

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.

Ent'd at Stationers Hall.

LONDON

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Wright

ADVERTISEMENT.

“ TO ANTICIPATE CENSURE IS SOMETIMES TO PREVENT IT.”

A GREENABLE 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 awkward 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 flight-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 excite 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 trilling 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 Timist 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 Sauvour, 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 trilling, 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

Tutti

28=9*

The musical score consists of ten systems of music, each with a piano part on the left and a violin part on the right. The piano part is written in bass clef with a common time signature (C). The violin part is written in treble clef with a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include *fia.*, *for: fia.*, *sf*, *Cres.*, *for:*, and *Solo*. There are also hairpins (*tr*) and a tempo marking of *Allegro* at the top. The page number *2* is in the top left, and the composer's name *Wright.* is in the top right.

Left Hand

3

for. *pua.*

tr *Cres.* *for.* *pua.*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *Cres.*

for. *pua.*

tr *for.*

for. *pua.*

Voti subito

4

for. *pia.* *Tutti* *Solo*

This system contains the first two staves of music. The treble staff begins with a treble clef and a 4-measure rest, followed by a melodic line with various ornaments and dynamics. The bass staff provides a rhythmic accompaniment. Dynamic markings include *for.*, *pia.*, *Tutti*, and *Solo*. A trill (*tr*) is indicated in the treble staff.

This system contains the third and fourth staves. The treble staff features several triplet markings (*3*) and trills (*tr*). The bass staff continues with a steady accompaniment.

Cres. *pia.*

This system contains the fifth and sixth staves. The treble staff includes a *Cresc.* marking and a *pia.* marking. The bass staff continues with its accompaniment.

sf

This system contains the seventh and eighth staves. The treble staff has a *sf* marking. The bass staff continues with its accompaniment.

Tutti *Solo*

This system contains the ninth and tenth staves. The treble staff has *Tutti* and *Solo* markings. The bass staff continues with its accompaniment.

This system contains the eleventh and twelfth staves. The treble staff features multiple trills (*tr*) and triplet markings (*3*). The bass staff continues with its accompaniment.

sf

This system contains the thirteenth and fourteenth staves. The treble staff has a *sf* marking. The bass staff continues with its accompaniment.

pia. *tr*

sf *tr*

for: *tr* *tr*

tr *Cres.*

for: *tr* *tr* **Tutti**

tr *tr*

Volti subito

6

tr

Solo

6 6 5 5 6 4 5 8

7 3 3

3 3

Cres. *for:*

tr

Solo

1

tr

tutti

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler accompaniment of quarter and eighth notes.

Second system of musical notation. The treble staff features a series of arpeggiated chords with a wavy line above them, and a *tr* marking. The bass staff has a *rit.* marking and a *tr* marking at the end.

Third system of musical notation. The treble staff has a *sf* marking and a *tutti* marking. The bass staff has a *tr* marking at the end.

Fourth system of musical notation. The treble staff is marked *Solo* and contains a highly technical, rapid melodic passage. The bass staff has a simpler accompaniment.

Fifth system of musical notation. Both the treble and bass staves feature rapid, arpeggiated passages with multiple *tr* markings.

Sixth system of musical notation. The treble staff has a *tr* marking at the beginning and another at the end. The bass staff has a complex accompaniment.

Seventh system of musical notation. The treble staff is marked *tutti* and ends with a double bar line. The bass staff has a complex accompaniment.

6

tr

Solo

6 6 5 5 6 4 5 8

3 3

3 3

Cres. *for:*

tr

tr *tr* *tr*

Solo

1 1

tr

tutti

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler accompaniment with quarter and eighth notes.

Second system of musical notation. The treble staff features a series of half notes with a wavy line above them, indicating a trill. The bass staff has a melodic line with a *rit.* marking. A *tr* marking is present at the end of the system.

Third system of musical notation. The treble staff has a fast, rhythmic melodic line. The bass staff has a simple accompaniment. A *sf* marking is at the beginning, and a *tutti* marking is in the middle. A *tr* marking is at the end.

Fourth system of musical notation. The treble staff has a fast, rhythmic melodic line. The bass staff has a simple accompaniment. A *Solo* marking is at the beginning.

Fifth system of musical notation. The treble staff has a fast, rhythmic melodic line with several trills (*tr*). The bass staff has a simple accompaniment with some trills.

Sixth system of musical notation. The treble staff has a fast, rhythmic melodic line with several trills (*tr*). The bass staff has a simple accompaniment.

Seventh system of musical notation. The treble staff has a fast, rhythmic melodic line with several trills (*tr*). The bass staff has a simple accompaniment. A *tutti* marking is at the beginning.

