

# 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.

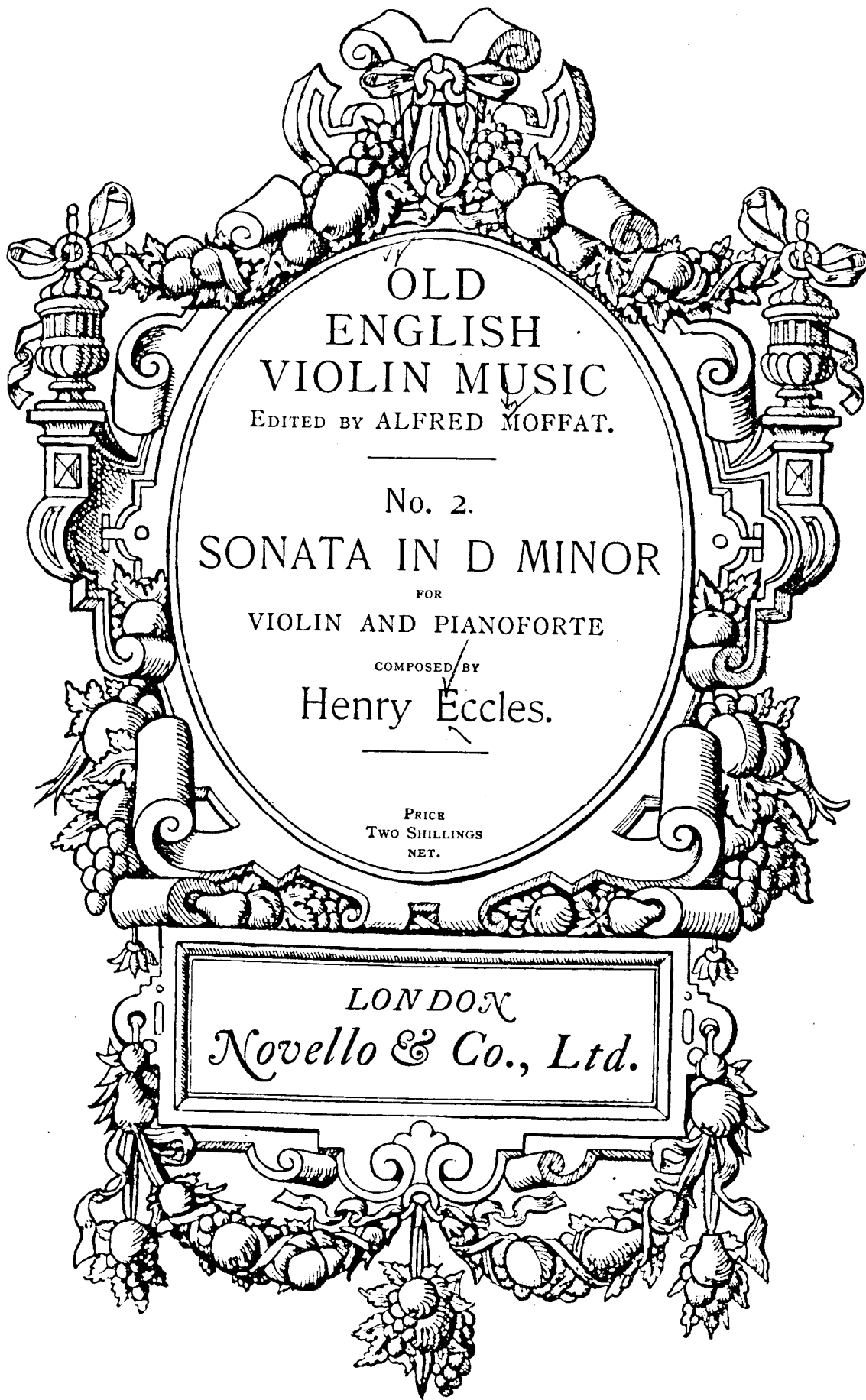
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|        |                        |      |      |      |      |      |                | <i>s.</i> | <i>d.</i> |
|--------|------------------------|------|------|------|------|------|----------------|-----------|-----------|
| No. 1. | SONATA in G major      | .... | .... | .... | .... | .... | JAMES LATES    | 2         | 0         |
| „ 2.   | SONATA in D minor      | .... | .... | .... | .... | .... | HENRY ECCLES   | 2         | 0         |
| „ 3.   | SONATA in B flat major | .... | .... | .... | .... | .... | WILLIAM BABELL | 2         | 0         |

(To be continued.)

