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

BIBLIOTHEQUE NATIONALE R.F. IMPRIMÉS
ACQUISITION N° 249681

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 Tine.

OPERA TERZA.

Fol. Vm 14
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BIBLIOTHEQUE NATIONALE R.F. IMPRIMÉS

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.

Scala fc.

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BIBLIOTHEQUE IMPERIALE R.F. IMPRIMES

PREFACE.

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 *Accompanyment* 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 Sett 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-

 prepared,

* Extempore Flouriſhings.

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prepared, I fancy he would ſcarce chooſe to run the Riſque, tho' he had even Mr *Garrick* for one of his Rehearſers. 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 Muſic; 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 1*ſt* 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 *Harpſicord*. 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

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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 expreſly 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.

2*dly*. 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.

3*dly*. 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 Reſpit, 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.

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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 Accompanyment 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 Accompanyments 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 Accompanyments 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.

4*thly*. 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*.

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

‡ Principal Parts.

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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.

8*thly*. When the inner Parts are intended as Accompanyments 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 Accompanyment; 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 rejoyced 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.

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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. Laſcels
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, *of* 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 Ravenſworth, *two Sets*
Lady Ravenſworth
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. Roſe.ngrave.

S.

The Right Honourable Lord St. John, *of* Bletſoe
Rev. Doctor Sharp, *Archdeacon of* Northumberland, *&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 Trinity 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 Walth

Y.

The Muſical Society in Blake ſtreet, York.

BIBLIOTHEQUE NATIONALE R.F. IMPRIMES

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356.

BIBLIOTHÈQUE NATIONALE R.F. RESERVE

Violino Primo Concertino

CONCERTO I

Andante

tutti

soli tutti soli tutti soli tutti

soto

tutti

pia. for.

Allegro

tutti

Vio: 2do

Bassi

1

soto

tutti

1

for.

1

Solo

Violino Primo Concertino

tutti

pia.

solo

tutti

tutti

solo

tutti

Amoroso

tutti pia.

for

1st

2d

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

tr

pia.

for.

pia.

for.

tutti

Allegro spiritoso

Vio. 2do

Basſi

Fr

pia.

for.

Volti

Violino Primo Concertino

Lento

solo tutti solo

tutti pia: solo tutti

pia. tutti Grazioso solo

:S: tutti :S:

solo tutti

:S: :S:

CONCERTO III

Adagio

tutti solo

tutti pia: for:

tutti

Allegro

tutti Vio. 2d

Violino Primo Concertino

7

Bassi

solo

tutti

2

solo

tutti

solo

tutti

pia.

for.

1

Volti

8

Violino Primo Concertino

Amoroso

tutti pia.

for

solo

tutti

solo

tutti pia:

solo

tutti for

Allegro

tutti

pia.

for:

Violino Primo Concertino

9

pia. for:

pia. solo

tutti

Concerto IV

Largo ma con affetto

tutti

pia. for:

solo

Volti subito

Violino Primo Concertino

Allegro

soto

Vio. llo

Vio:2do.

tutti

tutti

solo

tutti

solo

tutti

Adagio

pia.

Violino Primo Concertino

Andante

Ad.o

All.o tutti

Vio.2do

Bassi

pia.

1

for.

solo

tutti

tutti

solo

tutti

solo

pia.

for.

366.

CONCERTO V

Largo
tutti
tenute
soli
tutti
soli
tutti pia.
tenute for:
Adᵒ
Allegro assai
tutti
Vio.2ᵈᵒ
Bassi
solo
tutti
solo
tutti
2
pia.
for.

Violino Primo Concertino

1

pia.

for.

Adagio

Crescendo

Grazioso

tutti soli pia. tutti for.

solo tutti

solo

tutti solo

tutti solo

tutti

14

Violino Primo Concertino

CONCERTO VI

tutti

Allegro moderato

pia.

for.

pia.

sostenuto

for.

