Anne Crushout

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Four SONATAS or DUETS

For two Performers on ONE

PIANO FORTE

OR

Harpsichord

Composed by

CHAS. BURNEY Mus: D

Price 10. 6.

London.

Printed for the Author and Sold by R. Bremner in the Strand; and at all the Music Shops

PREFACE.

As the following pieces are the firſt that have appeared in print, of this kind, it may be neceſſary to ſay ſomething concerning their utility, and the manner of performing them.

That great and varied effects may be produced by *Ducts upon Two keyed-Inſtruments*, has been proved by ſeveral ingenious compoſitions, ſome of which have been publiſhed in Germany; but the inconvenience of having two Harpſichords, or two Piano-Fortes, in the ſame room, and the ſhort time they remain exactly in tune together, have prevented frequent trials, and even the cultivation of this ſpecies of muſic, notwithſtanding all the advantages which, in other reſpects, it offers to muſical ſtudents. The playing Duets by *two perſons* upon *One inſtrument*, is, however, attended with nearly as many advantages, without the inconvenience of crowding a room, or of frequent or double tuning: and ſo extenſive is the compaſs of keyed-inſtruments, that the moſt full and elaborate compoſitions muſt, if played by one perſon, leave many parts of the ſcale unemployed; which, perhaps, firſt ſuggeſted the idea of applying Pedals to the Organ. And though, at firſt, the near approach of the hands of the different performers may ſeem aukward and embarraſſing, a little uſe and contrivance with reſpect to the manner of placing them, and the choice of fingers, will ſoon remove that difficulty.

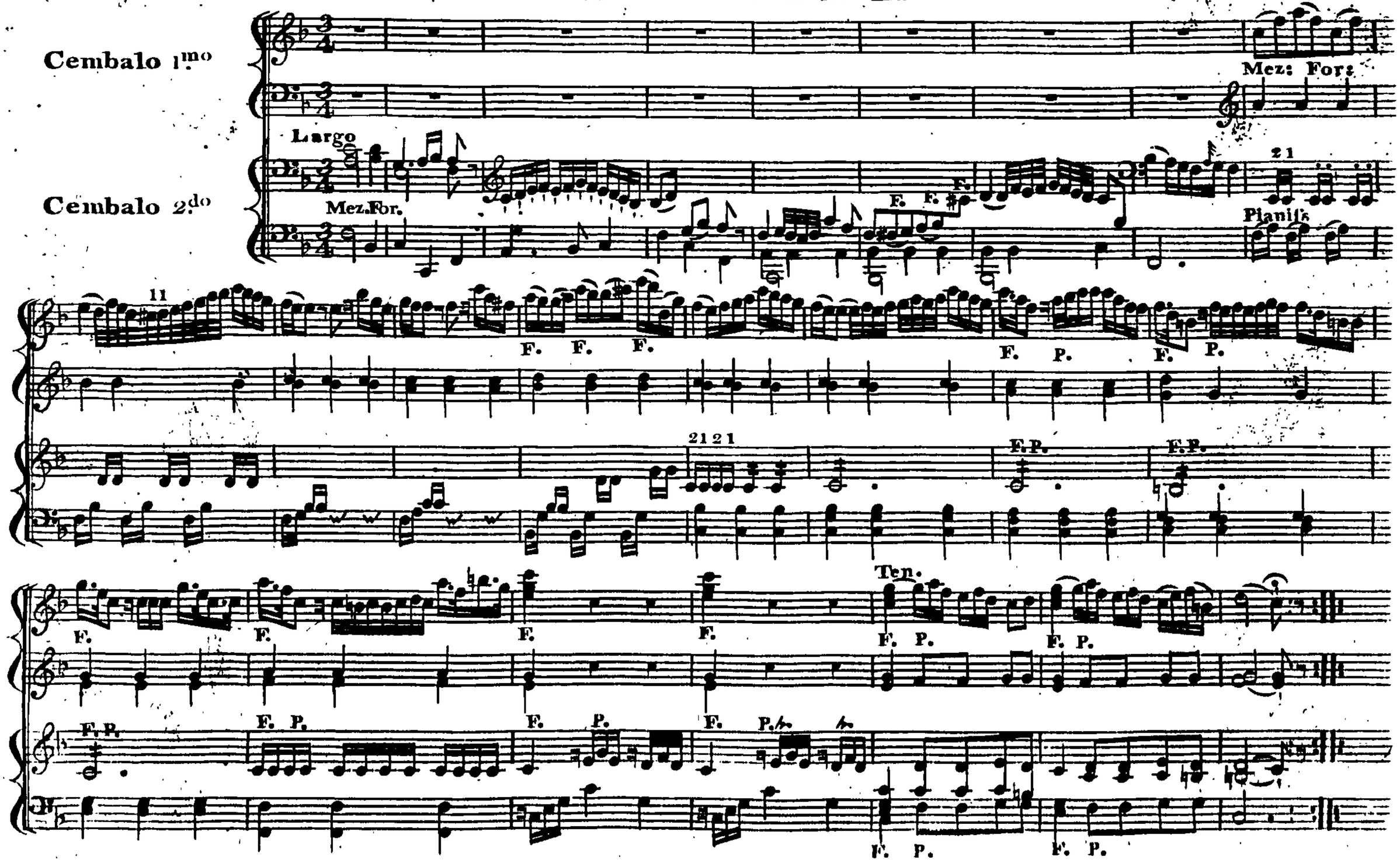
Indeed, it frequently happens, that when there are two ſtudents upon the ſame keyed-inſtrument, in one houſe, they are in each other's way; however, by compoſitions of the following kind, they become reciprocally uſeful, and neceſſary companions in their muſical exerciſes.

Beſides the *Amuſement* which ſuch experiments will afford, they may be made ſubſervient to two very uſeful purpoſes of *improvement*, as they will require a particular attention to *Time*, and to that clair-obſcure which is produced by different degrees of *Piano* and *Forte*. Errors committed in the *Meaſure*, by either of the performers of theſe pieces, who may accelerate, retard, or otherwiſe break its proportions, will be ſooner diſcovered, and conſequently attended with more diſagreeable effects, than if ſuch errors were committed by a ſingle player, unaccompanied; as the harmony, and conſent of parts will be totally deſtroyed by the leaſt deviation from ſtrict time of either player, unleſs the other give way, and conform to the miſtakes that are made. And with reſpect to the *Pianos* and *Fortes*, each Performer ſhould try to diſcover when he has the *Principal Melody* given to him, or when he is only to *accompany* that Melody; in order, either to make it more conſpicuous, or merely to enrich its harmony. There is no fault in accompanying, ſo deſtructive of good melody, taſte, and expreſſion, as the vanity with which young and ignorant Performers are too frequently poſſeſſed, of becoming *Principals*, when they are only *Subalterns*; and of being heard, when they have nothing to ſay that merits particular attention. If the part which would afford the greateſt pleaſure to the hearer be ſuffocated, and rendered inaudible, by too full, and too loud an accompaniment, it is like throwing the capital figure of a piece into the back-ground, or degrading the maſter into a ſervant.