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OLD  
ENGLISH  
VIOLIN MUSIC  
EDITED BY ALFRED MOFFAT.

No. 2.  
SONATA IN D MINOR  
FOR  
VIOLIN AND PIANOFORTE

COMPOSED BY  
Henry Eccles.

PRICE  
TWO SHILLINGS  
NET.

LONDON  
*Novello & Co., Ltd.*

## PREFATORY NOTE.

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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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### HENRY ECCLES.

Born 1670 or 1671. The second son of a violinist named Solomon Eccles (born London, 1618; died 1683). Member of the King's Band from 1710 to 1716, about which year, apparently considering that he was not sufficiently appreciated by his countrymen, Eccles migrated to Paris, where he entered the French King's private orchestra. Mendel states that the playing of the English violinist excited much admiration in Paris, and that he died in that city in 1742. From Hawkins's description of Eccles's first book of Sonatas, the title "Twelve Excellent Solos for the Violin" has been evolved and quoted in many musical dictionaries and even by the most modern authorities. The real title is *Premier livre de Sonates a Violon seul et la Basse. Dediéz a Monsieur le Chevalier Gage, Gentilhomme Anglois. Composez par Monsieur Eccles, Anglois. Paris, 1721*. The work, which is of the greatest rarity, contains twelve Sonatas preceded by a dedicatory epistle. A second book, also containing twelve Sonatas, was issued in 1723. In the same year Eccles published *1<sup>re</sup> et 2<sup>e</sup> livre de Sonates de Viola*. His works have been described by some authors (who have quite obviously never seen them) as being written "in the style of Corelli." The Sonata now resuscitated for the first time will show that neither in the character of the music nor in the treatment of the instrument is this the case.

# SONATA in D minor.

Arranged by  
Alfred Moffat.

Henry Eccles. 1870-1-1742.

*Adagio.*

The first system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic and contains several measures of music, including a triplet of eighth notes and a slur over a group of notes. The lower staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic. It features a complex accompaniment with chords and moving lines in both hands.

*Adagio.*

The second system of the musical score continues the piece. The upper staff shows a crescendo (*cresc.*) leading to a piano (*p*) dynamic, with a *sul A.* marking and a slur over the final notes. The lower staff continues the accompaniment with a crescendo (*cresc.*) and a piano (*p*) dynamic.

The third system of the musical score features a mezzo-forte (*mf*) dynamic. The upper staff includes a trill (*tr*) and a slur over a group of notes. The lower staff continues the accompaniment with a mezzo-forte (*mf*) dynamic.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with various ornaments including trills and slurs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. The vocal line includes the lyrics "poco - a - poco - cres -". The piano accompaniment continues with similar harmonic patterns. The system concludes with a fermata over the final note of the vocal line.

Third system of musical notation. The vocal line includes the lyrics "- cen - do". The piano accompaniment features a more active bass line. The system ends with a fermata over the final note of the vocal line.

Fourth system of musical notation. The vocal line includes the lyrics "f largamente e rit. attacca". The piano accompaniment features a series of chords in the right hand and a more active bass line. The system concludes with a fermata over the final note of the vocal line.

*Allegro vivace.*

*mf*

*Allegro vivace.*

*mf*

*cresc.*

*cresc.*

*f*

*mf*

*f*

*mf*

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff is a piano accompaniment with a *cresc.* marking.

Second system of musical notation. The upper staff begins with a *f* dynamic, followed by a *tr* (trill) and a *p cresc.* marking. The lower staff begins with a *f* dynamic and includes a *cresc.* marking.

Third system of musical notation. The upper staff features a *cresc.* marking, followed by *p cresc.* markings. The lower staff also features a *cresc.* marking and *p cresc.* markings.

Fourth system of musical notation. The upper staff includes a *f* dynamic, a *tr* (trill) with a *2* (second ending) marking, and a *p* dynamic. The lower staff includes a *f* dynamic and a *p* dynamic.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with sixteenth-note patterns in the right hand and block chords in the left hand. A dynamic marking 'v' is present above the first measure of the top staff.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The melodic line in the top staff continues with similar rhythmic patterns. The piano accompaniment in the grand staff maintains its texture. Dynamic markings 'v' are visible above the first and last measures of the top staff.

