



LONDON: Printed for John Stanley, and sold at his House in Wallbrook, and at all the Musick-Shops

1910

1911

1912

1913

1914

G E O R G E R.

GEORGE the Second, by the Grace of God King of *Great Britain, France and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas Our Trusty and Well-beloved *John Stanley*, Batchelor of Musick, and Organist of *St. Andrew's, Holborn*, and of the *Temple*, in Our City of *London*, hath by his Petition humbly represented unto Us, that he hath with great Study, Labour and Expence, composed divers Works, consisting of Vocal and Instrumental Musick, and being desirous to publish the same, and apprehending that unless he can obtain Our Royal Licence and Protection, other Persons may be induced to Print and Publish the said Works, and so invade his Property therein, he hath therefore most humbly prayed Us to grant Him Our Royal Licence and Protection for the sole Printing and Publishing the above-mention'd Works for the Term of fourteen Years, and for prohibiting all and every other Person or Persons from Reprinting, Abridging, Copying out in Writing, or Publishing the same, either in the like, or in any other Size or Manner whatsoever, or importing, buying, selling, vending, or uttering any Copy or Copies thereof, reprinted or written beyond the Seas. We being willing to give all due Encouragement to this his Undertaking, are graciously pleased to condescend to his Request, and We do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him, the said *John Stanley*, his Executors, Administrators, and Assigns, Our Licence for the sole Printing and Publishing the said Works for the Term of fourteen Years, to be computed from the Date hereof, strictly forbidding all Our Subjects within Our Kingdoms and Dominions to reprint, abridge, copy out in Writing for Sale, or publish the same, either in the like or in any other Size or Manner whatsoever, or to import, buy, vend, utter or distribute any Copy or Copies thereof reprinted or written for Sale beyond the Seas, during the aforesaid Term of fourteen Years, without the Consent or Approbation of the said *John Stanley*, his Executors, Administrators, or Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Peril; whereof the Commissioners and other Officers of Our Customs are to take Notice, that due Obedience be render'd to Our Pleasure herein declared.

Given at our Court at *Kensington* the Twenty-fourth Day of *August* 1742,
in the Sixteenth Year of our Reign.

By His MAJESTY'S Command.

C A R T E R E T.

CANTATA I.

RECITATIVE.

Marcus the young, the noble, and the brave, To Camps inur'd

and Deeds of Arms, Struck with the Force of Beauty's Charms,

To fall of fair Lucinda's Slave; No more he seeks the hostile

Plain, But to the solitary Groves (The soft Retreat of Peace & Love.) In

gentle Murmurs breathes his Pains, And thus with suppliant & cain

and broken sighs, the Hero sur'd the Beauty of the Skies.

Volti

AIR.

Moderato

Traversa *Solo* *tutti*

Violino *piu* *for*

Teach a young unskilfull Lover these Soft Arts that

charm the Fair, Teach me Venus how to move her;

Now my raging Pain declare, Now my raging Pain declare.

4 2 6 2 6 4 2 6 6 6 6 6

Teach a young unskillfull Lover

these soft Arts that charm the Fair, Teach a young unskillfull

Lover these soft Arts that charm the Fair, Teach me Venus

how to move her. How my raging Pain declare, teach me Venus, etc.

Ad libitum

teach me, teach me Venus how to move her; 6 How my
raging Pain de clare. Pia. For. Pia.
Grant my Wende's locks may now love's
gilt in her Heart, smoothe my rough uncurtly Phrase, & my

Charm and ev'ry Grace, Beautous Goddeſſe now impart, Beautous
 Goddeſſe now impart, Grant my yltor'd ſocks may riſe, Love ſh'ld be
 in her Heart, Smooth my rough uncourtly Thraſe, Ev'ry Charm & ev'ry
 Grace, Beautous Goddeſſe now impart, Beautous Goddeſſe now impart.

D.C. al.

RECITATIVE

The (godly) listened to his Pray'r, she saw him languish & despair,

Then downward thro' the lucid Skies she led her iv'ry Chariot roll,

And whilst soft Pity fill'd her Eye, thus sooth'd of Anguish of his Soul.

AIR

Allagre

Be pleasant, be airy and

constantly praise The Force of her Wit & the Charms of her Face.

Command or 'rs. Feature, each Beauty display: With Pleasure she'll

listen to all you can say: let her Humour and Taste be the

Road you pursue, and the Love of her self will insure her to you.

Be pleasant, be airy and constantly praise the
force of her Wit and the Charms of her Love. *Com-*
ment on 'er Features each, Beauty display. *With*
Pleasure shall listen to all you can say, let her Humour & Taste be the

Road you pursue, and the Love of her self will insure her to you. Be
pleasant to sing, and constantly pursue The Force of her
Will and the Charms of her Face; Let her Humour)
Take by the Road, you pursue, and the Love of her self will in-

...sure her to you, let her Amour and Taste be the Road you pur-
...sue, and the Love of her self will in sure her to you.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system includes the vocal line and the piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a bass line with various chords and figures in the left hand. The second system continues the vocal line and piano accompaniment. The third system shows the piano part with a dense texture of sixteenth notes in the right hand and a bass line with chords and figures. The fourth system features a more active piano part with sixteenth-note patterns in both hands. The fifth system shows the piano part with a dense texture of sixteenth notes in the right hand and a bass line with chords and figures. The sixth system concludes the piece with a final cadence in both hands.

