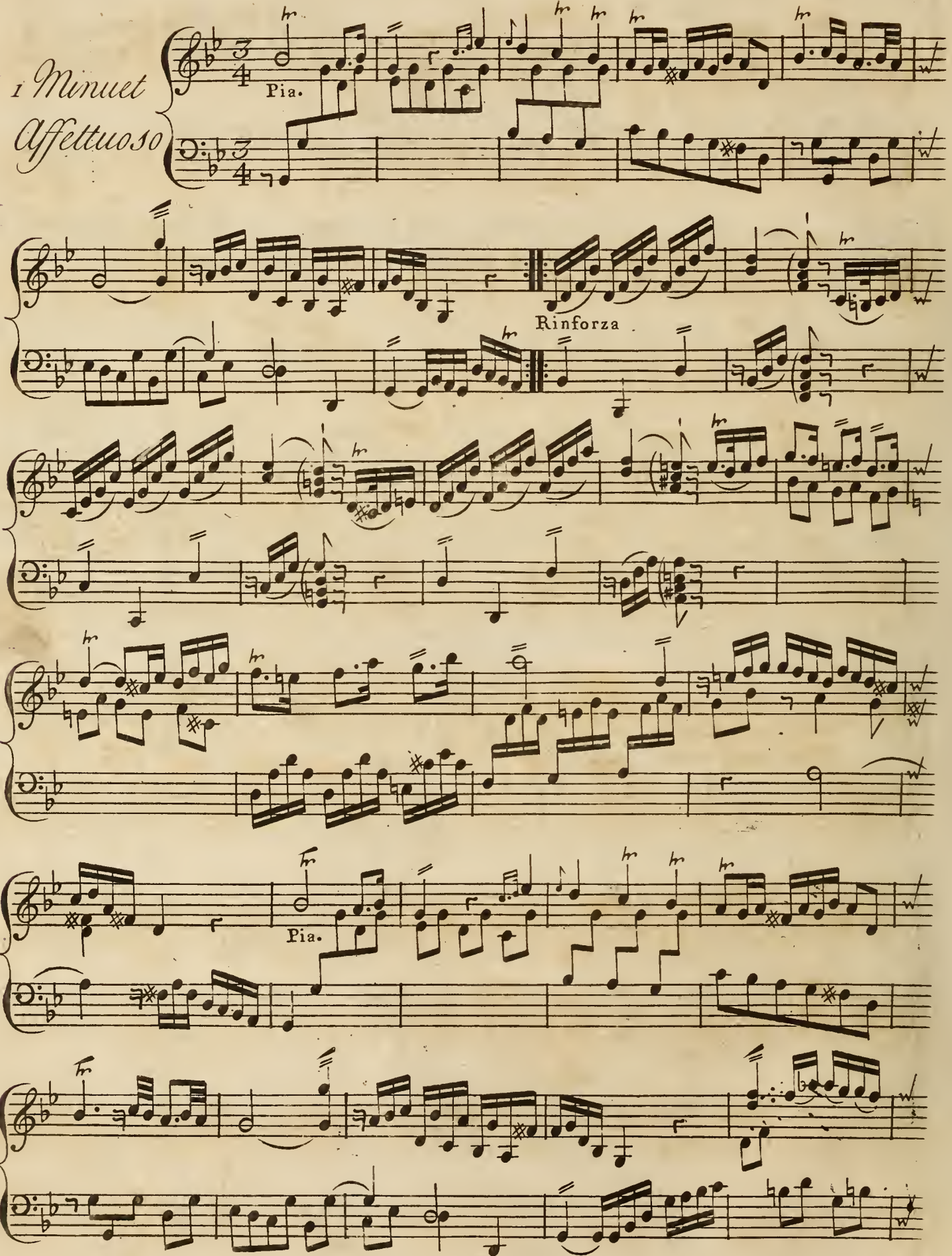
Pia.

