

SIX
CONCERTOS

IN SEVEN PARTS

FOR

Four Violins, one Alto Viola, a Violoncello

and a THOROUGH BASS for the



Harpsichord

*With general Rules for Playing Instrumental
Compositions in Parts, but more especially
Calculated for the Use of this Work.*

Dedicated to

M^{RS} ORD

BY

Charles Avison

Organist in Newcastle upon Tyne.

OPERA TERZA.

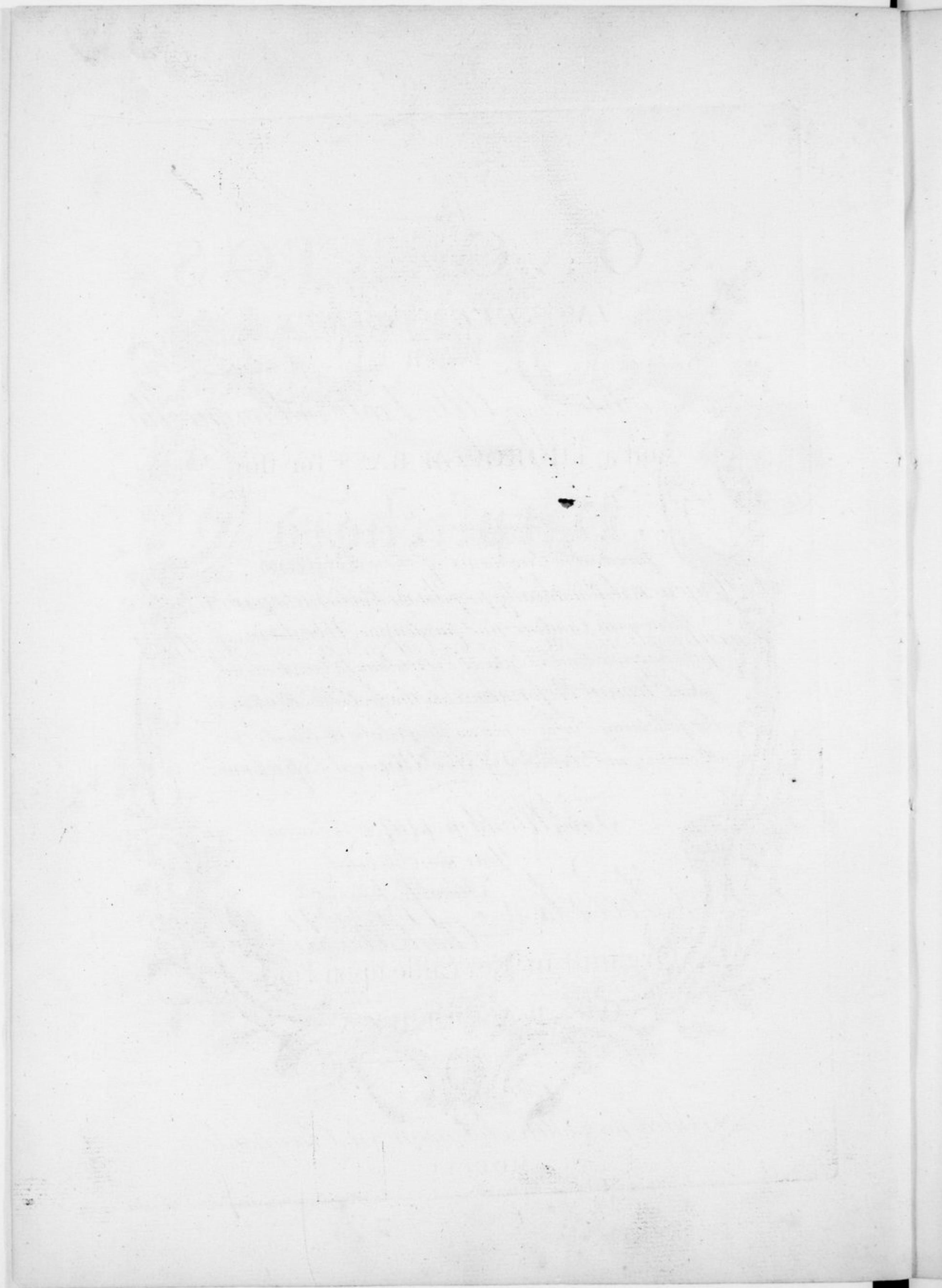
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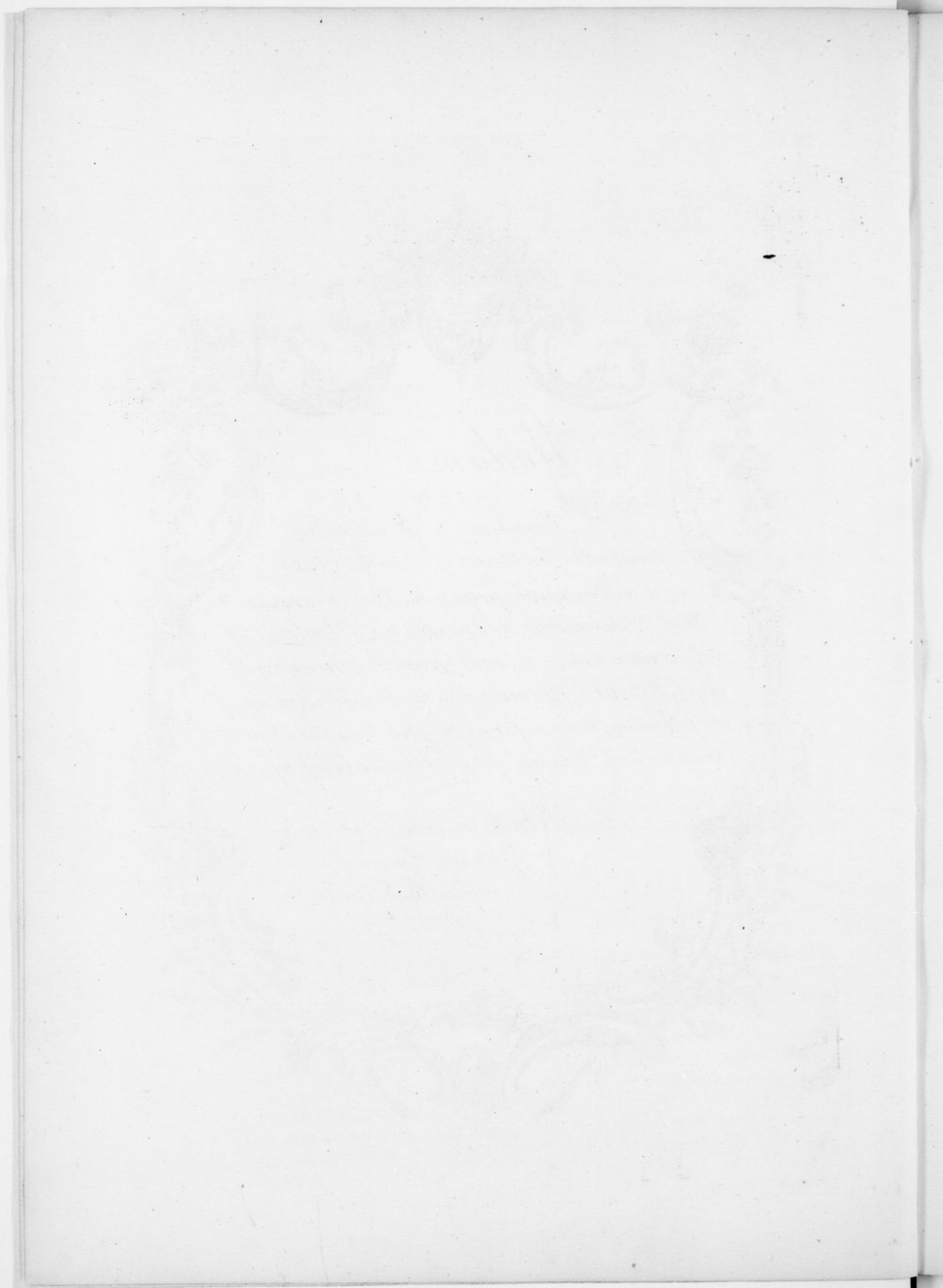
Madam

Permit me to intreat your
favourable Acceptance of these *Concertos*;
as it will naturally prepare the Publick to receive
them with Candour: and pardon me, Madam, if
at the same time I take the Freedom to recommend
your *Elegant Performance*, as the best Illustration of
the following Rules so far as they relate to the Force,
Beauties, and Delicacy of true Musical Expression.

I am, Madam, with great Esteem,

Your most Devoted
Humble Servant

Charles Avison.





P R E F A C E.

THE Introduction of a new Character into this Work, namely, that of the *Mostra*, *✓* or Index, may, perhaps, be judged by some an unnecessary, by others a presumptuous Attempt; it was therefore thought proper in this Place to say something in its Defence and Explanation.

IN all Compositions for Instruments in *Parts*, and which are published in separate Books, and seldom perused in *Score*, most Performers are frequently at a loss to know the Composer's Design: hence proceed many discordant *Ricercate**, where only the full unmixed Harmony shou'd be heard; another Consequence has been, that for want of some such Character as the *Mostra* above mentioned, the very best Contrivances in a good Composition have often passed undistinguished and neglected. To remedy this Defect, it seems necessary to point out, in each Part, every *leading* and *responsive Fugue*: for which purpose the *Mostra* is placed over the first *Note* of every *accidental Subject*, as well as *principal*; the former being rather more necessary to be thus distinguished, as every Person, capable of performing in Concert, must know the principal Subject wherever it occurs, and therefore will of course give *That* its proper Expression. But the accidental Subjects are, on account of their Variety, much more difficult to be ascertained: sometimes indeed they are a Part or *Accompaniment* of the *principal*, and then may be stiled a second, or third Subject, as they are generally repeated, or at least so retouch'd in the Progress of the Fugue, as render them easily known. But yet there are oftentimes other Subjects entirely different from the Principal, as in the Fugues of this Work, and which, being seldom or never repeated, are therefore still more necessary to be marked as above; for having always some peculiar Relation to the other Parts, it is absolutely necessary that they shou'd be justly expressed: And this can only be done by a simple, plain, yet energetick Execution; for wherever a Subject is proposed, it can never, with Propriety, admit of any Variation; Expression alone being sufficient to give us every thing that can be desired from Harmony.

THUS, by a due Observance of the *Mostra*, the Performer will be greatly assisted in comprehending all the Harmony and Contrivances of the Composer, and obtain an Advantage and Pleasure, almost equal to that of playing from the *Score*.

By what is said, it appears that this *Mostra* will be of similar use in Music to that of *Capitals*, *Italics*, and other orthographical Illustrations in Writing; and therefore, perhaps, may make the Chance which a Musical Author has for Success, more nearly equal to that of a Literary one; for it is certain that the former at present lyes under so many additional Disadvantages, that whatever serves to lessen or remove any of them will be thought an Invention of no trivial Utility. For Instance, how often does the Fate of a Concerto depend on the temerarious Execution of a Set of Performers, who have never previously considered the Work, examined the Connection of its Parts, or studied the Intention of the Whole? Was a Dramatick Author in such a Situation, as that the Success of his Play depended on a single Recital, and that too by Persons thus un-

A

prepared,

* *Extempore Flourishings.*

ii. P R E F A C E.

prepared, I fancy he would scarce choose to run the Risk, tho' he had even Mr *Garrick* for one of his Rehearers. Yet what the Poet never did, nor ever will venture, the Harmonist is of Necessity compell'd to; and that also frequently, when he has not yet acquir'd a Character to prejudice the Audience in his Favour, or is in any Situation to prevent their first Censure from being Determinate and Final.

THE Author of these Concertos, thoroughly aware of this, thought that the above Expedient, by making his Work more intelligible, might probably secure to it a better Fate than it would otherwise meet with; and he does not doubt, but if all his Performers will please to pay a due Regard to the Intention of this Figure, it will be of singular Use in the Execution of this, and other Works of the same Nature; and may promote a manly, and judicious Execution of the *Concerto*, as much as the Marks invented by the excellent Mr *Geminiani* are of Service for acquiring a genteel, and easy Manner in the *Solo*. To this greatest Master of Instrumental Musick (whose inimitable Works ought to have been much more our Pattern, especially as his Residence has been so long in this Kingdom) the Publick are indebted for several excellent Rules for playing that kind of Composition in Taste: It were to be wish'd he had extended these also to the *Concerto*; but as he has not, the World will, perhaps, not think the following Directions entirely below their Notice.

BUT to lay down a complete System of Rules, is not my Intention; as that wou'd be an Undertaking far beyond my Power to execute, particularly such Rules as require many fine Examples to illustrate all the Graces, both of Harmony and Expression; for these must be drawn from a long and deep Experience in the various Stiles of Musick; and which, were they ever so justly explain'd, are still best acquired by the Ear, from a skilful Performance. I shall therefore only attempt to give some few Hints, which may be of Service in the performing of such Concertos, as have pretty nearly an equal Share of Air and Expression in all their Parts.

THE first material Circumstance which ought to be considered in the Performance of this Kind of Composition, is the Number and Quality of those Instruments that may give the best Effect.

AND if I wou'd propose, exclusive of the four Principal Parts, which must be always complete, that the *Chorus* of other Instruments shou'd not exceed the Number following, viz, six *Primo*, and four *secondo Ripienos*; four *Ripieno Basses*, and two *Double Basses*, and a *Harpicord*. A lesser Number of Instruments, near the same Proportion, will also have a proper Effect, and may answer the Composer's Intention; but more wou'd probably destroy the just Contrast, which shou'd always be kept up between the *Chorus* and *Solo*: for in this Case the Effect of two or three single Instruments wou'd be lost and overpower'd by the Succession of too grand a *Chorus*; and to double the *Primo*, and *Secondo Concertino*, or *Violoncello* in the *Solo*, wou'd be an Impropriety in the Conduct of our Musical Oeconomy, too obvious to require any thing shou'd be said on that Head. It may be objected, perhaps, that the Number of *Basses*, in the above Calculation, wou'd be found too powerful for the *Violins*: But as the latter Instruments are in their Tone so clear, sprightly, and piercing, and as they rather gain more Force by this Addition, they will always be heard: However, if it were possible, there shou'd

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P R E F A C E. iii.

shou'd never be wanting a *Double Bass*; especially in a Performance of full Concertos, as they cannot be heard to any Advantage without that NOBLE FOUNDATION of their Harmony. As to *Wind Instruments*, these are all so different in their *Tone* and *Register* from those of the *Stringed Kind*, besides the Irremediable Disagreement of their rising in their Pitch, while the others are probably falling; that they shou'd neither be continued too long in Use, nor employ'd but in such Pieces, as are expressly adapted to them; so that in the general Work of Concertos for Violins, &c. they are almost always Improper; unless we admit of the *Bassoon*, which, if performed by an expert Hand, in a soft and ready Tone, and only in those Passages that are natural to it, may then be of singular Use, and add Fulness to the Harmony.

DID every Performer consider the *Fort* of his Instrument, and where its best Expression lay, *there* to exert it most; I shou'd but have little Pretence for my present Attempt in the ensuing Directions.

2dly. IN the four principal Parts, there ought to be four Performers of almost equal Mastery; as well in regard to *Time*, as Execution; for however easy it may seem to acquire the former, yet nothing more shews a Master than a steady Performance throughout the whole Movement, and therefore chiefly necessary in the *leading* Parts. But this Rule is generally neglected by placing one of the worst Hands to the *Tenor*; which, tho' a Part of little Execution, yet requires so much Meaning and Expression, that the Performer shou'd not only give a fine Tone, (the peculiar Quality of that Instrument) but by swelling and singing of the Notes, and entering into the Spirit of the Composer, know, without destroying the *Air*, where to fill the *Harmony*; and, by boldly pointing the Subject, keep it up with the greatest Energy.

IT is from a Difficulty of finding a Performer, equal to what is required on this Instrument, that I have been induced to throw the principal Points, and Fugues of this Part into the Violoncello, so that a Performance of these Concertos without a Tenor, will not so much Injure the Harmony, or Contrivance, as in other Pieces of this Kind, where the Tenor is frequently an essential Part.

3dly. THE same Rule will serve for all the other Instruments, except the Harpsicord: and as this is only to be used in the Chorus, the Performer will have little else to regard but the striking just Chords, keeping the Time, and being careful, that no jangling Sound, or scattering of the Notes be continued after the *Pause* or *Cadence*. During this Interval of Rest, he shou'd also attend, with the utmost exactness, the leading off again the remaining Part of the Movement, that when all the Parts are thus instantly struck, his own may be found to pervade and fill the Whole: and if there are any *Rests* succeeding the *Pause*, his Attention to the leading Instrument will direct him when these are to commence. The same Care is necessary at the return of each *double Strain*, when there are no intermediate Notes to introduce the *Repeat*. In fine, a profound Silence must be always observed, wherever the Composer has intended a general Respite, or *Pause* in his Work. I am the more particular in giving this Caution to Performers on the Harpsicord, as they are the most liable to transgress in this way; because their Instrument, lying so commodious to their Fingers, is ever tempting them to run, like Wild-fire, over the Keys, and thus perpetually interrupt the Performance.

iv. P R E F A C E.

formance. As Compositions of this Nature are not calculated for the sake of any one Instrument, but to give a grand Effect by uniting many, each Performer ought therefore to consider his particular Province, and so far only to exert himself, as may be consistent with the Harmony and Expression in His Part. Nor let any Lover of Music be concern'd if there is but little for him to execute, since he will thence have some leisure for the Pleasure of Hearing: For this reason, the under Parts, in good Compositions, are more eligible to the Performer who wou'd rather enjoy the Whole, than be distinguished alone.

THE Use of the *Acciaccatura** or sweeping of the Chords, and the *dropping* or *sprinkling* Notes, are indeed some of the peculiar Beauties of this Instrument. But these graceful *Touches* are only reserved for a Masterly Application in the Accompaniment of a fine Voice, or single Instrument; and therefore, besides the Difficulty of acquiring a competent Skill in them, they are not necessary in the Performance of full Music.

UNDER this Article, I shall beg Leave to offer an Observation on the Harpsicord Concerto; a Species of Composition but of late Invention, and which, if properly study'd, will admit of considerable Improvements. Hitherto we seem to have mistaken the Property of this Instrument, by not considering what it can, or cannot express. Hence it is, perhaps, that our Composers have run all their Concertos into little else than tedious Divisions, and the Subject or Ground-work of these, being introduced and repeated by a Chorus of Violins, produce always a bad Effect: Whereas the Violin Parts shou'd be but few, and contrived rather as Accompaniments than Symphonies; by which means they may assist greatly in striking out some Kind of Expression, wherein the Harpsicord is remarkably deficient†. The same Method, perhaps, may be equally proper in Concertos for the Organ; which being frequently employ'd in other Compositions, and at present so generally approv'd, it may not be amiss to consider it farther. For, however capable this Instrument may be found to fill or soften all the rest, it will nevertheless overpower and destroy them, if the Performer is not extremely cautious and tender in the Use of it. I wou'd therefore propose, that the Accompaniments in the thorough Bass shou'd never be struck in Chords with the Right Hand, as upon the Harpsicord, but in all the full Parts the leading Subject shou'd be singly touch'd, and the Performer proceed thro' the rest of the Movement with the Left Hand only. For this Reason, no Person whatever shou'd attempt this Instrument in Concertos not expressly made for it, but from the *Score*; and then, if he has Judgment and Discretion sufficient, he may enforce an Expression, and assist every Part throughout the whole Chorus. Yet I cannot dismiss this Article, without once again observing, that the Difficulties of rendering the Organ of that Use in full Concert, which many expect from it, are so various and intricate, that we can never be too careful of the Performer's Abilities; who, if thoroughly skilful, will so manage his Instrument, that it may always be heard, but seldom distinguished.

4thly. As in all Concertos, Overtures, &c. where the *Ripieno Parts* are more immediately necessary, the Composer ought to pursue some Design in filling each Chorus, and

* For an Explanation of the *Acciaccatura*, see *Geminiani's* Introduction to a good Taste in Music, printed at the Head of his second Collection of *Scots Songs*.