CANTATA II.

13

RECITATIVE.

To Wisdom's cold Delights (a Toe to Love) Phi -

-lander dedicates his blooming Youth: Retired from the

Fair he vainly thought himself secure from Love's all-enquiri...

Power; And thus exulting with a Victor's Pride, the

beardless Sage the God of Love de-ſpi'd

Volli

AIR.

Alligre

Cupid's Power I despise; here's a toe to Liberty;

Good Lighter Sparkling Eyes; Ne'er shall give a sigh from me,

Ne'er shall give a sigh from me.

Cupid's Power. *Ad spem, amoris, et lib.*

Liberty, love a foe to Liberty, Coral Lips, or sparkling wine.

We'll shall give a sigh from me; Coral Lips, or sparkling wine.

We'll shall give a sigh from me, We'll shall give a sigh from me.

Volti subito

16

Bacchus's Charms can never invite me, Nor the joys of Love delight me.

Bacchus's Charms can never invite me, Nor the joys of Love delight me.

Love delight me, Nor the joys of Love delight me. Da Capo

The musical score consists of two systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features intricate ornamentation, including sixteenth-note runs and grace notes, with specific fingerings (e.g., 6, 7, 4, 3, 6) indicated. The lyrics are written in italics below the vocal line. The piece concludes with a 'Da Capo' instruction.

RECITATIVE.

leave had he spoke, when cross'd verdant Plain, The beautiful Delia
ript: Th' admiring brain With Wonder struck, pursues her with his
eyes, And picks out Passions in his Breast rise: Saldard at
length, he sought the winding Grove, There met the Nymph, and
sisting own'd his Love: An inward joy her scrupul'd looks con-
-fess, but thus she mocks the humble Wretch's Distress. Tutti

AIR.

Wiltuna Wiltuna wijiwi

Tell me, Boaster where are now Thy Look austere, thy rigid

Brown, and jaunty Charms of Liberty, Tell me, Boaster where are

now Thy Look austere, thy rigid Brown, and jaunty Charms of

Liberty: True if Reason can convert the

rising Rapsion in thy soul, Nor employ, holy, jinn, nor of

Reason can convert The rising Rapsion in thy soul,

Nor implore Re-lief from me, Nor implore Relief from
me.

RECITATIVE.

Her proud Disdain th' enamour'd Swain perceives, and
(but too late) his boasted Wisdom grieves; Too late con-vinc'd he's
vain is Reason's Aid, To ward the Heart which
Beauty's Charms invade. *Volti*

AIR.

Allegro

Wretch who the Measures of living disdain, be warn'd by the Fate of the

confident Brain; consult the soft Op'd, & submit to his Secret, for

16

sooner or later ye all must o-bey.

Yeaths who the Pleasures of loving desire, Be warn'd by the Fate of this

confident Man: Confess the soft God, and submit to his sweet For

sooner or later ye all must o-bey: Ye Yeaths who the Pleasures of

Volta Subit.

being disdain, Be warr'd by the Fate of this confident. In vain, say

is the soft god, and submit to his brow: For sooner or later we

all must obey, For sooner or later For sooner or later we

all must obey.

The cheerful, the

serious, all kneel at his Shrine: And Greyheaded Wisdom pro-

claims him di-vine: The cheerful, the serious, all kneel at his

Shrine: And Greyheaded Wisdom proclaims him di-vine: And

Greyheaded Wisdom proclaims him di-vine: Da Capo al segno

CANTATA III.

AIR.

Allgro Moderato

Teach me Venus every Art

Teach me Venus every Art To charm the Soul and fire the Heart: Teach me

Venus every Art To charm the Soul and fire the Heart:

Teach me for I long to see Swains of Lovers such for me: Teach me Venus

every Art To charm the Soul and fire the Heart: Teach me for I long to

see Crowds of Lovers sigh for me; Teach me for I long to

see Crowds of Lovers sigh for me;

Allegro
Oh! what Pleasure must she

feel, To whom the Gay and Youthful kneel; Happy, happy, she that can

Thus, subdue the Bride of Man. Oh! what Pleasure must, she feel, for whom

Gay & Youthful kneel, Happy, happy, she & can Thus, subdue the Bride of Man.

D.C. al.

RECITATIVE.

Thus in the Flow'r of Youth, and Beauty's Pride, My-ra the airy
 and the Wanton sang, whose sole delight was Noise and empty Show;
Slow
 Crowds of Fops enamour'd of her Charms: Silvia the Fair a
 different Path pursues; Prudence her Friend and Guide: No idle Wish Of
 universal Conquest fill'd her Breast; But Virtue's Charms (a far more happy
 Choice). In-spire her loud, and thus employ her Voice:

AIR.

