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DUBLIN INSTITUTE OF TECHNOLOGY CONSERVATORY OF MUSIC AND DRAMA

THE FLUTE SONATAS of THOMAS ROSEINGRAVE (1688-1766)

by

BRÍD GRANT

Submitted in fulfilment of the requirements for the award of M Phil at the Dublin Institute of Technology under the supervision of Dr. Ita Beausang

July 2000

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of M Phil in Music is entirely my own work and has not been submitted for assessment for any academic purpose other than in fulfilment for that stated above.

Signed:

Date:

Brid Geant

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Dedication

This dissertation is dedicated to my mother,

Teresa Roseingrave-Grant, who inspired my love of music

and introduced me to the Roseingrave family

Abstract

This research project is a study of the XII Solos for A German Flute with a Through Base for the Harpsichord by Thomas Roseingrave, an eighteenth-century composer and performer. In the context of eighteenth-century musical life, Roseingrave occupies a position as a minor, but note-worthy, composer. He was highly regarded as a performer by his contemporaries, and some of his compositions have endured to the present time. The work presents an overview of his life and gives a descriptive analysis and new edition of his flute sonatas.

Foreword

A man's music is a function of himself, and is a reflection of his mind and a reaction to the world in which he lives. Just as we see the world through the eyes and mind of a Rembrandt, Cezanne or Picasso when we look at their paintings, so we experience the world through the ears and mind of a Beethoven, Brahms or Stravinsky when we hear their music. We are in contact with a mind, and we must attempt an identification with that mind. The closer the identification, the closer it is possible to understanding the creator's work.

Thomas Roseingrave was an eighteenth-century composer, living at the same time as J.S. Bach, Handel and Domenico Scarlatti. He was a complex individual whose style of composition reflected the many contradictions in his personal life. According to Burney he was

an enthusiastic, ingenious, and worthy man, of considerable eminence in his youth for his performance on the harpsichord and organ, both as a sight's-man and voluntary player; and his intellects being a little deranged in the latter part of his life, rendered him so whimsical and eccentric a character, that he is too prominent to be over-looked.²

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¹ Harold Schonberg, The Lives of the Great Composers. (London: Abacus, 1994), 7.

² Charles Burney, A General History of Music. (London: G.T. Foulis, 1935). Vol.2, 703.

The aim of this study is to provide an insight into his life, and to evaluate his output through a descriptive analysis and edition of his XII Solos for a German Flute with a Through Base for the Harpsichord. Chapter 1 details the events of his life and the circumstances that influenced his compositions. His nationality, his artistic influences, his compositions, his work in London and his eventual retirement to Ireland are discussed. Chapter 2 contains a descriptive analysis of XII Solos for a German Flute with a Through Base for the Harpsichord. Chapter 3 consists of an annotated edition of Roseingrave's flute sonatas, which have not been previously available for performance in their entirety in a modern edition. The Cooke edition [1728] of these sonatas and a list of the complete works of Thomas Roseingrave are contained in the appendices.

Roseingrave's vocal and instrumental music has been championed by such authorities as Constant Lambert and Percy Young, and more recently Douglas Gunn, Peter Holman and Paul Nicholson have revived his works. It is hoped that this new edition of his flute sonatas will extend access to the works and will find them a place in the modern concert repertoire.

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Sonata I, Sonata IV and Sonata VII have been edited by Richard Platt, and Sonata II has been edited by Jeremy Barlow. Details of publishers are contained in Appendix A.

Chapter 1

Thomas Roseingrave (1688-1766)

Thomas Roseingrave was born in Winchester, England, the son of Daniel Roseingrave, an organist and composer, and his wife Anne, who was a daughter of the Rev. Thomas Washbourne of Gloucester. His precise date of birth is unknown.⁴ According to Watkins Shaw he was born in 1688⁵, while Percy Young gives a later date of 1691.⁶ His great-grandmother was Dorothy, daughter of Samuel Fell D.D., Dean of Christ Church, Oxford, and sister of John Fell, Bishop of Oxford (1676 - 1686).⁷ Thomas was one of seven children, Anne (b.1683), Daniel (b.1685), Dorothy (b.1687), Thomas (b.1688), Robert (b.1693). Ralph (b.1695) and Elizabeth (b.1696).⁸ Anne, Robert and Elizabeth died in infancy.⁹

The early life of Daniel Roseingrave is a matter for some conjecture. There are contradictory suggestions as to his nationality, including the possibility that he was Irish. ¹⁰ The Census of Ireland circa 1659 includes Ralph Rosengrane, "gent of St.

⁴ The inscription on the gravestone in St. Patrick's Cathedral is unclear. It has been interpreted in the Journal of the Association for the Preservation of the Memorials of the Dead of Ireland, vi. 1904-1906 as Thomas Rosingrave, who died the 20 of June 1766 in the 78th year of his age.

⁵ Watkins Shaw, "Thomas Roscingrave", New Grove Dictionary of Music and Musicians, (6th ed.), ed. Stanley Sadie, London: Macmillan, 1980, xvi,196.

⁶ Percy Young, "Thomas Roseingrave (1691-1766) Background to a Choral Work", American Choral Review, x, Spring, 1967, 7.

James Davenport, The Washbourne Family, London: Methuen, 1907, 125.

⁸ Baptisms Register, Salisbury Cathedral.

⁹ Burials Register, Salisbury Cathedral.

Watkins Shaw, The Succession of Organists, Oxford; Clarendon Press, 1991, 420.

Katherine's Parish". The Chapter Acts of Christ Church record that Ralph Roseingrave obtained a lease of land in Finglas in 1661. In Gilbert's list of the Freemen of Dublin the following names appear:

- Edrus Roseingrave, in 1639 for Service.
- Thomas Roseingrave, button maker by special grace in the 14th year of the reign of Charles 1 (1625-1649) [1639].
- Sara Roseingrave, daughter of Thomas above, by birth in the 12th year of the reign of Charles 11 (1660 - 1685) [1672].

While there is no documented evidence to prove Daniel's relationship to any of the above-named Roseingraves, it is interesting that the names Thomas and Ralph were given to two of his sons prior to his arrival in Dublin. In biographies written to date, it is generally claimed that Daniel was born in London c.1650, but this is not substantiated. The suggestion that Daniel was of English extraction is supported by records of a 'Roseingrave' family living in the Gloucester area at the end of the sixteenth century, 13 where Daniel was subsequently employed as organist from 1679 to 1681.

It is also possible that Daniel was born in Ireland and sent abroad to study as a young boy. According to Sir John Hawkins he was "educated in the Chapel Royal", ¹⁴ but there is no documented proof of this. ¹⁵ If Hawkins' account is correct, Daniel's early training took place in the company of such eminent musicians as John Blow and Henry Purcell. The Roseingrave connection with Christ Church Cathedral in 1661 may also be relevant, in view of Daniel's later associations with the Dublin cathedrals.

ed. Seamus Pender, A Census of Ireland circa 1659, Dublin: Government Publications, 1935, 371.

¹² John Gilbert, Calendar of Ancient Records, 1889, i.

¹³ County Records Office, Gloucestershire.

¹⁴ Sir John Hawkins, A General History of the Science and Practice of Music, London: 1853, v. 25.

¹⁵ Shaw, New Grove, xvi, 195.

Following his first appointment as organist of Gloucester Cathedral, Daniel worked as organist of Winchester Cathedral (1682-1692) and Salisbury Cathedral (1692-1698). In 1698 he was granted six months' leave. His move to Dublin was recorded in the Salisbury Cathedral Chapter Acts:

the Dean and Chapter have allowed him half a year's time to go to Ireland and settle his Matters there, from the time he, the said Mr. Rosengrave, shall go from home. 16

This reference lends credence to the theory that the Roseingrave family was of Irish origin. However, whatever the precise nature of the "Matters" that required Daniel to leave Salisbury for six months he remained in Dublin for the rest of his life. By May 1700, one year after his departure, Anthony Walkley of Wells had been appointed organist of Salisbury Cathedral in his place, and Daniel had severed his connections with the English cathedrals.

Daniel's move to Dublin proved very rewarding for him financially. His appointment as organist of Christ Church Cathedral carried a salary of £25 per year. As stipendiary he gained an additional £15 per year. The was appointed both organist and Vicar-Choral of St. Patrick's Cathedral in the same year, thus making him one of the most highly-paid organists in Ireland or England at the time.

Before he came to Dublin Daniel had the reputation of being "a belligerent fellow". ¹⁹ In 1679 he was severely "admonished for beating and wounding a John Payn," one of the choristers of Gloucester Cathedral. ²⁰ This anti-social behaviour continued and in 1699 he was reprimanded, together with his predecessor at St. Patrick's Cathedral, Robert Hodge, master of the choristers, for using "very scurrilous language and for fighting together at a tavern." Roseingrave as "ye first and chief aggressor" was

^{16 11} April 1699.

¹⁷ Christ Church Cathedral, Dublin, Chapter Acts, 2 September 1698.

¹⁸ W.H. Grindle, Irish Cathedral Music, Belfast: Q.U.B., 1989, 28.

¹⁹ Ibid., 28.

²⁰ Suzanne Edward, No Fine but a Glass of Wine, Gloucester: 1985, 134.

²¹ J.E. West, Cathedral Organists, London: 1921, 30.

fined £3 and Hodge 20 schillings. Roseingrave was also ordered to beg public pardon of the latter at Christ Church.²² A year later he was suspended from his duties for an assault on Thomas Finell, and the Dean and Chapter further ordered that "from henceforth no vicar or stipendiary of this church do wear a sword under the penalty of expulsion."²³ This punishment was subsequently annulled by the payment of a fine.

In spite of these misdemeanours Daniel held his position at St. Patrick's Cathedral until 1719, when he resigned, due to ill-health, in favour of his son, Ralph.²⁴ However he continued to work at Christ Church Cathedral until his death eight years later.²⁵ Father and son served St. Patrick's and Christ Church Cathedrals for a period of almost fifty years, at a time when Jonathan Swift was Dean of St. Patrick's Cathedral and Dublin was one of the most vibrant social centres in Europe.

Nothing is known of Thomas Roseingrave's early life in the cathedral towns of Winchester, where he was born, or Salisbury, where he lived before he came to Dublin with his father in 1698. He was educated initially at a school kept by a Mr. Lloyd, and received his early musical training from his father. By the time that Thomas entered Trinity in 1707, ²⁶ the family was well established in Dublin musical circles. His elder brother, Daniel Junior, who had been sent from Dublin as a pupil to the College School in Gloucester in February 1700, was now Chapel organist, ²⁷ and his younger brother, Ralph, was also destined for a musical career. At Trinity College Thomas excelled at his musical studies and although he was not awarded a degree in respect of his general studies, as was usual at the time, he was "highly commended" for his musical studies. ²⁸

²² Ibid., 30.

²³ Christ Church Cathedral, Dublin, Chapter Acts, 24 September 1700.

²⁴ St. Patrick's Cathedral, Dublin, Chapter Acts, February 1719.

²⁵ Grindle, 1989, 29.

²⁶ Alumni Dublinenses, Register of Students, Graduates, Professors and Provosts of Trinity College in the University of Dublin, 1593-1860, ed. Burtchaell & Sadleir, 1965.

²⁷ Shaw, 1991, 421.

²⁸ Young, 1967, x. 4.

According to Charles Burney he was "regarded as a young man of uncommon dispositions for the study of his art", and was "honoured with a pension" to study abroad. Accounts differ as to who provided these funds. It is stated in the Tudway Collection that he was awarded a scholarship from Christ Church, Oxon. but this is unlikely as he was never a student there. There is no mention of a scholarship in the extant records at Trinity College, Dublin. However, it is recorded in the Chapter Acts in St. Patrick's Cathedral, that the Dean and Chapter ordered

that whenever Thomas Roseingrave, sonn of Daniell Roseingrave, the present organist of the said Cathedrall, being minded to travell beyond the seas to improve himself in the art of music and that hereafter he may be useful and serviceable to the said Cathedrall, get tenne guineas he by the said Proctor of the said Canonry given him as a guift from the said Canonry towards leaving his charges.³¹

This confirms that Thomas travelled abroad with financial support from St. Patrick's Cathedral on the understanding that he would take up a post in the cathedral on his return. Roseingrave's visit to Italy was undoubtedly the highlight of his travels where he befriended Domenico Scarlatti. This friendship had a lasting and profound effect on Roseingrave. Charles Burney recounts their first meeting as described to him by Roseingrave, who had been invited to play the harpsichord at a concert in a nobleman's house in Venice:

finding myself rather better in courage and finger than usual, I exerted myself, my dear friend, and fancied, by the applause I received, that my performance had made some impression on the company. After a cantata had been sung by a scholar of Fr. Gasparini, who was there to accompany her, a grave young man dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive while Roseingrave played, being asked to sit down to the harpsichord, when he began to play, Rosy said, he thought ten hundred devils had been at the instrument; he never had heard such passages of execution and effect before. The performance so surpassed his own, and every degree of perfection to which he thought it possible he should ever

²⁹ Charles Burney, A General History of Music, London: G.T. Foulis, 1935, ii, 704.

³⁰ British Museum, Harl. Mss.7337-42, p. 149.

^{31 14} December 1709.

arrive, that, if he had been in sight of any instrument with which to have done the deed, he should have cut off his own fingers. Upon enquiring the name of this extraordinary performer, he was told that it was Domenico Scarlatti, son of the celebrated Cavalier Alessandro Scarlatti. Roseingrave declared that he did not touch an instrument himself for a month; after this rencontre, however, he became very intimate with the young Scarlatti, followed him to Rome and Naples, and hardly ever quitted him while he remained in Italy. ³²

This description gives the reader an insight into Roseingrave's temperament and character. He appears to be confident but not arrogant, and capable of comparing his own performance with Scarlatti's. If taken literally, the desire to "cut off his own fingers," could be taken to be an early symptom of the mental instability which was to affect his later years, or it could reflect a melodramatic side to his character.

Ralph Kirkpatrick, who states that Scarlatti was already in Rome at the time, queries the date given by Burney for this meeting in Venice (c.1710).³³ However, Scarlatti may have made later visits to Venice, and his influence on Roseingrave is not disputed. Roseingrave's devotion to Scarlatti continued long after his stay in Italy and had a profound influence on his life.

Accounts differ as to Roseingrave's movements until he reappears in London. However, there is evidence that he visited Dublin in 1713. According to an account by Dr. Delany:

Tom Roseingrave was just then returned from Italy: and Dr. Pratt, then Provost of the College, who was not long returned from hence, and was far gone in the Italian taste, had gone that morning to St. Patrick's, to hear him play a voluntary, and was in rapture and praise of it.³⁴

33 Ralph Kirkpatrick, Domenico Scarlatti, Princeton University Press, 1968,

³²Burney, 1935, ii. 703-704.

³⁴ Dr. Delany, Observations upon Lord Orrery's Remarks on the Life and Writings of Dr. Jonathan Swift, London: W. Reeve, 1754, 190-191.

Further evidence of his presence in Dublin in 1713 is provided by a newspaper report of a public performance in Christ Church Cathedral, in thanksgiving for the Peace of Utrecht, which had been ratified earlier that year.³⁵ The music included a *Te Deum* by J.S. Cousser, and an Anthem by Mr. Roseingrave.³⁶ This is certainly the Anthem that Roseingrave had composed in Venice in 1712.³⁷ It is his earliest extant composition, and it is highly probable that it received its official title, *An Anthem of Thanksgiving for ye Peace [of Utrecht]*, *Arise Shine for thy Light is come* for this performance. The work was performed later in the year in St. Patrick's Cathedral, with the same title.³⁸

It is clear from these sources that Roseingrave did spend some time in Dublin on his return from Italy. However, it is curious that there is no record of him working at either of the cathedrals, in spite of the fact that he had been given funding by St. Patrick's Cathedral to travel abroad, and that he was required to be "useful and serviceable" to the cathedral on his return. In the absence of any biographical or documentary evidence, the reasons for the non-fulfilment of his obligation to St. Patrick's Cathedral and his absence from Dublin can only be surmised. One possible explanation is that his reunion with his father was not amicable. This is supported by the fact that in his will, dated 1724, Daniel bequeathed his estate to his other surviving son, Ralph, leaving Thomas only five shillings. Ralph had already succeeded his father at St. Patrick's Cathedral, and was appointed organist of Christ Church Cathedral on his father's death in 1727. It is interesting to note that Thomas did not return to Dublin until after Ralph's death in 1747.

Between 1714 and 1720 Thomas Tudway, Professor of Music at Cambridge University, was engaged by Edward Harley, Second Earl of Oxford, to compile a comprehensive collection of English church music. The result was the anthology now

³⁵ Dublin Gazette, 20 June 1713.

³⁶ Ibid., 20 June 1713.

³⁷ British Museum, Harl. Mss., 7337-42.

³⁸ St. Patrick's Cathedral, Dublin, Chapter Acts, 14 December 1709.

³⁹ Ibid., 14 December 1709.

⁴⁰ T.J. Walsh, Opera in Dublin 1705-179, Dublin: Allen Figgis & Co. Ltd., 1973, 85.

known as the Tudway Collection.⁴¹ On 5 March 1717, Tudway wrote to Humfrey Wanley, librarian at Trinity College, Oxford, asking for permission to include works by Thomas Roseingrave

so that I may be able to say I have made all ye [researches] I am able, both in England and Ireland, to make ye work as worthy as possible. 42

The anthem Arise Shine is contained in the fifth volume of the collection. 43 In a letter to Wanley, dated 16 December 1717, Tudway referred to the work as follows:

The artfull part is very fine, and he has show'd himself a great Master, but for want I believe to being us'd to set Church Music, he keeps too theatrical a style, and introduces in most places, his words, with very great Levetees, ⁴⁴... This is also Mr Hendale's fault, if I may permitted to call it so. ⁴⁵

The first record of Roseingrave in London is in 1717 at a concert at York Buildings, where Antonio Bernacchi and Gaetano Berenstadt sang one of his serenades. He soon became active as a performer and composer and in promoting the music of Domenico Scarlatti in England. In March 1718 he appeared at a benefit concert at which the programme included "several new songs by D. Scarlatti, never before sung in Italy", and "an Italian Cantata with Instruments" by Roseingrave. On 30 May 1720 he produced Scarlatti's opera *Narciso* at the Haymarket Theatre. Two arias and duets by Roseingrave were interpolated. So

⁴³ British Museum, E.442.ii.(1.).

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⁴¹ British Museum, Harl, Mss. 7337-42.

⁴² Young, 1967, x, 7.

⁴⁴ Levity i.e. coloratura passages.

⁴⁵ Quoted by Young, 1967, x. 7.

⁴⁶ Ibid., x, 5.

⁴⁷ Frank Walker, "Some Notes on the Scarlattis", The Music Review, 1951, xii, 195.

⁴⁸ The Daily Courant, 25 March 1718.

⁴⁹ Ralph Kirkpatrick, Domenico Scarlatti, New Jersey: Princeton University Press, 1968, 66.

⁵⁰ Ibid., 66. The manuscripts are preserved in the British Library Cat. No. H.315.

According to Burney

The singers in the opera of *Narciso*, the Music of which had been brought over by Roseingrave, were Signor Benedetto Baldassarri, Mr. Gordon, Signora Durastanti, Mrs. Anastasia Robinson and Mrs. Turner Robinson, daughter of Dr. Turner and wife of Mr. Robinson, organist at Westminster Abbey.⁵¹

In fact the opera was

none other than a revival of *Amor d'un'ombra e Gelosia d'un'aura*, the last opera Domenico had composed for the Queen of Poland in 1714. For the London revival modifications of Capeci's original libretto had been supplied by Paolo Rolli. 52

In 1725 a competition was held to appoint the first organist to St. George's Church in Hanover Square. This new church had been completed in 1724 in the fashionable area of Mayfair and the post of organist was considered a most prestigious one. Detailed accounts of the competition for this post are to be found in the writings of Burney, 53 Coxe 54 and in the Vestry Meeting Minutes of St. George's Church. The parishioners of the church were chiefly wealthy people of influence, and according to Burney they asked Dr. Greene, Dr. Galliard and Dr. Pepusch to be adjudicators. Burney also states that Dr. Arne was present on this occasion and that he

spoke with wonder of Roseingrave as an extempore fughist; but confirmed the general censure of his crude harmony and extravagant modulation, which indeed, his printed compositions imply.⁵⁵

The St. James's Evening Post reported that the judges were Dr. Croft, Dr. Pepusch, Mr. Bononcini and Mr. Geminiani, who each composed a subject "to be carried out by the said candidates in the way of fuguing." Handel, who was a member of this church

⁵¹ Burney, 1935, ii, 706.

⁵² Kirkpatrick, 1968, 66.

⁵³ Burney, 1935, ii, 705.

⁵⁴ Archdeacon Coxe, Anecdotes of George Frederic Handel and John Christopher Smith, London: 1799, 41-42.

⁵⁵ Burney, 1935, ii. 705.

at the time, also contributed one of the fugue subjects for the contest. ⁵⁶ The judges awarded the competition to the "famous Mr. Roseingrave, who made that way of performance his study for the great part of his life." Burney's account of the requirements for the competition describes how each candidate was required to play prepared pieces for half an hour and following this to extemporise on specific fugue subjects. This latter task, he claimed, proved too difficult for most of the contestants, as they did not know how to treat the answer, or provide suitable themes or harmonies. Roseingrave, on the other hand, while not acquitting himself too well with the prepared music excelled when it came to extemporisation, and

treated the subjects given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects and turning the themes to so many ingenious purposes, that the judges were unanimous in declaring him the victorious candidate. 58

With his appointment as organist to St. George's Church and a salary of £45 per annum, Roseingrave was now at the height of his fame and good fortune. In addition to his duties as organist he was much sought after as a teacher, "where he was looked on profoundly", ⁵⁹ and could have earned up to £1,000 per year. ⁶⁰ John Christopher Smith, ⁶¹ one of his pupils during this time, took lodgings in the same house as Roseingrave in Wigmore St., Marylebone, and was full of praise for his teacher. He valued his instruction greatly and invited Roseingrave to dine with him in the evenings as the latter would not accept any remuneration for his teaching. Smith spoke of him with affection as a kind and generous person. ⁶²

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⁵⁶ St. James's Evening Post, 16 November 1725.

⁵⁷ Ibid., 16 November 1725.

⁵⁸ Burney, 1935, ii, 705.

⁵⁹ Hawkins, 1853, v, 176.

⁶⁰ Coxe, 1799, 42.

⁶¹ John Christopher Smith (1712-1795) also studied with Handel and with Dr. Pepusch.

⁶² Coxe, 1799, 42.