† See *Rameau's* Concertos for the Harpsicord, published by Mr *Walsh*.

P R E F A C E. v.

and relieving them with Passages, either proper to be heard alone, or so contrived as to give a good Effect to the repeated Chorus; so in performing these different Passages, a different Manner must be observed. Thus, when the Solo is contrived for the sake of some peculiar Expression, it shou'd then be performed in a Manner suitable to the Genius or Character of the Piece; but always plain, or however with such *Graces* only as may heighten the *Expression* without varying the Time; and which therefore require other Qualities besides an Execution to do them Justice: For this Elegance of Taste, in the Performance of the Solo, consists not in those agile Motions or Shiftings of the Hand which strike with Surprize the common Ear, but in the tender and delicate Touches, which to such indeed are least perceptible, but to a fine Ear, productive of the most delightful Sensations. Let not the Performer then by an ill judged Execution misapply this Opportunity of shewing his Skill, but let him minutely observe every Alteration of Stile in these remarkable Places: for tho' it is not the Advantage of Instrumental Compositions to be heighten'd in their Expression by the Help of Words, yet there is generally, or ought to be, some Idea of Sense or Passion, besides that of mere Sound, convey'd to the Hearer: On that Account, he shou'd avoid all extravagant Decorations, since every Attempt of this Kind must utterly destroy whatever Passion the Composer may have design'd to express. And last of all, let him consider, that a more than usual Attention is expected to his principal Part, when all the rest yield It This Preference, of being distinguished and heard alone.

5thly. IN the Chorus, whether full in all the Parts, or leading by Fugues, the *Violini di Concertino* ‡ shou'd be pointed with Spirit to each *Ripieno*; these also shou'd be instantly struck, without suffering the first Note to slip, by which Means they always lose their design'd Effect: an Omission which many careless Performers are guilty of, either thro' miscounting of Rests, or depending upon others; and thus render the whole Performance ragged and unmeaning.

6thly. WHEN Concertos are performed with three or four Instruments only, it may not be amiss to play the Solo Parts *mezzo Piano*: And to know more accurately where to find them, the first and last Note of every *Chorus* should be distinguished thus (♩); and to prevent all Mistakes of pointing the *Forte* at a wrong Place, that also ought to have the same Mark. By this Means the Performer will be directed to give the first Note of every *Chorus* and *Forte* its proper Emphasis, and not suffer the latter to hang upon the Ear, which is extremely disagreeable.

7thly. As Discords in Musick are like Shades in Painting, so is the *Piano* like the fainter Parts or Figures in a Picture; both which do greatly assist in constituting and supporting the agreeable Variety expected from them. But as in the Case of Music so much depends upon the Taste and Accuracy of the Performer, it is particularly necessary, that a strict Regard be had to the *Piano* and *Forte*; for these, in the Hands of a skilful Composer, are generally so disposed, as to afford a most pleasing Relief; and, when justly executed, give great Beauty and Spirit to a Composition. Yet how often do they pass unobserved, or if at all express'd, in so careless and negligent a manner as to produce little, if any, sensible difference to the Hearer? It is a common

B

Practice

‡ Principal Parts.

vi. P R E F A C E.

Practice with those lukewarm Performers, who imagine that diminishing the number of Instruments will answer the same End as softning the whole, to quit their Part when they shou'd rather be all Attention how to manage it with the utmost Delicacy ; transporting as it were, like the Swell-Organ, the less'ning Sounds to a vast Distance, and thence returning with redoubled Strength and Fulness to the Forte ; and as this delightful Effect can only be found from a Performance of many Instruments together, we ought never to omit such Opportunities of carrying this noble Contrast to its highest Perfection.

8thly. WHEN the inner Parts are intended as Accompaniments only, great Care shou'd be had to touch them in such a manner, that they may never predominate, but be always subservient to the principal Performer, who also shou'd observe the same Method, whenever his Part becomes an Accompaniment ; which generally happens in well wrought Fugues and other full Pieces, where the Subject and Air are almost equally distributed. When the Attention of every Performer is thus employ'd by listening to the other Parts, without which he cannot do Justice to his own, it is then we may expect to hear from the whole together, all the possible good Effect that can be desired.

Lastly. IN every Part throughout the full Chorus, all manner of Graces, or diminution of Passages, or Transposition of eight Notes higher, must be avoided ; which some indiscrete Performers are but too apt to make use of, merely from a desire of being Distinguished, and that the Audience may hear they have so much Execution as to despise the too easy Limits of a natural Melody : But these Gentlemen ought to consider, that by such Liberties they do not only disappoint the expecting Ear, of a just Performance of some favourite Part, but often introduce and occasion *Disallowances* in the Harmony. It is, perhaps, from the same ruling Passion we sometimes hear Performers, the Moment a Piece is ended, run over their Instrument, playing a thousand Tricks, as if they rejoiced their Fingers were delivered from the painful Task of performing other Productions than their own. What a dissonant Interval do these heterogeneous Fancies, or Excrescences of Music, afford to the experienced Ear, between the fine concerted Movements of a *Corelli* or *Geminiani* ! But if these unfeeling Performers have little Delicacy in their Taste, they ought to shew some Regard for others that have.

How far the Concertos in question may be thought worthy of a Performance by these Directions, the Author pretends not to determine : They are now out of his Power, but he did not suffer them to be so, till he had taken all possible Pains with them, and therefore he hopes that the single Merit of such Pains will at least meet with that Indulgence for its Reward.

S U B S C R I B E R S

T O T H I S

W O R K.

A.
SIR Jacob Afley, *Bart. of Melton-*
Constable in Norfolk
 Edward Afley, *Esq. in Norfolk*
 Miss Allgood, *of the Riding*
 Reverend Mr. Allet, *five Sets*
 Mr. Atkinson, *of Durham*
 Mr. Edward Avison
 Mr. William Avison, *Organist at Hull*
Musical Society at Aberdeen, two Sets

B.
 Sir Walter Blackett, *Bart.*
 Lady Blackett
 George Bowes, *Esq.*
 Mrs. Bowes
 Miss Betty Bowes
 Miss Jenny Bowes
 Miss Byne
 Miss Bell
 John Bagnall, *Esq.*
 John Berchenhout, *Esq. of Leeds*
 Rev. Doctor Bland, *Prebendary of Durham*
 Charles Byne, *Esq.*
 Rev. Mr. Brown, *of Carlisle*
 Rev. Mr. Braufout, *of Bosial*
 Mr. Samuel Berry
 Mr. Ra. Brocket, *of Durham*
 Mr. Burdus, *of Newcastle*
 Mr. Thomas Brummell, *ditto*
 Mr. Robert Beaumont, *ditto*
 Mr. Barfanti
 Mr. Blenkinsop, *of Durham.*

C.
His Grace the Duke of Cleveland
The Right Hon. Earl Cowper
 Sir Thomas Clavering, *Bart.*
 Lady Clavering
 Miss Kitty Carr, *Newcastle*
 Percival Clennell, *Esq. ditto*
 Grey Cooper, *Esq. Fellow of Trinity-*
College in Cambridge
 Rev. Mr. Clayton, *Newcastle*
 Mr. Carrick, *Merchant, ditto*
 Mr. Coyle, *in York.*
 Mr. James Cliffe, *Newcastle*
 Master Cooper, *ditto*
 Mr. Clover, *ditto*
 Signior Cattanci
Musical Society at Carlisle

D.
 Rev. Sir John Dolben, *Bart. Prebendary*
of Durham
 Robert Dennison, *Esq. of Leeds*
 Jeremy Dixon, *Esq. ditto*
 Abraham Dixon, *Esq. Newcastle*
 George Delaval, *of Bavington, Esq.*
 Mr. Dillingham, *three Sets*
 Mr. John Dick, *Merchant in Rotterdam*
 Rev. Mr. Drake of Houghton le Spring
 Lieutenant Dunn
 Mr. Michael Dobson, *Newcastle*
 Mr. William Douglas, *for the Musical So-*
cietly at St. Marys Chapel in Edinbo-
rough, two Sets

E.
 Miss Ellison, *of Park-House.*
 Miss Ellison, *Newcastle.*

F.
 Christ. Fawcett, *Esq. Newcastle*
 Rev. Doctor Fawcett

Captain Edward Fage, *York*
 Mr. William Fetherston, *Newcastle*
 Mr. John Forbes, *Merchant in Rotterdam*
 Rev. Mr. Farish, *in Carlisle*
Musical Society at Fakenham in Norfolk.

G.
The Right Hon. the Marchioness of Grey
 Sir Henry Grey, *Bart.*
 Edward Gilbert, *of Pauls Walden, Esq.*
 Miss Betty Gilpin, *of Whitehaven*
 Mr. Gale, *Merchant in Rotterdam*
 Signior Geminiani

Doctor Maurice Green
 Mr. Green, *Newcastle*
 Mr. Robert Green, *ditto*
 Mr. John Garth, *Organist of Sedgfield*
 Mr. John Gales, *Newcastle*
 Mr. Cornforth Gelfon, *ditto*

H.
 Lady Hilton
 Colonel Honeywood
 Hon. Charles James Hamilton, *York*
 Michael Hatton, *Esq. His Majesty's Consul*
at Ostend.
 Miss Holmes, *Carlisle*
 Miss Hallowell, *Newcastle*
 Mr. George Headlam, *Merchant in New-*
castle

Mr. Archibald Hamilton, *Merchant in*
Rotterdam
 Mr. Joseph Hardingham, *of Norwich,*
two Sets
 Mr. Hankin
 Mr. Claudius Heron
 Mr. Charles Handasyde
 Mr. Mathias Hawden, *Newcastle*
 Mr. William Howgil

I.
 Ra. Jenison, *Esq.*
 Mrs. Jessup
 Mr. Anthony Isaacson, *Newcastle*
 Mr. Jones, *York.*

K.
 Mr. Simpson Kell, *Newcastle.*

L.
The Honourable Mrs. Lane
 Sir Digby Legard, *Bart.*
The Honourable Miss Liddell
 Miss Lambton, *of Biddick*
 Thomas Liddell, *Esq.*

Nicholas Lambton, *Esq.*
 Miss Lambert, *Newcastle*
 Captain Leigh, *York*
 Rev. Mr. Lafcels
 Thomas Lowfield, *Esq.*
 Mr. Ronjat Lehook, *Merchant*
 Lieutenant Lowes
 Mr. Christ. Lambert, *Newcastle*
 Mr. Robert Lowes, *ditto*

M.
 Lady Grace Montgomery
 Sir Ralph Milbanke, *Bart.*
 Lady Milbanke
 Sir Henry Mainwaring, *Bart.*
 Captain Edward Milbanke
 Francis Middleton, *Esq. Durham*
 Edward Mounteny, *of South-Shields, Esq.*
 Mr. Mason, *Fellow of Pembroke-Hall,*
Cambridge
 Mr. John Marley, *Dunston.*

N.
 Mr. Nares, *Organist of the Cathedral, in*
York.

O.
 William Ord, *of Fenham, Esq. three Sets*
 Mrs. Ord, *three Sets*
 Nathaniel Ogle, *of Kirkley, Esq. two Sets*
 John Ord, *of Morpeth, Esq.*
 Captain O Carrol, *York*
 Mr. Henry Ogle.
The Musical Society at Oxford.

P.
 Mr. Perkins, *of York*
 Mr. Peacock, *Newcastle.*

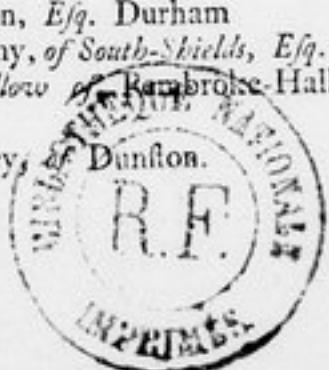
R.
The Right Honourable Lord Ravenworth,
two Sets
 Lady Ravenworth
 Mrs. Ridley, *of Heaton*
 Mrs. Reay, *Newcastle*
 Miss Reay, *ditto*
 Miss Rutter, *ditto*
 John Reed, *of Chipchase, Esq.*
 Thomas Rudd, *Esq. Durham*
 Mr. Henry Richmond, *Newcastle*
 Mr. Allen Robinson, *ditto*
 Mr. Roseingrave.

S.
The Right Honourable Lord St. John, of
Bletloe
 Rev. Doctor Sharp, *Archdeacon of Nor-*
thumberland, &c.
 Walter Scot, *of Harding, Esq.*
 Rev. Doctor Smith, *Master of Trinity-*
College, Cambridge.
 Mrs. Sheperdson, *of Hall-Garth*
 Miss Shafto, *of Dunston*
 Robert Shafto, *of Benwell, Esq.*
 Henry Stephenson, *Esq.*
 Rev. Mr. Sharp, *of Hartburn, two Sets*
 Rev. Mr. Thomas Sharp, *Fellow of Tri-*
nity College, Cambridge
 Mr. Smelt, *of Carlisle*
 Mr. Edward Stewart, *Newcastle*
 Mr. Mat. Stephenson, *ditto*
 Mr. Robert Smart
 Master Scot, *Newcastle*
 Mr. Solinus
 Mr. Joshua Shudi.

V.
The Right Honourable Henry Vane
 Miss Vane
 Mr. P. A. Van Hagan, *Rotterdam.*

W.
Right Hon. Lord Widdrington, two Sets
 Lady Widdrington
 Miss Williams, *Newcastle*
 Ra. Widdrington, *Esq. two Sets*
 Henry Lee Warner, *jun. Esq. of Norfolk*
 Edward Ward, *of Morpeth, Esq.*
 Rev. Mr. Wray
 Mr. Winnington, *of Whitehaven*
 Mr. Westfield Webb
 Mr. John Williams, *jun. Newcastle*
 Mr. John Widdrington, *ditto*
 Master Mitford Wilkinson, *ditto*
 Mr. William Wright, *at Lincoln*
 Mr. John Walsh

Y.
The Musical Society in Blake street, York.



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[Faint, illegible handwriting throughout the page, possibly bleed-through from the reverse side.]



Violino Primo Concertino

Andante

CONCERTO I

tutti

soli tutti soli tutti soli tutti

solo

tutti

pia. for.

Allegro *tutti* *Vio. 2^{do}*

Bassi

solo

tutti

for.

solo

Violino Primo Concertino

3

tutti

pia.

solo

tutti

solo

tutti

Amoroso

tutti pia.

for

1st

2^d

pia.

for.

solo

tutti

pia.

Volti.

4

Violino Primo Concertino

Allegro assai *tutti*

solo *tutti*

solo *tutti*

solo

tutti

pia

for.

solo

tutti

Violino Primo Concertino

CONCERTO II

Adagio
tutti *pia.*

for. *pia.* *for.*

tutti
Allegro spiritoso *Vio. 2do*

Bassi

pia.

for.

Volti

Violino Primo Concertino

7

Basso

solo *tutti*

solo

tutti

solo

tutti

pia. *for.*

1

Volti

Violino Primo Concertino

Amoroso 
tutti pia.
for
solo
tutti
solo
tutti pia.
solo
tutti for

Allegro 
tutti
pia.
for:

Violino Primo Concertino

9

Violino Primo Concertino musical score, measures 1-10. The music is in G major (one sharp) and 3/4 time. It features six staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with several triplets marked with a '3'. Dynamic markings include *pia.* (piano) and *for.* (forte). The piece concludes with a double bar line and a fermata.

CONCERTO IV *Largo ma con affetto*

CONCERTO IV musical score, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with several triplets marked with a '3'. Dynamic markings include *pia.* (piano) and *for.* (forte). The piece concludes with a double bar line and a fermata. The instruction *Volti subito* (Turn immediately) is written below the final staff.

Violino Primo Concertino

Allegro

solo *Vio. 1^{mo}* *Vio. 2^{do}*

tutti

solo

tutti

solo

tutti

Adagio *pia.*

Violino Primo Concertino

II

Andante

Ad.^o *All.^o* *tutti*

Vio. 2^{da} *Bassi*

for. *solo* *pia.*

tutti *solo* *tutti* *solo*

tutti *pia.*

for.

Violino Primo Concertino

CONCERTO V *Largo*

First system: *tutti* (first measure), *tenute* (last measure).
Second system: *soli* (first measure), *tutti* (fourth measure), *soli* (last measure).
Third system: *tutti pia.* (first measure), *tenute for.* (last measure).
Fourth system: *Ad?* (last measure).

First system: *Allegro assai* (first measure), *tutti* (fourth measure), *Vio. 2^{do}* (last measure).

First system: *Bassi* (first measure).
Second system: *soli* (last measure).

First system: *solo* (last measure).
Second system: *tutti* (fourth measure).

First system: *solo* (first measure), *tutti* (last measure).

First system: *2* (second measure), *pia.* (last measure).

First system: *for.* (first measure), *pia.* (last measure).

Violino Primo Concertino

13

V

1

pia.

for.

Adagio

Crescendo

Grazioso

tutti soli pia. tutti for.

solo tutti

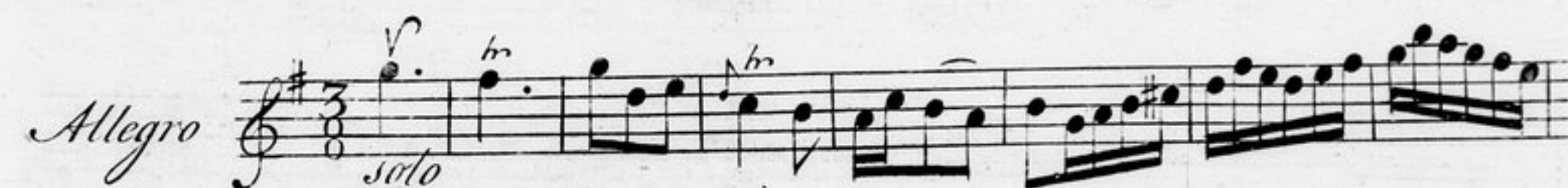
solo

tutti solo

tutti solo

tutti

Violino Primo Concertino

CONCERTO VI *tutti*
Allegro moderato

Violino Primo Concertino

15

solo

tutti

pia. *for.*

pia. *for.*

solo

tutti

solo

tutti

Volte

Violino Primo Concertino

Lentamente

tutti *pia.* *for.* *solo* *tutti for* *solo* *tutti* *soli* *tutti*

Con Spirito

tutti *solo* *for* *pia.* **FINE.**

SIX
CONCERTOS
IN SEVEN PARTS
FOR

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Harpsichord

*With general Rules for Playing Instrumental
Compositions in Parts, but more especially
Calculated for the Use of this Work.*

Dedicated to
M.^{RS} ORD

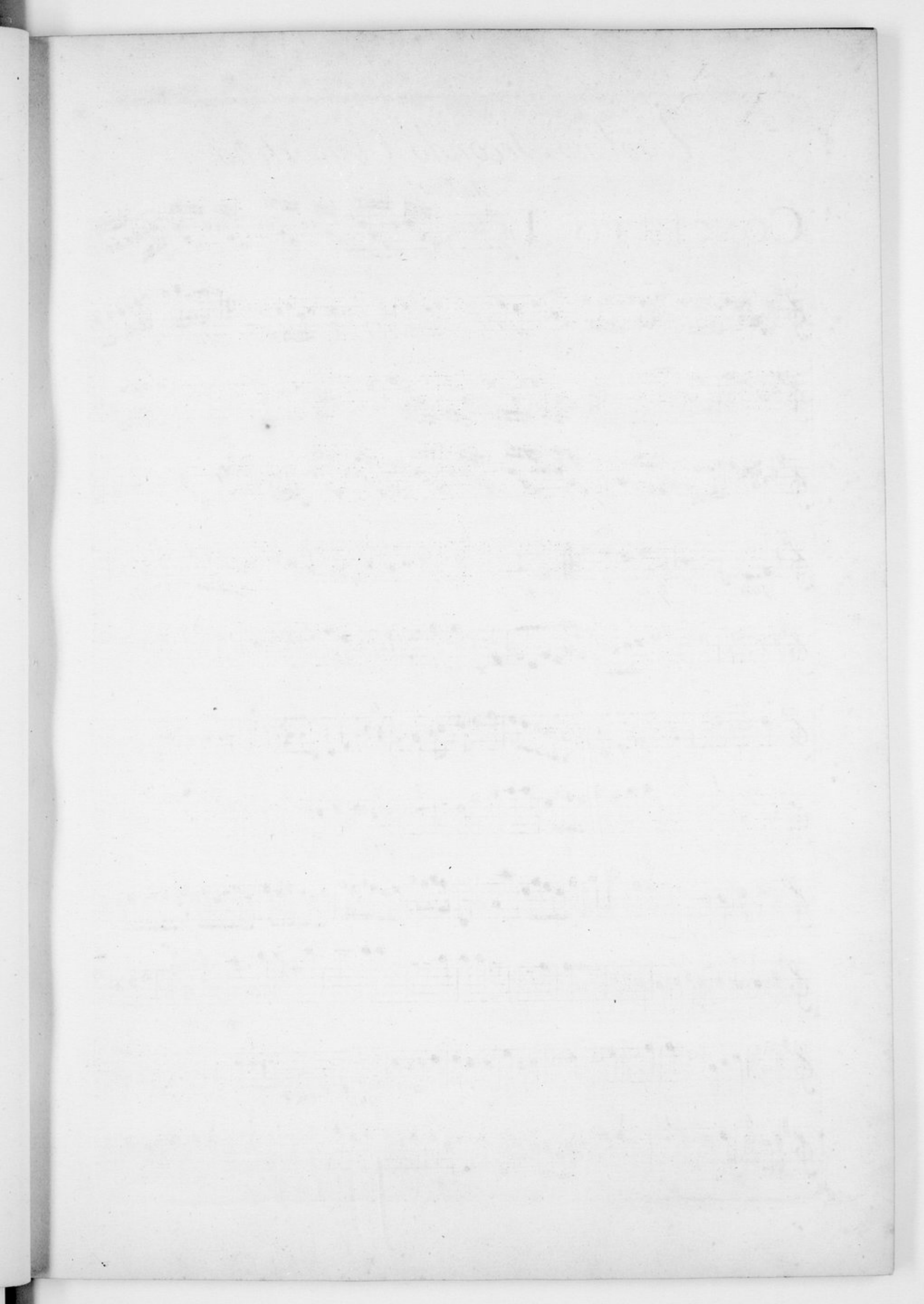
BY
Charles Avison

Organist in Newcastle upon Tyne.