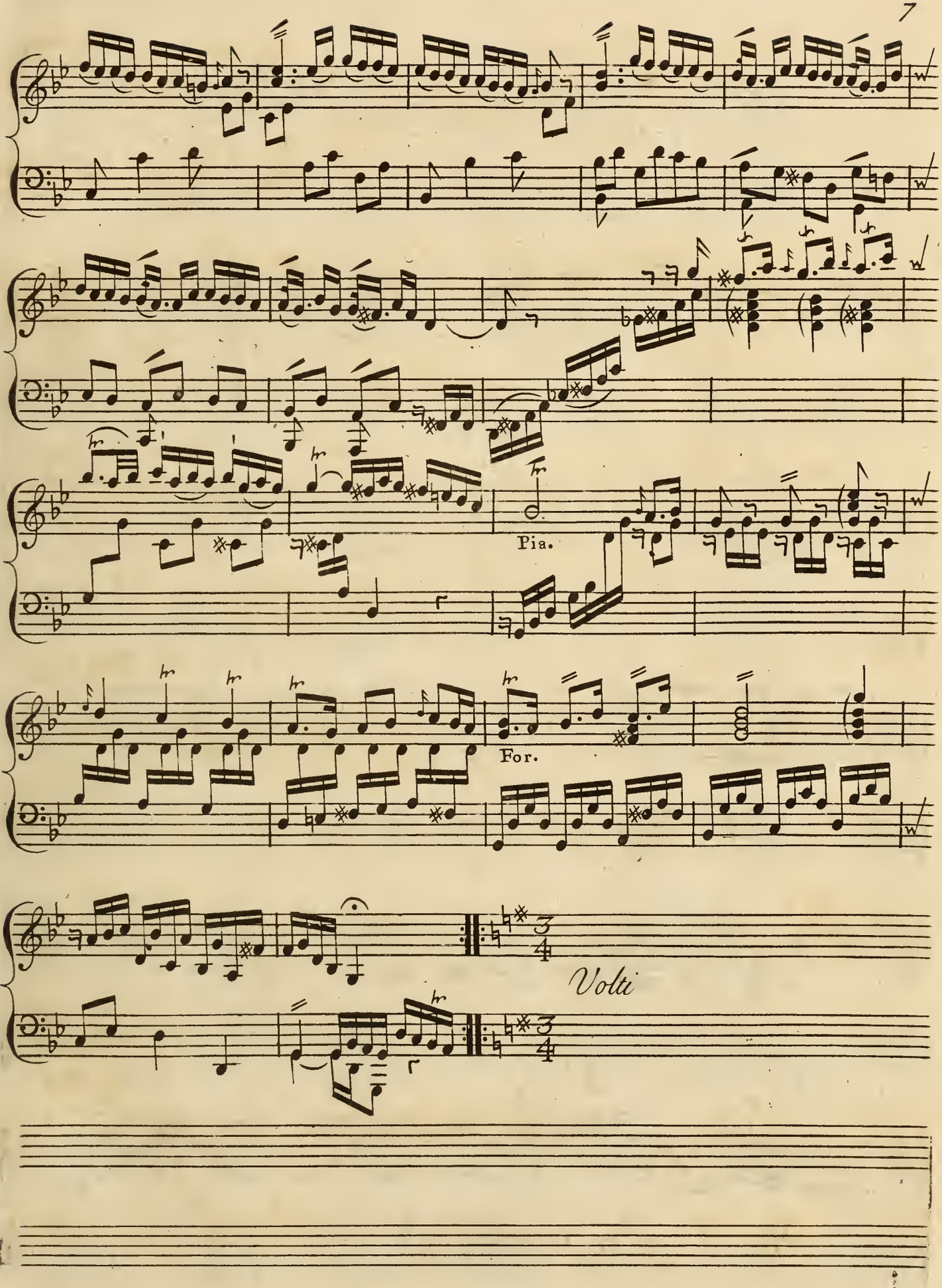

NB
Rinforza
Pia
Rinforza
Pia.
dolce
Rinforza
Volti

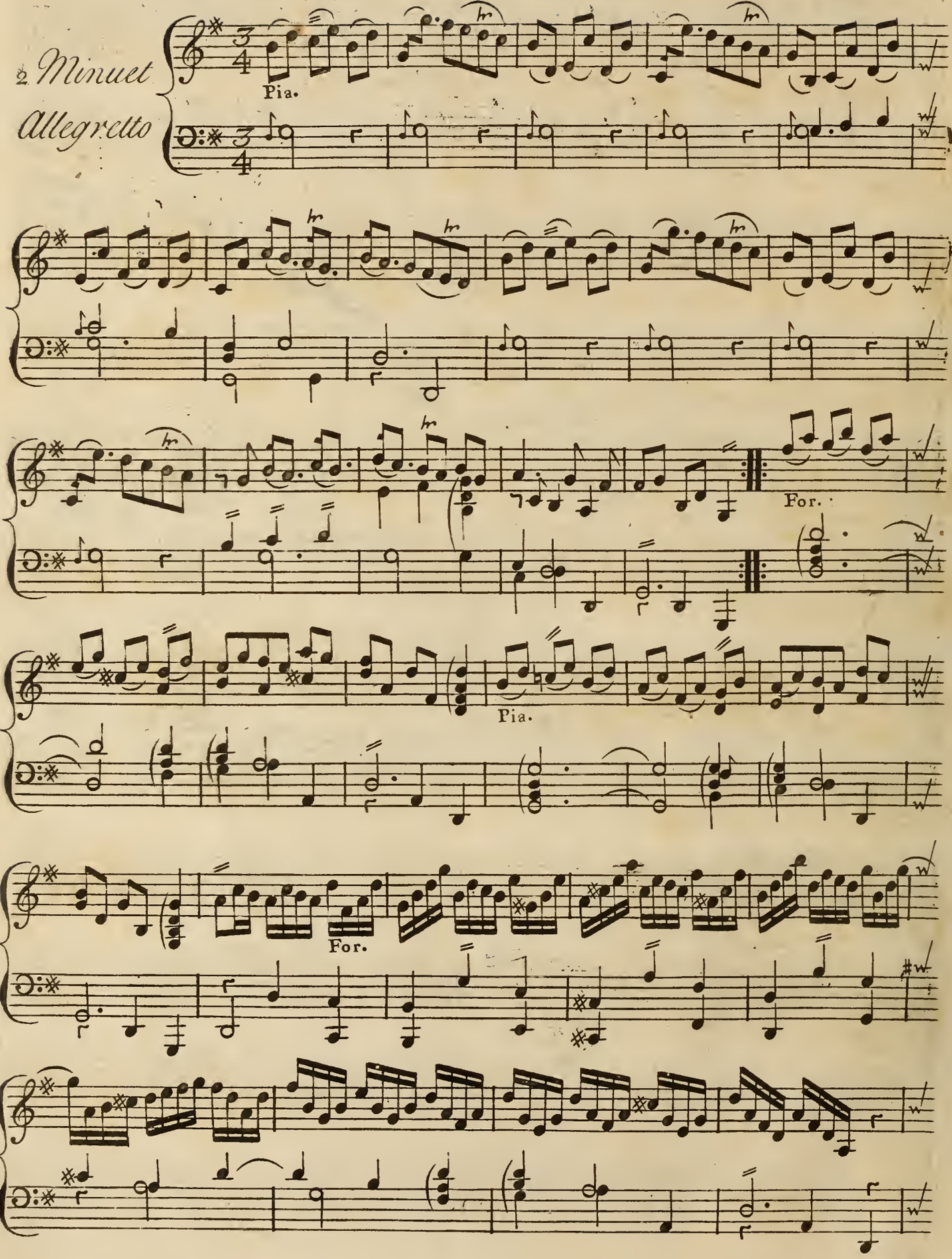
Allegro con Spirito

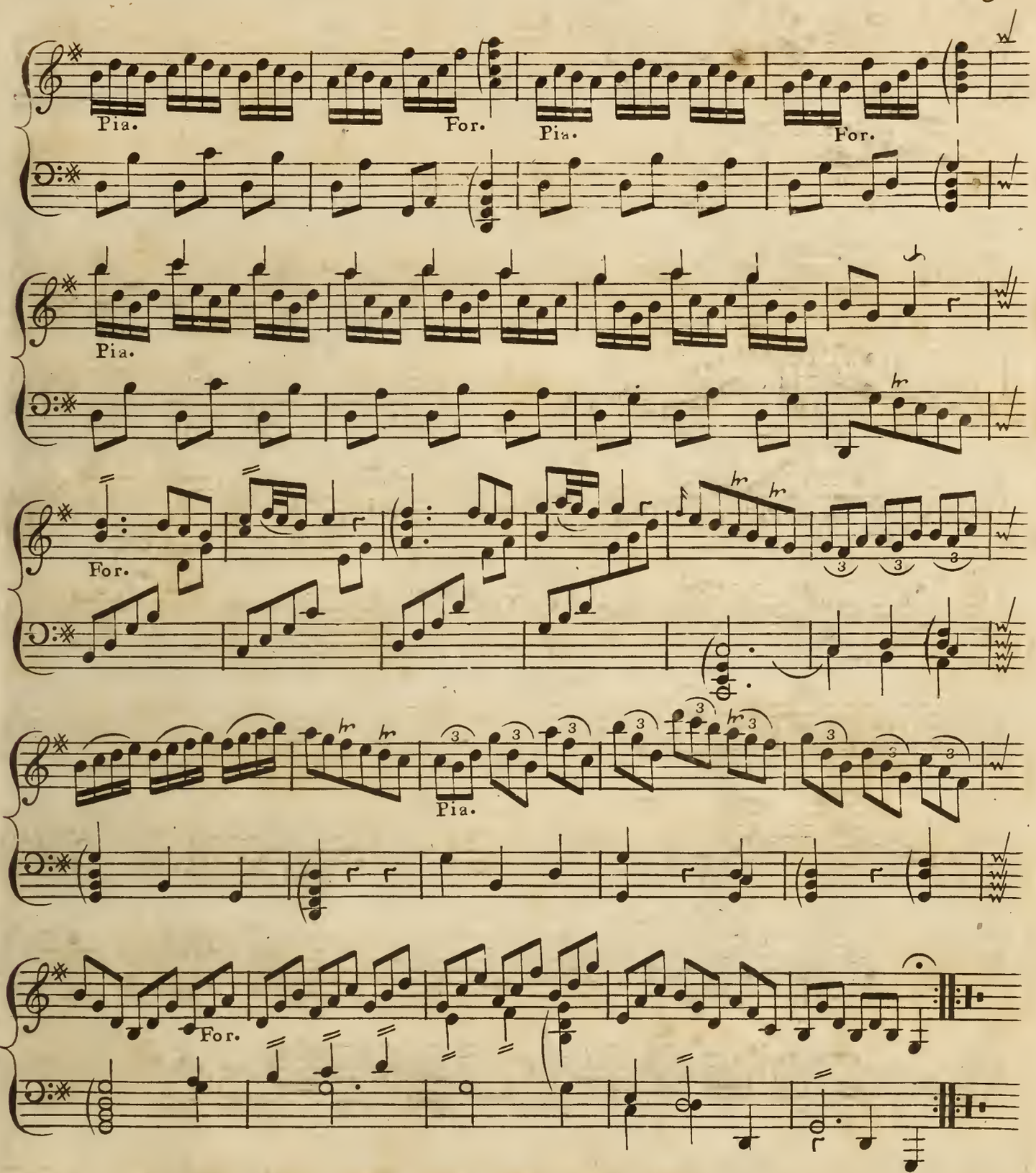



Pia.
For.
1
2
Volti


1 Minuet
Affettuoso
Pia.
Rinforza
Pia.

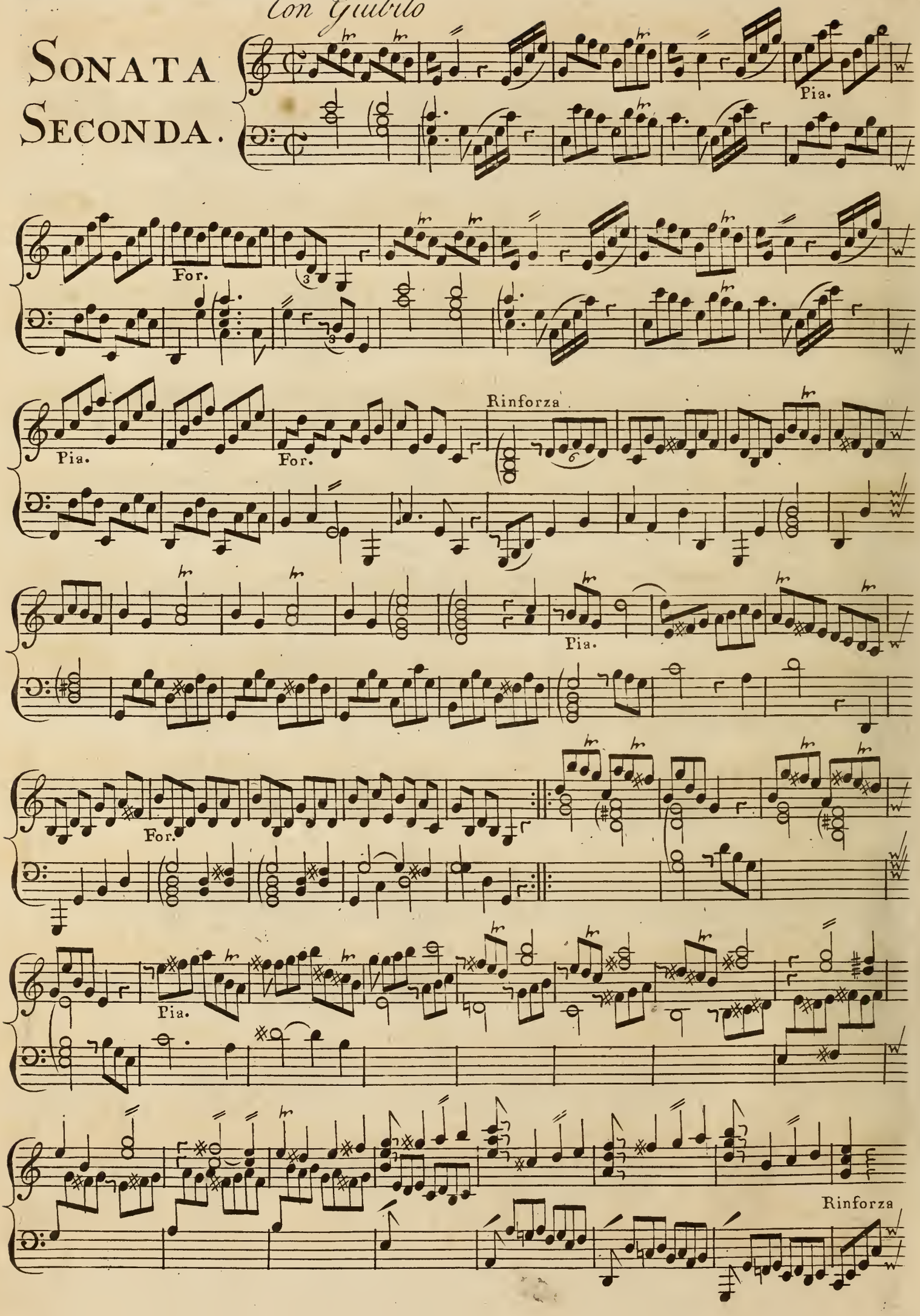

Pia.
For.
Volti

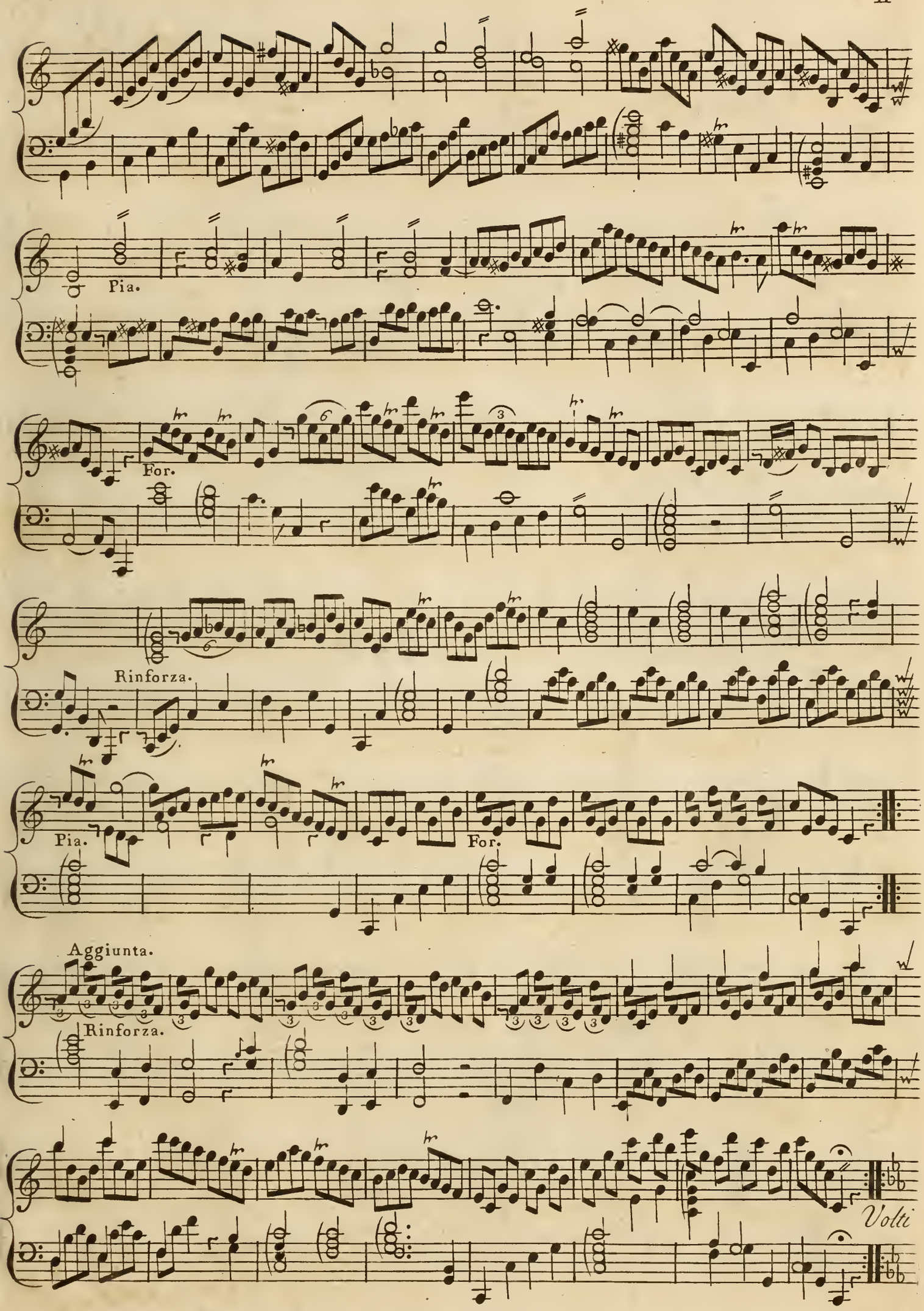

2 Minuet
Allegretto
Pia.
For.
Pia.
For.

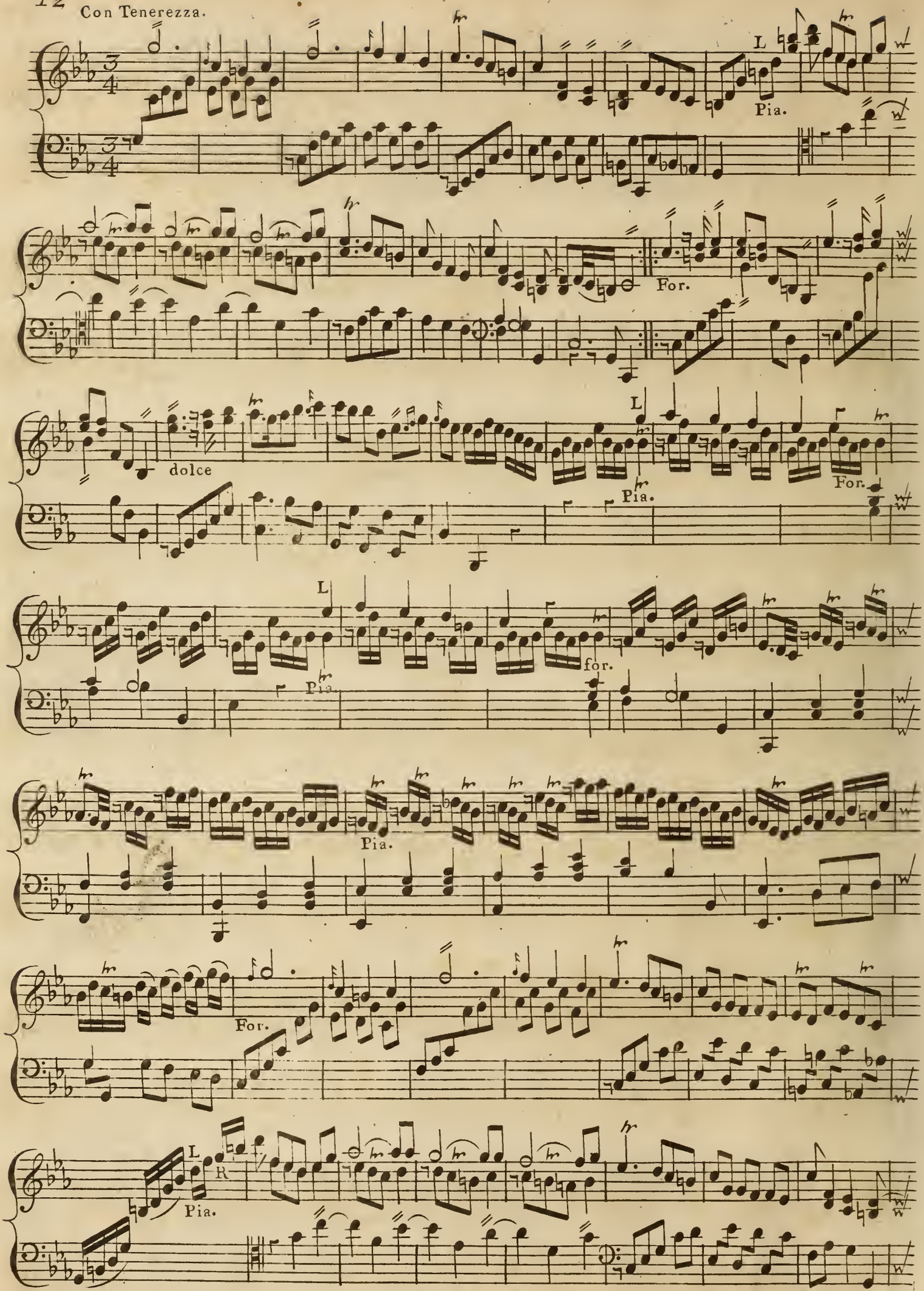

Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For.

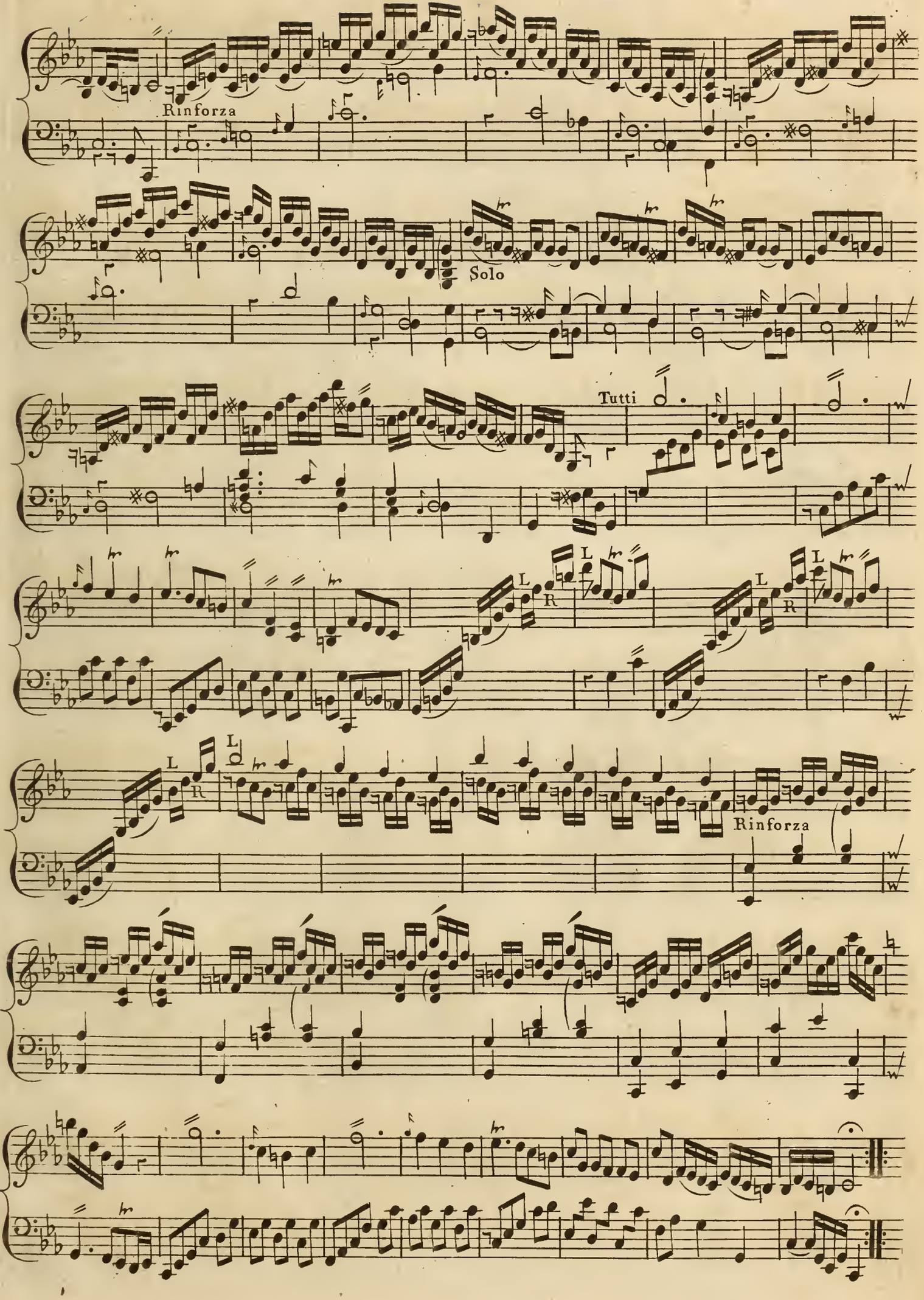
Con Giubilo

Sonata Seconda.



