"THE LIFE, WORK AND INFLUENCE OF J.C.PEPUSCH"

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1. (Leave out the bars between the asterisks until the 3rd voice enters, & then go on.)

J.W. Callcott (1766-1821)

Have you Sir John Hawk-ins' hist-ry? Some folks

Mu-sic fill'd his wond-rous brain, His I

Both I've read & can't a-gree, for Bur-ney's

think it quite a myst-ry, Sir John Hawkins', Sir John Hawkins',

like best 'tis so plain, his I like best, his I like best, his I

hist'ry pleas-es me Burney's histry Burney's

Sir John Hawkins', Sir John Hawkins, Sir John Hawkins, Sir John

like best his I like best howdye like him, howdye like him, howdye

histry, Burney's histry, Burney's histry, Burney's histry, Burney's histry, Burney's histry, Burney's

Hawkins! Some folk think it quite a myst-ry

like him His I like best 'tis so plain

hist'ry Bur-ney's histry pleas-es me

2(a)

Pepusch: "Venus & Adonis"

Cease your vain tiez-ing, love is- un—plers-ing, no heart shall

brave— me, mine is my— own, mine is-- my— own.

2(b)

Handel: "Semele"

How en—gag-ing, how en-dear-ing is a lov-er's pain & care.

3.

Pepusch: "Venus & Adonis"

Let ev'ry ten-der pas-sion feel, hence-forth like mine the lov-er's Hell, &

make man-kind as curs't, & make man-kind as curs't as I, as curs't, as curs't as I.

4.

Pepusch: "Venus & Adonis"

"Flageletto"

Vn.

Va. I

"Venus"

Chirp-ing warb-lers tune your voic-es in-spir—ing

BC.

all the pas-sions of Ve — nus des-i —

— ring

chir-ping

5(a) Adagio

Pepusch: "Venus & Adonis"

Ah sweet Ad-o-ni's fram'd for joy, ah bloom-ing love-ly, love — ly — Boy

(b)

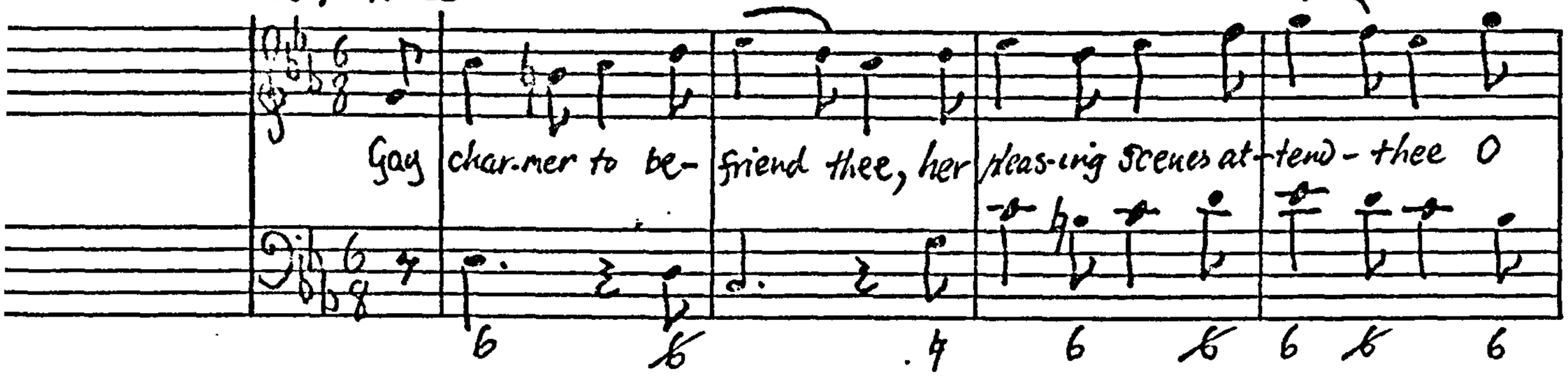
Handel: "Venus & Adonis"

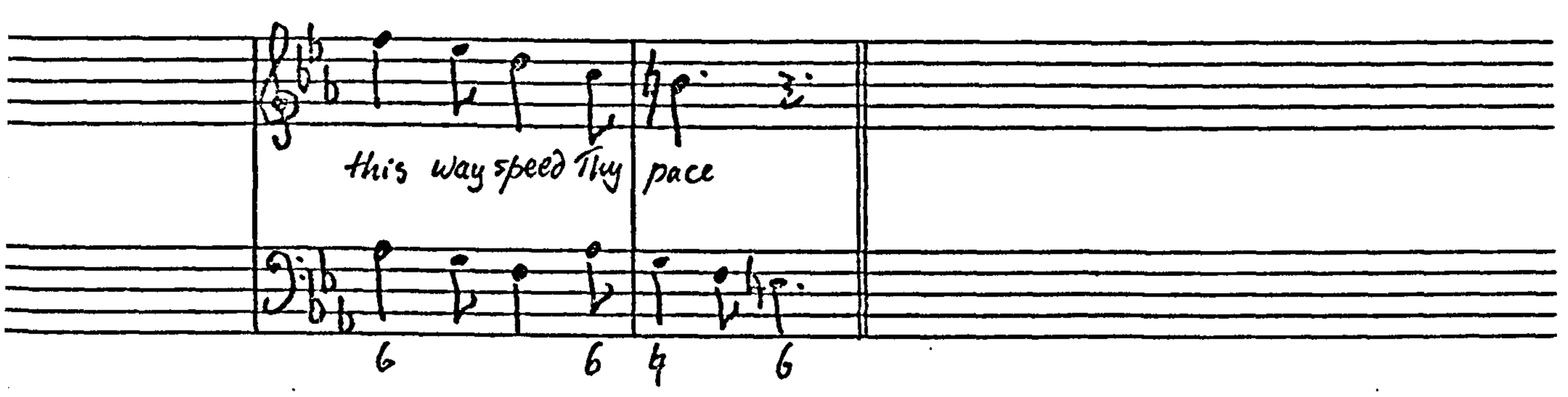
Dear Ad-o-ni's, beauty's Treasure now My sorrow once my

pleas-ure, Dear Adonis beauty's treasure, O — return to Ven-us arms

6(a) Vivace

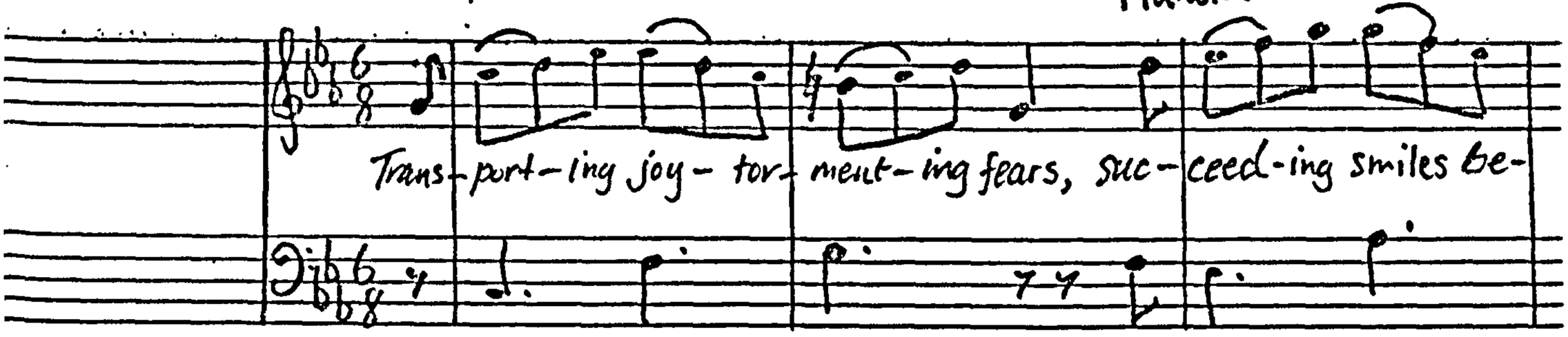
Pepusch: "Corydon"

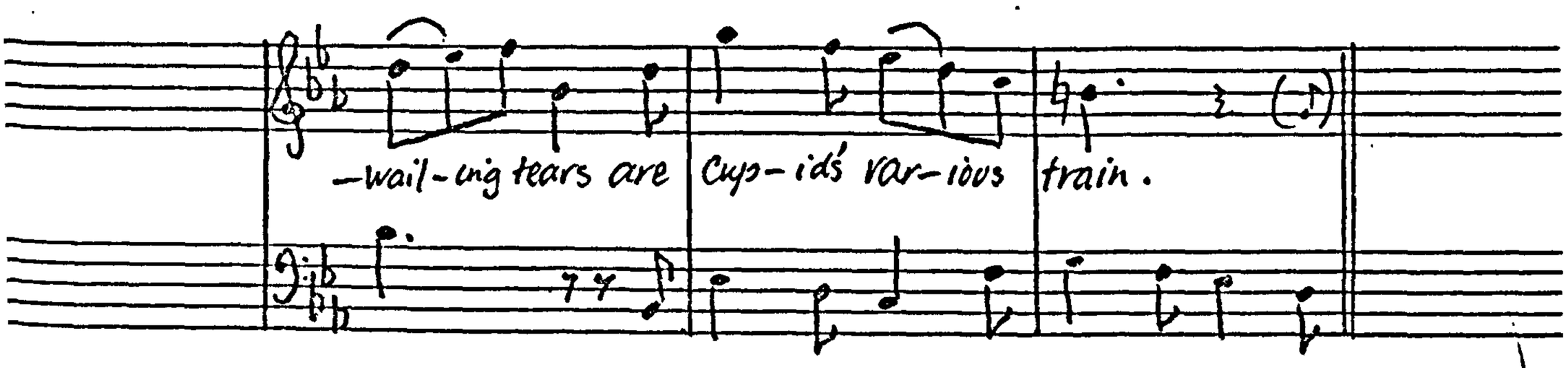




6(b)

Handel: "Venus & Adonis"





7(a) Vivace

Pepusch: "Corydon"

Here pleas-ing scenes at-tend — thee, gay charm-er to — be

-friend — thee, O this — way speed thy pace

7(b)

Handel: "Venus & Adonis"

transporting joy tor-ment-ing fears, succeeding smiles be-wail-ing

tears are Cup-id's var-ious train.

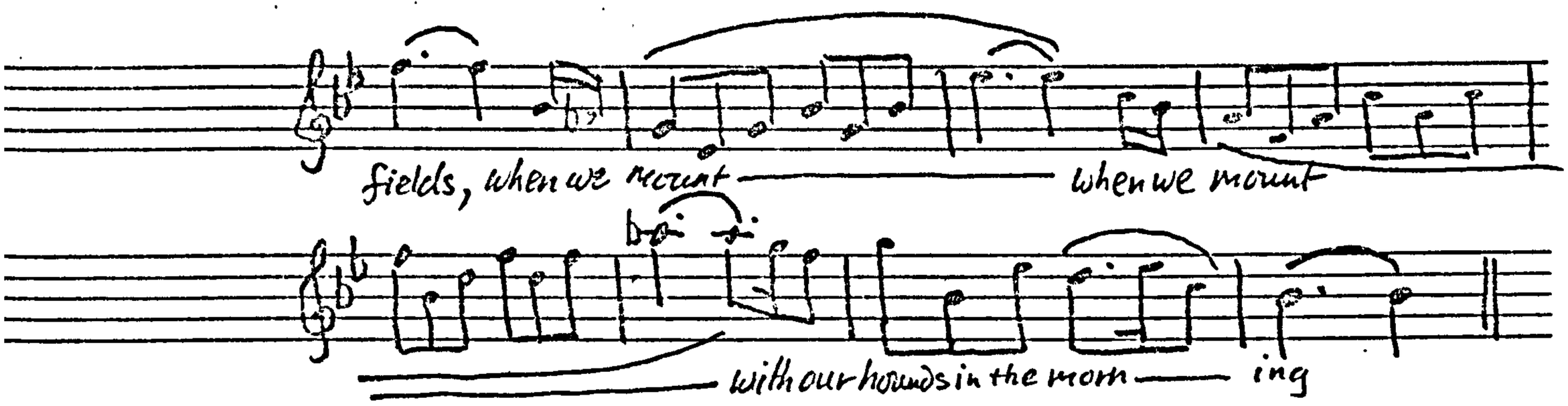
8(a) Allegro

Pepusch: "Venus & Adonis"

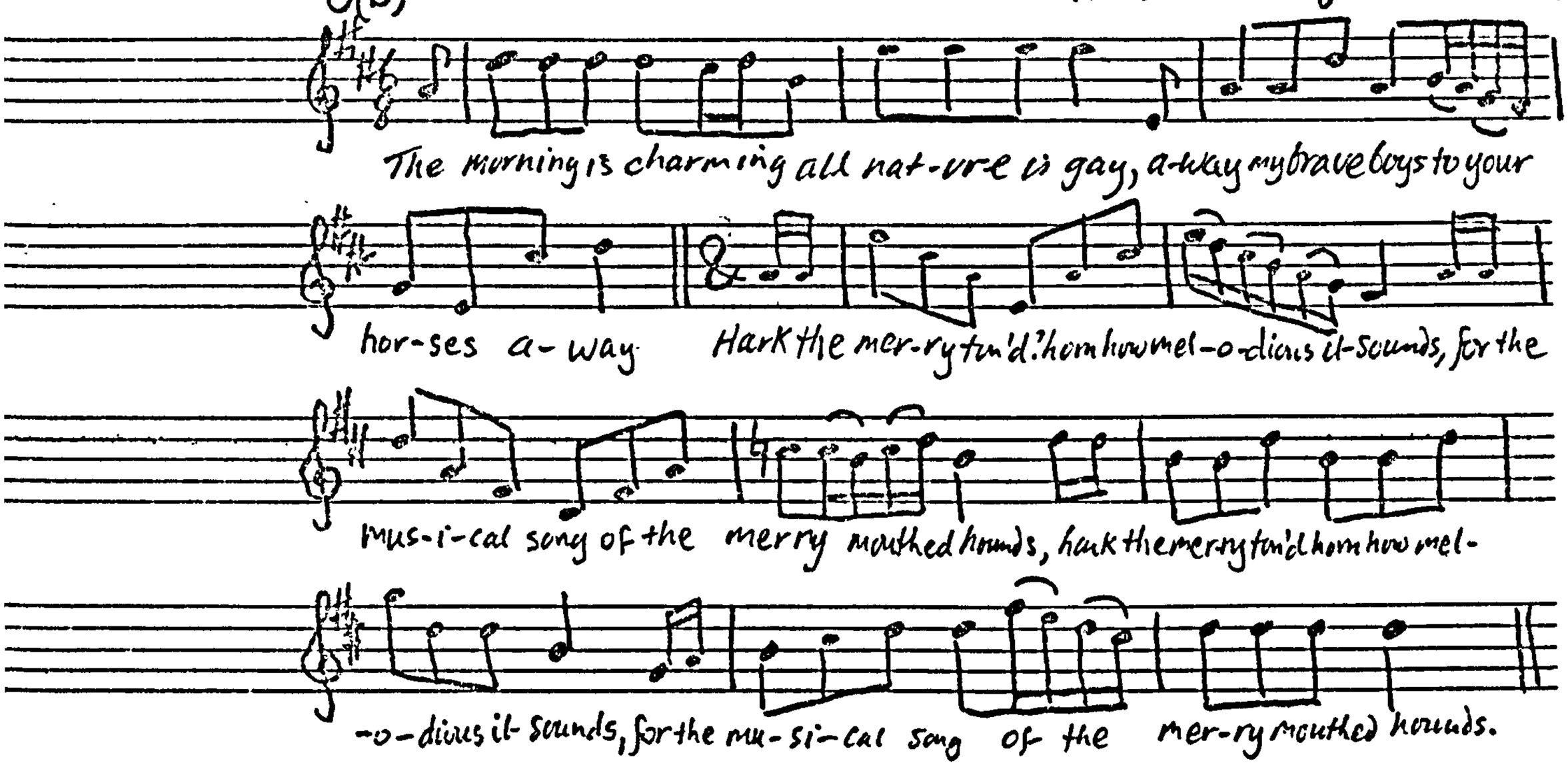
How pleas-ant is ranging the fields, when we mount with our hounds in ye