Ad.o

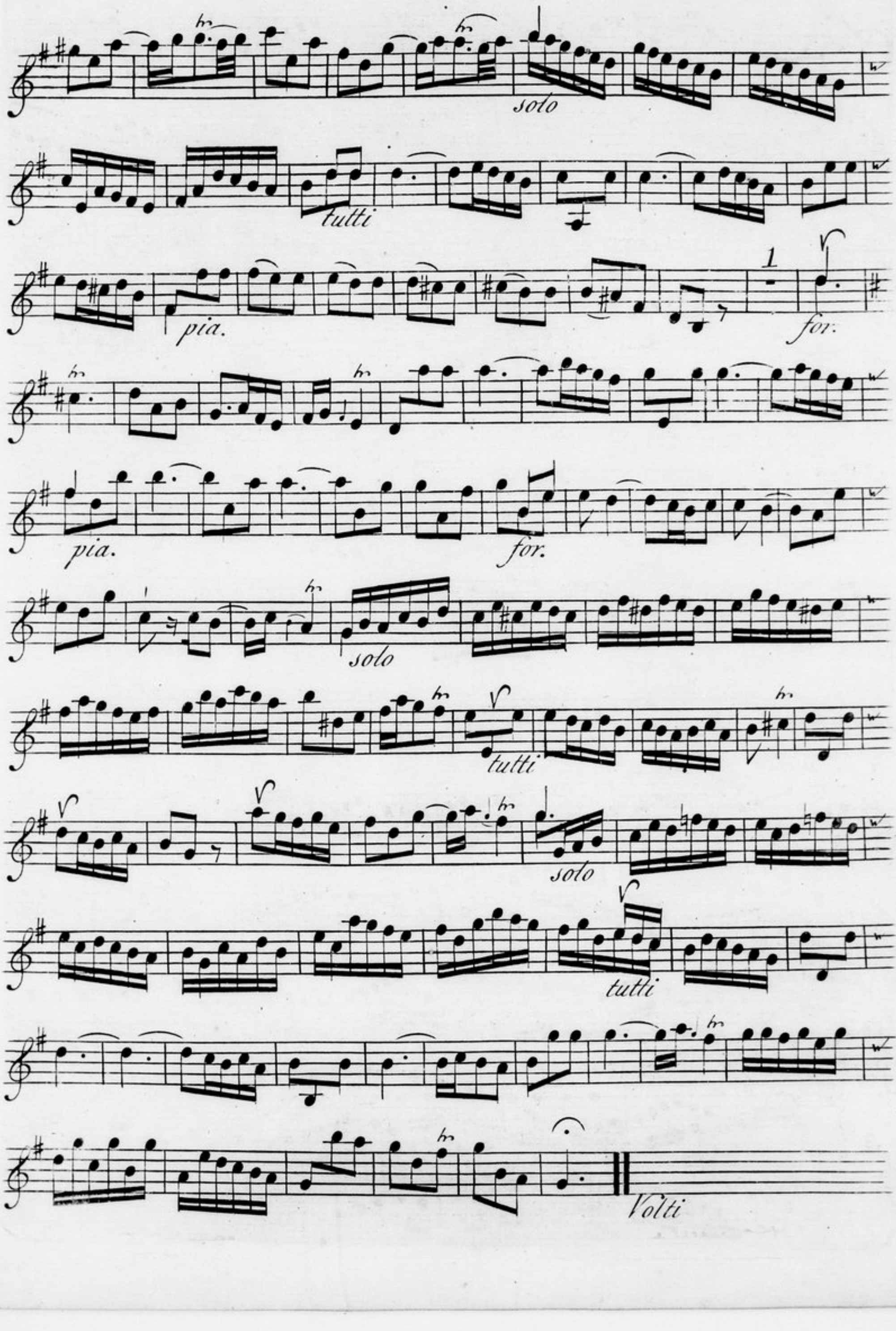
Allegro

solo

Vio 2ao

tutti

Violino Primo Concertino



16

Violino Primo Concertino

Lentemente

tutti

pia.

for.

Solo

tutti for

solo

tutti

soli

tutti

Con Spirito

tutti

solo

for

pia.

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 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 Tine.

OPERA TERZA.

LONDON.

Printed for John Johnson in Cheapſide.

MDCCLI.

Violino Secondo Concertino

Concerto I

Andante

tutti

soli tutti soli tutti soli tutti

tutti

soli

pia. for.

Allegro

tutti

Bassi

pia.

for.

pia.

for.

Violino Secondo Concertino

5 *for.*

Amoroso

tutti pia *for.*

1st 2d *pia.* *for.* 4

soli *tutti* *pia.*

Allegro assai

tutti

solo *tutti* *solo* *tutti*

soli

tutti

2 *pia.* *for.*

1

Violino Secondo Concertino

Concerto II

tutti

Adagio

pia. for. pia.

for.