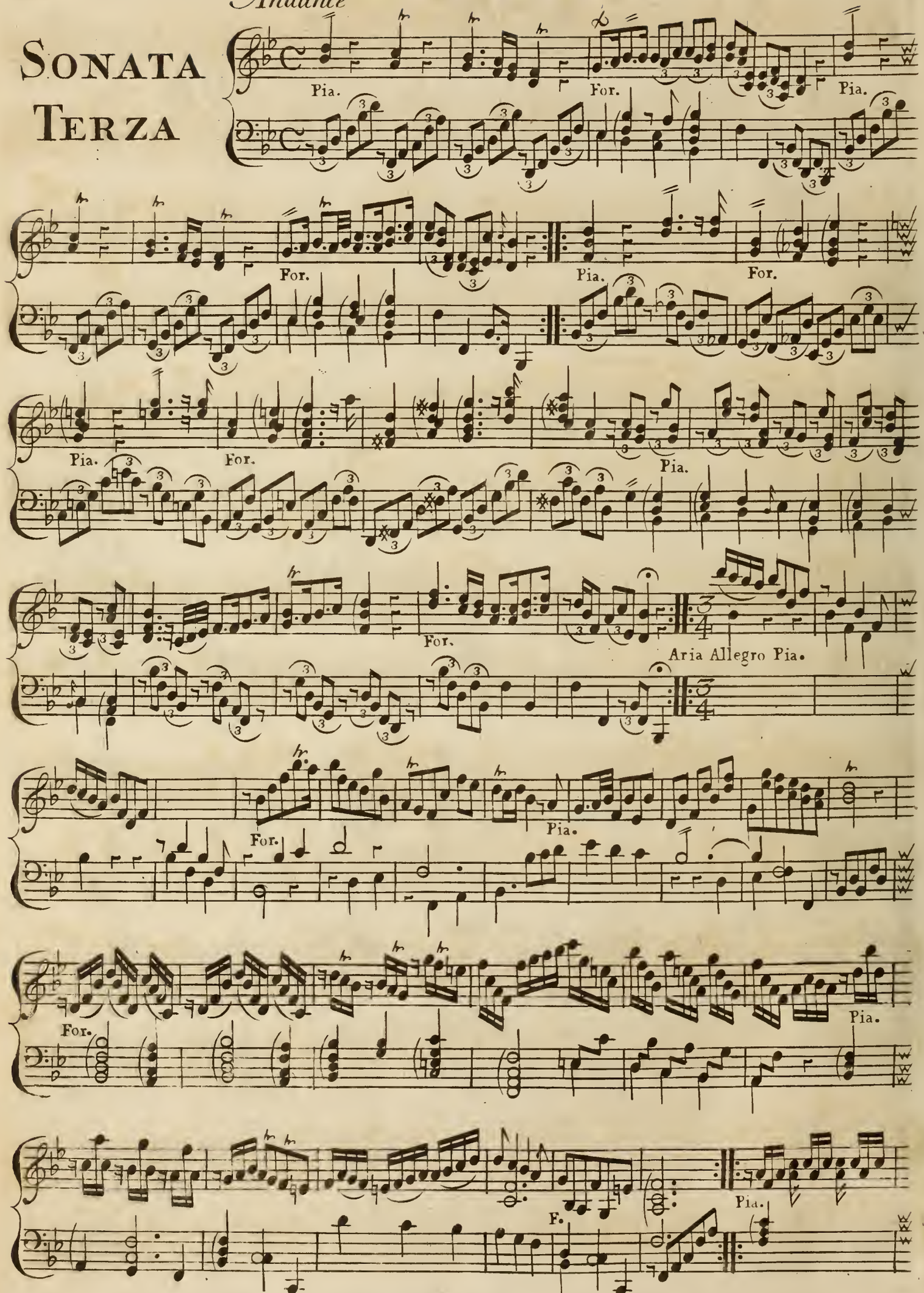

Pia.
For.
Rinforza.
Pia.
For.
Aggiunta.
Rinforza.
Volti

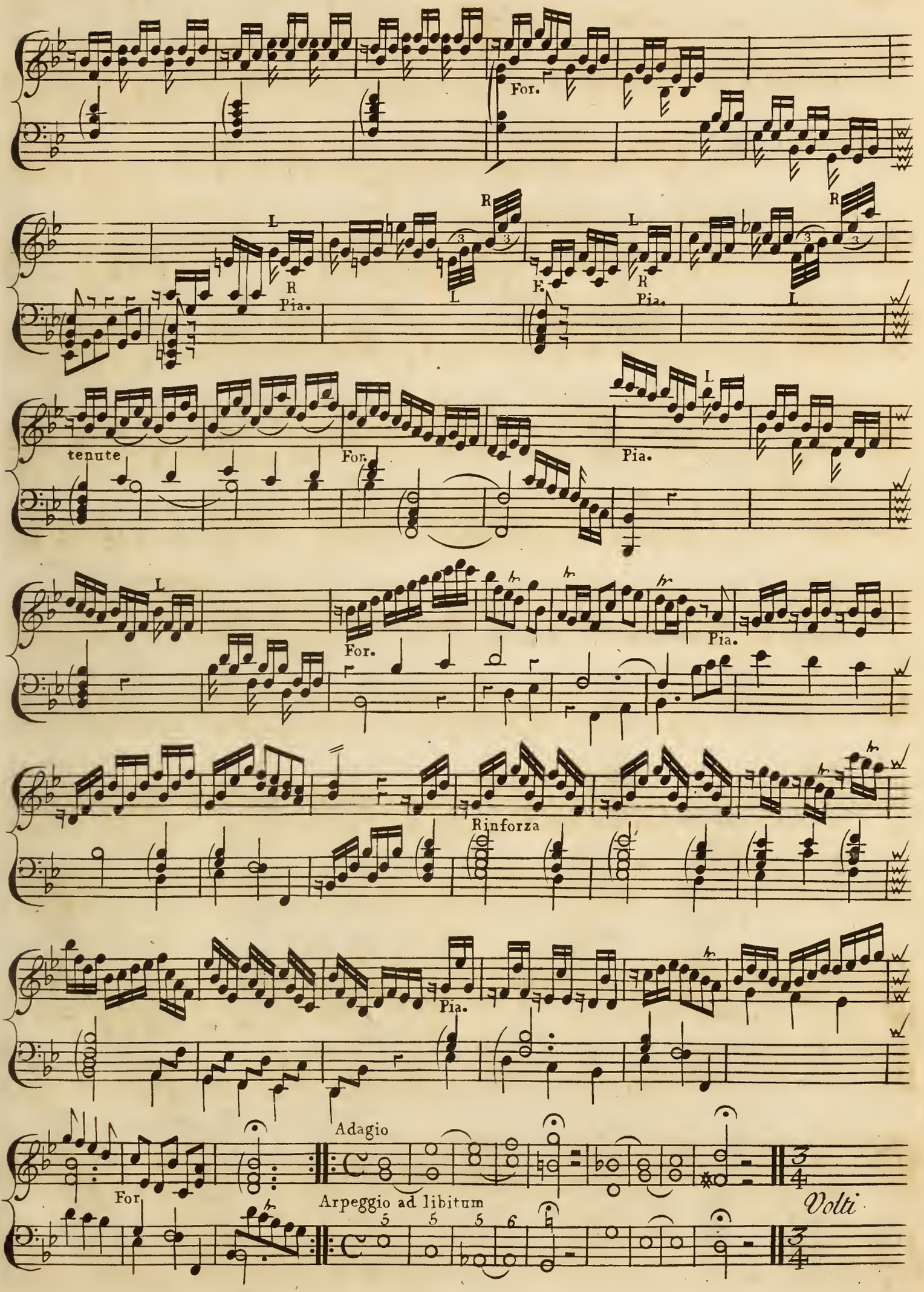

Con Tenerezza.
L
Pia.
For.
dolce
L
Pia.
For.
L
Pia.
for.
Pia.
For.
L
R
Pia.