OPERA TERZA.

LONDON.
Printed for John Johnson in Cheapside.

MD CCLI.



Andante

I

tutti

This page of musical notation is for a piece in G major, indicated by two sharps (F# and C#) on the key signature. The notation is arranged in ten staves, with various musical elements and markings:

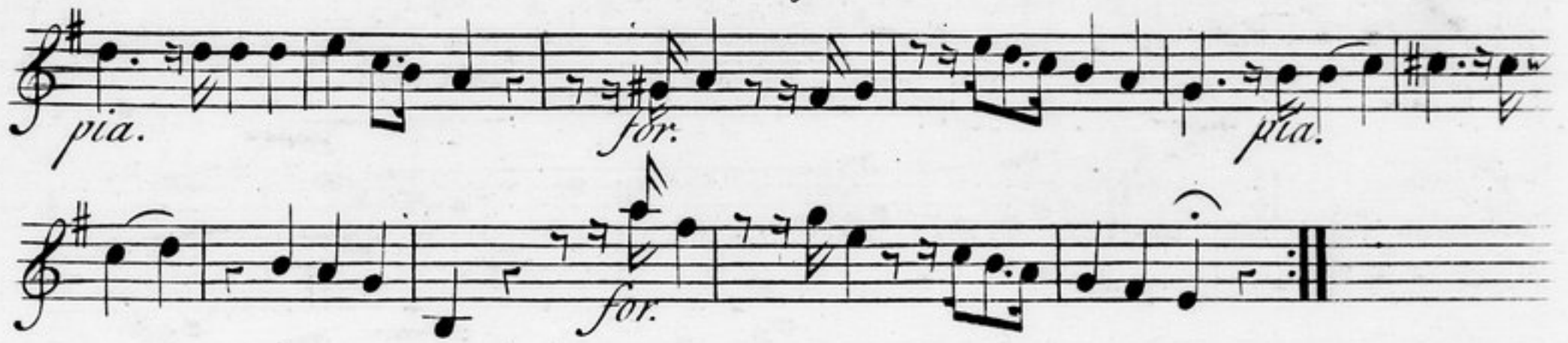
- Staff 1:** Features a complex melodic line with many beamed sixteenth and thirty-second notes. It includes the markings *soli*, *tutti*, *soli*, *tutti*, *soli*, and *tutti*.
- Staff 2:** Continues the melodic development, ending with the marking *soli*.
- Staff 3:** Shows a more rhythmic passage with the marking *tutti*.
- Staff 4:** Includes a section marked *pia.* (piano), followed by *for.* (forte), then a tempo change to *Allegro* with the marking *tutti*. It also features a section marked *Bassi* (Bass).
- Staff 5:** Continues the *Allegro* section with various dynamic markings.
- Staff 6:** Features a section marked *pia.* and *for.*, with a first ending bracket labeled *1*.
- Staff 7:** Continues the *Allegro* section with various dynamic markings.
- Staff 8:** Features a section marked *pia.* and *for.*, with a first ending bracket labeled *1*.
- Staff 9:** Continues the *Allegro* section with various dynamic markings.
- Staff 10:** Features a section marked *pia.* and *for.*, with a first ending bracket labeled *1*.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and dynamic piece of music.

Violino Secondo Concertino

3



*Violino Secondo Concertino***CONCERTO II** *tutti*
Adagio

Violino Secondo Concertino

5

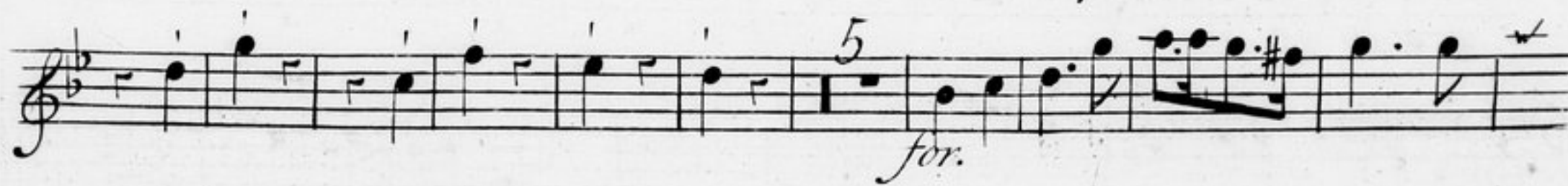


Violino Secondo Concertino

CONCERTO III *tutti*
Adagio

Violino Secondo Concertino

7



Violino Secondo Concertino

CONCERTO IV

tutti

Largo ma con affetto

pia.

for.

soto

Allegro

sold

tutti

solo

tutti

15

15

9

Adagio

pia

[illegible]

Pizzicato

Allegro

con Arco

tutti

pia.

for.

1.3

1

pla.

for

Violino Secondo Concertino

CONCERTO V

tutti
Largo

pianiss. *for. tenue*

pianiss. *soli* *tutti pia.*

for. *Ad?*

Allegro
Assai

tutti *Bassi*

soli *tutti*

Violino Secondo Concertino

11

pia.

for.

m

pia.

for.

Adagio

Grazioso

tutti

soli

pia.

1 8

tutti for.

1 3 7

3

Violino Secondo Concertino

Allegro moderato

CONCERTO VI

tutti

pia

for *pia.* *sostenuto* *for*

Ad? *All. soli*

tutti

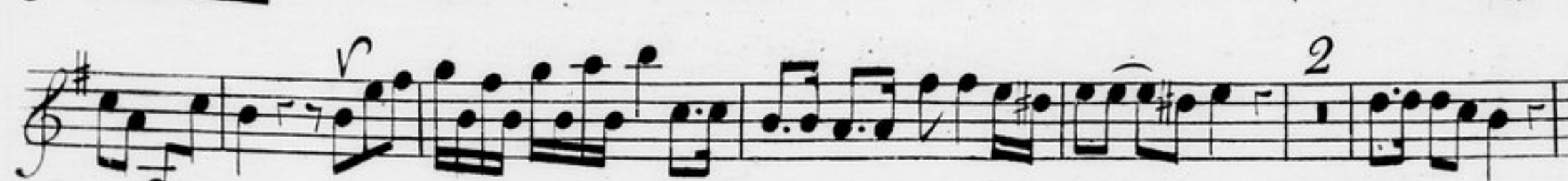
pia.

for.

pia. *for.*

Violino Secondo Concertino

13



Fine.







SIX
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IN SEVEN PARTS

FOR

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and a THOROUGH BASS for the

Harpichord

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Dedicated to

M^{RS} ORD

BY

Charles Avison

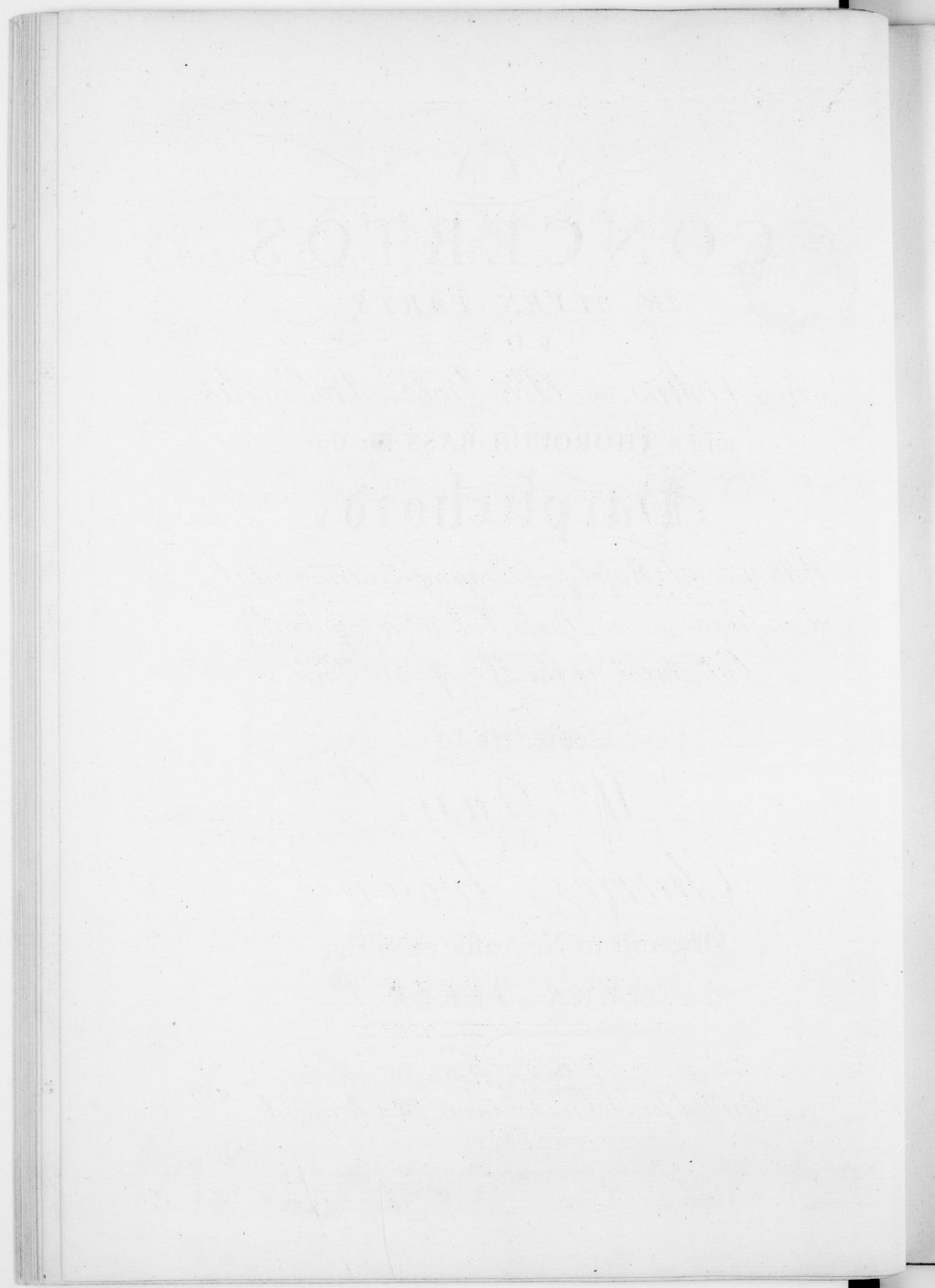
Organist in Newcastle upon Tine.

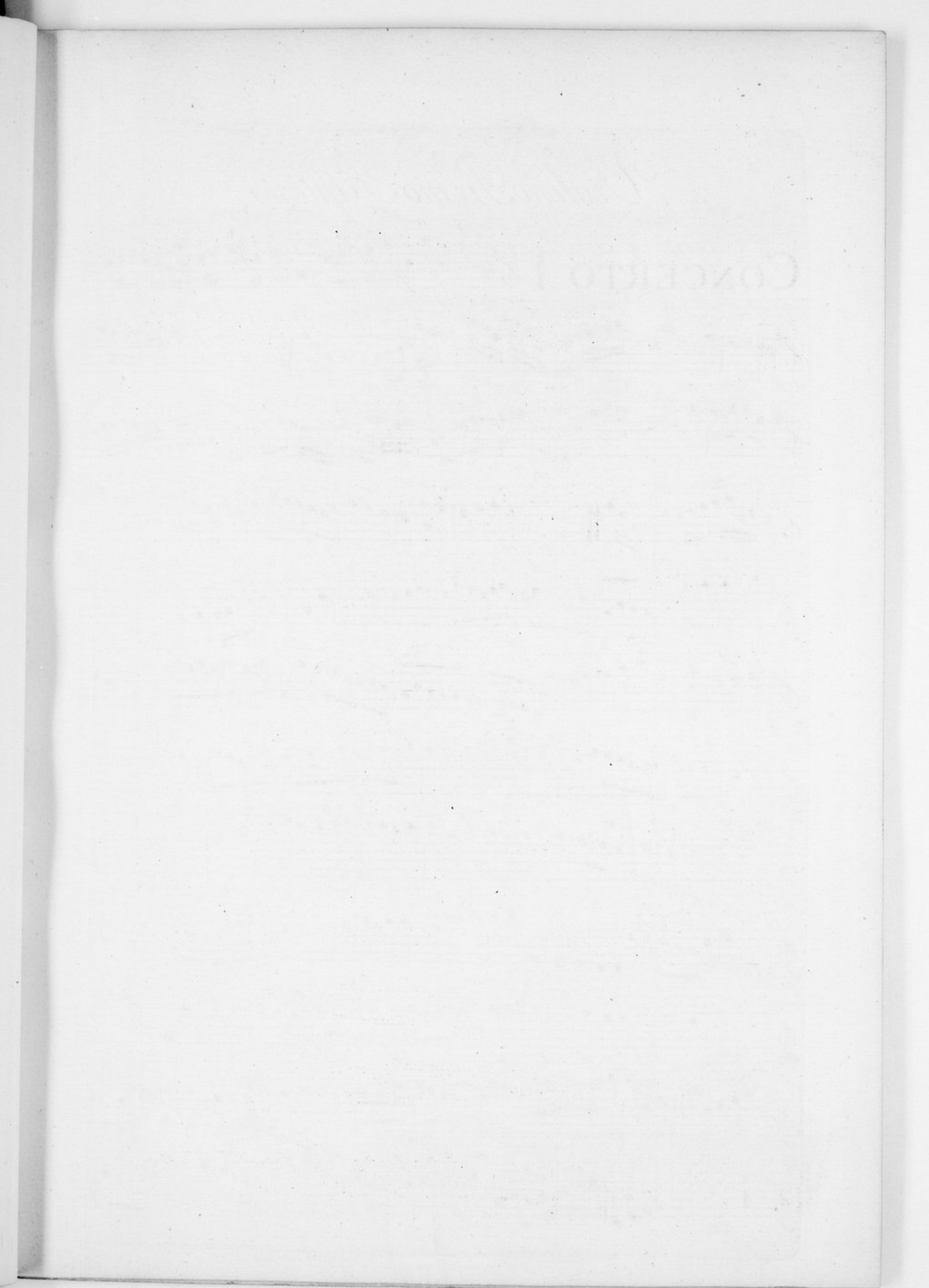
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LONDON.

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MD CCLI.





Violino Primo Ripieno

CONCERTO

I *Andante*

CONCERTO I

Andante

pia. *for.*

pia.

for. *Alllegro*

6

1 *V* *m* *e* *r* *1* *V*

pia. *for.*

V *m* *e* *r* *V*

4 *V* *m* *e*.

for.

pia.

Violino Primo Ripieno .

3

pia
Amorososo

for.

pia.

for.

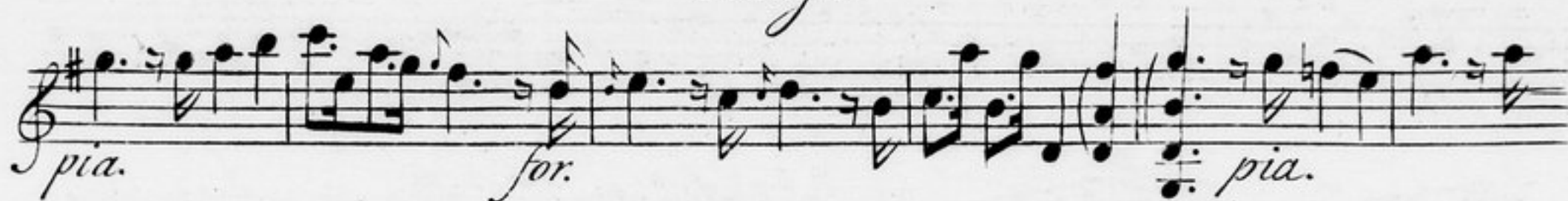
Allegro assai

pia.

for.

Violino Primo Ripieno

CONCERTO II



Violino Primo Ripieno

5

pia. *for.*

Lento *pia.*

for. *pia.*

Grazioso

16

S.