Third system of musical notation. The top staff shows a melodic line with some phrasing slurs. The piano accompaniment in the grand staff continues with consistent harmonic support. The overall texture remains consistent with the previous systems.

Fourth system of musical notation, the final system on the page. The top staff features a melodic line with a four-measure rest (marked '4') and a dynamic marking 'f' at the end. The piano accompaniment in the grand staff includes dynamic markings 'cresc.' and 'f'. The system concludes with a final chord in the piano part.



First system of musical notation. The upper staff features a melodic line with a trill (tr) and a triplet (3). The lower staff provides harmonic accompaniment. The dynamic marking *più f* is present in both staves.

Second system of musical notation. The upper staff begins with a piano (*p*) dynamic and includes a trill (tr) and a *poco rit.* marking leading to a forte (*f*) dynamic. The lower staff also features a *poco rit.* marking and a forte (*f*) dynamic.

*Largo con espressione.*

Third system of musical notation, marked *Largo con espressione.* The upper staff starts with a mezzo-forte (*mf*) *sostenuto* dynamic and includes a *cresc.* marking. The lower staff also begins with *mf sostenuto* and includes a *cresc.* marking.

*Largo con espressione.*

Fourth system of musical notation. The upper staff includes fingerings (3, 2), a *f* dynamic, a *poco rit.* marking, and a first ending (1.) with a *2da p* (second ending piano) instruction. The lower staff also includes a *f* dynamic, a *poco rit.* marking, and a first ending (1.) with a *2da p* instruction. The system concludes with a piano (*p*) dynamic.

0 4 2 1 sul D. 4 1 3 sul D. 4 3

*cresc.* *f* *p*

0 3 1 sul A. 0 4 0 4 2 1

*f* *p* *cresc.*

4 sul D. 4 0 4 2 sul A. 2 2 #2

*f* *p* *f*

# 3 1 3 3 sul G 3 sul D 1. 2.

*f* *p* *f* *poco rit.*

*f* *poco rit.*

*Allegro spiritoso.*

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic. The piano accompaniment (bottom two staves) also starts with a piano (*p*) dynamic. The tempo is marked *Allegro spiritoso.*

Second system of musical notation. The vocal line features a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The piano accompaniment also includes a crescendo (*cresc.*) and a piano (*p*) dynamic.

Third system of musical notation. The vocal line has a crescendo (*cresc.*) and a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) dynamic, a crescendo (*cresc.*), and a sforzando (*sf*) dynamic.

Fourth system of musical notation. The vocal line starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a trill (*tr*). The piano accompaniment begins with a forte (*f*) dynamic and a piano (*p*) dynamic.

1. 2.

1. 2.

This system contains two measures of music. The first measure is marked '1.' and the second '2.'. It features a vocal line with a melodic phrase and a piano accompaniment with chords and moving lines in both hands.

*p*

*p*

This system contains two measures of music. The first measure is marked with a piano dynamic (*p*). It features a vocal line with a melodic phrase and a piano accompaniment with chords and moving lines in both hands.

*cresc.*

*cresc.*

This system contains two measures of music. The first measure is marked with a crescendo (*cresc.*). It features a vocal line with a melodic phrase and a piano accompaniment with chords and moving lines in both hands.

*p*

*sf*

*sf*

*p*

This system contains two measures of music. The first measure is marked with a piano dynamic (*p*). The second measure is marked with a fortissimo dynamic (*sf*). It features a vocal line with a melodic phrase and a piano accompaniment with chords and moving lines in both hands.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *f* (forte) in the vocal line and *sf* (sforzando) in the piano accompaniment.

Second system of musical notation. It continues the vocal and piano parts. The vocal line features a *p* (piano) dynamic. The piano accompaniment includes a *sf* (sforzando) dynamic.

Third system of musical notation, featuring vocal lyrics. The vocal line has the lyrics "cres - - - cen - - - do". The piano accompaniment also has the lyrics "cres - - - cen - - - do". Dynamics include *cres* (crescendo) and *p* (piano).