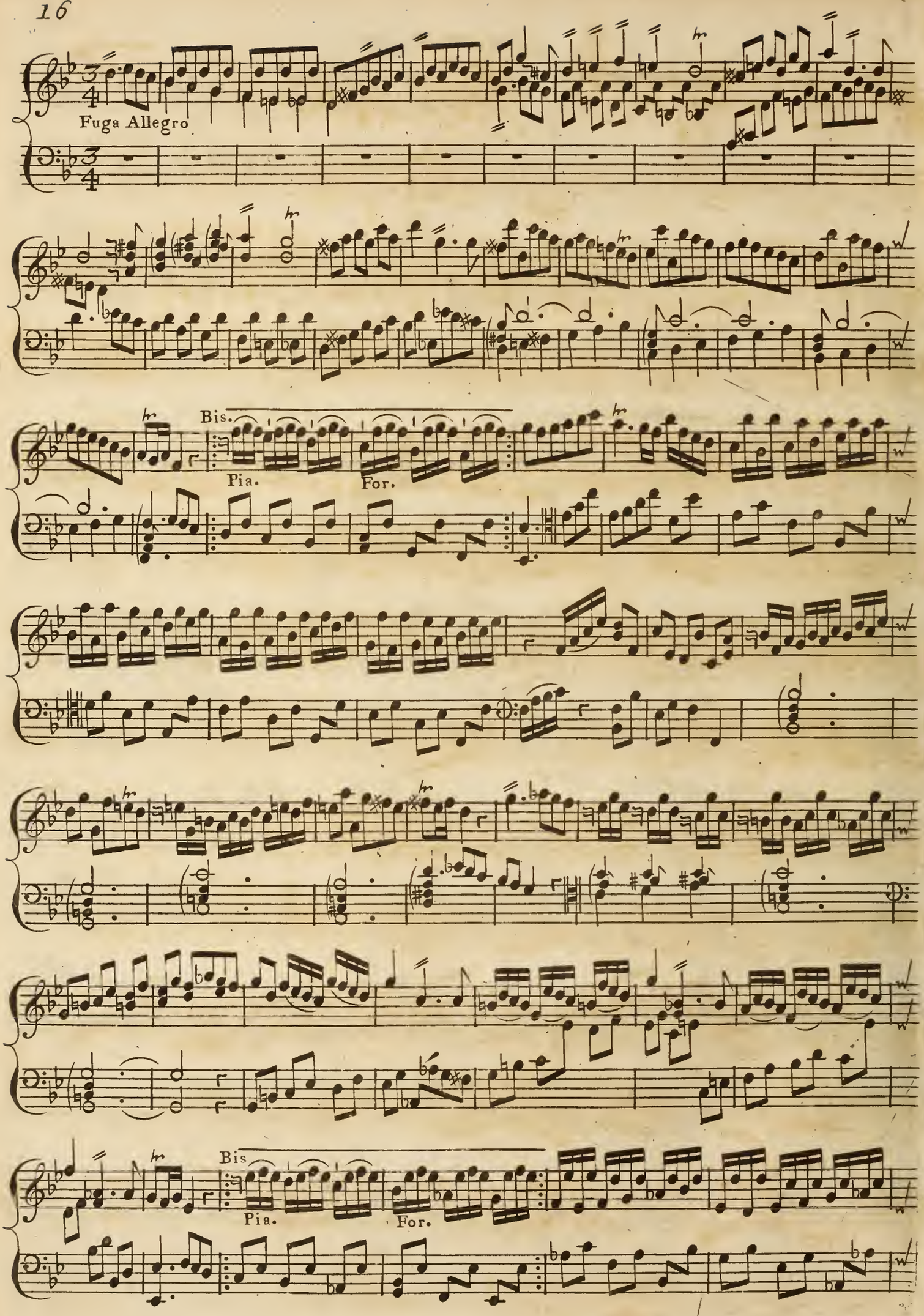

Rinforza
Solo
Tutti
L
R
Rinforza

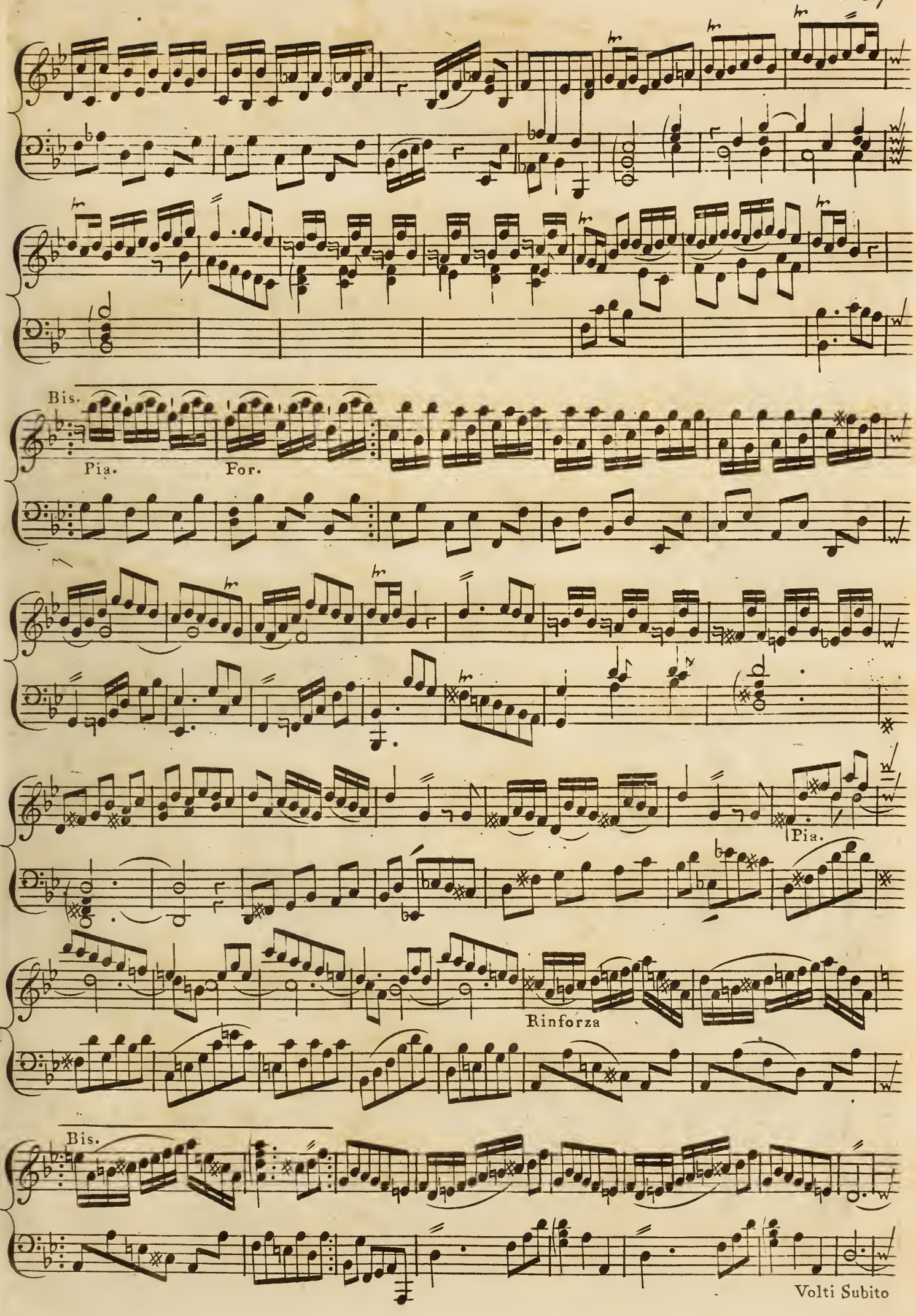
Sonata Terza

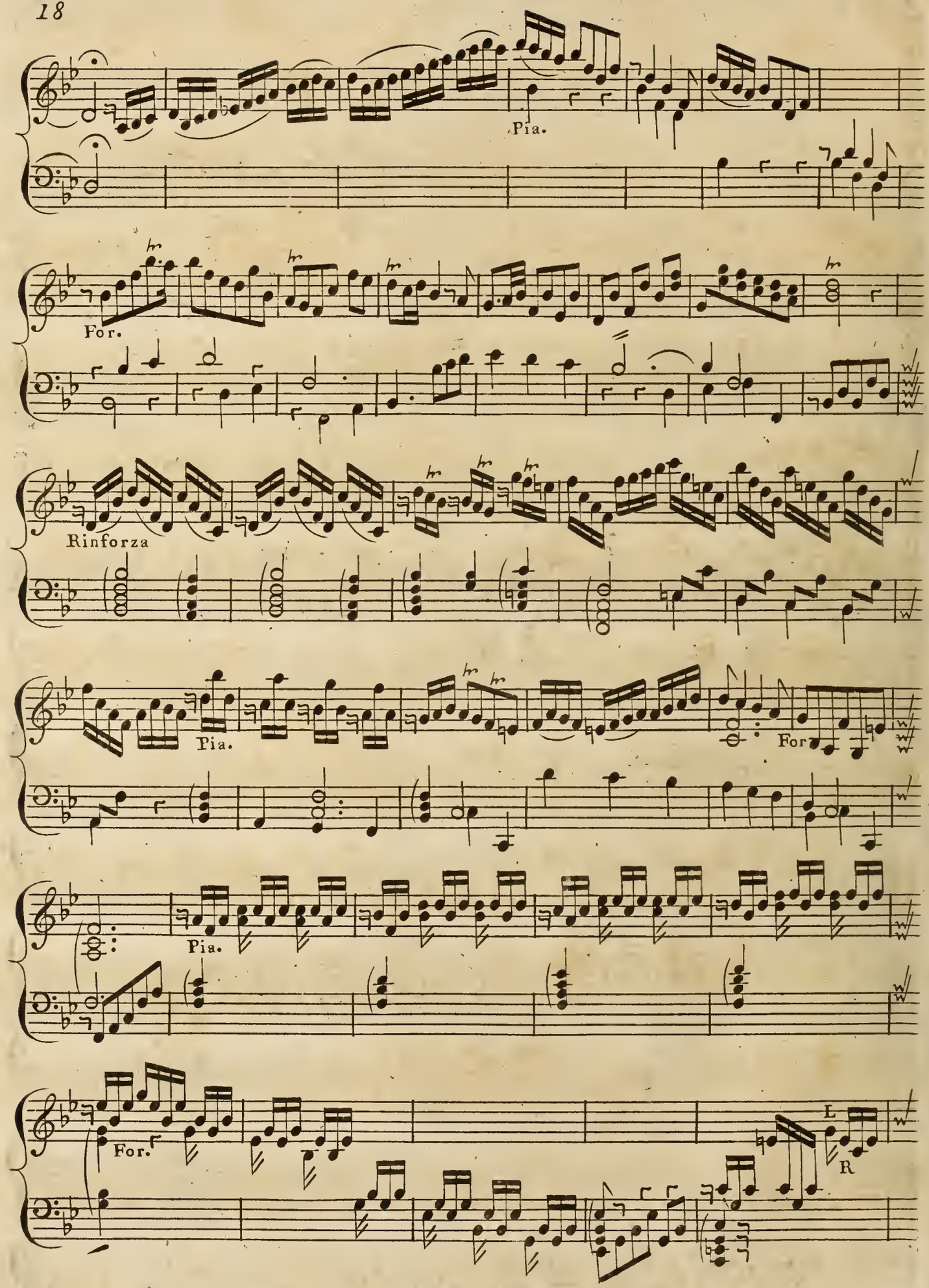
Andante

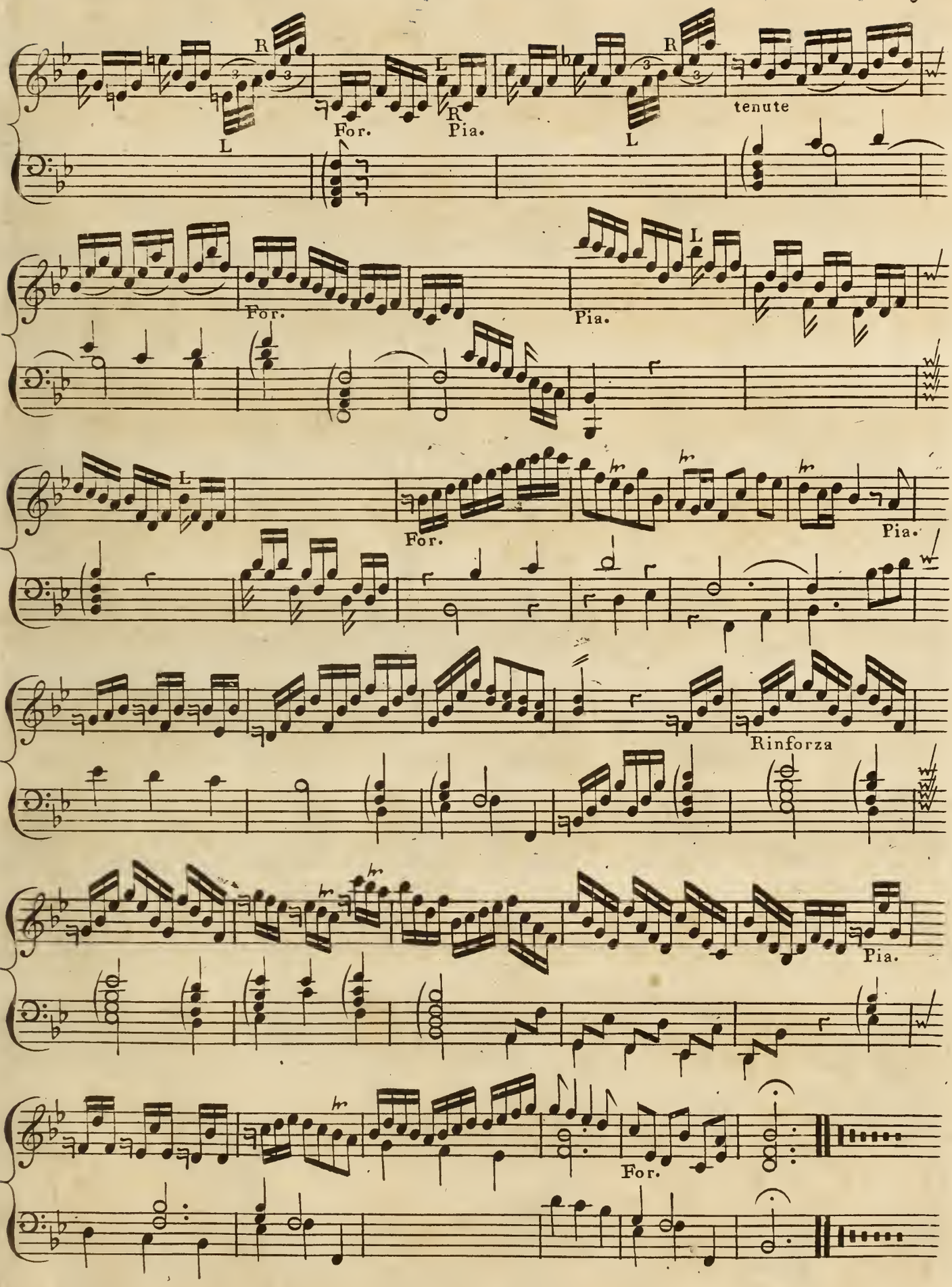



For.
L
R
Pia.
R
L
F.
L
R
Pia.
R
L
tenute
For.
Pia.
L
L
For.
Pia.
Rinforza
Pia.
Adagio
For
Arpeggio ad libitum
Volti


