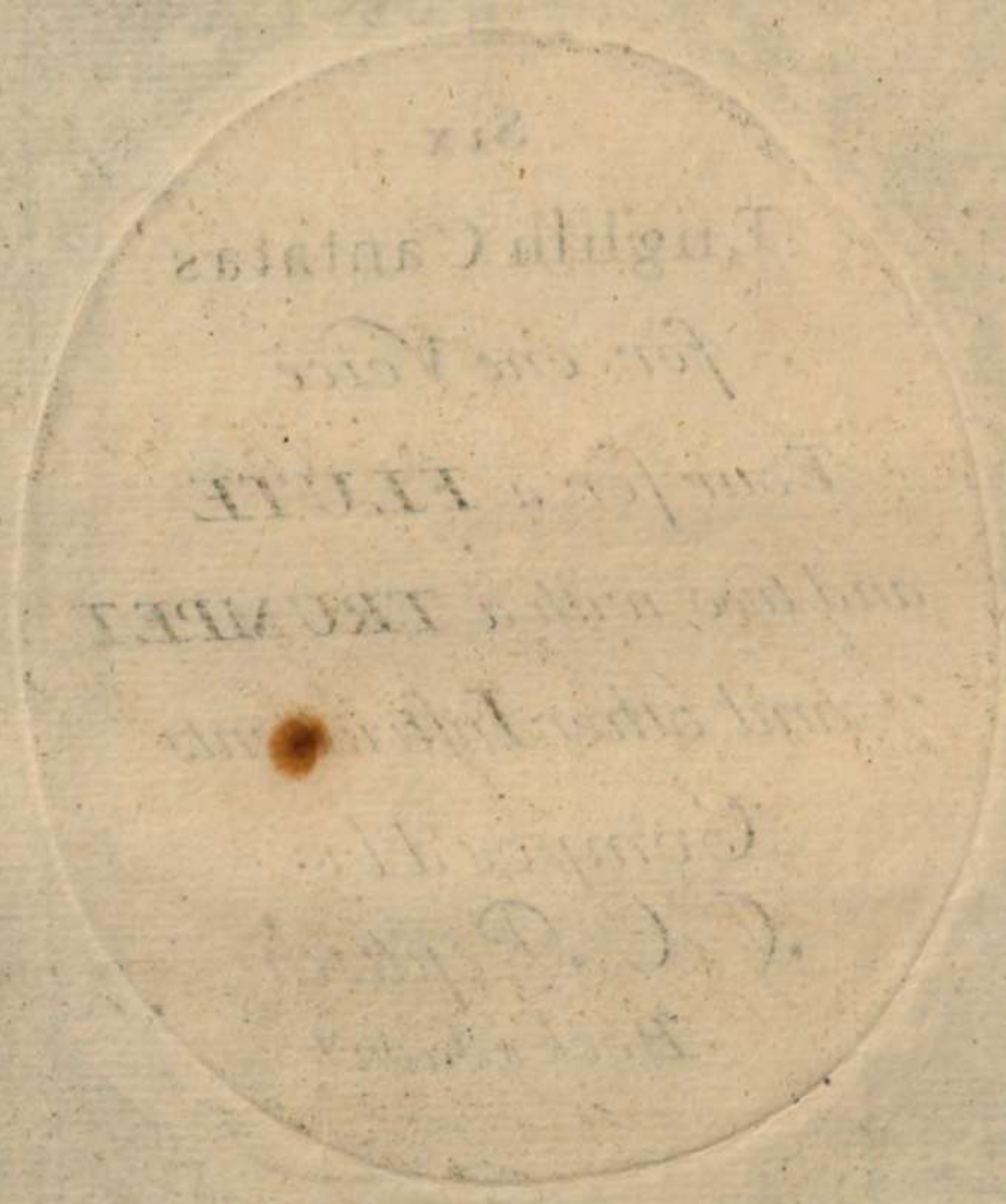


Six
English Cantatas
for one Voice
Four for a **FLUTE**
and two with a **TRUMPET**
and other Instruments
Compos'd by
A. C. Pepusch
Book y^e Second

4 Mus. Nr. 64816, Bibd. 1



To the

most Noble his Grace James
Duke of Chandos
Marquis and Earl of
Caernarvon Baron Chandos
of Sudley-Castle &c. &c.

