

**WILLIAM CROFT** (or Crofts) was born in Warwickshire in 1678 and died at Bath in 1727. His early training had been under John Blow in the Chapel Royal to which, after spending some years as organist at St. Anne's, Westminster, he ultimately returned as master of the children, composer, and organist. Croft is now best remembered for his anthems and other church music, but he also composed odes and songs, music for the theatre, and a handful of instrumental pieces.

The sonata for solo violin and continuo did not become a really popular genre in England until well into the eighteenth century and few works of this kind were written before 1700 – there is one by Henry Purcell and three by Croft. Croft's three sonatas, written when he was about twenty, were first published in 1699 (together with works by an unidentified Italian composer) in an edition announced by John Young in the *Post Boy* on 3rd October. On 12th October John Walsh advertised a rival (and cheaper) edition in the *Flying Post*. The surviving copy of Young's edition unfortunately lacks the Croft sonatas. Several copies of Walsh's are extant and the present version is based on the best, on that in the British Museum (g.932).

**WILLIAM CROFT** (oder Crofts) wurde in Warwickshire geboren und starb 1727 in Bath. Er erhielt seine musikalische Unterweisung unter der Leitung von John Blow, in der Königl. Kapell Royal, zu der er schliesslich, nach einigen Jahren als Organist in der Kirche St. Anne, Westminster, als Magister der Kinder, zurückkehrte. Croft ist heute vor allem noch durch seine Kirchenmusik bekannt, doch komponierte er auch Oden, Lieder, Opernmusik und eine geringe Anzahl von Instrumentalwerken.

Die Sonate für Violine und Continuo erfreute sich erst im weiteren Verlauf des achtzehnten Jahrhunderts grosser Beliebtheit, und es gibt wenige Werke dieser Gattung, die vor 1700 geschrieben sind. Henry Purcell komponierte eine, und sein Bruder John drei solcher Sonaten. Die drei von Croft im Alter von ungefähr zwanzig Jahren geschriebenen Sonaten wurden erstmals 1699 veröffentlicht (und zusammen mit Werken eines unbekanntes italienischen Komponisten). Der Verleger John Young kündete seine Ausgabe im *Post Boy* vom 3. Oktober an. Am 12. Oktober setzte John Walsh eine Anzeige in die *Flying Post*, in der er John Young mit einer billigeren Ausgabe des gleichen Werks Konkurrenz machte. Das einzige erhaltene Exemplar von Youngs Ausgabe enthält leider nicht die Sonaten von Croft. Von der Ausgabe Walshs gibt es jedoch noch einige, und die vorliegende Ausgabe beruht auf einem Exemplar, das sich im British Museum (g.932) befindet, mit dessen freundlicher Genehmigung das Werk hiermit veröffentlicht wird.

## Notes

Source: "Sonata Sesta" of "Six Sonatas or Solos Three for a Violin and Three for the Flute with a Thorough Bass for ye Harpsicord Theorboe or Bass Viol. Compos'd by Mr Wm Crofts & an Italian Mr . . . London . . . John Walsh . . . & John Hare . . . 1700."

The present score shows the original text together with the following editorial emendations and additions:

A realization of the figured bass; all dynamics except those in brackets are additional suggestions for phrasing and ornamentation; and those which are in brackets.

*Adagio*: the characteristic "walking bass" suggests a tempo which is not too slow – a broad *Andante* perhaps, rather than a *Adagio*.

The silent half-bar in bar 6 is not intended to be played with metrical accuracy. It is a rhetorical pause of the kind which is characteristic of Corelli and other Italian composers of the period. It should be interpreted quite freely.

Bar 5: Violin, 1st note: crushed. Bar 27: The semiquaver group is best as in bar 25.