It is hoped, however, that the great ſtrides which the executive part of Muſic, at leaſt, makes towards perfection, in this metropolis, abounding at preſent in a greater number of capital performers, of almoſt every kind, than any other in Europe, will ſoon render ſuch remarks as theſe uſeleſs; and that ſomething analogous to *Perſpective*, *Tranſparency*, and *Contraſt* in painting, will be generally adopted in muſic, and be thought of nearly as much importance, and make as great a progreſs among its ſtudents, as they have lately done in the other art.

St. Martin's-ſtreet, Jan. 1777.

SONATA I



Siegue

Rinf

Rinf.

Rinf.

Rinf.

Rinf. P. Cres il. F.

Rinf.

PP.

F

rinf

rinf

F

PP. Solo 11

Solo F E F

PP.

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

F. F P F P

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

P

Allegro

Pia

For

21

P

F

F

P

F

P

F

P

F

21

ten

PP

ten

F P F P

F

P P

PP

F

Allegro

Pia

For

2 1

P

F

F

P

F

P

F

P

F

2 1

ten

PP

ten

F P F P

F

P P

PP

F

P

PP

Rinf Rinf Rinf

PP Rinf Rinf

Rinf. Rinf Rinf

2121

F

FF

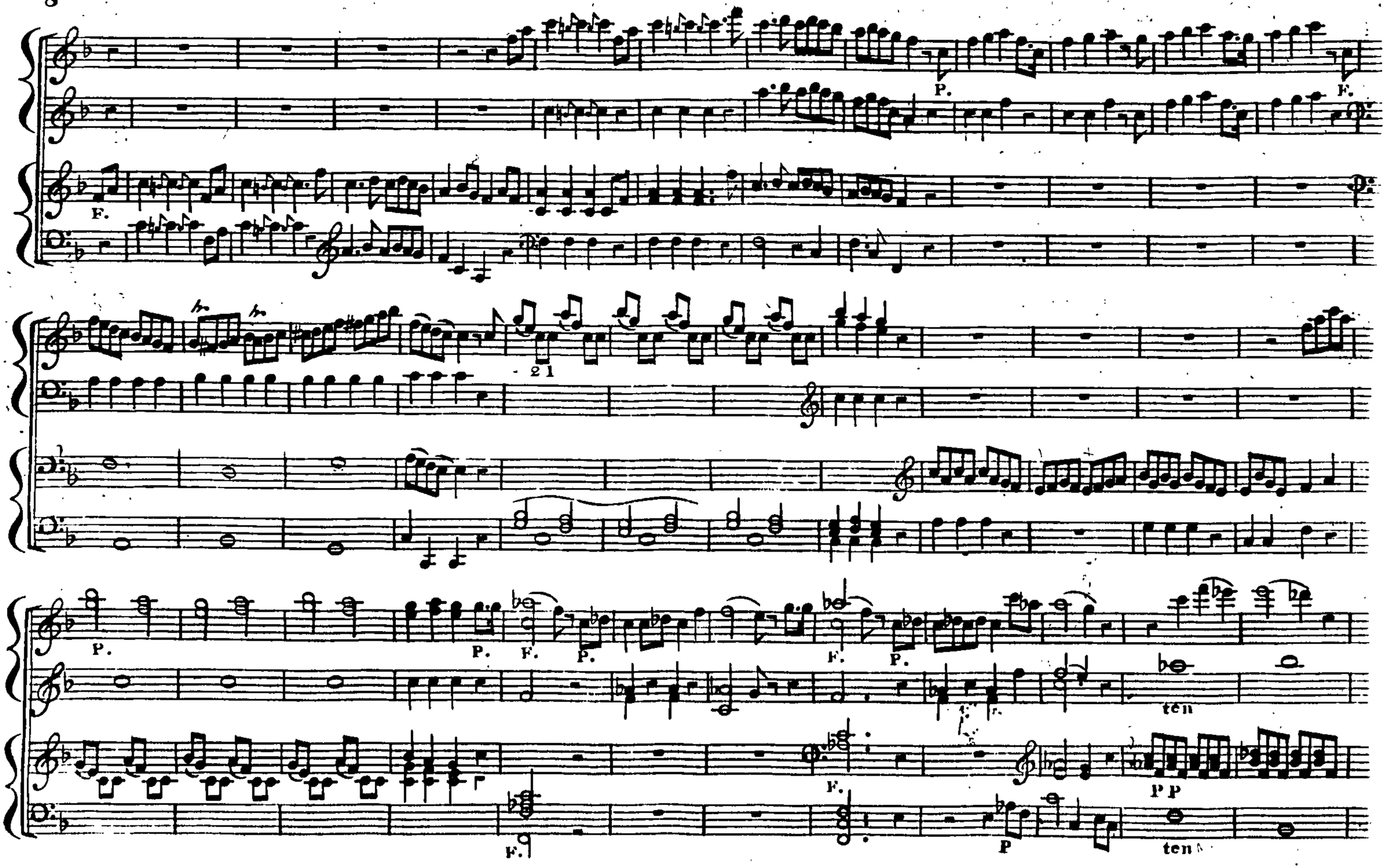
P

cres il cres il F ad Lib.

1ma Volta

2da Volta

Cres


P.
F.
F.
21
P.
P.
F.
P.
F.
P.
ten
F.
F.
P
PP
ten

F. P. F. F.

PP.

F.

P.

F.

P.

