

T E N

2

SONATA'S
I N
FOUR PARTS.

Compos'd by the

Late Mr. Henry Purcell.



L O N D O N,

Printed by *J. Heptinstall*, for *Frances Purcell*, Executrix of the Author;
And are to be sold by *B. Aylmer* at the Three Pigeons against
the Royal Exchange, *W. Henschman* in *Westminster-Hall*, and *Henry
Playford* at his Shop in the *Temple-Change, Fleetstreet.* 1697.

To the Right Honourable
THE
Lady Rhodia Cavendish.

MADAM,

THE following Collection having already found many Friends among the Judicious part of Mankind, I was desirous that it might not want the Patronage of our Sex, for whose Honour, as well as for the Credit of this Work, I have presum'd to place Your Ladyship's Name before these Sheets. And certainly, Madam, my Ambition will be justify'd by all that have the Happiness of knowing Your Excellent Judgment, and the wonderfull Progres You have made (beyond most of either Sex) in all Ingenuous Accomplishments, and particularly in this of Musick, for which you have often been Admir'd by the dear Author of these Compositions; whose Skill in this Science is best recommended to the World by telling it, that He had the Honour to be Your Master: upon whose Account, as well as on that of many Personal Obligations, I am prompted by Gratitude no less than Ambition to acknowledge my self in the most Publick manner,

Your Ladyship's most Oblig'd

and most Obedient Servant,

FRANCES PURCELL.

42
3. 8
14



Mr. Henry Purcell's
SONATAS.
VIOLINO PRIMO.

B

(I) VIOLINO PRIMO. *f*

S Onata. *Adagio.*

Largo.

VIOLINO PRIMO.

Piano.

Vivace.

Grave.

66 44 36

(2)

VIOLINO PRIMO.

Onata.
Adagio.

Adagio.

Grave.

VIOLINO PRIMO.

Piano.

Largo.

Allegro.

Piano.

(3)

VIOLINO PRIMO.



Sonata.

Grave.

Largo.

Adagio.

Canzona.

VIOLINO PRIMO.

Piano.

Grave.

(4)

VIOLENO PRIMO.

f

Onata. *Adagio.*

Canzona.

Adagio.

Vivao.

30

VIOLENO PRIMO.

Largo.

Piano. Forte. Piano. Forte. Piano.

D

(5)

VIOLINO PRIMO.

S Onata.

VIOLINO PRIMO.

Adagio.

Presto.

Piano.

Forte.

Piano.

(6)

VIOLINO PRIMO.

S Onata. *Adagio.*

VIOLINO PRIMO.

Piano.

Forte.

E

(7)

VIOLINO PRIMO.

Onata. *Vivace.*

Largo.

Grave.

Canzona.

VIOLINO PRIMO.

Allegro.

Piano. *Adagio.*

(8)

VIOLINO PRIMO.

Onata.

Adagio.

Corzona.

Grave.

Largo.

VIOLINO PRIMO.

Vivace.

F

(9) VIOLINO PRIMO.

S *Onata.*

Piano. Forte. Piano. Forte.

Adagio.

Canzona.

Piano.

VIOLINO PRIMO.

Allegro.

Piano. Forte.

Piano.

(10) VIOLINO PRIMO.

Onata. Adagio.

Canzona.

Grave.

Largo.

VIOLINO PRIMO.

For.

Fina.

Allegro.

F I N I S.

Advertisement.

BY Reason Madam Purcell's AYRES and SONATA'S coming out this Trinity Term, the Prefs could not compleat the Collection of Choice SONGS of Mr. Henry Purcell's; for which, several Gentlemen have Subcrib'd; and also a greater Number of SONGS than was Propos'd, will be Added. Therefore all Gentlemen and Ladys, that intend to Subscribe, are desired to doe it before the 25th. of July next; and the Books, without farther delay, will be deliver'd Michaelmas-Term next.

G

2

Mr. Henry Purcell's

SONATAS.

BASSUS.

B

[2]

(1)

BASSUS.

Onata.  *Adagio.*

Canzona. Allegro.

Largo.

[3]

BASSUS

(2)

Vivace

Grave.

(1) BASSUS.

Onata. *Adagio.*

Canzona. Allegro.

Largo.

BASSUS (2)

Vivace

Grave.

BASSUS.

Sonata. *Adagio.*

Conz. *Allegro.*

Grave.

BASSUS.

Piano. *Largo.*

Allegro.

[6]

(3)

BASSUS.

Onata. *Grave.*

Largo.

Adagio.

Canzona.

[7]

BASSUS.

Grave.

BASSUS.

(4)

Onata. *Adagio.*

Canzona.

Adagio.

Vivace.

BASSUS.

Largo.

BASSUS.

(5)

S Onata. *Allegro*

Canzona.

Largo.

Adagio.

Presto.

BASSUS.

Allegro.

Adagio.

BASSUS.

(6)

S Onata.

BASSUS.

(7)

BASSUS.

Onata. Vivace!

Largo.

Grave.

Canzona.

BASSUS.

Allegro.

BASSUS.

Onata. Adagio.

Largo.