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

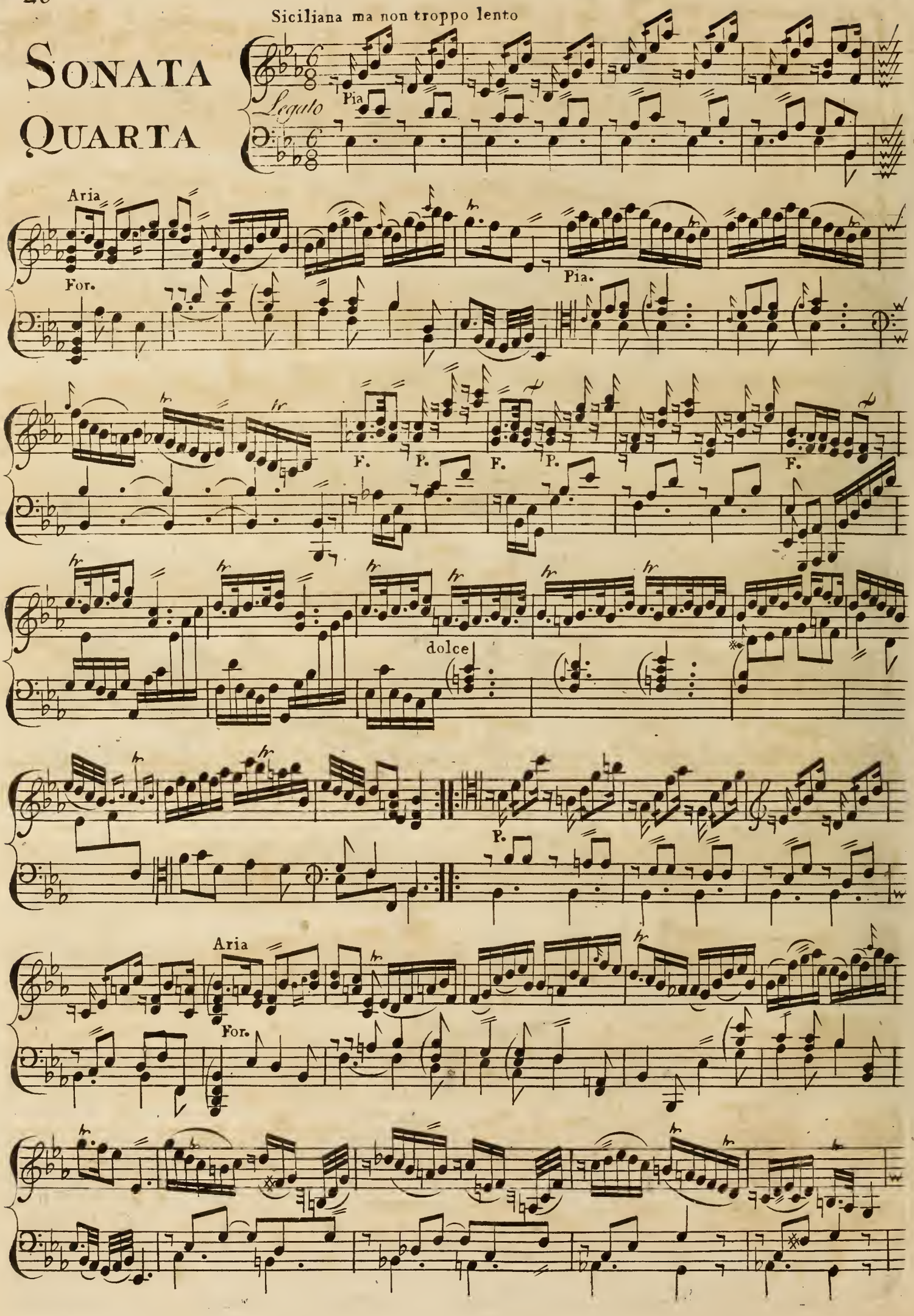

Bis.
Pia.
For.
Pia.
Rinforza
Bis.
Volti Subito

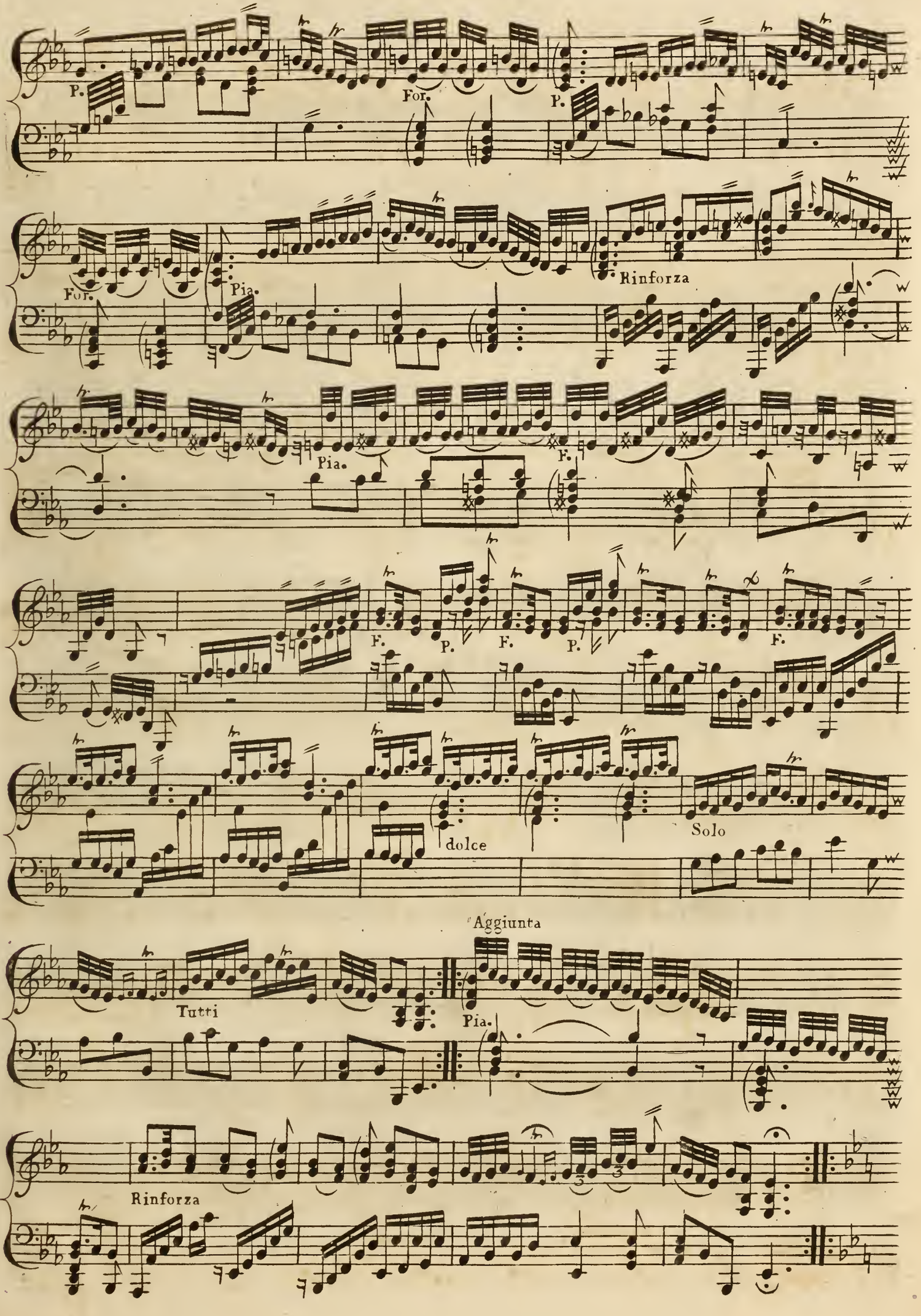

Pia.
For.
Rinforza
Pia.
For.
Pia.
For.
L
R


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

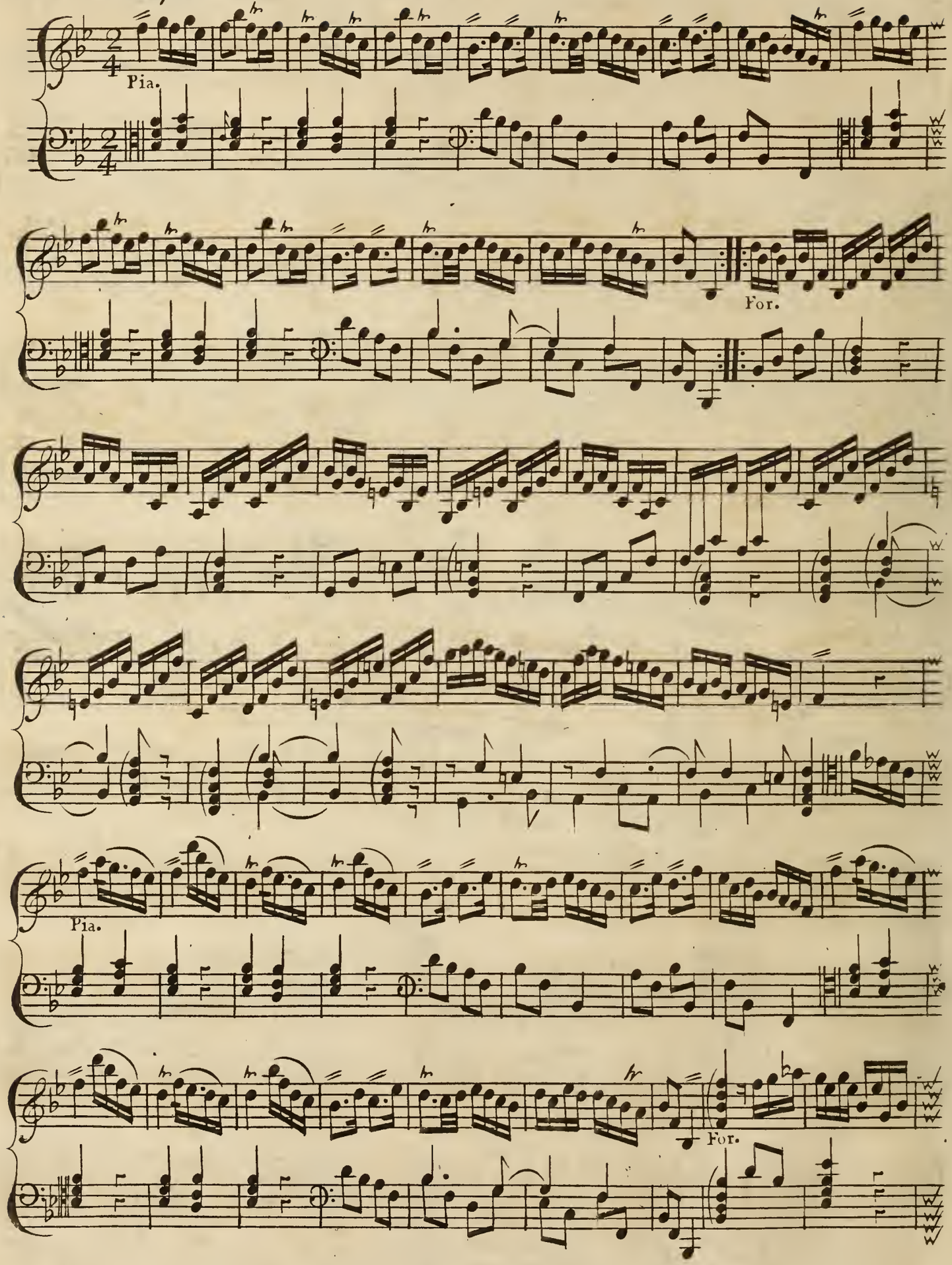
Sonata Quarta

