

Johann Christoph
Pepusch
(1667 — 1752)

«Trio» in G maj.
2 Violins, Viola da gamba
and Continuo

D-Dl Musica 2160 Q 5

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P R E F A C E

This edition reproduces verbatim the manuscript kept in the *Sächsische Landesbibliothek –Staats- und Universitätsbibliothek Dresden*, shelf mark *Musica 2160 Q 5*, containing a quartet for two violins, viola da gamba and bass by Johann Christoph Pepusch.

The manuscript heading calls the work a «Trio» and — in addition to the viola da gamba and the continuo — lists only one violin; the four separate parts, however, leave no doubt about the four-part instrumentation.

As said, the manuscript is in separate parts and have been put in score format for this edition.

E D I T O R I A L R E M A R K S

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, key signatures, time signatures, note values, ties, slurs, beamings and bar lines have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernised’ when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.
- In the source, the continuo figures were above the staff; in this edition they have been moved below the staff, which is more common in modern editions.

C R I T I C A L N O T E S

1. Here and in the whole movement, rests rendered here as ♯ were notated as ♭
2. Original: F.

TRIO

J.C. Pepusch (1667 – 1752)

Viola de Gamb. V[ioli]^{no} e Basso (sic)
Del Sig^r Pepusch

Adagio

Violino primo

Violino secondo

Viola di gamb:

Basso

6 6 6 6

3

6 6 6 5 3b 6 3b 6 3b 6

5

3b 3b 4 3b 3b 6 5 6 3b 6 3b

52

6 5 3b 4 3# 6 3b 6 6 6

58

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

64

5 4 2 6 5 6 7 3# 3b 4 3# 4 3#

29

6/5 6/5 6/5 6/5

39

4/2 6/5 6 7/3# 3b 4 3# 6 6

46

6 6 6 7 3b 3# 6/5

7

4 3 6/3b 6 6/5 6/4 5/3 b7 6 6 6/5

9

6/4 5/3# 9 8 6 9/7 3 6 7 3b 4 3#

II

6 6 4 3#

Allegro

Measures 1-3 of the Allegro section. The score is in 4/4 time, key of B-flat major. The first staff (Violin I) features a rapid sixteenth-note pattern. The second staff (Violin II) has a more melodic line. The third staff (Cello) and fourth staff (Double Bass) provide harmonic support with various rhythmic patterns. Fingering numbers 1, 2, 3, and 4 are indicated below the first staff.

Measures 4-6 of the Allegro section. The first staff continues the rapid sixteenth-note pattern. The second staff has a melodic line. The third staff (Cello) and fourth staff (Double Bass) provide harmonic support. Fingering numbers 1, 2, 3, and 4 are indicated below the first staff.

Measures 7-9 of the Allegro section. The first staff continues the rapid sixteenth-note pattern. The second staff has a melodic line. The third staff (Cello) and fourth staff (Double Bass) provide harmonic support. Fingering numbers 1, 2, 3, and 4 are indicated below the first staff.

Measures 10-14 of the Allegro section. The first staff continues the rapid sixteenth-note pattern. The second staff has a melodic line. The third staff (Cello) and fourth staff (Double Bass) provide harmonic support. Fingering numbers 1, 2, 3, and 4 are indicated below the first staff.

Measures 15-19 of the Allegro section. The first staff continues the rapid sixteenth-note pattern. The second staff has a melodic line. The third staff (Cello) and fourth staff (Double Bass) provide harmonic support. Fingering numbers 1, 2, 3, and 4 are indicated below the first staff.

Measures 20-24 of the Allegro section. The first staff continues the rapid sixteenth-note pattern. The second staff has a melodic line. The third staff (Cello) and fourth staff (Double Bass) provide harmonic support. Fingering numbers 1, 2, 3, and 4 are indicated below the first staff.

Gigue

Measures 1-5 of the Gigue. The score is in 3/8 time, key of B-flat major. The instruments are Violin I, Violin II, Viola da Gamba, and Cello. Measures 1-5 show the initial rhythmic patterns and fingerings for the instruments.

Measures 6-10 of the Gigue. The score continues with measures 6-10, showing the development of the rhythmic patterns and fingerings.

Measures 11-15 of the Gigue. The score continues with measures 11-15, showing the development of the rhythmic patterns and fingerings.

Measures 16-20 of the Gigue. The score continues with measures 16-20, showing the development of the rhythmic patterns and fingerings.

Measures 21-25 of the Gigue. The score continues with measures 21-25, showing the development of the rhythmic patterns and fingerings.

Measures 26-30 of the Gigue. The score continues with measures 26-30, showing the development of the rhythmic patterns and fingerings.

19

7 7 7

22

7 7b 7

25

7 7 7 7b

18

6 7 4 3# 6 6/5 3b 6 3#

23

4 3# 3b 6 6/5 6 4 3

28

6 6b 7 6 6b 7 4 3

Adagio

1 2 3 4 5 6

pian. *[forte]*

piano *[forte]*

piano

6 6 *pian.* 6 6 *[forte]* 6 6 3^b 7

7 8 9 10 11 12

[forte]

6 6 7 6 6 6 5 4 3

13 14 15 16 17 18

6 3[#] 6 6 6 7 6

27 28 29 30

#

31 32 33 34

#

35 36 37 38

7 7 7 7

36

7 #

38

6 # 4 3# #

40

7 3b 7 7 7 7 3#

43

3b

45

6 3# 3# #

47

6 4 6 6 4 5 3# 3b 4 3#

Johann Christoph Pepusch
(1667 — 1752)

Trio in G maj. a 2 Violini,
Viola da gamba e Basso

Violino primo

TRIO

J.C. Pepusch (1667 – 1752)

Viola de Gamb. V[ioli]^{no} e Basso (sic)
Del Sig^r Pepusch

Adagio

3

6

8

11

The Adagio section consists of 11 measures. Measures 1-4 are marked with a '3' above the staff, indicating a triplet. Measures 5-8 are marked with a '6' above the staff, indicating a sextuplet. Measures 9-11 are marked with an '8' above the staff, indicating an eighth-note pattern. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and accidentals.