6

Violino Primo Ripieno

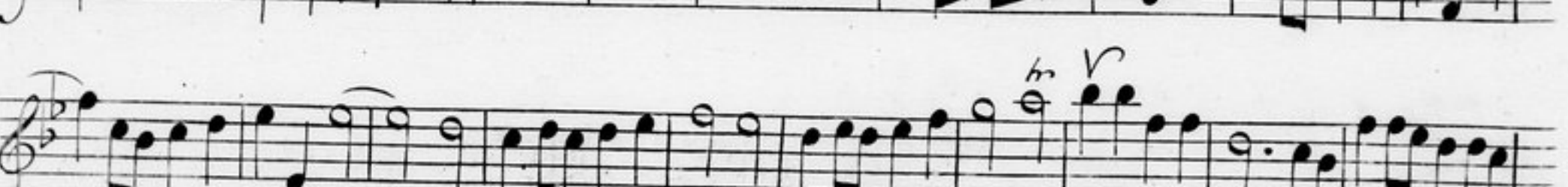
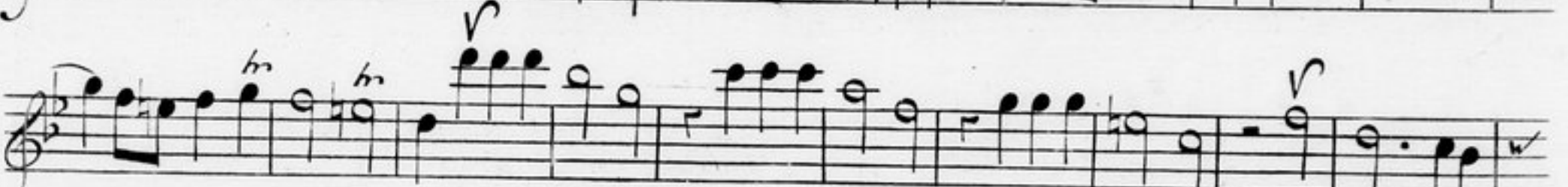
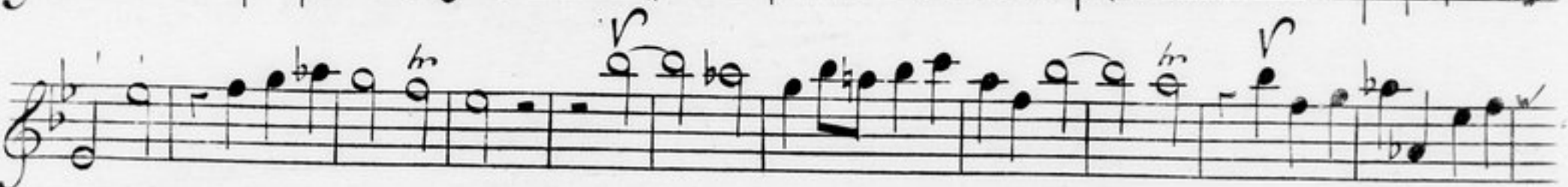
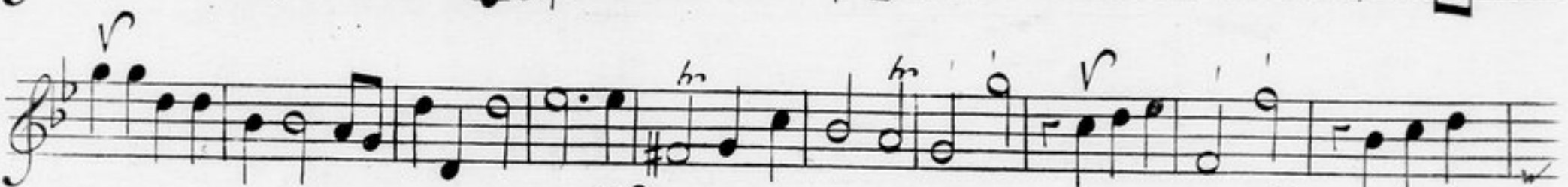
CONCERTO III

Adagio

pia. for.

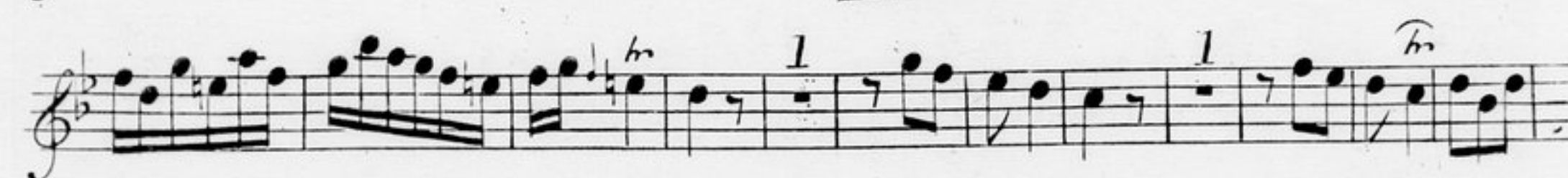
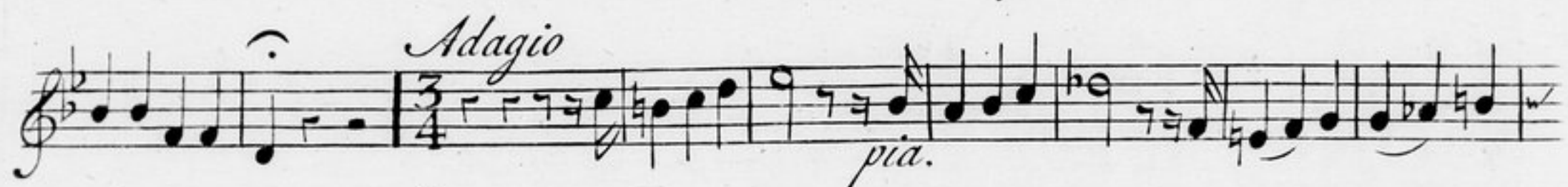
Allegro

pia. for.

*Violino Primo Ripieno***CONCERTO IV**

Violino Primo Ripieno

9



*Violino Primo Ripieno***CONCERTO V**

Largo *tenute*

pianiss. *for. tenue*

pianiss.

for. tenue

Ad.º

Allegro assai

V

V *h*

V *h*

4 *h*

4 *2*

Violino Primo Ripieno

11

pia. *for.*

pia.

for.

Adagio

Grazioso

3 7 3 7

Violino Primo Ripieno

CONCERTO VI

Allegro moderato

for. *pia.* *Sostenuto*

Ad. *Allegro*

pia. *for.*

for.

15

1

4

1

7

Violino Primo Ripieno

13

tr *v* *tr* *6* *v*

tr

tr

Lentamente

pia. *for.*

16

4

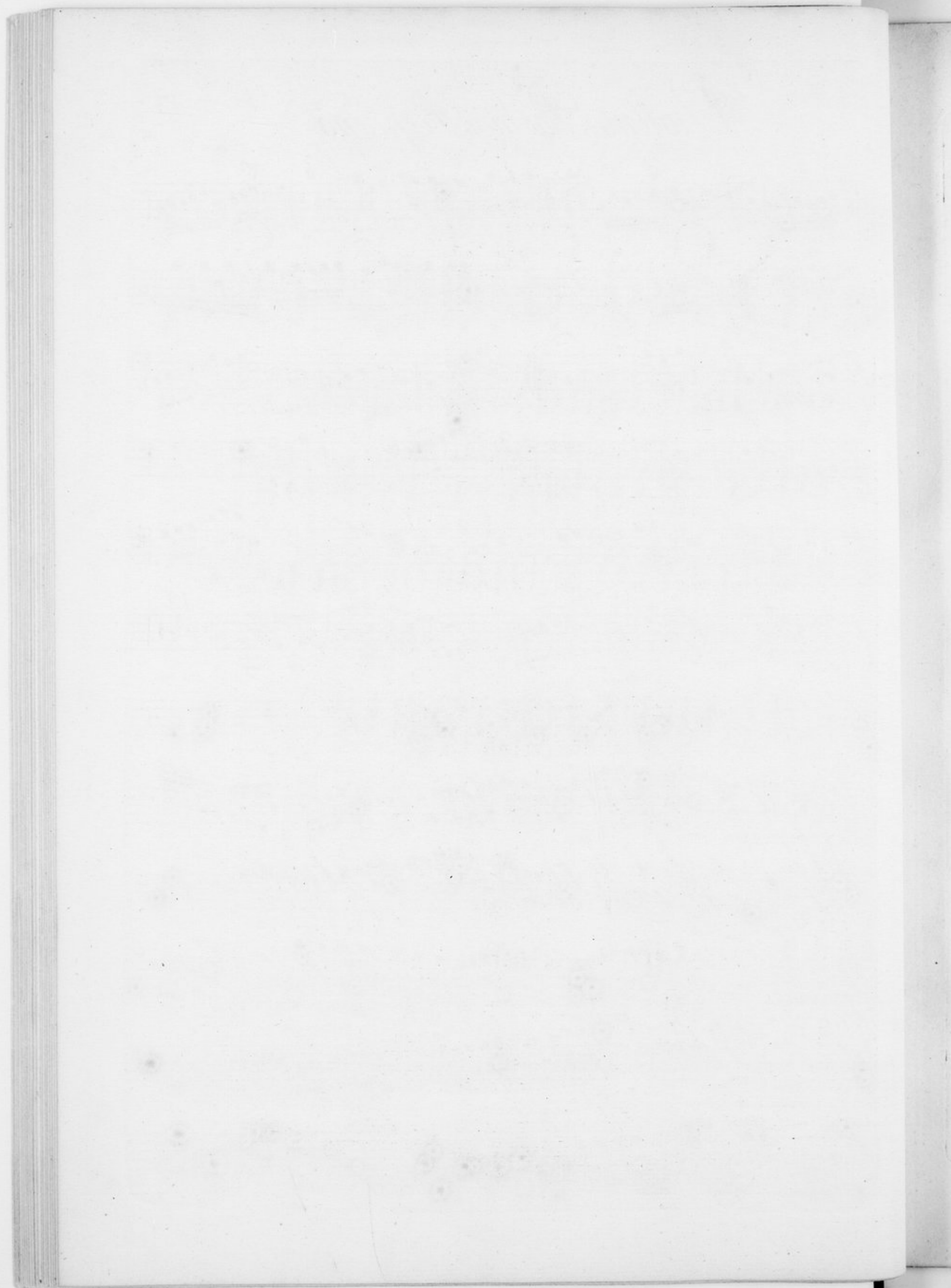
12

Con Spirito

pia.

for.

Fine



SIX
CONCERTOS
IN SEVEN PARTS
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Four Violins, one Alto Viola, a Violoncello
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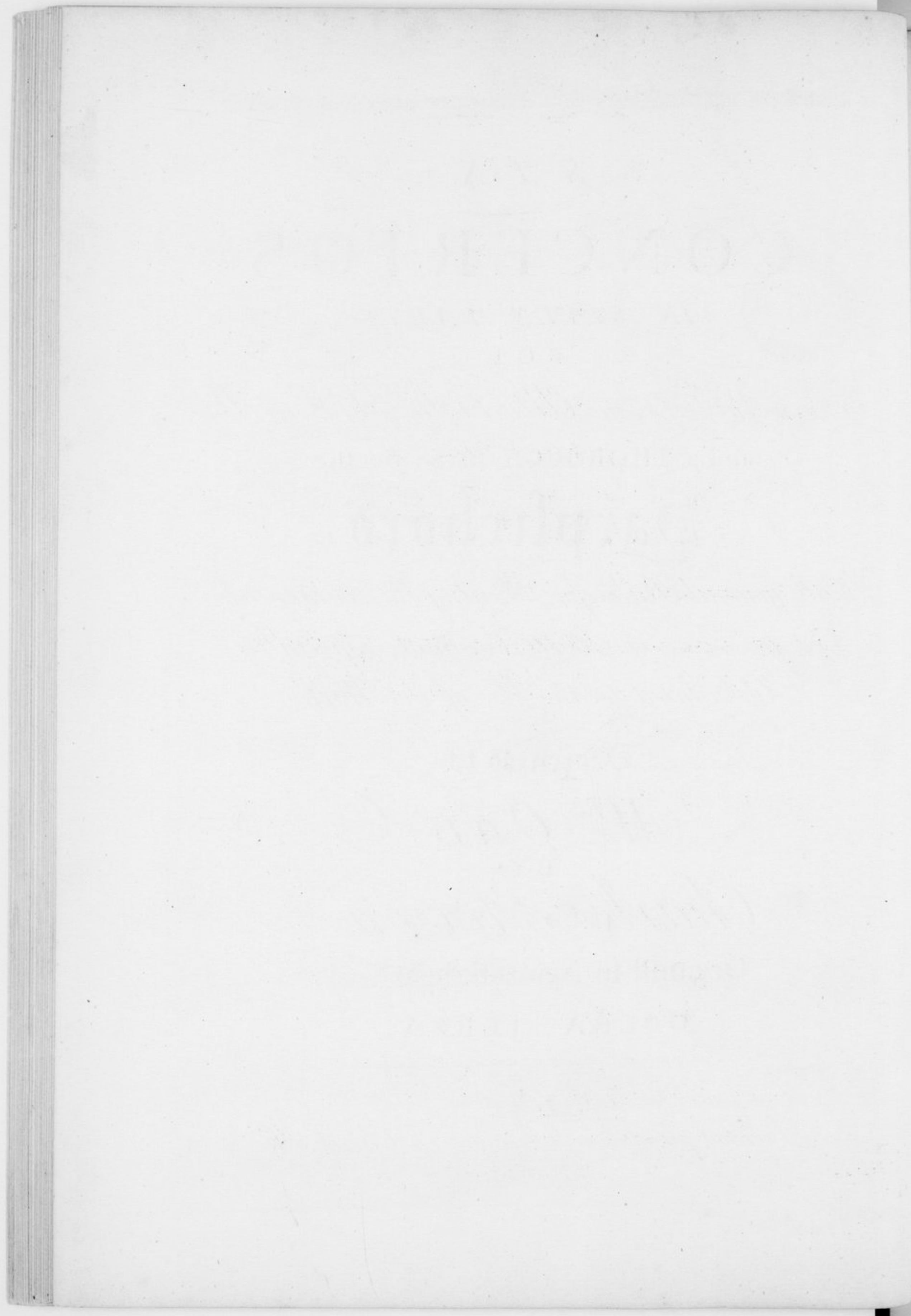
Harpsichord
*With general Rules for Playing Instrumental
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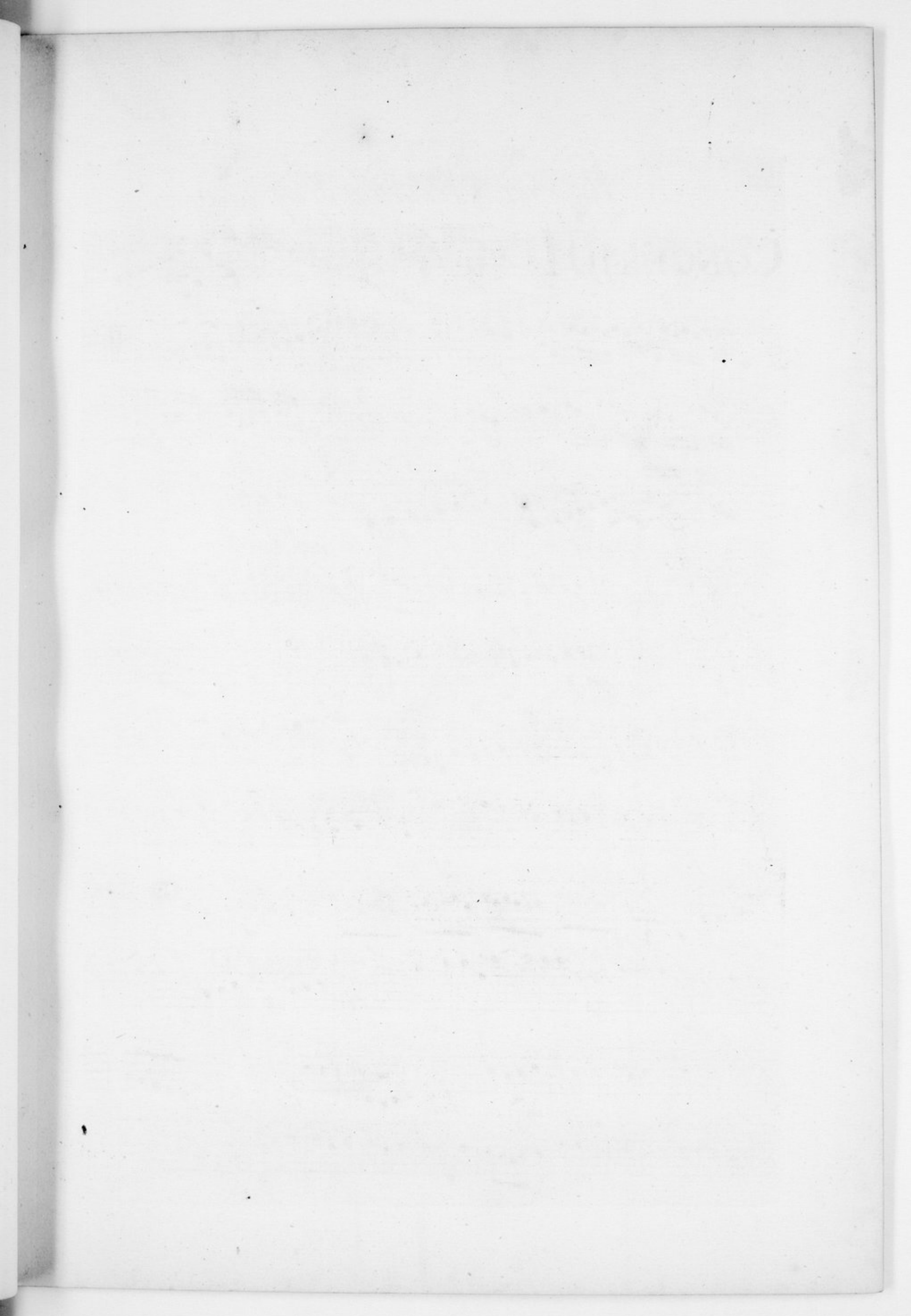
Dedicated to
M^{RS} ORD
BY

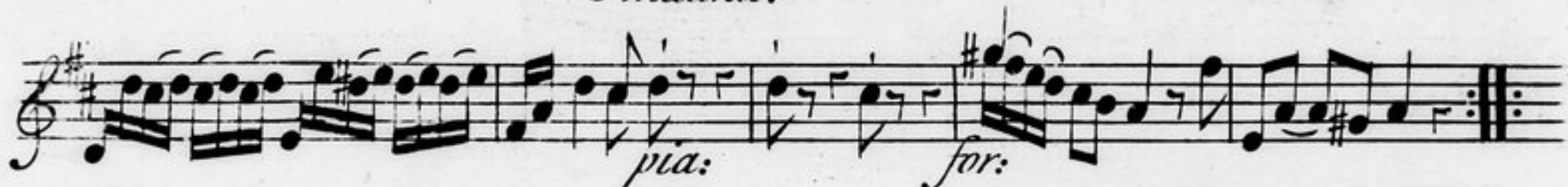
Charles Avison
Organist in Newcastle upon Tyne.

OPERA TERZA.

LONDON.
Printed for John Johnson in Cheapside.
MDCCLI.





*Violino Secondo Ripieno.***CONCERTO I**
Andante.

Violino Secondo Ripieno.

3

Handwritten musical score for Violino Secondo Ripieno, page 3. The score consists of 11 staves of music in G major (one sharp). It includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo changes from 'Amoroso' to 'Allegro' in the fifth staff. The piece concludes with a double bar line and repeat dots at the end of the eleventh staff.

Staff 1: *V* (Violino) marking, 5th measure.

Staff 2: *Amoroso* tempo marking, *pia:* (piano) dynamic marking, *for:* (forte) dynamic marking.

Staff 3: *pia:* (piano) dynamic marking, *for:* (forte) dynamic marking.

Staff 4: 7th measure.

Staff 5: *Allegro* tempo marking.

Staff 6: 3rd measure.

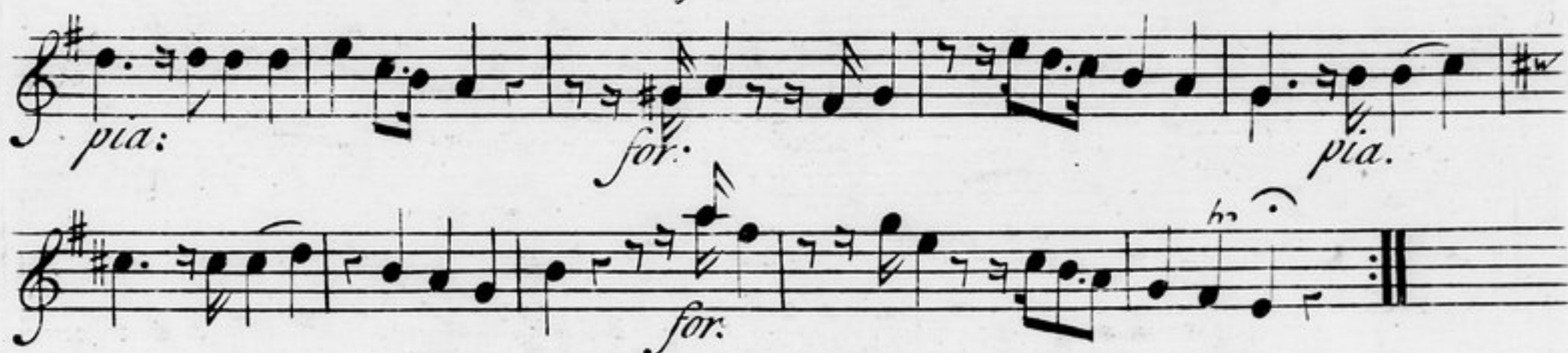
Staff 7: 2nd measure, *V* (Violino) marking, *m* (marcato) marking.