These Six Cantatas are
most humbly inscrib'd
By his Grace's
most devoted
and

most obedient Servant

J. C. Pepusch

To the

Members of the
Board of Directors
of the
American
Banking
Association
New York
City
Dear Sirs
I have the honor
to acknowledge
the receipt of
your letter of
the 10th inst.
and in reply
to inform you
that the same
has been
forwarded
to the
proper
authorities
for their
consideration
I am, Sir,
Very Respectfully,
Your Obedient
Servant,
J. M. [Name]

The Words by ^(I) M^r Jn^o Hughes

Affettuoso

Flauto

Cantata

I.

Love

frowns in Beauteous Myra's Eyes,

Love frowns in Beauteous Myra's Eyes, ah!

Nymph those cruel looks, those cru - el looks give o're, Love frowns

ah! Nymph those looks give o're,

Love frowns in Beauteous Myra's eyes, Love frowns in beauteous Myra's eyes, ah

Nymph those cruel looks, ah! Nymph those cruel looks, those cru-el looks give

o're, ah! Nymph those cru-el looks give o're, those cru-el looks give

o're, Love frowns ah! nymph those looks give

(3)

o're. *while Love is frowning*

Beauty dies,

while love is frowning Beauty dies, and you can Charm no

more, no you can Charm no more, you can Charm no more, no, no,

no you can Charm no more. Da Capo

Recit.

Mark how when sullen Clouds appear, and wintry Storms deface the

year, the prudent Cranes no longer stay, but take the wing, and thro the

air from the cold Region fly away, and far o're Land and Seas to warmer climes re-

-pair Just so my heart but see, ah! no she smiles, I will not cannot go.

Aria

Love and the graces Smiling in Myras eyes beguiling again their

Charms their Charms reco-ver.

again their Charms

reco-ver Love and the

graces Smiling in Myras eyes beguiling again their

Charms

recover, again their Charms re-co

ver, their Charms re-co

ver.

Wou'd you se - cure our

Du - - ty, let kindness aid your Beau - - ty, ye fair to sooth the

Lo - - ver. ye fair to sooth the Lo - -

ver, ye fair to sooth the

Lo - - ver. *Da Capo*

The Words by ⁽⁸⁾ M^r. In^o. Slaughter

Recit

Cantata
II.

Cleora sat beneath a shade, her wanton

Flock forgot to play, and listen to the Lovely maid, while

thus she mourns her Shepherds stay.

Air

Flauto

Larghetto

6 6 6 98 65 98 65 98 65 6 4 3

Sure time and Love are both a sleep,

6 6 98 65 98 65 98 65 6 4 3

Sure time and Love are both a sleep, or Dorus wou'd his promise keep, or Dorus,

6 6 7 5 7 5 7 5 6

wou'd his promise keep Sure time and

Love are both a-sleep or Dorus wou'd his promise keep or Dorus or

Dorus or Dorus wou'd his promise keep Sure time and

Love are both a-sleep or Dorus wou'd his promise keep Dorus would his promise

keep Hast gentle Shepherd hither

move, 5 98 6 98 65 4 6 6 Hast gentle Shepherd hither. move & we'll a

- wake both time and Love, we'll awake both time and Love, both time &

Love - - - - - we will awake, hast hither move and we'll a

- wake, we'll awake both time and Love. Da Capo

Recit.

Dorus wing'd with Swift desire, came hast'ning o're the Neigh'bring
plain, approaching Joys the maid inspire, and thus she meets the panting Swain.