morn-ing, when we mount — with our hounds in the mor —

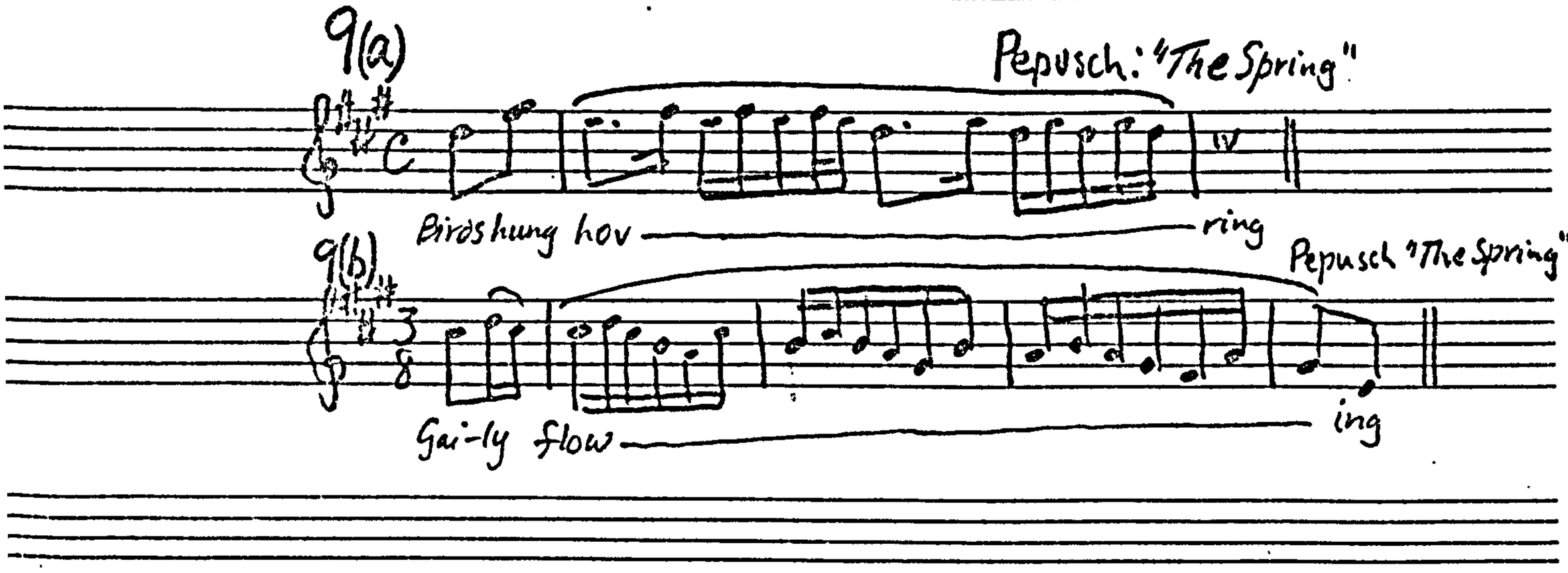
-ning. How pleasant is ranging the fields — how pleasant is ranging the



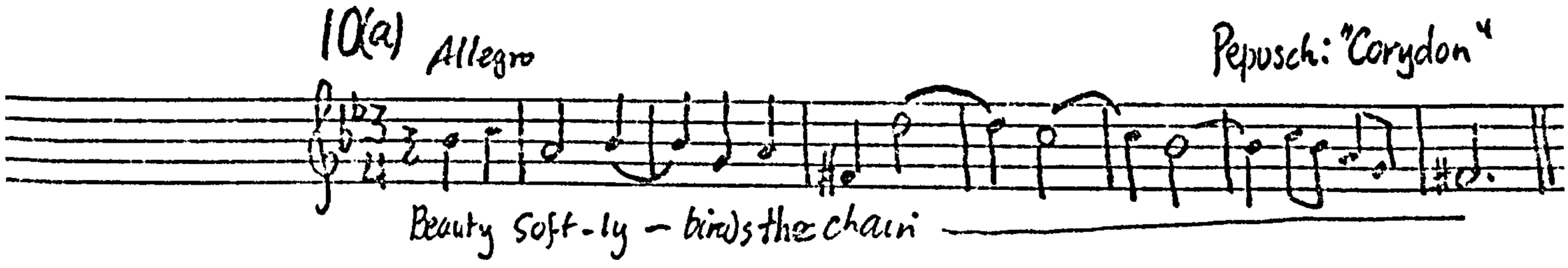
8(b) Handel: Adlington Hunting Song



9(a) Pepusch: "The Spring"



10(a) Allegro Pepusch: "Corydon"



10(b) 'Affettuoso' Pepusch: Cantata no.5 (Set-2)

but des-pair soon breaks our chain

11. Largo Pepusch: "The Spring"

Zeph-yr gent-ly, gent-ly, gent-ly, Zephyr gent-ly courts thee now.

12(a). Allegro Pepusch: Cantata no.2 (Set-2)

While pleas-ures bless this hap-py day, while pleas

ures.

12(b) Allegro Handel: "Let festal joy" - "Belshazzar"

for fly

12(c) Allegro Pepusch: "Venus & Adonis"

but love shall ev-er fly

shall ev-er fly

12(d) Vivace

Pepusch: Cantata no 4 (Sel-2)

fly, fly

12(e) Allegro

Pepusch: "Venus & Adonis."

with joy — fly with joy to fold the fair.

13(a)

Pepusch: Cantata no 5, (Sel-2)

Thus to his lyre the droping swain did of the cruel Nymph com-plain

& Zephyr waf-ted through the Grove the murmers of his hapless love; The Queen who

fav-ours soft des-ire, & Kindles ev'ry am'rous fire, winged down her

flight-the swain to cheer, & wab-led comfort in his ear.

13(b).

Handel: "Aci's & Galatea."

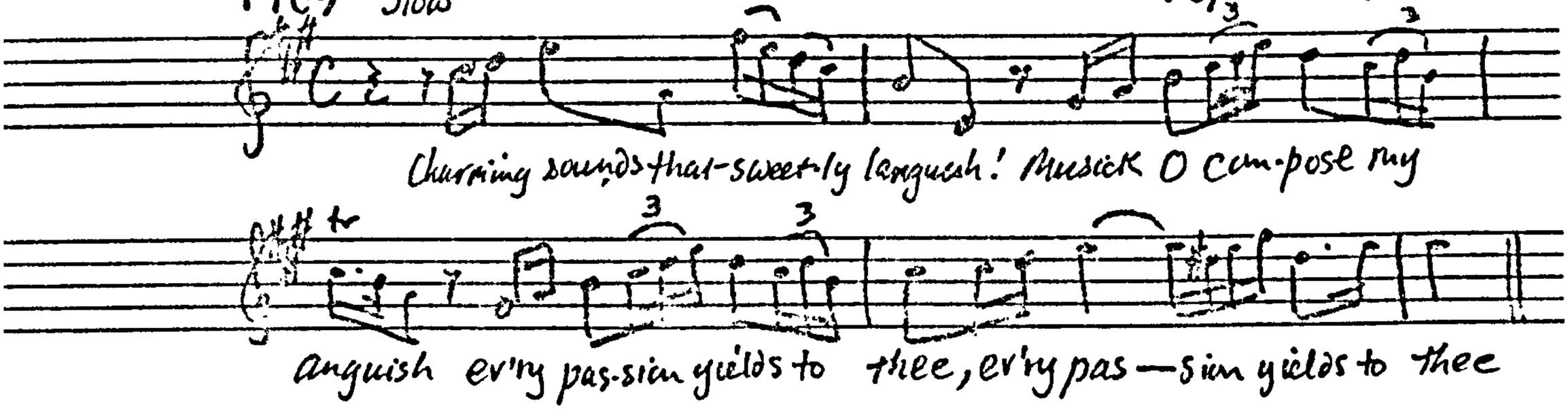
ye verdant-plains & wody mountains, purling streams & bubbling fountains, ye painted

Glories of the field Vain are the pleasures which ye yield Too

thin the shadow of the Grove too faint-the gales to cool my love

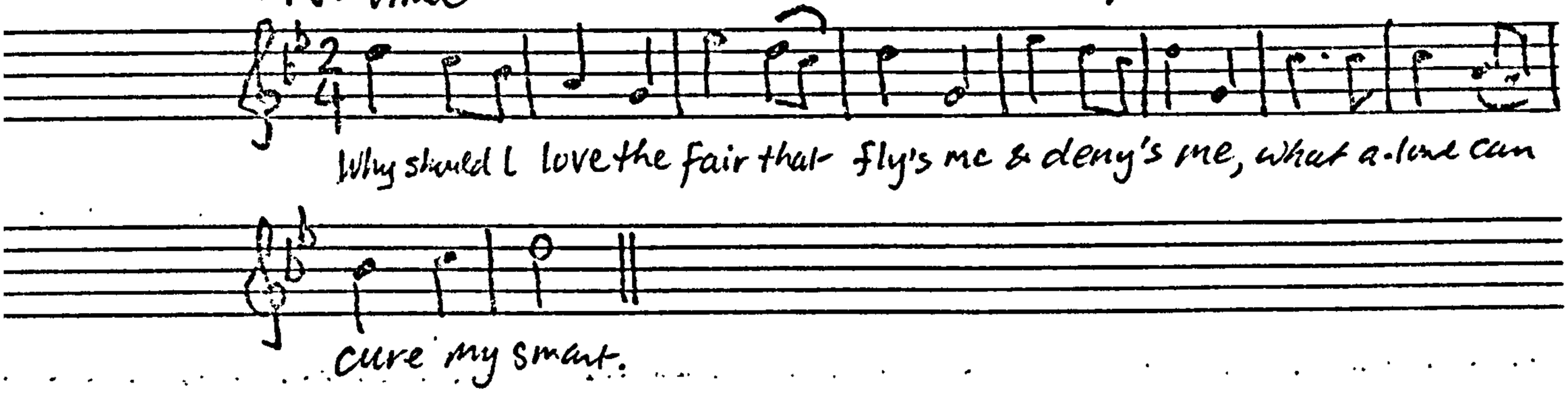
14(a) Slow

Pepusch: "Alexis"



14(b) Vivace

Pepusch: Cantata no 3 (set-2)



15(a) Allegro

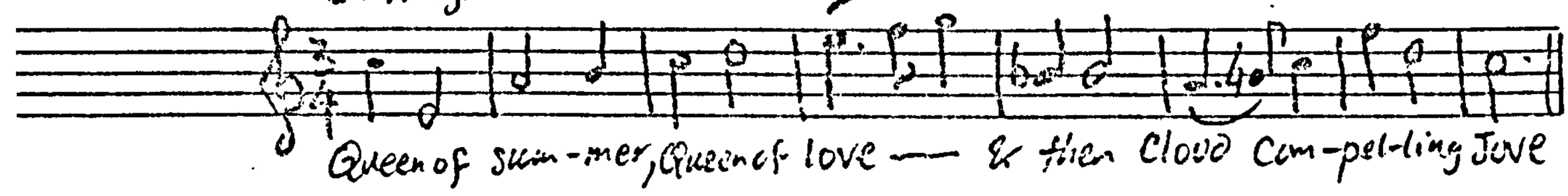
Pepusch: "Chloe."

15(b) Allegro

Purcell: "Dido & Aeneas"

15(c) Allegro

Handel: "Theodora"



Mark, how when sullen clows ap-pear, & Wintry storms deface the year the prudent

Cranes no longer stay, but take the wing, & through the air from the cold region fly away &

far o'er land & seas to war-mer climes re-pair Just so my heart but-

see, ah no she smiles, I will not Can-not go

Roose, rouse, rouse & Con-quest lies before you lies be-fore you, Pas-sion

Will the Nymph disarm, dis-arm

pas-sion will the nymph dis-arm.

18.

Pepusch: "No, no vain world."

Then raise ——— thy wings my soul pre-pare

19(a)

Pepusch: "Wake thy harmonious Voice."

Love & Hy — men tri —

Love & Hy — men tri —

umph

umph

19(b)

Pepusch: "Wake the harmonious voice".

make the harmo ——— nious voice & string (Strings)

20.

Pepusch: "Wake thy harmonious voice."

In ten ——— der sighs, in ten-der sighs he

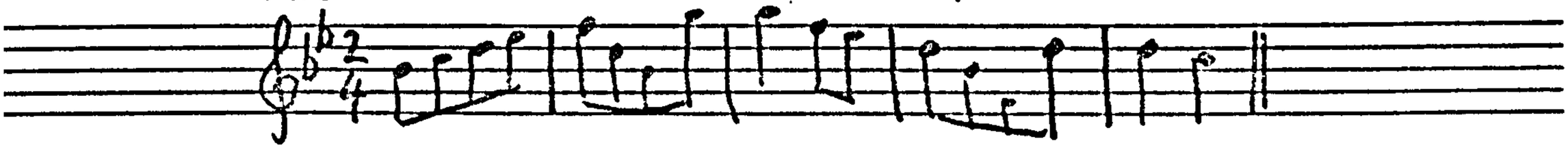
Si-lence breaks the fair his ap — proves

21.