Fourth system of musical notation. The vocal line includes a trill (*tr*) and a *p* (piano) dynamic. The piano accompaniment starts with a *f* (forte) dynamic and includes a *p* (piano) dynamic.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked with *cresc.* and featuring two fermatas. The lower staff (bass clef) contains a piano accompaniment with chords and moving lines, also marked with *cresc.* and featuring an accent (>).

Second system of musical notation. The upper staff (treble clef) features a melodic line with a fermata, marked with *f* and *p*, and includes a trill (*tr*). The lower staff (bass clef) contains piano accompaniment with chords, marked with *sf* and *f*, and includes a piano (*p*) section.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a fermata, marked with *cresc.*, *f*, and *p*. The lower staff (bass clef) contains piano accompaniment with chords, marked with *cresc.*, *f*, and *p*, and includes an accent (>).

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f* and a first ending bracket. The lower staff (grand staff) also begins with a dynamic marking of *f*. The system concludes with a dynamic marking of *p*.

Second system of musical notation. The upper staff features a *cresc.* marking followed by a dynamic marking of *f*, and ends with a *p* marking. The lower staff also features a *cresc.* marking, followed by a *f* marking and a *p* marking.

Third system of musical notation. The upper staff begins with a dynamic marking of *f* and a first ending bracket, followed by a *poco rit.* marking. The lower staff also begins with a dynamic marking of *f* and a *poco rit.* marking. The system concludes with a double bar line.

# SONATA in D minor.

VIOLIN.

Arranged by  
Alfred Moffat.

Henry Eccles. 1670-1=1742.

*Adagio.*

0 4  
4  
*p* *cresc.*

sul A 4 3 *tr* 1 2 sul A 2 2

*p* *mf*

2 3 *tr* 1 4 2 4 0 1 4  
4 4 *poco -*

1 2 3 2 4 1 4 1 1

*a - poco cre - scen - do*

*tr* 2 *tr* 2 0 *tr* 4 *tr* 1 2 *f* *attacca*

*largamente e rit.*  
sul G<sub>3</sub> *tr*

*Allegro vivace.*

*mf*

4 *tr* *f*

*cresc.*



VIOLIN.

The image displays a page of a violin score, numbered 2. The music is written on ten staves in a single system. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, trills, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *piu f* (pianissimo-forte). Performance instructions include *cresc.* (crescendo) and *poco rit.* (poco ritardando). The score concludes with a repeat sign and a fermata.

*mf*

*cresc.*

*f* *tr* *p cresc.* *p*

*cresc.* *p cresc.* *p cresc.*

*f* *tr* *p*

*1*

*4* *cresc.* *f* *3 tr* *4* *piu f*

*4* *2 tr* *4* *0* *2* *1* *2 tr* *p* *f* *poco rit.*

*Largo con espressione.*

0 4 3 2 0 4 3 2

*mf sostenuto* *cresc.*

sul G sul D 1. 2. 0 4 0 4 2 1 sul D 4 4

*f poco rit.* *2da p* *p* *cresc.*

sul D 3 4 2 0 3 sul A 0 4 0 4 2 1

*f* *p* *f* *p* *cresc.*

sul D 1 4 0 4 2 1 sul A 2 1

*f* *p* *f*

sul G sul D 1. 2. 0 3 0 3

*f* *p* *f poco rit.*

*Allegro spiritoso.*

12 8

*p*

*cresc.* *p*

2 2 2 2 tr

*cresc.* *f*

tr 1. 2.

*p*

VIOLIN.

3 0 2

*p*

0 3 2 2

*cresc.*

*p*

*f*

*p*

*cre* *scen* *do*

*tr*

*p*

2 2 2

*cresc.*

*f*

*p* *cresc.* *f*

*p* *f*

*p* *cresc.* *f*

*p* *f*

*p* *f* *poco rit.*

# NOVELLO'S PUBLICATIONS

FOR

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| <b>Alfred Moffat.</b> —Twelve Transcriptions for Two Violins and Pianoforte ... ..                                | 5  | 0  | 3. Romance ... ..  | 1  | 6  |
| <b>F. Moir.</b> —Melody in A ... ..   | 2  | 0  | 4. Pastoral Dance ... ..   | 2  | 0  |
|   |    |    | 5. Legende ... ..  | 1  | 0  |
|   |    |    | 6. Saltarello ... ..   | 2  | 6  |

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