Air

(II)

Allegro

Fly Care and anguish far away while pleasures
 bless this happy Day while plea - - - -
 sures while pleasures bless this happy this hap - py day

6 6 6 6 4 2
 4 2 6 6 6 5 4 3
 6 6 6 6 4 2 6 6
 6 6 6 6 4 2 5 4 3 2

Fly care and

anguish far away while pleasures bless this hap-py day

while plea- - - - - sures while

pleasures bless this happy this hap-py day

while plea- - - - - sures bless this happy day

Let ev-ry Lo-ver

Joyfull be and ev'ry Pair as kind as we as kind - - -

as kind as we

as kind - - -

as kind as we let ev-ry Pair be kind as we Da Capo

The musical score is written on ten systems of two staves each. The top staff of each system is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes, and guitar-specific symbols like '6' (sixth fret), '4 3', and '6 8' are used. Chord symbols such as '# 4/2' and '6 8' are present. The lyrics are written in a cursive hand below the staves. The piece concludes with a double bar line and the instruction 'Da Capo'.

The Words by ⁽¹⁴⁾ M^r James Blackley

Recit.

Cantata
III.

When Loves soft passion had usurp'd my

breast, and Cælias haughty Scorn destroy'd my rest; To silent groves

murmuring streams I fled, to sooth my pain and thus Complaining Said.

Siciliana Flauto

Aria

O Love thou know'st my anguish, come ease me of my

pain, come ease me of my pain thou know'st my an-guish,

O Love thou know'st my anguish, come ease me of my

pain, come ease me of my pain thou know'st my an-guish, O Love

pain, come ease me of my pain thou know'st my an-guish, O Love

thou know'st my an-guish come ease me of my pain come ease me of my

an-guish O Love thou know'st my pain O Love come ease

me of my pain - - - thou know'st my an-guish O

Love come ease me of my pain - - - come

ease me of my pain

No longer let me lan- guish, no longer Sigh in

vain, no, no, no, no, no lon- ger let me lan- guish, no longer Sigh in

vain, no longer, no longer let me Sigh in vain. O Love thou know'st my

Da Capo

Recit.

The God of Love who hear'd my pray'r this answer gave

Cease cease to be a Slave with bold disdain try to re-

- gain or quit the Cruel fair

Vivace

Why Shou'd I Love the fair that fly's me and deny's me what alone can

cure my smart

Why shou'd I Love the fair that fly's me and deny's me what a

lone can cure my smart what alone can cure my smart

5 6 # 5 6 4 5 3

Why shou'd I

6 4 2 6 6 4 3

Love the fair that fly's me and deny's me why shou'd I

7 4 2 6 6 6 6 6 6 6 5b 6b

love the fair that fly's me and deny's me what - a

7 2 6 6 6 6 6 6 6 6 9 8 6

lone can cure my smart

6 5b 9 8 6 5 9 8 6 5

what a lone can cure my

smart - - - - - what a lone can cure my smart

Her charms no

longer shall de_tain me nor disdain me

Her charms no

longer shall detain me nor disdain me I'll regain my wounded

6 5 + 6 5 + 7 6

heart I'll regain

+ 6 5 7 6 + 7 7

my wounded heart

7 7 7 7 + 4 # 6 5

I'll regain my wounded heart Da Capo

5 5 6 4 #

The Words by ⁽²²⁾ M^r Gee

Recit

Cantata
IV

Menalcas once the gayest Swain on all Ar

cadias happy plain grown wise by cares and many years

Thus to young Thyrsis Sung but Sung in vain

Vivace

Flauto

Beware my Thyrsis

how you prove the soft deluding ways of love Fly fly the artful smiling fair

Fly fly the artful smiling fair the artful smiling fair

Beware my Thyrsis how you prove

soft deluding ways of love Fly fly the artful smiling fair Fly

fly the artful smiling fair fly the

artful smiling fair

The musical score consists of ten systems of two staves each. The top staff of each system contains the melody with lyrics. The bottom staff contains a bass line with various fingering notations (numbers 1-7) and asterisks. The lyrics are written in a cursive hand and include: "Fly fly the artful smiling fair the artful smiling fair", "Beware my Thyrsis how you prove", "soft deluding ways of love Fly fly the artful smiling fair Fly", "fly the artful smiling fair fly the", and "artful smiling fair". The page is numbered "(23)" at the top center.