Staff 8: *m* (marcato) marking.

Staff 9: 7th measure.

Staff 10: 2nd measure, *V* (Violino) marking, *pia:* (piano) dynamic marking, *for:* (forte) dynamic marking.

Staff 11: 1st measure, concluding with a double bar line and repeat dots.

*Violino Secondo Ripieno.***CONCERTO II**
Adagio

Violino Secondo Ripieno

5

pia.

for:

pia.

for:

pia:

pianis.

Grazioso

16

S:

S:

6

S:

S:

*Violino Secondo Ripieno***CONCERTO III** *Adagio*

pia. *for.*

Allegro

5

2

3

7

1

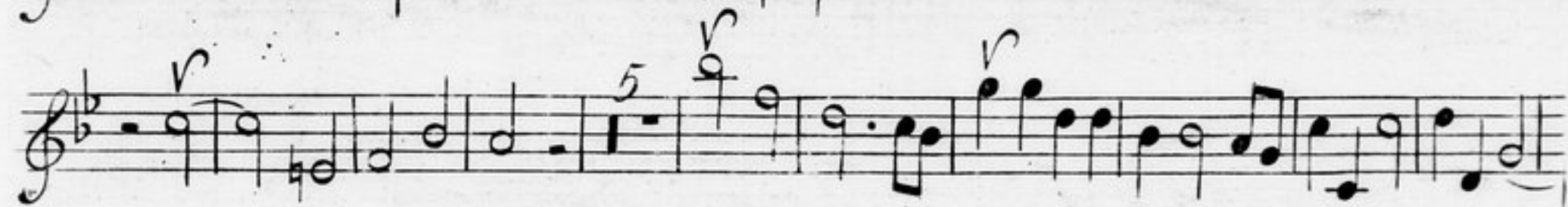
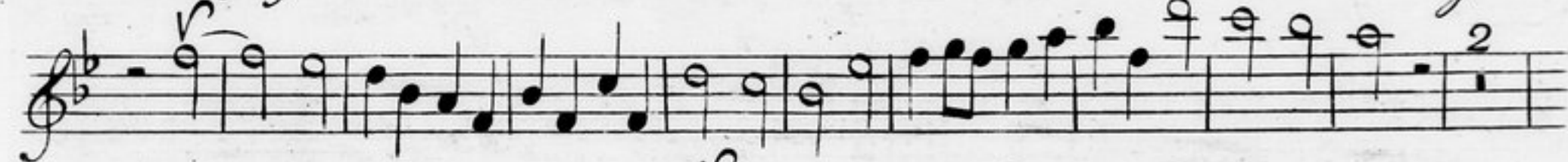
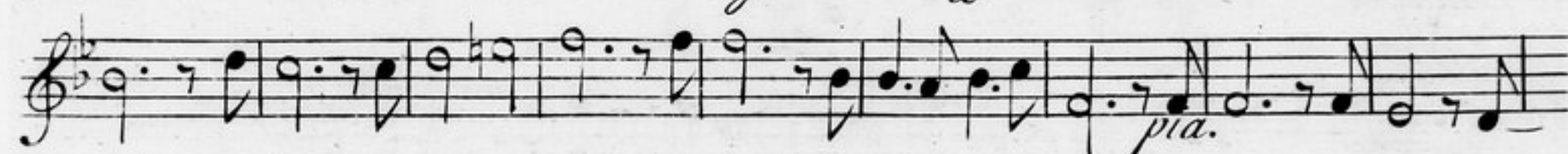
9

pia. *for.*

Violino Secondo Ripieno

7

pia.
Amoroso
for.
pia.
for.
Allegro
pia.
for.
pia.
for.
pia.
for.

*Violino Secondo Ripieno***CONCERTO IV***Largo, ma con affetto*

Violino Secondo Ripieno

9

Adagio
pizzicato
Andante
Ad^o
con arco
Allegro
pia.
for.
13
1
1
pia.
for.

Violino Secondo Ripieno

CONCERTO V *Largo*

pianiss. *for.*

tenute *pianis:*

for.

Ad.

Allegro assai

6 *V* *h*

1 *V* *h*

4 *V* *h*

4 *V* *h*

Violino Secondo Ripieno

11

Handwritten musical score for Violino Secondo Ripieno, page 11. The score consists of ten staves of music in G major (one sharp). It includes various musical notations such as notes, rests, slurs, and dynamic markings like *pia.*, *for.*, and *Adagio*. The piece concludes with a double bar line and a large fermata.

*Violino Secondo Ripieno**All.^o moderato.*

CONCERTO VI

pia. *sostenuto* *for.* *Allegro* *pia.* *for.* *pia.* *for.*

Violino Secondo Ripieno

13

p

Lentamente

pda.

for.

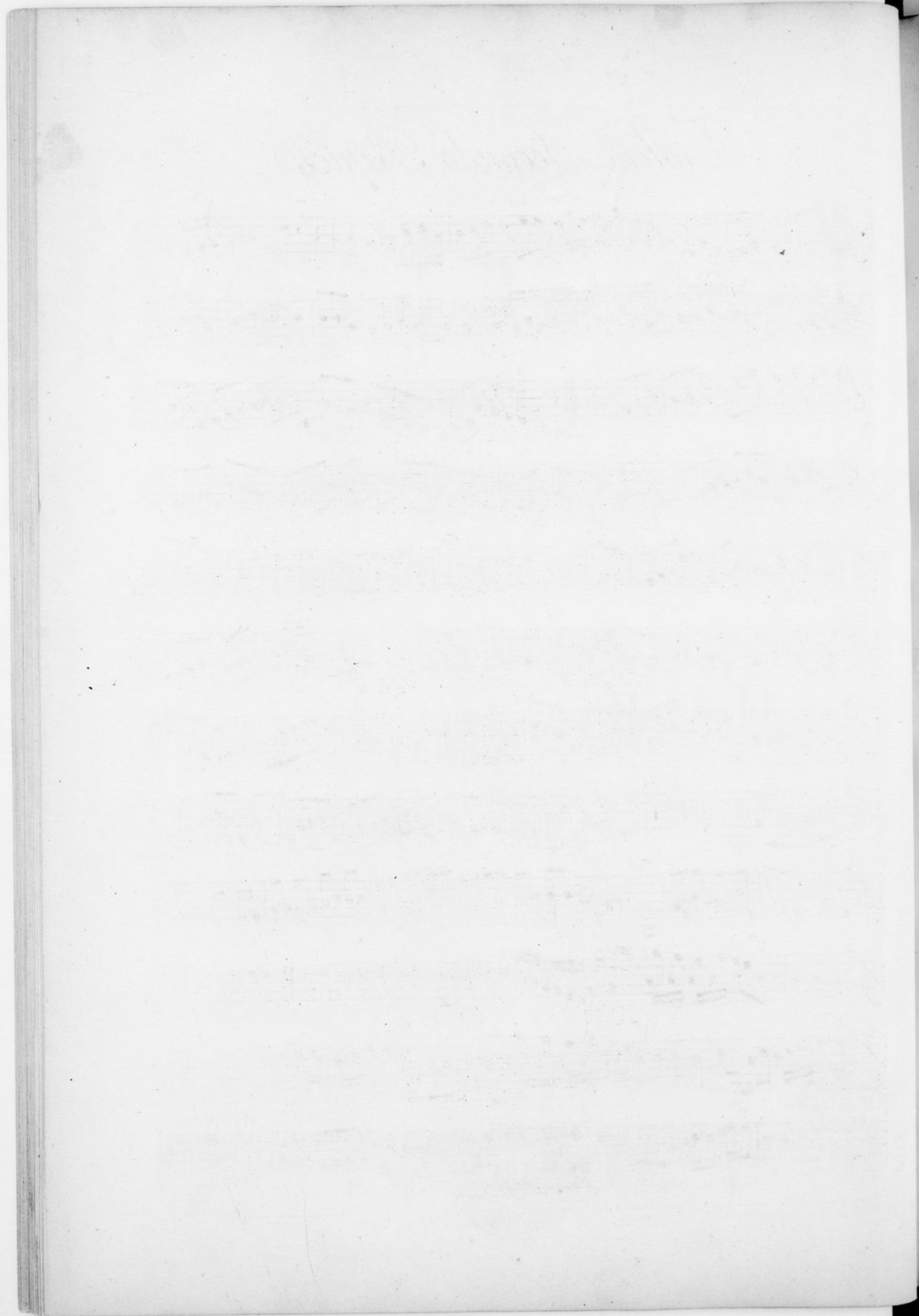
Con Spirito

2

Fine.

pda.

for.



SIX
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Dedicated to
M^{RS} ORD

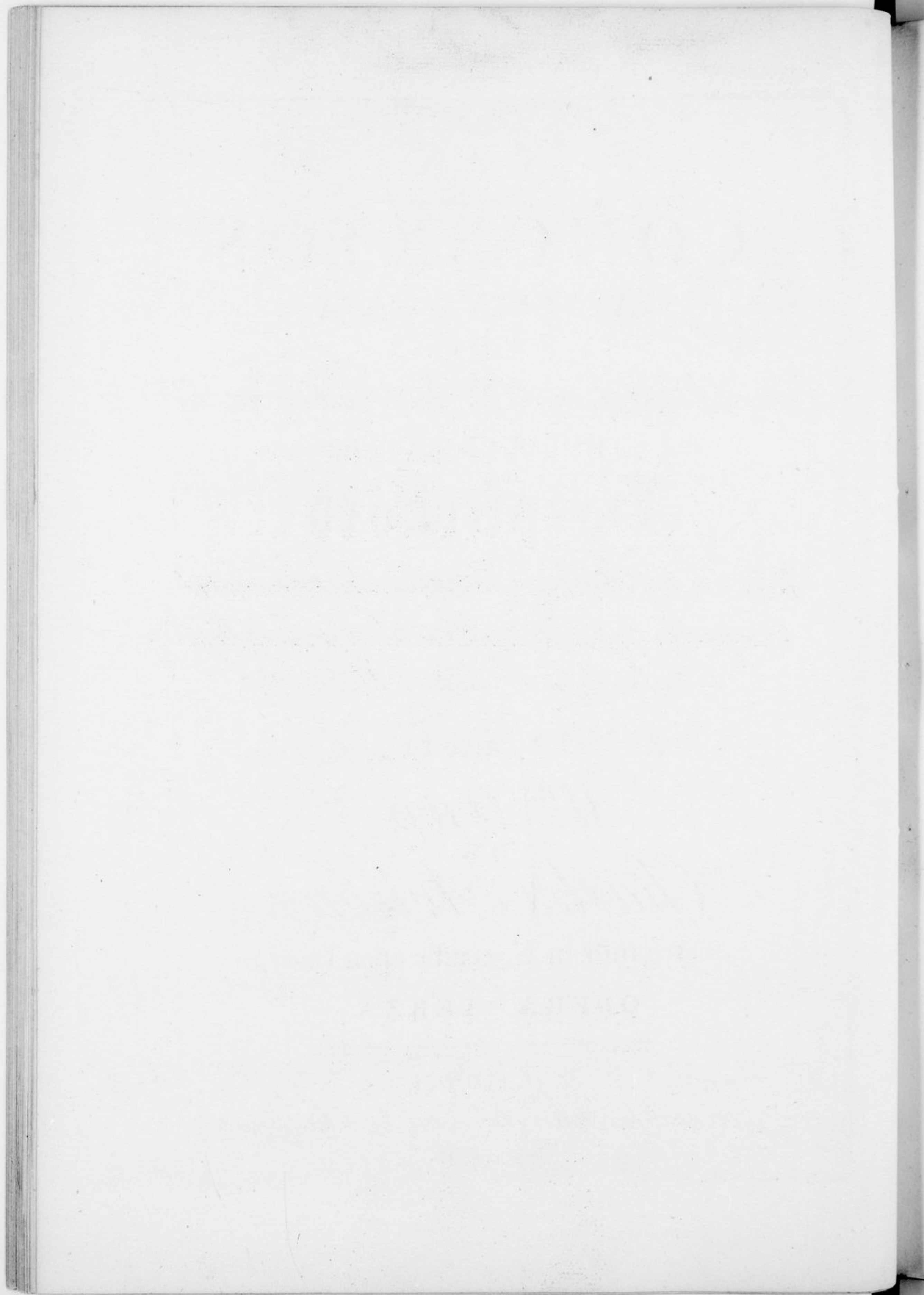
BY
Charles Avison

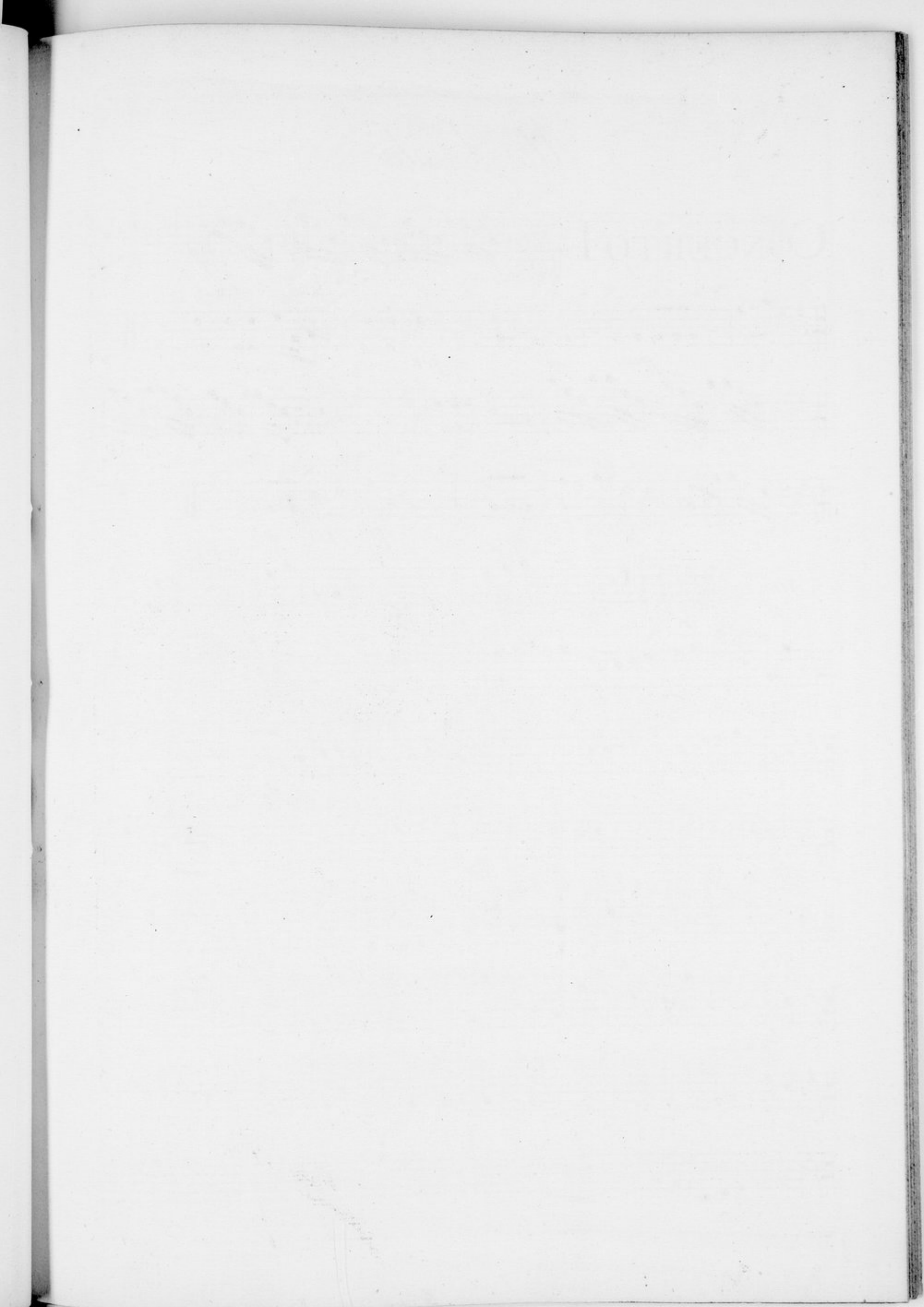
Organist in Newcastle upon Tyne.

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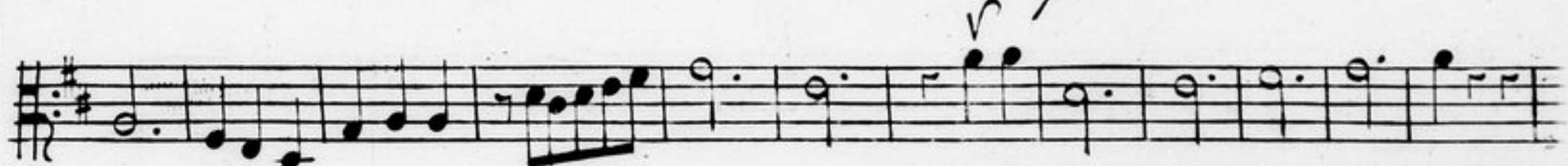
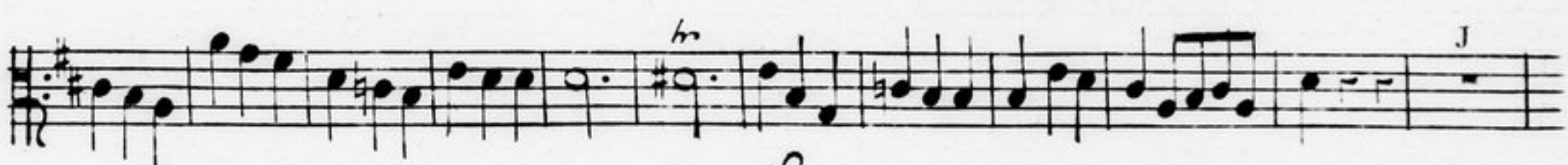
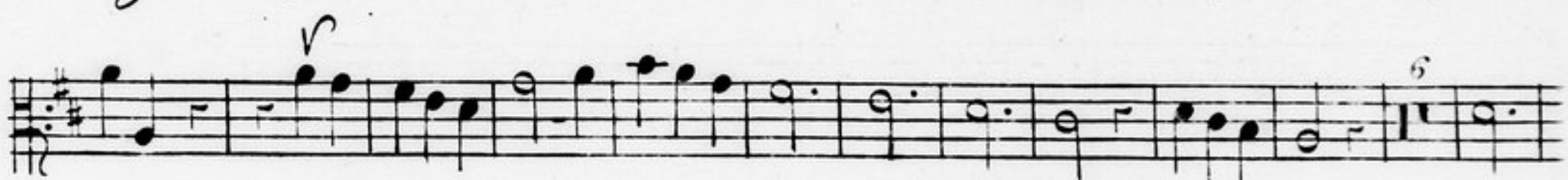
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Alto Viola

CONCERTO I



Alto Viola

3

2 V

Amoroso 2 V pia. for.