Allegro Spiritoso

tutti Baſsi

Violino Secondo Concertino

pia

for.

Lento

soli

tutti

soli

tutti

pia.

soli

tutti

pia.

Grazioso

tutti

16

:S:

6

:S:

Concerto III

tutti

Adagio

pia for.

Allegro

5

tutti

Bassi

2

3

solo

tutti

1

9

pia.

for.

Violino Secondo Concertino

Amoroso

tutti pia.

for.

5

pia.

1

for.

Allegro

tutti

pia.

2

for.

1

pia.

for.

3

3

pia.

5

for.

Violino Secondo Concertino

CONCERTO IV

tutti

Largo ma con affetto

pia. *for:*

soto

Allegro

7

soli

tutti

2

solo

tutti

1

15

3/4

Violino Secondo Concertino

Adagio

pia

Andante

Pizzicato

Ad.o

con Arco

Allegro

tutti

pia.

for.

pia.

for.

Violino Secondo Concertino

Concerto V

tutti

Largo

pianiſſo

for: tenute

pianiſſ.

soli

tutti pia.

for.

tr

tr

ad.

Allegro

assai

6

tutti

Baſsi

1

4

2

soli

tutti

Violino Secondo Concertino

pia.

for.

pia.

for.

Adagio

Grazioso

tutti

soli

pia.

1

tutti for.

8

1

3

7

3

Violino Secondo Concertino

Concerto VI

Allegro moderato

tutti *pia* *for* *pia.* *sostenuto* *for.* *Adᵒ* *All.ᵒ soli* *tutti* *pia.* *for.* *pia.* *for.*

Violino Secondo Concertino

7

Lentemente

tutti

pia. *for*

16

4

12

tutti

Con Spirito.

pia. *for*

2

Fine.

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R.F.
IMPRIMÉS

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Concerto I

Andante

pia. *for.* 2 *pia.*

for. 3/4 *Allegro*

1 *for.*

6 1 *pia.* 1 *for.*

4 *for.* *pia.*

Violino Primo Ripieno .

4

pia

Amoroso

for

pia.

for.

Allegro assai

2

1

7

pia.

for.

Violino Primo Ripieno

Concerto II

Adagio

pia. for. pia.

for.

Allegro spiritoso

pia. for.

Lento 2 1

pia.

for. pia.

Grazioso 3/8

16

S.

6

Concerto III

Adagio

pia. *for.*

Allegro

2 7 9

pia. *for.*

Violino Primo Ripieno

1

Amoroso

pia.

for.

7

4

pia

for.

Allegro

pia.

for.

pia.

for.

pia.

5

for.

Violino Primo Ripieno

Concerto IV

Largo ma con affetto

pia.

for.

Allegro

14

1

4

14

Violino Primo Ripieno

Adagio

pia.

Anaante

Pizzicato

Adᵒ

con Arco

Allegro

pia.

for.

13

pia.

for.

Violino Primo Ripieno

Concerto V

Largo

tenute

pianiss.°

for. tenute

pianiss.

for. tenute

Adg.° br

Allegro assai

4

4

2

Violino Primo Ripieno

pia. for.

for.

1 pia.

Adagio

Grazioso

4

8

3

3

7

3

Violino Primo Ripieno

Concerto VI

Allegro moderato

pia. *for.* *pia.* *Sostenuto* *for.* *Ad.o* *Allegro* *pia.* *for.* *for.* *pia.*

Violino Primo Ripieno

6

Lentemente

pia. *for.*

16

4

12

Con Spirito

2

pia.

for.

Fine

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Violino Secondo Ripieno.

CONCERTO I

Andante.

pia: for:

pia: for.

Allegro

pia: for:

pia: for:

Violino Secondo Ripieno.

V 5 V

1 V 1

pia: for:

Amoroso.

1 V

pia: for:

7

Allegro

3

2 V

2 V

pia: for:

1

Violino Iº Secondo Ripieno.

CONCERTO II

Adagio

pia: *for:* *pia.*

for:

Allegro Spiritoso.

Violino Iccondo Ripieno

pia.

for:

Lento

pia:

for:

pia: pianis:

Grazioso

16

:S:

:S:

6

:S:

:S:

CONCERTO III

Adagio

pia. *for.*

Allegro

pia.

for.

pia.