The years from 1720 to 1735 mark Roseingrave's most prolific period as a composer. Vocal music, including the songs and duets from Narciso⁶³ and other songs were published c.1720.⁶⁴ Eight Suits [sic] of Lessons for the Harpsichord or Spinnet, were published in London in 1725 by John Walsh and Joseph Hare.⁶⁵ While not as successful as Handel's two sets of suites, (published in London in 1720 and 1733 respectively), they were much admired by his contemporaries. The Voluntarys and Fugues, six fugues and nine voluntaries, described by Nicholas Temperley as the "first unequivocal set of English voluntaries," were published by John Walsh and Joseph Hare in 1728, seven years before Handel's Six Fugues and Voluntarys. Roseingrave was one of the first composers in England to capitalise on the popularity of the new German (or transverse) flute; XII Solos for a German Flute with a Through Base for the Harpsichord were published in London by Benjamin Cooke in 1728.⁶⁸

The Six Cantatas published in 1735 are an interesting addition to the list of eighteenth-century English cantatas.⁶⁹ Cantatas of the early baroque were composed mainly by Italian composers living in England, while compositions in the genre by English composers were usually "issued, one or two at a time, in volumes otherwise made up entirely of art songs and ballads".⁷⁰ Roseingrave devoted an entire publication to the cantatas, and Burney noted that they were composed in the manner of Alessandro Scarlatti and were the most pleasing of his works.⁷¹

Roseingrave's edition of Scarlatti's XLII Suites de Pièces pour le Clavecin published in 1739 was the culmination of his efforts over many years to promote the music of his friend, Domenico Scarlatti.

63 British Library, H.315.

⁶⁴ British Library, G. 312. (30.), G. 316.g. (15.), H.1601.c. (8).

⁶⁵ British Library, h. 145. (l.).

⁶⁶ Nicholas Temperley, "Music in Church", *The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske, Oxford: Blackwell Ltd., 1990, 377.

⁶⁷ British Library, h.145. (2.).

⁶⁸ British Library, g. 1049.

⁶⁹ British Library, K.10. b.15.

¹⁰ H. Diack Johnstone, "Music in the Home", *The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske, Oxford: Blackwell Ltd., 1990, 171.

⁷¹ Charles Burney, 1935, ii, 706.

The inscription on the title page reads

I think the following Pieces for their Delicacy of Stile and Masterly Composition, worthy the attention of the Curious, which I have carefully revised & corrected from the Errors of the Press.

The only surviving copies of the original publication are to be found in the Rowe collection of King's College, Cambridge, the Henry Watson Collection of the Manchester Public Library and the Bibliothek der Freien und Hansestadt, Hamburg. A striking feature of the list of subscribers for the edition is that it includes prominent musicians of the time such as Thomas Arne, Charles Avison, William Boyce, Dr Pepusch, rather than "the noble and high-sounding names one looks for as a matter of course in an eighteenth century work". The edition, in two volumes, contains thirty sonatas published in the previous year in *Essercizi per gravicembalo*; twelve other pieces by Scarlatti, and a *Fugue* by Alessandro Scarlatti, presumably from Roseingrave's own collection. Newton and Sheveloff disagree about the origins of the *Essercizi*. According to Newton it was the only work published by Scarlatti. While Shelevoff states that it was published in London in 1738 or 1739 "by a group of Italians living in London, probably connected to Scarlatti through Farinelli," and claims that Roseingrave's publication was an attempt to restore his position as the chief Scarlatti exponent in England.

Whatever the origins of the *Essercizi*, Roseingrave's two volumes were the best-known and most widely used of the six volumes of Scarlatti sonatas published during the eighteenth century. A revised edition of the sonatas was published by Johnson in London in 1748; between 1739 and 1800 more than a hundred Scarlatti sonatas were printed in England, far exceeding publications of Scarlatti's keyboard music in any other country.⁷⁵

⁷⁵ Newton, 1939, 138.

⁷² Richard Newton, "The English Cult of Domenico Scarlatti", *Music and Letters*, xx, April, 1939, no.2, 140.

⁷³ lbid., 140.

⁷⁴ Sheveloff, The Keyboard Music of Domenico Scarlatti: A re-evaluation of the present state of knowledge in the light of recent sources. Ph.D. diss., Brandeis University, 1970, 198-200.

It is likely that other works by Roseingrave, which were published later, were also composed during this time. These include Six Double Fugues for Organ and Harpsichord, published by John Walsh in 1750, together with Scarlatti's Celebrated Lesson for the Harpsichord, with several additions by Mr. Roseingrave, ⁷⁶ and the Celebrated Concerto for the Harpsichord, published by C. and S. Thompson in 1770. ⁷⁷ The latter is taken from an earlier composition entitled Solo, which is found in a volume bearing the coat of arms of Lord Fitzwilliam in the Fitzwilliam Museum in Cambridge. ⁷⁸ The volume also includes an Allemanda by Roseingrave and harpsichord music by Geminiani and Scarlatti. According to the catalogue both the Solo and Allemanda were written by Roseingrave c.1740.

Meanwhile Roseingrave's personal life had been disrupted by "an unfortunate event [which] reduced him to extreme distress". 79

Roseingrave having a few years after his election fixed his affections on a lady of no dove-like constancy, was rejected by her at the time he thought himself most secure of being united to her for ever. This disappointment was so severely felt by the unfortunate lover, as to occasion a temporary and whimsical insanity. He used to say that the lady's cruelty had so literally and completely broke his heart, that he heard the strings of it *crack* at the time he received his sentence; and on that account ever after called the disorder of his intellects his *crepation*, from the Italian verb *crepare*, to crack. 80

The effects of this disappointment on his career are well-documented. According to Burney

After this misfortune, poor Roseingrave was never able to bear any kind of noise, without great emotion. If, during his performance on the organ at church, any one near him coughed, sneezed or blew his nose with violence, he would instantly quit the instrument and run out of

⁷⁶ British Library, e.174. m. (17.).

British Library, g.271.b. (24.).

⁸ Fitz. Mu., 106 (30 f 21), ff.31-4

²⁹ Coxe, 1799, 42.

⁸⁰ Burney, 1935, ii, 705.

church, seemingly in the greatest pain and terror, crying out that it was old scratch who tormented him and played on his crepation.81

Archdeacon Coxe noted that he was "perfectly rational upon every subject but the one nearest his heart; whenever that was mentioned, he was quite insane".82 Hawkins quoted as a final proof of his so-called "mental derangement" that he refused to teach "even persons of quality". 83 These accounts of his behaviour may be consistent with the diagnosis of post-traumatic stress disorder in today's psychiatric parlance, and underline the significance of the event which triggered it.

By the year 1737, the authorities at St. George's began to question Roseingrave's fitness for the post of organist because of "his occasional insanity". 84 Nevertheless at the Vestry Meeting on 20 February 1738, a suggestion that his salary be reduced was rejected and it was decided that his full salary would be continued. Further problems concerning Roseingrave's tenure as organist are recorded in the Minutes of a Vestry Meeting of 22 March 1744 when a complaint was made that his deputies

have not behaved in so decent a manner as they ought, with respect to the Airs and Voluntary's played in the church, which has given offence to several of the Parishioners.

When Roseingrave attended the next meeting to answer these charges, he apologised for the behaviour of his deputies and stated that he was incapable of playing the organ because of his "infirmities". 85 A decision was made to appoint a deputy. Handel was again asked to provide a subject for the competition. Although five candidates were selected, only two presented themselves to compete for the post and the Minutes of 23 April 1744 read

⁸¹ Ibid., 705.

⁸² Coxe, 1799, 42.

⁸³ Hawkins, 1853, v. 177.

⁸⁴ Burney, 1935, ii, 705.

⁸⁵ Vernon Butcher, "Thomas Roseingrave", Music and Letters, xix, no.3, July 1938, 285.

Mr. Keeble ... is hereby chosen and appointed assistant organist to Mr. Roseingrave, who on account of his infirmities is rendered uncapable of officiating.

The Vestry Meeting Minutes also recorded that Roseingrave, because of his "inability to support himself" should receive £25 per annum and that Mr Keeble should receive the remaining salary of £20 per annum. Let seems unusual that he was retained as an employee, and paid a salary, in spite of his inability to carry out his duties. This generous treatment demonstrates the high regard in which Roseingrave was held at St. George's. It can be assumed therefore, that Keeble took up the post in 1744, although Burney gives the date as 1737. After leaving St. George's, Roseingrave went to stay at the house of Mrs. Bray in Hampstead where he made a good recovery. Burney often visited him at this residence "on account of his sweetness of temper, his willingness to instruct young pupils and his entertaining conversation". During this period, he was also frequently visited by the Rev. Noodeson, Master of the Free School at Kingston-upon-Thames, who wrote an epitaph for him. He was so touched by this honour that he set it to music, but unfortunately the setting did not survive. See the second survive.

Thomas's brother, Ralph Roseingrave, who was organist of St. Patrick's and Christ Church Cathedrals, died in 1747. He left three children, none of whom followed a musical career. His son, William, became most successful and influential in political circles and held the post of Chief Chamberlain of the Exchequer Court in Dublin.⁸⁹ Following the death of his brother Thomas returned to Ireland, but the exact date is not recorded. He benefited from William's prosperity and lived with his nephew in Dunleary where he was supported by him until his death.⁹⁰ According to Mrs. Delany

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⁹⁰ Coxe, 1779, 42.

⁸⁶ St. George's Church, London, Vestry Meeting Minutes, 23 April 1744.

⁸⁷ Burney, 1938, ii, 705.

⁸⁸ Hawkins, 1853, v. 177.

⁸⁹ John Watson, The Gentleman & Citizen's Almanac, Dublin: S. Powell, 1758, 51.

Mr Roseingrave, who was sent away from St. George's Church on account of his mad fits, is now in Ireland, and at times can play very well on the harpsichord. 91

In addition to occasional performances at St. Patrick's Cathedral, he returned to an earlier interest and composed an opera, *Phaedra and Hippolitus*, ⁹² which was performed in concert form on 6 March 1753 in the Music Hall, Fishamble Street. A newspaper report described Roseingrave as "lately arrived from London" and announced that he would perform "Scarlatti's 'Lessons on the Harpsichord' with his own additions and ... his celebrated 'Almand'". ⁹³ A public rehearsal was held a week in advance

to a numerous Audience, which met with the highest Applause, the Connoisieurs allowing it to exceed any musical Performance ever exhibited here in Variety, Taste and Number of good Songs.⁹⁴

Although resident in Dublin, Roseingrave maintained his links with St. George's Church in Hanover Sq. where he was still considered as an employee. By 1762, a Vestry Meeting was called where it was decided that upon Roseingrave's death, Keeble should formally assume the position of sole organist without it being necessary to call any further meetings. Roseingrave survived until 1766 and is buried in the family grave in St. Patrick's Cathedral along with nine members of his family, including his mother, and his brother, Ralph. His inscription reads as follows:

Thomas Rosingrave, who died the 20 of June 1766 in the 78th year of his age. The most celebrated musician and accomplished man.

Thomas Roseingrave lived a long and eventful life. His travels in Italy as a young man and his meeting with Scarlatti had a profound influence on his musical development. His difficult relationship with his father and his unhappy love affair were other factors

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⁹¹ Mrs. Delany, *The Autobiography and Correspondence of Mary Granville, Mrs. Delany*, ed. Lady Llanover, London: 1861, 194.

Two surviving arias and recitatives are contained in the British Library Add. Mss. 24307.

⁹³ Faulkner's Dublin Journal, 6/10 February 1753.

⁹⁴ Ibid., 27 February/3 March 1753.

⁹⁵ Butcher, 1938, 287.

which affected his personality. He was unquestionably one of the finest organists of his day and was an outstanding teacher. While his compositional style was severely criticised by his contemporaries more recent opinions are kinder. Constant Lambert refers to his *Voluntarys and Fugues* as "astonishing" pieces which are "wholly his own". According to Sacheverell Sitwell Roseingrave is "perhaps the most conspicuous instance of 'genius manqué' in the history of English music." 97

The bi-centenary of Roseingrave's death in 1966 sparked a renaissance of interest in his music, spearheaded by no less an authority than Percy Young. Since that time, recordings of his music and historical research have served to reaffirm him as a serious composer of the period, not merely a whimsical character notable for his artistic and personal eccentricities. In reviewing the anthem, *Arise*, *Shine*, Young challenged the description of Roseingrave as an "English eccentric" on the grounds that

in the first place, Roseingrave was not English - or not to be reckoned as such. In the second, to use the word "eccentric" pejoratively of a composer is not to be justified in view of the fact that all great composers necessarily were regarded as eccentric. Deriving from this is the paradox that while a contemporary composer is praised for non-conformity, an eighteenth-century composer who breaks loose from the conventions is castigated for his insubordination. It is all a matter of categorisation. It has long been held in England that after Purcell there was but Handel, and a set of obedient stooges. Now Roseingrave is not classifiable according to the criteria which have hitherto prevailed in assessing the British musical situation in the time of Handel. For practical purposes he was an Irishman, neither the first nor the last to spread distemper among the self-satisfied.

6 Constant Lambert, "Thomas Roseingrave", PMA, no. 58, 1931-2, 73.

98 Young, 1967, 3.

⁹⁷ Sacheverell Sitwell, A Background for Domenico Scarlatti 1685-1759, London: 1935, 42.

Chapter 2

XII Solos for a German Flute with a Through Base for the Harpsichord

Descriptive Analysis

The title "solo" was used in the baroque era to denote a "sonata" or set of pieces for basso continuo and solo instrument. The sonata served many musical functions. It was used in an ecclesiastical setting, under the title sonata da chiesa and in court settings under the title sonata da camera. Both sonata types consisted of several movements, usually between four and seven. The sonata da chiesa often began with a Grave movement, suitably dignified for its setting, followed by livelier fugal movements while the sonata da camera tended to consist in the main of dance movements such as Allemandes, Courantes and Gigues. The sonatas of Roseingrave exemplify the gradual fusion of both forms, which took place in the first decades of the eighteenth century.

The XII Solos for a German Flute with a Through Base for the Harpsichord were the only works written by Roseingrave for a wind instrument. They consist of twelve sonatas, mostly in four movements.99 alternating slow/fast/slow/fast. With the exception of Sonata II which begins with a Vivace movement, all the sonatas start with an Adagio. Apart from Sonatas I, VI and IX all movements in individual sonatas are in the same key. While ornamentation is usually left to the performer, as was customary at the time, most of the ornamentation in the Adagio movements is written into the flute part by Roseingrave. 100 In the Allegro 2nd movement of Sonata XII the ornamentation is notated in two short Adagio interpolations by the flute.

⁹⁹ Sonatas VI, VII and IX have five movements.
¹⁰⁰ Sonatas I, III, V, VI, VII, VIII, IX, X, XI.

Elements of both the sonata da chiesa and the sonata da camera are present in these sonatas. Fugal movements, a feature of the sonata da chiesa, are included in Sonatas I IV, VIII and XII. Sonatas I, III, IV and V, unlike the other sonatas, do not contain the binary dance movements typically associated with the sonata da camera. Examples of the gavotte, (Gavotte II, VI) the minuet, (Menuett II, Menuet X, XI, XII) the allemande (Allemanda XIII, X, 101 XI) and the siciliana (Siciliana VII, XI) are interspersed with more serious movements headed by Italian tempo markings. Several dance movements are given tempo markings only, e.g. VI Spiritoso (minuet), VII Allegro (bourrée), IX Largo, ma non tanto (minuet), X Largo (siciliano).

The following commentary on the tonality, melody, rhythm, and phrase structure of Roseingrave's flute sonatas is intended as a descriptive analysis, which aims to familiarise students with the intricacies of the sonatas for the purpose of performance. Reference tables for each sonata are provided. Charts, indicating the tonal structure are included at the beginning of each individual movement. The vertical line refers to the key system and the horizontal line refers to the bar numbers.

¹⁰¹ In Sonatas VIII and IX these are incorrectly labelled Gavotte.

2.1 Sonata No. 1 in A minor Thomas Roseingrave

In this sonata, elements of the *sonata da chiesa* are suggested by the tempo sequence of slow/fast/slow/fast and the fugal nature of the Allegro.

Table 1 below presents details of the title, length, and key of each movement.

Title	Length	Key
Adagio	17 bars	A minor
Alleg r o	44 bars	A minor
Largo	18 bars	C major
Vivace	65 bars	A minor

Table 1: Sonata No.1 in A minor

2.1.1. Adagio

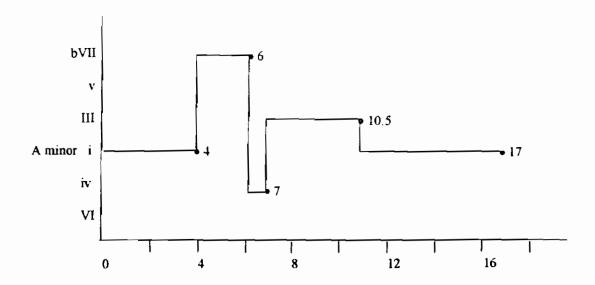


Fig. 1: Tonal structure Sonata No. 1 in A minor Adagio

The harmonic framework is based mostly on tonic/dominant relationships, with conventional cadence points (fig. 1). The swift changes in bar 7, from G major through G minor to D minor (Ex.1), bring some effective harmonic colour before reaching C major in bar 8. The final six bars are placed firmly in the tonic.



Roseingrave: Sonata No. 1 in A minor

Adagio (bar 7)

A flowing, harmonically driven melodic line, with triadic leaps and suspensions follows the plaintive opening phrase. The melody moves freely from bar 4, punctuated by tied notes, with ornamentation written in by the composer. The dotted rhythm in the continuo sequences in bars 10-11 is imitated in the flute part (Ex.2). The opening phrase returns in bar 12 with additional ornamentation written into the melody.



Roseingrave: Sonata No. 1 in A minor

Adagio (bars 10-11)

The phrase lengths are irregular, with cadential endings occurring within a continuous bass line. The first phrase group, consisting of three motifs (bars 1-4), overlaps with the second phrase group, which extends from bar 4 to bar 10. The first phrase group returns in bar 12 and is expanded to six bars.

2.1.2. Allegro

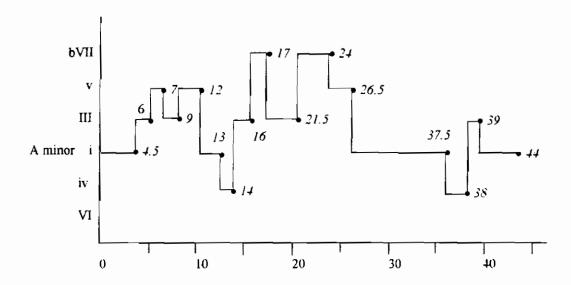


Fig. 2: Tonal structure Sonata No.1 in A minor Allegro

While the first section is centred in the minor key, the flattened leading-note in the continuo in bar 4 is followed by a series of passing modulations, leading to a 10-bar passage in the relative major at bar 15 (fig.2). The texture is enriched with suspended seventh chords in bars 27, 30-31 and 38-39, and a Neapolitan sixth chord in bar 39 (Ex.3).



Roseingrave: Sonata No. 1 in A minor Allegro (bars 38- 39)

The movement opens with a lively fugue subject in the flute, with characteristic repeated notes and a syncopated rhythm, which is stated by the continuo in bars 3-6. The subject is stated again by the continuo in bars 10-13 and bars 33-36, and by the flute in bars 19-22 and bars 25-28. Upward leaps are common in the flute part, with diminished sevenths in bars 10, 32 and 40.

The phrase lengths are irregular; the first phrase, (bars 1-3), is followed by an extended phrase, (bars 4-11), in which the melodic line follows the harmonic direction until it reaches the cadence point. This continues throughout the movement with the varying lengths of the sub-phrases determined, in typical baroque style, by the course of the melody.

2.1.3. Largo

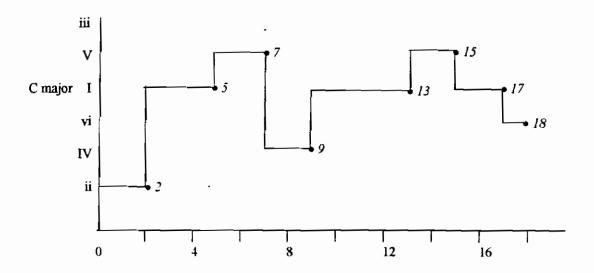


Fig. 3: Tonal structure Sonata No. 1 in A minor Largo

Beginning on the dominant of D minor, the main tonal centre of C major is established in bars 3-4. The harmonic scheme provides support for the flowing flute melody (fig.3). There is one chord change per bar until bar 10, when a dominant pedal in the tonic signals an increase in tension, ending with a Phyrgian cadence in A minor, which provides a link to the next movement (Ex. 4).





Roseingrave: Sonata No. 1 in A minor

Largo (bars 17-18)

The melody flows mostly in semiquavers punctuated by tied notes, moving in an overall descending pattern, with leaps of a diminished fifth in bars 1 and 3 providing upward momentum. Further leaps between bars 7-12 do not disturb the melody, which reaches a peaceful conclusion with ornamented minims in bars 14 and 15. The seamless phrase structure is in free *arrioso* style.

2.1.4. Vivace

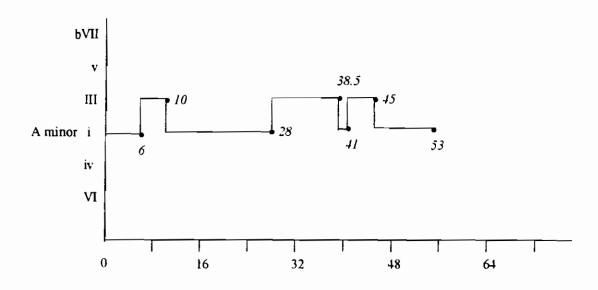


Fig. 4: Tonal structure Sonata No. 1 in A minor Vivace

The predominant tonal centre of this movement is A minor, with brief modulations to the relative major (fig.4). The opening motif is based on expanding intervallic leaps. A syncopated pattern, often sequential, gives an impression of lightness throughout the movement. The melodic intensity is heightened by diminished seventh leaps in bar 13, creating a false relation in bars 22-23, 46 and 59. Unusually, the final 13-bar section is repeated.

Unlike the other movements in this sonata, the phrase structure is punctuated by regular cadential endings. The first section consists of four four-bar phrases; in the

middle section from bar 17 the phrases are less clearly defined. In the third section the second phrase of the opening section is repeated from bars 40-44, while the third and fourth phrases are altered and extended to bring the movement to an end.

2.2 Sonata No. 2 in D major Thomas Roseingrave

An opening Vivace and two dance movements in binary form place this sonata in the category of the sonata da camera.

Table 2 below presents details of the title, length, and key of each movement.