1 4

7

All.º assai 3 V 3 V

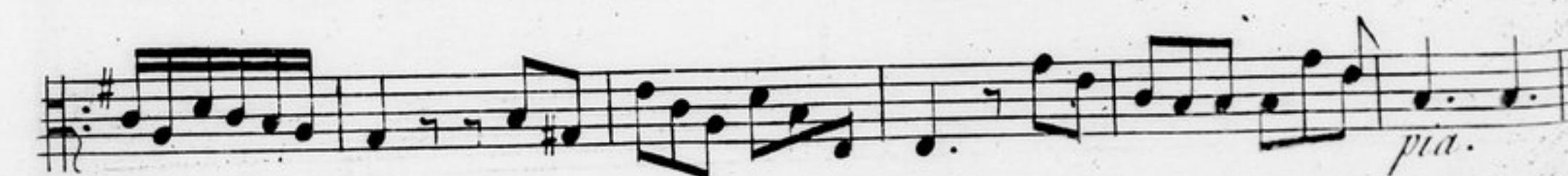
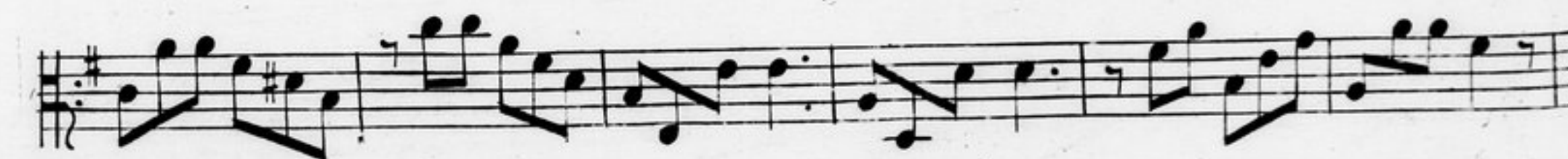
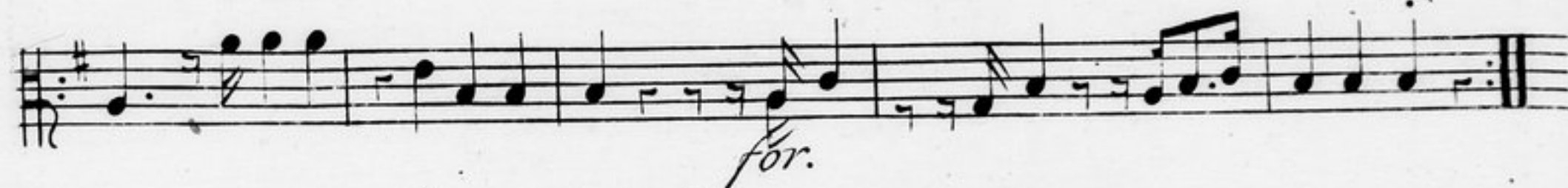
7

7 for.

1

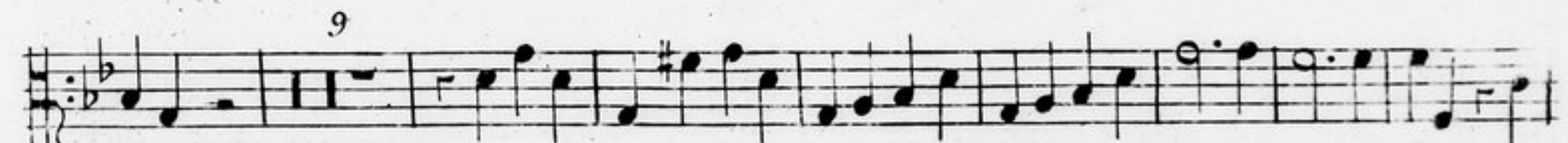
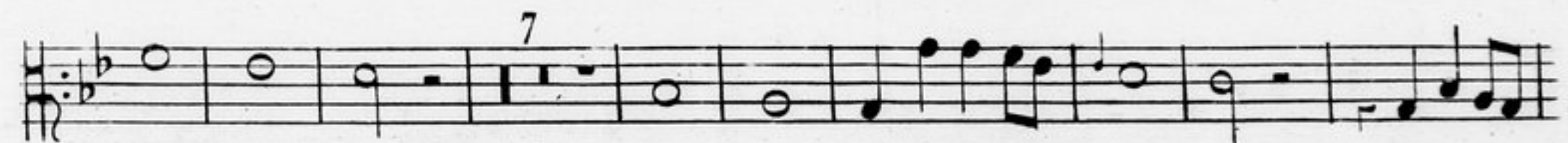
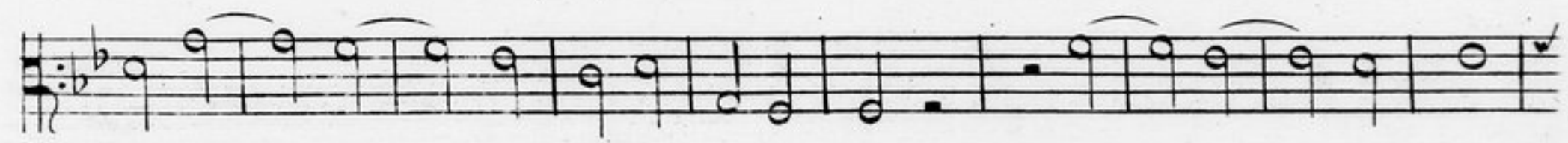
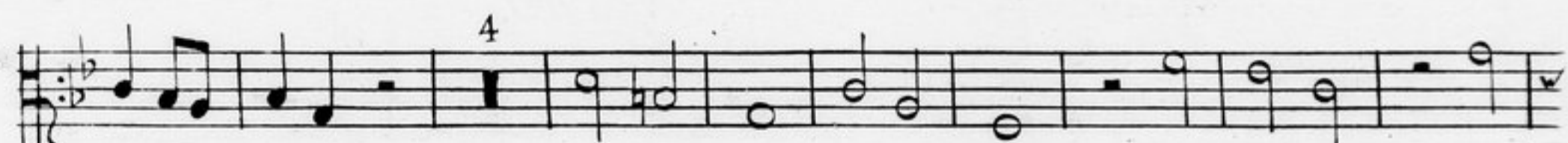
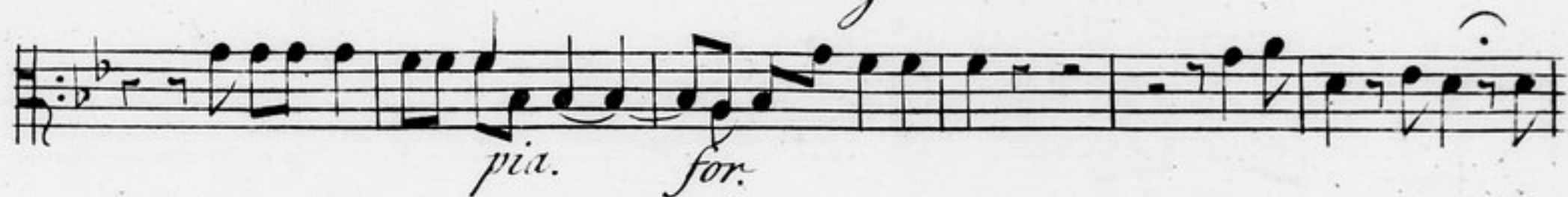
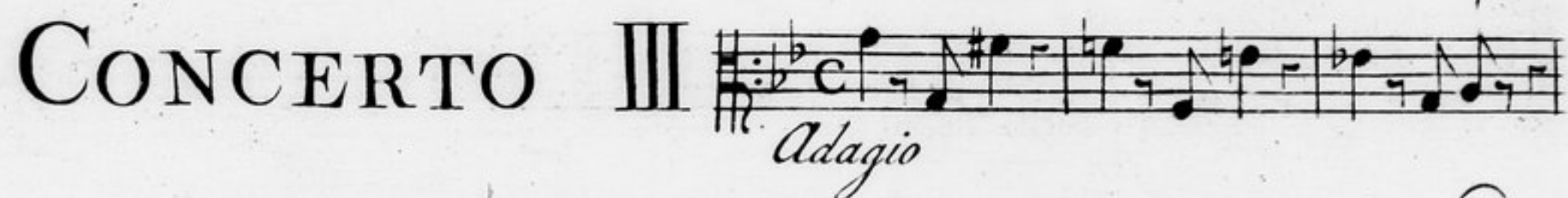
Alto Viola.

CONCERTO II



Alto Viola

CONCERTO III

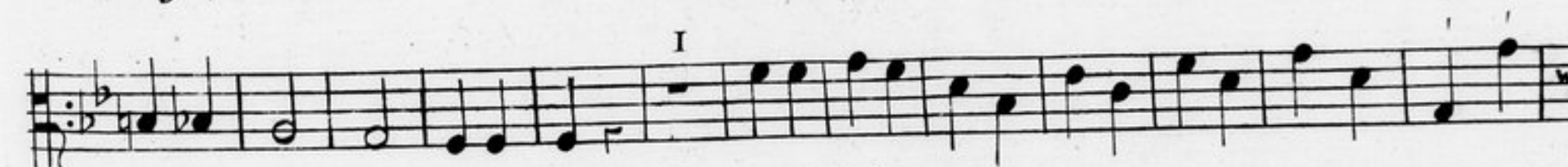
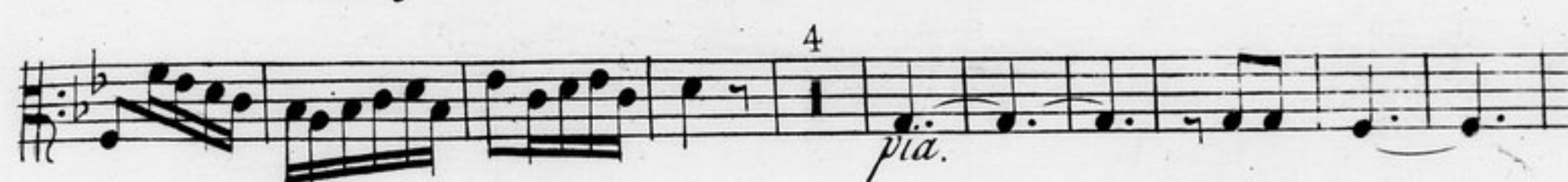
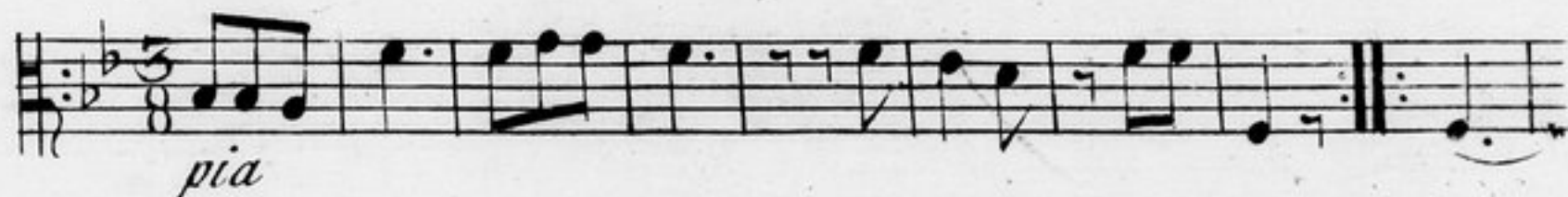


Alto Viola.

7

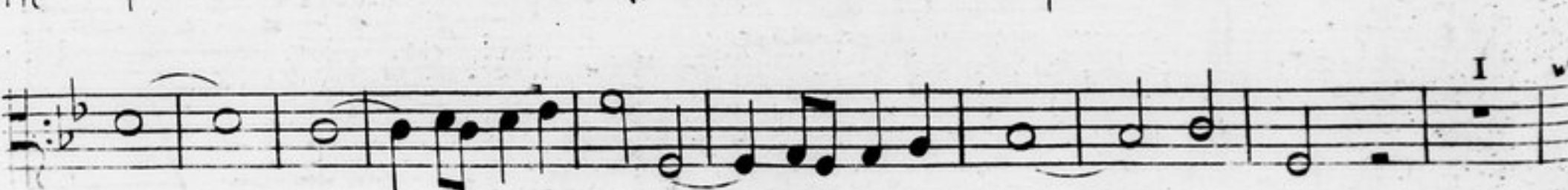
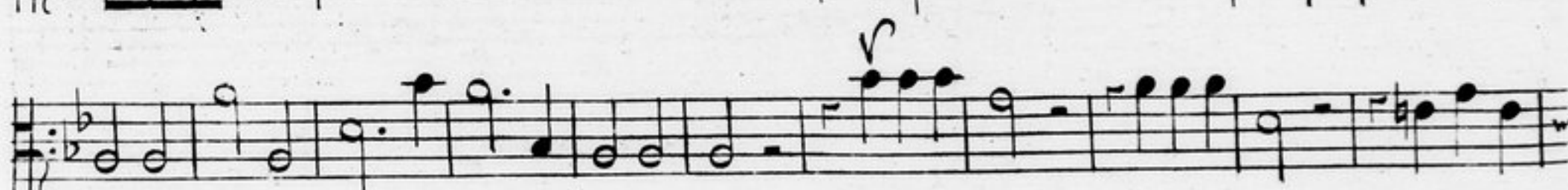
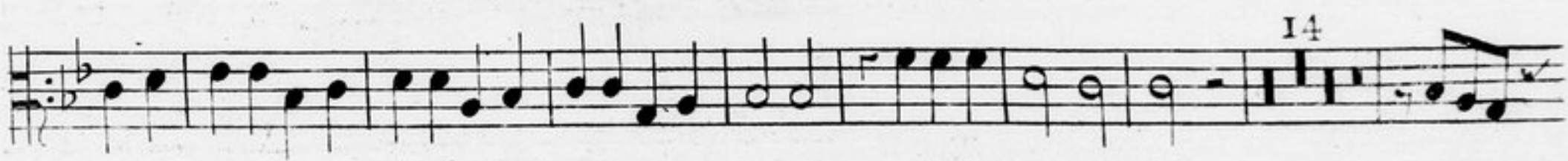
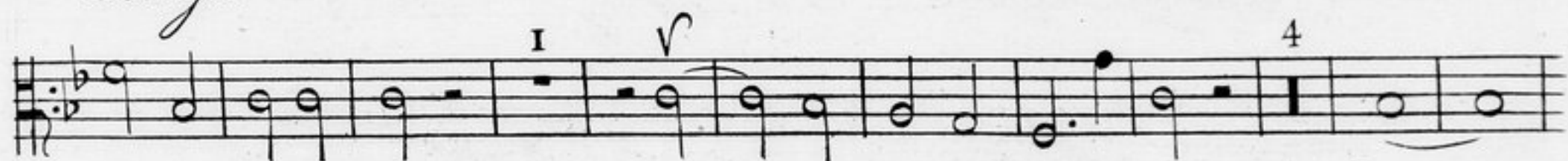
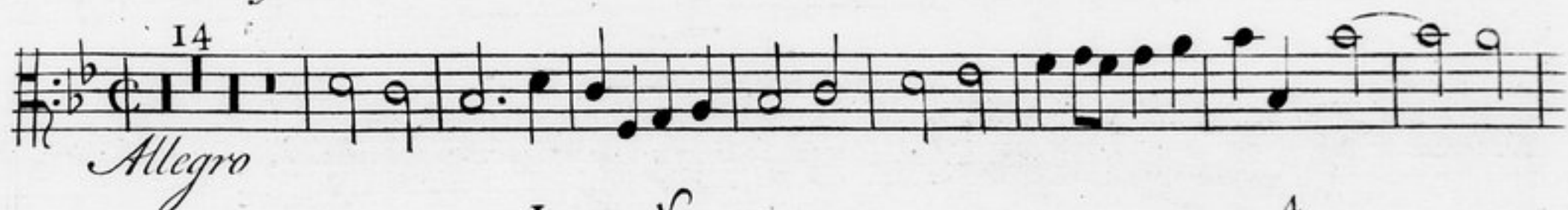
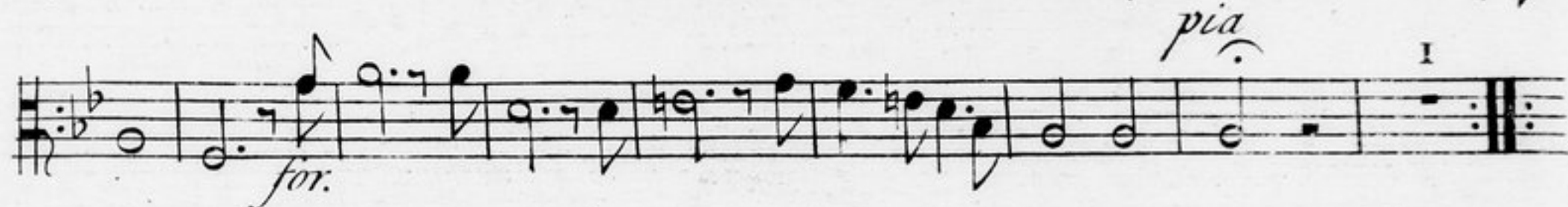
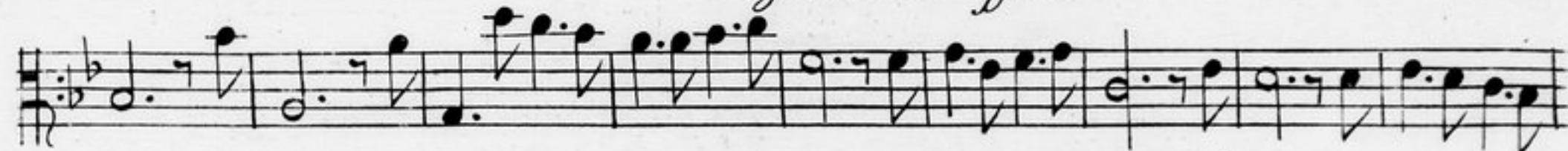
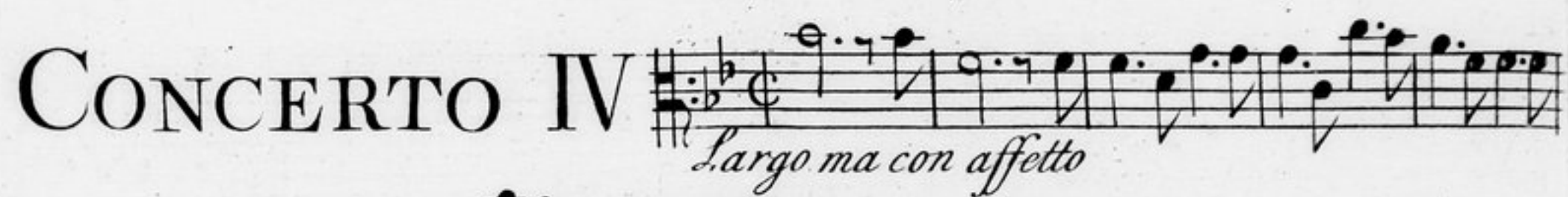


Amoroso



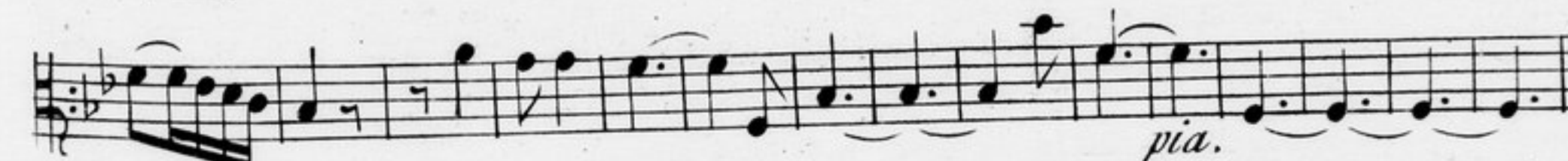
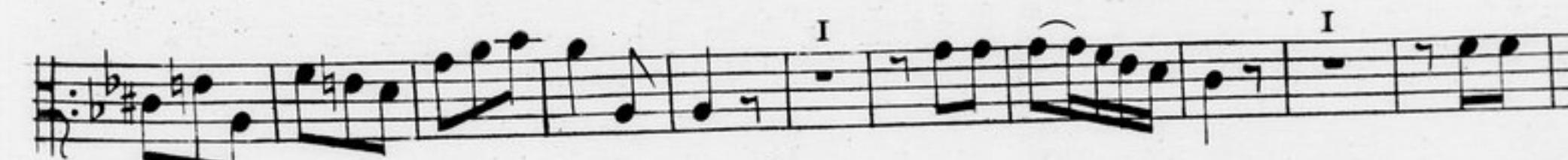
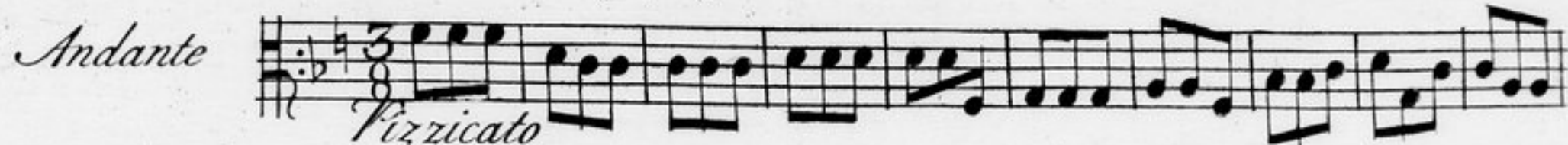
Alto Viola