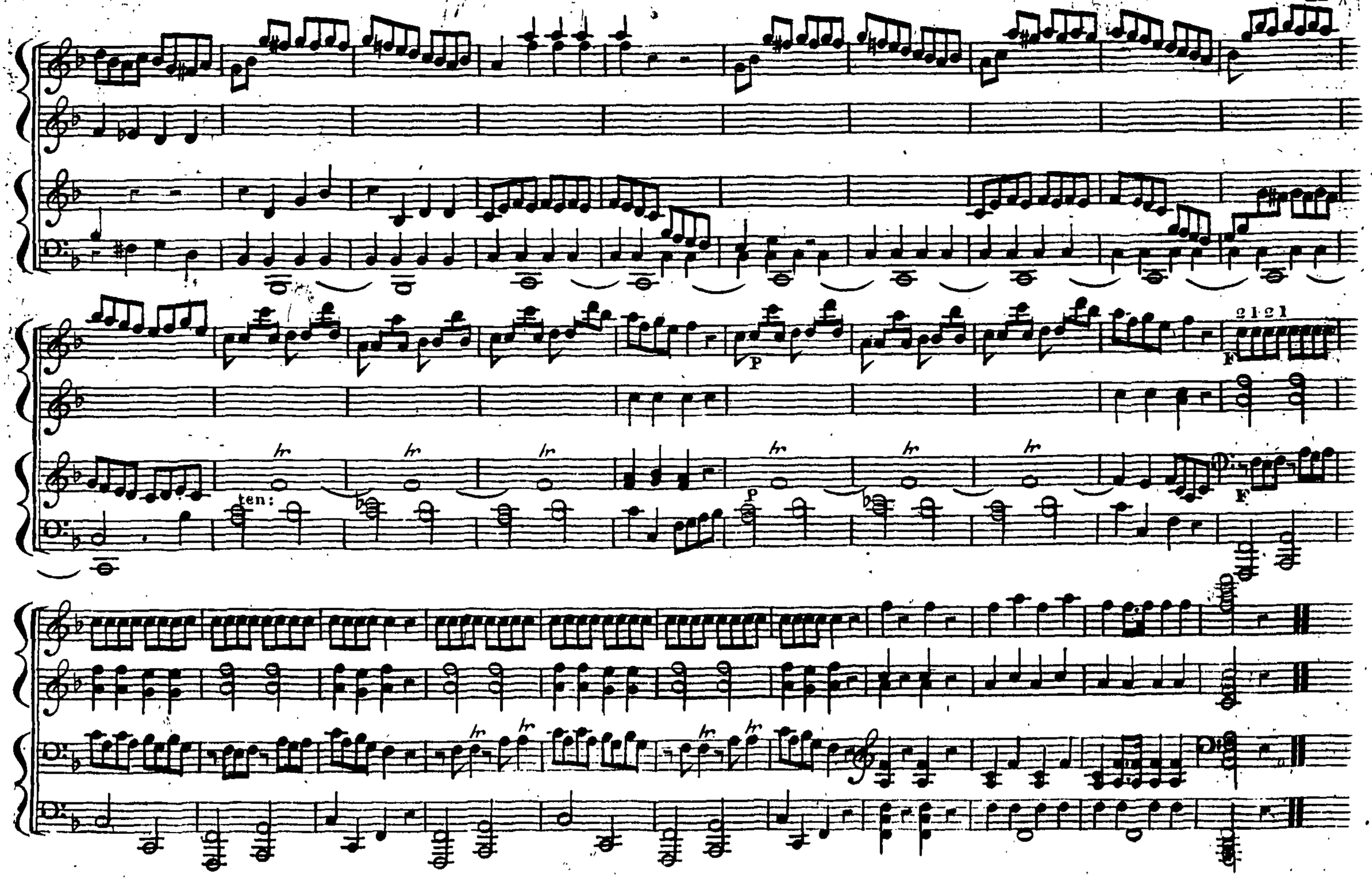
L. R. L. R. P. PP

PP L. rinf.

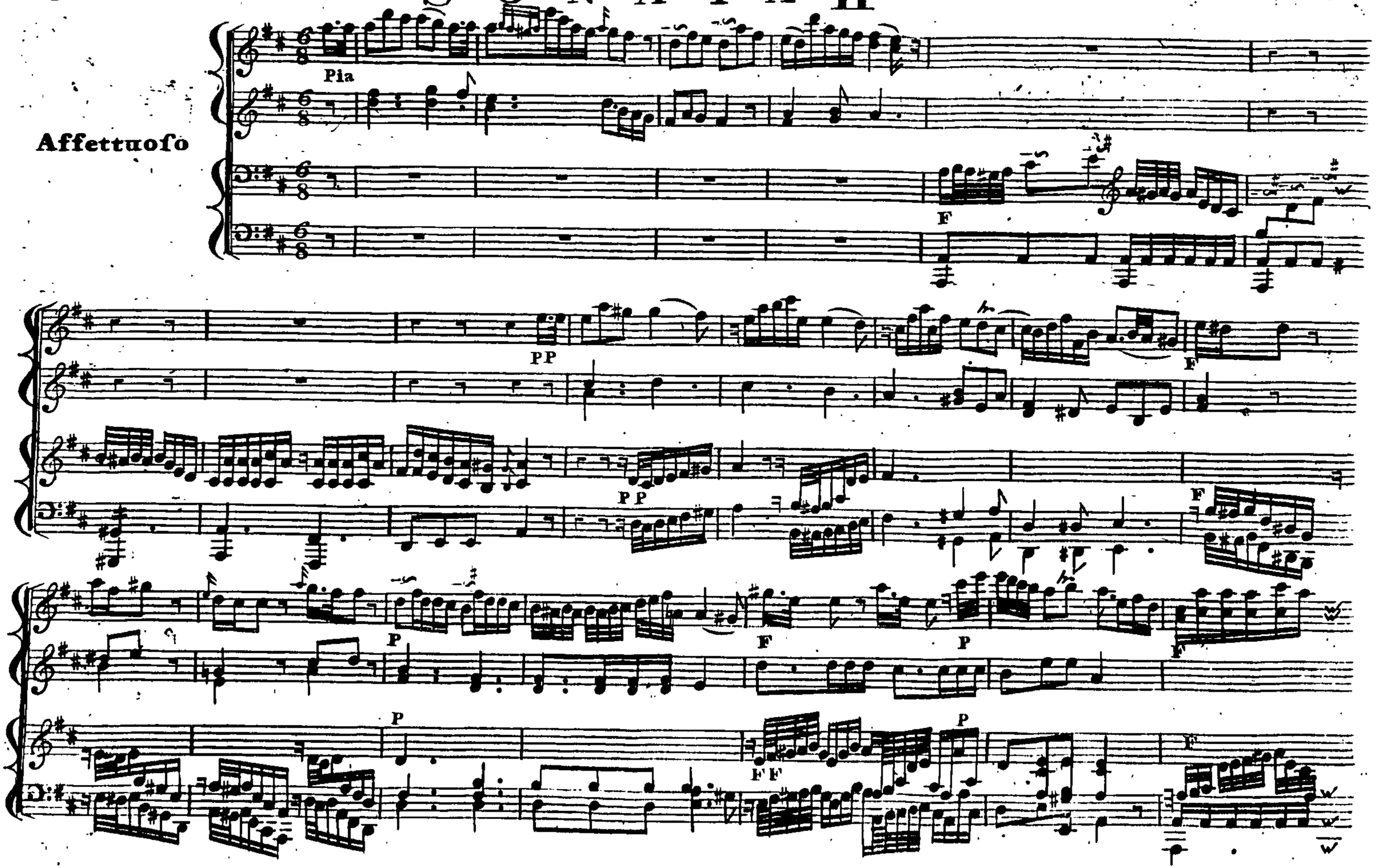
PP F P

Rinf P rinf. Dim. rinf. rinf. P. rinf. P F.