Title	Length	Key
Vivace	40 bars	D major
Largo	30 bars	D major
Gavotte	32 bars	D major
Minuet	52 bars	D major

Table 2: Sonata No. 2 in D major

2.2.1. Vivace

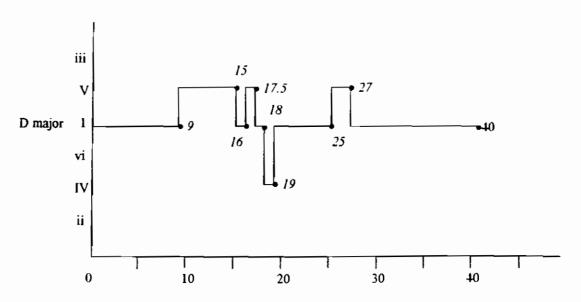


Fig. 5: Tonal structure Sonata No. 2 in D major Vivace

The harmonic framework of this movement, which is the only fast opening movement in this group of sonatas, is based almost exclusively in the tonic, with brief excursions to the dominant (fig.5). Seventh chords and suspensions are employed throughout; 6/4 5/3 cadential endings are used in bars 31 and 33; octave leaps are a notable feature of the continuo (Ex.5).



Roseingrave: Sonata No. 2 in D major

Vivace (bars 3-4)

The melodic interest is sustained by an inventive flute part over a robust continuo. A strong rhythmic pulse is balanced by a free-flowing effect, achieved by repetition and variation of the main motifs. In bars 5-7 both parts are interwoven contrapuntally and this interplay is evident throughout the movement. Syncopation, first heard in bar 7, and repeated short motifs (Ex.6), are other prominent features of the movement.



Roseingrave: Sonata No. 2 in D major

Vivace (bars 27-28)

The movement is divided into two main sections, bars 1-13 and bars 14-22, with a coda-like passage for the last eight bars. The first phrase group consists of one two-bar phrase and two extended phrases. The first phrase is inverted at the beginning of the second section and is followed by a group of sub-phrases, leading to two sets of repeated two-bar phrases in the final section.

2.2.2. Largo

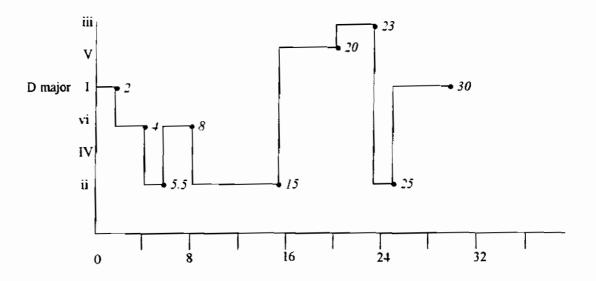


Fig. 6: Tonal structure Sonata No. 2 in D major Largo

In contrast to the harmonically unadventurous first movement, the tonal centre in this Largo fluctuates from bar 3, with an extended stay in E minor from bar 9 to bar 15, and moves to A major in bar 16 before returning to the tonic in bar 26 (fig.6). The diminished seventh harmonic interval is used for the first time in these sonatas in bar 3. The movement concludes with a Phrygian cadence in B minor.

The plaintive melody moves smoothly, apart from tied notes that become a feature of the movement from bar 6. Ornamentation is mostly left to the performer. The continuo part opens with four crotchet chords, followed by disjunct quaver movement including a minor ninth in bar 11, a diminished seventh in bars 14-15 and numerous octave leaps.

The movement opens with two related two-bar phrases, which are developed in a series of overlapping phrases of uneven lengths. The final phrase is extended with some ornamentation written in by the composer.

2.2.3. Gavotte

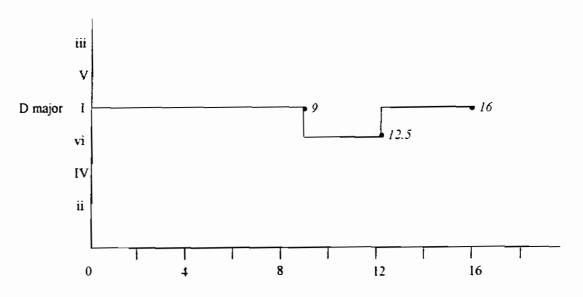


Fig. 7: Tonal structure Sonata No. 2 in D major Gavotte

The harmonic scheme of this dance movement is based almost entirely in the tonic, with one modulation to the relative minor in bar 10 (fig 7). The opening phrase contains the leap of a perfect fourth, which is used six times in the first section and is usually followed by a descending scale (Ex.7).

Ex. 7



Roseingrave; Sonata No. 2 in D major

Gavotte (bar 1)

The opening motif is varied melodically in the second section with wider intervals; an upward melodic leap of a minor sixth is used twice and a perfect twelfth is heard in bar 14. The continuo part moves almost entirely in crotchets throughout, with a repeated descending major scale in the first section. The movement is in binary form with two balanced repeated sections, each consisting of two four-bar phrases.

2.2.4. Minuet

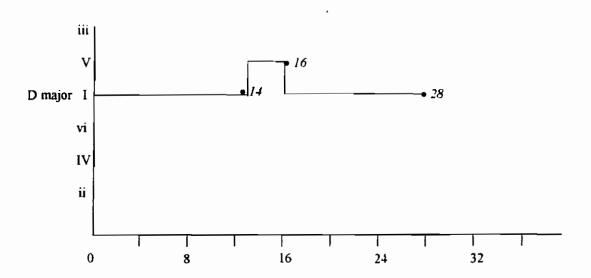


Fig. 8: Tonal structure Sonata No. 2 in D major Menuett

The tonal centre is firmly placed in D major, with the exception of a brief transition to the dominant in the second section (fig.8). The harmonic language is based almost entirely on root position and first inversion chords apart from a seventh chord in bar 7 and a cadential 6/4 5/3 in bar 15.

Leaps of a major ninth and an octave expand the range of the opening melody, which is simple in rhythmic construction. The second section introduces a two-bar idea, which is developed sequentially; a further four-bar idea completes the new material. The continuo supports the melodic line, moving mainly in quavers.

This movement, in ternary form, is divided into two repeated sections, followed by a coda. The first and third sections consist of two four-bar phrases, which are similar melodically; the second eight-bar section introduces new thematic material and the movement concludes with a four-bar coda based on the opening.

2.3. Sonata No. 3 in G major Thomas Roseingrave

The slow/fast/slow/fast tempo pattern and the absence of dance movements in this sonata link it to the sonata da chiesa.

Table 3 below presents details of the title, length, and key of each movement.

Title	Length	Key
Adagio	13 bars	G major
Allegro	23 bars	G major
Largo	35 bars	G major
Vivace	42 bars	G major

Table 3: Sonata No. 3 in G major

2.3.1. Adagio

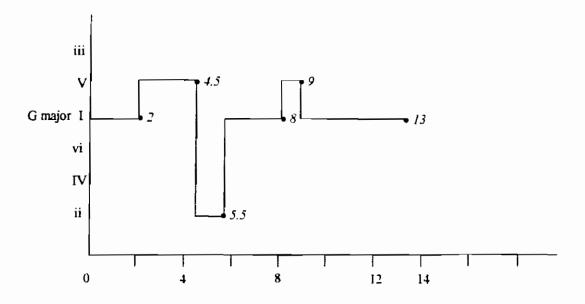


Fig. 9: Tonal structure Sonata No. 3 G major Adagio

The movement begins in G major with modulations to D major in bar 3, A minor in bar 6, and D major in bar 9, concluding with an imperfect cadence in the tonic in bar 13 (fig.9). The perfect cadence in the dominant minor in bar 5 is unusual. Bar 9 contains a diminished chord resolving to a 4/2 chord in G major, thus creating a false relation (Ex.8).

Ex.8



Roseingrave: Sonata No. 3 in G major

Adagio (bars 8-9)

Wide leaps are the main feature of the melody, which opens with a descending perfect fifth followed by a rising major sixth, with further leaps alternating with descending scalic passages. The composer writes in most of the ornamentation. Chromatic notes in both parts lend colour in bars 8-10. The continuo part moves mainly in quavers with some contrapuntal semi-quaver movement.

The phrase structure is irregular, with cadential endings occurring within a continuous bass line. The first phrase (bars 1-5) overlaps with the second phrase, consisting of two one-bar sub-phrases. In the third phrase (bars 8-13), the melodic line flows without interruption.

2.3.2. Allegro

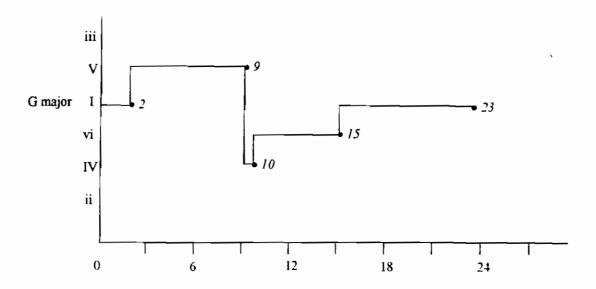


Fig. 10: Tonal structure Sonata No. 3 in G major Allegro

This lively movement begins in G major, modulating to the dominant after two bars, where it remains until the conclusion of the first section. The second section moves to C major (bar 10) and A minor (bars 11-15), before returning to the tonic in bar 16 (fig.9). The melodic line is harmonically driven, featuring varied syncopated and dotted rhythm patterns. The long final phrases in each section are particularly demanding for the performer. The continuo moves mostly in quavers, with imitation between the parts in bars 2-3, 6-7 and 13-14.

The first section (bars 1-9) consists of two two-bar phrases and one extended five-bar phrase. The second section (bars 10- 23) contains four two-bar phrases and an extended final phrase of six bars.

2.3.3. Largo

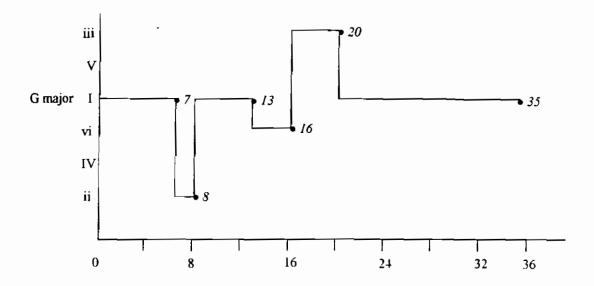


Fig. 11: Tonal structure Sonata No. 3 in G major Largo

Beginning in G major, the movement modulates to A minor, E minor and B minor, returns to the tonic for the final fifteen bars (fig.11) and concludes with a Phyrgian cadence in E minor. The flute part incorporates long dotted notes, descending scale passages, and leaps ranging from a perfect fourth to an octave. A syncopated motif with descending leaps (bars 23-25 and bars 27-29) arrests the flow of the melodic line. Successive hemiolas occur in bars 18-19.

The phrase structure is irregular, with a mixture of four-bar phrases and six-bar phrases. At bar 20 the opening phrase returns but goes in a new direction at bar 23. The final phrase is extended with a three-bar *Adagio* ending.

2.3.4. Vivace

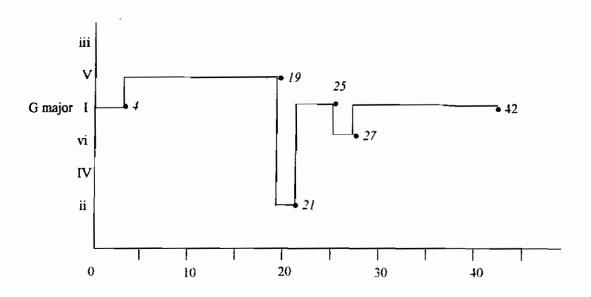


Fig. 12: Tonal structure Sonata No. 3 in G major Vivace

The movement begins in G major and moves to the dominant after four bars. The second section opens on the chord of D minor in bar 18 and moves to A minor after two bars. A return to G major is briefly interrupted by a transition to E minor (fig.12). A wealth of invention is displayed in the melody with scalic passages alternating with disjunct movement. Syncopation and dotted rhythms feature throughout. Both sections end with technically demanding arpeggio passages.

The movement is in binary form, the phrases are mostly regular, with virtuosic extensions at the cadences.

2.4. Sonata No. 4 in G minor Thomas Roseingrave

Here, the sonata da chiesa is evoked by the slow/fast/slow/fast tempo pattern of the movements, the fugal nature of the Allegro and the minor tonality of this sonata.

Table 4 below presents details of the title, length, and key of each move	ment.
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Title	Length	Key
Adagio	12 bars	G minor
Allegro	37 bars	G minor
Largo	29 bars	G minor
Presto	45 bars	G minor

Table 4: Sonata No. 4 in G minor

2.4.1. Adagio

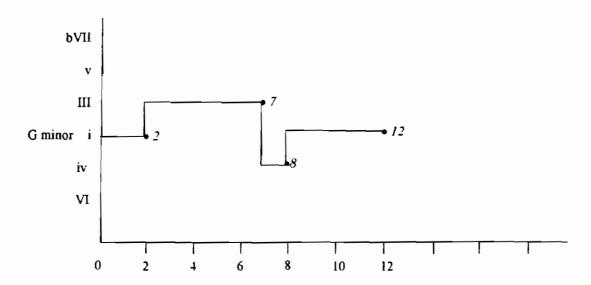


Fig. 13: Tonal structure Sonata No. 4 in G minor Adagio

The sombre minor tonality at the beginning of this movement is lightened by a modulation to Bb major in bars 3-8 and a Phyrgian ending in bar 12 (fig. 13).

Suspensions are used in the opening bars, 6/4 5/3 cadential endings in bars 7 and 11, and seventh chords are also used. The harmonic interval of a diminished seventh in bar 9 precedes an interesting raised third, which moves chromatically back to the tonic (Ex.9). The second of seven Neapolitan sixth chords used in these sonatas is found in bar 10. Here, as in two of the other three examples contained in this sonata, it resolves to a first inversion of the tonic chord (Ex.9).



Roseingrave: Sonata No. 4 in G minor

Adagio (bars 9-10)

Apart from the change of mode, the opening is almost identical to the opening Adagio of Sonata III. The harmonically directed melody is constantly evolving, with the exception of the descending dotted crotchets in bar 3. The grandeur of the melodic line is punctuated by cadential endings in bars 7 and 11. Chromatic movement is found in bars 9-10 (Ex.9). The continuo part moves mostly in quavers, with suspensions supporting the melodic line in bars 1-4 and octave leaps adding depth to the accompaniment from bar 6 to the end of the movement.

The phrase structure is uneven; the first phrase (bars 1-2) is followed by a second extended phrase (bars 3-7) in which the cadential ending provides the only interruption to continuously flowing lines. The final four-bar phrase is followed by a one-bar transition to the next movement.

2.4.2. Allegro

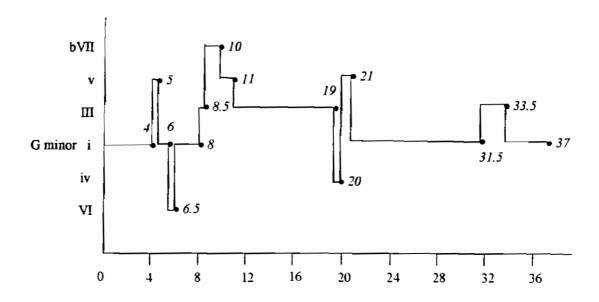


Fig. 14: Tonal structure Sonata No. 4 in G minor Allegro

This fugal movement begins in G minor and modulates to related keys before finally returning to G minor for the latter third of the movement (fig. 14). The Neapolitan sixth is used on three occasions, the first, in bar 6, where, typically, it is followed by a first inversion of the subdominant chord, resolving to a first inversion of the dominant (Ex. 10). In bars 22 and 25 they resolve, in Roseingrave's usual style, to the first inversion of the tonic chord.



Roseingrave: Sonata No. 4 in G minor

Allegro (bars 6-7)

The fugue subject is similar to the opening of the fugue in Sonata I. It is stated in the flute (bars 1-3) and in the continuo (bars 3-6, 7-9). There is an incomplete entry in a stretto passage at bars 16-17. A rising episode from bar 19-21 leads to a return of the subject at bar 23 followed by a descending scale with ornamentation written into the part. (Ex.11). The subject makes another appearance in the continuo at bar 29, followed by a fugal section based on earlier motifs.



Roseingrave: Sonata No. 4 in G minor

Allegro (bars 24-25)

The form of the movement is determined by the contrapuntal writing. The first section ends with the *stretto* at bar 16, the second section ends at bar 29, overlapping with the final entry of the subject in the continuo.

2.4.3. Largo

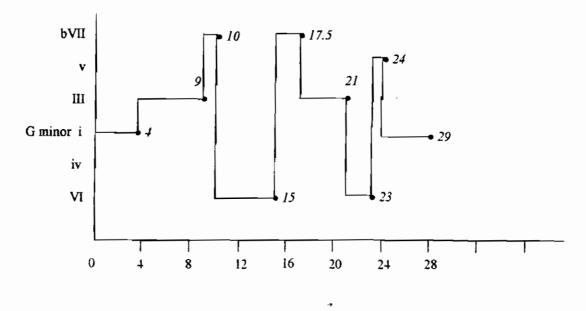


Fig. 15: Tonal structure Sonata No. 4 in G minor Largo

Although the first and last phrase of the movement is written in G minor, the predominant tonality is major, creating a feeling of lightness that belies the *Largo* tempo marking (fig. 15). A modulation to Bb major in bars 5-9 is followed by a one-bar sequential pattern, moving through F major to Eb major in bar 11 (Ex. 12).

Ex.12



Roseingrave: Sonata No. 4 in G minor

Largo (bars 10-11)

Further modulations to related keys occur before a return to the tonic is achieved by the use of a secondary dominant chord in bar 24 (Ex.13).



Roseingrave: Sonata No. 4 in G minor

Largo (bars 24-29)

The characteristic opening leaps of a perfect fifth and a minor sixth, so typical of Roseingrave's melodic style, are used in all but seven of the twenty-nine bars. The continuo part is independent of the melodic line, with syncopation used only in bar 12 while it occurs three times in the flute part. A hemiola extends the melodic line at the final cadence (Ex.13 above). The regular phrase structure and triple metre suggest a stately dance.

2.4.4. Presto

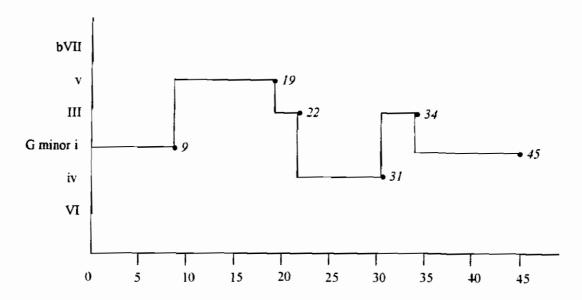


Fig. 16: Tonal structure Sonata No. 4 in G minor Presto

The tonic is firmly established before modulating to D minor in bar 10, where it remains until the first section concludes with a *tierce de picardie* in bars 18-19. The second section opens in Bb major and modulates to C minor before returning to the tonic in bar 35 for the conclusion of the movement (fig. 16).

The ascending minor sixth and the strong rhythm of the opening set the scene for this very effective movement. The melody is based either on wide intervals or on sequential scalic passages. A diminished seventh leap in bar 35, which is part of a two-bar sequential motif, adds impetus to the climax in bar 37. The continuo part is simple throughout, with dotted minims, minims and crotchets enabling the movement to maintain a light texture.

The movement is in binary form with two repeated sections. Although the phrases are uneven there is an impression of regularity because of the unity of the thematic material.

2.5. Sonata No. 5 in C major Thomas Roseingrave

The serious character of the opening Adagio, the absence of dance movements and contrapuntal nature of the fast movements indicate that this sonata closely aligned to the sonata da chiesa.

Table 5 below	presents deta	ils of the title	length	and key	of each mov	ement
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Title	Length	Key
.Adagio	15 bars	С тајог
Allegro	24 bars	C major
Larghetto	20 bars	С тајог
Fivace	60 bars	C major

Table 5: Sonata No. 5 in C major

2.5.1. Adagio

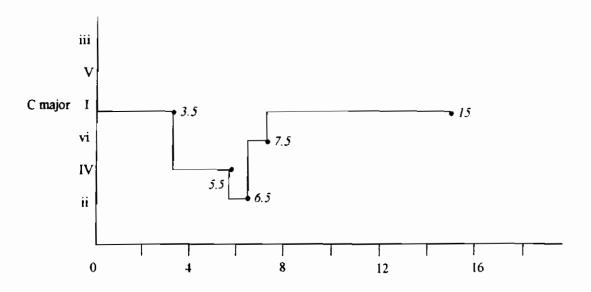


Fig. 17: Tonal structure Sonata No. 5 in C major Adagio

The movement is harmonically simple in structure, beginning in C major, with brief modulations to F major, D minor and A minor, before returning to the tonic at the end of bar 8 (fig. 17). The melody is notable for the amount of ornamentation that is written into the part. The dialogue between flute and continuo is enhanced by the use of rests. The short dotted rhythm pattern, which is a prominent feature of the continuo, (Ex. 14) complements the flowing flute melody.

Ex. 14



Roseingrave: Sonata No. 5 in C major

Adagio (bars 12-14)

The phrase lengths are irregular; the first phrase group (bars 1-4) is followed by a half-bar motif which is repeated and extended to a cadential ending at bar 8. The melodic line follows the harmonic direction throughout the movement, with phrase lengths determined by the course of the melody. An extended phrase from bar 11 to bar 14 is followed by two short sub-phrases that end the movement.

2.5.2. Allegro

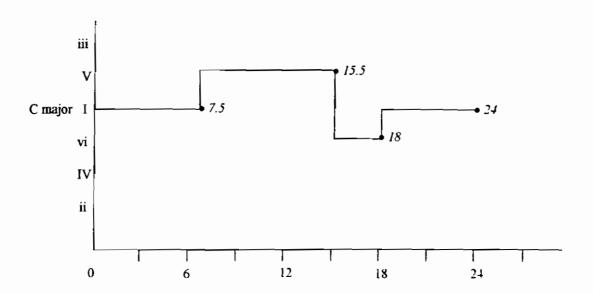


Fig. 18: Tonal structure Sonata No. 5 in C major Allegro

The harmonic framework of the first section (bars 1-14) is based on tonic/dominant relationships, with conventional cadence points. The second section (bars 15-24) begins in G major, modulates to A minor (bars 17-18), and returns to the tonic in bar 19 for the remainder of the movement (fig. 18).

Scalic passages and intervallic leaps, most commonly of a perfect fourth and diminished fifth, are the main melodic components. The movement is notable for its rhythmic invention and contrapuntal character.

The movement is in binary form with repetition of the opening material at bar 15 and bar 19. The first section subdivides into two four-bar phrases and one six-bar phrase. The second section unusually, is shorter, comprising a four-bar and a six-bar phrase.