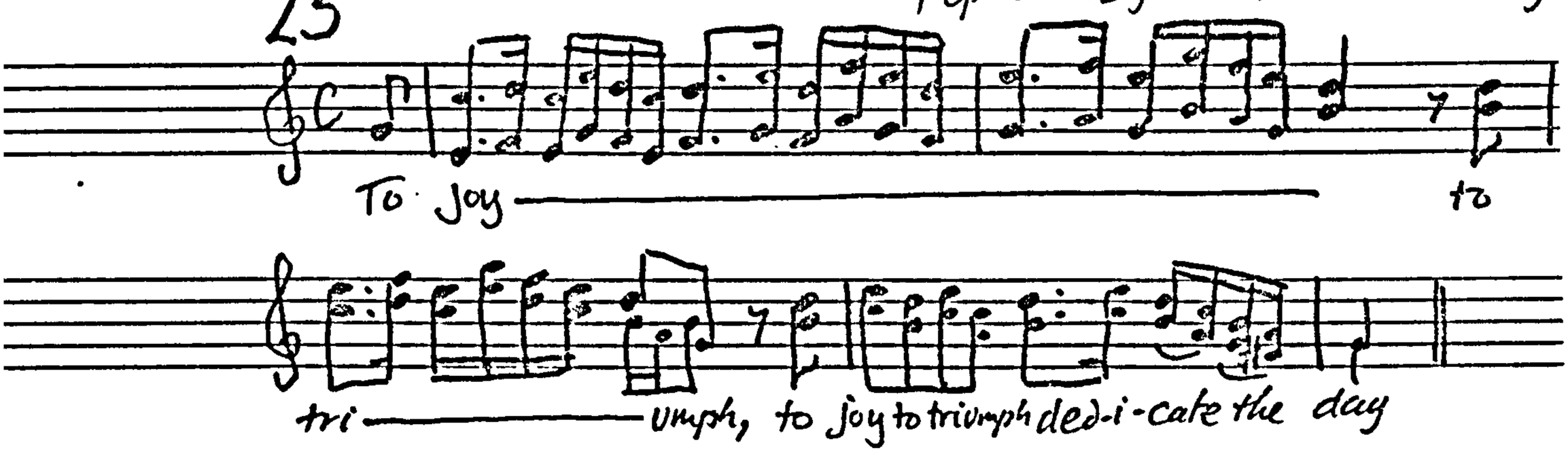
Pepusch: "Vorrei scuoprir"

Occhi par-la-te, par-la-te dite — al mio ben che per lui mor — o

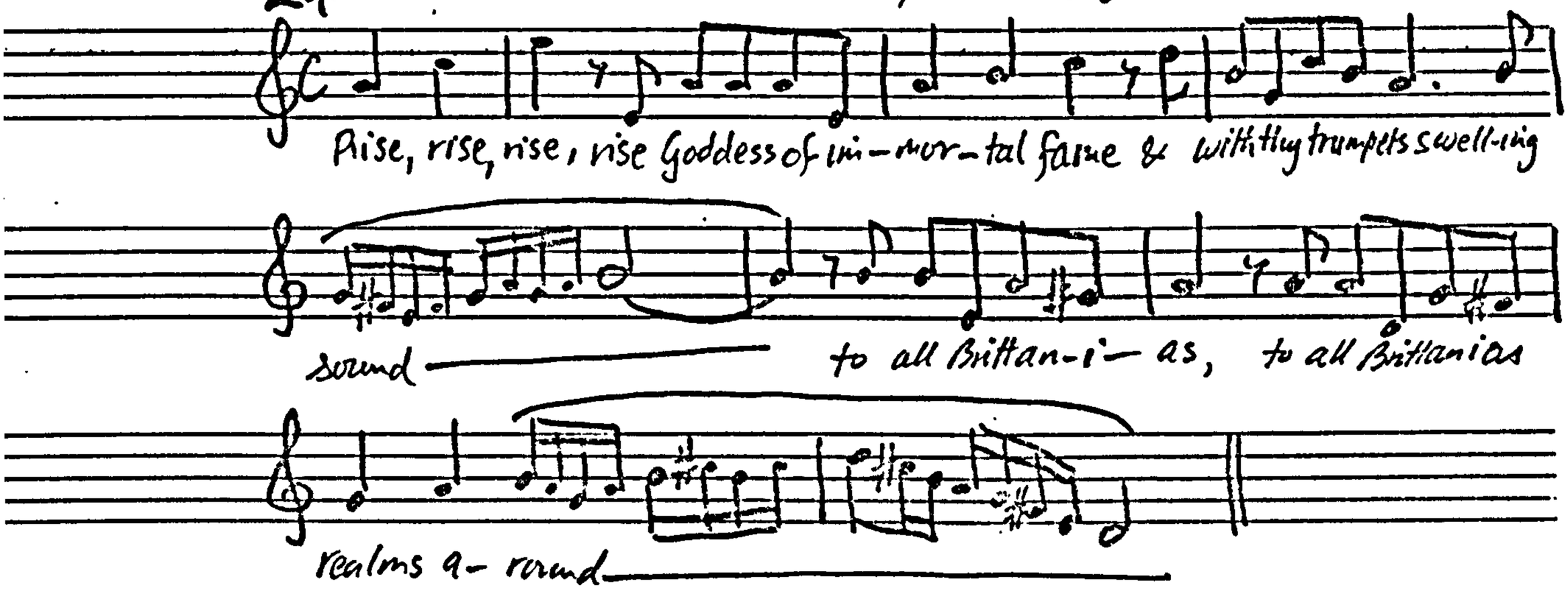
22. Pepusch: "S'iò peno e gemo"



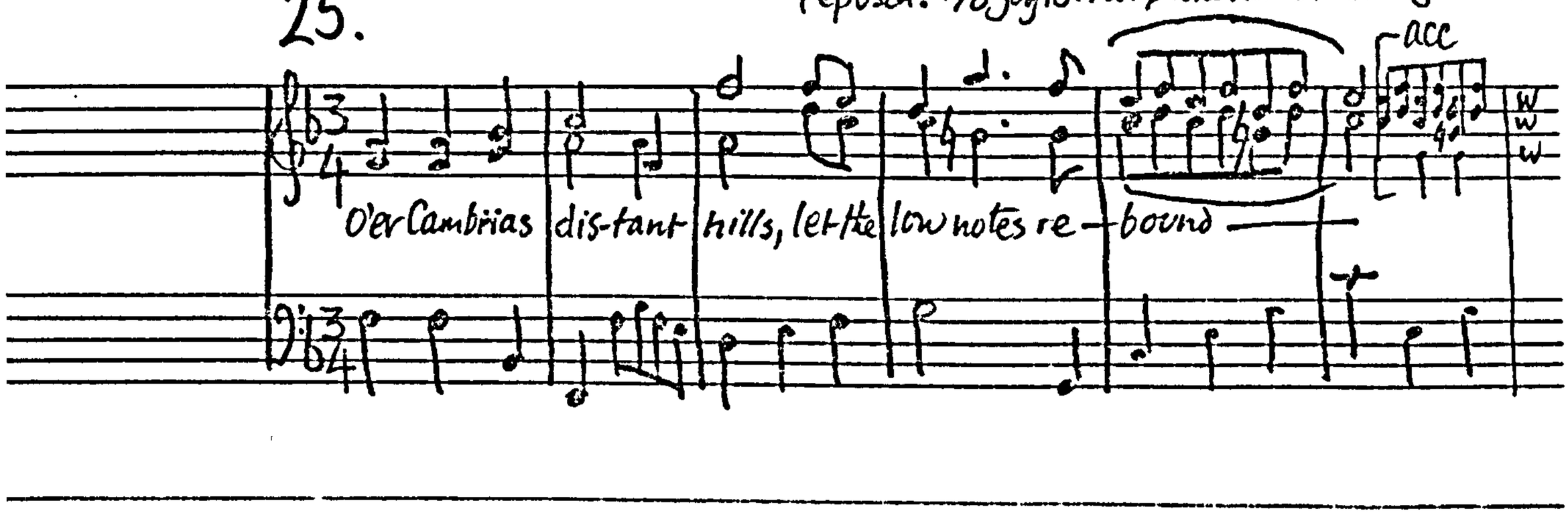
23 Pepusch "To joy to triumph dedicate the day."



24. Pepusch: "To joy to triumph dedicate the day."



25. Pepusch: "To joy to triumph dedicate the day"



Pepusch: "Venus & Adonis"

26. Allegro

strings.

(Venus)

Cu-pid, Cupid, bend thy bow, revenge, re-venge thy mother's pain

27. Adagio

(oboe solo)

Pepusch: "Venus & Adonis."

strings

Let his heart my tor-ment What 'tis to

love — & love in vain —

what-'tis to love & love in vain.

28. Allegro

Pepusch: "Venus & Adonis"

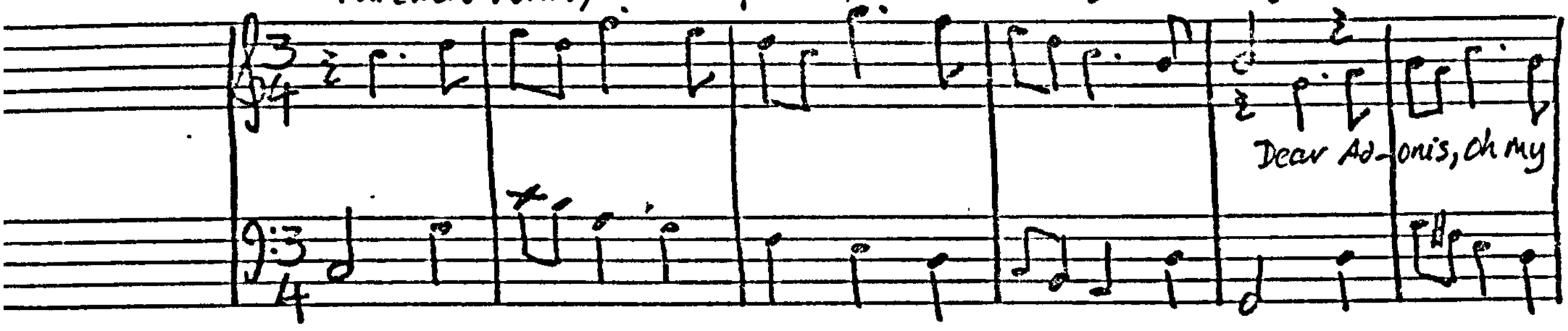
How silly's the heart of a wom-an, when courted by many to

fly, but when she is Followed by no man, for one she will lang-

— wish, for one she will langvish & die.

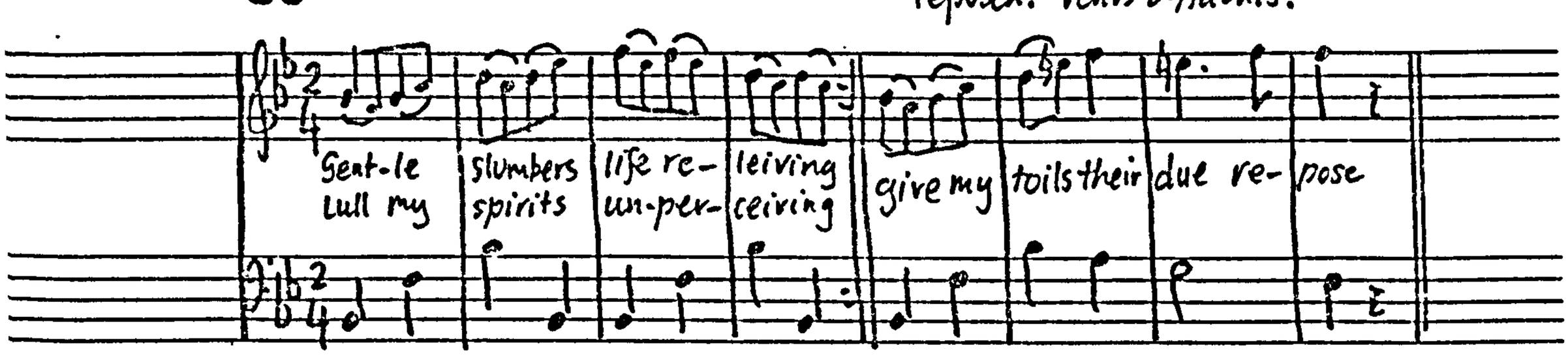
29. Affettuoso

Pepusch: "Venus & Adonis"



30. Slow

Pepusch: "Venus & Adonis."



31

O be-lieve me

no, no, no, I shall ev-er mars a-

no no

no, you'll deceive me

-dore

I — shall ev-er, ev-er mars a-

I can nev-er trust thee

more, I — can nev-er, nev- -er trust thee

-dore, I shall ev-er

ever, ever

I shall

more, I can never,

never, never,

I can never nev—

ev-er, ever, ever Mars a-dore, shall ever Mars a-dore

—— er trust thee more, no never trust - thee more

32. "Flute Almain"

Pepusch: "Venus & Adonis"

Adonis

Oh —— welcome well-come

well-come — gen-tle death —— well —— come gentle death

33 Allegro

Pepusch: "Venus & Adonis"

Pepusch: "Venus & Adonis"

Let

ev-ry tender passion feel hence-forth like mine the lover's Hell & make mankind as curs't &

make man-kind as curs't as I, as curs't as curs't as I

Pepusch: "Venus & Adonis"

Obs.

Vns.

S.A

No more ler-tal mor-tal heart-

of hap — less

T.B.

(Bsn)

love com- plain- ing hap- less love com- plain

35(a) Repusch: Chorus. (R.C.M.)

Sen- cit hoc car- o- li de- cus el- e- va- te Arx- do- mus

mar- tis oc- cu- pla- ti- o- ni

35(b) Nar- rat gau- di- a Repusch: Chorus (R.C.M.)

Di- Ton- i- tu- que nar- ral-

Ton- i- tu- que nar- ral- gau- di- a.

Pepusch: "Apollo & Daphne"

How happy are we, how airy, how free, that rove through the woods & the

plains that rove through the woods & the

plains

Pepusch: "Apollo & Daphne"

Vns 1&2

Va

Basso

Voice

Fair blooming creat-ure each ten-der feature speeks thee by

Vns.

nature for love de- signed each tender fea- ture speaks thee by na —— ture

for love de- signed.

38.

Pepusch: "Apollo & Daphne."

