

# Old English Violin Music.

EDITED BY

ALFRED MOFFAT.

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## PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

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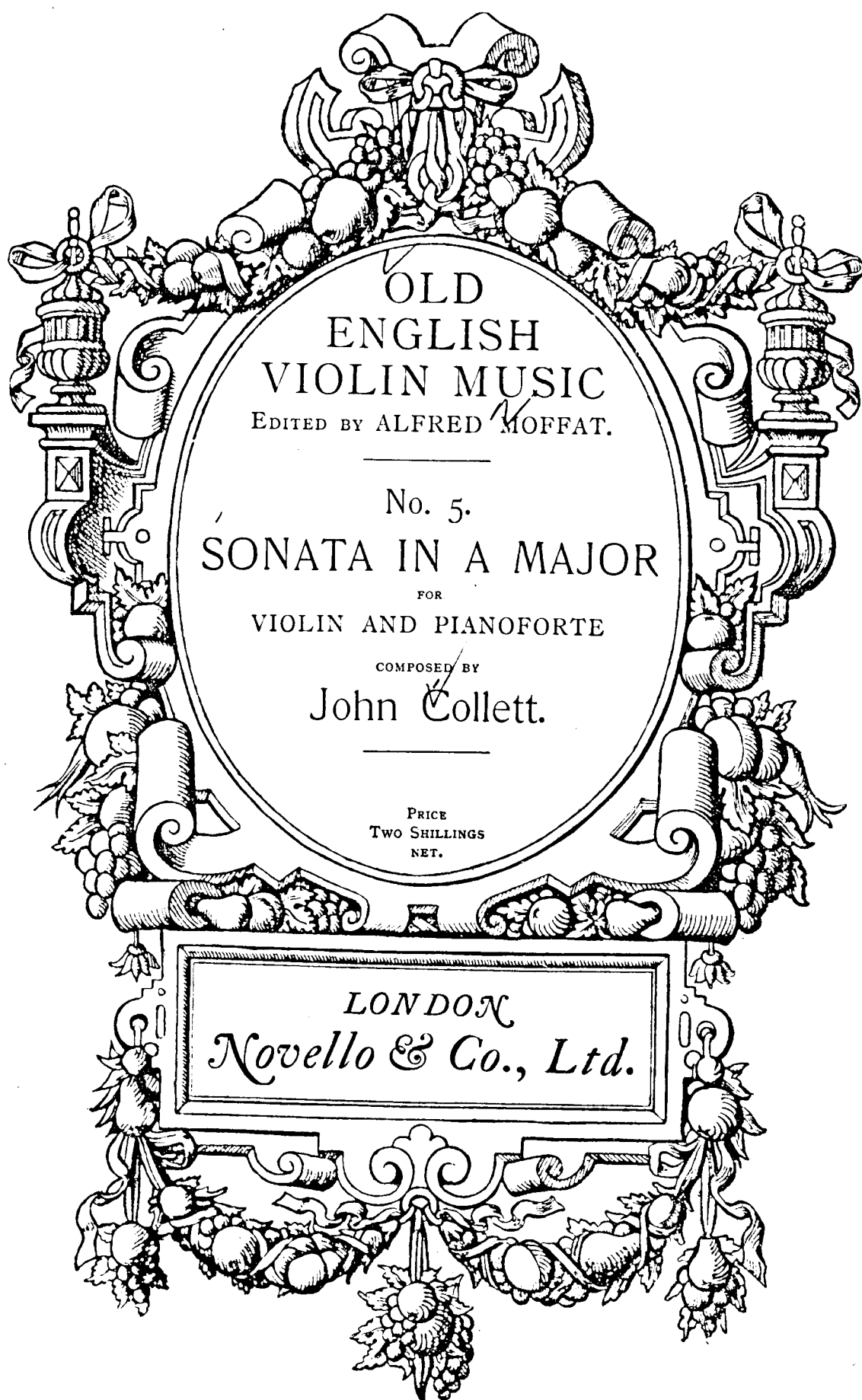
							s.	d.
No. 1.	SONATA in G major	....	....	....	....	.... JAMES LATES	2	0
„ 2.	SONATA in D minor	....	....	....	....	.... HENRY ECCLES	2	0
„ 3.	SONATA in B flat major	....	....	....	....	.... WILLIAM BABELL	2	0
„ 4.	SONATA in G minor	....	....	....	....	.... JOHN STANLEY	2	0
„ 5.	SONATA in A major	....	....	....	....	.... JOHN COLLETT	2	0

(To be continued.)