2.5.3. Larghetto

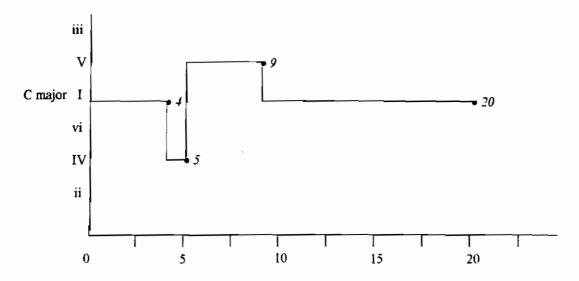


Fig. 19: Tonal structure Sonata No. 5 in C major Larghetto

The tonal centre is firmly placed in C major with the exception of a brief modulation to F major in bar 5 and G major in bars 6-9 (fig. 19). The movement is in free arioso style, with ornamented crotchets tied to semiquaver figures in the melody against repeated quavers in the continuo, creating a seamless structure.

The first section ends in bar 8; the longer second section begins with a 4-bar dominant pedal in the continuo. In bars 13-14 appoggiaturas in the flute part parallel with the continuo (Ex. 15) lead to a return of the opening phrase a third lower at bar 16, bringing the movement to a peaceful close.

Ex.15



Roseingrave: Sonata No. 5 in C major Larghetto (bars 13-14)

2.5.4. Vivace

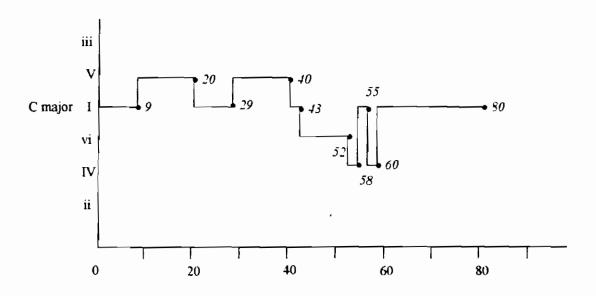


Fig. 20: Tonal structure Sonata No. 5 in C major Vivace

The simple harmonic framework consists mainly of tonic/dominant with modulations to A minor and F major in the second section of the movement (fig.20). Tied notes are used across the bar-line in the continuo in bars 7, 11, 55, 57 and 61, but unusually, not as suspensions.

The playful flute melody is based on wide leaps alternating with scalic passages. An effective syncopated quaver-crotchet motif recurs throughout. A one-bar motif introduced in bar 8 is repeated in bar 9 and developed and extended from bars 10-20 in the second section of the movement. A hemiola occurs in bars 44-45 before there is a return to the opening material, where the first four bars of the movement are repeated in bars 47-50.

The movement contains two repeated sections, (bars 1-20 and bars 21-60). The first section divides into four uneven phrase groups of four bars, eight bars, five bars, and five bars duration. Irregular phrase lengths also mark the second section. The return to the opening thematic material in bar 47 gives a ternary effect to the movement.

2.6. Sonata No. 6 in A minor Thomas Roseingrave

The minor tonality of the first two movements suggests the *sonata da chiesa*, but the change to a major key and the use of dance metres in the other three movements indicate the *sonata da camera*.

Table 6 below	presents details	of the title.	length.	and key	of each move	ment
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Title	Length	Key
.4dagio	15 bars	A minor
Allegro	25 bars	A minor
Larghetto	23 bars	C major
Gavotte	16 bars	C major
Spiritoso	44 bars	C major

Table 6: Sonata No. 6 in A minor

2.6.1. Adagio

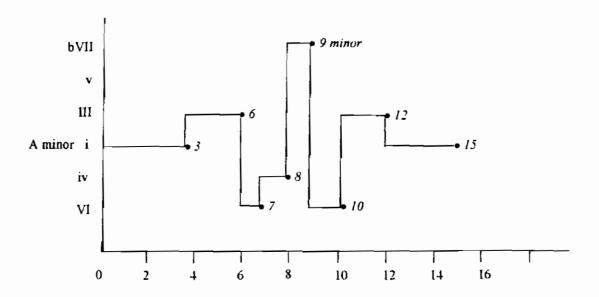


Fig. 21: Tonal structure Sonata No.6 in A minor Adagio

The opening and closing three bars of the movement are in A minor, with the remainder of the movement moving between related keys (fig.21). The modulation in bar 9 is to G minor rather than the expected key of G major. 4/2 suspensions are used regularly throughout. The movement concludes with a Phrygian cadence.

The plaintive melody is harmonically driven, with triadic leaps interspersed with scalic passages. Apart from bars 4 and 5 the ornamentation is left to the performer. The opening bar is repeated in the major key at bar 6, the dotted rhythm of the melody also reappears in bars 11-12 (Ex.16). The phrase lengths vary from short motifs to extended ornamented phrases.

Ex. 16



Roseingrave: Sonata No. 6 in A minor

Adagio (bars 1-3)

2.6.2. *Allegro*

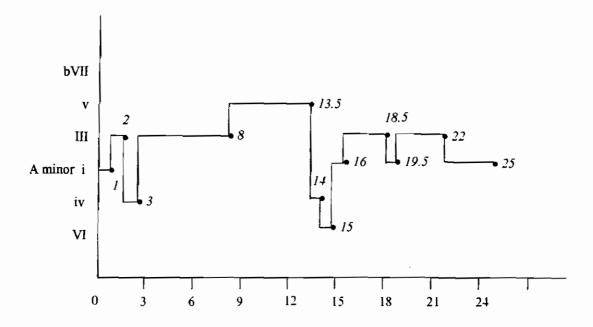


Fig. 22: Tonal structure Sonata No. 6 in A minor Allegro

The movement begins in A minor, briefly explores C major and D minor before settling back in the tonic until bar 8. The tonal centre shifts constantly from bar 14, visiting each of the related keys, with the exception of G major, before returning to the tonic for the final three bars (fig.22).

The opening motif, which is similar to the fugue subjects in Sonatas I and IV, is repeated in bars 6-7, and in bars 23-24. Scalic passages are a feature of the movement, as are the semi-quaver motifs first heard in bar 3 (Ex.17). Syncopated patterns are used from bar 14 in varying forms until the end of the movement.



Roseingrave: Sonata No. 6 in A minor Allegro (bar 3)

The continuo part moves almost exclusively in quavers with the exception of bar 12, where tied, suspended quavers followed by semi-quavers provide some contrapuntal movement (Ex. 18). In bars 16-18 the crotchet movement highlights the full effect of the syncopation in the melody.

Ex. 18



Roseingrave: Sonata No. 6 in A minor Allegro (bars 11-12)

The phrase lengths are irregular. The opening two-bar phrase is followed by a sequential four-bar phrase. The opening phrase is extended in the major key in bars 6-9, overlapping with two seven-bar phrases. The opening motif returns briefly in the last bars.

2.6.3. Larghetto

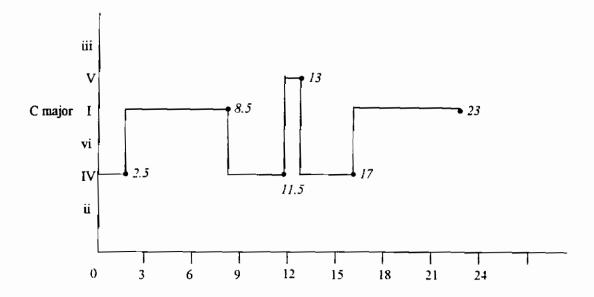


Fig. 23: Tonal structure Sonata No.6 in Aminor Larghetto

The tonal centre of C major in this movement is unusual in that it has moved from the tonic of A minor and the opening bar is the chord of F major. There are no other surprises in the harmonic progressions apart from bars 12-13 (fig.23) where there is a brief modulation to G minor.

The lyrical quality achieved by the scalic flow of the melodic line is enhanced by occasional leaps. A leap of a major ninth occurs in bars 20-21 where the rhythmic impetus decreases (Ex.19).

Ex.19



Roseingrave: Sonata No. 6 in A minor

Larghetto (bars 20 -23)

The continuo part, which consists mainly of crotchet/quaver movement, provides strong harmonic support, and quaver rests introduced in several bars add space and lightness to the overall texture.

The walking bass is the prominent feature of this movement, with continuous, overlapping phrases. The flute line flows through key changes without the regular punctuation of cadential phrase endings. A one-bar rhythmic pattern is repeated in the flute part between bars 8-13 with varied continuo accompaniment.

2.6.4. Gavotte

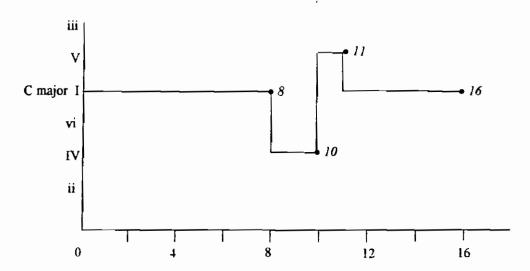


Fig. 24: Tonal structure Sonata No. 6 in A minor Gavotte

The key of C major is retained in this movement, which is simple in both harmonic language and structure. It is divided into two equal sections, the first in C major, the second modulating briefly to F major and G major (fig.24).

The repeated four-bar phrase of the first section contains leaps of a major third, perfect fourth, perfect fifth, major sixth and octave, but the predominant feature is the downward scalic passage first heard in bars 1-3 (Ex.20).

Ex.20



Roseingrave: Sonata No. 6 in A minor

Gavotte (bars 1-3)

In the second section the rhythmic and melodic structures are similar. The continuo moves in continuous quavers apart from syncopated patterns in bars 10-12.

The short dance movement is in binary form with regular four-bar phrases.

2.6.5. Spiritoso

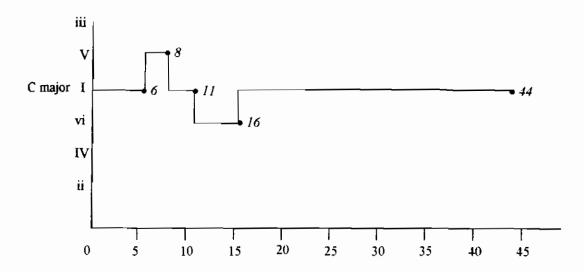


Fig. 25: Tonal structure Sonata No. 6 in A minor Spiritoso

The key of C major persists throughout the movement, apart from modulations to G major in bar 8 and A minor in bar 12 (fig.25).

The quaver rests in the opening bars coupled with the frequent use of leaps in the flute part create a lively atmosphere. The continuo part is in the style of a walking bass, with the exception of bars 12-13 where, atypically, the composer has written in two parts, the upper part continuing the quaver movement and the lower part using crotchets as a harmonic foundation. The phrases are regular, perhaps because the movement is clearly in dance form.

2.7. Sonata No. 7 in C major Thomas Roseingrave

In this instance, the slow first movement seems to refer to the *sonata da chiesa* whereas the dance movements are more closely affiliated to the *sonata da camera*. This is another example of the fusion of the two types of sonata, which took place in the early eighteenth century.

Table 7 below presents details of the title, length, and key of each more	vement	mor	ach	f eac	of	kev	and	length.	title	fthe	s o	details	presents	below	Table 7	
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Title	Length	Кеу
Largo	21 bars	C major
Vivace	52 bars	C major
Adagio	7 bars	C major
Allegro	35 bars	C major
Siciliana	19 bars	C major

Table 7: Sonata No. 7 in C major

2.7.1. Largo

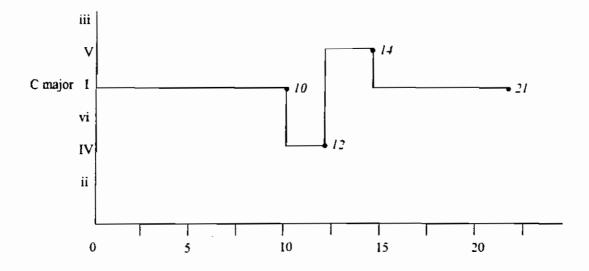


Fig. 26: Tonal structure Sonata No. 7 in C major Largo

The harmonic framework of this movement is based in the tonic with brief modulations to F major and G major (fig.26), ending in the dominant. The melody is the least remarkable of the opening movements, the rhythm is static accompanied by crotchet movement in the continuo. The opening four-bar phrase is followed by irregular phrases ending with a three-bar *Adagio* phrase.

2.7.2. Vivace

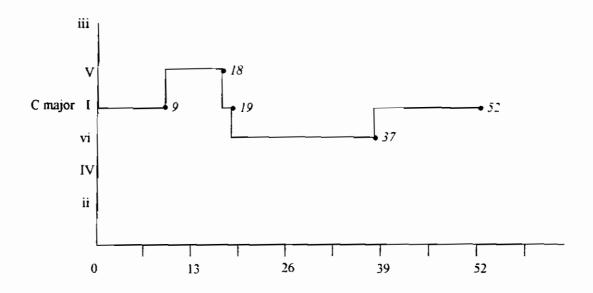


Fig. 27: Tonal structure Sonata No. 7 in C major Vivace

The C major key of the opening of this lively movement is disturbed by a chromatically-altered bass note in bar 7, suggesting a modulation to G major which is achieved in bars 10-11. A modulation to A minor is sustained from bars 20-37 before a final return to the tonic for the conclusion of the movement (fig.27). A Neapolitan sixth chord resolves, somewhat unusually for Roseingrave, to a first inversion of the dominant chord in bars 29-30 (Ex.21).

Ex.21



Roseingrave: Sonata No. 7 in C major

Vivace (bars 27-30)

The introductory melodic leap of a perfect fifth is heard only once more whereas the subsequent perfect fourth leap is repeated ten times. A syncopated pattern is introduced in bar 9, and a tied melodic note extending over three bars is echoed by a tied dominant in the continuo line in bars 23-24. The melodic leap of an augmented second (bars 28-29) and its ensuing development is typical of Roseingrave's style (Ex.21).

The movement is divided into three sections, the first containing eight bars and the second (bars 9-33) consisting of a seamless group of sub-phrases. The first sub-phrase of the final section (bars 34-52) echoes the opening idea before introducing further new material.

2.7.3. Adagio

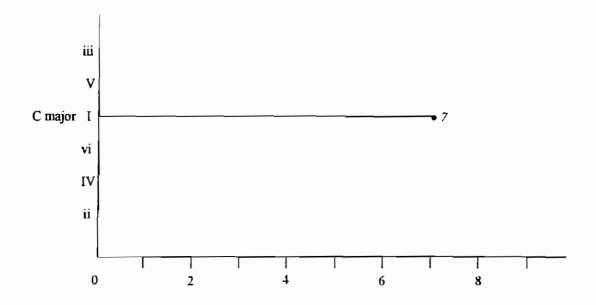


Fig. 28: Tonal structure Sonata No.7 in C major Adagio

This short movement remains entirely in the tonic before concluding with a cadence in the dominant (fig.28). The harmonic language consists of root position and first inversion chords with the exception of one ninth and two seventh chords.

The ornamentation is written into the music. The flute part moves mostly in semiquavers with repeated notes and dotted rhythms. The continuo also features repeated notes interspersed with octaves. The movement begins with a one-bar motif, the remaining six bars overlap into one phrase.

2.7.4. Allegro

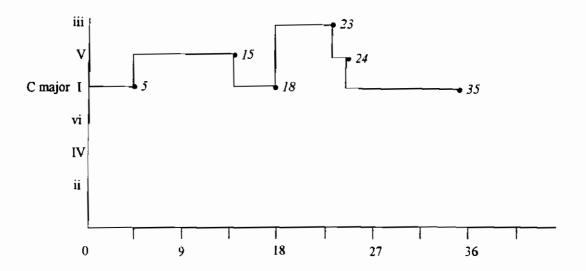


Fig. 29: Tonal structure Sonata No. 7 in C major Allegro

The harmonic scheme of this dance movement consists of tonic/dominant relationships with a further modulation to E minor in bars 19-23 (fig.29). The melody opens on an up-beat with a downward leap of a perfect fourth which is repeated at the beginning of the second section. Leaps of a perfect fifth and major/minor sixth are used frequently a diminished fifth in the flute part in bars 18/19. The most unusual melodic feature of this movement is the amount of repetition and sequence. An exact repetition occurs in bars 7-9 (Ex.22); in which beats 3 and 4 are altered to lead into the cadential ending. A similar type of repetition from bars 31-33 again disrupts the flow of the music.



Roseingrave: Sonata No. 7 in C major

Allegro (bars 7-10)

The movement is divided into two repeated sections, the first of which consists of three phrases of six bars, four bars, and five bars respectively. The second section contains four phrases and is extended to twenty bars.

2.7.5. Siciliana

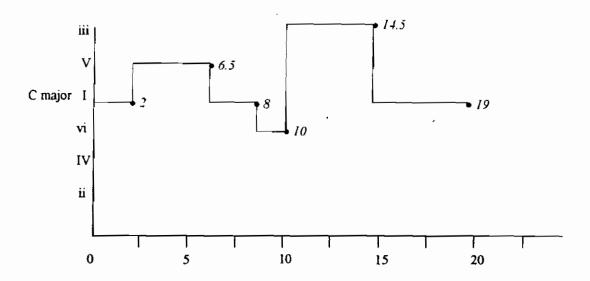


Fig. 30: Tonal structure Sonata No. 7 in C major Siciliana

The harmonic framework of this dance movement includes modulations to the dominant (bars 3-7) and the relative minor (fig. 30). The melody line moves smoothly by step in dance metre. (Ex.23)

Ex.23



Roseingrave: Sonata No. 7 in C major

Siciliana (bars 1-2)

The movement opens with three balanced two-bar phrases, each containing new material. The fourth phrase is extended to three and a half bars and the following phrase to four bars. The final phrase, which is in the nature of a coda, returns to the opening motif and is developed in a different manner after one bar. The exact repetition of bar 17 gives a positive conclusion to the movement.

2.8. Sonata No. 8 in D major Thomas Roseingrave

The serious Adagio and two fugal Allegro movements suggest the sonata da chiesa, but the binary dance movement implies the sonata da camera.

Table 8 below presents details of the title, length, and key of each movement.

Title	Length	Key
Adagio	14 bars	D major
Allegro	24 bars	D major
Allegro	70 bars	D major
Allemanda 102	28 bars	D major

Table 8: Sonata No. 8 in D major

2.8.1. Adagio

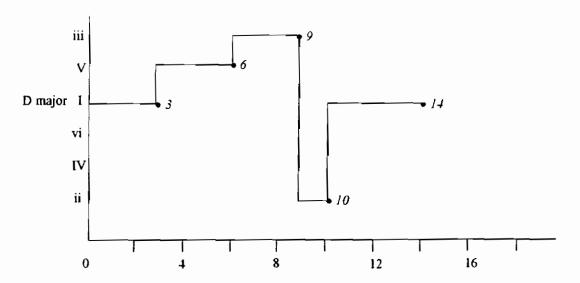


Fig. 31: Tonal structure Sonata No.8 in D major Adagio

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¹⁰² Title Gavotte in Cooke edition [1728]

The harmonic scheme in this stately movement includes modulations to the dominant, mediant minor and supertonic minor (fig.31). The harmonic language is bland, with the exception of a suspension in the bass in bar 1 and seventh chords in bar 8.

Elaborate ornamentation is written into the melody throughout. The phrasing follows the free style of the melody with breathing points at the cadences. The walking bass in the continuo adds some polyphonic touches.

2.8.2. Allegro

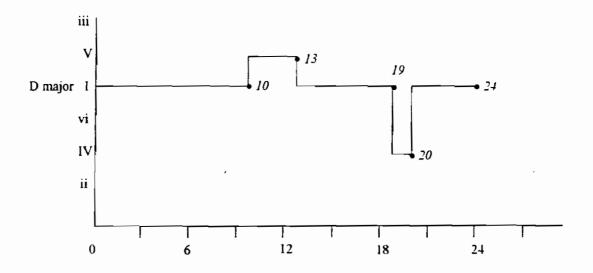


Fig. 32: Tonal structure Sonato No. 8 in D major Allegro

This fugal movement is harmonically predictable, with modulations to A major in bars 11-13 and to G major in bar 20 (fig. 32). An unusual resolution of 6/4 chords is found in bar 7 and bar 18 (Ex.24).

Ex. 24



Roseingrave: Sonata No. 8 in D major

Allegro (bars 18-20).

The fugue subject first stated by the flute is stated by the continuo at bar 4, and by the flute a fourth lower at bar 9, cadencing in the dominant at bar 13. It is stated again in the tonic by the continuo in bar 13, with an altered version at bar 22. The movement is in two overlapping sections (bars I-I3 and bars 13-24), the phrasing is determined by the material. An ungainly descending bass line can be seen in Ex.24.

2.8.3. Allegro

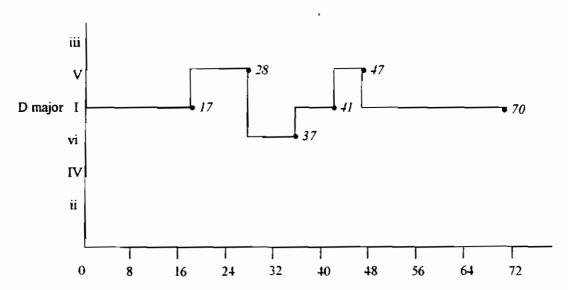


Fig. 33: Tonal structure Sonata No. 8 in D major Allegro

Fig. 33 outlines the harmonic direction of this fugal movement, with modulations to the dominant and the relative minor. An interesting feature of the uncomplicated harmonic language is the altered harmonic movement beneath a one-bar melodic motif, in bars 62 and 63 (Ex.25).

Ex. 25



Roseingrave: Sonata No. 8 in D major

Allegro (bars 62-64)

The fugue subject is stated by the solo flute and repeated by the continuo at bar 9, followed by episodical material. The subject does not recur apart from brief references in the flute at bar 40 and bar 65. The melodic range of two octaves, is the widest in this group of sonatas.

The phrase structure is irregular and follows the course of the polyphonic material.

2.8.4. Allemanda 103

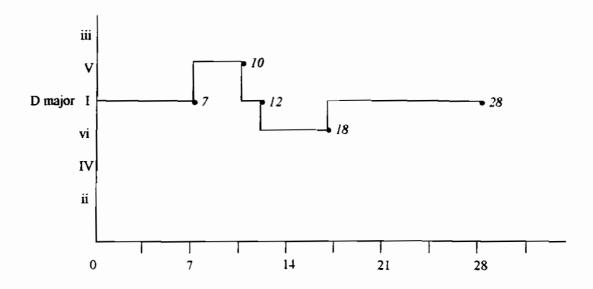


Fig. 34: Tonal structure Sonata No. 8 in D major Allemanda

The main tonal centre of this binary dance movement is D major, with a modulation to A major at the end of the first section (bar 10) and a further modulation to B minor in the second section (fig.34). The harmonic language is simple throughout.