No more de-ny me O cease to fly me, your faith- ful, your faith —— ful

Vns.

swain

o cease to fly —

No lon-ger try me

for ever fly me, des-pairing, despair-ing

swain

for ev-er

me, o cease to

fly —

me, des-pair —

fly me your faithful swain

— me des-pair-ing swain

39. Pepusch: "Apollo & Daphne."

When I was a maiden of-twenty when my charms & my lovers were plenty, O why did I e-ver say no, why, why — o why — — did I e-ver say no? Now the swains thol court them all fly me, I Sigh but-no lover comes nigh me. Ye vir-gins be warned of my woe, O why — — did I e-ver say no, why, why did I e- ver say no?

40. voice + Vn.1 & Fl.1. Pepusch: "Apollo & Daphne"

Ten — der hearts to ev — ry pas-sion still their free-dom

Vn.2. Fl.2

Va

Basso

Would be- tray, still their free-dom would — be- tray. But-how calm is

In-cl- na-tion when-our rea-son bears the sway, when our

rea- son when our rea-son bears — the sway

41.

Pepusch: "Apollo e Daphne"

Sop

Bass

Na-ture a- lone can love in- spire art is vain

Strings

art is vain to more de— sire

42.

Pepusch: "Thomyris."

How blest is a Soldier when lis-ted to rove, from Beauty to War & from Glor-y to love, from Beauty to Glory from glo-ry to love, from glo——— ry, from Glo-ry to love.

43.

Pepusch: "Thomyris"

No more lel-sor-row pain you our love a-lone shall chain you &
ev-ry joy re— store

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44(a)

Pepusch: "Thomyris"

When duty's requiring, how sweet is obeying, how fatul's denying

ing, how fatal how fatal denying ing.

44(b)

Pepusch: "Thomyris"

how sweet is delaying our moments repay

how fatal's denying

ing, our moments re-pay-ing

ing how fatal's de-lay ing

Pepusch: "Myrtillo."

Soft de- sires, glowing fires in her heaving heaving, Bos—om

in her heav-ing bos-om move still sur- rounding. e-ver wounding

fix the fair a slave to love fix the fair a slave to love.

* Bars 5–8 repeated as ritornello.

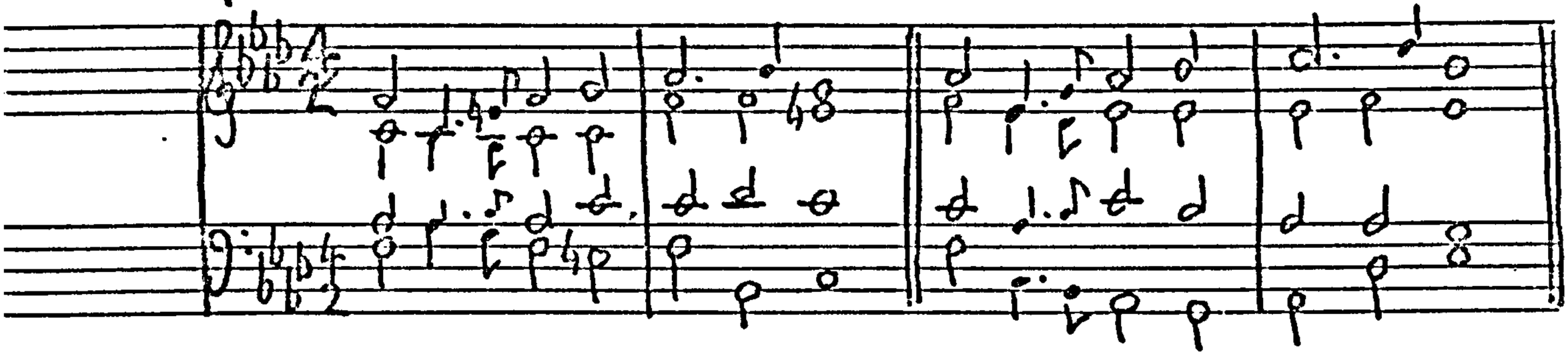
46(a) Pepusch: "Myrtillo" 46(b) Carey: "Surrey"

pre- pare, O love this happy, happy day

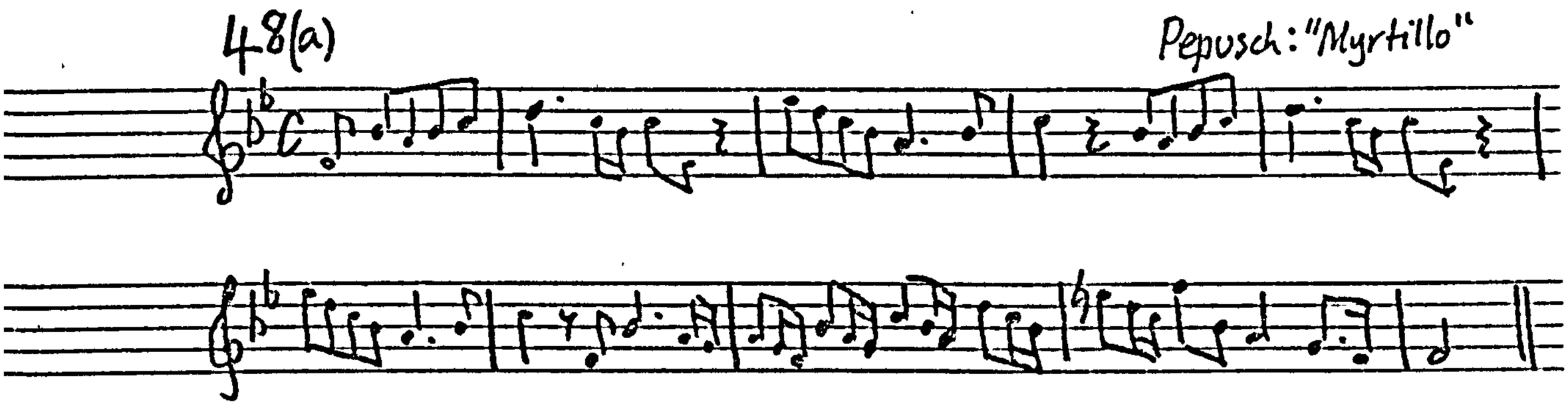
46(c) Handel: "Judas Maccabaeus."

O Fa-ther whose al- might-y- power.

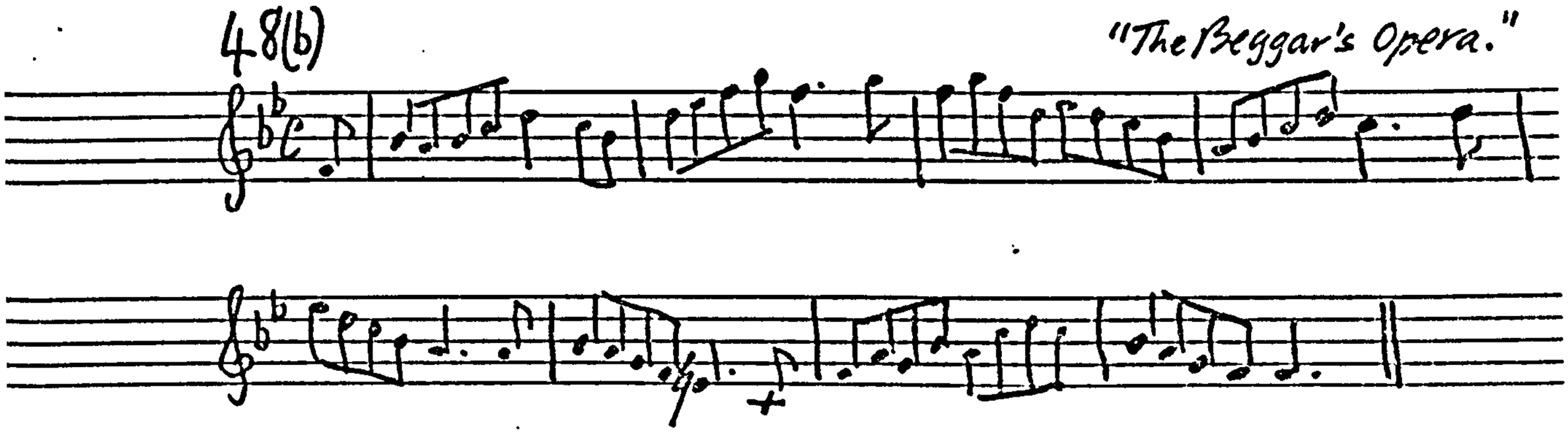
47. Handel: "Cannons"



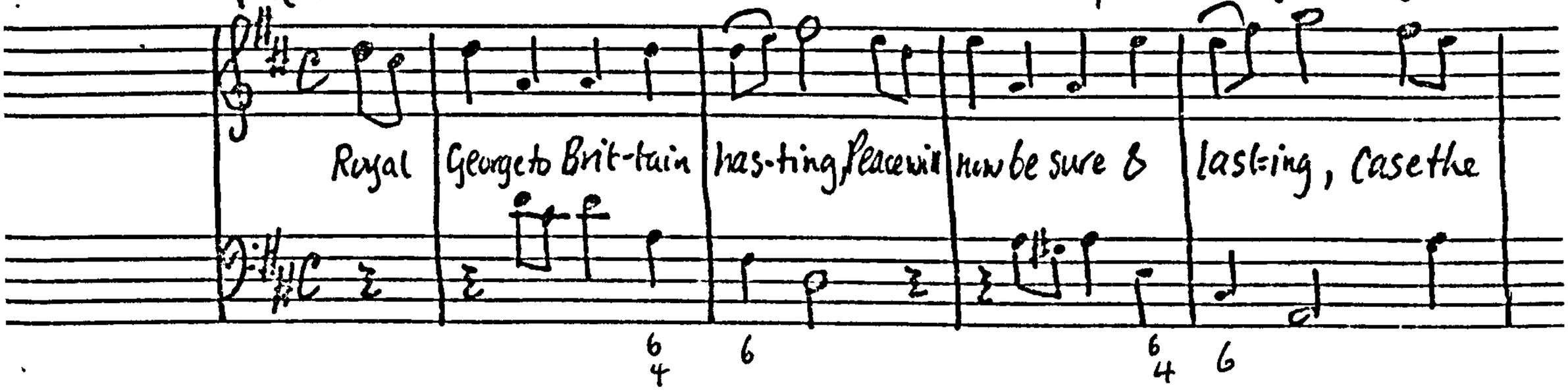
48(a) Pepusch: "Myrtillo"



48(b) "The Beggar's Opera."



49(a) Pepusch: "Royal George"



Drum & Sheath the Sword.

49(b) (Middle section)

Pepusch: "Royal George"

Blow — the flute, & strike the Lute Ev — — ry

voice re — sound — ing joys Welcome in, Welcome in our Sov'reign Lord.

50.

Pepusch: Catch "Enlivening Music"

En-live-ning music revives the mu — ses her spnghtly airs in-fuse

Soft passions her strains in-stil thro' our veins She with res — ist - less charms

Let's be of good cheer & — no trouble fear for when in - va-ded with

Such life & fire, as cheers the sad & will the dull in— spire.

can best con— trol fierce anger she can calm the ruf-fled soul.

sor-row & grief, find mu-sic will as-sist with sure re— lief

51. . Adagio e staccato. Pepusch: "Union of the Three sister arts"

Now rise we to the mansion of the Blest- When love &

Mu-sick makes up all ye Feast. Blest harmony in Heav'n so placed.

shall this ex-pi—ring world — out-last

52 Vivace

Pepusch: "Union of the 3 sister arts"

Now now my darling sons re-joice your spirits I — sup-ply

your spirits I sup-ply, I sup-ply.

Now ev'ry string & ev'ry voice shall ec-cho, shall ecco with new

har— mon-y

Shall ecco with new har-mon-y.

53.

Pepusch: "Union of the 3 sister arts"

When the battring Graecian thun — der fore the Trojan tow'rs a-sun —

— der, in-spired by Musick's Martial sound, I brought the Gods in-to the field.

54 Allegro.

Pepusch: "Union of the 3 sister arts"

Life & na-ture faults & gra-ces humours & passions minds & faces

55(a) Allegro

Pepusch: "Union of the 3 sister arts"

(b) Voice parts begin:

By great Caecilia's influence fired.

56 Vivace

Cecilia

Pepusch: "Union of the 3 sister arts"

Po-e-try & Apelles

Homer

painting with

Musick must

joyn, with

With

mu-sick must

mu-sick must

S

A

T

B

Bc.

(Apelles)

Musick & po-e-try with

wilk mu-sick must joyn

wilk mu-sick must joyn

wilk pain-ting must joyn

pain-ting must- joyn, wilk pain-ting must- joyn

wilk pain-ting must joyn

wilk pain-ting must joyn

57(a)

Purcell: "Come ye sons of Art."

Come, come ye sons of art come come a- way

57(b)

Pepusch: "Union of the 3 sister arts"

In grate-ful chor— us let us raise.

57(c)

Handel: "Susanna"

Bless'd be the day that gave Su-san-na birth.

58(a) Flutes

Pepusch: "Britannia & Augusta"

Queen of cities leave a- while thy beautious smile turn to tender sighs thy

joy to tender sighs thy joy

Thy beauteous

smile O leave a- while turn to tender sighs thy joy to ten-der

58(b)

ten-der sighs Thy Joy

Gentlest Ec-cho faint-ing

dy-ing Shall her sor-row to im-ploy sor-row her sor-row to im-ploy

59. [Note values halved] Pepusch: "Britannia & Augusta"

Fl&Ob

Vns 1&2

Brit: To shade his peacefull grave let grow-ing palms ex-

Aug: To grace his peace-full grave let

Va & Bass

- tend let graw - ing palms

hov'ring loves at- tend let hov

let grow- ing palms ex- tend.

ring loves at- tend.

Obs & Strs.

Obs 1 & 2

Vns & Va.

Gently

Brit.

Aug.

Basso

Smooth thy flight O

Time

Smoothly

Wing thy flight O

Fame & as Thy

fly-ing grow-est old

62. [Note values quartered]

Repeat: "Magnificat-"

Ob.

Tr.

Vn I & II

V/a

S & my Spirit- hath re-joic ed in God my

A & my spirit-hath re-joic ed in God my

T

B & my Spirithathre-joic ed in God my

Saviour

& my spirit hathre-joiced in God my saviour

Saviour

& my spirit hathre-joiced in God my saviour

Saviour

& my spirit-hathre-joiced in God my saviour

Saviour

& my spirit hathre joic-ed in God- my Saviour

63

Ob.

Tr.

Vn1

Vn2 Va

S All

A

T

B All

Peposch: "Magnificat"

All gen-e-ra-

d.

Shall call me bles

— tions

Shall call me bles

— sed

— sed

all gen-er- a — tions shallcall me bles — sed

all gene- ra tions shall call me bles-sed, shall call me

bles sed

Ob

Tr

Vns

Va

S

A

He hath showed strength

T

B

B.C.

With his arm with his arm he hath showed

Show-ed Strength with his arm He hath show-ed Strength.

