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

(Three vols.)

## VOL.III.

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## CONTENTS

The musical material in volume II is largely composed of short extracts which are designed to illustrate specific points about the music of Pepusch. The following items have been included in volume III to give a more complete picture of his musical output.


Page no.

"Six English Cantatas."(Set1).

1. "The Island of Beauty".....1.
2. "Alexis".....8.
3. "The Spring"1.....17.
4. "Miranda".....28.
5. "Corydon".....40.
6. "Cloe".....54.

Motet:"Beatus wir".....66.

Motet:"Laetatus sum".....72.

Concerto in F, 2 obs.& 2 fls.(Dresden no.2).....87.

# Six English Cantatas: I. The Island of Beauty

Recit

As Beauty's Goddess from the ocean sprung as- scending oe'r the waves she cast a

smile on fair Bri-tannia's charming Isle, & rais'd her tuneful voice, & thus she sung

♩=80

Aria

Bri-tain hail, all hail to Thee, fair-est Is-land in the

sea! Thou my fav'rite land shalt be, thou my fav — rite land shalt

be, thou my fav — rite land shalt be Britain hail, all hail to thee fairest Is-land

in the sea! thou my fav'rite land shall be thou my fav'rite land shall be fair-est Is-land in the

sea! thou my fav'rite land shall be, thou my fav — rite land shalt

be

tr

Fine.

Cy-prus too shall own my sway, & ded-i-cate to me its groves, yet Venus & her Train of-

Loves will with happyer Brit-ain stay, with happ — yer Brit-ain stay

yet-Ven-us & her Train of loves, will with happ — yer Brit-ain stay

30

DC. Al Fine

Recit

Britannia heard the Notes diffusing wide, she saw the Pow'r whom Gods e men a —

-dore, approaching nearer with ye Tide & in a rap-ture loudly cry'd, O welcome!.

Wel-come to my shore!

tr

Aria

♩=120

10

Love-ly

Isle — so rich — ly blest

20

Love-ly Isle so

rich — ly blest Beau-ty's Palm — is thine — con — fest, Beau-ty's

39

Palm — is thine — is thine con —

-fest Love-ly Isle so rich-ly blest, beau-ty's

40

Palm is thine — is thine con- fest-, beau-ty's Palm —

tr

is thine — is thine con- fest

tr

50

Thy daught – ers

Fine

all the World out– shine, nor Ven – us self is so di–

60

–vine, no nor Ve-nus self, no, no nor Ve-nus

Self is so Di– vine, no no nor Venus self is so di– vine.

70

DC al Fine

# II. Alexis

Recit

See! from the silent Groves Alexis flyes, & seeks with ev'ry pleasing art to ease the

pain which love-ly Eyes created in his Heart- To shining Theatres he now re-

pairs to learn Ca-mill-a's moving Airs where thus to Mu-sick's

Pow'r the Swain a-ddress'd his

"Slow" ♩=79.

Ana

Charming sounds that sweet-ly

lan-guish! Mu-sick O com-pose my an-guish! ev-ry pas-sion yields to

thee, ev'ry pas——sion yields to thee, charming sounds that-sweet-ly

lan-guish musick O com-pose my an-guish! ev'ry pas-sim yields to

10

thee, ev'ry pas — sion yields to

Fine

Thee

Phoebus quick-ly there —

— lieve me Cu-pid shall no more de — ceive me I'll to sprightlyer joys be

free to sprightlyer joys I'll be free, I'll to sprightlier joys be free

D.C al Fine

Recit

A-pol-lo heard the foo-lish Swain; He knew now Daphne once he lov'd,

how weak as wage an Amrous pain his own harmonious art-haw prov'd, & all his

heal-ing herbs how vain then thus he strikes the speaking strings prel-uding to his

Voice & Sings

In the following aria, the left hand of the keyboard part is given by the composer.

♩=104

Aria.

Cello

10

tr

Sounds tho'

charming

can't re-

20

-lieve thee

Sounds tho' charm-ing

30

Can't re — leive thee, do not shep-herd then de — ceive thee

Mu-sick is the voice of love, Mu-sick is the

40

voice-of Love Sounds tho' charm-ing

50

Can't re-leive thee, do not- shep-herd then de-ceive me.

Mu-sick is the voice of Love Mu-sick is the

60

Voice of Love Mu-sick is— the voice— of Love

70

Fine.