The melody is based on a succession of leaping quavers. The continuo also moves mostly in quavers with humorous effect (Ex.26).



Roseingrave: Sonata No. 8 in D major Allemanda (bars 3-5) .

¹⁰³ Title Gavotte in Cooke edition [1728]

The first section is sub-divided into a two-bar phrase and an extended phrase of three bars. The opening motif is inverted in the first phrase of the second section. This section is divided into two phrase-groups of four and five bars respectively.

2.9. Sonata No. 9 in D major Thomas Roseingrave

The short slow introduction, the binary form and dance character of two of the movements intimate that this sonata is in the style of the sonata da camera.

Table 9 below presents details of the title, length, and key of each mov	ement.
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Title	Length	Key
Adagio	7 bars	D major
Allegro	29 bars	D major
Adagio	9 bars	B minor
Largo, ma non tanto 104	16 bars	D major
Allegro	31 bars	D major

Table 9: Sonata No. 9 in D major

2.9.1. Adagio

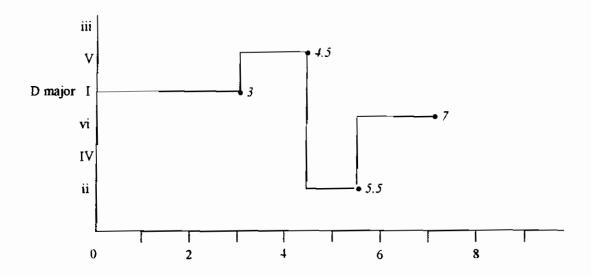


Fig. 35: Tonal structure Sonata No. 9 in D major Adagio

¹⁰⁴ Movement 5 of Sonata No. 9 in D major in Cooke edition [1728]

This short introduction, which begins in D major ends in the relative minor key (fig. 35). The ornamentation is written into the melodic line, which is supported by a walking bass in the continuo (Ex.27). The phrasing is irregular, in free fantasia style.



Roseingrave: Sonata No. 9 in D major Adagio (bar 5)

2.9.2. Allegro

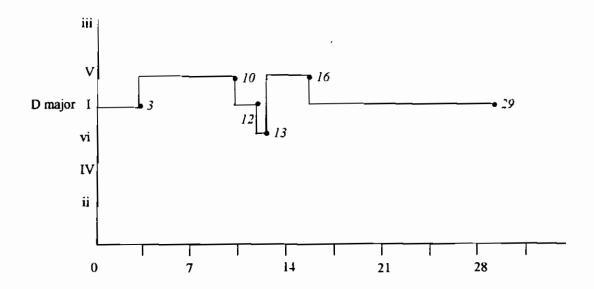


Fig. 36: Tonal structure Sonata No. 9 in D major Allegro

The harmonic framework is based on tonic/dominant relationships, with a short modulation to B minor in bar 13 (fig.36). The harmonic language includes some typical tied-note suspensions in both parts.

The minim movement of the opening is accompanied by descending quaver scalic passages in the continuo. The melodic line is harmonically driven with much use of intervallic leaps and scalic passages, which span almost an octave on occasion. Syncopated patterns, introduced in bars 6-7, are heard again in bars 24-25. The second section begins with the opening motif in the dominant. The movement is in binary form with irregular phrase lengths.

2.9.3. Adagio

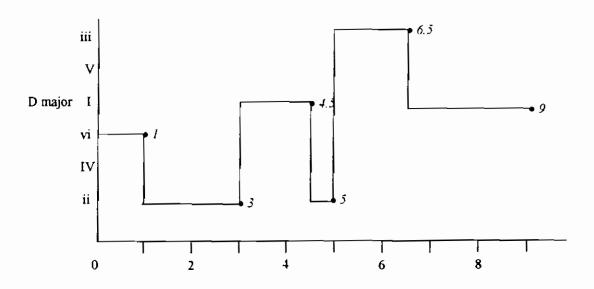


Fig. 37: Tonal structure Sonata No.9 in D major Adagio

This arioso-style movement begins in the relative minor and explores the minor tonalities before modulating to the tonic (fig. 37).

The melody in this short movement is notable for its depth of expression. Suspensions as in bar 2 add tension to the melodic line (Ex. 28). Unusual features in the continuo include a leap of a diminished octave in bar 2 and chromatic movement in bar 5. The nine-bar movement is divided into four phrases; three two-bar phrases and a final threebar phrase, each containing new thematic material.



Roseingrave: Sonata No. 9 in D major

Adagio (bars 1-2)

2.9.4. Largo, ma non tanto¹⁰⁵

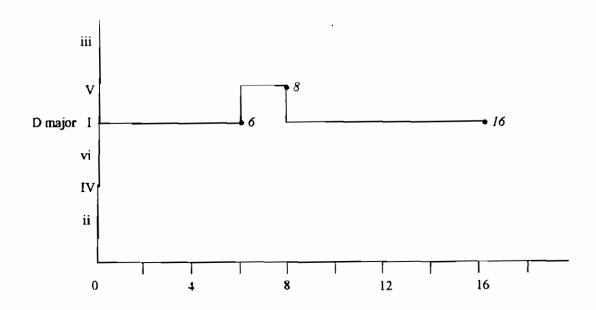


Fig. 38: Tonal structure Sonata No. 9 in D major Largo, ma non tanto

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¹⁰⁵ Movement 5 of Sonata No. 9 in D major in Cooke edition [1728]

The harmonic scheme of this binary dance movement is simple but effective (fig.38). The melodic line is decorated in typical baroque style, with ornaments indicated on four occasions while other decorations are incorporated into the melodic line (Ex.29).

Ex. 29



Roseingrave: Sonata No. 9 in D major Largo, ma non tanto (bars 13-16)

Intervallic leaps and descending scalic passages result in a charming yet simple melody. The continuo part imitates the flute at the beginning of each section. The phrase structure is regular consisting of four four-bar phrases.

2.9.5. Allegro

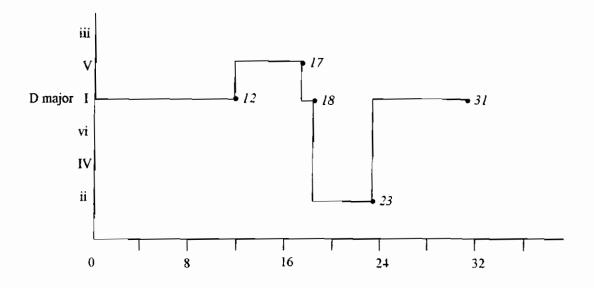


Fig. 39: Tonal structure Sonata No. 9 in D major Allegro

The tonic is the predominant tonal centre with brief modulations to A major, at the end of the first section, and to E minor in the second section (fig. 39).

The first section of this binary movement begins with arpeggio crotchets accompanied by repeated quavers in the continuo part. A syncopated pattern first heard in the melodic line in bar 2 is repeated in bars 8-10 and from bar 24. One of the less successful features of Roseingrave's writing is evident in bars 5-9 (Ex.30) where the melodic line is stunted by the repetition of g' in each bar. The opening motifs are further developed in the second section, with repeated syncopation from bars 24 - 29. The phrase structure of the movement is irregular due to the amount of repetition and extension of motifs.

Ex.30



Roseingrave: Sonata No. 9 in D major Allegro (bars 5-9)

2.10. Sonata No. 10 in G major

Thomas Roseingrave

The sonata da camera is suggested by the inclusion of three binary dance movements.

Table 10 below presents details of the title, length, and key of each movement.

Title	Length	Key
Adagio	14 bars	G major
Allemanda, 106 Allegro	27 bars	G major
Largo	20 bars	G major
Minuet, Vivace	28 bars	G major

Table 10: Sonata No. 10 in G major

2.10.1. Adagio

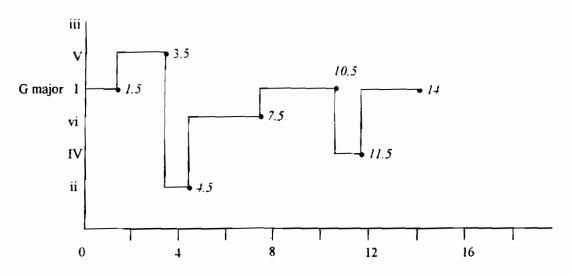


Fig. 40: Tonal structure Sonatu No. 10 in G major Adagio

¹⁰⁶ Title Gavotte in Cooke edition [1728].

This plaintive movement is firmly placed in the tonic with modulations to all the related keys (fig.40). Triadic leaps are a feature of the melodic line; leaps of a third predominate while all other diatonic intervals, with the exception of an octave, are employed. A major seventh in the penultimate bar adds intensity and drive as the melody moves towards the cadence. The inclusion of F natural in the flute part in bar 4 and in the continuo in bar 10 (Ex.31) is an example of Roseingrave's use of false relations.

Ex.31



Roseingrave: Sonata No. 10 in G major

Adagio (bar 10)

There is much rhythmic and melodic variety throughout, while the continuo line combines quaver and semi-quaver movement. The ornamentation is written into the flute part.

The phrase lengths are irregular: four bars, three bars, two bars, and five bars each containing new thematic material, over a continuous walking bass.

2.10.2. Allemanda, 107 Allegro

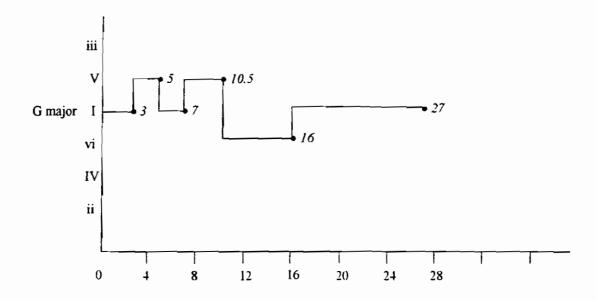


Fig. 41: Tonal structure Sonata No. 10 in G major Allemanda, Allegro

The first section of this lively dance movement alternates between tonic/dominant keys. The second section remains in the tonic, with the exception of a modulation to E minor in bars 11-16 (fig.41). Suspensions in the bass occur on four occasions.

The harmonically driven melody includes a syncopated octave leap in the flute part in bar 3, which is repeated exactly in the next bar. This figure is used on two further occasions in the second section. Leaps of a third and fourth predominate and octave leaps are used to achieve a climatic effect in bar 19 (Ex.32). The continuo part is based on a variety of rhythm patterns. Rests are introduced in the final five bars to allow the ornamented melodic line to predominate.

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¹⁰⁷ Title Gavotte in Cooke edition [1728].

Ex.32



Roseingrave: Sonata No. 10 in G major

Allemanda (bars 18-19)

The movement is divided into two unequal sections, the first of which sub-divides into two 5-bar phrases, ending with a codetta. The first 6-bar phrase of the second section contains new material derived from the opening, and is answered by a balancing 6-bar phrase, which is both rhythmically and melodically similar to the opening. The codetta is repeated an octave higher, ending the movement.

2.10.3. Largo

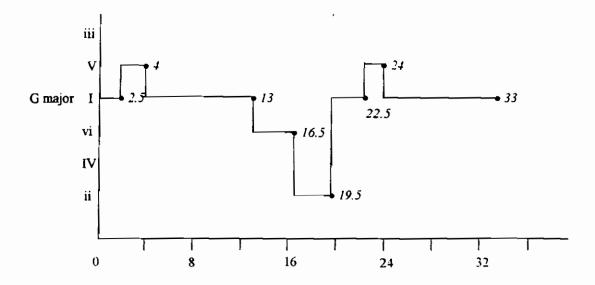


Fig. 42: Tonal structure Sonata No. 10 in G major Largo

The main tonal centre of this dance movement is G major with brief modulations to D major, E minor and A minor (fig.42). The harmonic language used is unadventurous apart from a Neapolitan sixth chord resolving to a first inversion of the tonic in bar 15, and unusual chromatic movement in bar 18 (Ex.33).



Roseingrave: Sonata No. 10 in G major

Largo (bar 18)

The seamless flute part consists of continuously evolving new material. The opening melodic leap of a perfect fifth is followed by scalic passages, which are interwoven with other harmonically driven leaps. The continuo line employs a mixture of scalic passages and triadic leaps to enhance and support the melodic line.

The movement, which is in ternary form, includes the instruction *Da Capo* in the Cooke edition. The first section (bars 1-13) and the second section (bars 14-20) are divided into overlapping phrases of varying length.

¹⁰⁸ This repeated section is included in fig.42 above.

2.10.4. Minuet, Vivace

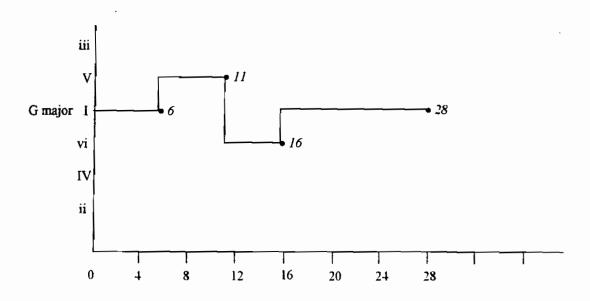


Fig. 43: Tonal structure Sonata No. 10 in G major Minuet, Vivace

This minuet movement marked *Vivace* begins in G major and modulates to D major at the end of the first section. The tonal centre then shifts to E minor before returning to the tonic (fig.43). The opening arpeggio melodic motif is imitated in the continuo in the second bar. Stepwise movement in the flute is interrupted by a one-bar ornamented motif which is treated sequentially in bars 5 and 6 (Ex.34).



Roseingrave: Sonata no.10 in G major

Minuet (bars 5-8)

Semi-quaver movement is followed by a triplet figure and notated ornamentation in bars 15 and 16, leading to a return of the opening theme. The continuo part moves mostly in quavers throughout.

The movement is in ternary form with evenly balanced phrases. The first section is subdivided into two four-bar phrases. The second section, similarly structured, is followed by a return to the opening thematic material at bar 17. The movement concludes with a four-bar coda.

2.11. Sonata No. 11 in G major

Thomas Roseingrave

The slow introduction and binary dance movements identify this sonata as a sonata da camera.

Table 11 below presents details of the title, length, and key of each movement.

Title	Length	Kev
Adagio	9 bars	G major
Allemanda	26 bars	G major
Minuet	24 bars	G major
Siciliana	25 bars	G major

Table 11: Sonata No. 11 in G major

2.11.1. Adagio

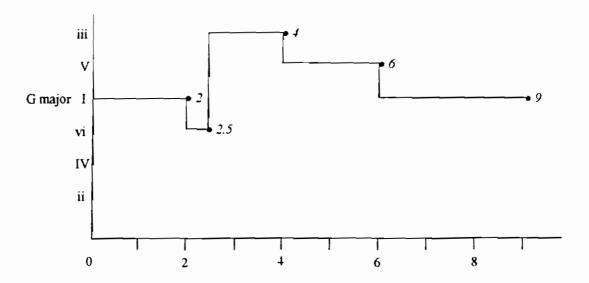


Fig. 44: Tonal structure Sonata No. 11 in G major Adagio

The predominant tonic/dominant harmonic scheme is briefly interrupted by a modulation to E minor in bar 3 and to B minor in bar 4 (fig.44). The plaintive opening phrase is followed by a flowing melodic line where scalic movement is interspersed with triadic leaps. The ornamentation is notated in the flute part. The use of augmented fourth intervals in bars 6-7 (Ex.35) is typical of Roseingrave's idiosyncratic melodic style.

Ex. 35

Roseingrave: Sonata No. 11 in G major

Adagio (bars 6-7)

Syncopated rhythmic patterns are heard in bars 3, 7 and 9. The continuo line moves entirely by leaps and reaches an infrequently used D at the end of the bar 8.

The phrase structure of this short movement is typically baroque in construction. The listener is constantly denied the suggested cadential phrase-endings by the continuously flowing design of the melodic lines.

2.11.2. Allemanda

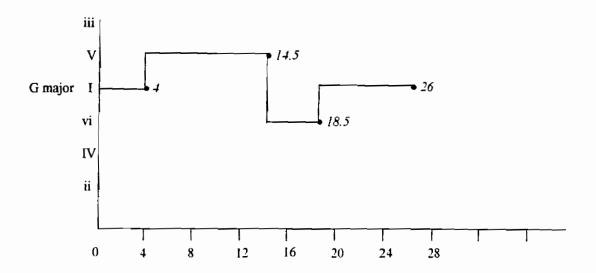


Fig. 45: Tonal structure Sonata No. 11 in G major Allemanda

This elegant dance movement begins in the tonic and modulates to D major in bar 5, where it remains until the opening of the second section. There is a further brief modulation to B minor in bar 15 (fig.45). Simple harmonic language is used throughout.

The opening melodic motif consists of a series of arpeggio-based leaps, ending with a 4-3 suspension. Scalic passages are interspersed between the leaps, providing melodic contrast. Half-bar motifs are repeated in bar 7 and bar 9 while a further half-bar motif, treated sequentially from bar 10, brings the melodic line to a climax in bar 12 (Ex.36).



Roseingrave: Sonata No. 11 in G major Allemanda (bars 7-12)

The second section contains repetition and development of the main motifs with new syncopated patterns introduced in bars 17, 18, and 24. The continuo mirrors the flute part in contrapuntal style, a descending melodic minor scale in bar 16 contrasts with the usual leaping movement.

The movement is in two sections, the first of which contains thirteen bars and is divided into four two-bar phrases and one five-bar phrase. The thematic material of the first three phrases is linked, while new material is introduced for the remaining two phrases. The second section opens with a five-bar phrase using thematic material derived from the opening. This is followed by a two-bar phrase, followed by an extended six-bar phrase.

2.11 3. Minuet

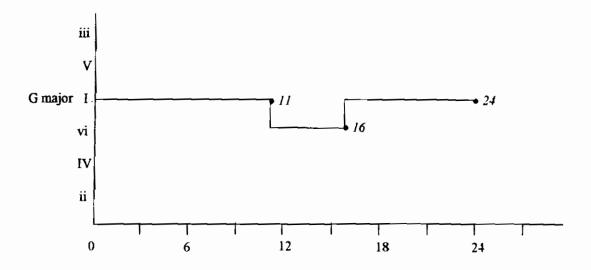


Fig. 46: Tonal structure Sonata No. 11 in G major Minuet

The opening section of this short binary movement is in G major, followed by a modulation to E minor in bars 12-16 (fig.46). The harmonic language is conventional apart from a dominant pedal above the continuo line in bars 13 and 14.

The simple melodic line suffers from undue repetition of a one-bar motif and loses momentum from bars 4-8. A new motif is introduced at the beginning of the second section (Ex.37). The first phrase returns at bar 17 with further repetition of the motif in bars 21 and 22. The phrase lengths are regular throughout.

Ex.37



Roseingrave: Sonata No. 11 in G major

Memuet (bars 9-12)

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2.11.3. Siciliana

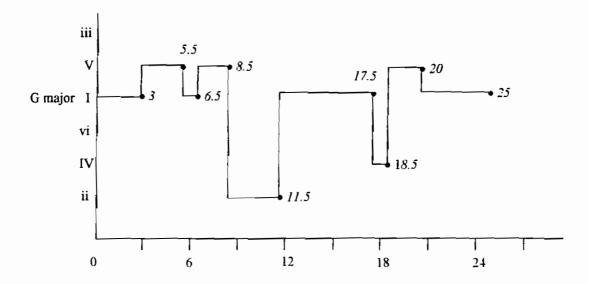


Fig. 47: Tonal structure Sonata No. 11 in G major Siciliana

The tonic is firmly established as the tonal centre at the opening of this movement and is reaffirmed between modulations to D major, E minor and C major (fig.47). The harmonic language is again confined to root position and first inversion chords.

The opening two-bar phrase does not return as a succession of new ideas are introduced and developed throughout the movement. The upper register of the flute is explored by a leap of a major tenth in to C in bar 13. The melody returns to this register again in bar 22 before reaching a D in the penultimate bar. The continuo line is a typical baroque walking bass.

The phrase structure is irregular. Cadential endings are not conspicuous in a movement dominated by flowing melodies.

2.12. Sonata No. 12 in G major

Thomas Roseingrave

The fugal Allegro movement in this sonata suggests the sonata da chiesa, whereas the dance movements point to the sonata da camera.

Table 12 below presents details of the title, length, and key of each movement.

Title	Length	Key
Largo	46 bars	G major
Allegro	35 bars	G major
Largo	14 bars	G major
Minuet	27 bars	G major

Table 12: Sonata No. 12 in G major

2.12.1. Largo

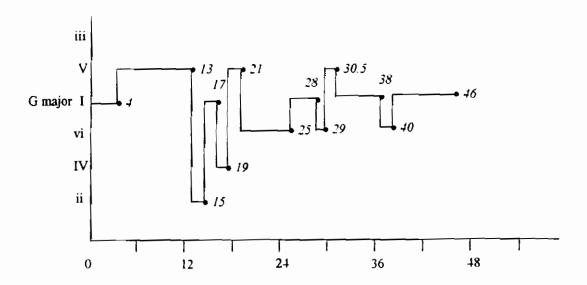


Fig. 48: Tonal structure Sonata No. 12 in G major Largo

The harmonic scheme here shifts constantly between related keys (fig.48). The unusual cadence to G minor in bars 33-34 adds harmonic interest (Ex.38). The movement ends with a typical two-bar *Adagio* cadencing in the dominant key.



Roseingrave: Sonata No. 12 in G major

Largo (bars 32-34)

The melody is simple without added ornamentation. Descending scalic passages are used throughout, with syncopated minor sevenths in bars 18, 20 and 22 (Ex. 39). There is considerable rhythmic variation in both parts with frequent use of dotted notes and semi-quaver passages.



Roseingrave: Sonata No. 12 in G major

Largo (bars 18-22)

The harmonic scheme here shifts constantly between related keys (fig.48). The unusual cadence to G minor in bars 33-34 adds harmonic interest (Ex.38). The movement ends with a typical two-bar *Adagio* cadencing in the dominant key.



Roseingrave: Sonata No. 12 in G major Largo (bars 32-34)

The melody is simple without added ornamentation. Descending scalic passages are used throughout, with syncopated minor sevenths in bars 18, 20 and 22 (Ex. 39). There is considerable rhythmic variation in both parts with frequent use of dotted notes and semi-quaver passages.



Roseingrave: Sonata No. 12 in G major Largo (bars 18-22)

2.12.2. Allegro

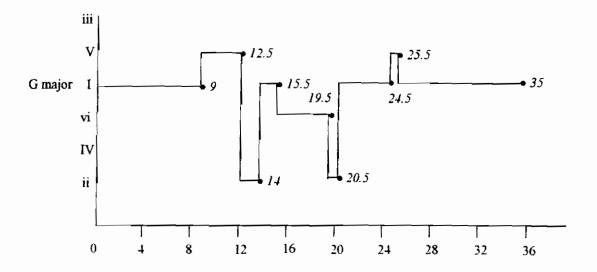


Fig. 49: Tonal structure Sonata No. 12 in G major Allegro

The outer sections of the movement (bars 1-9 and bars 26-35) are in G major, with harmonic shifts occurring between bars 10-25 (fig.49). Seventh chords are used in the first eight bars, with a tied suspension in the bass at the beginning of bar 8 and cadential 6/4 5/3 endings implied in bars 11 and 13. The harmonic language is predictable and consists mostly of root position and first inversion chords.