Quelle: „Sonata Sesta“ von William Crofts und einem Italiener: „Six Sonatas or Solos Three for a Violin and Three for the Flute with a Thorough Bass (Generalbass) for ye Harpsicord Theorboe or Bass Viol. Compos'd by Mr Wm Crofts & an Italian Mr . . . London . . . John Walsh . . . & John Hare . . . 1700.“

Die vorliegende Ausgabe gibt den Urtext wieder. Für die folgenden Berichtigungen ist der Herausgeber verantwortlich:

Realisierung des bezifferten Basses; alle die Dynamik betreffenden Hinweise, die in T. 26; weitere Anregungen, die sich auf die Phrasierung und Artikulation beziehen; alle eingeklammerten Vorzeichen.

*Adagio*: Der charakteristische „schreitende Bass“ scheint auf ein nicht zu langsames Tempo hinzudeuten – eher etwa ein breites *Andante* als ein *Adagio*.

Es liegt nicht in der Absicht des Komponisten, die Pause, die den halben sechsten Takt einnimmt, für ihren vollen Wert auszuhalten. Sie hat rhetorischen Charakter und folgt der Manier Corellis und anderer italienischer Komponisten seiner Zeit. Sie sollte daher ganz frei interpretiert werden.

T. 5: Geige, erste Note: Viertelnote in der Vorlage.  
T. 27: die Gruppe von Sechzehntelnoten wird am besten ebenso punktiert wie in T. 25.



15

Musical notation for measures 15-18. The first system consists of a single treble clef staff with a melodic line. The second system consists of a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *cresc.* and *poco f*.

2

Musical notation for measures 19-22. The first system is a single treble clef staff. The second system is a grand staff. The piano accompaniment continues with a consistent rhythmic pattern. A dynamic marking of *f* is present at the end of the system.

Musical notation for measures 23-24. The first system is a single treble clef staff. The second system is a grand staff. The piano accompaniment features a more complex rhythmic pattern with some triplets. A dynamic marking of *p* is present.

25

Musical notation for measure 25. The first system is a single treble clef staff. The second system is a grand staff. The piano accompaniment features a complex rhythmic pattern. A dynamic marking of *p* is present.

*poco rit.*

Musical notation for measures 26-28. The first system is a single treble clef staff. The second system is a grand staff. The piano accompaniment features a complex rhythmic pattern. Dynamic markings include *p* and *pp*. The piece concludes with a double bar line.

PREVIEW Low Resolution

4 3 7 6 5 4 3 6 5 4 3 7 #

6 6 #

6 #

Allegro

30

Musical score for measures 30-34. The score is in 4/4 time and features a treble and bass clef. The tempo is marked 'Allegro'. The key signature has one flat. The music is marked 'f ed energico'. Measure numbers 30, 31, 32, 33, and 34 are indicated. A large watermark 'PREVIEW' is overlaid diagonally across the page.

35

Musical score for measures 35-39. The score is in 4/4 time and features a treble and bass clef. The music is marked 'f ed energico'. Measure numbers 35, 36, 37, 38, and 39 are indicated. A large watermark 'PREVIEW' is overlaid diagonally across the page.

40

Musical score for measures 40-44. The score is in 4/4 time and features a treble and bass clef. The music is marked 'f ed energico'. Measure numbers 40, 41, 42, 43, and 44 are indicated. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Musical score for measures 45-49. The score is in 4/4 time and features a treble and bass clef. The music is marked 'f ed energico'. Measure numbers 45, 46, 47, 48, and 49 are indicated. A large watermark 'PREVIEW' is overlaid diagonally across the page.



System 1: Treble clef, bass clef. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a bass line with eighth notes. A measure rest of 6 is indicated below the bass staff.



System 2: Treble clef, bass clef. Treble staff contains a melodic line with eighth notes. Bass staff contains a bass line with eighth notes.



System 3: Treble clef, bass clef. Treble staff contains a melodic line with eighth notes. Bass staff contains a bass line with eighth notes.



System 4: Treble clef, bass clef. Treble staff contains a melodic line with eighth notes. Bass staff contains a bass line with eighth notes.



System 5: Treble clef, bass clef. Treble staff contains a melodic line with eighth notes. Bass staff contains a bass line with eighth notes. A measure rest of 7 is indicated below the bass staff. A large watermark 'PREVIEW Low Resolution' is overlaid diagonally across the page.

7

5

6 7

6

7

6

3# 7

6