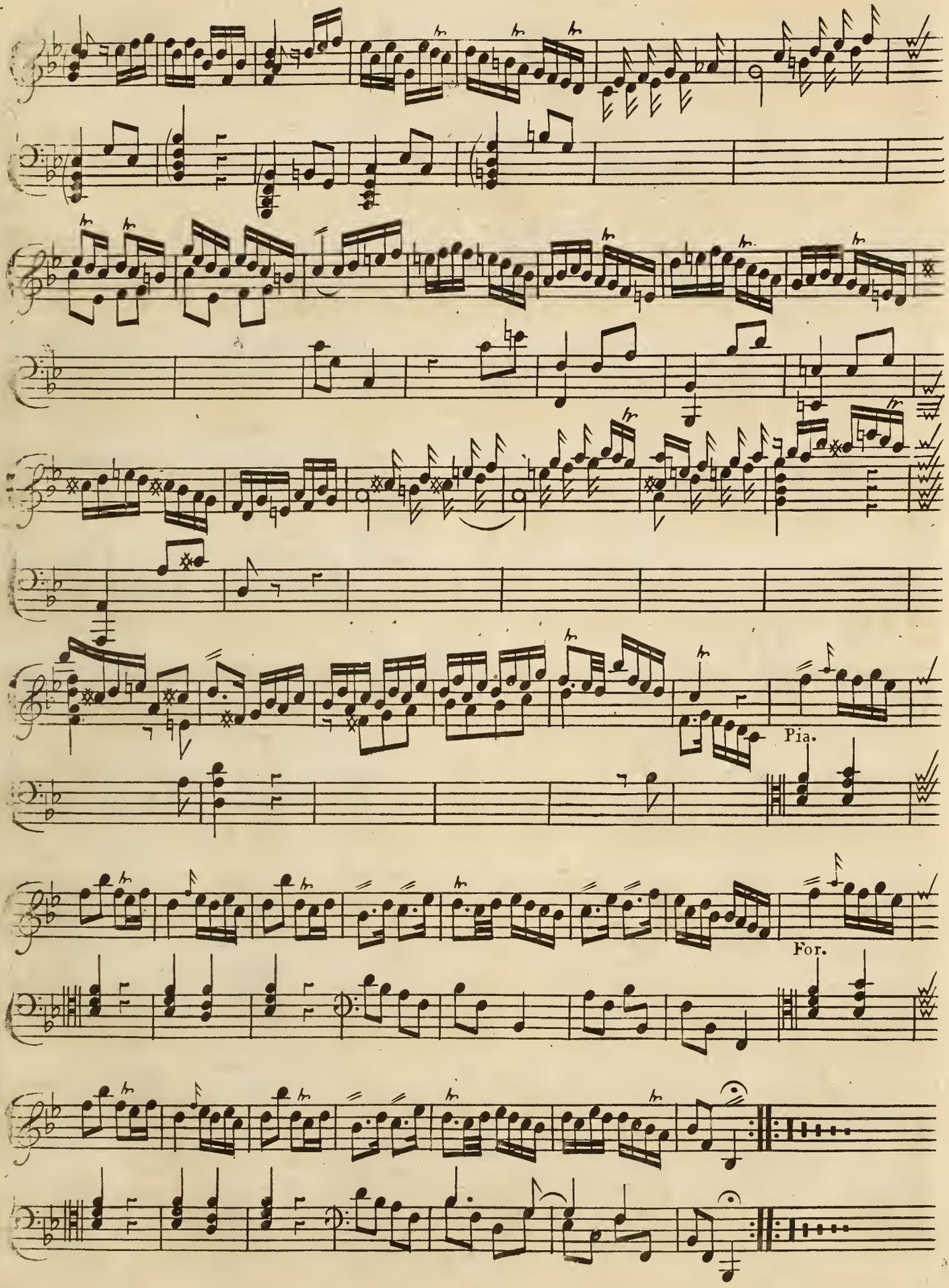
Siciliana ma non troppo lento



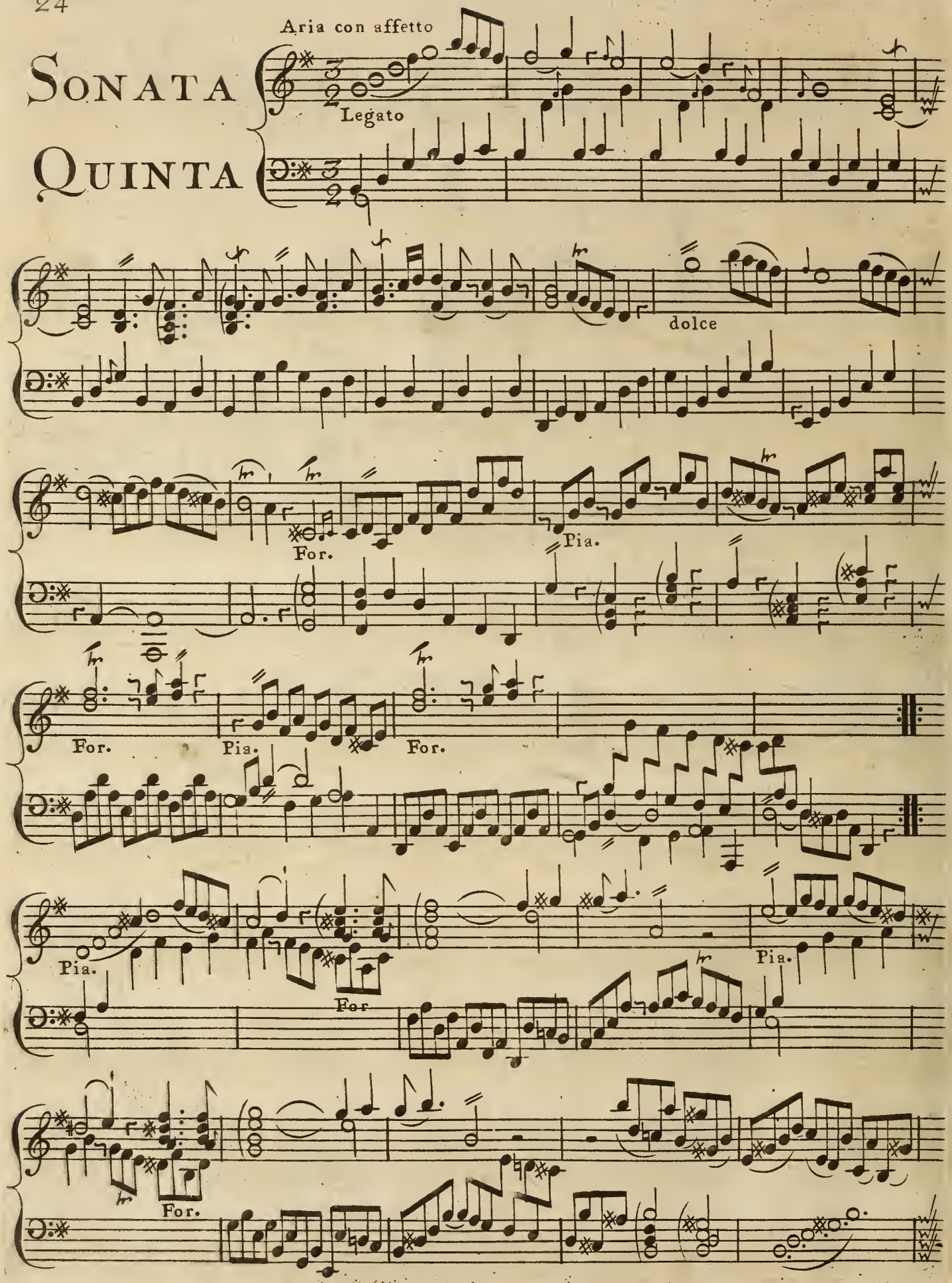

P.
For.
P.
For.
Pia.
Rinforza
Pia.
F.
F.
P.
F.
P.
F.
dolce
Solo
Aggiunta
Tutti
Pia.
Rinforza

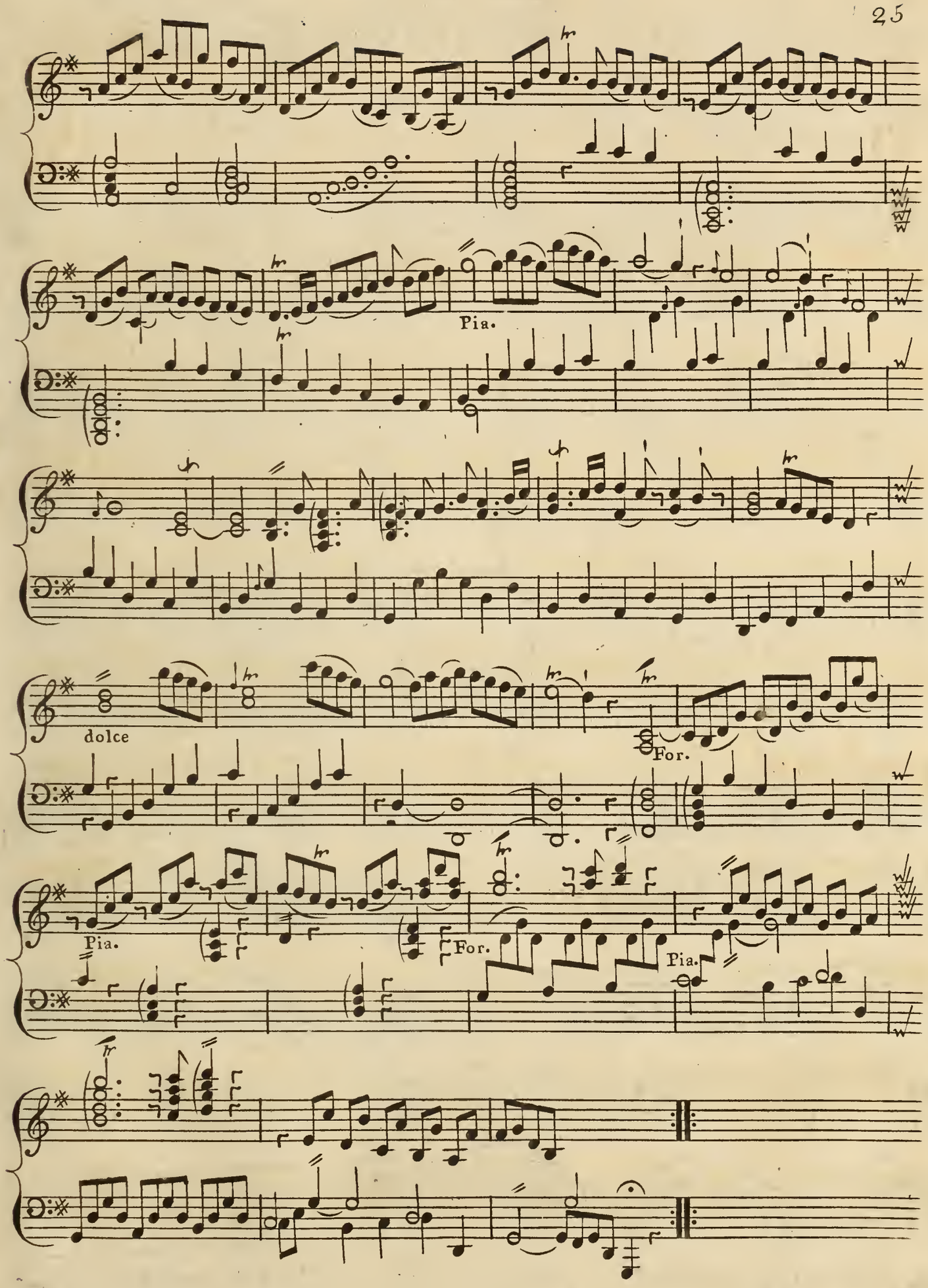
Aria Spiritoso

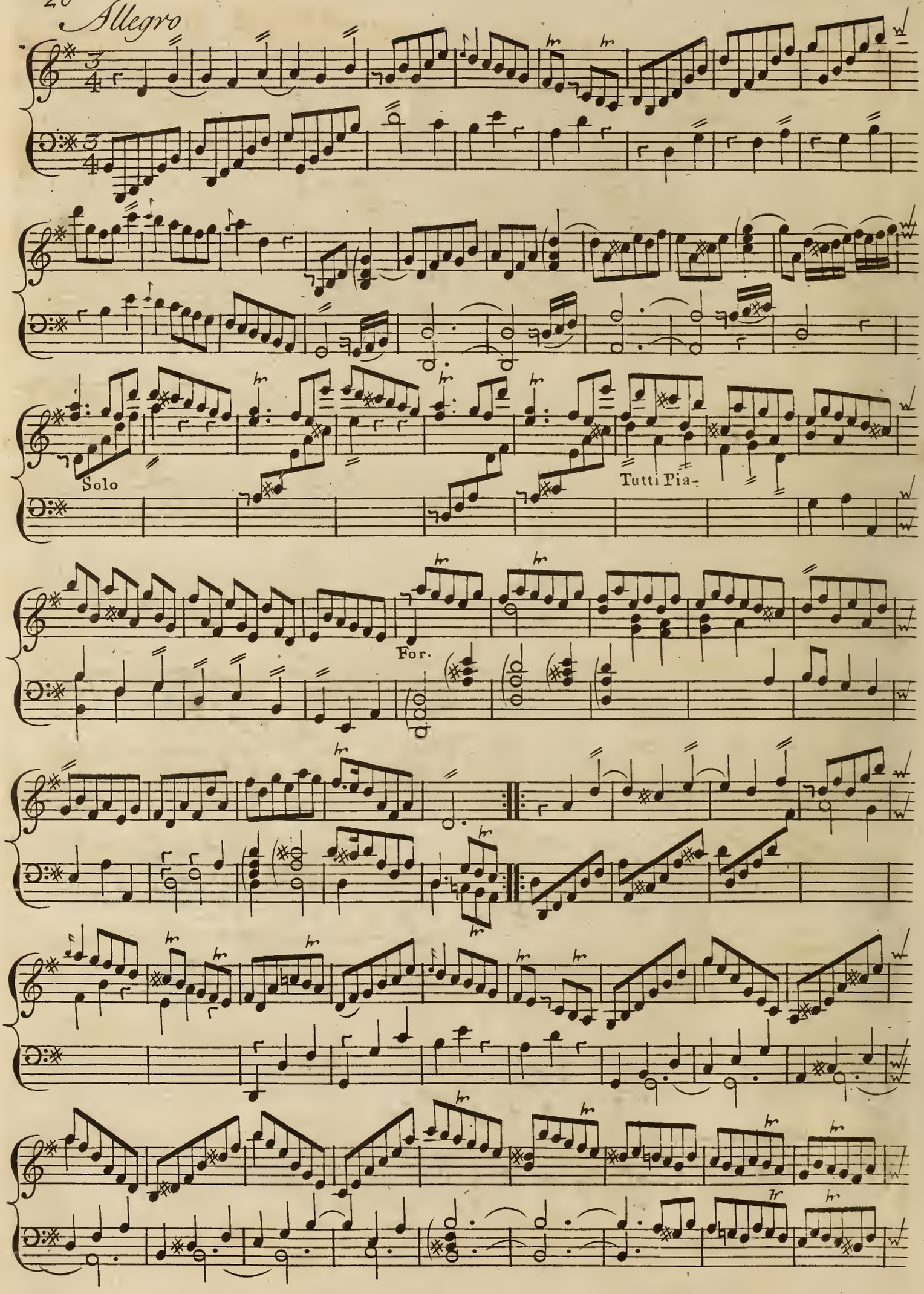


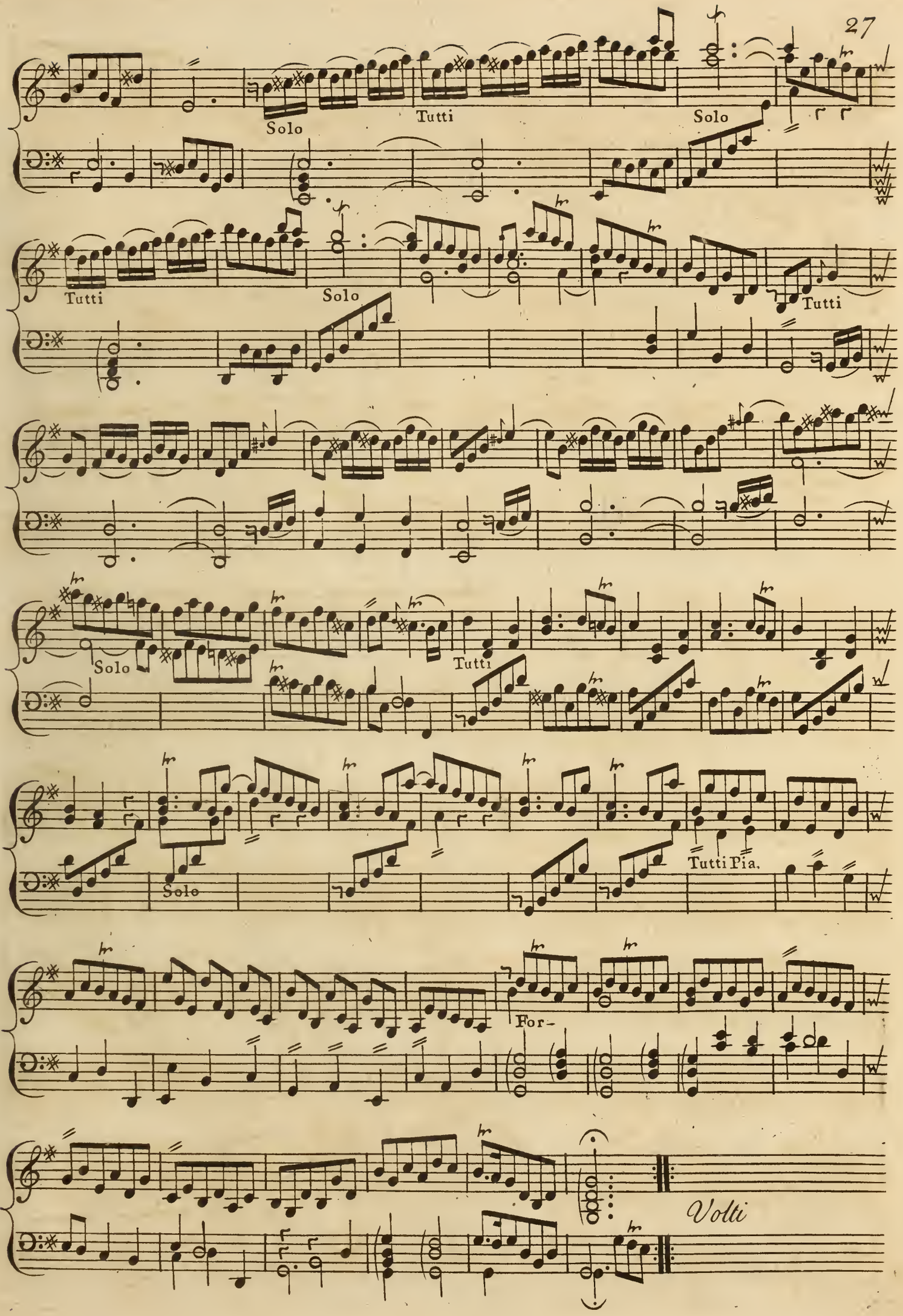

Pia.
For.