If the

Fine

80

ten-der maid be- lieve thee sofi- re — len-ting Kind con-

-Sen-ting; will a — lone thy pain re — move — will a -

-lone thy pain-re- move soft re- lent-ing; kind con-
tran

- Sen-ting will a- lone thy pain re- move

D.C. al Fine

## III. The Spring

Violin "Largo" ♩=60

tr

tr

Fra-grant Flo-ra haste, ap-pear

tr

Fra-grant Flora, Haste, ap-pear! Goddess of the youthful year, Zeph-ir gent-ly courts thee

10

now

Zephir gent-ly, gent-ly, gent-ly, Zephir gent-ly courts thee

now

Fragrant Flo-ra haste ap-pear, Goddess of the youthful

year

Zephir gent-ly gent-ly

gent-ly, Zephir gent-ly courts thee

20

now Zephir gently, Zephir

gent-ly courts thee now

On thy

buds of Ros-es play-ing all thy

breathing sweets displaging, hark his

am-rous breezes flow

Hark! his

amrous, amrous breezes, Hark! his

tr

30

am-rous breezes flow

Hark! his

am-rous breezes blow fragrant- Flora, Haste ap-pear

Fragrant Flo-ra, Hus-tap-pear, Goddess of the youthful year, Zephir

gen-tly courts thee now Zephir gently gently gently, Zephir

40

gen-tly courts thee now Fragrant Flo-ra, Hus-tap-pear, Goddess

of the youthful year

Zephir

gent-ly, gent-ly, gent-ly, Zephir

gent-ly courts thee now; Zephir

gent-ly, Zephir gent-ly courts thee now

50

Recit- Thus on a fruit-full hill in the fair bloom-ing spring ye tuneful Col-linel-

his voice did raise, the vales re-murmur'd with his lays, & list'ning Birds hung

hov — ring on the wing in whisp'ring sighs soft

Zephir by him flew While thus the shepherd did his song re-new

Violin ♩.=60

Aria

10

Love & pleas-ures gai—ly

20

flow—ing come this charm——ing sea-son grace, love & plea-sure gai-ly flowing

30

come this char — ring sea-son grace

40

Come this charm — ring sea-son grace

Love & plea-sures gen-tly flo — ing



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58

tr

Come this charm ing sea-son grace

60

tr

Come this charm lig season grace

70 Fine

tr

Smile ye fair your joys – be

Fine

80

-stow-ing Spring & youth will soon be go-ing seize ye bles-sings ere they

pass seize the bles

90

lings ere they pass seize the blessings seize the bles

-sings ere they pass.

D.C
al
Fine

## IV. Miranda

Recit. mi-ran-da's tune-ful voice & fame had reach'd the war'ring skies, from Heav'n the

God of mu-sick came, to hear her songs, and owned a pleas'd sur-prise, Then in a

Soft-mel-odious lay  A—pollo did these grate full  Praises, these grate full  praises play

tr

Violin  "Vivace" ♩=104

Aria

tr

Match-less charm-er

10

tr

thine shall be

Matchless charm-er thine shall be the high-est prize of Har-mo-ny, ye

20

high-est prize of harmo-ny, of har——mo-ny

match-less charm-er thine shall be ye high-est prize of harm-o-ny, the

high-est prize of Harmo-ny, of Har——no-ny of—

30

— Har——mo—ny, the high-est prize of Har—mo-ny of Har—

mo— ny

Fine

40

Proe-bus ev-er will in-spire thee & th'ap-plau-ding

Fine

World ad-mire thee, all shall in thy Praise

with thy praise a- gree, all, all — shall in thy praise shall in thy

Praise a-gree, with thy Praise a-gree

D.C. al. Fine

Recit. The God then Summon'd every Muse t'appear & Hail their Sisters of the Quire

smi-ling, they stood a- round, her soothing strains to hear, & filled her hap-py

soul, & fill'd her hap-py soul with all their fire

"Allegro" d=92.

Aria

16

Har — mo-ny how

Won — drous sweet; how Won-drous sweet-dost thou our cares al —

20

-lay, dost thou our cares al-lay

O Har

— mo-ny how won — drous sweet, how won-drous sweet-dost-

30

thou our cares, dost- thou our cares al- lay our cares

now

40

won-drous sweet- dost- thou our cares, dost- thou our cares al- lay, dost thou

— our cares al- lay —

Fine

When all thy mov-ing

53

Gra-ces meet-how soft-ly dost thou steal — our ea-sy hours a —

way

60

How soft-ly dost thou steal — our

ea—sy hours a—way, our ea—sy hours —

— how soft-ly dost thou steal our ea-sy hours a- way

Da Ca
al
Fine

## V. Corydon

While Cor-y-don the lonely shep-herd try'd his tuneful Flute, & charm'd the

Grove, the jealous Nightingales ye- strove to trace his notes, con-ten-ding dy'd at

tr

last he hears with-in a Myrtle shade an Ec-cho answer all his strain, Love stole the

Pipe of sleeping Pan & play'd then with his voice de-coys the list'ning swain.