CONCERTO IV



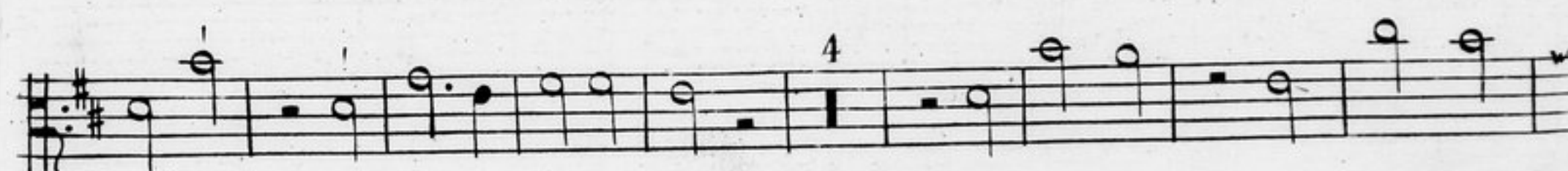
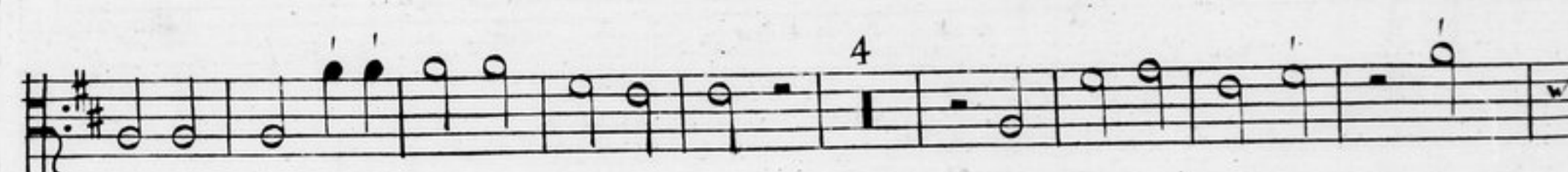
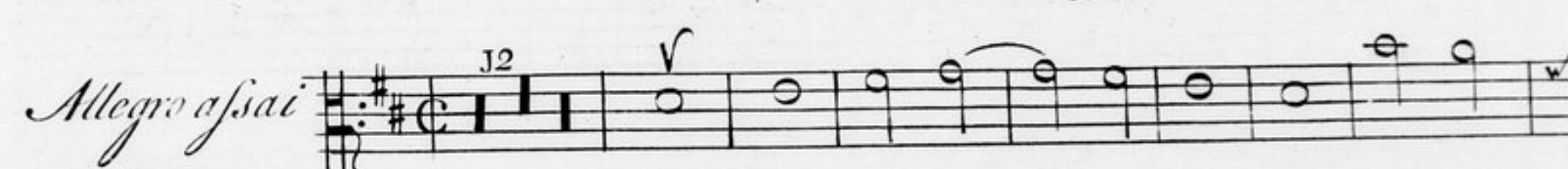
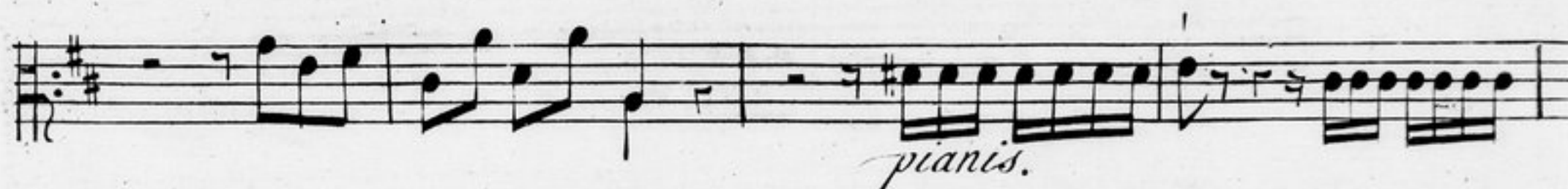
Alto Viola

9



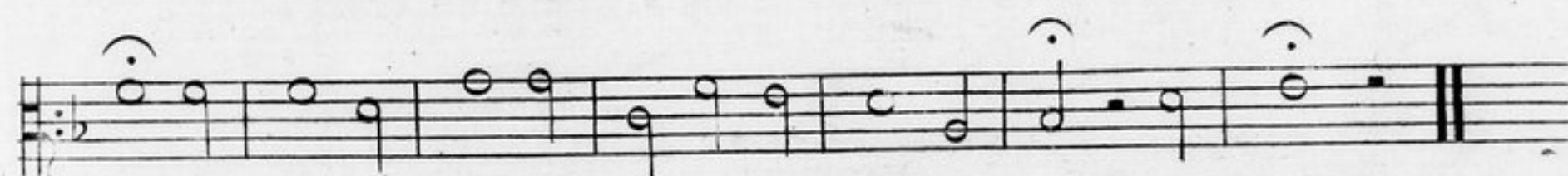
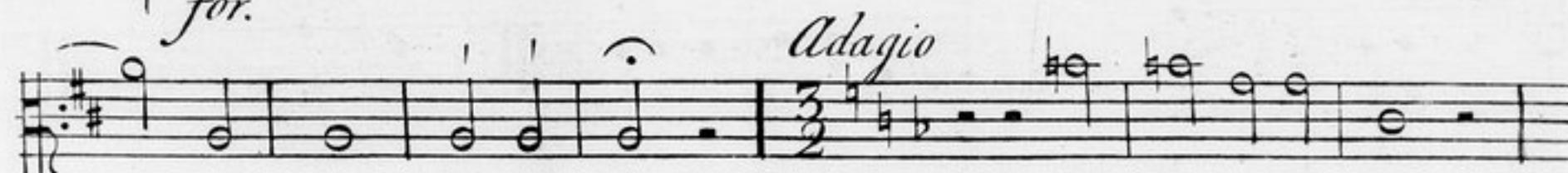
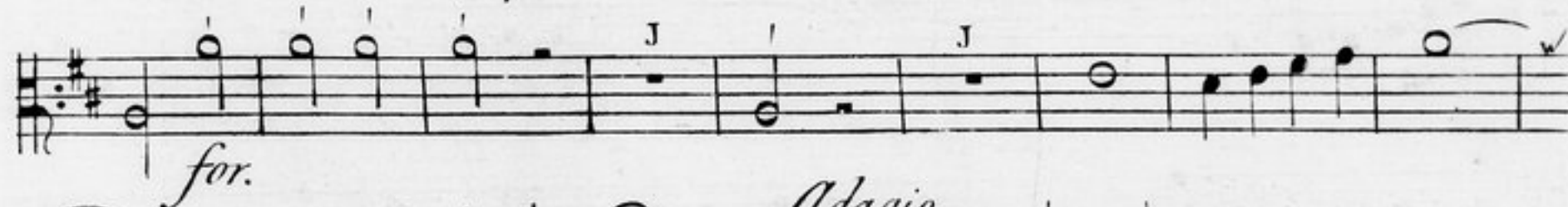
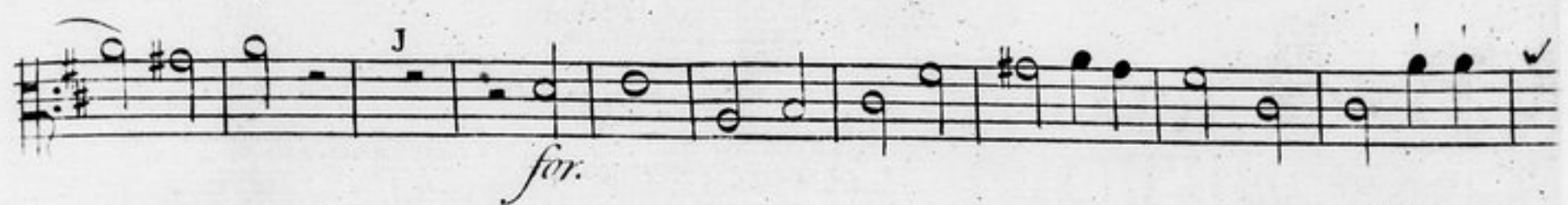
Alto Viola

CONCERTO V



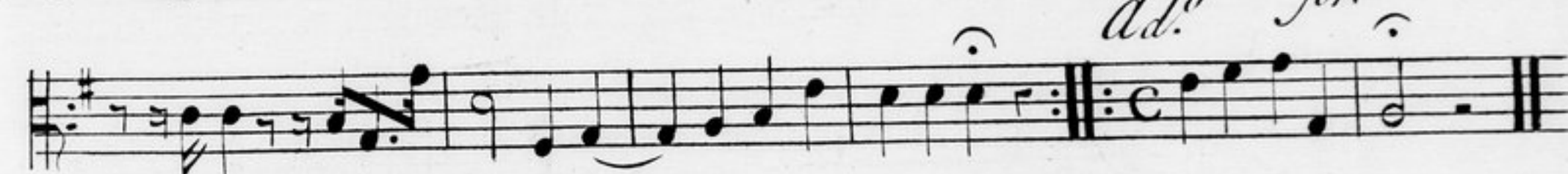
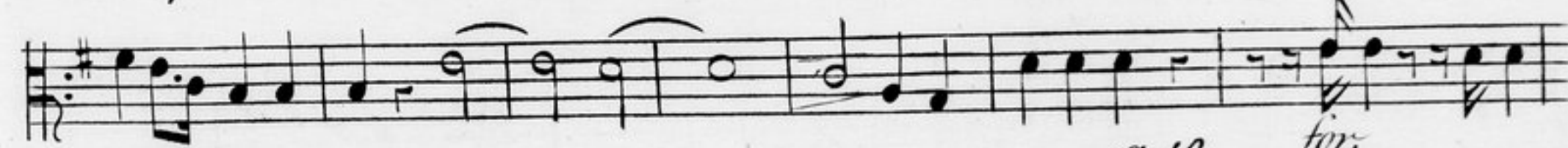
Alto Viola.

11



Alto Viola

CONCERTO VI



Alto Viola

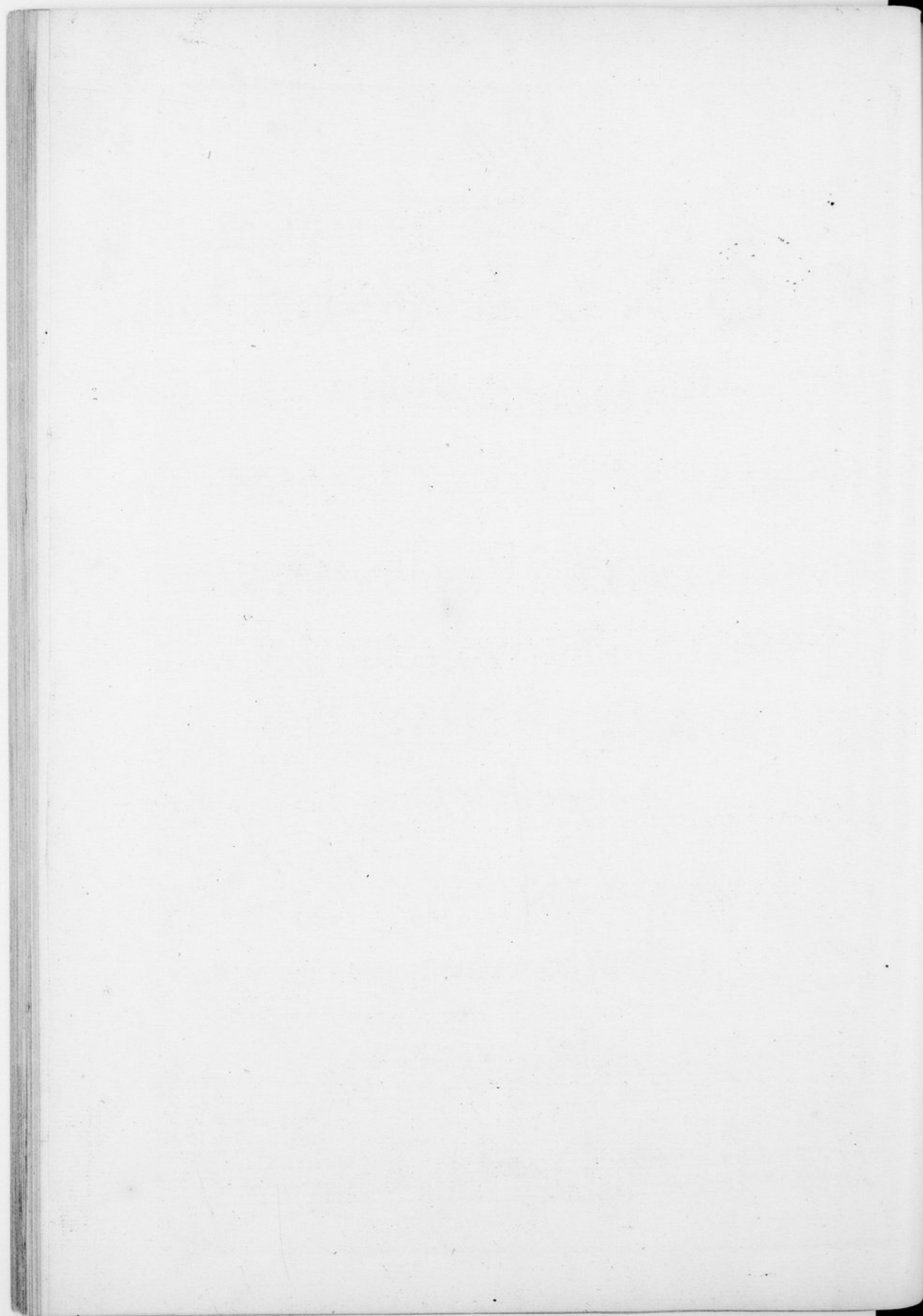
13

Lentamente

pia. *for*

Con Spirito

Fine



SIX
CONCERTOS
IN SEVEN PARTS
FOR

Four Violins, one Alto Viola, a Violoncello
and a THOROUGH BASS for the

Harpsichord

*With general Rules for Playing Instrumental
Compositions in Parts, but more especially
Calculated for the Use of this Work.*

Dedicated to
M^{RS} ORD

BY

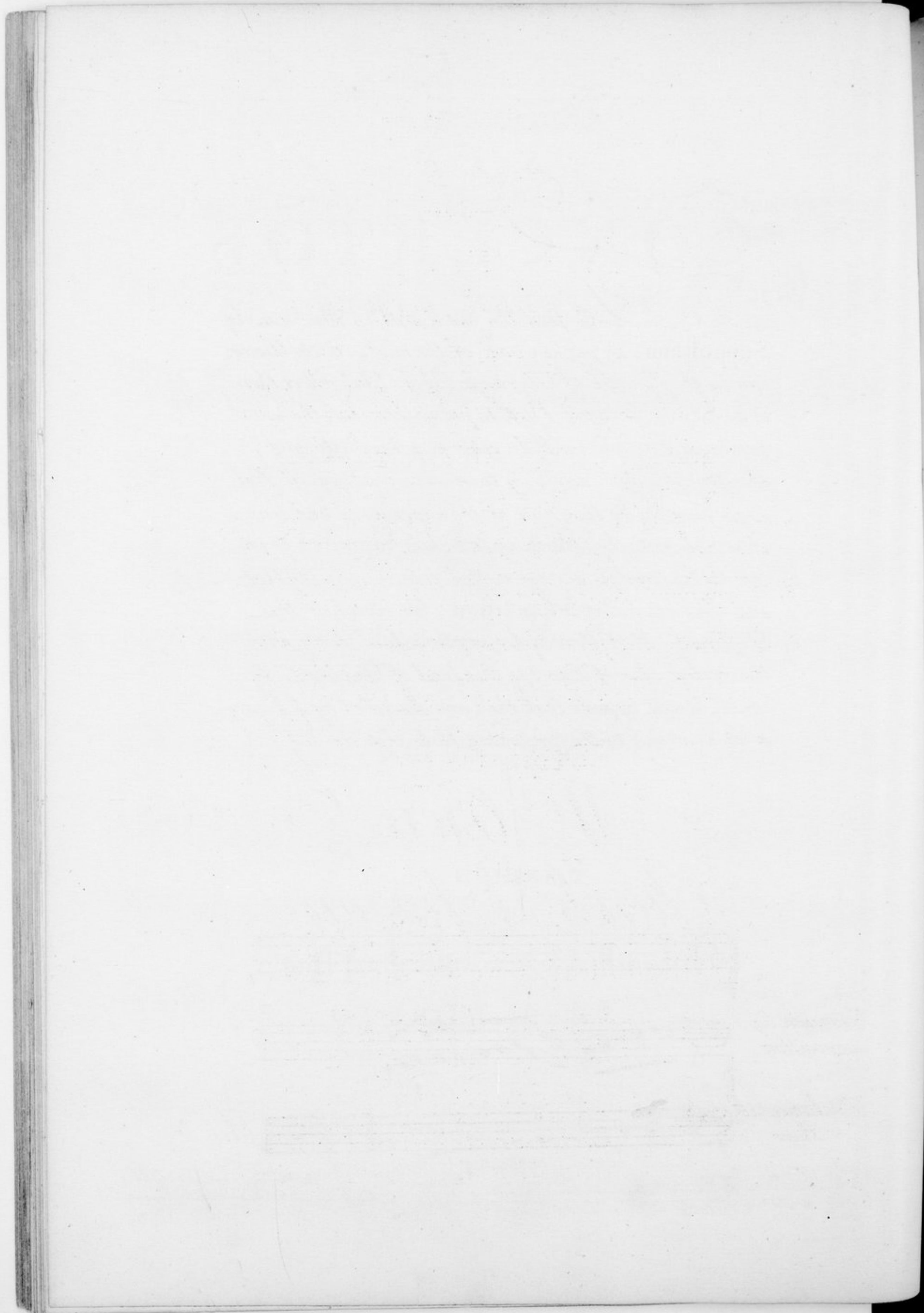
Charles Avison

Organist in Newcastle upon Tyne.

OPERA TERZA.

LONDON.
Printed for John Johnson in Cheapside.

MDCCLI.



To find the just Cords, in Divisions by Supposition, is, perhaps, one of the most critical Beauties in the Practice of Thorough Bass. But, where there is no Score, or upper Part, to point them out, the unexperienced Performer will be often perplexed: to such, therefore, it may be necessary to observe, that, in all Passages founded on this Rule of the unprepared and transient Discords, the Harmony, which is supposed to follow the Discord, is always melted into the passing Note, and thence is called Supposition. To elucidate this Difficulty, the following Example is laid down, with the method also of figuring this kind of Division: by which, it will appear that the Cord described by *if Figure*, must be struck to the preceding Note thus marked :

Example.

Division by Supposition.

Fundamental Bass.

Violoncello

CONCERTO I

Andante

tutti

pia.

for.

solo

tutti

pia.

for.

Allegro

tutti

solo

tutti

pia: tasto solo

for.

solo

tutti

tasto solo

pia.

solo

for.

Violoncello

3

This page of a musical score for Violoncello contains ten staves of music. The notation includes various musical symbols such as notes, rests, and fingerings, along with performance instructions like *solo*, *tutti*, *Amoroso*, *tutti pia.*, *for.*, *Allegro assai*, and *pia.*. The score is written in a key with one sharp (F#) and a common time signature (C). The music is characterized by intricate fingerings and dynamic markings, indicating a technically demanding piece. The staves are arranged in a single system, with the first staff starting with a *solo* marking and the final staff ending with a *for.* marking.

solo

tutti

Amoroso

tutti pia.

for.

pia.

for

solo

tutti

Allegro assai

tutti

solo

tutti

pia.

for.