Sonata Quinta

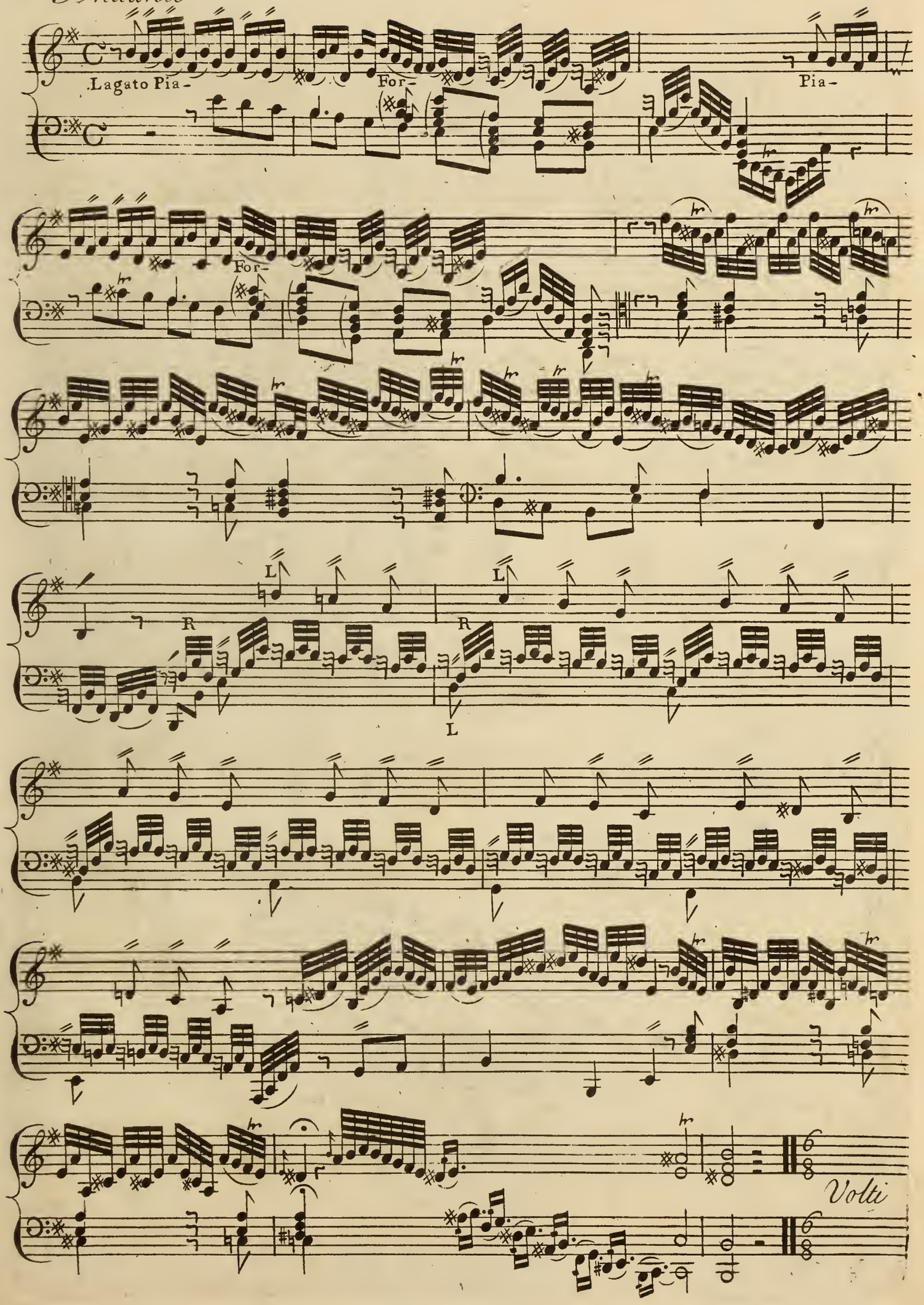


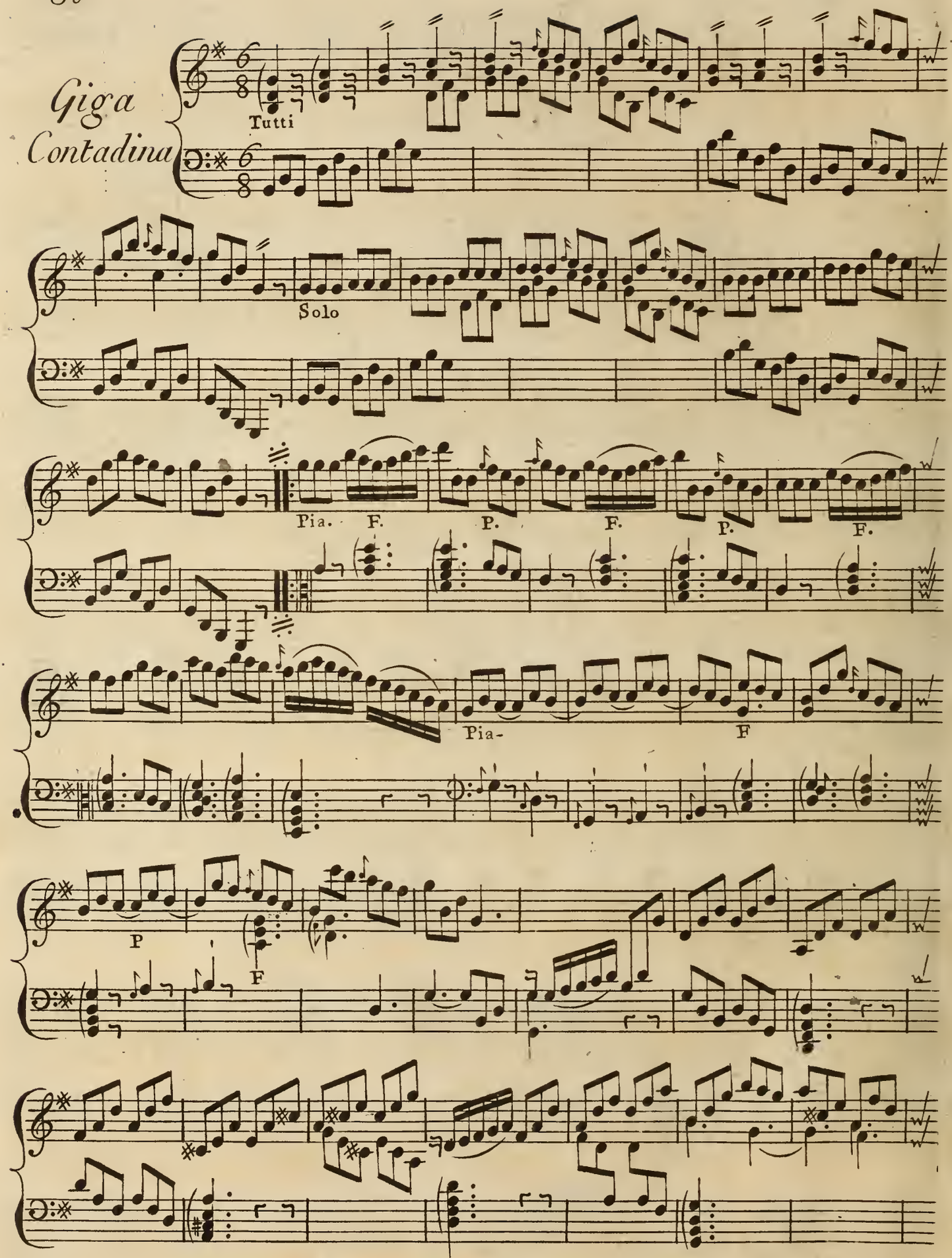

Pia.
dolce
For.
Pia.
For.
Pia.

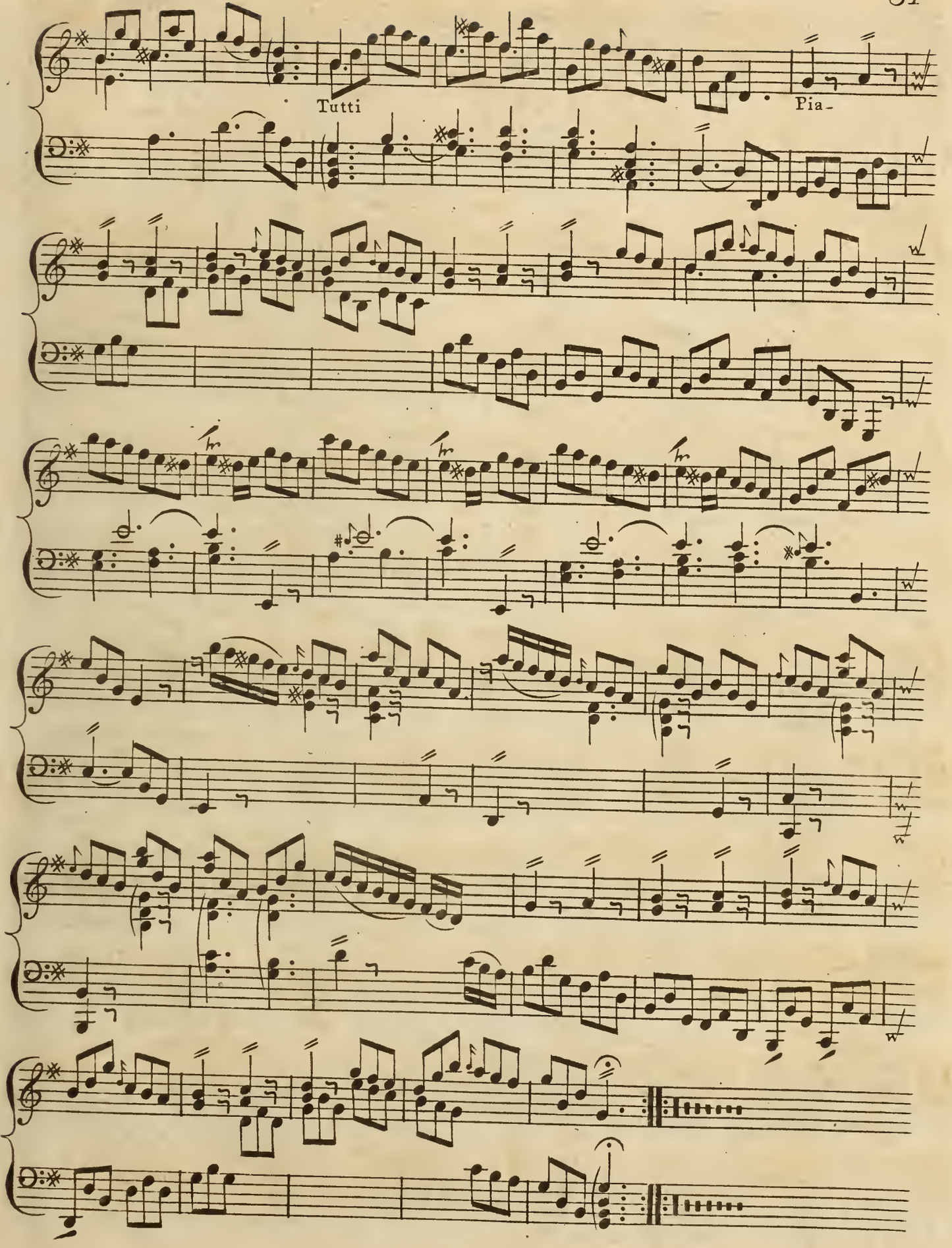

Allegro
Solo
Tutti Pia-
For.