Amoroso

for.

pia.

for.

Allegro

pia.

for:

for:

pia.

pia.

for

Violino Secondo Ripieno

CONCERTO IV

Largo, ma con affetto

pia.

for.

Allegro

Violino Secondo Ripieno

Adagio

pia.

Pizzicato

Andante

Adº

con arco

Allegro

pia.

for.

pia.

for.

Concerto V

Largo

pianis.mo *for.*

tenute *pianis:* *for.*

tr *tr* *ad.o*

Allegro assai

6 *tr* 1 4 4

Violino Secondo Ripieno

pia.

for. for. pia.

Adagio

Grazioso

Violino Iccondo Ripieno

All.o moderato.

CONCERTO VI

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

Violino Secondo Ripieno

7

Lentemente

pia.

for.

16

4

12

Con Spirito

pia. *for.*

2

Fine.

IMPRIMES

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OPERA TERZA.

LONDON.

Printed for John Johnſon in Cheapſide.

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Alto Viola

CONCERTO I

Andante

pia. *for.*

2

pia. for.

Allegro

10

6

pia. *for.*

J

pia

7

Alto Viola

2

6

Amoroso

2

pia. *for.*

1

4

7

All.o assai

3

3

7

7

for.

1

Alto Viola.

Concerto II

Adagio

pia. *for.* *pia.*

for.

Allegro spiritoso

pia.

Alto Viola.

for

Lento

pia. *for.*

pia. *pianiss.°* *Grazioso*

:S: :S:

:S: :S:

Alto Viola

Concerto III

Adagio

pia. *for.*

10

Allegro

I

4

7

2

9

6

Alto Viola.

Amoroso

pia

for:

4

pia.

I

for.

Allegro

I

pia.

2

for.

3

for.

I

pia.

5

for.

Alto Viola

Concerto IV

Largo ma con affetto

for. *pia*

Allegro

Alto Viola

Adagio pia.

Andante Pizzicato

Adº con Arco

Allegro

pia. for.

pia. for.

Alto Viola

CONCERTO V

L.arao

pianis.

for. tenute *pianis*

for tenute

Adᵒ

Allegro assai

pia

Alto Viola.

J

for.

3

pia.

J J

for.

Adagio

Grazioso

5 8

3

7

3

Alto Viola

Concerto VI

Allegro moderato

pia. *for.* *pia.*

ad.ᵒ *for.*

Allegro

J5

J

4

pia. *for.*

2

pia. *for.*

7

Alto Viola

J 8

Lentamente

pia. for

J6 4

J2

Con Spirito

2

Fine.

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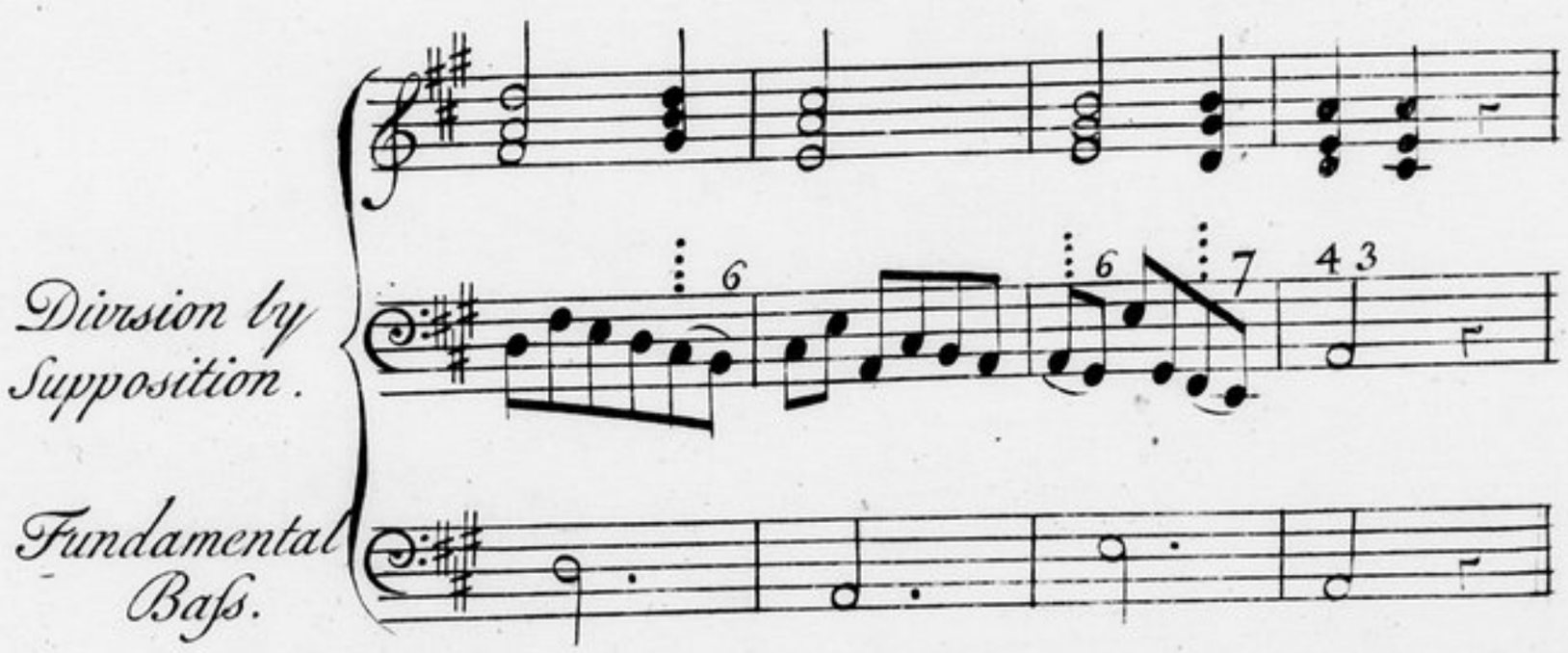
MDCCLI.

