

Johann Christoph  
Pepusch  
(1667 — 1752)

Trio in A min.  
Violin, Viola da gamba  
and Continuo

D-DI Musica 2160 Q 3



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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 3*, containing a trio for violin, viola da gamba and bass by Johann Christoph Pepusch.

It 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.

C R I T I C A L   N O T E S

- i.    The source has ♭.

TRIO

J.C. Pepusch (1667 – 1752)

Viola da Gamb: V[ioli]<sup>no</sup> e Basso  
Del Sig<sup>r</sup> Pepusch

Adagio

Violino

Viola da gamba

Basso

4

8

*piano* [*forte*]

*piano* [*forte*]

12

55

63

72

*p*[*piano*]

[*piano*]

81

[*forte*]

[*forte*]



27

35

42

49

16

21

25

29

**Allegro**

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style with a range of approximately two octaves. The middle staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a single note, a whole note, which is a B-flat. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a single note, a whole note, which is a B-flat. The score is written in a simple, folk-like style with a range of approximately two octaves.

5

The musical score for 'The Rose Tree' is presented in three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The melody is written in the treble staff, starting with a quarter note G4, followed by an eighth note A4, and then a series of eighth and sixteenth notes. The alto and bass staves provide accompaniment, with the bass staff featuring a prominent eighth-note pattern. The piece concludes with a final cadence in the treble staff.

A musical score for the song 'The Rose Tree'. The score is written for three staves: Treble, Bass, and Alto. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the Treble staff, the bass line is in the Bass staff, and the alto part is in the Alto staff. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some rests and ties. The Alto part is written in a higher register than the Bass part, using a soprano clef.

[illegible]

**Allegro**

The musical score for 'The Rose Tree' is presented in three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a quarter rest, followed by a series of eighth and quarter notes, including triplets. The alto clef part consists of whole rests for the first six measures, followed by a final two-measure phrase. The bass clef part provides a harmonic accompaniment with half notes and quarter notes, including a triplet in the first measure.

8

A musical score for three parts: Treble, Alto, and Bass. The Treble part starts with a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note A4. The Alto part starts with a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note A4. The Bass part starts with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. The key signature has one sharp (F#) and the time signature is 4/4. The score is for the song 'The Rose Tree' and is labeled with the number 8.

14

This block contains the musical notation for measures 14, 15, and 16. Measure 14 begins with a treble clef and a common time signature. The melody in the treble staff starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The bass staff continues with eighth notes D4, E4, F4, and G4. Measure 15 features a treble staff with a half note G4, a half note F4, and a half note E4, all beamed together. The bass staff has a half note D4, a half note C4, and a half note B3, also beamed together. Measure 16 shows the treble staff with a half note D4, a half note C4, and a half note B3, beamed together. The bass staff continues with a half note A3, a half note G3, and a half note F3, beamed together.

21

Example 21



## Adagio

The image displays a musical score for the song "The Rose Tree" in 3/2 time. The score is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 3/2. The Treble staff begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The Alto staff begins with a whole rest, followed by a half note G3, a half note A3, and a half note B3. The Bass staff begins with a whole rest, followed by a half note G2, a half note A2, and a half note B2. The melody is simple and consists of a single line of music.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and Alto. The key signature is one sharp (F#), and the time signature is 4/4. The Treble part starts with a treble clef and a key signature of one sharp. The Bass part starts with a bass clef and a key signature of one sharp. The Alto part starts with an alto clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. The Treble part has 10 measures, the Bass part has 10 measures, and the Alto part has 10 measures. The Treble part features a melody with a key signature change from one sharp to one flat in the 7th measure. The Bass part features a melody with a key signature change from one sharp to one flat in the 7th measure. The Alto part features a melody with a key signature change from one sharp to one flat in the 7th measure. The score is written in a standard musical notation style with notes, rests, and bar lines.

17

This block contains measures 17 through 20 of the musical score. Measure 17 features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody begins with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a half note G2, followed by a half note A2, and then a quarter note B2. The key signature has one sharp (F#), and the time signature is 4/4. The score continues with measures 18, 19, and 20, each with corresponding vocal and piano parts.

25

1)

17

This block contains measures 17 through 20 of the musical score. Measure 17 begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues the accompaniment with a steady eighth-note pattern. Measure 18 shows the melody moving to a higher register with a dotted quarter note and an eighth note. Measure 19 features a more complex melodic line with a sharp sign and a dotted quarter note. Measure 20 concludes the section with a final chord in the treble staff and a sustained bass line.

