A CONCERTO,

for the

Harpsichord

or

PIANO FORTE,

——with Accompaniments for——

two Violins, two Oboes, two Horns,

a Tenore & Bass;

Composed

and with Sentiments of grateful Respect

Dedicated

To the Honorable Miss Dundas,

by

THOMAS WRIGHT,

of Stockton upon Tees.

5/ *Ent.d at Stationers Hall.*

LONDON

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T. Wright

ADVERTISEMENT.

"TO ANTICIPATE CENSURE IS SOMETIMES TO PREVENT IT."

AGREEABLE to the motto, ſome prelude to the following pages is neceſſary; eſpecially in muſical days like the preſent, when the *Eye* has by a lamentable kind of fatality uſurped the place of the *Ear*, and the admiration which Subject and Harmony ought to attract, is loſt in attending to the dexterous manœuvring, or as it is called *Execution* of the Performer—and Execution it too often is, only place the poor innocent Subject in the ſame light as one of a different nature, at Tyburn—therefore the Compoſer begs leave to premiſe, that they are not calculated to pleaſe thoſe (of which poor Apollo knows to his ſorrow, there are but too many among his worſhippers.) who curſorily caſt their eye over Publications of the kind, and if they diſcern no difficult or aukward paſſages, throw them aſide, with "Pho! it's nothing at all—it's very eaſy"; yet may-be if aſked the favor to play ſuch *eaſy Nothings*, the Rheumatiſm ſeizes their fingers, or a violent Sprain has befallen their wriſt, though at the ſame time they talk of playing the Compoſitions of ſuch and ſuch eminent Maſters, which perhaps not one un-profeſſional Performer in fifty takes in hand with juſtice to the Author.

The principal deſign in this Concerto is to carry on a PLEASING HARMONY, and by ſo doing, to adminiſter a little conſolation to a Science noble in itſelf, but ſo degraded by the ſlight-of-hand tricks that have lately been played with it, that it is almoſt ſick unto Death—moreover, ſo long as thoſe who undertake it, play it correctly, the leſs trouble they have to do ſo, the better the Compoſer will like his work; which he did not ſet about like ſome Brother-profeſſors, as Children would to play at what they call CRACKS, and bid defiance to their followers; and that not for any praiſe-worthy effort of ingenuity, but becauſe they "outſtep the modeſty of nature," and exite in Spectators uneaſy aſtoniſhment.

IN order to prevent the diſputes that ſo frequently ariſe concerning the TIME a Piece ought to be played in, the following ſimple contrivance is recommended to trial. Tie a ſmall key, or a ſeal, as a plummet, to a bit of coarſe thread, the length of which is aſcertained for the purpoſe; this held ſteadily in the fingers, and a trifling motion given to it, Time may be accurately counted from its vibrations—It muſt be obſerved, this is not meant to beat Time during the performance, but to give the Time, previous to playing the Piece, by counting a few Bars from it, which to a good Tmiſt is quite ſufficient; and if to its ſimplicity is added, it gives no ſtandard or ſcale, and of courſe leaves the Compoſer unfettered as to his meaſures, it will be found a practicable contrivance, where the elaborate Chronometres of Monſieur Loulie, and Monſieur Sauveur, with the Metrometre of later invention, have failed of ſucceſs. In the following Concerto, a regulation of this kind is annexed to every ſubject, and the meaſure given from the breadth of Harpſichord and Piano Forte keys, in preference to inches, the former being always at hand, and the difference in Inſtruments in that reſpect, ſo trifling, as to occaſion little or no alteration. Thus at the beginning of the firſt Movement will be found 28=9, which ſignifies, that the thread with the weight appended to it, meaſured acroſs twenty-eight keys, will vibrate the length of a Minim; in the next movement, lengthened to thirty two, each vibration will be a Crotchet, and ſo on with the reſt. This, it is preſumed, will be of ſome ſervice to thoſe who wiſh to obſerve the Time a Compoſer means, and as for thoſe who make what was the Adante in days of old, the Allegro and Preſto of the preſent, by all means let them go forward as faſt as they can, for even they are ſure of this to their honor and comfort, that, *the faſter a Perſon travels, the ſooner he gets to the end of his Journey!!!*

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CONCERTO

28=9 *

Tutti

fia. *for:* *fia.* *for:* *fia.*

sf *Cres.* *for:* *hr*

Solo

* See the Advertisement.

Left Hand

3

for. *fia.*

hr *Cres.* *for:* *hr* *fia.*

hr *hr*

hr *hr* *hr* *hr* *hr* *hr*

Cres.

fin: *fia.*

hr *f* *for:*

for: *fia.*

Volti subito

4

for: *fin.* Tutti Solo

Cors. *fin.*

Tutti Solo

sf

sf

hr

pia.

sf

hr

hr

for:

hr

Cors.

for:

hr

Tutti

hr

hr

Volti subito

6

hr

Solo

Cres.

for:

Solo

hr

tutti

hr

fpiu.

hr

sf

tutti

hr

Solo

hr hr hr hr

hr hr hr hr

hr

hr

tutti

hr

6

hr

Solo

Cres.

fp

Solo

tutti

hr

pizz.

hr

sf

tutti

hr

Solo

hr hr hr hr

hr hr hr

hr

hr

tutti

hr

Larghetto Affettuoso

sem: fria.

32

hr

Cres.

Minuetto

Tutti

fria.

for:

9

for:

9

for:

Trio

pia.

sf

for.

Min: Da Capo

Largo

sem: pia.

40 =

hr

Adagio

Rondo
Allegretto

Solo

19

Tutti

Solo

hr

hr

hr

Tutti

Solo.

hr

Tutti

Volti subito

hr

Solo

hr

hr

hr

Tutti