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 ſ Figure, muſt be ſtruck to the preceding Note thus marked* ⋮

Example.



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

solo

1 tutti

Amoroso. tutti pia: for.

for

tutti

Allegro assai

tutti

solo

tutti

pia. for.

Concerto II

Adagio

tutti

pia.

for.

pia.

for:

All.o spir.to

tutti

tasto solo

for.

Violoncello

Lento

solo

tutti

solo

tutti

pia.

solo

tutti

pia.

Grazioso

tutti

solo

Stutti

solo

tutti

Violoncello

Concerto III

Adagio

tutti

pia. for solo tutti

Allegro

tutti

solo tutti

solo

tutti

pia.

Violoncello

for

Amoroso

tutti pia.

for.

solo

tutti

tutti pia.

for.

Allegro

tutti

pia.

for.

for.

solo

pia.

tutti

Violoncello

Concerto IV

Largo ma con affetto

tutti *pia.* *for:*

Allegro *solo*

tutti

solo

tutti

Violoncello

Adagio

tasto solo

Andante

tutti l'Pizzicato

Ad.o

con Arco

Allegro

solo

tutti

tasto solo

for

solo

tutti

solo

tutti

tasto solo

for:

Violoncello

CONCERTO V

Largo

tutti

soli pia.

tutti for

soli

tutti pia.

for.

Ad.

Allegro assai

solo

tutti

solo

tutti

soli

pia

for

Violoncello

pia.

tasto solo

for:

Adagio

Grazioso

tutti

soli

tutti

solo

tutti

solo

tutti

solo

tutti

solo

tutti

Violoncello

CONCERTO VI

All.o moderato

tutti

pia. for. pia.

for.

Ad.o Allegro

solo

tutti

solo

tutti for. t.o solo

for.

Violoncello

solo

tutti

tasto solo

tutti

Lentemente

più.

for.

solo

tutti for.

solo

tutti

solo

Volti

Violoncello

Con Spirito

tutti

1st

2d

solo

tutti

pia.

for.

