g. 256. a.
2.

SONATAS,

for the

HARPSICHORD.

With Accompanyments

For two Violins and a Violoncello.

DEDICATED TO

His Majesty's Subjects.

BY

Charles Avison

Organist in NEWCASTLE upon Tyne.

Opera Quinta.

London, Printed for the Author; and Sold by R. Johnson, Cheapside. J. Walsh, in Catherine Street, and R. Bremner, in Edinburgh, 1761.

Madam,

The very early Genius for Music which you have shewn, in your spirited Performance on the Harpsichord; and your Attention to the Practice of the best Compositions, cannot fail of conducting you to a perfect Execution, and true Taste in this Art.

It is the Happiness of Music, to afford the most agreeable Entertainment to the most sensible Minds; and like all the Arts of Taste, mutually giving Pleasure, (and receiving Protection:) It has always been the Care of the polite World:)

Should these Sonatas contribute to your present Amusement, and merit your future Regard, their principal Aim will be fully obtained. I am

Madam

Your most obedient
and devoted humble Servant,

Charles Avison

ADVERTISEMENT.

THE following SONATAS are compoſed after the Plan of my fifth and ſeventh Operas [*a*].

The accompanied Sonata for the Harpſichord is ſo far preferable to the Concerto with Symphonies, that the Airs are leſs tedious---their Deſigns are more compact---and the principal Inſtrument is better heard.

It is the too frequent Repetition of the Subject which marks the Character of tedious Muſic.

When different Inſtruments repeat the ſame Air, the Ear is diſguſted with the very Thought which at firſt gave it Pleaſure [*b*].

To purſue the ſame Strain through different Diviſions, hath alſo the ſame Effect; as the ſame Modulation is perpetually recurring [*c*], than which nothing can be more tireſome.

To ſearch for other Strains in allowed Modulations, and of a ſimilar Air; the principal Strain returning, like the Intercalary Verſe in Paſtoral Poetry [*d*], gives the Ear that Relief which it naturally deſires.

Among the various Productions of foreign Compoſers for the Harpſichord, the Sonatas of SCARLATTI, RAMEAU, and CARLO-BACH, have their *peculiar* Beauties. The *fine Fancy* of the Italian---the *ſpirited Science* of the Frenchman---and the German's *diffuſive Expreſſion* are the diſtinguiſhing Signatures of their Muſic. But if we examine the Leſſons of GEMINIANI we ſhall find them fraught with *every* Beauty, and, therefore, worthy the Attention of Thoſe who would improve a true Taſte, and acquire a graceful and fluent Execution [*e*].

If I have adopted a Method of Compoſition ſomewhat different from thoſe excellent Maſters, it is chiefly in the Characters of Deſign and Expreſſion, which diſtinguiſh one Compoſer from another.

What is meant by Deſign in muſical Compoſition, is the general Plan of ſome Whole; whether adapted to the Church or the Theatre, to public Concerts, or the Chamber; which general

[*a*] See the Advertiſements prefixed to thoſe Works. [*b*] *Handel*'s Concertos for the Harpſichord.

[*c*] The *Follia* in the laſt Solo of *Corelli*. [*d*] The *Minuet* in *Geminiani*'s firſt Concerto, *Opera ſeconda*.

[*e*] The Leſſons here referred to are taken from his ſecond Book of Solos for the Violin, which were firſt publiſhed in *Paris*.

general Plan includes the particular Parts; whether contrived for Voices, or Inſtruments, either ſeparate or united; ſuch as may beſt expreſs the intended Sentiment of the Compoſer.

The Principles of Harmony and Modulation are univerſally the ſame, while the Faſhion of Air is ever changing: And yet, in the main, with little Variety that is pleaſing. As when the prime Order of the Building is deſtitute of Proportion, the ſuper-added Ornaments are trifling and vague.

But the Fate of Muſic is very different from that of her Siſter Arts, if we except Dramatic Poetry. Notwithſtanding the united Powers of Harmony, Deſign, and Expreſſion, are aſcertained in the Compoſition, the Performer's Art is ſtill remaining, as neceſſary to exhibit its united Perfections.

