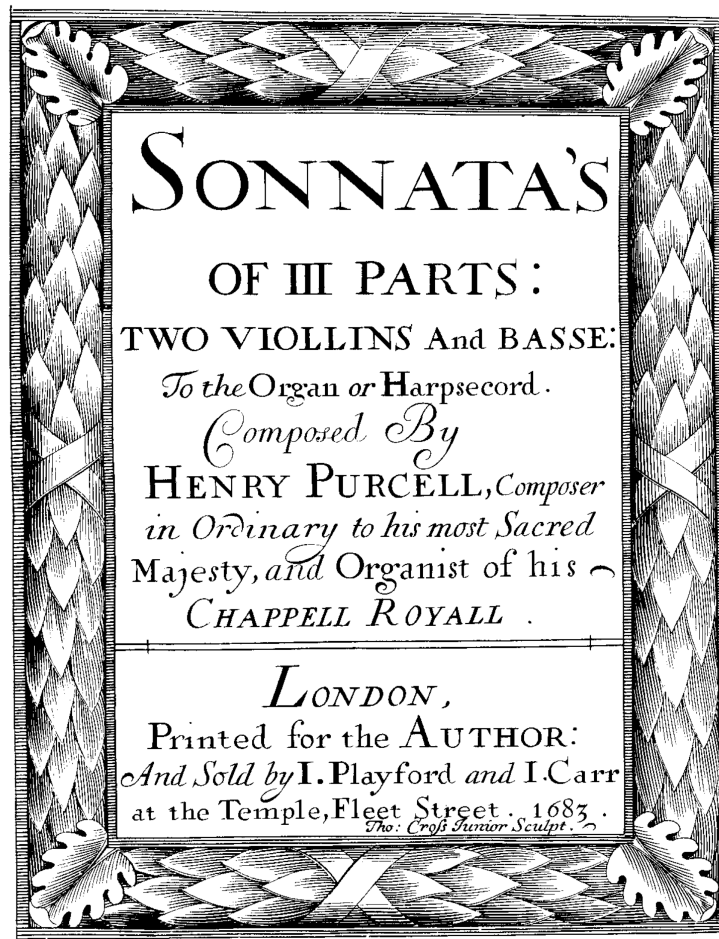


VOLUME TWO
Sonatas 7 - 12

Arranged for Three Euphoniums

by

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Cherry Classics Music

To the Reader.

Ingenuous Reader,



Instead of an elaborate harangue on the beauty and the charms of Musick (which after all the learned Encomions that words can contrive) commends it Self best by the performances of a skilful hand, and an angelical voice:) I shall say but a very few things by way of Preface, concerning the following Book, and its Author: for its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours: The attempt he confesses to be bold, and daring, there being Pens and Artists of more eminent abilities, much better qualify'd for the imployment than his, or himself, which he well hopes these his weak endeavours, will in due time provoke, and enflame to a more acurate undertaking. He is not asham'd to own his unskilfulness in the Italian Language; but that's the unhappiness

of his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegance of their Compositions, which he would recommend to the English Artists. There has been neither care, nor industry wanting, as well in contriving, as revising the whole Work; which had been abroad in the world much sooner, but that he has now thought fit to cause the whole Thorough Bass to be Engraven, which was a thing quite besides his first Resolutions. It remains only that the English Practitioner be inform'd, that he will find a few terms of Art perhaps unusual to him, the chief of which are these following: Adagio and Grave, which import nothing but a very slow movement: Presto Largo, Poco Largo, or Largo by it self, a middle movement: Allegro, and Vivace, a very brisk, Swift, or fast movement: Piano, Soft. The Author has no more to add, but his hearty wishes, that his Book may fall into no other hands but theirs who carry Musical Souls about them; for he is willing to flatter himself into a belief, that with such his labours will seem neither unpleasant, nor unprofitable. **Vale.**

Sonata No. 7 in E minor

Henry Purcell
Arr. Ralph Sauer

Adagio

Euphonium 1
mf

Euphonium 2
mf

Euphonium 3
(or Tuba)
mf

7

CANZONA (Allegro moderato)

mf

mf

6

mf

Poco Largo

The first system of the musical score consists of three staves, all in bass clef, 3/4 time, and G major. The top staff begins with a *mf* dynamic and features a melodic line with eighth-note patterns and slurs. The middle staff also starts with *mf* and provides a harmonic accompaniment with similar rhythmic motifs. The bottom staff, also marked *mf*, plays a slower-moving bass line with half notes and slurs. The system concludes with a repeat sign.

The second system of the musical score begins at measure 8, indicated by a circled '8' above the first staff. It continues with three staves in bass clef, 3/4 time, and G major. The top staff starts with a *p* dynamic and contains a melodic line with slurs and eighth-note patterns. The middle staff begins with a *p* dynamic and features a more active accompaniment with eighth-note runs. The bottom staff starts with a *p* dynamic and plays a bass line with slurs and eighth-note patterns. The system concludes with a repeat sign.

Vivace

This musical score is for three staves in 3/4 time, key of D major (one sharp). The tempo is marked **Vivace**. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet. The second and third staves are mostly silent, with the second staff starting its melodic entry in the fourth measure, also marked *p*. The third staff begins its melodic entry in the seventh measure, marked *p*. The piece concludes with a final melodic flourish in the eighth measure of the first staff.