Kind they'l seem and then deceive you then to Cruel anguish leave you sharp re

-pentance and dispair - - - sharp repentance and dispair sharp re

-pentance and dispair Da Capo

Soon alas the heedless youth forgot the long experienc'd truth

Soon he fell a Sacrifice to cruel Ernelinda's eyes who thus in

-sults her trembling prize

Allegro

Boy your boasted sence from mighty Love is no defence no no no

no your boasted sence from mighty Love is no defence is

no de-fence

A handwritten musical score on aged paper, consisting of ten systems of two staves each (treble and bass clef). The music is written in a historical style with various note values, rests, and ornaments. The lyrics are written in a cursive hand between the staves. The piece concludes with a key signature change to one sharp (F#) and a common time signature.

Lyrics:

Ah simple Boy your boasted sence from mighty Love is no defence

no no no no your boasted sence from mighty Love is

no defence is no defence no no no no your

boasted sence from mighty Love is no defence is no defence

The wisest heart re

sists in vain soft Beauties ever Conqu'ring Chain the

wisest hearts resists in vain soft Beau ties e

ver Conqu'ring ever Conqu'ring Chain Da Capo

The Words by ⁽²⁸⁾ M^r. L. Theobald

Viol. 1^{mo}

Viol. 2^{do}

Viola

Basso

Affettuoso

Cantata

V.

Musical notation for the first system, including Violin 1, Violin 2, Viola, and Bass parts. The bass line includes fingerings: 7 5, 6 4, 5 3, 4 2, 3, 4 2, 6, 6 5, 4 3.

Musical notation for the second system, including Violin 1, Violin 2, Viola, and Bass parts. The tempo is marked *Adagio* and the mood *Affettuoso*. The word *Kindly* is written above the bass line.

Musical notation for the third system, including Violin 1, Violin 2, Viola, and Bass parts. The lyrics "fate at length release me, life has nothing now can please me, Since Co." are written below the notes.

rinna slights my pain - - - since Corinna slights my

4 2 5 a 6 # 4 2 6 6 6 5 4 #

pain

9 8 3 6 5 4 3 6 9 8 5 4 3 5 #

4 3 4 3

Kindly fate at length release me life has nothing now can

6 6 # 6 6 6 6

Solo

please me since Corinna slights my pain - - - since Corinna slights my

6 6 5 4 3 7 7 6 5 4 3 2 3 4 2 6 6 4 3

4 3 5 5 4 3 2

pain - - - - *since Corinna flights my pain* 65 7
43 5

6 5 4 3 4 2 3 4 5 6 4 3

Hope awhile may make us

9 8 4 43 6 7 7

7 6 4 6

languish and indulge the flat ring Anguish but despair soon breaks our 4 #

6 7 7 6 # 6

chain - - - - *but despair soon breaks our chain*

6 5 6 5 # 6 # 6 6 5 4 #

Da Capo

Recit

(31)