BASSUS.

vivo.

f.

Calladofors's *La Belle du Goldenrod*

(9)

BASSUS.

Largo Onata.

[19]

BASSUS.

(10)

BASSUS.

Onata. *Adagio.*

Canon.

Grave.

Largo.

The musical score on page 20 consists of ten staves of music. It begins with a decorative initial 'S' and the tempo marking 'Onata. Adagio.'. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section marked 'Canon.' features a complex rhythmic pattern. The piece concludes with a section marked 'Largo.'.

BASSUS.

Allegro.

The musical score on page 21 consists of six staves of music. It begins with the tempo marking 'Allegro.'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence.

FINIS.

G

Mr. Henry Purcell's
SONATA'S.
VIOLINO SECUNDO.

B

(1) VIOLINO SECUNDO.

Adagio.

Onata.

Canzona Allegro.

Largo.

VIOLINO SECUNDO.

Vivace.

Grave.

(2) VIOLINO SECONDO.

Onata. Adagio.

Adagio.

Canzona.

Grave.

VIOLINO SECONDO.

Largo.

Allegro.

(3) VIOLINO SECUNDO.

Musical score for Violino Secondo on page 6, measures 1-14. The score is written on ten staves. It begins with a decorative initial 'S' and includes the tempo marking 'Onata. Grave'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'C' time signature is present at the start. The score concludes with a 'Cresc.' marking and a double bar line.

VIOLINO SECUNDO.

Musical score for Violino Secondo on page 7, measures 15-28. The score is written on ten staves. It continues the piece with similar rhythmic complexity. A 'Piano' marking is visible in the lower part of the score. The music ends with a double bar line, followed by three empty staves.

(4) VIOLINO SECUNDO.

Onata. Adagio.

Canzona.

Vivace.

VIOLINO SECUNDO.

Largo.

Vivace.

(5) VIOLINO SECUNDO.

Onata.

Cantata.

Largo.

VIOLINO SECUNDO.

Adagio.

Presto.

Allgro.

Adagio.

(6) VIOLINO SECONDO.

VIOLINO SECONDO.

(7) VIOLINO SECUNDO.

VIOLINO SECUNDO.

(8) VIOLINO SECUNDO.

Adagio.

Onata.

Canzona.

Grave.

[17] VIOLINO SECUNDO.

Vivace.

F

Calladfa iſ Gwyllydd - The Golden Sonnet

(9) VIOLINO SECUNDO.

Onata

Piano Forte Piano Forte

Adagio

Cantata, Allegro

VIOLINO SECUNDO.

Grave

Allegro

Forte

(10) VIOLINO SECUNDO.

VIOLINO SECUNDO.

F I N I S.

Mr. Henry Purcell's

SONATA'S.

Through Bass for the *Harpfichord*, or *Organ*.

(1)

BASSUS.

Onata. Adagio.

Canzona. Allegro.

Largo.

BASSUS.

Vivace.

[4]

(2)

BASSUS.

[5]

BASSUS.

G

[6]

(3)

BASSUS.

Onata.

[7]

BASSUS.

Grave.

(4) BASSUS.

Onata. Adagio.

Cantata.

Vivac.

BASSUS.

Cantata.

Vivac.

(5)

BASSUS.

Onata.

Cantona.

Largo.

Adagio.

Fedra.

BASSUS.

Alligro.

(6)

BASSUS.

Onata. Adagio.

Musical score for Bassus, page 12. The score consists of ten staves of music in a single system. It begins with a decorative initial 'O' and the title 'Onata. Adagio.' The music is written in a bass clef with a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and fingerings. The piece concludes with a double bar line.

BASSUS.

(7)

Musical score for Bassus, page 13. The score consists of ten staves of music in a single system. It continues from the previous page. The notation includes various rhythmic values, accidentals, and fingerings. Dynamic markings 'Piano' and 'Forte' are present. The piece concludes with a double bar line.

Empty musical staves at the bottom of page 13, consisting of five lines.

(7)

BASSUS.

Musical score for Bassus, page 14, measures 76-83. The score is written in bass clef with a key signature of one flat. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The piece includes dynamic markings such as *Vivace* and *Grave*, and a section labeled *Canzona*. Measure numbers 76, 77, 78, 79, 80, 81, 82, and 83 are clearly marked.

BASSUS.

Musical score for Bassus, page 15, measures 43-50. The score continues in bass clef with a key signature of one flat. It contains complex rhythmic figures and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *Allegro* and *Grave*. Measure numbers 43, 44, 45, 46, 47, 48, 49, and 50 are clearly marked.

(8)

BASSUS.

Onato. Adagio.

BASSUS.

(9) *Patet for BASSUS. by Giuseppe Torelli*

Onata.

Adagio.

Canzona.

BASSUS.

*at the mark there is a bar too little
... too much by being late*

BASSUS.

Onata. Adagio.

Canzona.

Grave.

Largo.

32 34 37 76 432 34 43 65 765 516
7 7656 76 3 76 65 43 98 765 516

67 76 465 9 6 43 65 58 58 348 434 43

BASSUS.

FINIS.