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OLD  
ENGLISH  
VIOLIN MUSIC  
EDITED BY ALFRED MOFFAT.

No. 5.  
SONATA IN A MAJOR

FOR  
VIOLIN AND PIANOFORTE

COMPOSED BY  
John Collett.

PRICE  
TWO SHILLINGS  
NET.

LONDON  
*Novello & Co., Ltd.*

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ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glee and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

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### JOHN COLLETT.

The work now published for the first time since its original issue is the second of a set of six sonatas printed about 1755 with the following title:—

*Six Solos For the Violin With a Thorough Bass for y<sup>e</sup> Harpsicord Compos'd by John Collett Opera Primo London Printed for the Author, and sold at M<sup>r</sup> Rutherfords Musick Shop in S<sup>t</sup> Martins Court Leicester Fields.*  
[folio pp. 31]

The work is very scarce. The copy contained in the British Museum Library and the one in the possession of the Editor both bear the composer's signature. Regarding John Collett dictionaries and other reference books are silent. Yet a study of his Opus 1 shows that he was not only a capable composer, but that he thoroughly understood the art of writing effectively for his instrument. His passages are pre-eminently violinistic, and by his free use of the finger-board, especially in the higher positions and in double-stopping, he obtains effects of no ordinary kind. John Collett must not be mistaken for either Richard or Thomas Collett, whose names are included in the original list of the founders of the Royal Society of Musicians (dated August, 1739), and to whom reference is made in Burney's "History of Music" and Parke's "Musical Memoirs." It is quite possible that he was related to the brothers Collett, but the Editor has been unable to obtain any information on this point.

# SONATA in A major.

Edited by  
Alfred Moffat.

John Collett. c.1755.

*Allegro.*

*mf*

*Allegro.*

*mf*

*cresc.*

*cresc.*

*Ped.* \* *Ped.* \*

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns. It is written for voice and piano. The key signature is G major (one sharp) and the time signature is 3/4. The score consists of a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, which is a characteristic element of the piece. The vocal line is a simple melody that follows the piano accompaniment. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), and *f* (forte). There are also performance instructions such as *Ped.* (pedal) and *tr.* (trill). The score is presented in a single system with three staves: the vocal line and the two staves of the piano accompaniment.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note melody. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff contains chords and some eighth-note patterns, while the bottom staff provides a bass line with eighth notes. A small asterisk (\*) is placed below the first measure of the bottom staff. The system concludes with a double bar line and repeat dots.



The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system, marked with a mezzo-forte (*mf*) dynamic. The middle and bottom staves continue the accompaniment. The middle staff has a mezzo-forte (*mf*) dynamic marking. The system ends with a double bar line and repeat dots.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The system ends with a double bar line and repeat dots.



The fourth system of musical notation consists of three staves. The top staff features trills (*tr*) in the final measures, with a piano (*p*) dynamic marking. The middle and bottom staves continue the accompaniment, also marked with a piano (*p*) dynamic. The system ends with a double bar line and repeat dots.

The musical score is written for piano and consists of four systems, each with a single treble staff and a grand staff (treble and bass staves). The key signature is three sharps (F#, C#, G#).

- System 1:** The treble staff begins with a trill (tr) and a dynamic marking of *p*. The grand staff features a complex accompaniment with chords and moving lines.
- System 2:** The treble staff continues with a melodic line. The grand staff includes a series of chords in the bass. Pedaling instructions are shown as *Ped.* followed by a flower-like symbol.
- System 3:** The treble staff includes a triplet (3) and a dynamic marking of *cresc.*. The grand staff also features a *cresc.* marking and a forte accent (>).
- System 4:** The treble staff starts with a dynamic marking of *p* and ends with a *cresc.* marking. The grand staff begins with a *p* marking and also includes a *cresc.* marking.