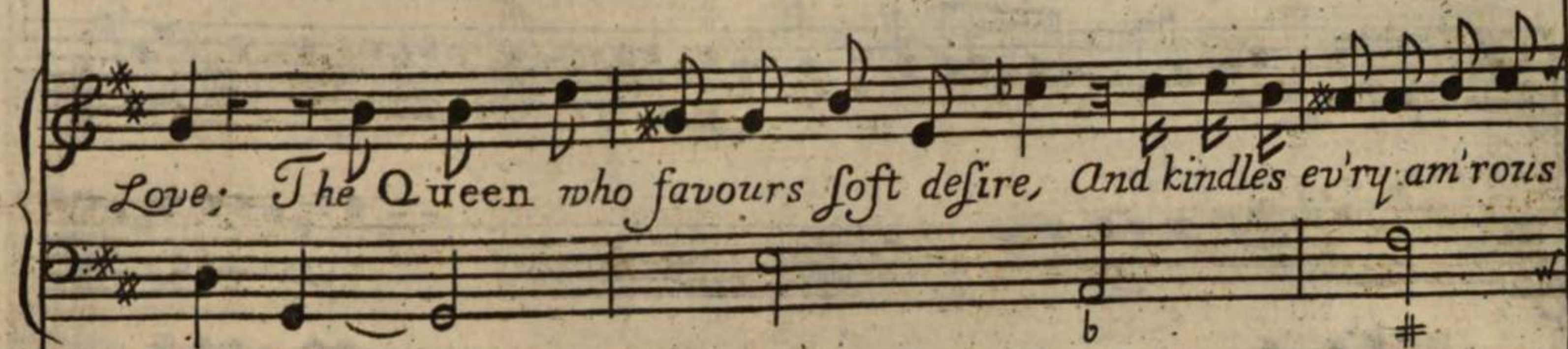
Thus to his Lyre the drooping Swain, did of the cruel Nymph com-



-plain, And Zephyrs waded thro' the Grove, the murmurs of his hapless



Love; The Queen who favours soft desire, And kindles ev'ry am'rous



fire, wing'd down her flight the Swain to Chear, and warbled



comfort in his Ear.



Tromba

Viol. 1^{mo}

Viol. 2^{do}

Viola

Basso

Allegro

This page contains a handwritten musical score for a multi-stemmed instrument, likely a lute or guitar. The score is organized into 12 systems, each consisting of two staves. The upper staff of each system uses a treble clef, while the lower staff uses a bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes are marked with an asterisk (*), possibly indicating natural harmonics or specific playing techniques. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Aria
Rouse, rouse, rouse, and Conquest lies be -

6
5

This system contains the first four staves of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two sharps (F# and C#). The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

- fore you, lies before you, Passion will the Nymph disarm, disarm -

5 6 7 7

This system contains the next four staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more active and melodic line in the right hand, with many sixteenth and thirty-second notes. The bass line remains relatively simple, providing harmonic support.

Paf

at 6

This system contains the final four staves of the musical score on this page. The vocal line concludes with a few notes. The piano accompaniment ends with a flourish. The key signature remains two sharps.

— sion will the Nymph disarm #

6 4 5 #

3

Detailed description: This system contains the first five staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The second and third staves are also in treble clef, likely for a second voice or flute. The fourth and fifth staves are in bass clef, likely for a piano accompaniment. The lyrics '— sion will the Nymph disarm #' are written below the vocal line. There are some performance markings: a '3' above a triplet in the fifth staff, and '6 4' and '5 #' below the bass line in the fifth staff.

Rouse rouse rouse and conquest lies before you Rouse rouse rouse and

6 6 6

Detailed description: This system contains the next five staves of music. The vocal line continues with the lyrics 'Rouse rouse rouse and conquest lies before you Rouse rouse rouse and'. The piano accompaniment consists of two staves in bass clef. There are performance markings '6 6 6' below the bass line in the fifth staff.

conquest lies before you Passion will the Nymph disarm

2 5 6

Detailed description: This system contains the final five staves of music on the page. The vocal line concludes with the lyrics 'conquest lies before you Passion will the Nymph disarm'. The piano accompaniment continues in two staves in bass clef. There are performance markings '2 5 6' below the bass line in the fifth staff.

Passion will the Nymph disarm the Nymph the Nymph dis

arm Passion will the Nymph disarm the Nymph y Nymph disarm

In pursuit of Love and glory, Bold attempts alone can Charm, bold attempts a

lone can charm, bold attempts alone can

charm bold attempts alone can Charm. Da Capo

(37)
The Words by M^r Cibber

Recit.

Cantata
VI.

While pale Britannia pensive fate, with folded arms

and down cast Eyes, touch't with her Sons impending Fate, she

Sadly thus Complai - ning cries. she sadly

thus Complaining cries.

Violino 1^{mo}

Violino 2^{do}

Viola

Basso

How long, how long unhappy

Largo

Musical notation for the first system, consisting of two treble staves and one bass staff. The notation includes various notes, rests, and accidentals.