F P


ten:
P
F
2 1 2 1

SONATA II



Dim

PP

Siegue

Dim

P

P

F

PP

Fortis

Mez For.

P P

F

F

F rin

F rin P

F

P

F

P

F

rinf

rinf

P

PP

PP

F

P

F

F

P P

F

P F PP F

P P F

Dim P P

F Siegue

Dim PP

F FF

FF 11 Volti

F

Allegro

P F F

P

Cres il F Dim Cres il F Dim

F Dim F P PP

P PP

F

F

F

8vi

P.

pmo

P.

pmo

Perdendosi

P.

Perdendosi

P.

FF.

F.

f.

FF.

P. F. P

P. F. rinf

8vi

Cres: il F.

2 1 2 1

rinf

Cres: il f.

pmo F.

pmo f.

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

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

hr hr dim: F. hr hr dim F

dim: F dim F

Pia - For Pia F. F.

ten P F. hr

Pi F

hr

hr

hr

hr

Pia

Pia

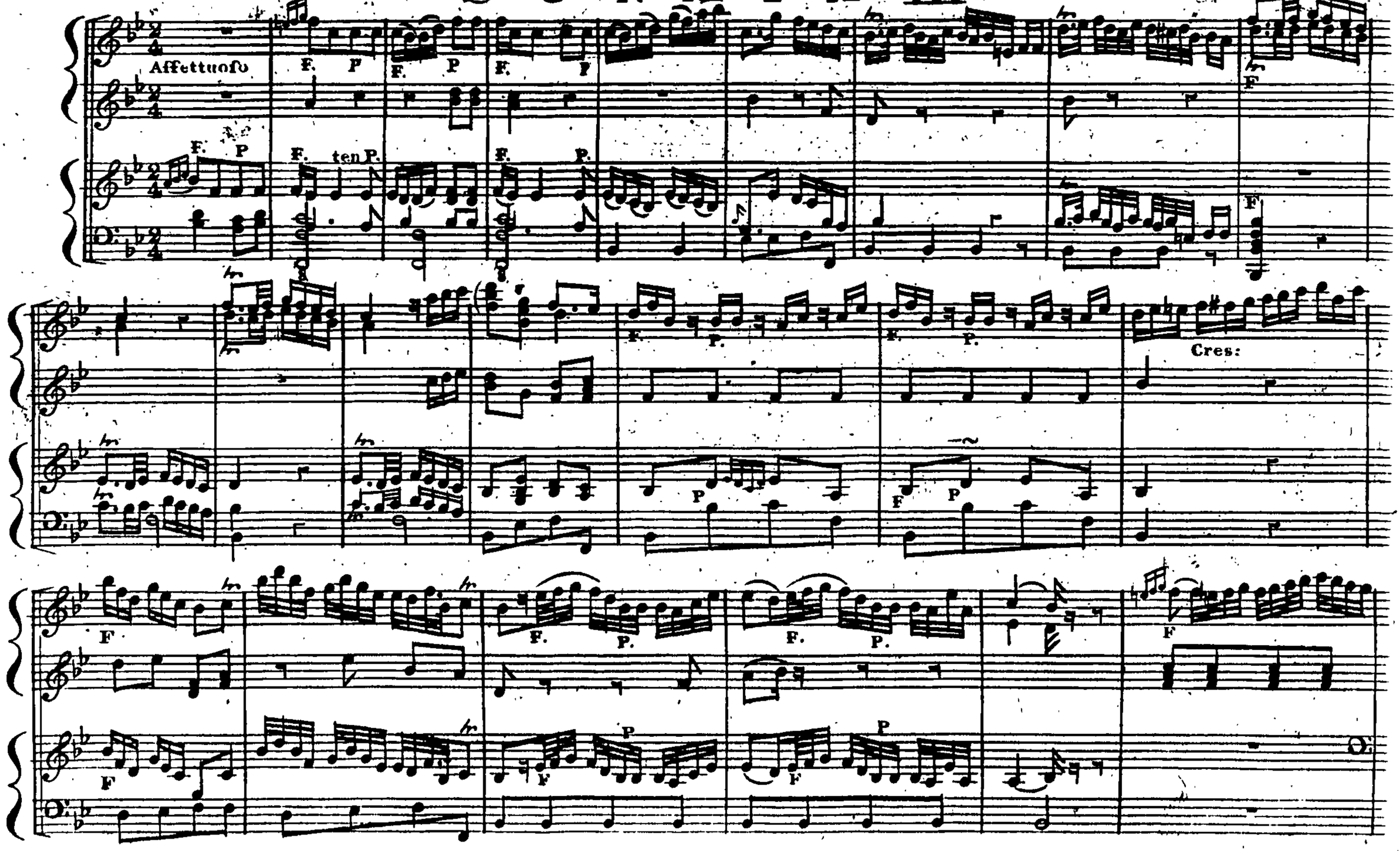
Perdendosi

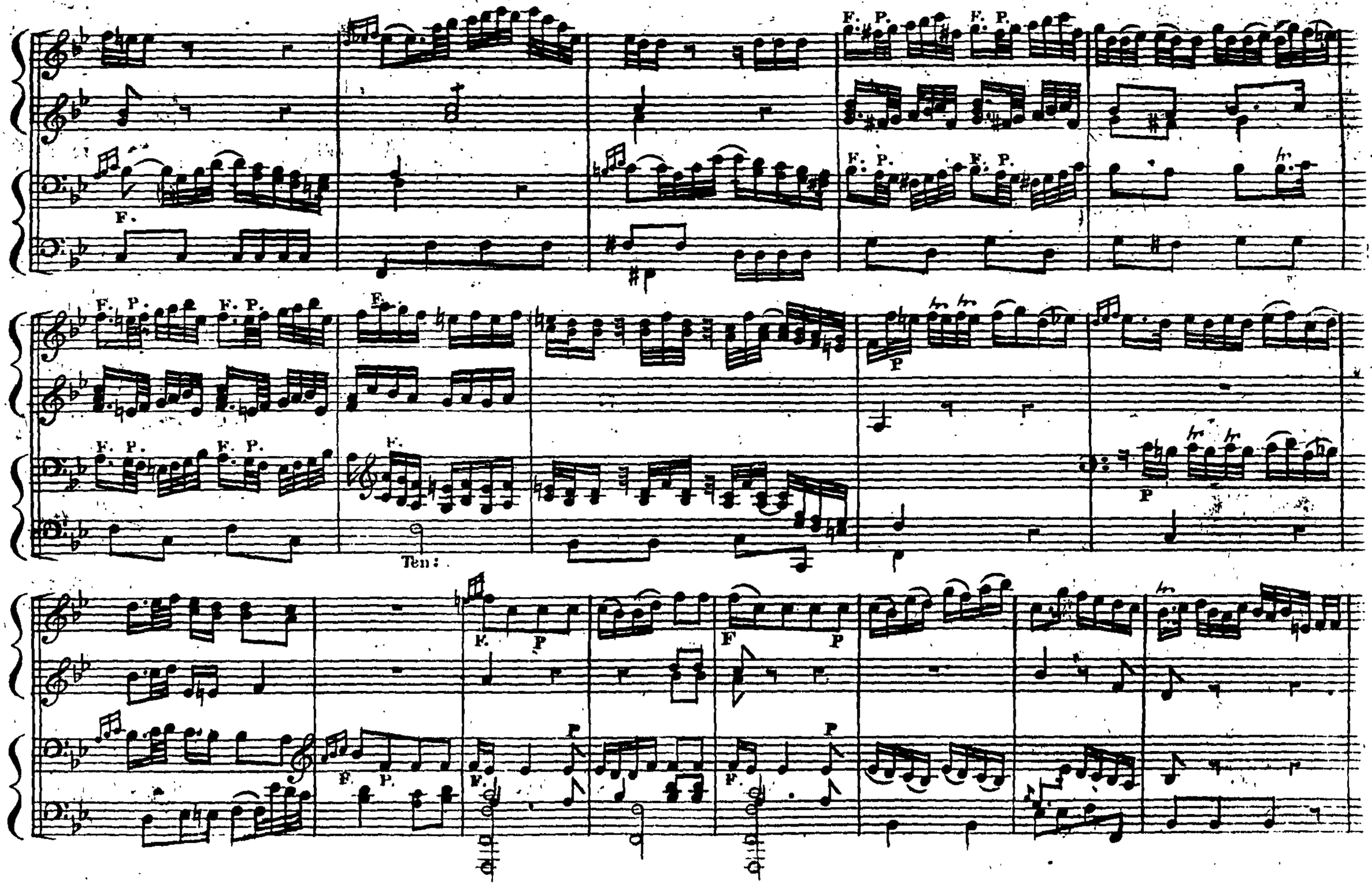
Pia

Pia

Perdendosi

SONATA III




F.
F. P.
F. P.
F. P.
F. P.
F.
F. P.
F. P.
F.
Ten:
P
P
F.
P
F
P
F. P.
F.
P
F.
P

F. P.

F. P.

F. P.

Cres:

ten:

ten:

F. P.

F. P.

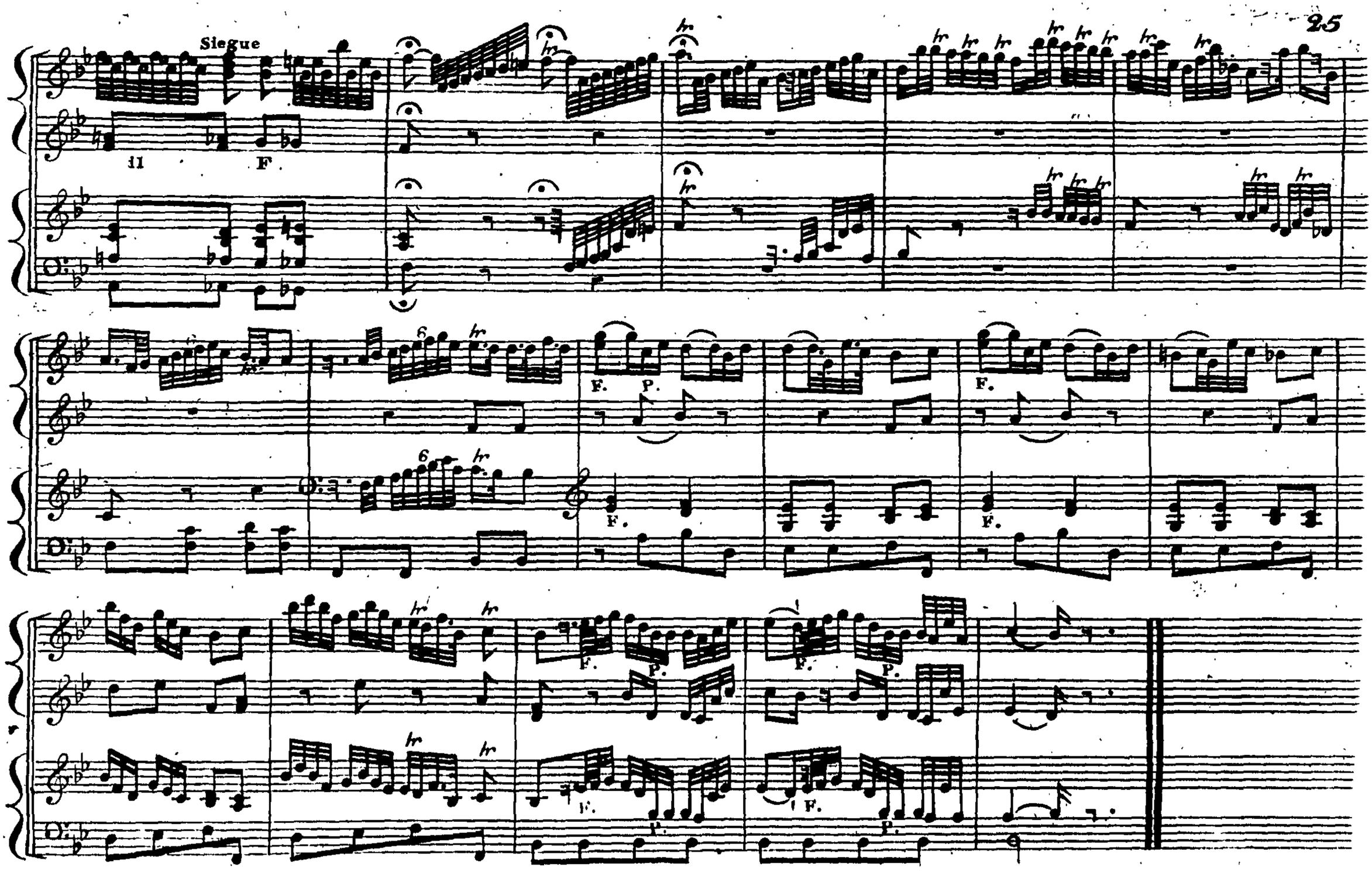
F. P.

F. P.

Cadenza P.

Segue

Cres


Siegue
il
F.
F.
P.
F.
F.
F.
F.
P.
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P.
F.
P.
F.
P.

Allegro

Moderato

PP

Segue

Solo

P

PP

F

F

F

P

F

Solo

F

F

F

F

ten P

F F rinf P rinf P

F

F F

F F P F P

PP.

Solo

F.