With his arm. He hath

Strings

Bass

He hath put down, the

Sts

Alto

Bass

Mighty, the mighty from their seat-

& He hath ex-al-

the hum-ble &

Bc.

meek, He hath ex-al

ted the humble & meek, the humble & meek, the hum-ble &

meek He hath ex-al-ted the humble & meek

Strings

Alto

He hath put-down the

Bass

He hath put

down the mighty from their

B.C.

mighty from their seat the

mighty from their seat, from their

seat, the mighty from their seat · the mighty from their

Pepusch: 'Magnificat.'

Cello

B.C.

Sop.

He — re — Remembrighis mer — cy hath hol — pen His ser-vant Is-ra-el, His ser-

His ser-vant-Is-ra-el

-vant-Is-ra-el, He (Tenor) re —

68(a)

Tr.

Pepusch: "Magnificat"

Vns.

Va

S

A

T

B Glo — ry glory Glo — ry be to the Fa — ther, & to the

Son & to the Ho — ly Ghost.

68(6)

Pepusch: "Magnificat."

Sop.

As it was in the be-gin-ning is now & e-ver shall be, is now — & e —

Alto

As it was in the be —

ver, e — ver shall be, & ever shall be

-gin-ning is now & e-ver shall be is now, & e

ver

As it was in the be-gin-ning, is now & e-ver shall

AS

69(a) (b) Pepusch: "I will magnify Thee."

I — will magni-fy Thee & I will praise Thee

(c)

& talk — of — Thy pow'r.

(d)

Praise Him in the firma-ment of His pow'r

70 Pepusch: "I will Magnify Thee"

voice

O — Praise God in His holiness O Praise God

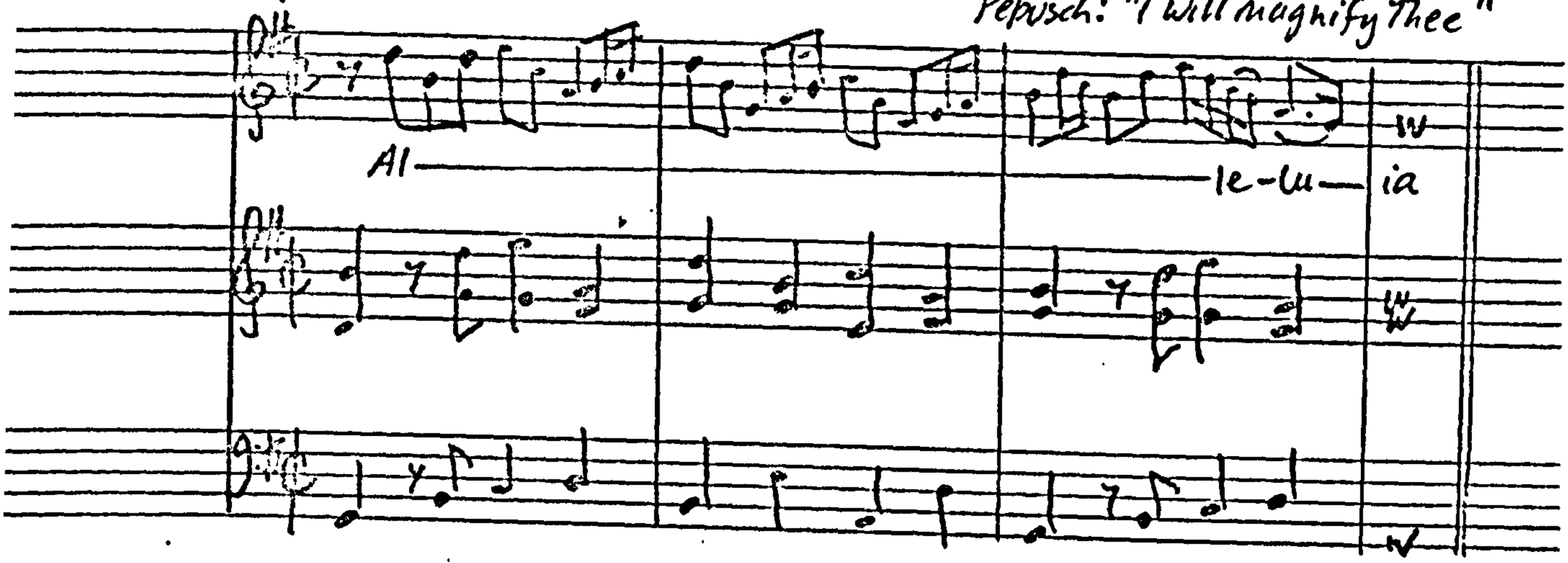
Suggested realisation (organ)

B.C.

in His holiness Praise —

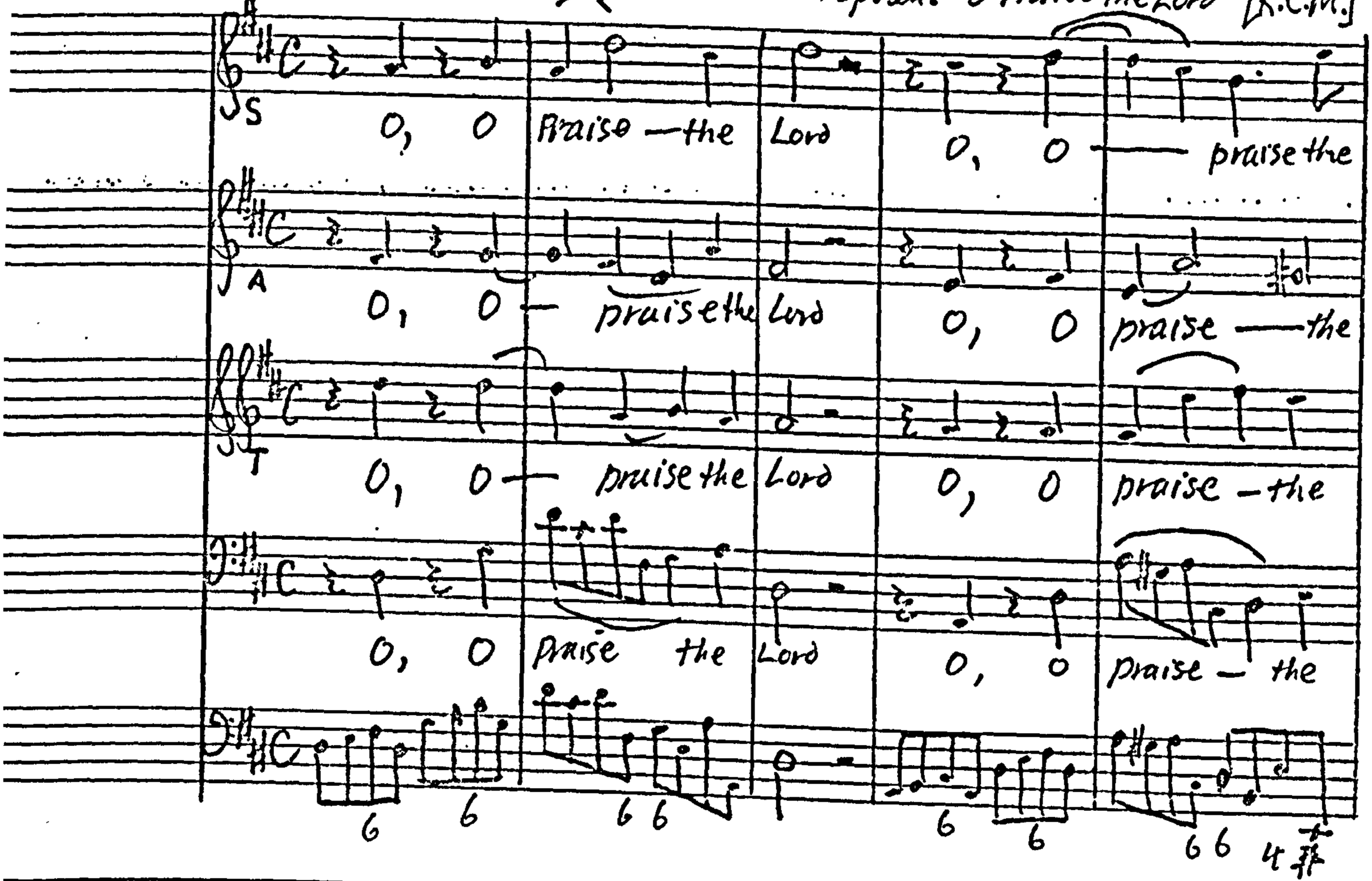
71.

Pepusch: "I will magnify Thee"



72

Pepusch: "O Praise the Lord" [R.C.M.]



laud — ye — the

laud — ye the name

Lord laud — ye the Name — of the Lord

Lord laud — ye — the Name of the Lord

4 6 4 6 7 6 4 4 7

Name of the Lord

praise — it-O ye servants of the Lord

— of the Lord

praise — it O ye servants of the Lord

praise — it O ye ser-vants of the Lord

praise — it O ye ser-vants of the Lord

7

A.2
O praise the Lord — for the Lord is gracious is — grac—
B.
O praise the Lord — for the Lord is — grac—
B.C
6 6-5 9 8 6/5 9-8 7 4 3

A.1
O praise the Lord — for the Lord is
A2.
—ious
B.
—ious, for the Lord is gracious, O — praise the
for the Lord is
B.C.
6 6 4 3
gracious, O — praise the Lord, for the Lord is gracious, the
4 3 6 4 3 6/5

gracious, is — grac— ious
Lord, for he — is gra— cious
Lord — is — grac— ious
6 6 7 4 3

74

Pepusch: "O Praise the Lord" (L.C.M.)

Alto.

75.

Thy name O Lord en- dureth for e-ver

Pepusch: "O Praise the Lord" (L.C.M.)

Praise ye Lord ye house of- Isra-el praise ye Lord ye house of Aaron

Praise the Lord ye house of Isra-el praise ye Lord ye house of Aa- ron

Praise the Lord ye house of Isra-el praise ye Lord ye house of Aa- ron

Praise the Lord ye house of- Isra-el, praise ye Lord ye house of Aa- ron

Praise ye Lord ye house of Le- vi

Praise the Lad ye House of Le- vi, ye that fear the

Praise the

ye that fear the

Ye that fear the Lord

Praise ye Lord ye house of Le-

Lord

Praise ye Lord ye house of Le

Lord ye

house of Le

(B.C)

Lord ye that fear — the Lord

76. (Note values halved)

Pepusch: "Beatus vir"

Be-a — tus vir qui —

Be-a —

Be-a-tus vir qui non abi-it in con-si-li-o im-pi-o-rum

Be-a-tus vir qui non a-bi-it in con-si-li-o im-pi-o

— rona-bi-it in con-sil-i-o im — pi-o — rum qui — nona-bi-it

-tus vir-qui — non ab-i — it in con-sil-i-o. im — pi-o-rum qui' non a-bi-

Be-a-tus vir be-a-tus vir, be-a-tus qui' non ab-i-it in

-rum be-a-tus vir be-a-tus vir qui' non a-bi-it in

- li consi-li-o im-pi-o — rum

- it in con-si-li — li-o im — pi — o — rum

— consi-li-o — im-pi-o-rum, im-pi-o-rum el-

— con-si-li — o impr-o — rum.

77. Pepusch: "Beatus vir"

et om-ni-a quae-cun-que fac — i — el-quaecunque fac — i

el-om — ni-a quae-cunque fac — i — el-

quae-cun-que

et om-ni-a quae-cun-que fac — i — el-

quae-cun-que

et om-ni-a quae-cun-que fac — i — el-

quae-cun-que

et — pros-per-a-bun — tur, prospera-bun — tur

fac-i-et pros-per-a-bun — tur prospe-ra-bun — tur

fac-i-et pros-pe-ra — bun — tur prospera-bun — tur

fac-i-et pros-per-a-bun — tur prospera-bun — tur

Allegro TUTTI

f vns.

ra

B.C.

p

SOLO

Vn1

Vn2

Vn.3

10

Va.

BC.

Vn1

Vn2

Vn3

20

30

Va

Bc

40 Vn1

Vn2

Vn3

50

Va.

Bc

Vn1

Vn2

Vn3

Va

Bc.

60

Vn1

Vn2

Vn3

70

Va

B.C.

Vn1

Vn2

Vn3

Va

B.C.

80

Moderato

Vn1

Vn2

Vn3

Vns.

Va

B.c

10

20

Vn

Vn.

etc.

30

40

50

Va

Bc.

60

70

Vn.

Vn.

etc. d.

80

90

Va

B.C.

100

Vn.

Vn.

110

120

Va

B.C.

130

Vn.

Vn

140

Va

Bc.

150

160

Vn

Vn.

Va

Bc.

Pepusch: Concerto in G. (1st mvt.)

79.

Vn.

Strings.

80. (Note values halved)

Pepusch: Concerto in A-minor (2nd mvt.)

Strings

81. Andante

Pepusch: Concerto in A-minor (3rd mvt.)

Vn.

Tutti

Solo

Vn

Tutti

Solo

Va.

BC

Tutti

Tutti

82.

Pepusch: Concerto in F

Vn1.

Vn2.

Va

B.C.

Vln 1.

Vn 2.

Va.

Vcello

Bsn.

B.C.

84

Pepusch: Concerto in F (3rd mvt)

Vn 1 e 2

f [2nd time p]

Va. f [2nd time p]

Bsn.
'cellos f [2nd time p]

B.C.

f [2x time p]

f [2x time p]

f [2x time p]

Vn 1

Vn 2

Va.

B.C.

strings.

Vn1.

TUTTI

Vn2

Va

BC.

SOLO

TUTTI

SOLO

TUTTI

SOLO

TUTTI

Vnl

Vn 2

Va

B.C.

89

Trumpet

Strings

Pepusch: Trumpet Concerto (1st. mvt.)

90

Pepusch: "Sinfonia a 5" (2nd. mvt).

Fl. 1e2

Vns 1e2.

B.C.

Fl. 1 e 2

Obs 1 e 2

B.C.

Pepusch: Overture "The Wedding."

Strings

Pepusch: Overture: "Venus & Adonis"

Vn1+Ob1

Vn2+Ob2

Va

Bsn e BC.

senza oboe

senza oboe

Oboe 1

Oboe 2

Vn1

Vn2

Va

B.C.

(Vn 1 e 2)

93(b) Adagio e cantabile.

Pepusch: Overture "Venus & Adonis"

06.1.

06.2.

Strs.

93(c) Allegro

Pepusch: Overture "Venus & Adonis."

Vn 1 + Ob 1.

Vn 2 + Ob 2

Va

B.C. + Bsn.

Ob. only.

"Finis"

"Trio"

Ob. only.