Isle shall Civil Wars annoy thee, How long unhappy Isle shall Civil Wars an

Musical notation for the second system, including treble and bass staves with lyrics and figured bass notation (6, 7, #, 6, 6, 7, 6, 9).

Musical notation for the third system, consisting of two treble staves and one bass staff. The notation includes various notes, rests, and accidentals.

noy - - - - - thee, how long shall Civil Wars annoy thee.

Musical notation for the fourth system, including treble and bass staves with lyrics and figured bass notation (9, 6, 4, 7, 5, 6, 5, 4, 3, 4, 3).

Musical notation for the fifth system, consisting of two treble staves and one bass staff. The notation includes various notes, rests, and accidentals.

How long, how long unhappy Isle, unhappy Isle how

Musical notation for the sixth system, including treble and bass staves with lyrics and figured bass notation (9, 6, 7, 4, 3, 6, #, 6, 9, 8, 6, 7, 6, 5).

long, how long, how long shall Civil Wars annoy

thee, how long, how long shall

Civil Wars annoy thee.

Well may thy foes in Triumph smile while thou thy self not they not

5 6 # 7

they destroy thee. Well may thy foes in Triumph smile while

6 4 # 7 6 5

thou thy self not they not they destroy thee

6 6 6 5 6 5 4 #

Recit.

She sigh'd and would have farther said, but grief was grown for words to

great, then down her fainting limbs she laid, despairing of her better fate;

while thus forlorn at length she saw, her gardian Genious near her draw,

when rouseing from her dark dispair, these sounds of Comfort charm'd her Ear.

Tromba

Violino 1^{mo}

Violino 2^{do}

Viola

Basso

Allegro

This is a handwritten musical score for a piece titled "No more Britannia sigh no more the Royal George has toucht thy Shore and brings thee Joys". The score is written on ten systems of staves, each system containing a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "4 2" and "6 6", and a measure number "7 43" is visible. The lyrics are written below the bass staves, with the first line of lyrics appearing in the middle of the page and the second line appearing at the bottom. The paper shows signs of age, with some staining and discoloration.

No more Britannia sigh no

more the Royal George has toucht thy Shore and brings thee Joys - - - -

and bring thee

This system contains the first two staves of music. The top staff is a vocal line with a treble clef, featuring a melodic line with many sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, providing harmonic support. The lyrics "and bring thee" are written below the vocal line.

Joys never known before

This system contains the next two staves of music. The top staff is a vocal line with a treble clef, continuing the melodic line. The bottom staff is a piano accompaniment with a bass clef. The lyrics "Joys never known before" are written below the vocal line. There are some asterisks in the piano part.

No more Britannia sigh no more the Royal George has toucht thy

This system contains the final two staves of music on the page. The top staff is a vocal line with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The lyrics "No more Britannia sigh no more the Royal George has toucht thy" are written below the vocal line.

Shore and brings thee Joys -

and brings thee Joys ne'er known before

and brings thee Joys -

6 6

4 3 9 8 7 5

6 6

Detailed description: This is a page of handwritten musical notation, numbered (44) at the top. The score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 4/4 time. The lyrics are: "Shore and brings thee Joys -", "and brings thee Joys ne'er known before", and "and brings thee Joys -". There are several musical ornaments, including slurs and grace notes. At the end of the first system, there are numbers 4, 3, 9, 8, 7, 5. At the end of the second system, there are numbers 6, 6. At the end of the third system, there are numbers 6, 6. The notation is dense, with many sixteenth and thirty-second notes.

and brings *v*^e

Joys ne'er known before

Thy Blessings now are all secure Thy

Blessings now are all Secure thy Sons transported shall agree and thy de-

4/2 6 6 # 4/2 6 6

-fended liber-ty shall like thy fame in arms endure shall like thy fame in

4/2 6 6 6 6 # 4/2 6

arms endure Da Capo

6 5
4 #

FINIS