A fugal subject is stated first in the continuo, followed by a two-bar *Adagio* in fantasia style on the flute (Ex. 40). The fugue subject is repeated by the continuo and an incomplete entry by the flute follows at bar 7. Two further entries occur in the continuo in the relative minor at bar 18 and in the tonic at bar 30. The movement ends with a repetition of the *Adagio* flute solo. The phrase structure of the movement is irregular and is determined by the polyphonic texture.



Roseingrave: Sonata No. 12 in G major

Allegro (bars 4-6)

2.12.3. Largo

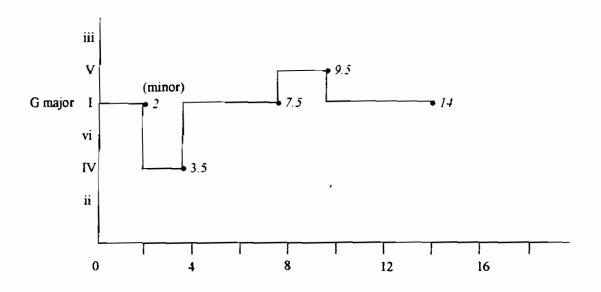


Fig. 50: Tonal structure Sonata No. 12 in G major Largo

The opening two bars of this short movement are in G minor, modulating to C major and cadencing in G major in bar 6. A further modulation to D major is followed by a return to the tonic for the final five bars (fig. 50). The harmonic language is confined mainly to root position and first inversion chords.

The simple melody of this short movement has no remarkable features. The phrase structure is regular, consisting of two sections divided into two-bar and four-bar phrases.

2.12.4. Minuet

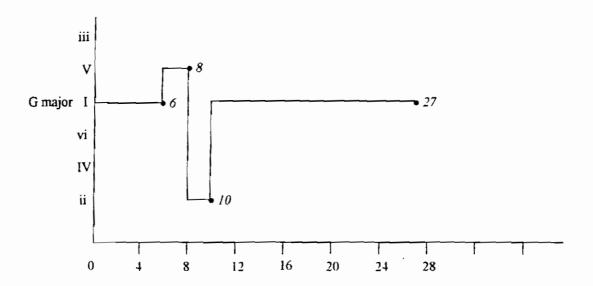


Fig. 51: Tonal structure Sonata No. 12 in G major Minuet

The main tonal centre of G major is briefly interrupted with modulations to the dominant in bar 7 and the supertonic in bar 9 (fig.51). The harmonic language is simple throughout.

The minuet in binary form is based on the rhythm of the opening bar. A two-bar motif, first heard in bars 9-10, is repeated sequentially in bars 11-12, developed in bars 13-14 and inverted in bars 17-18 and bars 19-20 (Ex.41). The continuo quavers provide a steady metre for the dance. The double octave leap in bar 22 descending to D in the bass is unusual.

Ex.41



Roseingrave: Sonata No. 12 in G major

Minuet (bars 9-20)

The movement consists of three sections, the first containing two contrasting four-bar phrases. The second section also contains two four-bar phrases, the first of which consists of a repeated two-bar motif. The final section is extended to eleven bars and contains melodic and rhythmic inversions of the two-bar motif from the second section.

Chapter 3

THOMAS ROSEINGRAVE (1688-1766)

12 Sonatas for Flute and Basso Continuo

Published: Benjamin Cooke London 1728

Edited by Brid Grant

Preface

3.1 Introduction

This edition of Thomas Roseingrave's XII Solos for a German Flute with a Through Base for the Harpsichord makes all twelve sonatas available for the first time in a modern edition. The flute became a popular instrument for sonata composers early in the eighteenth century, as the German transverse instrument replaced the recorder. These sonatas were specifically written for flute, unlike Handel's sonatas composed between 1724 and 1726 for which no specific instrument is given in the autograph. They may be performed on either baroque or "modern" flute with appropriate continuo instruments e.g. harpsichord, viola da gamba, cello.

3.2 Source

The original manuscript is not extant. However the work exists in an engraved print which is the source for this edition. The title page gives the publisher as Benjamin Cooke at the Golden Harp in New Street, Covent Garden. Cooke, who was active between 1726 and 1743, was most notable as the publisher of Corelli's sonatas and concertos. Although Roseingrave's usual publisher was John Walsh, it was to Cooke that Roseingrave entrusted the publication of his edition of Scarlatti's *Suites de Pieces pour le Clavecin* in 1739.

¹⁰⁹ A list of other editions is given in Appendix 1.

¹¹⁰ XII Solos for a German Flute with a Through Base for the Harpsichord B. Cooke: London [1728] British Library g. 1049.

The single folio volume consists of a title page and dedication followed by 48 numbered pages of music written on a two-stave score. The sonatas are numbered I to XII, consisting of a total of 51 movements. On the title page the composer is described as Mr Roseingrave, Organist of St. Georges Hanover Square. The solos are dedicated to Henry Edgely Enver Esq., 111 to whom a letter of dedication is addressed on the following page.

Sir

I here present you with the Fruits of some of those hours, which the easy state wherein I am now placed, has permitted me to call my own, and of which I thought best employ'd on a Science too greatly my Delight not to be continually my Study. If they have any thing to fear from that admirable Task which so eminently distinguishes you, there is nothing they may not hope from that perfect good Nature, of which I must have learn'd a just Sense from a long Experience.

Great Names are the only subjects of the Applause of the Generality, but with you to seek is to merit praise, and every one doth well that endeavours it.

Should I have reason to lament that this work gives not the Publick the satisfaction I could wish; my Comfort must be that what is no proof of my skill is at least one of my Gratitude, and that my fault in publishing my Compositions is in some measure atton'd for, by my publishing with them, that as you have made me your Obliged, you will ever find me your most Obedient Servant

Thomas Roseingrave

In the Cooke edition a sixteen-bar minuet movement entitled *Largo*, *ma non tanto* is added at the end of Sonata IX. The movement is condensed into a single two-stave line after the *Allegro* fourth movement. It is possible that the composer intended it as a final movement, but markings at the end of the *Allegro* signify that it is the end of the sonata. In this edition the movement is placed before the *Allegro* as the fourth movement of the sonata.

¹¹¹ It has not been possible to find any information on the dedicatee.

3.3 Editorial Practice

Throughout the sonatas there are pitches, figures, slurs and ornaments that are open to interpretation by the modern performer. In many cases it is not possible to decide which were intended by the composer and which may have been copying errors. Amendments have been made by the editor in accordance with baroque performance practice. With regard to ornamentation and articulation further changes are at the discretion of the performer. Editorial changes are recorded where possible in the musical text and are listed in the Critical Commentary.

- Editorial notes, accidentals, rests, ornaments, are enclosed in square brackets.
- Editorial slurs are crossed and added figured bass numbers are printed in smaller plain type.
- Dotted notes across the bar-line are replaced by tied notes without comment.
- Passages written in the tenor clef are rewritten in the bass clef.
- The Italian term *Volti*, a form of the verb *voltare* to turn, is written at the end of pages. It is omitted in the new edition and is noted in the critical commentary.
- Roman numerals refer to the movement, Arabic numerals to the bar number.

3.4 Accidentals

In the source, consistent with contemporary convention, an accidental applies until the pitch of the note is changed, regardless of bar-lines. In this edition, modern convention is applied i.e. an accidental remains valid in the same bar for a note in the same octave. Differences between the source and modern convention in this regard are noted in the Critical Commentary.

- Cautionary accidentals are enclosed in round brackets ()
- Cautionary accidentals present in the source are retained without comment.

¹¹² See Bibliography for list of authorities consulted.

3.5 Articulation/Slurs

- Editorial ties and slurs are crossed.
- Slurs have been added only to maintain consistency in performance.
- When an alternative slur is suggested, the original is given as well as the editorial slur.
- Vertical slashes used in the source imply a shorter accented staccato are retained in this edition. Roseingrave's use of a "dot" sign implying a softer staccato sound is also retained.

3.6 Dynamics

The practice of the period was that in general, slow movements should be played piano while fast movements were played forte. 113

- The source contains only two dynamic markings, Pia and for. These have been replaced by P and f.
- Dynamic variation should occur when short passages are repeated or 'echoed.'
 Roseingrave indicates this in Sonata II, D major, I, 34. This principle may be applied elsewhere e.g. Sonata VII, C major, IV, 31-33.

3.7 Figured Bass

Roseingrave's figuring of the basso continuo is sometimes sparse, particularly in the later sonatas. Original figured bass numbers are bold, editorial figures are added in smaller plain print.

- Figures such as 2 are replaced by the conventional 4 throughout without comment.
- No other source for the figure Shas been found. According to Richard Platt

¹¹³ J.S.Bach, Flute Music, ed. Hans-Peter Schmitz, (Basel, Barenreiter, 1979), Preface.

this "appears to be a Roseingrave idiosyncrasy, presumably meaning that the intervals should be struck together, rather than consecutively as 5 6 or 6 5." 114

• 6 is replaced by #6 and + is replaced by #.

3.8 Ornaments

Six ornaments are used in the source.



- All ornaments should begin on the beat.
- All trills should begin with an appoggiatura on the upper note.
- The signs t and + are replaced by tr without comment. The sign + often indicates a shorter trill used during this period. However, as Roseingrave also uses t in quick passages they have been standardised throughout. Shorter trills are generally played quickly, while longer trills begin with a slow appoggiatura and gradually accelerate in speed through the trill. In some cases longer trills may have a turn depending on the context.
- Additional trills are enclosed in square brackets.
- w is used only in the later sonatas and can be interpreted as a shake or fast, short trill. This is replaced by tr throughout and noted in the Critical Commentary.
- Appoggiaturas in the source are retained and should be slurred to the principal note as indicated by the crossed slur. Editorial appoggiaturas are placed in square brackets.
- cho is interpreted as a *pincé* or lower mordent and is replaced throughout by a modern lower mordent sign without comment. An extended *pincé* should generally be used on long notes.
- so is copied exactly from the source and should be played as a conventional turn.
- No explanation has been found for which can be played as an inverted turn or freely interpreted by the performer. The original sign is given throughout.

¹¹⁴ Thomas Roseingrave, Two Sonatas for Flute, ed. Richard Platt. (London: OUP, 1975). Introduction.

The performer may also embellish elsewhere, according to performance practice.

3.9 Note Pitches/ Rhythm

- Editorial alterations to notes or pitches are enclosed in square brackets and noted in the Critial Commentary.
- Incorrect note values are corrected within square brackets.

3.10 Tempo/ Time-signatures

- Tempo indications are given in the source at the beginning of each movement, spelling has been standardized without comment.
- Adagio sections at the end of some Largo movements should be embellished by the performer in cadenza style.
- Hemiolas are used on occasion, e.g. Sonata II, IV, 22-24.
- Changes to source time-signatures are recorded in the Critical Commentary.
- In 3/4 and 3/8 time notes are beamed as crotchets and dotted crotchets, as the computer programme does not allow otherwise.

Critical Commentary

Sonata No. 1 in A minor

Movt.	_	Part	Comment
I Adaga	11	Flute	Note 10 has a natural.
	16	Bass	Notes 5 and 7 have a sharp.
TI Allas			
II Alleg	·	_	
	13	Bass	Note 6 has no natural.
	22	Flute	Note 7 has a sharp.
	30	Bass	Notes 3, 4 and 8 have no sharp.
	33	Bass	Note 6 has no sharp.
			Volti at end of the movement.
IV Viva	ісе		
	2	Bass	Note 3 has no sharp.
	13	Bass	Note 1 is figured 6.
	13	Bass	Note 2 has sharpened 6.
	26	Bass	Tied *a is omitted.
	39	Both parts	Single bar-line
	40	Both parts	\$\square\$ sign over note 2

Sonata No. 2 in D major

I Vivace		
12	Bass	Note 6 has a sharp.
37	Bass	Notes 3-5 are written in the tenor clef. <i>Volti</i> at end of the movement.
IV Minuet		
28	Both parts	Double bar-lines

Sonata No. 3 in G major

Movt. I Adaga		Part	Comment
	10	Bass	Note 11 has no sharp.
	12	Flute	Notes 1-3 are triplet demi-semi-quavers.
II Alle	gro		
•	6	Bass	Note 5 has no sharp, note 10 has a sharp.
	7	Flute	Notes 7-9 are triplet demi-semi-quavers, note 12
has a sh	агр.		•
	11	Flute	Note 7 has a sharp.
	13	Flute	Notes 3-5 are triplet demi-semi-quavers.
	14	Bass	Note 8 has no sharp.
			Volti at end of the movement.
III Larg	<i>30</i>		
•	16	Bass	Note 1 has no sharp.
IV Viva	ice		
There a	re two	time signature:	s ϕ and 2.4.
	5	Flute	Note 3 has no sharp.
	13	Flute	Notes 1-3 are triplet demi-semi-quavers.
	26	Flute	Note 3 has no sharp.
	30	Flute	Note 5 has no natural.

Sonata No. 4 in G minor

I Adagio

8 Bass Note 4 is figured 6, note 7 is figured with a natural.

${\bf \Pi}\, Allegro$

<i>6</i> ,		
5	Flute	Note 9 has a natural.
5	Bass	Note 7 has a natural.
10	Flute	Note 4 has no natural.
20	Bass	Note 7 has a natural.
21	Bass	Note 8 has a sharp.
21	Flute	Note 11 has no natural.
24	Bass	Note 3 has no sharp, note 8 has a sharp.
26	Bass	Note 7 has a natural, note 8 has a sharp.
28	Flute	Note 5 has a sharp.
		Volti at end of the movement.

Movt.	Bar	Part	Comment	
III Lar				
	3	Bass	Note 3 has no sharp.	
	7	Bass	Note 3 is *g.	
	12	Bass	Note 2 has no flat.	
	27-28	Both parts	Notes 1-3 are crotchets	
IV Pre	sto			
	10	Flute	Note 5 has a natural.	
	11	Flute	Note 3 has no natural, note 5 has a natural.	
	13	Bass	Note 3 has a natural.	
	19	Both parts	Double bar-line.	
	35	Bass	Notes 2 and 3 are figured 2 and 3.	
	38	Flute	Note 4 has no natural.	
	45	Both parts	Double bar-line.	
Sonata	Sonata No. 5 in C major			
I Adag	io			
	-	TI .	31 31	

I	Ada	agio
-		~0.~

5	Flute	Note 3 has no flat.
6	Bass	Note 6 has no natural.

$\coprod Allegro$

)		
7	Bass	Note 4 is figured 5 6.
10	Flute	Note 8 has no sharp.
14	Both parts	Double bar-lines.
24	Both parts	Double bar-lines.

Volti at end of the movement.

III Larghetto

Note 6 has no sharp. 6 Flute

IV Vivace

Double bar-lines. 20, 21 Both parts Double bar-lines. 61 Both parts

Sonata No. 6 in A minor

		_	_
Movt.		Part	Comment
I Adag		_	
	l	Bass	Note 8 has no sharp.
	7	Bass	Note 7 has a flat.
	8	Flute	Note 9 has a sharp.
	9	Bass	Note 7 has a flat.
	10	Flute	Notes 6 and 10 have no flat.
	14	Bass	Note 6 has no natural.
II Alle	gro		
	3	Flute	Note 7 has no sharp.
	11	Flute	Note 4 has no sharp.
	12	Bass	Note 9 has no sharp.
	13	Flute	Note 11 has a sharp.
	14	Bass	Note 6 has no natural, note 7 has no sharp.
	23	Bass	Note 6 has a sharp.
			Volui at end of the movement.
III La	rghetto	1	
	13	Flute	Note 7 has no natural.
	14	Flute	Note 8 has no flat.
	15	Flute	Notes 1 and 3 have no flat.
	15	Flute	Note 9 has a flat.
IV Gav	otte		
	16	Both parts	Double bar-lines.
V Spiri	toso		
•	7	Flute	Note 3 has no sharp.
	8	Both parts	Double bar-lines.
Sonata	No. 7	in C major	
TT 77:			

II Vivace		
21	Bass	Notes 4 and 5 have no sharp.
	200	Volti at end of the movement.
III Adagio		
1	Flute	over note 6.
5	Flute	Note 4 has no natural.

Movt. Bar	Part	Comment
IV Allegro		
10	Flute	Note 4 has no sharp.
15	Both parts	Double bar-lines.
22	Flute	Note 4 has no sharp.
35	Both parts	Double bar-lines.
V Siciliana		
6	Flute	Note 3 has no sharp, note 6 has a sharp.
6	Bass	Note 7 has no sharp.
10	Flute	Note 6 has no sharp.
11	Flute	Note 3 has no sharp.
12	Flute	Note 6 has no sharp.
14	Flute	Note 7 has a sharp.
19	Both parts	Note 1 is a minim, followed by a minim rest.

Sonata No. 8 in D major

I Adagio		
7	Flute	Notes 6 and 8 have no sharp.
7	Bass	Note 6 has a sharp, note 8 has no sharp.
8	Flute	Note 9 has no sharp.
8	Bass	Note 6 has a sharp.
9	Flute	Note 10 has no sharp.
9	Bass	Note 9 has no natural.
10	Flute	Note 16 has no natural.
II Allegro		
12	Flute	Note 6 has a sharp.
20	Flute	Note 4 has a natural.
III Allegro.		
26	Bass	Note 4 has no sharp
27	Bass	Note 2 has no sharp.
33	Bass	Note 3 has no sharp.
58	Bass	Note 2 is *A.

IV Allemanda

The title is Gavotte.

Time signature is ¢ with 2 beats in the bar. 1

¹ 4 beats in the bar in Grant edition

Movt. B	ar i	Part	Comment
IV (cont.)			
*1	0 :	Both parts	Double bar-lines.
*2	8	Both parts	Double bar-lines.

Sonata No. 9 in D major

I Adagio

4 Flute Note 11 has no sharp.

6 Flute Notes 6-8 are triplet demi-semi-quavers.

Ⅱ Allegro

9 Flute Note 7 has a sharp.

Volti at end of the movement.

III Adagio

4 Bass Note 3 has no sharp.
6 Flute Note 6 has no sharp.
Note 1 i has a sharp.

IV Largo ma non tanto

This movement is printed on one stave after the Allegro.

5, 6	Flute	~ over notes 1.
8	Both parts	Double bar-lines.

V Allegro

15	Flute	Note 1 has no sharp.
17	Both parts	Double bar-lines.
20	Flute	Note 7 has a natural.
31	Both parts	Double bar-lines.

Sonata No. 10 in G major

I Adagio

1	Flute	over note 1.
4	Bass	Notes 5 and 8 have no sharp.
6	Bass	Note 5 has no sharp.
7	Flute	Note 13 has a sharp.
10	Flute	over note 1.

^{*} Bars 5 and 14 in Grant edition

Movt.	Bar	Part	Comment
I (cont	:.)		
	12	Flute	Note 15 has no sharp.
II Allen	nanda	I	
The title	e is G	avott.	
	8	Flute	Note 4 has no sharp.
	10	Both parts	Double bar-lines.
	11	Flute	Note 9 has no sharp.
	13	Bass	Note 8 has no sharp.
	16	Flute	Note 4 has no sharp, note 6 has no natural.
	27	Both parts	Double bar-lines.
		-	Volti at end of the movement.
III Larg	20		
	3	Flute	Note 12 has a sharp.
	7	Bass	Notes 2 and 4 are figured 5 6.
	13	Both parts.	Double bar lines
	14	Flute	Note 5 has a sharp.
	15	Flute	Notes 6 and 9 have no natural
	16	Flute	Note I has no natural, note 12 has a sharp.
	17	Flute	Note 11 has no natural.
	17	Bass	Note 6 has no sharp.
	18	Bass	Note 8 has a sharp, note 9 has a natural.
IV Min	uet		
The title	is Me	emuet	
	8	Both parts	Double bar-lines.
	14	Bass	Note 3 has no sharp.
	15	Flute	Notes 1-3 are triplet demi-semi-quavers.
	23	Flute	Notes 1-3 are triplet demi-semi-quavers.
Sonata	No. 1	1 in G major	
I Adagio			
	4	Flute	Note 6 has no sharp. w over note 6.
II Allem	anda		
	7	Bass	Note 6 has a sharp.
_	.3	Both parts	Double bar-lines.
	8	Bass	Note 2 has no sharp.
2	26	Both parts	Double bar-lines.

Movt. Bar Part Comment

II (cont.)

Volti at end of the movement.

III Minuet

The title is Memuet

8	Both parts	Double bar lines.
10	Flute	Note 4 is *a.
14	Bass	Note I has no sharp.
24	Both parts	Double bar-lines

IV Siciliana

10	Bass	Note 6 has no sharp.
18	Flute	Note 8 has no natural.

Sonata No. 12 in G major

I Largo

4	Flute	over note 1.
8	Flute	Notes 1-3 are triplet demi-semi-quavers.
14	Flute	Note 3 has no sharp.
30	Flute	Note 4 has no sharp.
39	Flute	Note 4 has no natural.

II Allegro

10	Bass	Note 4 has no sharp.
12	Bass	Note 4 has no sharp.
14	Bass	Note 8 has a sharp.
20	Bass	Note 7 has no sharp.
33	Both parts	Double bar-lines.

IV Minuet

The title is Menuet.