"Tutti"

Ob. only

"Trio"

Ob. only

"Tutti"

"Trio"

"Tutti"

"Tutti"

94. Vn 1

Pepusch: Trio Sonata no 2 (Schwerin)

Vn 2

Bass

95(a) Fl. or Rec.

Pepusch: Trio Sonata in G-minor (Rostock)

Ob. or Vn.

Basso

95(b)

Fl. or Lec

Ob. or Vn.

Basso

Pepusch: Trio Sonata in G minor (Rostock)

96

Fl.

Vn. or V. d'amore

B.C.

& Repusch: Trio Sen. in G. (Rostock)

765

97. Pepusch: Trio Sonata no.6 (Schwerin)

Vn. I

Vn. II

B.C.

Vn1.

Vn2

B.C.

99

Pepusch: Trio sonata no. 6. (Schwerin)

Vn 1.

Vn 2

B.C.

6 7

6/5 5/4 3

100.

Pepusch: Sonata no. 31. [BM. e15]

Vn.

B.C.

4 6 4

4 6

Pepusch: Sonata no. 23. [B.M. e15].

101

Vn.

B.C

Pepusch: Sonata no. 19. (B.M. e15)

102. Vn.

B.C

Adagio

Pepusch: Sonata no. 20. [B.M. e15]

Vn.

Presto

Adagio

104(a) "Gavotta"

Pepusch: Sonata no. 20 [B.M. e15]

Vn

B.C.

104(b) Vn.

B.C.

105

Pepusch: Sonata 27 (B.M. c15)

Vn.

B.C.

106

Pepusch: Sonata no. 27 (B.M. c15)

Vn.

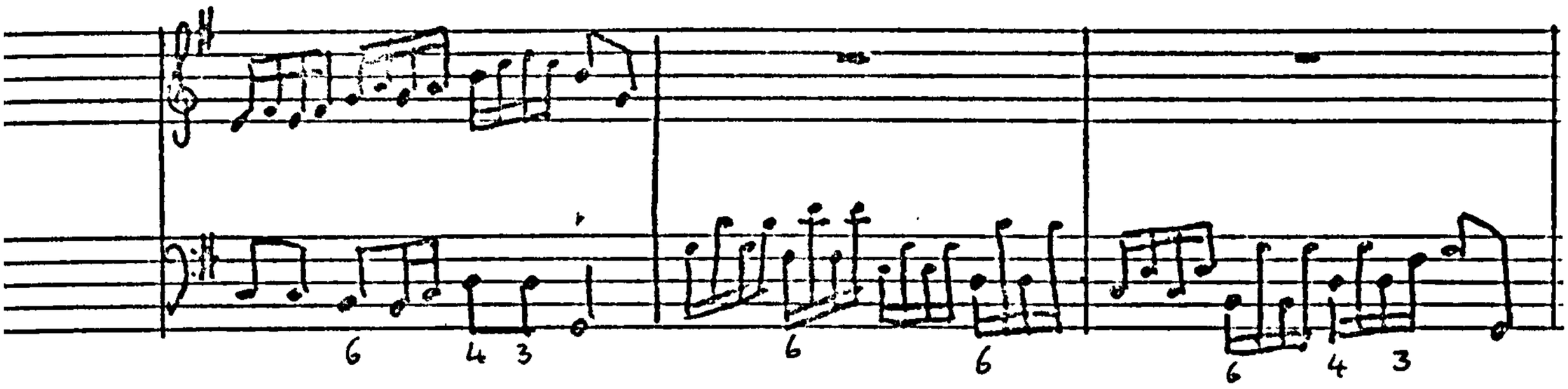
B.C.

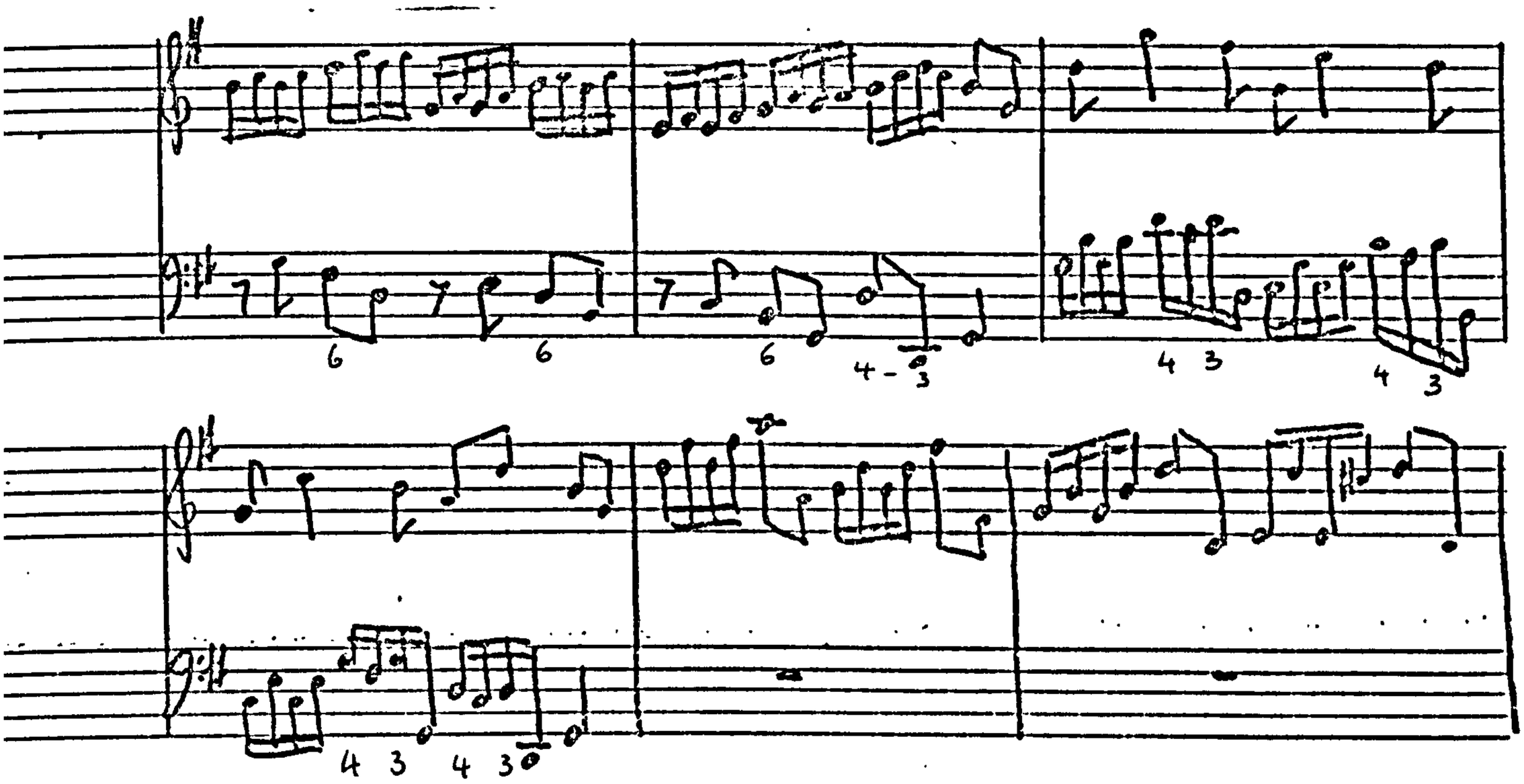
107. "The Grove"

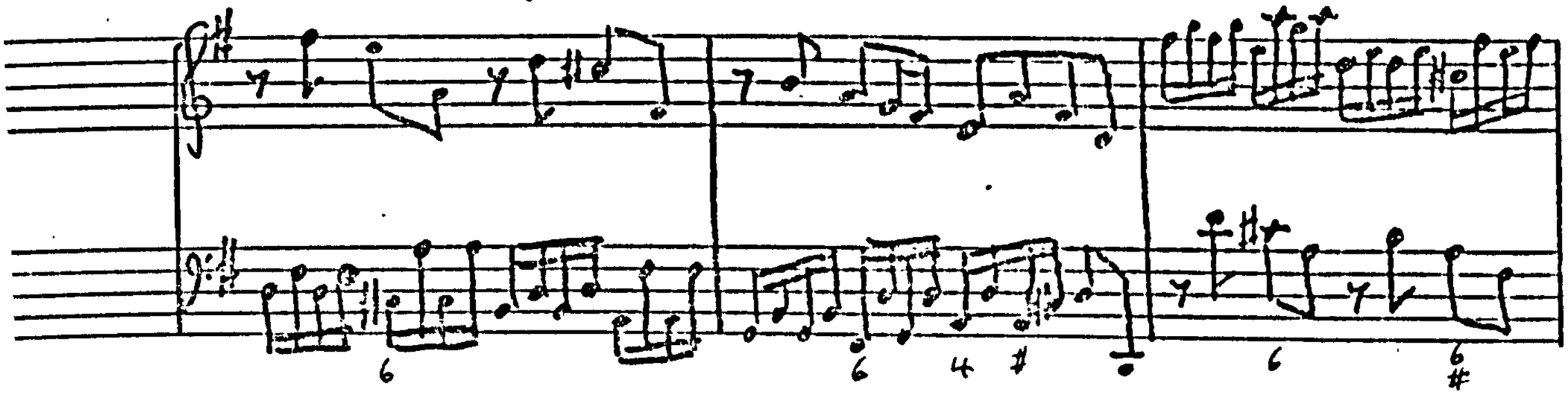
Pepusch: Sonata no. 13 (Brussels)

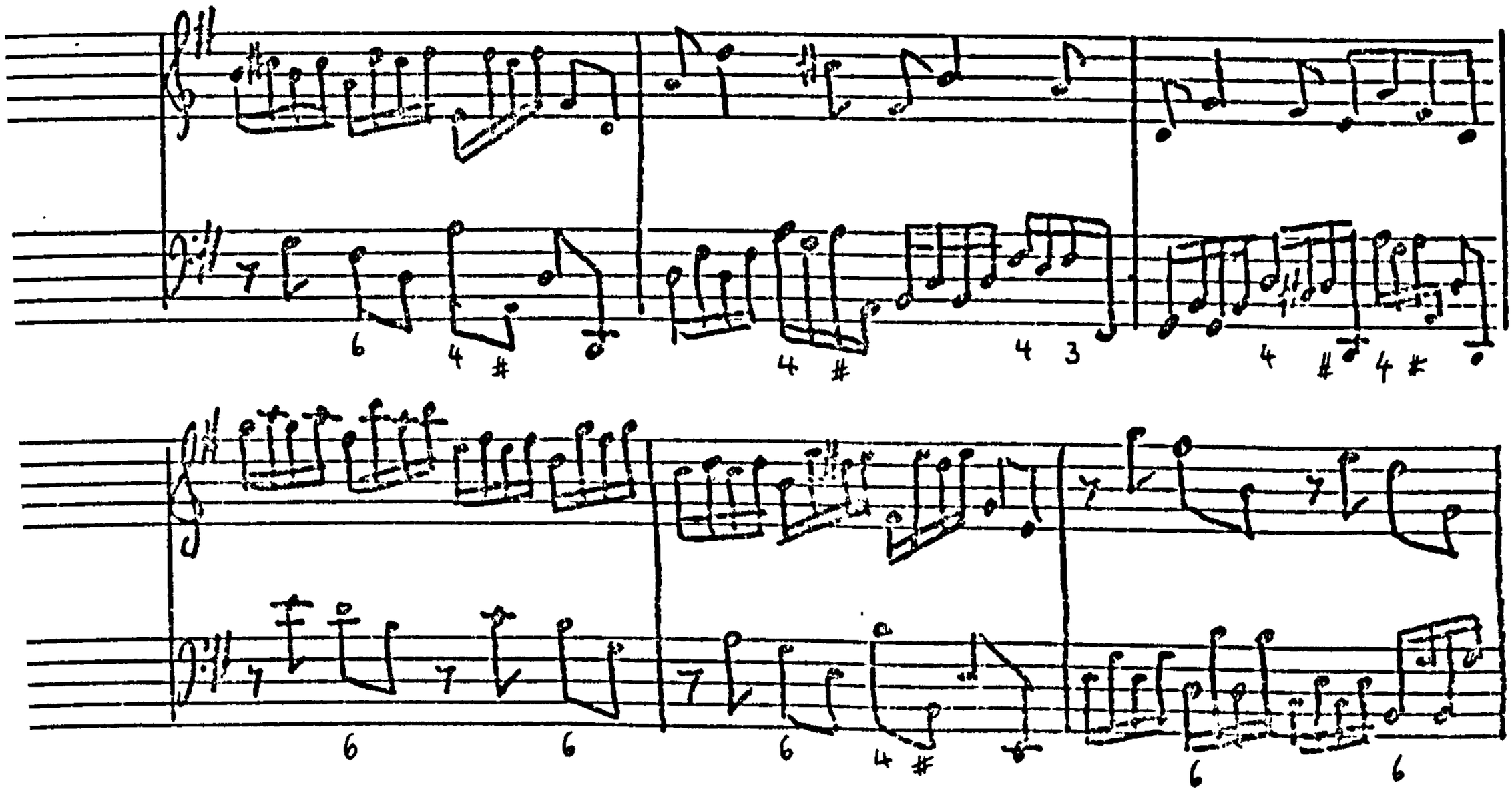
Vn.

BC









108. Pepusch: Sonata no. 12, (Brussels)

Vn.

B.C.

109. Pepusch: Sonata no. 19, (Brussels)

Vn.

B.C.

Vn.

B.C.

111

Pepusch: Sonata no 14 (Litton)

Vn.

BC.

6 6 6 # 6

9 6 ♭ 6 4 # 6/5 6 6/5

6 7 6 #

112

Vn.

BC.

6 6/5 4 3 6 6 6 6

Pepusch: Sonata no 9, (Litton)

113

Pepusch: Sonata no. 13, (Litton)

Vn.

B.C.