Flute "Vivace" ♩.=88

10

Gay charmer to be— friend thee, here pleasing scenes at-tend thee O

20

this way speed thy pace

30

Gay charmer to be — friend thee, here

pleas-ing scenes at—tend thee, O this way speed thy pace! here pleas-ing scenes at-tend-thee, gay

40

charmer to-be-friend thee, O this way speed thy pace, gay char—mer to be- friend thee, O

this- way, O this - way, O this way speed thy pace, O this way speed - thy pace

50

Here pleasing scenes at-tend thee, gay

60

charm-er to be- friend thee, O this way spee thy pace! Gay charm - er to be - friend thee, hee, hee

pleas-ing scenes att-end thee, O this way speed thy pace, O this way speed — thy pace, O

this way, gay charmer gay gay charm-er O this-way, O this way speed thy pace, O this way

speed — thy pace

80

Fine

Fine

If Musick can de- light thee

Fine.

90

or visions fair in- vite thee This

Bow'rs the happy place this Bow'rs thes Bow'rs, this Bow'rs the happy place

100

If Musick can de-light thee, or visions fair in-vite thee, this Bow'rs the

Happy place, this Bow'r, this Bow'r, this Bow'r, this Bow'r's the happy place; this Bow'r's — the hap —

— py, the hap-py place

DC
al
Fine.

Recit. The shepherd rose, he gaz'd a- round, & vain-ly sought the Magick sound, the wan-ton God his mo-tion

spyes lays by the Pipe & shoots a dart, thro' Cor-y-don's unwary heart, then smi-ling from his

Ambush flies; while in his room, di-vine-ly bright, the reg-ning beau-ty of the groves

sur-priz'd the Shepherd's sight

"Allegro" ♩.=54.

Aria.

10

Who from Love his heart se— cu— ring can a— void th'en- chant- ing pain —

25

— th'en- chant — ing, th'en- chant- ing pain

30

Who from Love his heart-se—cur—ing

40

can a— void th'en-chant-ing pain— th'en—

-chant— ing, th'en-chant— ing, th'en— chant-ing pain—

50

th'en-chant- ing, th'en-chant-ing pain

60

Fine

Fine

Fine

70

Pleas-ure calls with voice all-ur-ing

80

Beau-ty soft-ly — binds the chain

Beau-ty soft-ly, Soft-ly — binds the chain Pleasure calls with voice all-

90

-ur-ing Beau-ty soft-ly — binds the chain

100

Beau-ty soft-ly, soft-ly — binds the chain Beau-ty soft-ly —

— binds the chain.

D.C al Fine

# VI. Cloe

Recit.

Ai-ry Cloe proud & young, the fairest ty-rant of the plain, laughed

— at her a-dor-ing swain, he sad-ly sigh'd, she gai-ly sung Ejeering thus, thus re-proach'd his pain

"Vivace" ♩=92

*

Vn. 1.

Vn. 2

Viola

Aria

Leave me, leave me, leave me, leave me, sill-y shepherd go, you on-ly

tell me what I know, you view a thousand charms, you view a thousand charms in me

go! I know you view a thou-sand charms, a thousand charms—

10

a thousand charms in me, a thousand

charms you view in me, you view a thou-sand charms in me

Fine

'piano'

'piano'

'piano

Fine.

Then lease thy

pray'rs I'll kinder grow When I can

view such charms in thee when I can

Fine.



view such charms in thee

When I such charms

can view in

'forte'

'forte'

'forte'

thee when I can view such charms in

tree such charms in thee

D.C*
al
Fine

Leave me,

leave me

A-mi-tor, fird by this Dis— dain, Curs'tye proof fair & broke his chain, he rard, & at ye scorner

Recit.

swore, & vow'd he'd be Lores fool no more, but Clo-e smild & thus she call'd.

she call'd him back a-gain & thus she call'd him

back, she call'd him back a- gain

"Allegro" ♩=60

oboe & violins 1.

Violin 2

viola

10

Shepherd, this I've

done- to prove thee, now thou art a man I love thee & with- out — a

ob. Solo.



blush re— sign — & with- out — & with- out a blush a blush re—

Tutti

"forte"

"piano"

"forte"

"piano"

"forte"

"plano"

-sign

Shepherd, this live done to

Obsolo

prove thee, Now thou art a man I love thee & with-out & with

50

Tutti.

-out, with -out a blush, a blush- re- sign

60

Tutti

Ob. Solo.

"forte"

"forte"

"forte"

& With-out a blush re-sign

Fine

70

Fine

Fine

Fine

But un — grate-ful is the

80

pas — sion & des — troys our vi — cli — ra — tion when like slaves our lov — ers

"piano."

"piano"

"piano"

Whine

When like slaves our — lovers

90

D.C.
al
Fine.