8	Both parts	Double bar-lines.
27	Both parts	Double bar-lines.

^{*}Helmholtz notation

Sonata I in A minor

















Sonata II in D major















Sonata III in G major











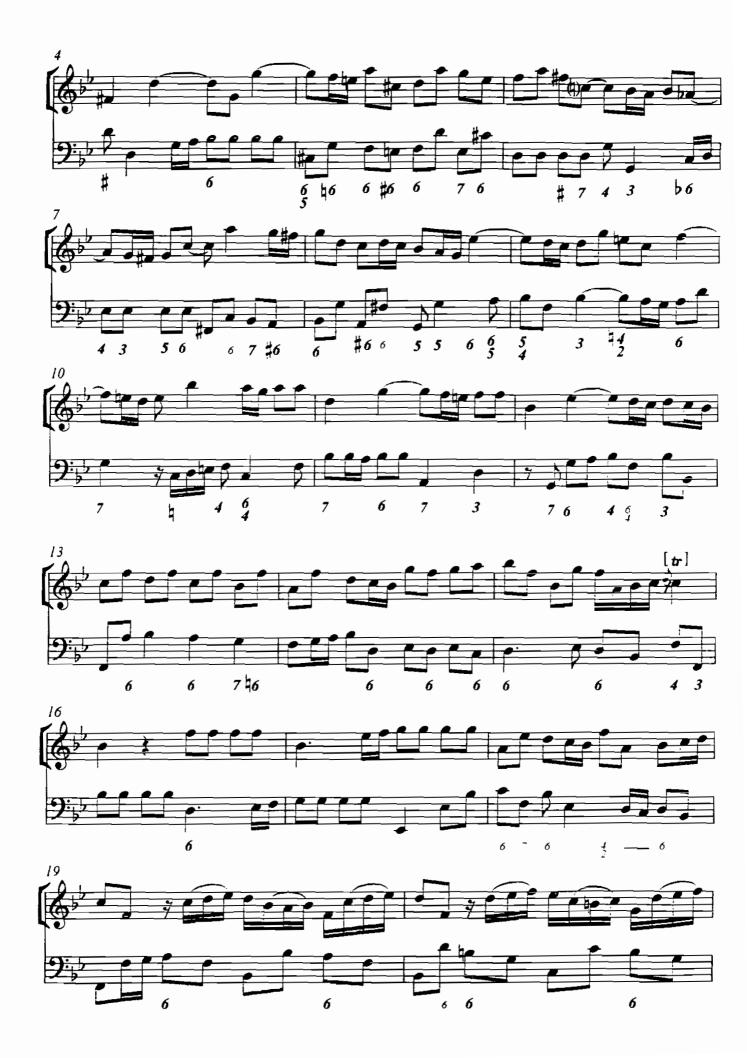








C 2000 Brid Grant



































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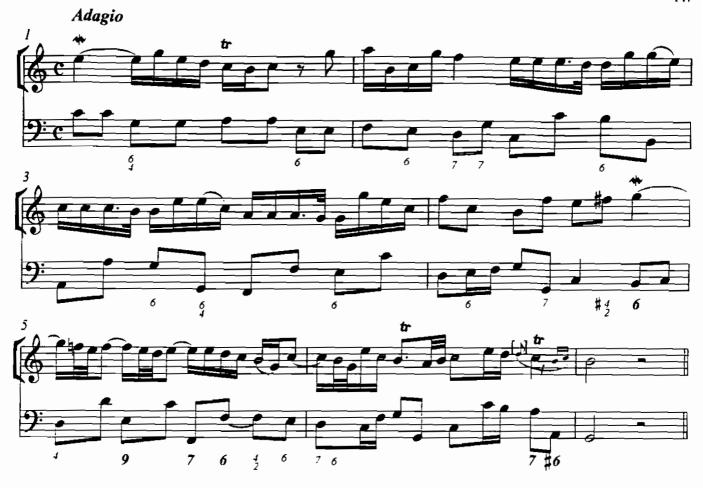




Sonata VII in C major



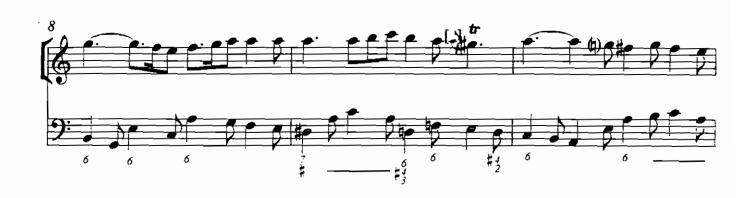




























Allemanda











Sonata IX in D major

Thomas Roseingrave

















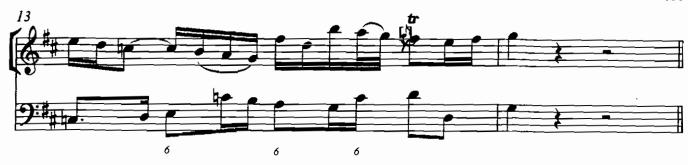


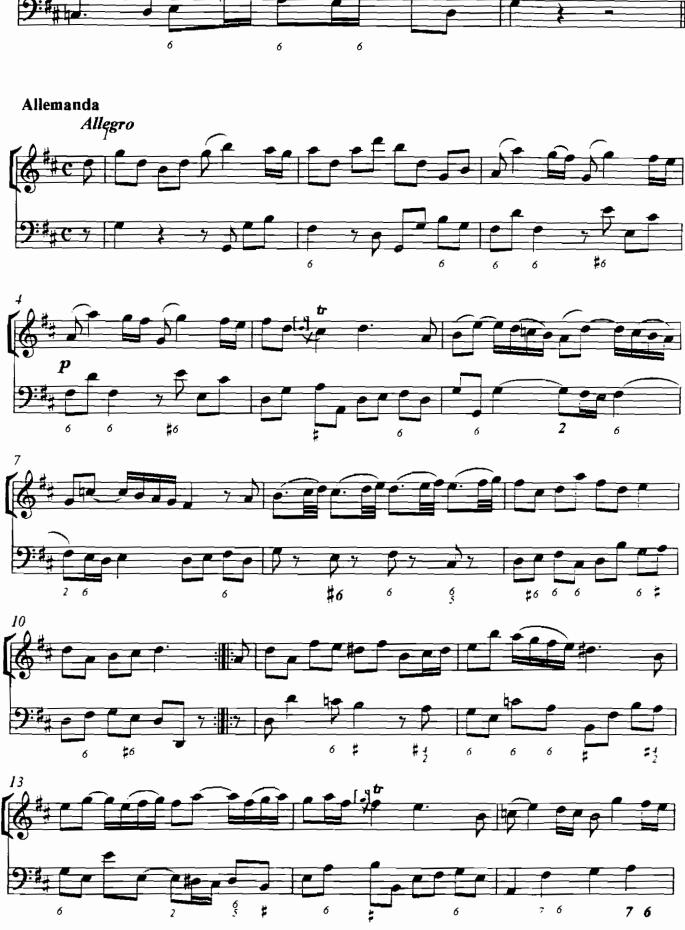


Sonata X in G major

Thomas Roseingrave





































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^{*}unavailable on micro-film.

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Appendix A

The Music of Thomas Roseingrave

Vocal

Anthems

An Anthem of Thanksgiving for ye Peace [of Utrecht], Arise, Shine for thy light is come.

Contained in the sixth volume of the Tudway Collection of English Church Music. Composed in 1712. Modern edition edited by Percy M. Young, London: Boosey & Hawkes, 1968. BL Cat. No. E. 442.ii.(1.)

O Lord our Governor

Mss. (1078), Royal College of Music, London.

Great is the Lord and marvelons
Mss. (681), Royal College of Music, London.

Blessed is he (No.26)
O come hither (No.27)
Bow down thine ear (No. 28)
Sing unto God (No.29)
I will cry unto God (No.30)
Praise the Lord (No.31)
I will magnify Thee (No.32)

The above seven anthems are contained in an untitled volume Mss. (Tenbury 607) at the Bodleain Library, Oxford and were formerly held at St. Michael's, Tenbury.

Opera

Phaedra and Hippolitus

Not extant. Composed c. 1753. Two surviving arias and recitatives, So Tenderly I Love Him (Folio No. 134) and Thro' the Prince and the Peasant (Folio No. 138), are contained in the BL Add. Mss. 24307.

Songs

Celia conscious of her beauty
Composed c. 1720. BL Cat. No. G.316.g. (15.)

Fariest charmer, lovely dear Contained in pp.22-23 of an unidentified collection. Composed c.1720. BL Cat. No. H. 1601.c. (8.)

This mercenary age despise Composed c. 1720. BL Cat. No. G.312. (30.)

Two additional songs and two duets composed for Scarlatti's opera *Narciso*. Published London: J. Walsh & J. Hare, 1720. BL Cat. No. H. 315.

Cantatas

Six Cantatas. Humbly inscribed to ... Lord Lovell
Published London: c. 1735. BL. Cat. No. K.10.b.15. New
Grove Dictionary of Music and Musicians, (6th ed.),xvi, 197,
incorrectly lists 12 Cantatas

Instrumental

Flute Sonatas

XII Solos for a German Fluie with a Through Base for the Harpsichord

Published London: Benjamin Cooke, 1728. BL Cat. No. g. 1049.

Published New York 1992 Performers' Facsimiles Published in part in the following modern editions;

- (a) Sonata No.1 in A minor Ed. Richard Platt, London: Faber Music, 1970. BL Cat. No. g.280.dd. (1.)
- (b) Two Sonatas for Flute and Bass Continuo (Sonatas Nos. 4, 7). Ed. Richard Platt, London: OUP, 1975. BL Cat. No. g. 935.
- (c) Sonata No.2 in D major Ed. Jeremy Barlow, London: OUP, 1978. BL Cat. No. g.935
- (d) Sonata No.3 in G major in Flotenmusik (1) Barock. Munich: Verlag, 1985.

Violin

3 Minuets for Violin

Composed c. 1730. Contained in a volume bearing the coat of arms of Lord Fitzwilliam in the Fitzwilliam Museum in Cambridge, MU, MS, 106.

Harpsichord

Sonata Movement in G major

Composed c. 1730. Contained in a volume bearing the coat of arms of Lord Fitzwilliam in the Fitzwilliam Museum in Cambridge. MU.MS. 57.

Sonata Movement in D major

Composed c. 1730. Contained in a volume bearing the coat of arms of Lord Fitzwilliam in the Fitzwilliam Museum in Cambridge. MU.MS. 57.

Solo by Mr. T. Roseingrave Also entitled Concerto in D Composed c. 1740. Contained in a volume bearing the coat of arms of Lord Fitzwilliam in the Fitzwilliam Museum in Cambridge. MU.MS. 106.

Allemanda in B flat

Composed c. 1740. Contained in a volume bearing the coat of arms of Lord Fitzwilliam in the Fitzwilliam Museum in Cambridge MU.MS. 106.

A Celebrated Concerto

Published London: C. and S. Thompson, 1770. BL Cat. No. g.271.b.(24.)

Organ/Harpsichord Six Double Fugues for the Organ or Harpsichord... To which is added, Sig. Domenico Scarlatti's Celebrated Lesson for the Harpsichord, with several additions by Mr. Roseingrave Published London: John Walsh, c.1750. BL. Cat. No. e.174.m.(17.)

> Voluntarys and Fugues made on purpose for the Organ or Harpsichord

Published London: John Walsh & Joseph Hare, 1728. BL Cat. No. g. 145.(2.)

Published in part in the following collections:

- (a) Nos.3, 15 in Voluntary and Fugue ... newly set by A. Falmer, London: The Faith Press, 1933. BL. Cat. No. e.1130.
- (b) Nos.2,3,5,7,8,10,14,15 in *Ten Organ Pieces by Thomas Roseingrave*, ed. Peter Williams. London: Stainer & Bell, 1970. BL Cat. No. h.2732.w.(1.)
- (c) Nos.1,3,4 in *Three Pieces for String Orchestra*, arr. Humprey Searle. London: Faber Music, 1967. BL Cat. No. g.1067.k.(3.)
- (d) Five Short Pieces by Various Composers (No.2, Allegro moderato T. Roseingrave), in Old English Organ Music No. 27b, ed. J.E. West. London: 1906. BL. Cat. No. g.589.
- (e) Two Fugues
 Fugue in E minor, Fugue in E in untitled eighteenthcentury anthology Mss. (1057) in the library of the
 Royal College of Music, London.

Harpsichord/Spinnet

Eight Suits of Lessons for the Harpsichord or Spinnet Published London: John Walsh and Joseph Hare, 1729. BL. Cat. No. h.145.(1.)

Published in part in the following editions;

- (a) Suite for Pianoforte No. 1 (including movements from Suites Nos. 1,2,5,7), ed. And arr. H. Coates. London: Joseph Williams, 1936. BL Cat. No. g.1125.nn. (27.)
- (b) Second Suite for Pianoforte (including movements from Suites Nos. 1,2,6,7), ed. and arr. H. Coates. London: Joseph Williams, 1937. BL Cat. No. g.1125.pp. (28.)

Editions

XLII Suites de Pièces pour le Clavecin. En deux volumes ... Carefully revised from the errors of the press[by] Thos. Roseingrave

Published London: Benjamin Cooke, [1739]. BL Cat. No. e.32.f.

Forty Two Suits (sic) of Lessons for the Harpsichord ... revised and corrected from the Errors of the Press [by] T. Roseingrave Published London: John Johnson, [1748]. BL Cat. No. e.32.

Abbreviations:

BL Cat.No. British Library catalogue number

German Flute, with a Through Base for the Harpsichord dedicated to LET constant of St Georges Hanover



I here present you with the Fruits of some of those hours, which the easy state wherein I am now placed, has permitted me to call my own, & which I thought best employ'd on a Science too greatly my. Delight not to be continually my Study. If they have any thing to fear from that admirable Tast with so eminently distinguishes you, there is nothing they may not hope from that perfect good Nature, of which I must have learn'd a just Sense from a long Experience.

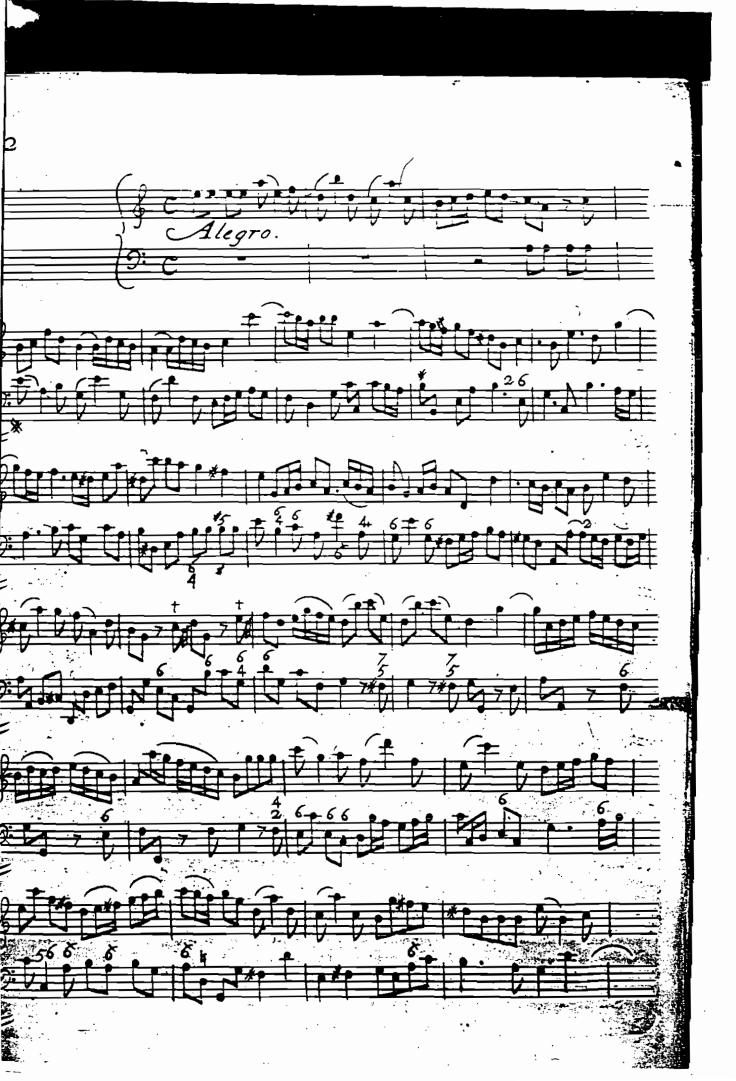
Great Names are the only Subjects of y Applause of the Generality, but with you to seek is to merit praise, and every one doth well that endeavours it.

Should I have reason to lament that this work gives not the Sublick the Satisfaction I could wish; my Gomfort must be that what is no proof of my skill is at least one of my Gratitude, or that my fault in publishing my Compositions is in some measure attented for, by my publishing with them, that as you have made me your Obliged, you will ever find me your most Obedient Servant

Thomas Rosengrave.

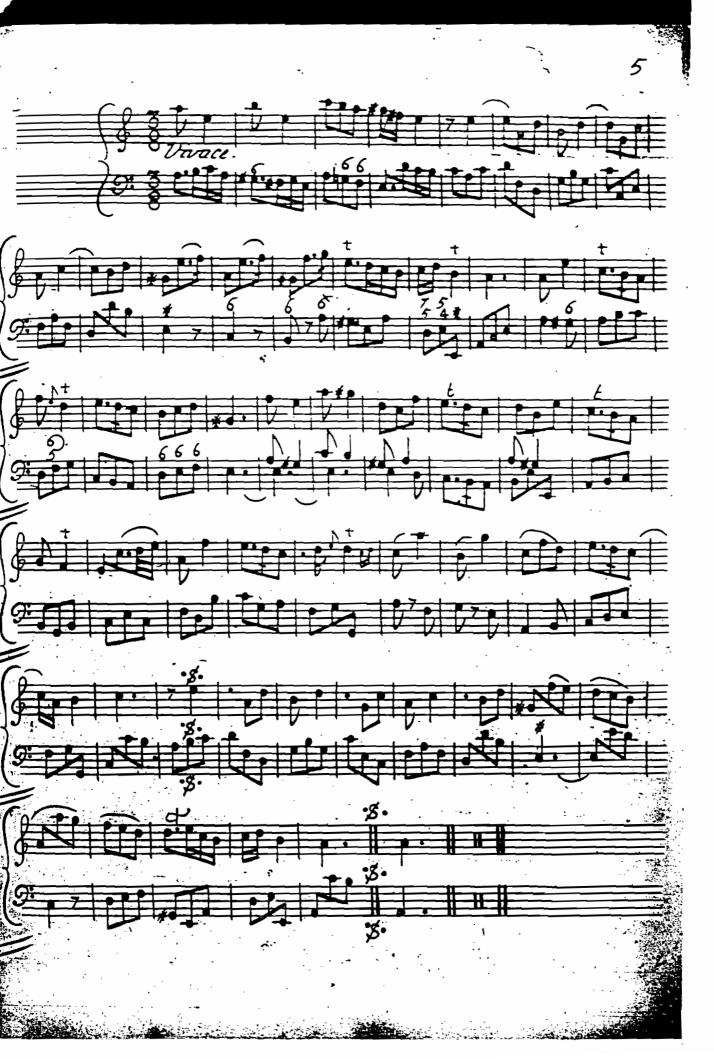
onata Garagio.

1.