It may be hard to determine whether Muſic in general ſuffers more in the public Opinion, from the Unſkilfulneſs of the Performer, or from the Want of Genius in the Compoſer. This Truth, however, we may venture to aſſert---that a good Compoſition, though injured by an injudicious Performance, will always be good; while the Fate of a bad one, though aſſiſted by the beſt Performance, will be invariably the ſame.

Hence, therefore, the Diſappointment to the Lover of Muſic, is likely to ariſe at preſent, from the Abuſe in Compoſition: And ſorry I am to inſtance the innumerable foreign Overtures, now pouring in upon us every Seaſon, which are all involved in the ſame Confuſion of Stile, inſtead of diſplaying the fine Varieties of Air and Deſign.

Should this Torrent of confuſed Sounds, which is ſtill encreaſing, overpower the public Ear: we muſt in Time prefer a falſe and diſtracted Art, to the happy Efforts of unforced Nature.

It is not the incidental and local Fancy of mere Air which ought to be the Object of our Concern, but the Conſtruction of a ſolid and well planned Muſic.

If the completeſt Harmony— the happieſt Modulation— and the moſt ſtriking Invention, have their Powers; we muſt repair to the *Concertos* of CORELLI—the *Solos* of GEMINIANI —and the *Choruſſes* of HANDEL, for the Perfection of thoſe Powers.

From theſe great Originals, other excellent Compoſers cannot fail to ariſe, not only as their Diſciples, but as Originals themſelves, catching the living Flame of Harmony, that it may never expire.

NEWCASTLE, —— 1764.

Sonata Prima

Andante Cantabile.

Pia.

For.

Pia.

For.

Preſto

SONATA SECONDA

Allegro

Volti subito.

Tutti

Interludio Andante.

Allegro

SONATA TERZA

Marcia Andante.

fr

fr

fr

fr

fr

fr

fr

fr

fr

fr

1

2

Aria Allegretto.

SONATA QUARTA

Andante

hr

hr

hr

3

3 3

hr

L

hr

hr

hr

hr

hr

hr

hr

hr

hr

Volti

Presto.

Volti

L

L

Soli

Pia.

L

L

L

R

Sonata Quinta

Andante

Volti

Preſto.

Aria Andante Allegro.

Spiccato dolcemente.

Ricercate

Aria

Volti subito

Ricercate

Aria

Spiccato dolcemente

28 Ricercate.

Aria

Pia.

For.

Pia.

For.

Pia.

For.

FINE

(Op. 1.)

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for the

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VIOLINO PRIMO

SONATA I

Andante

Pia.

For.

Pia.

For.

For.

Pia.

For.

Presto

P

F

Pia.

F.

Pia.

For.

Violino Primo

Sonata II

Allegro

F. P.

F. P.

Pia.

For. tenute

Rinforza

Interludio Andante

Pia. tenute

Allegro

Pia.

For.

Pia.

For.

Pia.

For.

Pia.

For.

Pia.

For.

Pia.

For.

VIOLINO PRIMO

SONATA III

Marcia Andante

Pia. crescendo For.

Pia. crescendo For.

Pia.

For. Pia. For.

Pia. crescendo For.

Pia.

Pia.

Pia.

crescendo For.

1 2

Aria Allegretto

Pia.

For.

1

For. Pia. For. Pia.

For.

Pia.

For.

Pia.

For.

Pia.

For.

1

VIOLINO PRIMO

SONATA IV

Andante

P. F. P.

For.

Pia.

For. Pia.

Prefto

For. Pia.

For.

Pia.

For.

Soli Tutti

Pia.

For. Pia.

For.

VIOLINO PRIMO

SONATA V

Andante

F. P. F. P. F. P. F. P.

For. Pia.

For. Pia.

For. Pia.

For. Pia.

F. P. F. P. F. P. For.

Pia.

P.refto F. P. F. P. F.

Pia. F. P. F. P.

F. P. Pianis.

For.

P. F. P.

F. P. F. P. F. P. Pianis.

For.

VIOLINO PRIMO

SONATA VI

Aria Andante Allegro

Spiccato dolcemente

F.

P. F. P.

F. P. F.

P. F.

P.

Pia.

For. Pia.

For. Pia.

For.

FINE