Solo
Tutti
Solo
Tutti
Solo
Tutti
Tutti
Solo
Solo
Tutti Pia.
For-
Volti

Andante

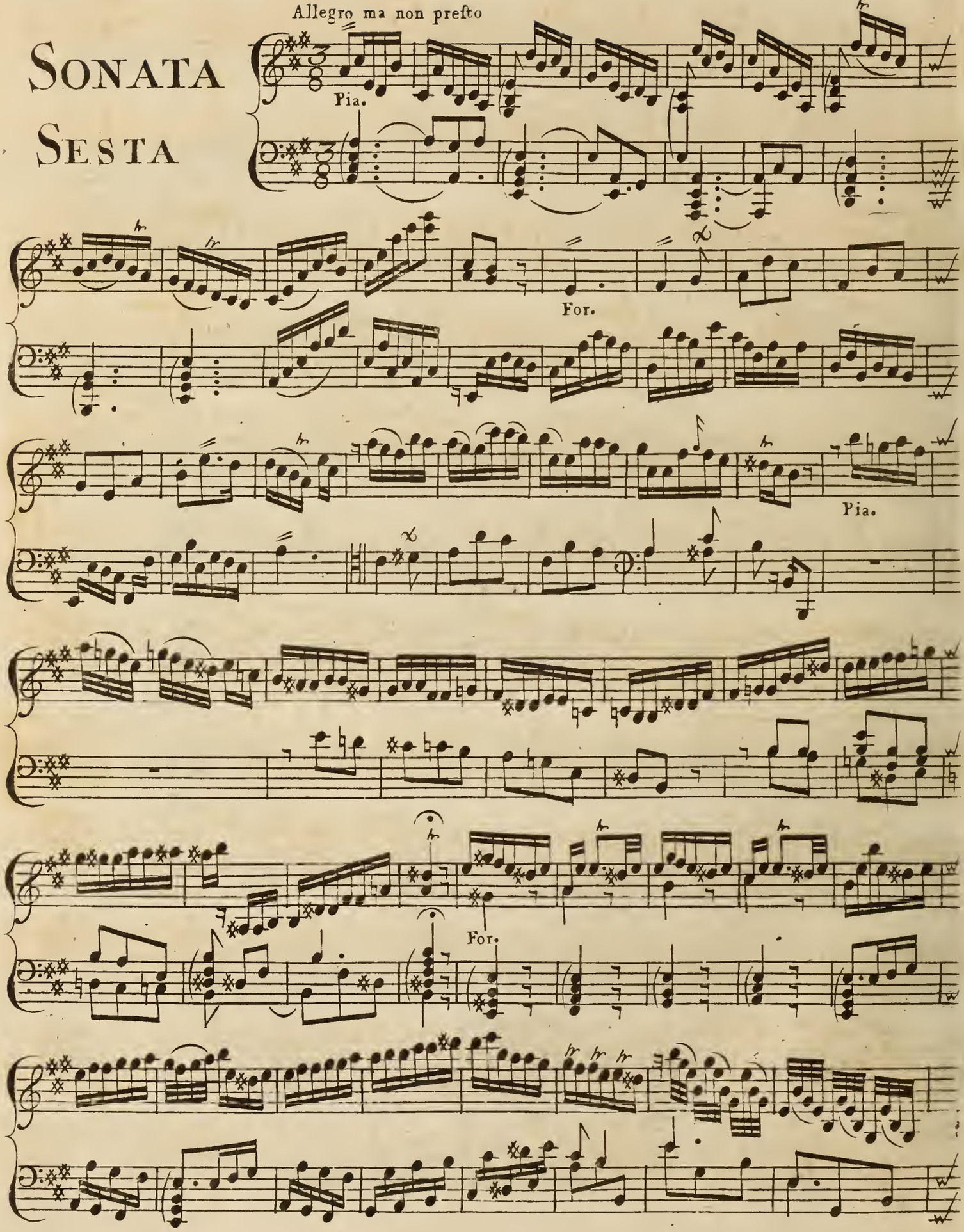


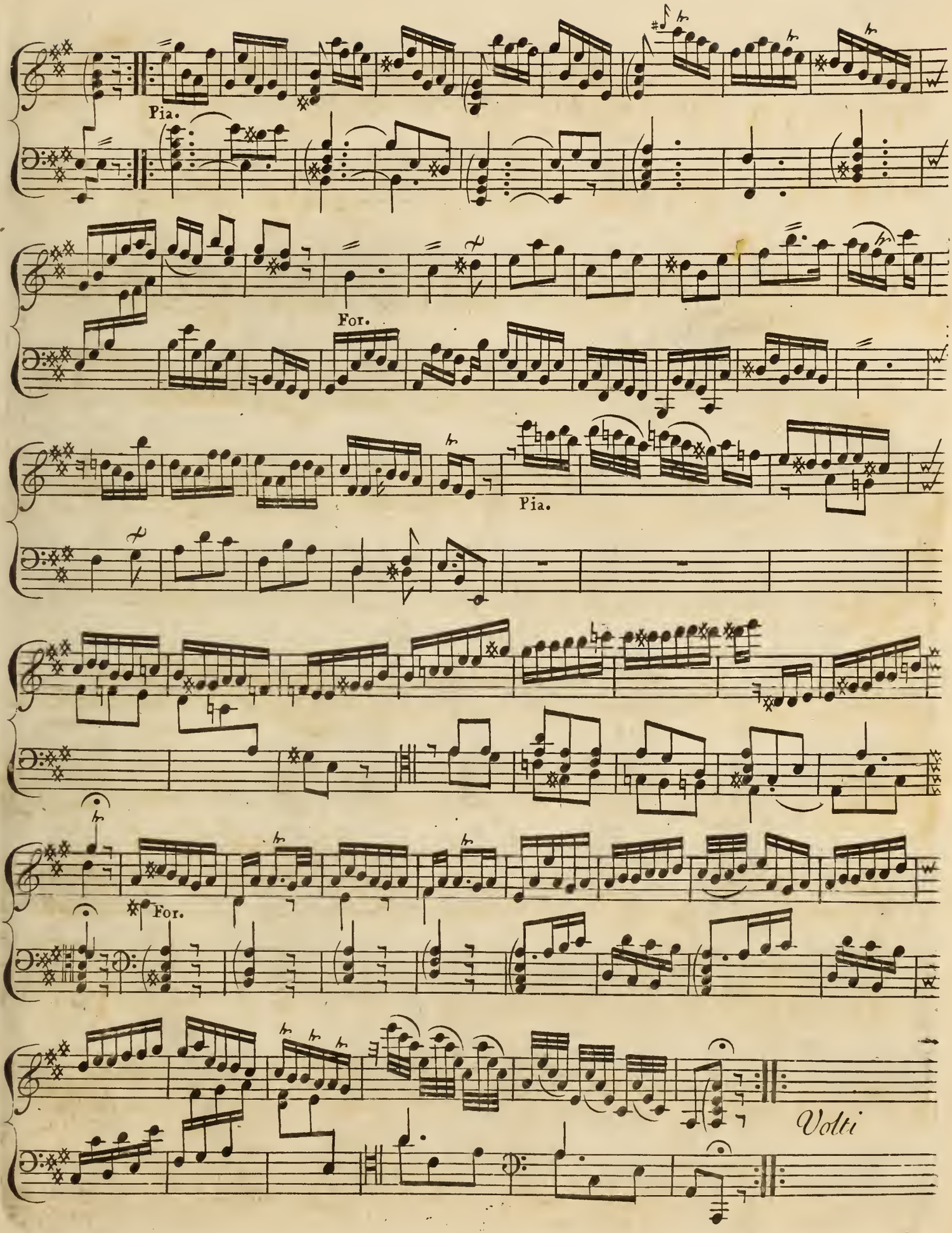

Giga
Contadina
Tutti
Solo
Pia.
F.
P.
F.
P.
F.
Pia-
F
P
F


Tutti
Pia-

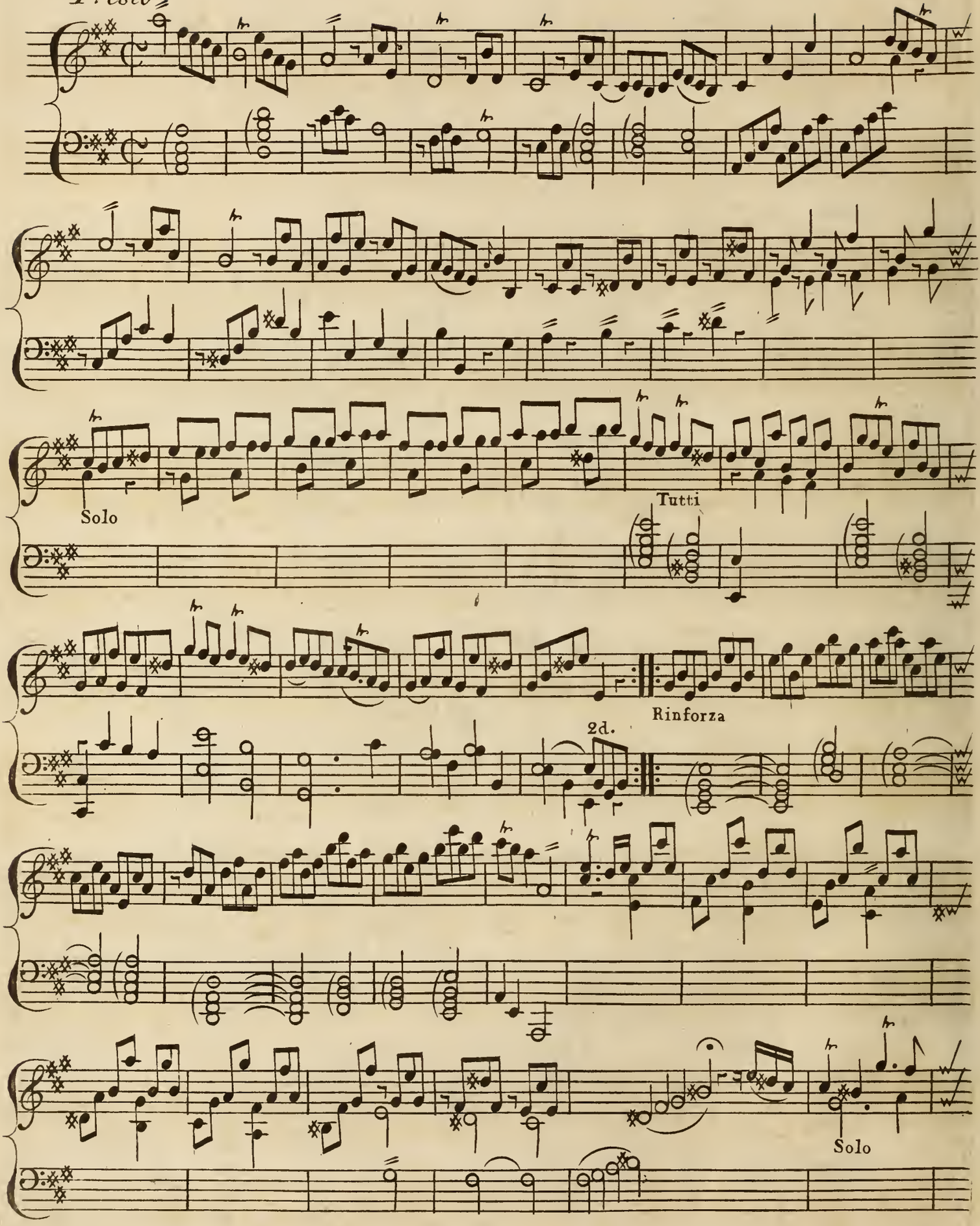
Sonata Sesta

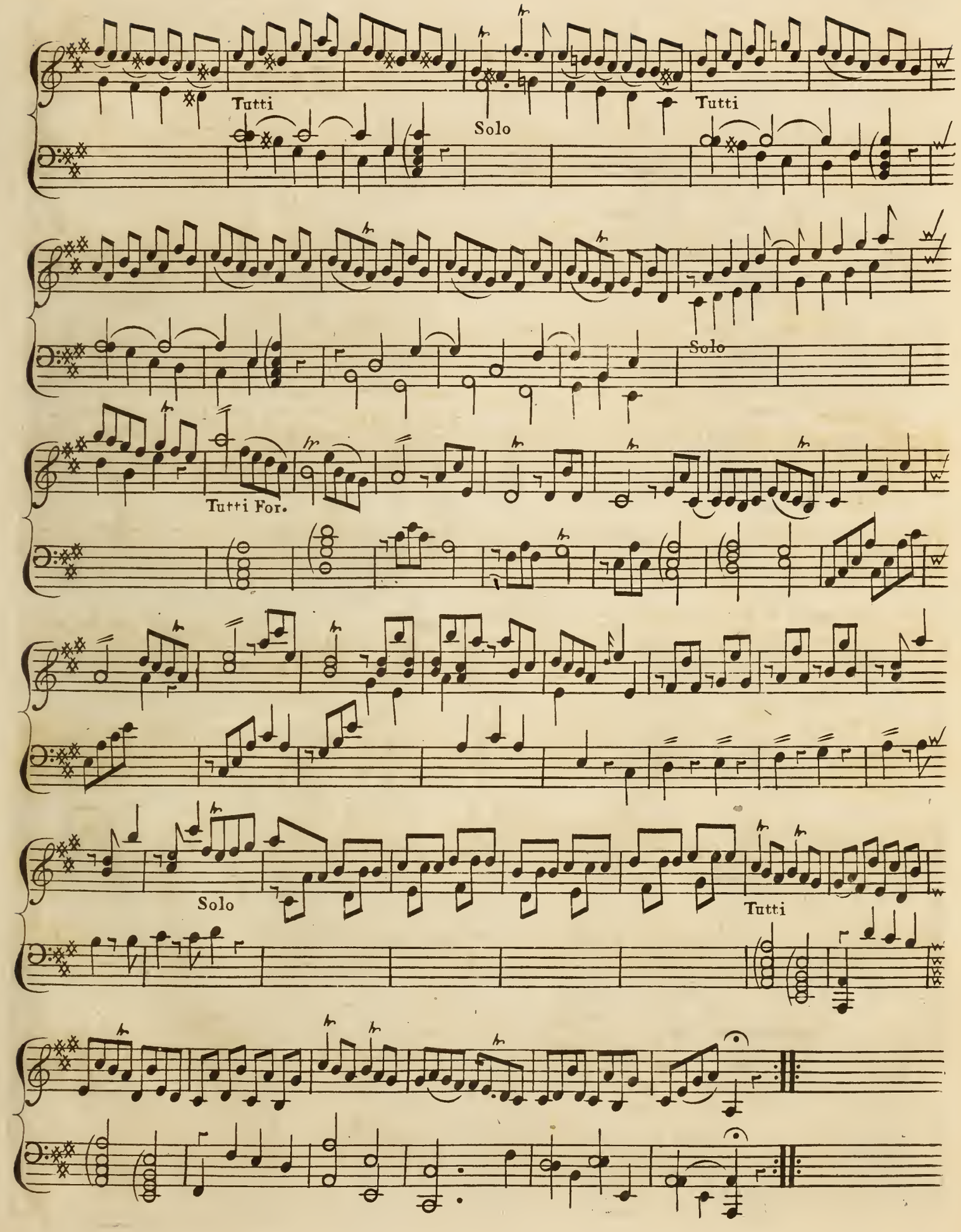
Allegro ma non presto

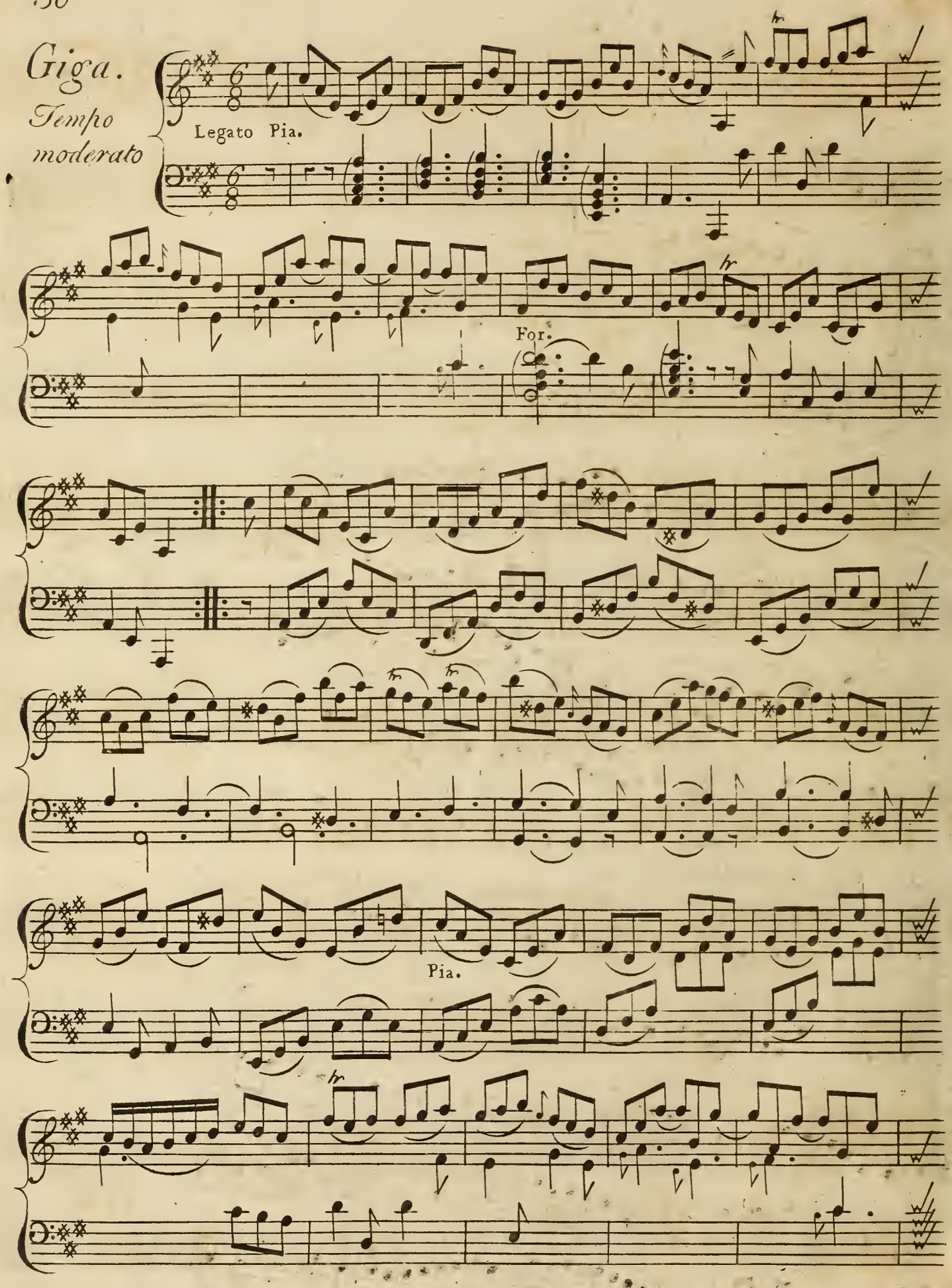


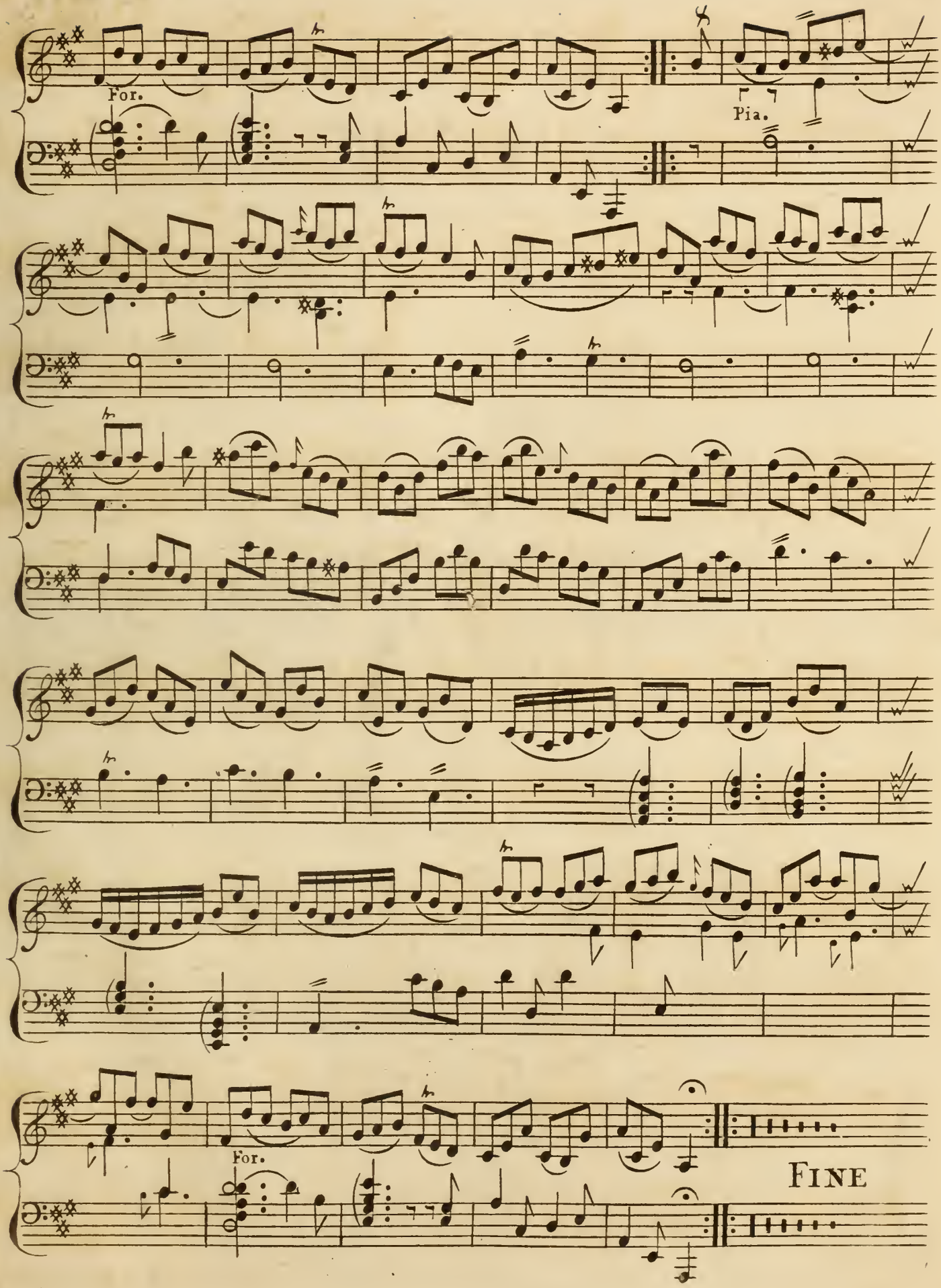

Pia.
For.
Pia.
For.
Volti

Presto




Tutti
Solo
Tutti
Solo
Tutti For.
Solo
Tutti


Giga.
Tempo moderato
Legato Pia.
For.
Pia.


For.
Pia.
For.
FINE