Whine

When like slaves our — lov- ers whine

# Beatus vir. [Ps.1]

♩=100

mf

Be—a—tus vir qui—non a-bi-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—

10

—non a-bi-it in con-si-li-o im—pi-o—rum qui—non a-bi-it—

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

Be-a-tus vir Be-a-tus vir be-a-tus qui non a-bi-it in—

—rum Be-a-tus vir Be-a-tus vir, qui non a-bi-it in—

fz

—it in con-si-li—o im—pi—o—rum et—in vi-a pec—

f

—it in con-si-li—o in—pi—o—rum et—in vi—a

f>

—con-si-li—o im—pi—o—rum, im-pi-o—rum et—in vi-a pec-ca-to rum non

f>

—con-si-li—o, im-pi—o—rum et in vi—a et

20

-ca-to-rum non ste-tit, non ste-tit, non ste — tit- et — in ca-the-dra

et- in vi-a pec-ca-to-rum non ste — tit- et in ca —

ste-tit et in vi — a pec-ca-to-rum non ste — tit et

— in vi-a pec-ca-torum non ste — tit et in ca-the-dra

30

et in ca-the-dra pes-ti-len-ti-ae pes-ti-len-ti-ae

-the-dra pes-ti-len — ti-ae pes — ti-len — ti-ae non

in ca-the — dra pes-ti-lentiae pes — ti-len — ti-ae non

pes-tilen — ti-ae et- in ca-the — dra pes-ti-len — ti-a no

rall. d=88

— non se — dit, non se — dit sed in lege Do —

mp

se — dit, non se — dit sed in — le-ge

rall. mp

se — dit, non se — dit sed in le — ge

rall. mp

se — dit non se — dit sed in le — ge

40

mi-nè vol-un-tas e — jus et — in le-ge e — jus

Do-mi-nè — vol-un-tas e — jus et —

Do — mi-nè vol-un-tas e-jus e — jus et — in le-ge

Do-mi-nè vol-un-tas e — jus et — in le-ge

me-di-ta-bi-tur, me-di — ta-bi — tur di-e ac — noc — te me-di

— in le-ge e — jus me-di-ta-bi — tur, me-di — ta — bi — tur di-e ac —

e — jus me-di-ta-bi-tur — me — di-ta-bi-tur — di-e

e — jus me-di-ta-bi-tur, me-di-ta-bi-tur di-e ac-noc —

50

rall.

ta-bi-tur di-e ac — noc — te di-e ac — noc — te

rall.

noc — te di-e ac — noc — te di-e ac — noc — te

rall.

— ac-noc — te, di-e ac — noc-te — di-e ac — noc — te

rall.

— te Di-e ac — noc — te

d=112

60

Et e-rit tan — quam lig-num

Et e-rit tan — quam lig-num tan-quam lig —

Et-e-rit tan — quam lig — num tan-quam-lig —

Et-e-rit tan — quam lig — num

quod plan-ta — tum est-se — cus — de-cursus a-qua-rum, a-qua — rum

— rum quod plan-ta-tum est-se — cus de- cursus a — qua — rum Quod fructum

— rum quod plan — ta — tum est-se-cus de-cursus aquarum quod fructum su — um

quod plan — ta-tum est- se-cus de-cursus a — qua — rum

70

Quod fruc-tum suum dabit in tempore su — o in tempore su — o

su — um da-bit in tempore su — o, in tempore su-o in tempore su —

da — bit- in tempore suo in tempore suo in tempore su-o in tempore

Quod fructum su — um da — bit in tempore su — o, su — o

su-o in tempore su-o su — o, in tempore — su — o —

— o, in tem-po-re su — o in tem — pore su — o —

su-o in tempore, in tempore su — o — et

In tempore su — o, in tem-po-re su — o —

80

et fo — li-um e — jus non de — flu-et et

et fo — li-um e — jus non de-flu-et et fo —

fo-li-um e-jus non de — flu-et fo-li-um e-jus non de-flu-et el-

el- fo — li-um e — jus non de-flu-et, el-

90

fo-li-um e — jus non de-flu-et el- om — ni-a que

— li-um e — jus non de — flu-et el- et om — ni-

fo-li-um e-jus non de-flu-et et om — ni-a que cunque

fo — li-um e-jus non de — flu- et et om — ni-a

mf f

cunque fac-i-el- prospera- bun-tur prospe-ra- bun-tur

mf f

-a quae- cunque fac-i- el-prospe-ra- bun-tur, pros- pe- ra bun-tur

mf f

fac-i-el- prospe-ra- bun tur prospe-ra- bun-tur

mf f

quaecunque fac-i-el- pros-pe-ra-bun-tur pros-pe-ra-bun-tur

100

f

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

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

et om- ni- a quae-cunque fac- i- et

et om- ni- a quae- cun-que fac- i- et

allargando 110

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

allargando

f

quaecunque fac-i-el-pros- pera-bun- tur prospe- ra-bun- tur

allargando

f

quaecunque fac-i-el-pros- pe- ra- bun- tur, prospera-bun- tur

allargando

quaecunque faci-el-pros- pe- ra- bun- tur, prospera-bun- tur.