Fine

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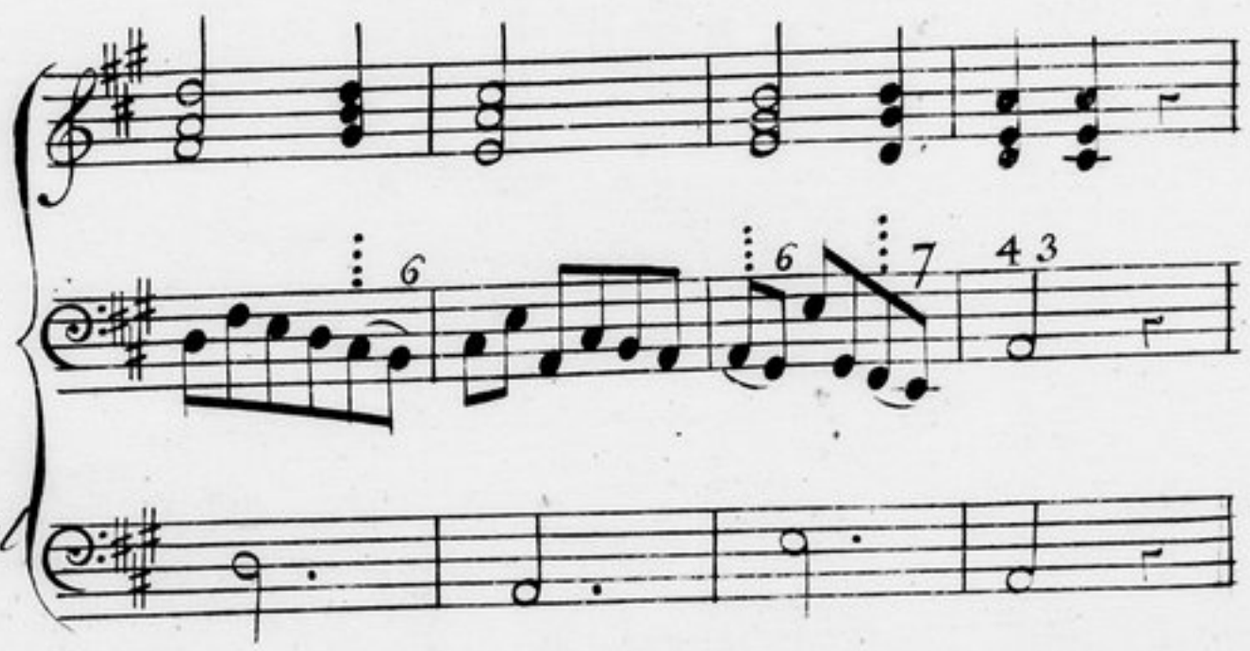
Example.



Violoncello

Concerto I

Andante

tutti

pia. for.

soto

tutti

pia. for.

Allegro

tutti

solo

tutti

pia: tasto solo

for.

solo tutti

tasto solo

pia.

solo

for.

Violoncello

tutti

Amoroso. tutti pia:

for.

solo

for

tutti

Allegro assai

tutti

pia.

for.

Violoncello

Concerto II

Adagio

tutti

pia.

for

pia.

for:

All.o spir.to tutti

for.

tasto solo

for.

Violoncello

Lento
solo
tutti
solo
tutti
pia.
solo
tutti
pia.
Grazioso
tutti
solo
tutti
solo
tutti
tutti

Violoncello

Concerto III

Adagio

tutti

pia. for solo tutti

Allegro

tutti

solo tutti

solo tutti

tutti

pia.

Violoncello

for

Amoroso

tutti pia.

for.

solo

tutti

solo

tutti pia.

for.

Allegro

tutti

pia.

for.

for.

pia.

solo

tutti

Violoncello

Concerto IV

Largo ma con affetto

tutti

pia. *for:*

Allegro *solo*

tutti

solo

tutti

Violoncello

Adagio

tasto solo

tutti Pizzicato

Andante

Ad.o

con Arco

Allegro

solo

tutti

tasto solo

for

solo

tutti

solo

tutti

tasto solo

for.

Violoncello

CONCERTO V

Largo

tutti

soli pia.

tutti for

soli

tutti pia.

for.

Ad°

Allegro assai

soto

tutti

soto

tutti

soli

pia

for

Violoncello

pia.

tasto solo

for:

Adagio

Grazioso

tutti

tutti

solo

tutti

solo

tutti

solo

tutti

solo

tutti

Violoncello

CONCERTO VI

All.o moderato

tutti

pia.

for.

pia.

for.

Ad.o

Allegro

solo

tutti

solo

tutti

tasto solo

solo

tutti for.

t.o solo

for.

Violoncello

solo

tutti

solo

tasto solo

tutti

tutti

Lentemente

più.

for:

solo

solo

tutti for:

solo

tutti

Volti

Violoncello

Con Spirito

tutti

1st

2d

solo

tutti

pia.

for.

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 Tine.

OPERA TERZA.