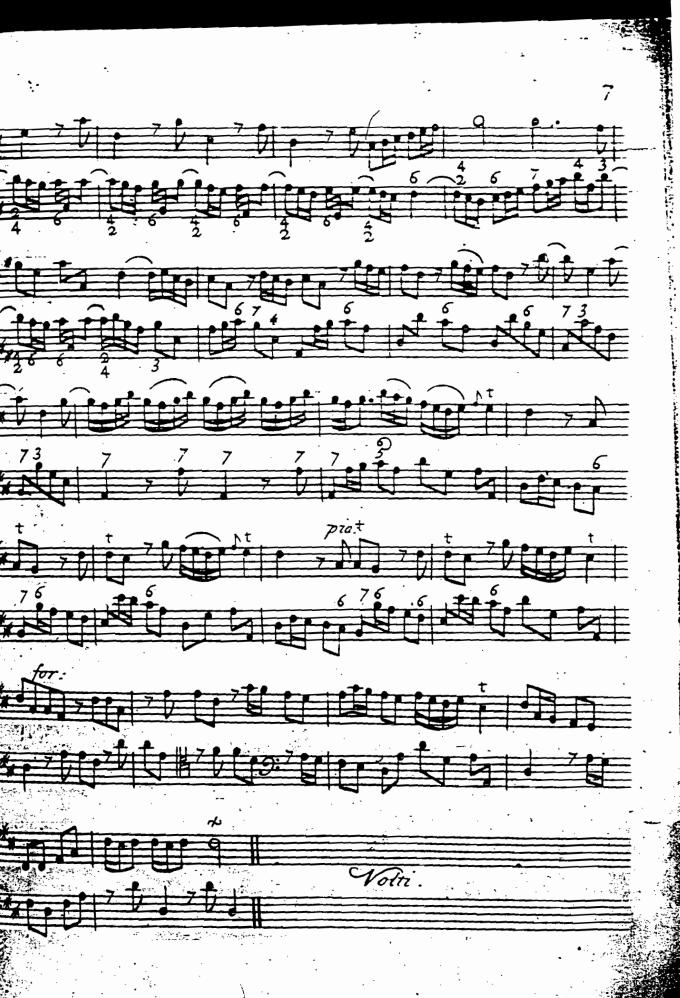




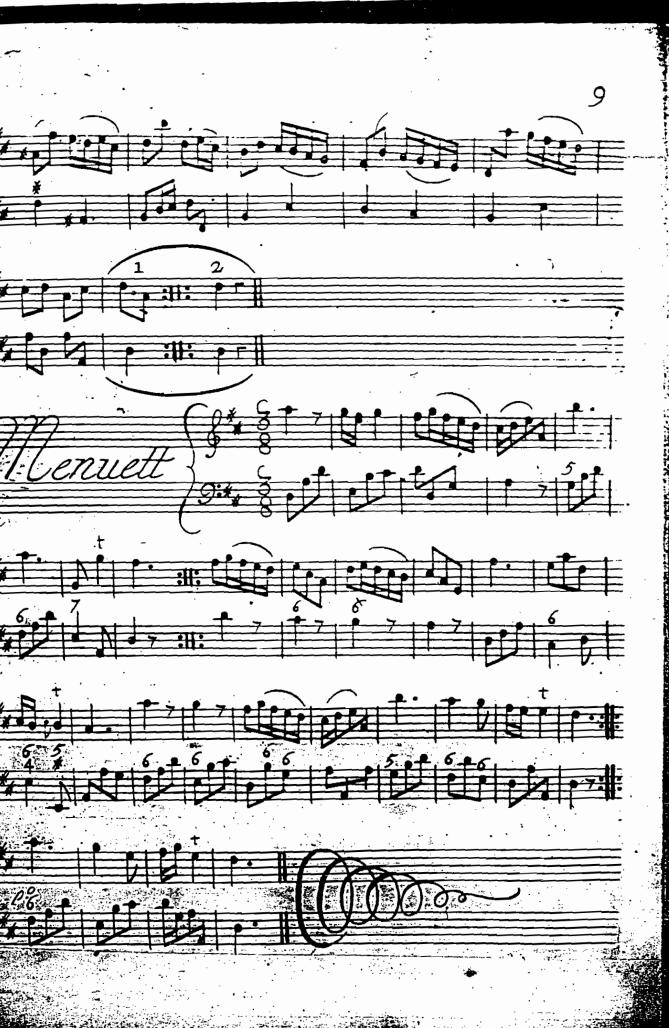




Mata France 9

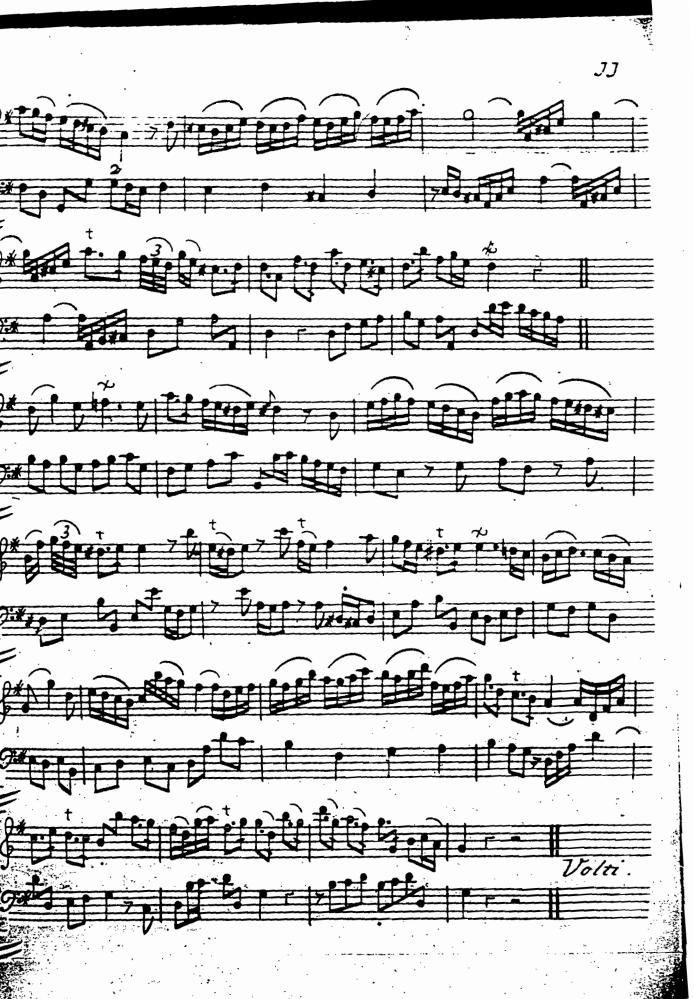




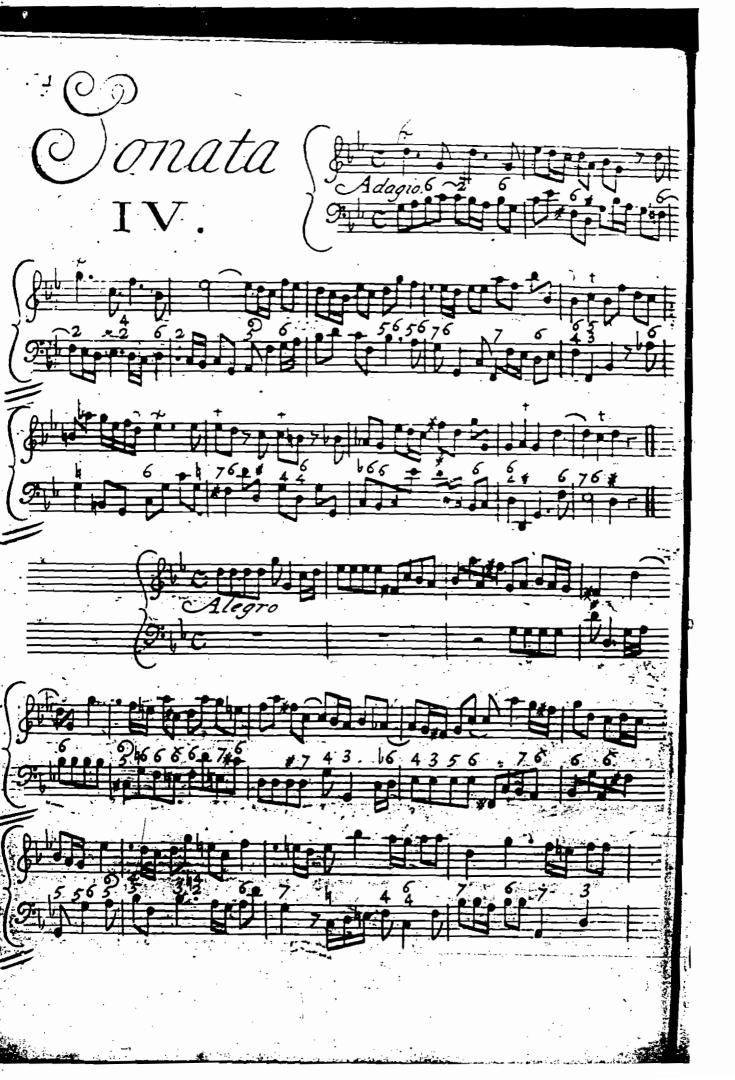


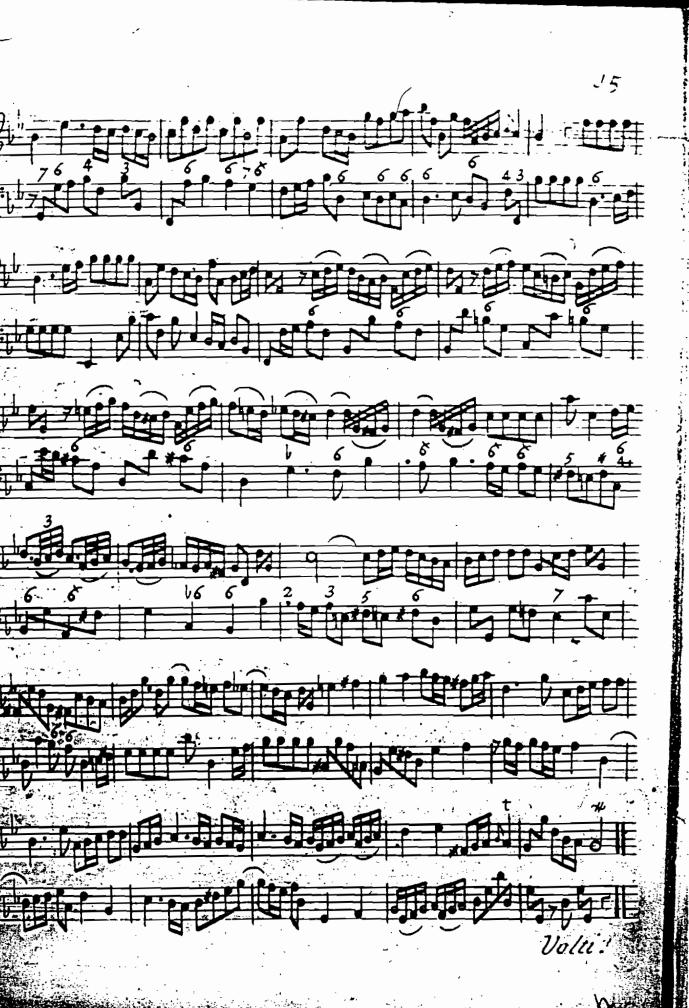
ONATA Adagra

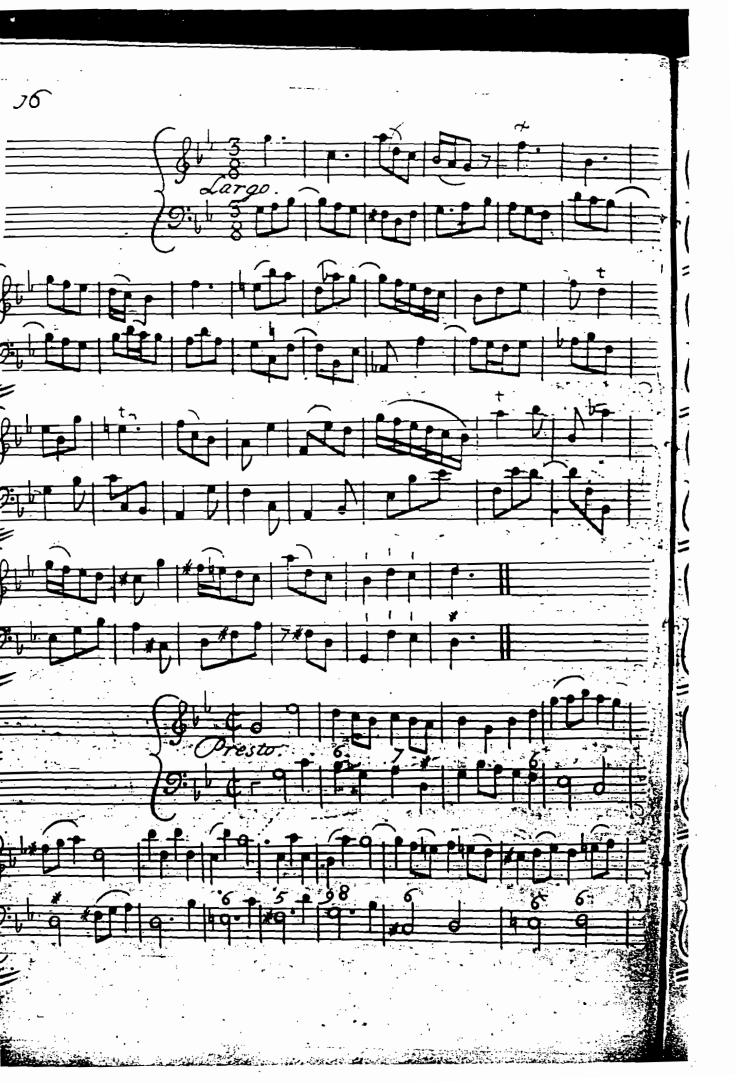
III.













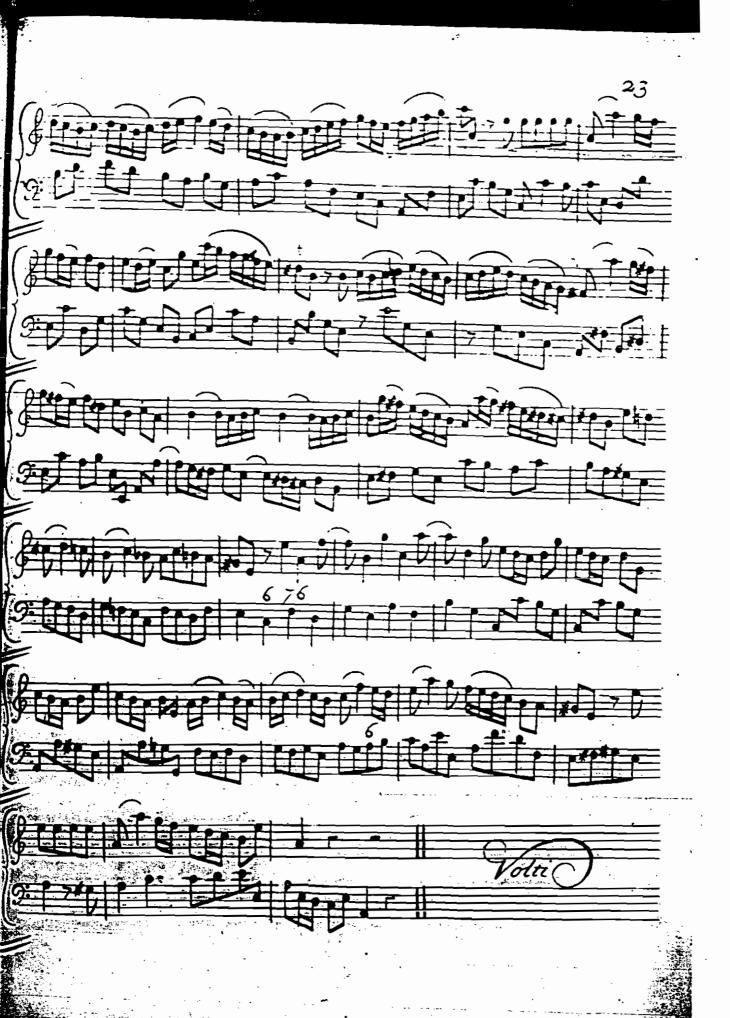




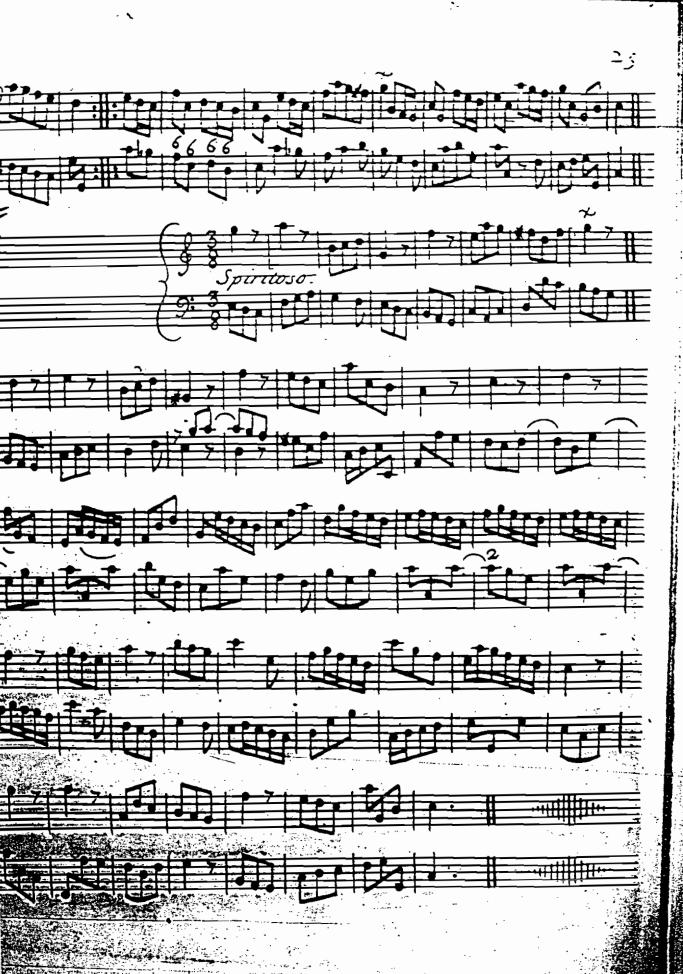


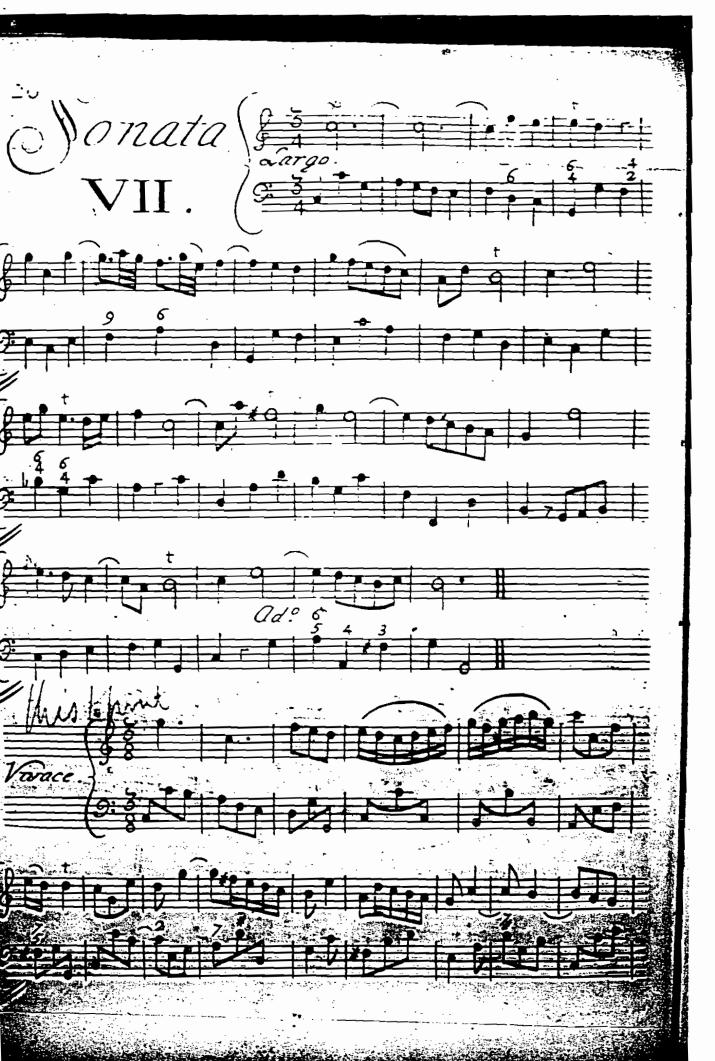


















VIII.

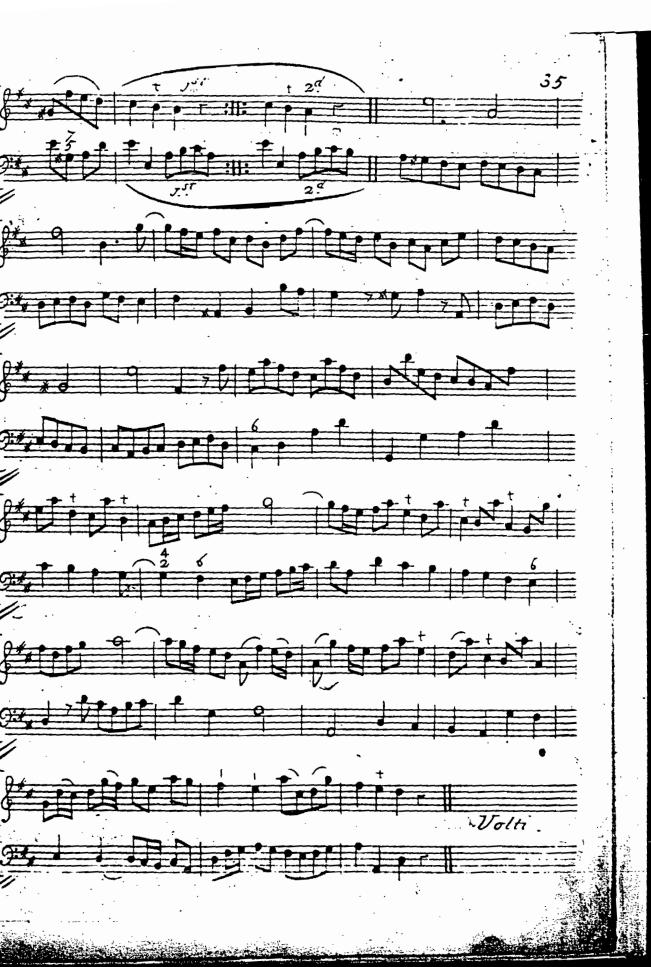




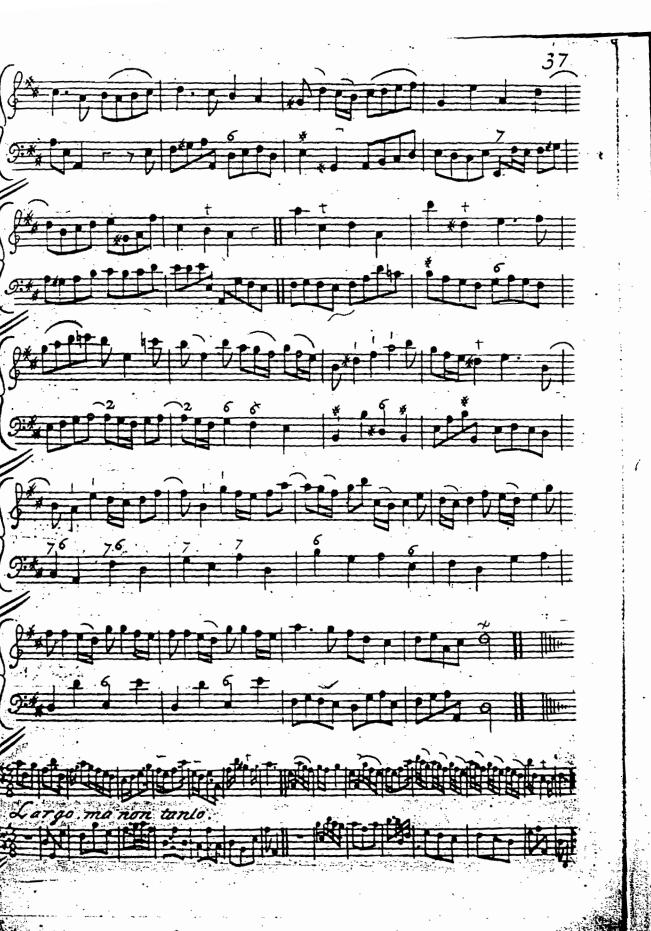


OMATA CAdagio.

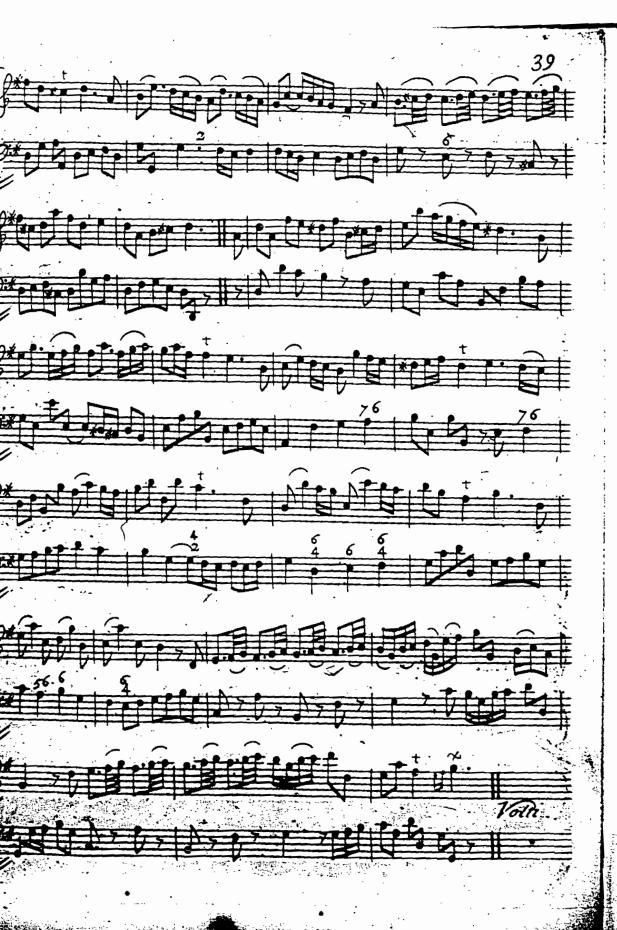
IX: Alegro.







Sonata (Adagoo 2) ENGINE PROPERTY OF THE PROPERT Javott. Alegro.











Onata (Adagio Con XI.) UNIVERSE OF THE STATE OF THE ST CHPS I GIVEN FRIGHT







Sonata Largo.
XII.