# Laetatus Sum. [Ps.122]

[A note on the original points out that the passage from bar 40–51 is based on the 1st line of Byrd's 'Non nobis, Domine']

♩=88

f

Lae — ta — tus sum in

f

Lae — ta —

10

his quae — dic — ta sunt mi — hi lae — ta — tus sum in

f

his quae — dic — ta

Lae — ta —

20

— tus sum in his quae clic — ta sunt mi —

— sunt mi — hi Lae — ta — tus sum lae — ta —

f

— tus sum in his qvae dic — ta sunt —

Lae — ta —

30

-hi in his quae dic — ta sunt — mi — hi Lae — ta —

— tus sum in his quae — dic — ta sunt-

mi — hi lae — ta — tus sum lae — ta —

— tus sum mi hs quae dic-ta

40

— tus sum in do-mum do-mi-ni' ib-i — mus

mi-hi lae - fa-tus sum in do-mum do — mi-ni' i-bi — mus

— tus sum

in do-mum do-mi-ni'

In do-mum do-mi-

50

in do-mum do-mi-ni i — bi — mus stan —

i — bi — mus

i-bi-mus in do-mum domi-ni i — bi — mus

ni i — bi-mus i — bi-mus.

60

-tes — e — rant — pe-des nos

-tes e-rant pe-des nos

stan — tes — te — is — je-ru — sa — lem

Stan — tes e-rant-pe-des

70

tri - li - a

rant- pe-des nos — tri -

nos — tri -

80

tri-is — tu — is — je-ru — sa — lem

tri-is tu-is je — ru — sa — lem

ab — tri-is tu — is je — ru-sa-lem

in — a — tri-is tu-is — je-ru-sa-lem

Je- ru- sa- lem,

Je- ru- sa- lem

Je ru sa lem

Je ru sa lem

quae

Je ru s sa lem

Je ru sa lem

quae e

Je- ru- sa- lem

Je- ru- sa- lem

quae e- cli- fi- ca

e di- fi- ca

di- fi- ca

tur

e di- fi- ca

quae e- di- fi- ca

100

tur

ut

ci vi tas

cu- jus pur

tur

ut ci vi tas

tur

ut ci vi tas

tur

ut ci vi tas.

110

ti-ci- pa — ti-o e — jus

cu-jus par-ti-ci-

120

in id ip — sum in id ip — sum

— ti-o e — jus in — id — ip — sum

pa — ti-o e-jus in id ip — sum

130

il-lic e-nimascen-de —

il-lic enimascen-de

il-lic enimascen-de

il-lic enimascen-de —

140

runt tri— bus tri-bus do —

bo

runt

tri— bus

runt

Tri— bus Do —

runt

tri— bus tri-bus

150

— mi— ni

lest— i— mo-ni-um Is—ra— el ad con—

do—mi—ni tes— ti— mo— ni-um Is—ra— el ad con-fi— ten—

— mi— ni

ad con— fi— ten— dum No—

dom—i—ni

160

—fi—ten—dum No— mi—ni Do—mi— ni Ad con— fi—ten—dum no—

dum no— mi-ni Do— mi

— mi-ne Do— mi— ni ad.

ad con— fi— ten— dum no— mi-ne Dom—

170

mi-ni Do — mi — ni — qui — a il-lic se —

-ni Do — mi-ni

Con-fi — ten-dum no-mine Do — mi — ni qui — a il-lic se —

mi — ni

de-runt se — des

qui — a il — lic se — de-runt se — des

de-runt se — des il — lic se — de-runt- se — des

qui — a il-lic se-de-runt se — des

180

in ju — di — ci — o se — des —

in ju — di — ci — o se-des su — per do —

in ju — di — ci — o se — des — su-per do —

in ju — di — ci — o se — des

190

si — per Do — mum Da —

— num Da

— mum Da

Su-per do — mum Da —

200

mp

— vid ro — ga — te

mp

— vid

— vid

mp

ro — ga — te

— vid ro — ga — te

mp

quaer-ga — te quae ad pa —

210

quae ad pa — cem sunt- — je — ru — sa-lem, je

quae ad pa — cem sunt — Je — ru — sa-lem Je-ru —

sunt — je — ru — sa-lem.