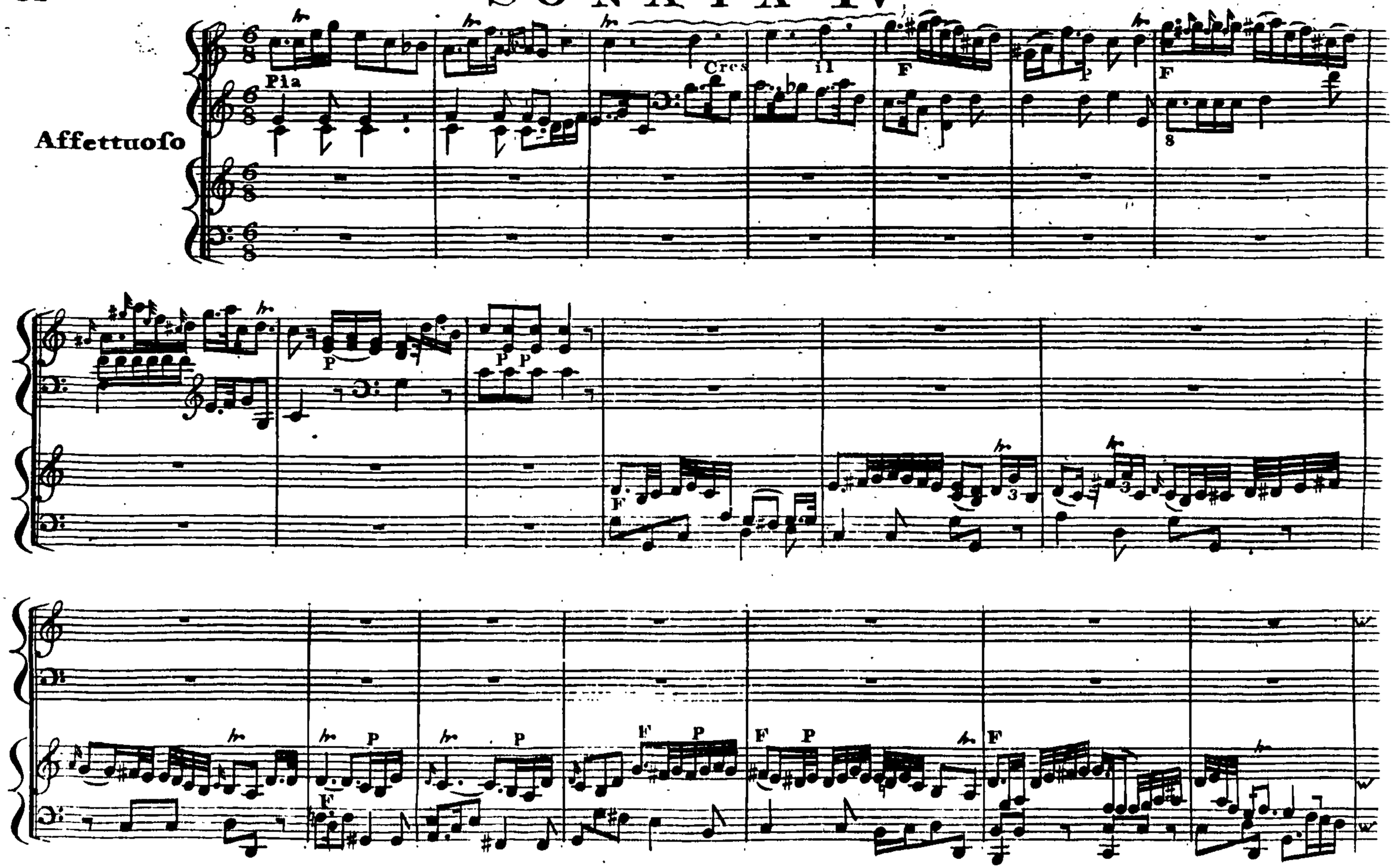
PP.

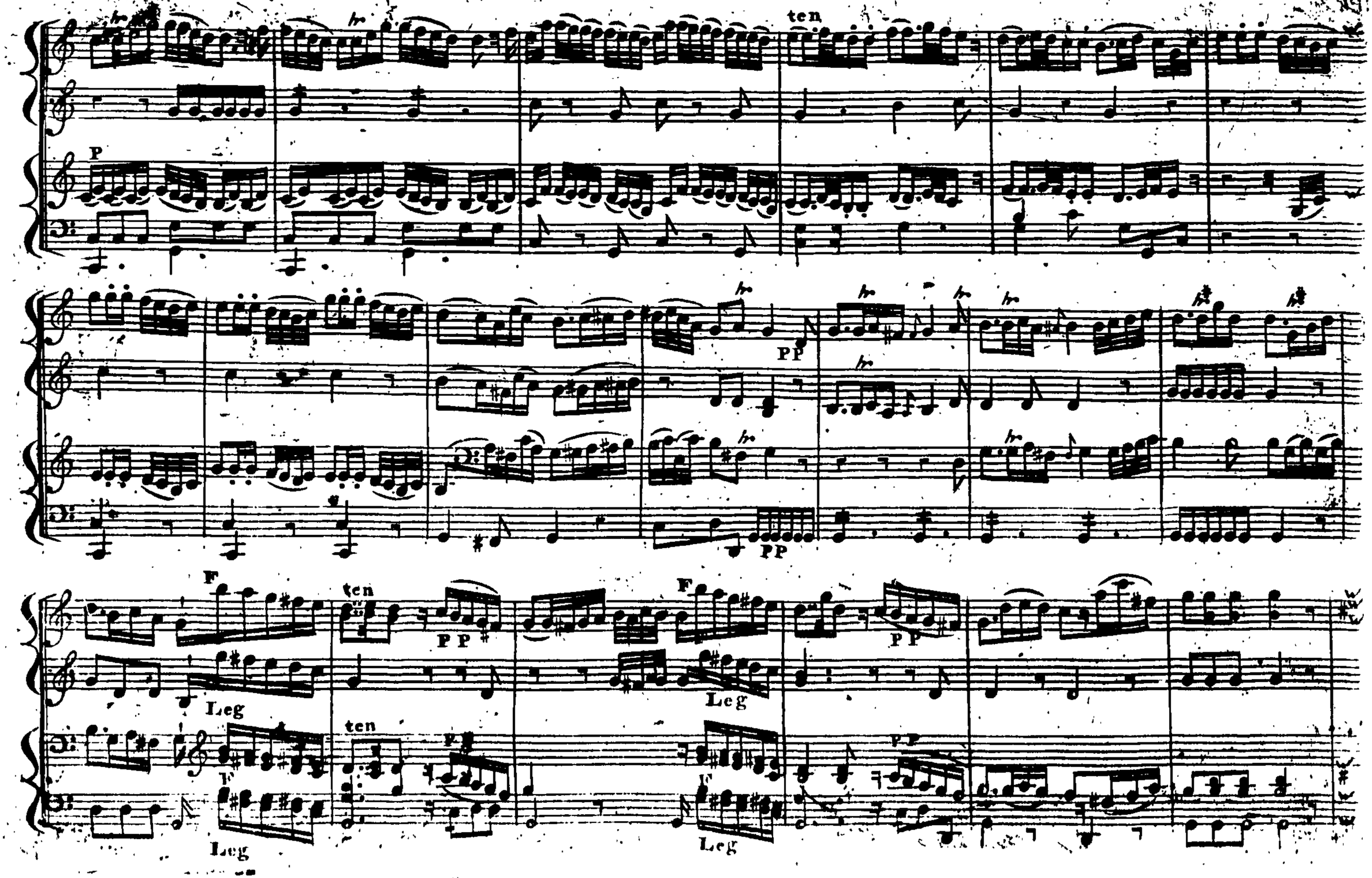
F.