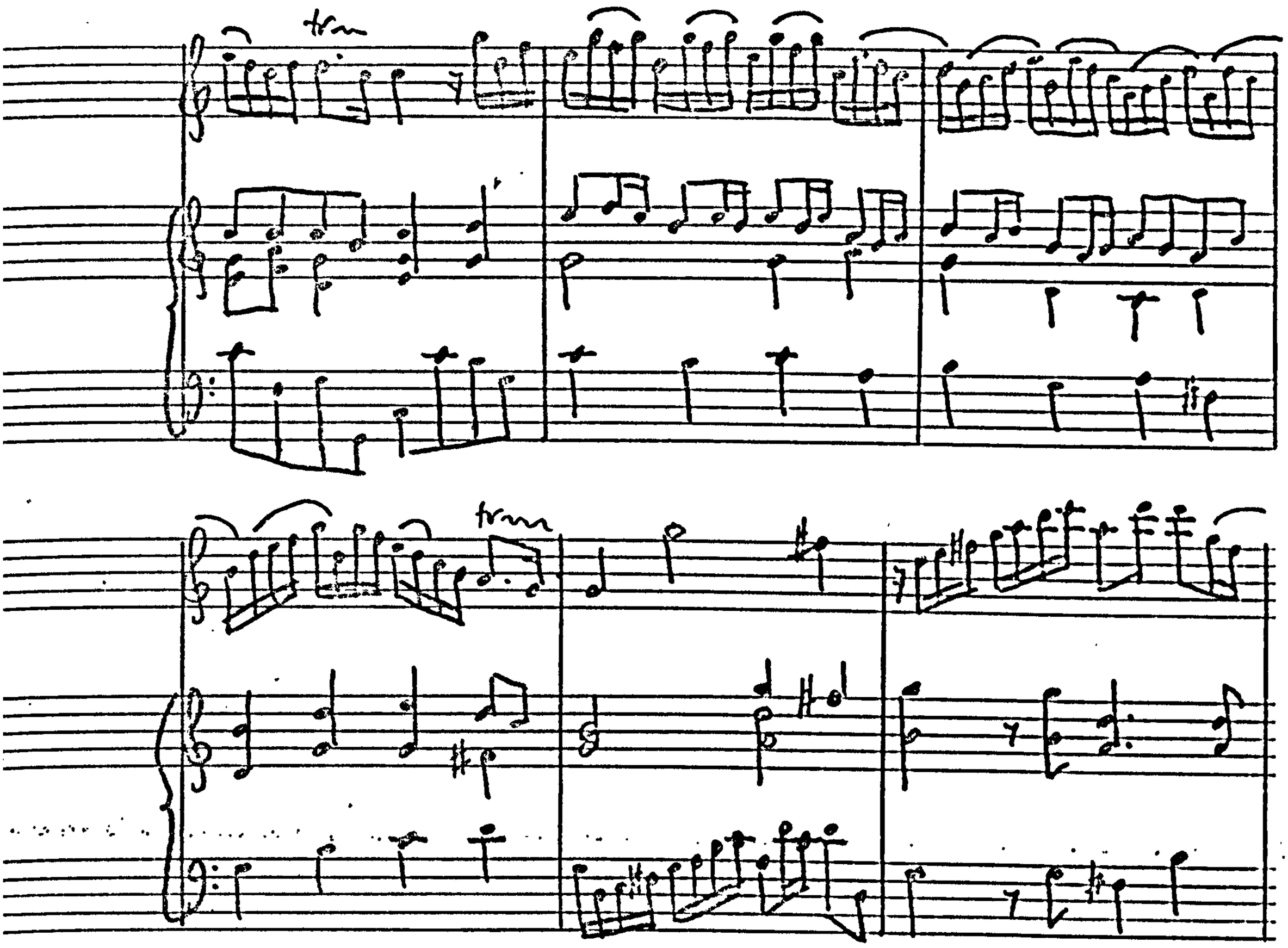
trm

p

p

trm

Allegro


tr
tr
10
tr
tr

(#)

20

tran

tran

30

trm

poco rall.

poco rall.

Largo

(note valves halved)

trm

trm

20

w

trm

Allegro

10

20
30
40

115 Largo

Pepusch: Sonata for recorder, no. 6 (2nd. set)

10

tr

tr

tr

Allegro

tr

10

20

tr

tr

p

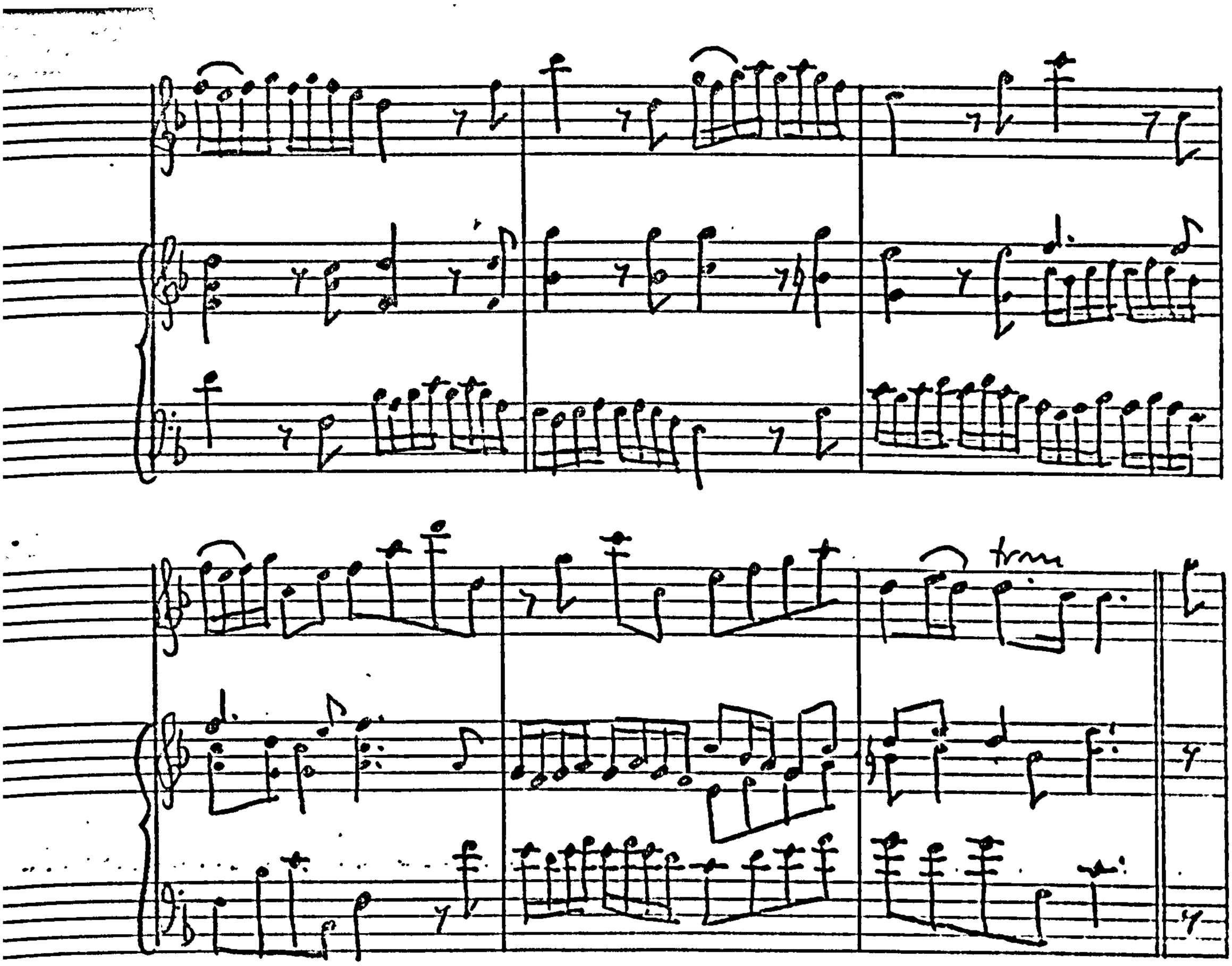
p

tr

Largo

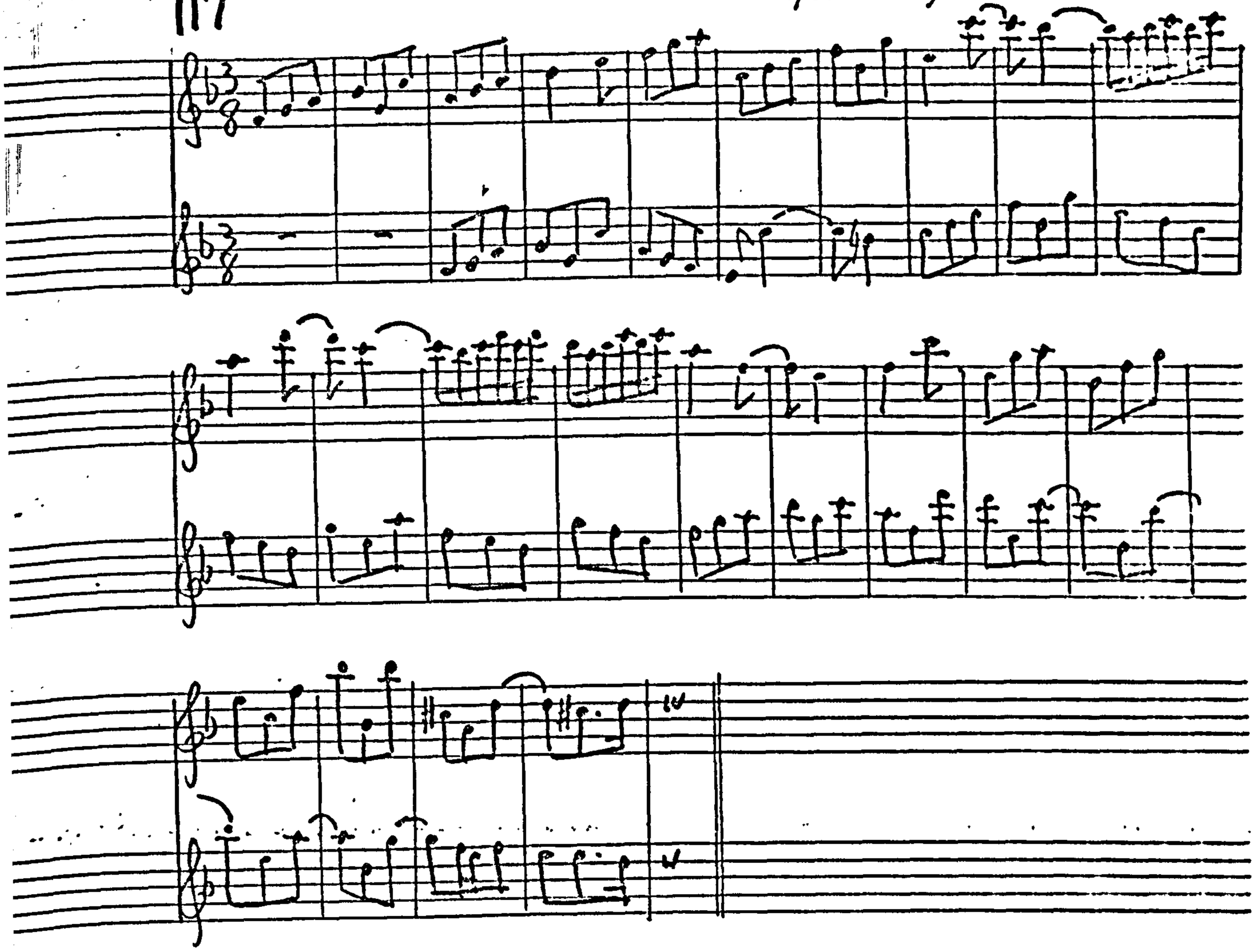
(Note values halved)

Allegro

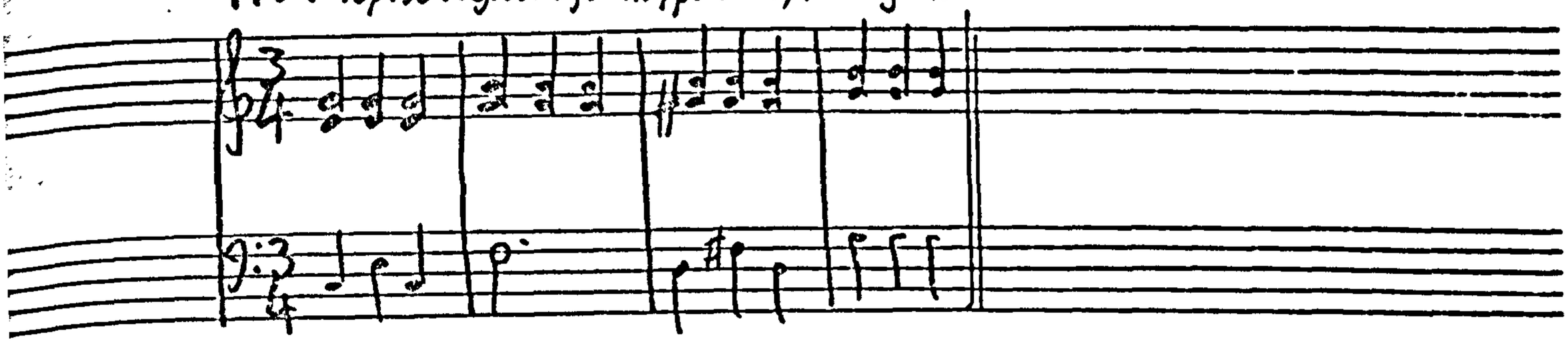

trm
trm

Peposch: "Airs for 2 Vns." no. 16.

Pepusch: "Airs for 2 Vns." No. 18.

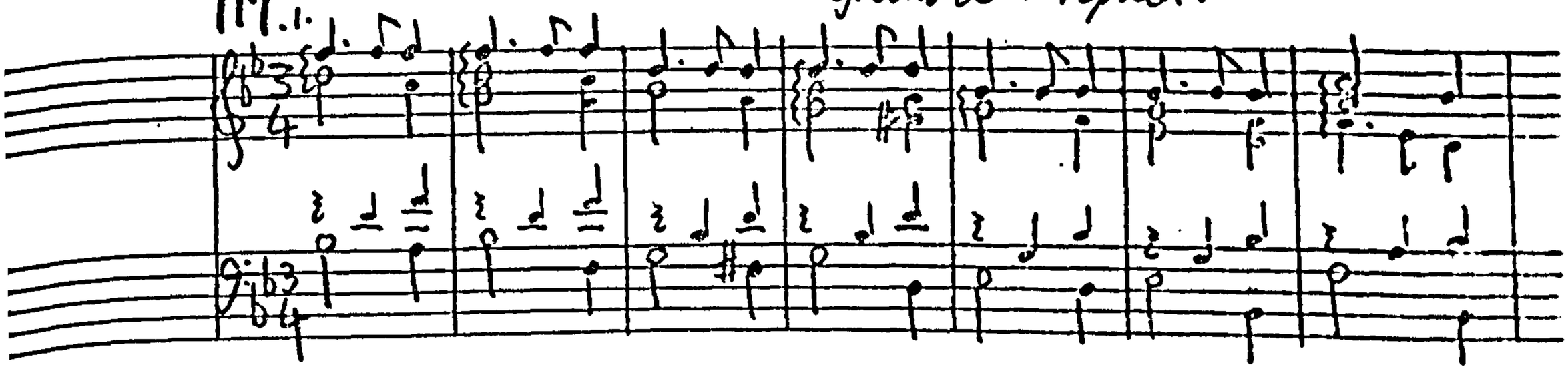


118. Pepusch: Ground for harpsichord, Vn. & guitar



119.