Allegro

5

8

13

The Allegro section consists of 4 measures. Measures 12-13 are marked with a '5' above the staff, indicating a quintuplet. Measures 14-15 are marked with an '8' above the staff, indicating an eighth-note pattern. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and accidentals.

18



Adagio

Measures 1-27 of the Adagio section. The music is in 3/2 time, key of B-flat major. It features a melodic line with various dynamics: *pian.* (piano) and *[forte]* (loud). The piece concludes with a double bar line.

Gigue

Measures 1-24 of the Gigue section. The music is in 6/8 time, key of B-flat major. It features a lively, rhythmic melody with many beamed eighth and sixteenth notes. The piece concludes with a double bar line.

Measures 29-64 of the musical score. This section continues the melodic and rhythmic themes established in the previous measures, featuring various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a double bar line.

Gigue

2

8

15

23

29

39

48

56

63

Johann Christoph Pepusch
(1667 — 1752)

Trio in G maj. a 2 Violini,
Viola da gamba e Basso

Violino secondo

VistaMareMusica

TRIO

J.C. Pepusch (1667 – 1752)

Viola de Gamb. V[ioli]^{no} e Basso (sic)
Del Sig^r Pepusch

Adagio

4

6

8

II

Allegro

7

13

18

25

31

37

41

46

Adagio

7

13

20

27

Johann Christoph Pepusch
(1667 — 1752)

Trio in G maj. a 2 Violini,
Viola da gamba e Basso

Viola da gamba

TRIO

J.C. Pepusch (1667 – 1752)

Viola de Gamb. V[ioli]^{no} e Basso (sic)
Del Sig^r Pepusch

Adagio

Musical staff 1 (Adagio): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

4

Musical staff 2 (Adagio): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

8

Musical staff 3 (Adagio): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

10

Musical staff 4 (Adagio): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

Allegro

Musical staff 5 (Allegro): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

4

Musical staff 6 (Allegro): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

9

Musical staff 7 (Allegro): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

11

Musical staff 8 (Allegro): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

14

Musical staff 9 (Allegro): Treble clef, key signature of one flat (Bb), common time (C). The staff contains a single measure of music.

18

Musical staff for measures 18-21. The staff is in 3/8 time with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a repeat sign at the end of measure 21.

22

Musical staff for measures 22-25. The staff continues the melody with eighth and sixteenth notes, including a repeat sign at the end of measure 25.

26

Musical staff for measures 26-29. The staff continues the melody, featuring a sharp sign (F#) in measure 28.

31

Musical staff for measures 31-33. The staff continues the melody with eighth and sixteenth notes, ending with a repeat sign in measure 33.

34

Musical staff for measures 34-37. The staff continues the melody, featuring a sharp sign (F#) in measure 36.

38

Musical staff for measures 38-40. The staff continues the melody with eighth and sixteenth notes, ending with a repeat sign in measure 40.

41

Musical staff for measures 41-43. The staff continues the melody with eighth and sixteenth notes, ending with a repeat sign in measure 43.

44

Musical staff for measures 44-46. The staff continues the melody with eighth and sixteenth notes, ending with a repeat sign in measure 46.

47

Musical staff for measures 47-49. The staff continues the melody with eighth and sixteenth notes, ending with a repeat sign in measure 49.

Adagio

5

7

13

20

27

Gigue

5

9

17

24

29

38

43

49

54

58

61

66

74

[illegible]

56

The image shows the bass line of the song 'The Rose Tree'. It is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Below the staff, the fingering for the left hand is indicated by numbers 1-5 and sharp/flat symbols. The sequence of notes and their corresponding fingerings are: B-flat (6), A (7), G (3-flat), F (3-sharp), E (6), D (5), C (6), B (3-flat), A (4), G (3-sharp), F (6), E (3-flat), and D (6).

Musical notation for the bass line of "The Sound of Silence". The notation is on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Below the staff, the fingerings are indicated: 6, 6, 6, 7, 3#, 6, 6, 6, 4, 3#.

Musical notation for the bass line of 'The Rose Tree'. The notation is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some rests. Below the staff, the following numbers are written: 5, 4, 6, 6, 7, 3b 4, 3#, 4, 3#.

Basso continuo

TRIO

J.C. Pepusch (1667 – 1752)

Viola de Gamb. V[ioli]^{no} e Basso (sic)
Del Sig^r Pepusch

Adagio

4

8

II

Allegro

6

13

19

25

31

37

44

Adagio

7

13

20

27

A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso). This generates some A3-sized sections to fold in the middle (and bind together, if you like) and possibly some A4 loose pages, each with the indication of the double page to which it is intended to be glued.

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score cover	A3	1—2 (1 sheet)
Score	A3	3—12 (5 sheets)
Violino I	A3	13—16 (2 sheets)
Violino II	A3	17—18 (1 sheet)
Viola da gamba	A3	19—22 (2 sheets)
Basso continuo	A3	23—24 (1 sheet)