8

Larghetto
Affettuoso

32 = ♩

sem: p_{ia}.

tr

tr

tr

tr

tr

tr

Cres.

Minuetto

9 = ♩

Tutti

p_{ia}.

for:

p_{ia}.

for:

for:

p_{ia}.

for:

p_{ia}.

9
for.

Trio

pia.

sf
for.

Min: Da Capo

Largo

sem: pica.

40 = ♩

Adagio

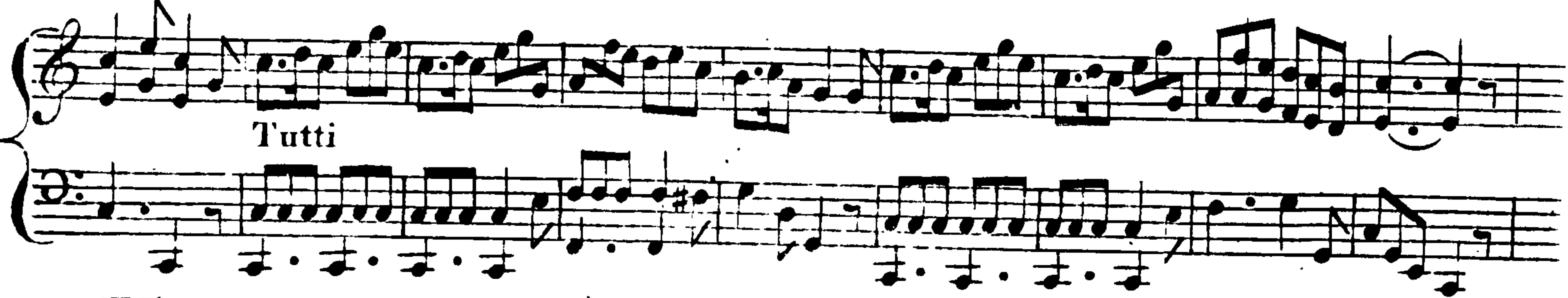
Rondo
Allegretto

19 = 

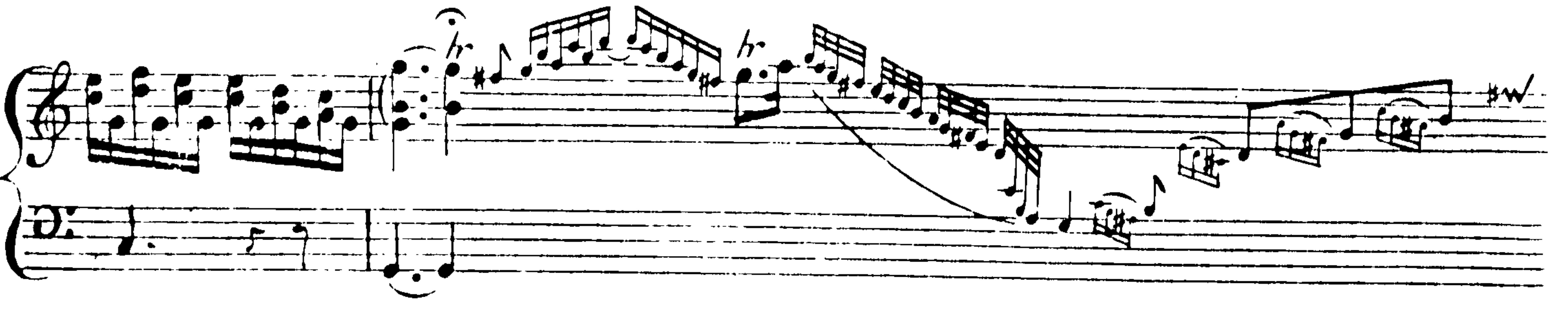
Solo



Tutti



Solo



First system of musical notation, featuring a treble and bass staff with a melodic line in the treble and a supporting bass line. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, featuring a treble and bass staff. The word "Tutti" is written below the treble staff.

Third system of musical notation, featuring a treble and bass staff. The word "Solo" is written below the treble staff.

Fourth system of musical notation, featuring a treble and bass staff with dense chordal accompaniment in the treble.

Fifth system of musical notation, featuring a treble and bass staff with dense chordal accompaniment in the treble.

Sixth system of musical notation, featuring a treble and bass staff with a melodic line in the treble and a supporting bass line. A fermata is placed over the first measure of the treble staff.

Seventh system of musical notation, featuring a treble and bass staff. The word "Tutti" is written below the treble staff.

Volti subito

Solo

Tutti