Je —

be

— cem

sunt — Je —

220

mf

ru-sa-lem et a-bun-dan-ti-a di-li-gen-

mf

sa-lem et- a-bun-dan-ti-a di-li-

mf

ru-sa-lem et a-bun-dan-ti-a di-li-

mf

ru-sa-lem et a-bun-dan-ti-a di-li-

230

ti-bus te fi-at pax in-ver-

gen ti-bus te

gen ti-bus te

gen ti-bus te

240

-at pax in-ver-tu-te tu-a in-ver-tu-te tu-

-tu-te tu-a in-vir-tu-te tu-a vir-tu-te tu-

fi-at pax in-ver-tu-te tu-

si-cut pax in-ver-tu-te tu-

a et — a — bun — dan — ti-a — in ter-ri-bus tu — is

-a el- — a — bun — dan-ti-a in ter-ri-bus tu — is

-a el- — a — bun — dan-ti-a in ter-ri-bus tu — is prop—

—a et— a — bun — dan-ti-a in ter-ri-bus tu — is

250

prop — ter frat-res me-os et pro-ci-mos me — os lo — que-bar lo — que-bar pa —

— ter frat-res me-os el- prox-i-mus me — os lo —

lo — que-bar pa —

260

cem de- te prop — ter do — mum Do —

pa — cem de- te

qua-tur pa — cem — de — te

cem de-te

270

mini De—i nos-tri qua-si vi— bo— na

mm Do— mi-ni De-i Nos-tri qua— si— vi— bo—

qua— si— vi— bo— na—

280

ff d=80

rall—

— ti— bi Glor-i—a, glo—ri—a Pa—

ff rall.

na ti— bi glo—ri—a, glo—ri—a pa—

ff rall

ti— bi Glo-ri-a, glo—ri-a pa-tri—

ff rall.

ti— bi Glo-ri—a, glo—ri—a pa—

290 a tempo molto rall.

trie-fi—li—o et spi-ri-tu-i sanc— to

rall a tempo molto rall.

tri et fi—li—o et spi-ri-tui sanc— to

molto rall.

—et fi— li—o et spi- ri-tu-i sanc— to

molto rall.

tris et fi—li—o et spi-rit tu-i sanc— to

♩=100

300

Si — cut e — rat in — prin — ci — pi — o et-

f

Si — cut

310

nume et- sem-per et- in se-cu-la secu-lo — rum a —

e — rat- in — prin — ci — pi — o et- nume et- sem-per

f

Si — cut e

320

men, et- nume et- sem-per et- in

et- in se-cu-la se — cu-lo — rum — a —

rat in — prin — ci — pi — o et- nume et- sem-per et- in

f

Si — cut e — rat in —

330

se-cu-la se-cu- lo rum a

se-cu-la secu-lo rum a

— prin-ci — pi — o et nunc et sem — per

men

men

men a

et in secu-la seculo — rum a men

340

men

a

men

a

350

a men

men

360 ff

men

f

men

f

a

f

bo

a

f 370

a

men

bo

men

a

men

a

380

390

rall.

rall.

rall.

rall.