8

8

SONATA IV




ten
P
PP
PP
F
ten
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Leg
Leg
ten
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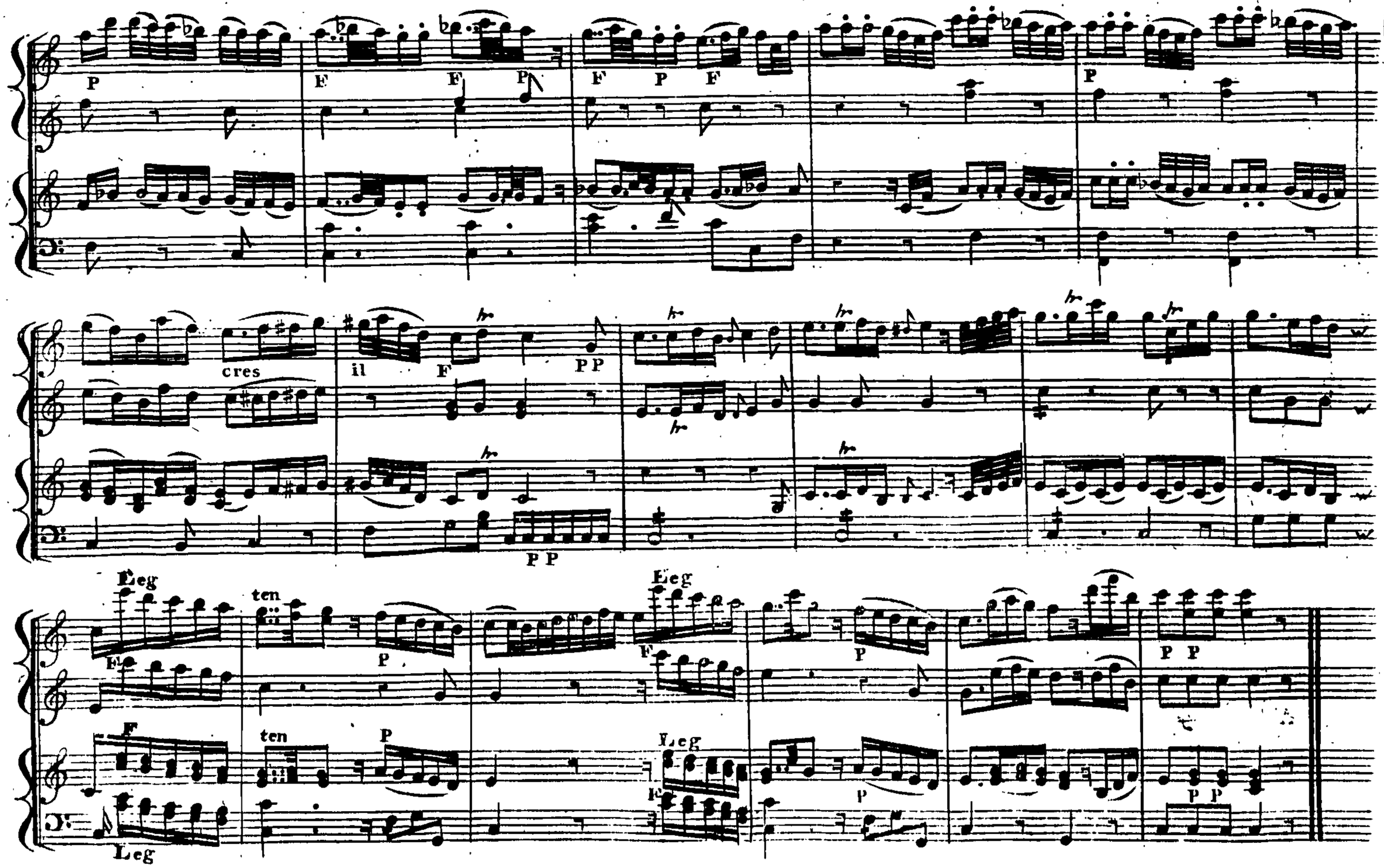
Leg