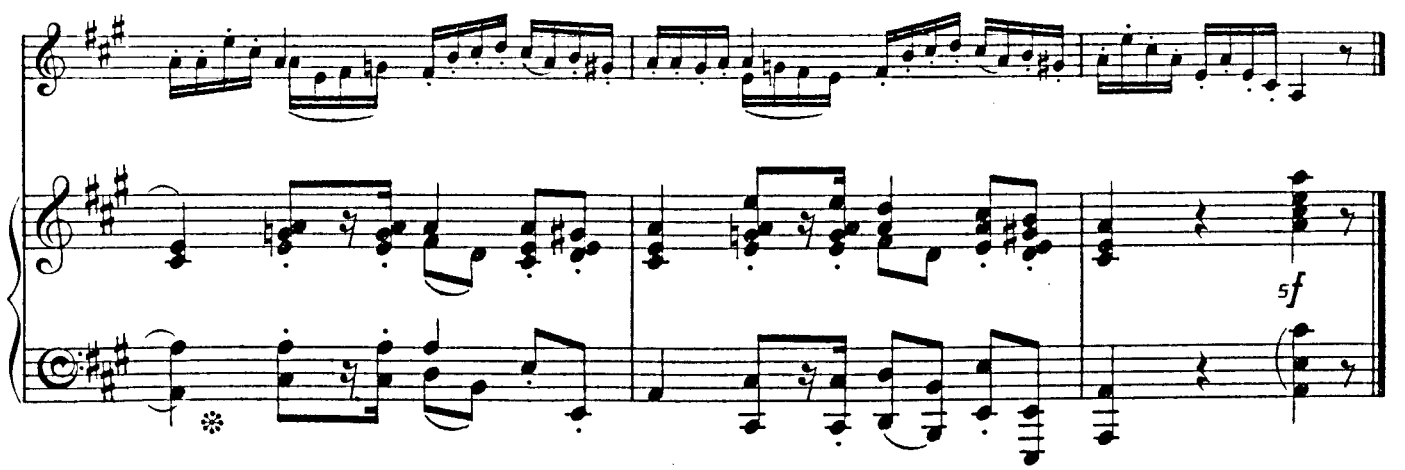
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a 7-measure rest followed by a series of eighth and sixteenth notes. The middle and bottom staves are a grand staff in treble and bass clefs, featuring a complex accompaniment with many beamed sixteenth and thirty-second notes.



The second system continues the musical piece. The top staff features a melodic line with some slurs and ties. The grand staff below it continues with dense, rhythmic accompaniment, including some rests in the bass line.



The third system includes trills (tr) and a forte (f) dynamic marking in the top staff. The grand staff continues with complex accompaniment. A pedaling instruction (Ped.) is written below the bass line of the grand staff.



The fourth system concludes the page. The top staff has a melodic line with slurs. The grand staff features a very forte (5f) dynamic marking near the end. A small asterisk (\*) is placed below the first few notes of the bass line.



*Largo.**p dolce ed espressivo**Largo.**p**Ped.**Ped.**Ped.**Ped.*

\*

*Ped.*

\*

*cresc.**cresc.**Ped.*

\*

*Ped.*

\*

*Ped.**Ped.**f**Ped.*

\*

*Ped.*

\*

*f**p**Ped.**Ped.**Ped.**Ped.*

\*

*Ped.*

First system of musical notation, measures 1-4. The treble staff features a melodic line with trills (tr.) and slurs. The piano accompaniment consists of chords and single notes in both hands. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff at measures 1, 3, and 4.

Second system of musical notation, measures 5-8. The treble staff continues the melodic line with trills and slurs. The piano accompaniment features more complex chordal textures. A pedal marking (Ped.) is located at the end of measure 8.

Third system of musical notation, measures 9-12. The treble staff shows a descending melodic line. The piano accompaniment includes arpeggiated figures and sustained chords. An asterisk (\*) is placed below the bass staff at the beginning of measure 9.

Fourth system of musical notation, measures 13-14. The treble staff ends with a whole note chord marked with an asterisk (\*). The piano accompaniment features a descending arpeggiated figure. The tempo marking *poco rit.* appears above the treble staff and below the piano staff.

Fifth system of musical notation, measures 15-18. The treble staff begins with an asterisk (\*) and the tempo marking *poco rit.*. It includes an *Alternative Ending* section marked with a trill (tr.) and a dynamic marking of *p con espress. e ritard.*. The piano accompaniment features a series of chords and arpeggiated figures. A piano marking (*P*) is present at the start of measure 16. The system concludes with a pedal marking (Ped.) and an asterisk (\*) below the bass staff.