men

men

men

men

men

♩=66

Flute1

mp

Flute2

mp

Oboe1

mp

tr

Oboe2

mp

mp

Adagio

Adagio

Adagio

Adagio

Adagio

♩=104

mf

mf

mf

mf

tr

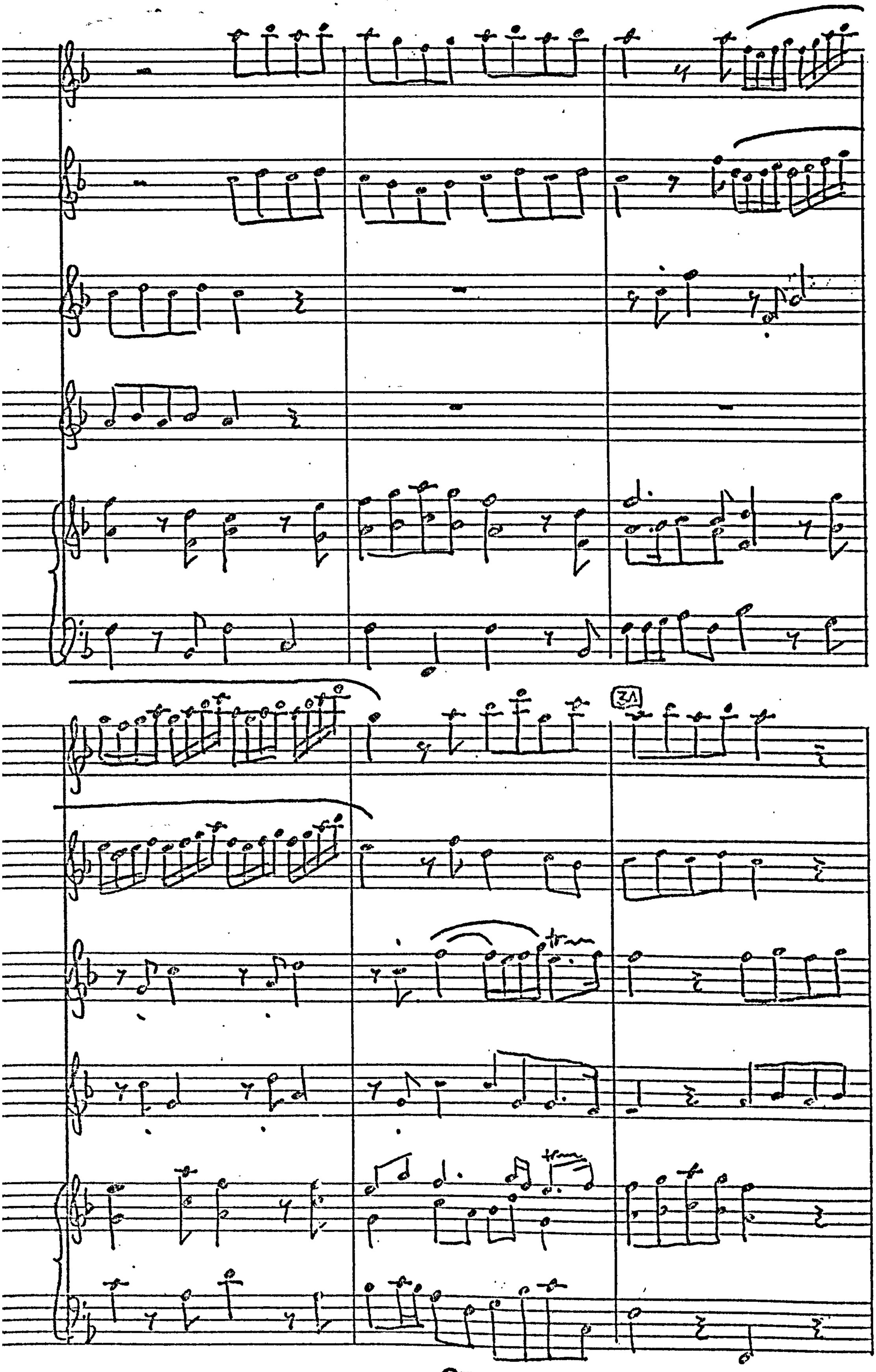
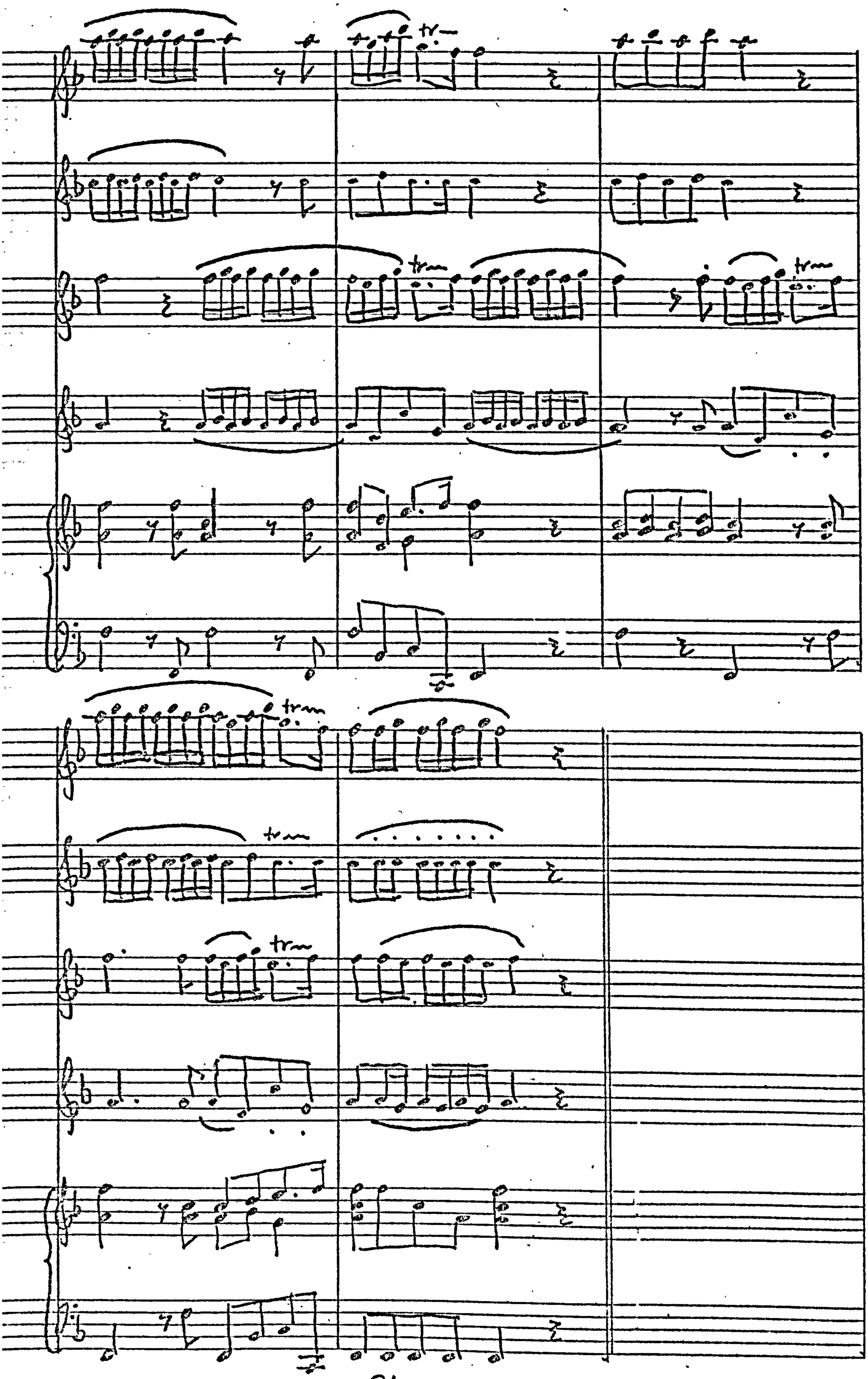
tr