F P F P

F F P

6 6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For

Allegro

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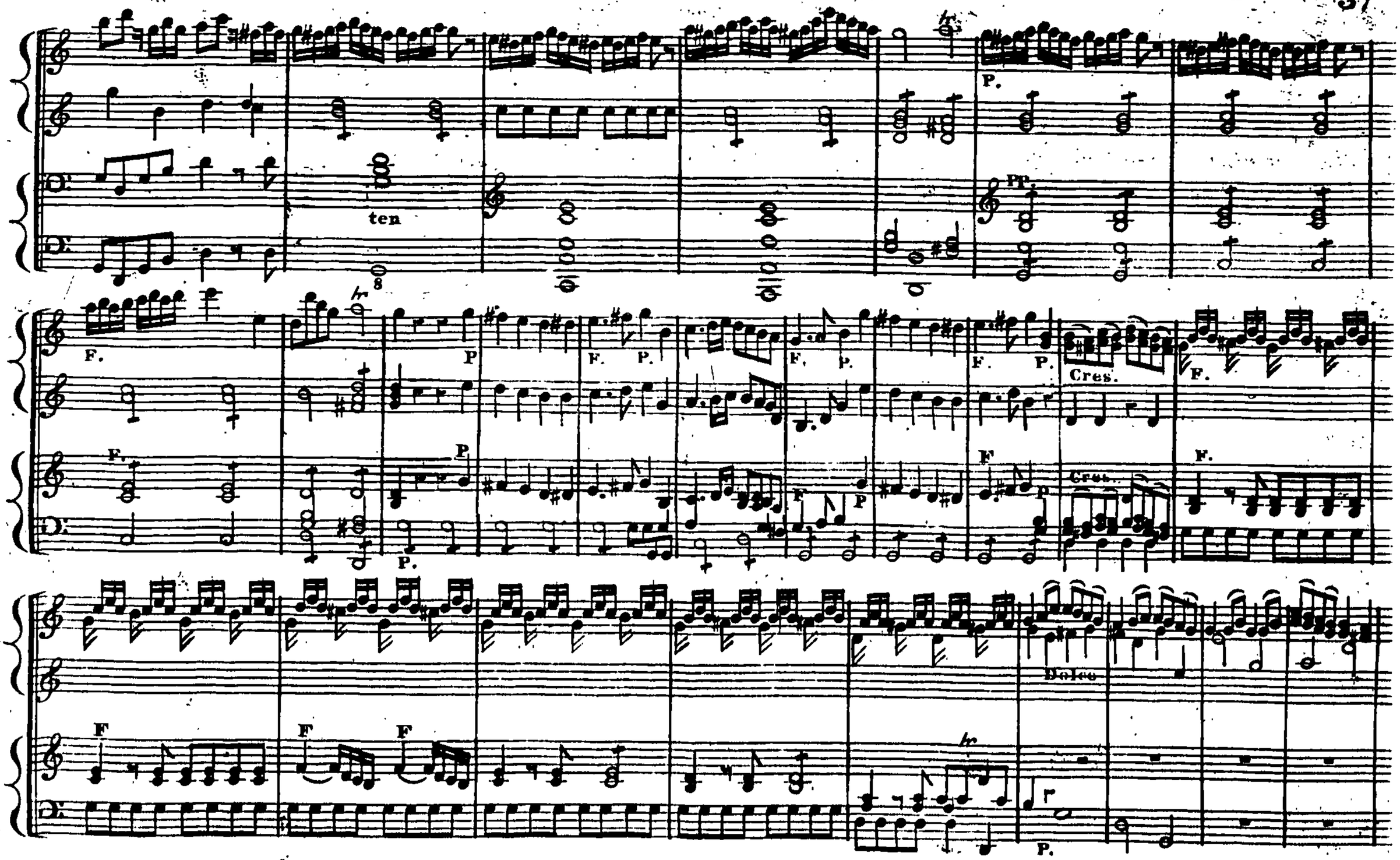
F

Siegue

F

Siegue


ten
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F. P.
F. P.
F. P.
Cres.
F.
F.
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P
F
P
Cres.
F.
P.
F
F
F
Dolce
P.

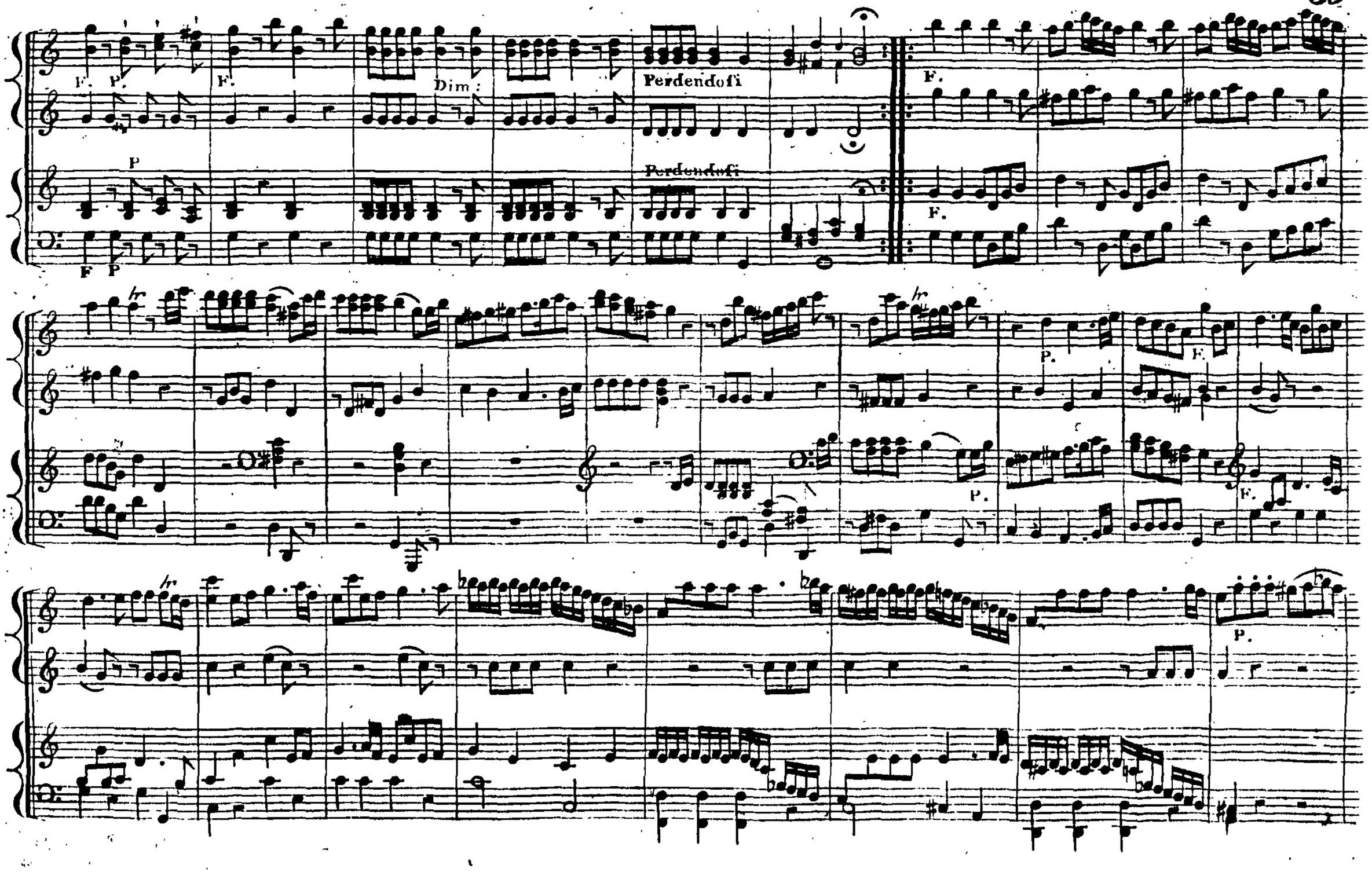
PP F. F. P.

PP F

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

Cres. il F. P. Cres. il F

Cres. il F P Cres. il F P


F. P.
F.
Dim:
Perdendosi
P
Perdendosi
F P
F.
F.
P.
F.
P.
F.
P.

P. P. F. P.

F. F. F. F. P.

PP. FF.

PP. F.

PP.

P

P

cres il F

F

P

P F P F P F P F P cres il F F

Dolce

Dolce F F

P F F P P F F

P P F P cres il F P cres il

F P F P F dimin. Perdendosi

F P F P F dimin Perdendosi

Il Fine

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