Violoncello

CONCERTO II

Adagio

tutti *pia.*

for. *pia.*

for. *All^o spir: tutti*

tasto solo *for.*

Violoncello

5

This page of a Violoncello musical score contains 12 staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several sections with performance markings:

- Section 1 (Staves 1-3):** Marked *Lento*. It begins with a *solo* section on staff 1, followed by a *tutti* section on staff 2, and ends with a *pia.* (piano) section on staff 3.
- Section 2 (Staves 4-6):** Marked *Grazioso*. It begins with a *tutti* section on staff 4, followed by a *solo* section on staff 5, and ends with a *tutti* section on staff 6.
- Section 3 (Staves 7-9):** Marked *Stutti*. It begins with a *solo* section on staff 7, followed by a *tutti* section on staff 8, and ends with a *tutti* section on staff 9.
- Section 4 (Staves 10-12):** This section continues the *tutti* marking from the previous section. It begins with a *solo* section on staff 10, followed by a *tutti* section on staff 11, and ends with a *tutti* section on staff 12.

The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The page concludes with a double bar line and repeat signs on the final staff.

CONCERTO III

Adagio

CONCERTO III

Adagio

tutti

pia.

for

solo

tutti

Allergro

tutti

solo

tutti

solo

tutti

pia.

7

pia.

tutti

Violoncello

Largo ma con affetto

CONCERTO IV

tutti

pia. *for.*

Allegro solo

tutti

solo

tutti

Violoncello

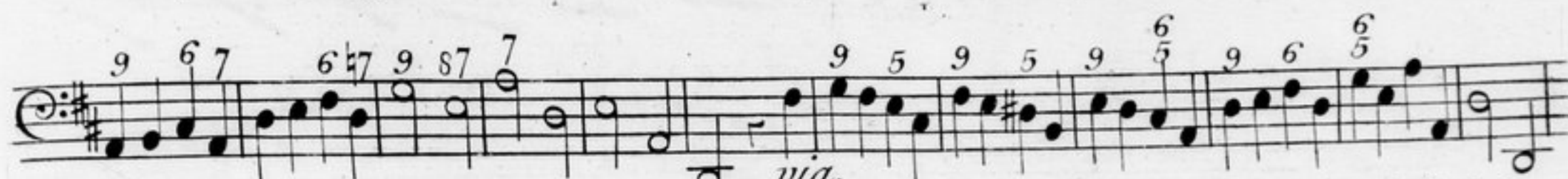
Largo

CONCERTO Vc

Violoncello score for Concerto Vc, Largo section. The score is written for a single cello, featuring a variety of musical notations including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Largo'. The score is divided into several systems, each containing a single staff. The notation includes many fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and dynamic markings such as *tutti*, *soli*, *soli pia.*, *tutti for*, *tutti pia.*, *for.*, *Ad.*, *Allegro assai*, *solo*, and *tutti*. The score concludes with a double bar line and a repeat sign.

Violoncello

11



Violoncello

All.^o moderato

CONCERTO VI

tutti
pia.
for.
pia.
for.
Ad.^o
Allegro
solo
tutti
solo
tutti
for.
t.^o solo
for.

Violoncello

13



This page contains a musical score for the Violoncello, consisting of 12 staves of music. The notation includes various musical symbols such as notes, rests, and fingerings, along with performance instructions like *solo*, *tutti*, *tasto solo*, *Lentamente*, *pia.*, *for.*, *tutti for.*, and *Volti*. The score is written in a key with one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns and dynamic markings, including *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*, *101*, *102*, *103*, *104*, *105*, *106*, *107*, *108*, *109*, *110*, *111*, *112*, *113*, *114*, *115*, *116*, *117*, *118*, *119*, *120*, *121*, *122*, *123*, *124*, *125*, *126*, *127*, *128*, *129*, *130*, *131*, *132*, *133*, *134*, *135*, *136*, *137*, *138*, *139*, *140*, *141*, *142*, *143*, *144*, *145*, *146*, *147*, *148*, *149*, *150*, *151*, *152*, *153*, *154*, *155*, *156*, *157*, *158*, *159*, *160*, *161*, *162*, *163*, *164*, *165*, *166*, *167*, *168*, *169*, *170*, *171*, *172*, *173*, *174*, *175*, *176*, *177*, *178*, *179*, *180*, *181*, *182*, *183*, *184*, *185*, *186*, *187*, *188*, *189*, *190*, *191*, *192*, *193*, *194*, *195*, *196*, *197*, *198*, *199*, *200*, *201*, *202*, *203*, *204*, *205*, *206*, *207*, *208*, *209*, *210*, *211*, *212*, *213*, *214*, *215*, *216*, *217*, *218*, *219*, *220*, *221*, *222*, *223*, *224*, *225*, *226*, *227*, *228*, *229*, *230*, *231*, *232*, *233*, *234*, *235*, *236*, *237*, *238*, *239*, *240*, *241*, *242*, *243*, *244*, *245*, *246*, *247*, *248*, *249*, *250*, *251*, *252*, *253*, *254*, *255*, *256*, *257*, *258*, *259*, *260*, *261*, *262*, *263*, *264*, *265*, *266*, *267*, *268*, *269*, *270*, *271*, *272*, *273*, *274*, *275*, *276*, *277*, *278*, *279*, *280*, *281*, *282*, *283*, *284*, *285*, *286*, *287*, *288*, *289*, 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Violoncello

Con Spirito

tutti

solo

tutti

for.

plac.

Fine



SIX
CONCERTOS
IN SEVEN PARTS
FOR
Four Violins, one Alto Viola, a Violoncello
and a THOROUGH BASS for the

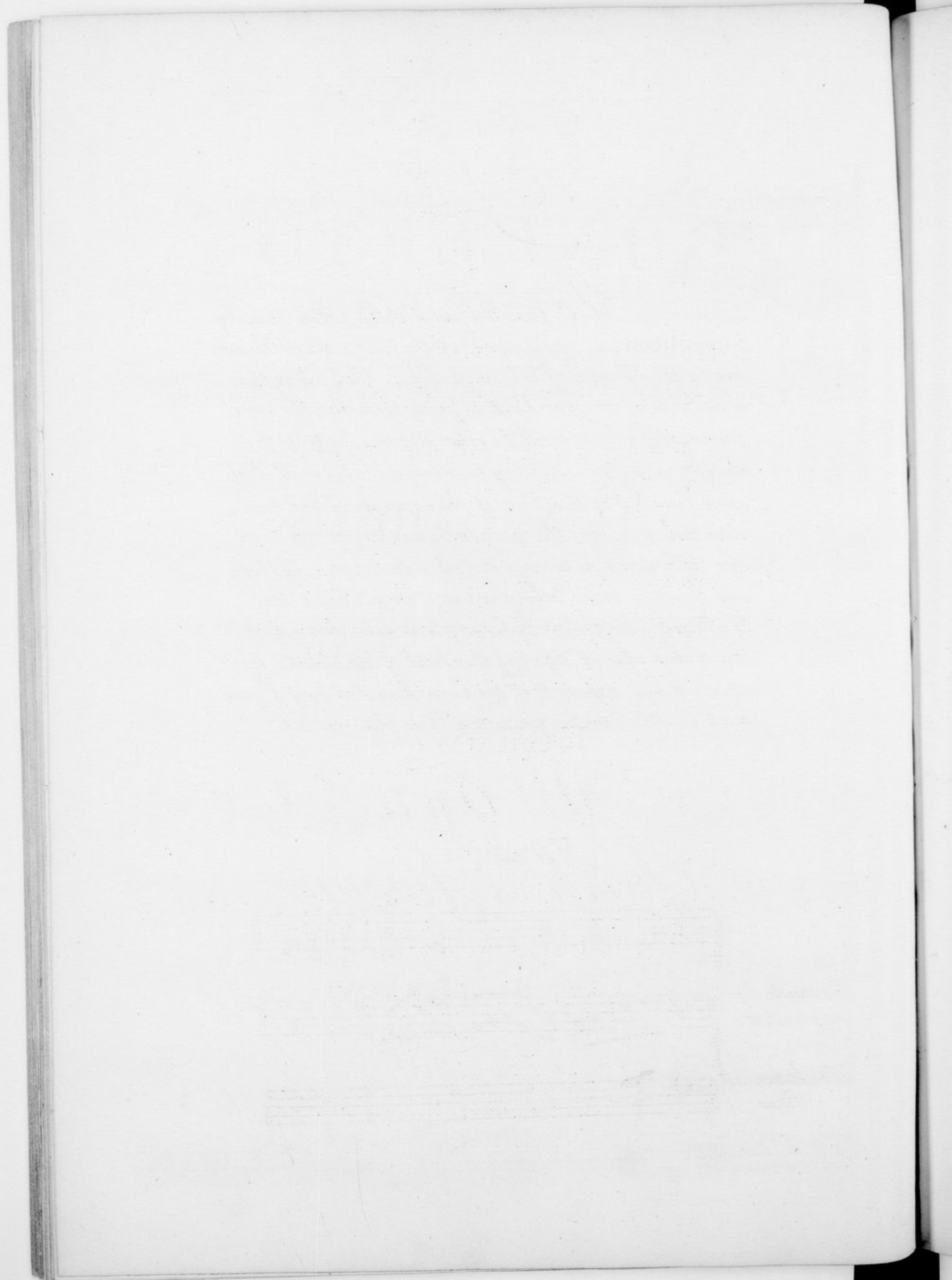
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With general Rules for Playing Instrumental
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Example.

Division by Supposition.

Fundamental Bass.

Violoncello

CONCERTO I

Andante

tutti

pia. *for.*

solo *tutti*

pia. *for.* *Allegro* *tutti*

solo *tutti*

pia: tasto solo

for.

solo *tutti*

tasto solo *pia.* *solo*

for.

3

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The piece is divided into several sections, each with its own tempo and mood markings. The first section is marked 'solo' and 'tutti'. The second section is marked 'Amoroso' and 'tutti pia.'. The third section is marked 'pia.'. The fourth section is marked 'for.'. The fifth section is marked 'solo' and 'tutti'. The sixth section is marked 'Allegro assai' and 'tutti'. The seventh section is marked 'solo'. The eighth section is marked 'tutti'. The ninth section is marked 'pia.'. The tenth section is marked 'for.'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is written in a style that is typical of 19th-century piano music.

Adagio

CONCERTO II

Adagio

tutti *pia.*

for. *pia.*

for. *All^o spir: so tutti*

tasto solo *for.*

Violoncello

5

This page of a musical score for Violoncello contains 12 staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several sections with performance markings:

- Staff 1:** Starts with a fermata, followed by a *Lento* section. It includes markings for *solo* and *tutti*.
- Staff 2:** Continues the *Lento* section with *solo* and *tutti* markings.
- Staff 3:** Features a *pia.* (piano) marking.
- Staff 4:** Includes a *Grazioso* (graceful) marking and a *tutti* marking.
- Staff 5:** Continues the *Grazioso* section.
- Staff 6:** Includes a *solo* marking.
- Staff 7:** Continues the *solo* section.
- Staff 8:** Includes a *tutti* marking.
- Staff 9:** Continues the *tutti* section.
- Staff 10:** Includes a *solo* marking.
- Staff 11:** Continues the *solo* section.
- Staff 12:** Ends with a *tutti* marking and a final cadence.

The score is heavily annotated with fingerings (numbers 1-7) and includes various musical symbols such as slurs, accents, and dynamic markings.

Adagio

CONCERTO III

Adagio

tutti

pia.

for

solo

tutti

Allegro

tutti

solo

tutti

solo

tutti

pia.

Violoncello

Largo ma con affetto

CONCERTO IV

tutti

pia. *for.*

Allegro solo

tutti

solo

tutti

Violoncello

Largo
CONCERTO Vc
tutti

soli pia. tutti for

soli

tutti pia. for.

Ad.

Allegro assai
solo tutti

solo

solo

tutti

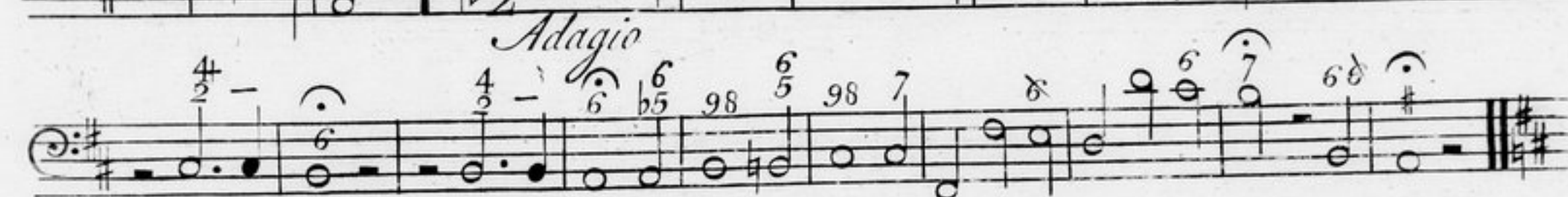
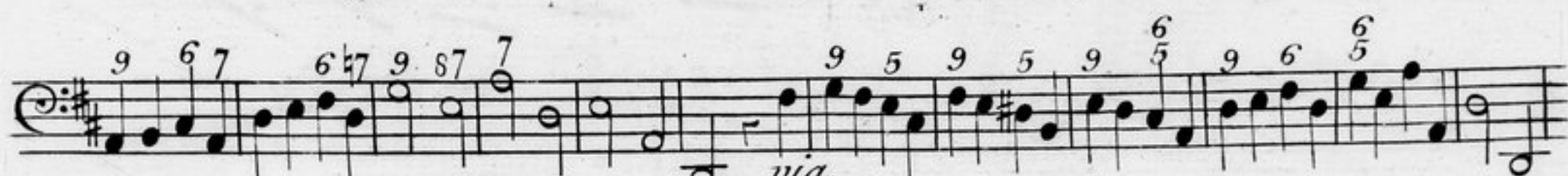
soli

tutti

pia for

Violoncello

11



Violoncello

All.^o moderato

CONCERTO VI

tutti

pia. *for.* *pia.* *for.*

Ad.^o *Allegro* *solo*

tutti

solo *tutti for.* *t.to solo* *for.*

tasto solo

Violoncello

[illegible]

Violoncello

Con Spirito

tutti

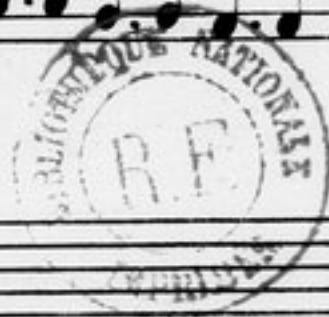
solo

tutti

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2014-1910

LETTER BOOK
FOR

Mr. J. H. ...
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To find the just Cords, in Divisions by Supposition, is, perhaps, one of the most critical Beauties in the Practice of Thorough Bass. But where there is no Score, or upper Part, to point them out, the unexperienced Performer will be often perplexed: to such, therefore, it may be necessary to observe, that, in all Passages founded on this Rule of the unprepared and transient Discords, the Harmony, which is supposed to follow the Discord, is always melted into the passing Note, and thence is called Supposition. To elucidate this Difficulty, the following Example is laid down, with the method also of figuring this kind of Division: by which, it will appear that the Cord described by *if* Figure, must be struck to the preceding Note thus marked:

Example.

Division by Supposition.

Fundamental Bass.

Basso

CONCERTO I

Andante

pia. *for.* *pia.*

for. *Allegro*

pia. tasto solo

for. *tasto solo*

pia. *for.*

The musical score is written for Bassoon (Basso) in Concerto I. It features two main movements: *Andante* and *Allegro*. The *Andante* section is marked with a tempo of 60 and includes dynamics such as *pia.* (piano) and *for.* (forte). The *Allegro* section is marked with a tempo of 10 and includes dynamics such as *for.* (forte) and *pia. tasto solo* (piano, solo). The score is written in G major (one sharp) and 4/4 time. It includes various musical notations such as notes, rests, and fingerings (e.g., 6, 4, 3, 2, 1, 5, 6, 7, 8, 9, 10). The score is divided into measures by bar lines, and some measures are marked with repeat signs. The overall structure of the score is as follows: *Andante* (measures 1-10), *Allegro* (measures 11-20), *pia. tasto solo* (measures 21-30), *for.* (measures 31-40), *tasto solo* (measures 41-50), *pia.* (measures 51-60), and *for.* (measures 61-70).

3

Handwritten musical score for a piece in G major. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is characterized by extensive use of fingerings (numbers 1-7) and dynamics such as *pia* (piano) and *for.* (forte). The tempo marking *Allegro assai* is present in the middle section. The notation includes various note values, rests, and articulation marks, all rendered in a clear, professional hand.

Basso

CONCERTO II

Adagio

pta.

for.

pia.

for.

Allegro spiritoso

3

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[illegible]

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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[illegible]

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[illegible]

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6



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10

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[illegible]

1

Basso

5



Handwritten musical notation for the first staff of the piece. The staff is in C major, 2/4 time, and begins with a treble clef and a common time signature. The tempo is marked 'Adagio'. The notation includes a series of eighth and quarter notes, with fingerings indicated by numbers 1 through 7. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line. The staff ends with a double bar line.

Handwritten musical score for a piece titled "Allegro". The score is written in bass clef and includes various musical notations and fingerings. The first staff begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo "Allegro" is written below the first staff. The score includes dynamics such as "pia." (piano) and "for." (forte). A repeat sign is present in the second staff. The score is divided into two systems, each containing five staves. The notation includes notes, rests, and various fingerings indicated by numbers 1-5. The piece concludes with a final cadence in the last staff.

Basso

7

Amoroso

pia.

for.

pia.

for.

Allegro

pia.

for.

for.

pia.

for.

Basso

CONCERTO IV

Largo con affetto

pizz.
for.

Allegro

14

Basso

9

The musical score is written for a Bass instrument and consists of ten staves. The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive fingerings indicated by numbers 1-7 above the notes. The tempo markings are as follows:

- Adagio*: Marked on the first staff.
- Andante*: Marked on the second staff.
- Ad^o*: Marked on the fourth staff.
- Allegro*: Marked on the fifth staff.

Other markings include *tasto solo* (appearing on the second, seventh, and ninth staves), *Pizzicato* (on the second staff), and *con Arco* (on the fourth staff). The score concludes with a double bar line and a repeat sign on the tenth staff, followed by the marking *for.*

Basso

CONCERTO V

Largo

pianiss.^o *for.*

pia. *for.*

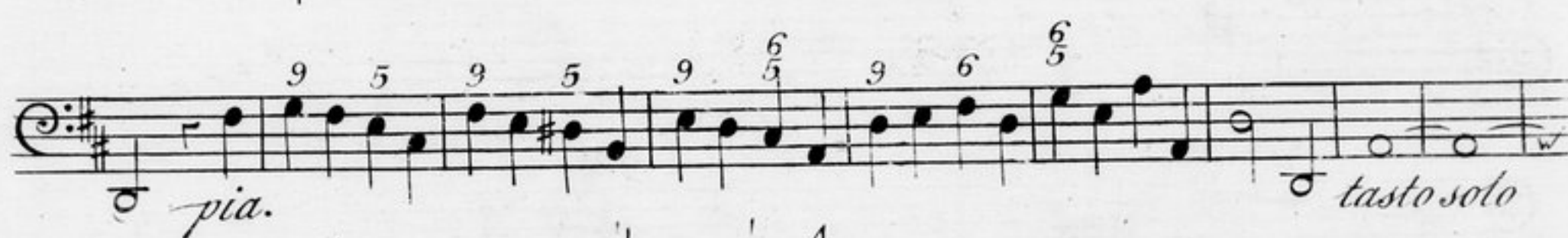
Ad.^o

Allegro assai

pia.

Basso

11



Basso

CONCERTO VI

Allegro moderato

for. *pia.* *for.*

Adagio *Allegro*

tasto solo *for.* *tasto solo* *for.*

15

13

This page of musical notation is for a piece in G major, indicated by the key signature of one sharp (F#). The notation is written on a single staff with a treble clef and a common time signature (C). The piece is characterized by extensive use of fingerings (numbers 1-5) and articulations (accents, slurs, and breath marks). Dynamics include *Lentement*, *pia.*, *for.*, and *Con Spirito*. The piece concludes with a *Fine* marking and a circular library stamp from the 'BIBLIOTHEQUE NATIONALE' in Paris.