"Ground de Mr. Pepusch."



2

3

4

tr

5

tr

6

7.

8.

9.

10.

11.

tr

12.

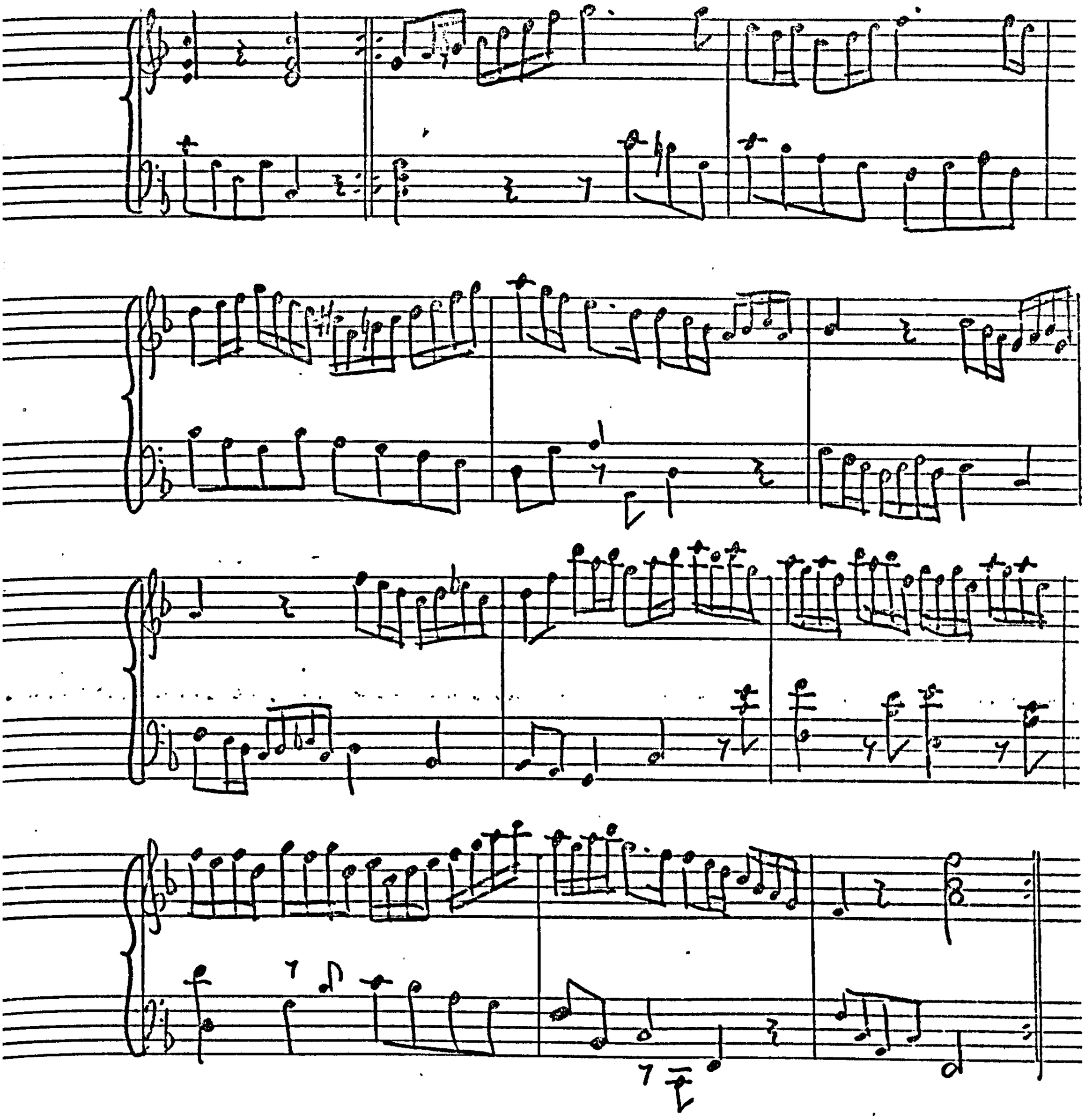
14.

15.

16.

120

Pepusch: "Aria in F"



TEXT CUT OFF IN ORIGINAL

121

Twenty Three

SOLOS

or SONATAS for

Violin a Base Viol

OR

Harpsichord

Composed

BY

M.r Tan.ri Pepusch

126

122. [Notes in small type are editorial. See 122(a)-(e) for suggested realisation of ornaments.]

Largo.

(a)

(b)

(c)

(d)

122

(a) (b) (c)

(d)

123

Pepusch: "Treatise of Harmony"

(actual pitch)

124

Pepusch: "Treatise of Harmony"

125

Pepusch: "Treatise of Harmony."

126 Allegro

"Beggar's Opera" no.67

(a) Since Laws were made for evry de-gree, To curbvice in others as well asme, I

Pep.

(b)

Ame

129

Wonder we hadn't better com-pany upon Ty——born Tree Bur-

gold from law can take out the sting, & if rich men like us were to swing, 'twould

thin the land, such numbers to string upon Ty——burn Tree

127. Allegro "Beggar's opera", No. 5. in't

Dcp

Arne

maid is like the Gol-den oar which hath Guineas in-trin-si-cal in it

"Beggar's Opera", no.9.

O Pol-ly you might-have toy'd & kis't; by Keeping men off you keep them on

Pep

Arne

129 Allegro moderato

"Beggar's opera", no.14.

Pretty Polly say, When I was a-way did your fancy never stray to some other lov-er?

Pep.

Arne

130 Virace

"Beggar's Opera," no.33.

If you al-an affie so-li-cit your due & would not-have matters neg-lec-ted

Pep

Arne

131 Andantino

"Beggar's opera," no. 37.

Cease your funning, Force or Cunning Nev-er shall my heart tra-pan

Pep.

Arne (Transposed from Eb)

132 Allegro "Beggar's Opera," no. 42.

My love is all madness & folly — a — lone I lie, toss tumble & cry

Pep.

Ame

133 Siciliano "Beggar's Opera," no. 28.

How cru-el are the tray-ters, who lye & swear in jest — To

cheat un-gear-ded creatures of vir-tue fame & rest

134 Poco Largo "Beggar's Opera," no. 26.

Man may 'scape from rope & gun; Nay some have outliv'd the Doc-tor's pill

Pep.

Ame

135 Allegro "Beggar's Opera," no. 46

In the days of my youth I could bill like a dove fa la la fa la la deriddle lod-dy

Pep.

Arne

136 Allegro "Beggar's Opera", no. 48

When a wife's in her pout as she's sometimes no doubt the good husband's as meek as a lamb.

Pep.

Arne

137 Larghetto "The Beggar's Opera," no. 57

The charge is prepared, the lawyers are met, the Judges all ranged (a terri-ble show)

Per.

Arne

138 Allegro "Beggar's Opera," no. 2

'Tis Woman that se-du-ces all-man-kind, By her we first were taught the

Pep.

Arne

Wheed-ling arts; Her very eyes can cheat, when most she's Kind, she

tricks us of our mon-ey with our hearts for her like wolves by night we

roam for prey, & prac-tice ev'ry fraud to bribe her charms; For

fruits of love like law, are won by pay, & beau-ty must be fed in-to-our arms.

139 Andante "Beggar's opera" no. 32

You'll think e're many days ensue

Pep.

Ame

140 Allegro assai "Beggar's Opera" no. 7.

Our Polly is a sad slut, nor heeds what we have taught her

Pep.

Ame

141. Allegro moderato "Beggar's Opera" no. 21

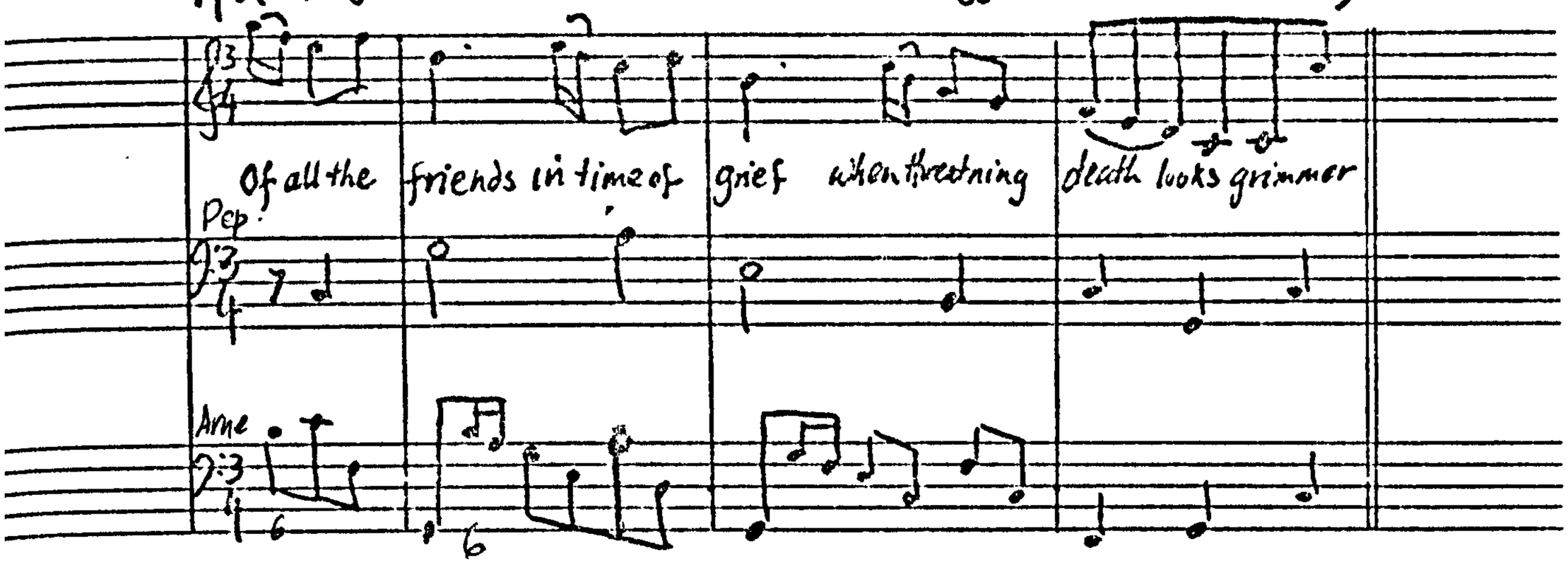
If the heart of a man is de- prest with care, the mist is dispell'd when a woman appears like the

Pep.

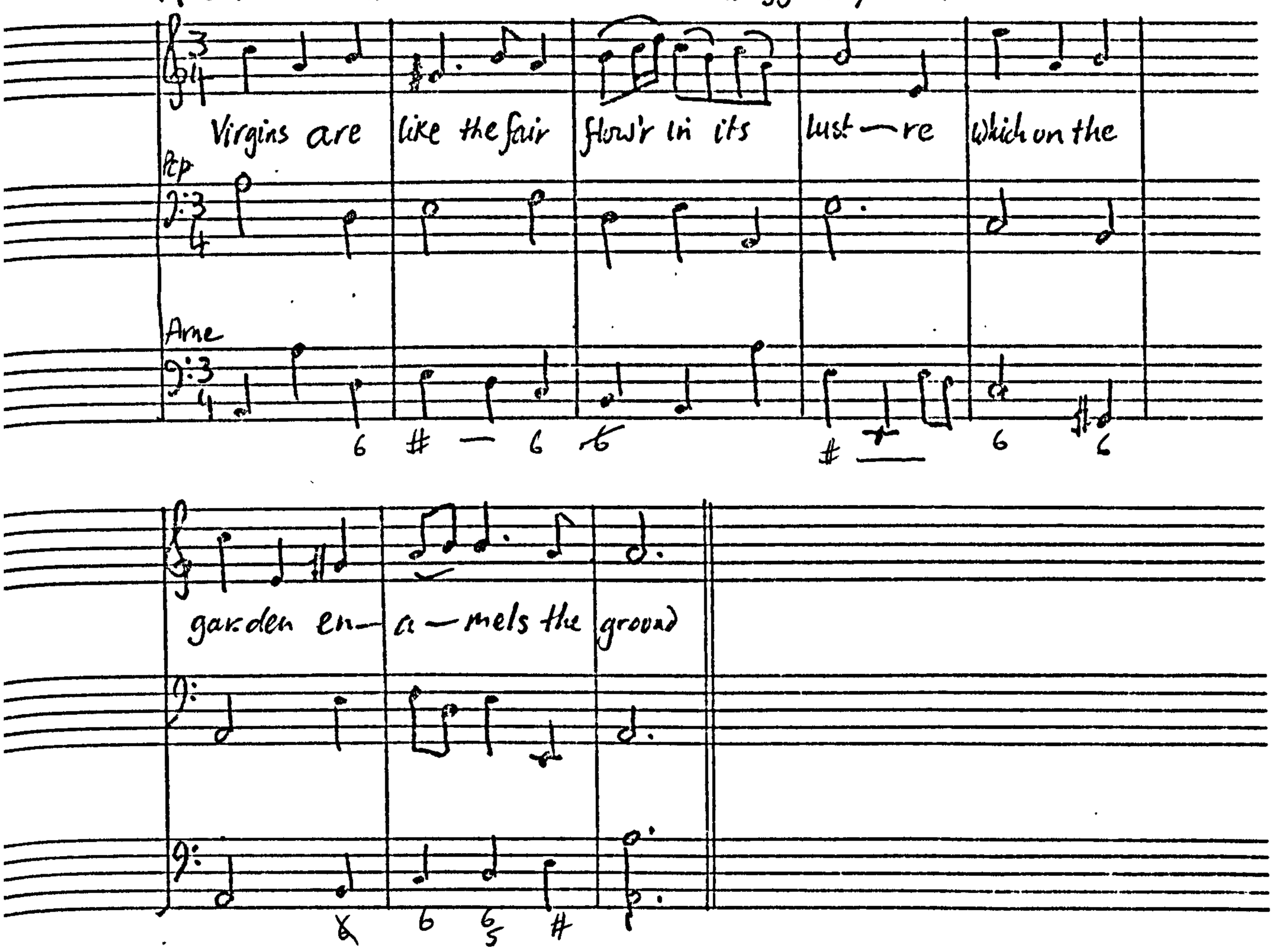
Ame

notes of a fiddle she sweet-ly, sweetly raises the spirits & charms our ears.

142. Allegro "Beggar's Opera" no 59.



143 Andante affettuoso "Beggar's opera" no. 6.



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