LONDON.
Printed for John Johnson in Cheapſide.
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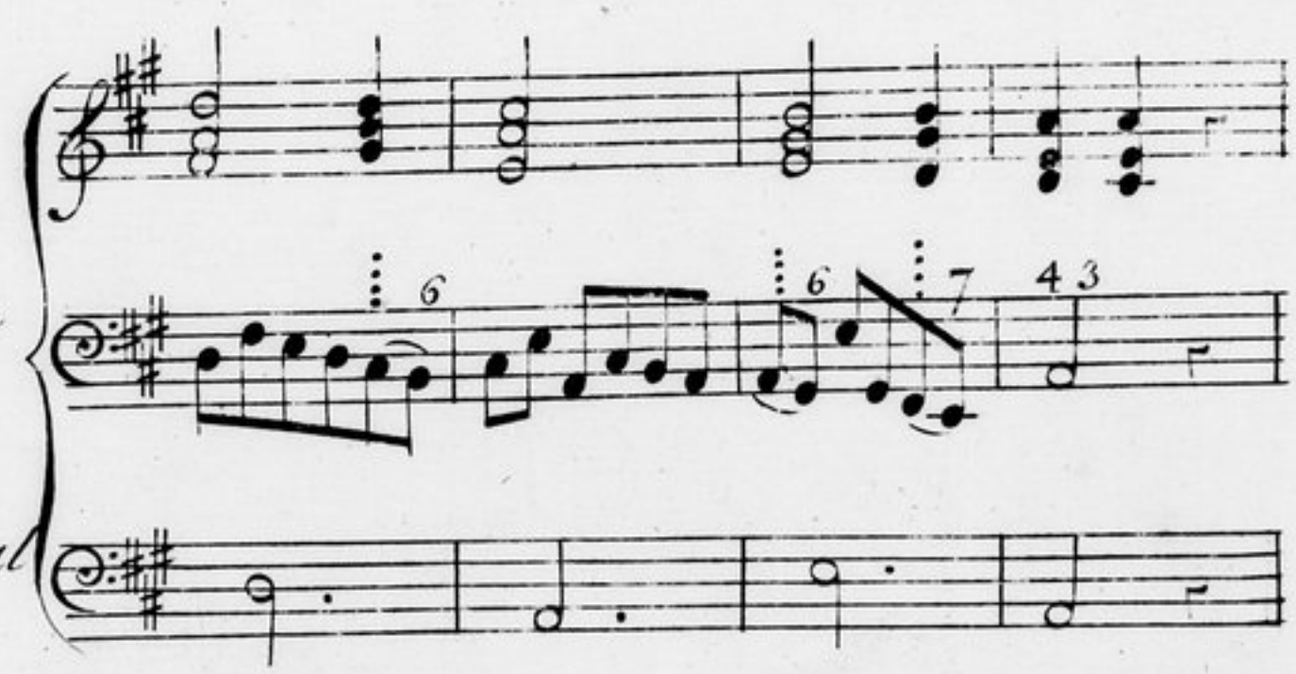

Basso

Concerto I

Andante

pia. *for.*

2

pia.

for.

10

Allegro

pia. tasto solo

for.

tasto solo

pia. *for.*

Basso

Amoroso

pia

for.

pia.

for.

Allegro assai

pia

for.

Basso

Concerto

Adagio

pia. *for.* *pia.*

for.

Allegro spiritoso

Basso

tasto solo

for

Lento

pia.

for

pia.

Grazioso

Basso

Concerto III

Adagio

pia. *for.*

Allegro

pia. *for.*

Basso

Amoroso

pia

for.

pia.

for.

Allegro

pia.

for.

pia.

for.

pia.

for.

Basso

Concerto IV

Largo con affetto

pia.

for.

Allegro

Basso

Adagio

Andante

tasto solo

Pizzicato

Allegro

Adº

con Arco

tasto solo

for.

tasto solo

for.

Basso

Concerto V

Largo

pianiſ.mo *for:*

pia. *for:*

Ad.o

Allegro aſsai

pia.

Basso

for:

pia.

tasto solo

for:

Adagio

Grazioso

Basso

Concerto VI

Allegro moderato

pia

for: *pia.*

for.

Adagio *Allegro*

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

Basso

8

Lentemente

pia.

16

for.

for

4

12

Con Spirito

2

for.

pia.

Fine