21

This block contains measures 21 through 23 of the musical score. Measure 21 features a treble staff with a melody starting on G4, moving to A4, B4, and C5, and a bass staff with a bass line starting on G2, moving to F2, E2, and D2. Measure 22 continues the melody in the treble staff and the bass line in the bass staff. Measure 23 concludes the section with a final chord in both staves.

25

29

29

33

36

40

44

48

51

55

59

Allegro

9

20

29

37

46

54

61

72

81

*[forte]*

*p[iano]*

Violino

ms: D-Dl, Musica 2160 Q 3

TRIO

J.C. Pepusch (1667 – 1752)

Viola da Gamb: V[ioli]<sup>no</sup> e Basso  
Del Sig<sup>r</sup> Pepusch

Adagio

4

8

12

16

21

25

29

*piano*

*[forte]*

*[piano]*

*[forte]*

Allegro

7

12

15

18

21

25

28

31

36

This block contains the first system of the musical score for the Violino part, measures 1 through 36. The tempo is marked 'Allegro'. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 7, 12, 15, 18, 21, 25, 28, 31, and 36 are indicated at the start of their respective staves.

40

43

47

51

56

59

This block contains the second system of the musical score for the Violino part, measures 40 through 59. The tempo remains 'Allegro'. The notation continues with various rhythmic patterns and melodic lines. Measure numbers 40, 43, 47, 51, 56, and 59 are indicated at the start of their respective staves.

Adagio

2

9

17

25

This block contains the third system of the musical score for the Violino part, measures 60 through 25. The tempo changes to 'Adagio'. The key signature remains one sharp (F#). The notation features longer note values and more frequent rests, reflecting the slower tempo. Measure numbers 2, 9, 17, and 25 are indicated at the start of their respective staves.

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(1667 — 1752)

Trio in A min. a Violino,  
Viola da gamba e Basso

Viola da gamba

TRIO

J.C. Pepusch (1667 – 1752)

Viola da Gamb: V[ioli]<sup>no</sup> e Basso  
Del Sig<sup>r</sup> Pepusch

Adagio

4

8

12

17

22

25

29

*piano* *[forte]*

*[piano]* *[forte]*

Allegro

4

II

II



15



22



26



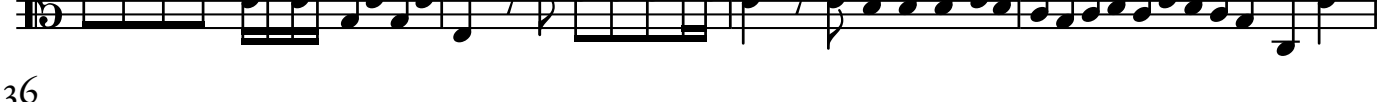
29



32



36



40



47



50



53



58



Adagio



Allegro





Allegro



Johann Christoph Pepusch  
(1667 — 1752)

Trio in A min. a Violino,  
Viola da gamba e Basso

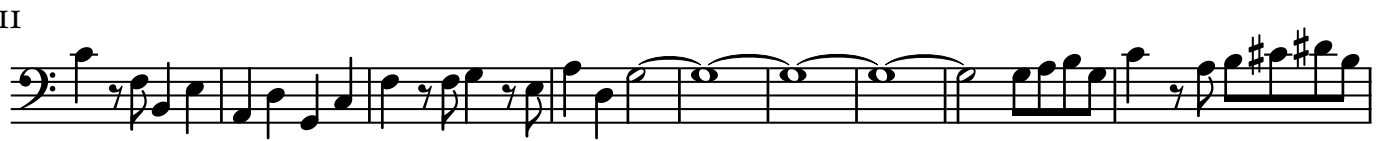
Continuo

TRIO

J.C. Pepusch (1667 – 1752)

Viola da Gamb: V[ioli]<sup>no</sup> e Basso  
Del Sig<sup>r</sup> Pepusch

Adagio



Allegro



Adagio



## 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—10 (4 sheets)  |
| Violino        | A3         | 11—12 (1 sheet)  |
| Viola da gamba | A3         | 13—16 (2 sheets) |
| Continuo       | A3         | 17—18 (1 sheet)  |