tr

10

tr

20

92

♩=80

p

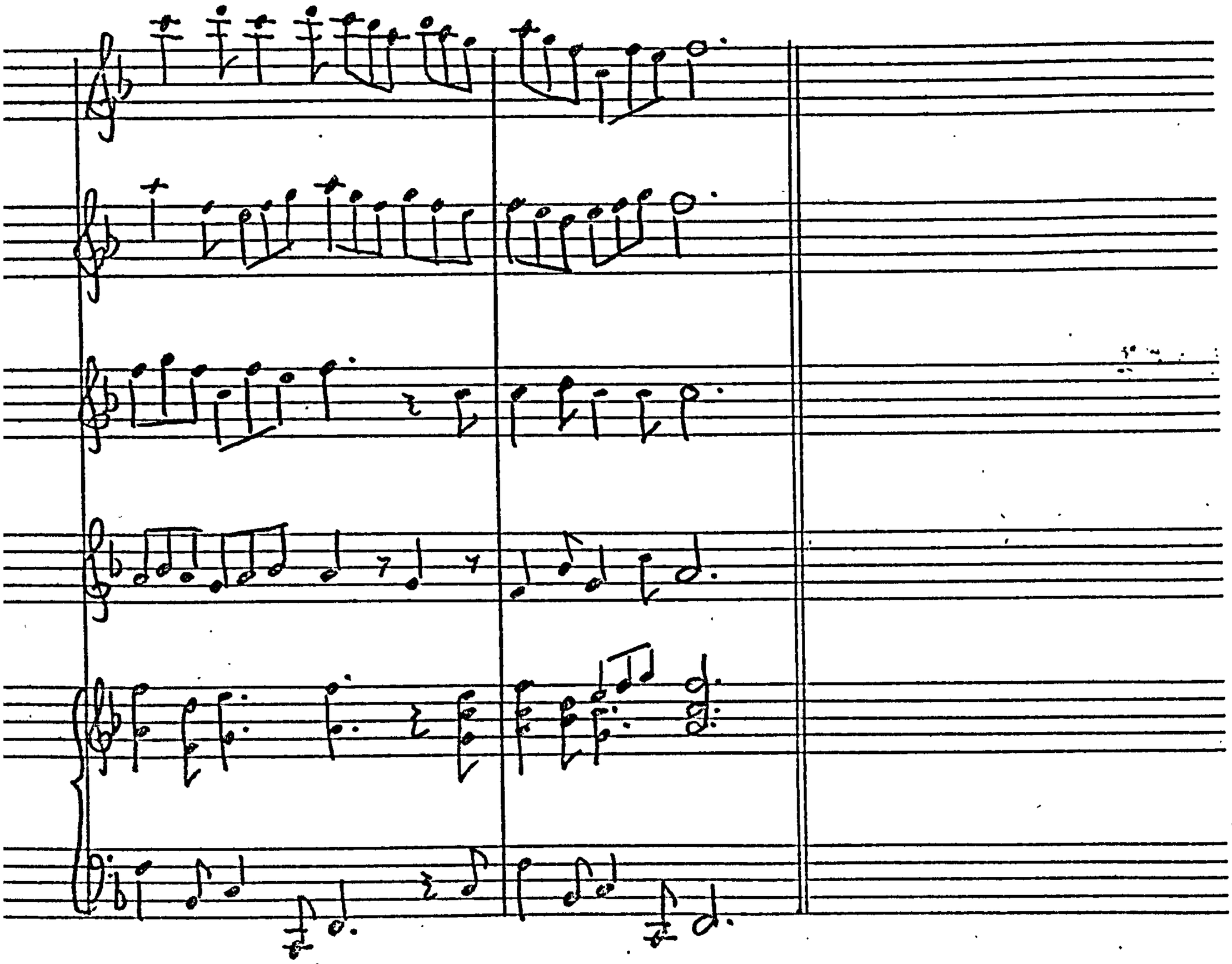
p

p

p

p

10

♩=112

10