*Allegro spiritoso.*

*mf*

*Allegro spiritoso.*

*mf* *p*

The musical score consists of four systems, each with a single staff for the right hand and a grand staff (treble and bass clef) for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The tempo is marked 'Allegro spiritoso.' at the beginning of the first system. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The notation includes various note values, rests, and articulation marks.



First system of musical notation. The top staff (treble clef) begins with a melodic line in D major, marked *cresc.* and *p*. The bottom staff (bass clef) provides harmonic support with chords and single notes, also marked *cresc.* and *p*.



Second system of musical notation. The top staff continues the melodic line. The bottom staff features more complex chordal textures and rhythmic patterns, maintaining the *p* dynamic.



Third system of musical notation. The top staff shows a melodic phrase marked *f*. The bottom staff continues with harmonic accompaniment, also marked *f*.



Fourth system of musical notation. The top staff includes first and second endings, marked *1.* and *2.*, with a *p* dynamic. The bottom staff also includes first and second endings, marked *1.* and *2.*, with a *p* dynamic.

This musical score is for a piano and voice piece, spanning measures 1 to 20. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):** The vocal line begins with a melodic phrase starting on a half note G#4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *mf* (mezzo-forte) in both staves.
- System 2 (Measures 6-10):** The vocal line continues with a similar melodic pattern. The piano accompaniment shows some harmonic shifts. A *p* (piano) dynamic marking appears in the vocal line at measure 9.
- System 3 (Measures 11-15):** The vocal line features a trill (tr.) in measure 14. The piano accompaniment has a more active bass line. Dynamics include *cresc.* (crescendo) in the vocal line at measure 13.
- System 4 (Measures 16-20):** The vocal line concludes with a melodic phrase. The piano accompaniment provides a harmonic foundation. Dynamics include *cresc.* in the piano part at measure 17.

This musical score is for a piano and voice piece, page 11. It features a vocal line and a piano accompaniment in a key with three sharps (F#, C#, G#). The score is organized into five systems, each with a vocal staff and a grand piano staff (treble and bass clef). The music includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics *f* (forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. The piano part includes complex chordal textures and arpeggiated figures, while the vocal line consists of melodic phrases with some grace notes and slurs. The piece concludes with a final chord in the piano part.

11

*f*

*f*

*p*

*p*

*mf*

*mf*



First system of musical notation. The upper staff (treble clef) features a melodic line with a trill (*tr*) and a crescendo (*cresc.*) marking. The lower staff (bass clef) provides harmonic accompaniment, also marked with a crescendo (*cresc.*).



Second system of musical notation. The upper staff continues the melodic line, marked with a forte (*f*) dynamic. The lower staff features a forte (*f*) dynamic marking and a crescendo hairpin.



Third system of musical notation. The upper staff includes a trill (*tr*) and a piano (*p*) dynamic marking, followed by a *poco rit.* (poco ritardando) marking. The lower staff also includes a piano (*p*) dynamic marking and a *poco rit.* marking.

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VIOLIN.

# SONATA in A major.

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Alfred Moffat.

John Collett. c. 1755.

*Allegro.*  
*mf*  
*cresc.*  
*p*  
*cresc.*  
*p*  
*tr*  
*f*





*Allegro spiritoso.*

*mf* *p* *mf* *cresc.* *p* *f* *restex.* *tr* *1.* *2.* *mf*

Violin score for measures 1-10. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (*p*, *cresc.*, *restez.*, *f*, *mf*, *cresc.*, *f*, *poco rit.*), articulation (trills, slurs, accents), and performance instructions (fingerings 1-4, breath marks). The notation is written on a single staff in treble clef.

Measure 1: *p*

Measure 2: *cresc.*

Measure 3: *restez.*

Measure 4: *f*

Measure 5: *mf*

Measure 6: *cresc.*

Measure 7: *f*

Measure 8: *poco rit.*

Measure 9: *p*

Measure 10: *tr*

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COMPOSED BY

## EDWARD GERMAN.

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AUGUST WILHELMJ  
AND  
JAMES BROWN.

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