27

Moderato

De-fend my Heart, ye Virgin Pow'rs, From am'rous Looks of
Smiles; And shield me in my gayer Hours, From Love's destructive
Wiles; In vain let sighs and melting Tears, Employ their moving
Art; Nor may delusive Catches or Prayers E'er triumph o'er my Heart.

- | | | |
|--|---|--|
| <ul style="list-style-type: none"> • My calm Content and virtuous joys, • May Envy ne'er molest; • Nor let ambitious Thoughts arise? • Within my peaceful Breast: • Yet may there such a decent State, • Such unaffected Pride? • As Love and Thrice at once create, • My Words and Actions guide? | } | <ul style="list-style-type: none"> Let others find of empty Praise) Each wanton Art display, While Fops and Tools in Raptures gaze, And sigh their Souls away: Far other Dictates I pursue (My Bliss in Virtue placid) And seek to please the never few, Who real Worth can taste. |
|--|---|--|

CANTATA IV.

In the Manner of ANACREON.

Alligre

AIR

Whist stiers barter-Eise für Selt, Und pündly um at growing great is
met with new complets crown'd, Kret, sit on the floor, enmoldt in und,
The vine's nectareous Juice quaff, All male sing and, Loy & lau

gh Alternate sing and Love and laugh.

Already see the purple Juice, Resplendent o'er my

Cheek diffuse A second Youth: Down the Bowl With warm Desires in =

flames my soul, With warm Desires in flames my soul. All =

Volti subit.

= ready see the purple Juices Resplendent o'er my Cheek diffuse a roscod

Wuth: loain the Bowl With warm Desires inflames my Soul.

RECITATIVE.

Quickly ah: quickly must I leave The toys which Wine & Beauty

gives: soon must I quit my wonted Wirth: mingle with my Parent

Earth, Where Kings divested of their State n^o Slave, sustain a common Fate.

AIR.

Corno
Vino e
Secundo

Allegro

Viol.

Basso

Let then the present Hour be mine,

Blest in the joys of Love and Wine:

Come ye I crown

Volti subito

Throng advance, And mingle in the sprightly Da
 --- we And mingle in the sprightly Dance, Let
 then the present Hour be mine, Blast in the joys of Love and Wine;
 Come ye Virgins Throng advance, And mingle in the

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The lyrics are written in German and English. The first system has the lyrics "Throng advance, And mingle in the sprightly Da". The second system has "we And mingle in the sprightly Dance, Let". The third system has "then the present Hour be mine, Blast in the joys of Love and Wine;". The fourth system has "Come ye Virgins Throng advance, And mingle in the". The music is in a 3/4 time signature and features various rhythmic patterns, including sixteenth and thirty-second notes. There are some performance markings like "6" and "6 6 6" below the bass staff in the first system, and "6 6 6 4" and "6 6 4" in the second system.

sprightly Dance, *Let then the present Hour be mine,*

Blest in the Joys of Love and Wine, Come ye Virgin Throng ad-

vance And mingle in the sprightly Dance,

Volti

Violino

To the Lyre's enchanting Sound, Nimble tread the blithsome Round,

While the genial Bowl inspires soft Delights and gay Desires,

To the Lyre's enchanting sound, Nimble tread the blithsome sound,

While the genial Bowl inspires soft Delights and gay Desires: D. C.

The musical score is written for Violino and includes figured bass notation in the bass clef. The lyrics are written in italics between the staves. The piece concludes with a double bar line and the instruction 'D. C.' (Da Capo).

CANTATA V.

35

RECITATIVE.

Compell'd by sultry Phœbus' Heat, The lovely A-re-thu-sa

stray'd To where Alpheus' Streams refresh the Glade, And

spreading Trees afford a cool Re-creat, The God en =

=amour'd of the matchless Fair, Forth from his sooty Cell impetuous

sprung, When from his hated Arms the Virgin flung. And

as the Joc pursu'd she thus address her Pray'r: *Volta*

Brightest Cynthia heavenly Maid, Chaste Protectress of the

Fair, To her that makes thy Lows her Care Lend, ah lend: thy

timely Aid, Lend, ah lend: thy timely Aid.

For.

For.

Volto.

With Pity view th' unequal Chace, And save me from a leathid Embrace, With

Re-ty view th' unequal Chace, And save me from a leathid Em =

brace, And save me, save me from a leathid Embrace: D.C

RECITATIVE.

The virgin Pen's consenting to her Pray'r, Diffus'd around a

Veil of clouded Air; The God bewildred wanders o'er the Plain, And

Arethusa calls, but calls in vain; Whist her fair Limbs by just degrees de-

=cay, And in a crystal Stream dissolve a-way.

AIR.

Allegro

ritto

3: 3:

Virgin is for - - - - - ce to more Desire, by cold Disdain or

Pride conspire To ma - - - - - ke the ten - - - - - der

Virgin with *Vain is*

ce to more thestres, by cold pi da - - - - -

in or Pride conspire To make the ten

der tender Virgin coy. Vain is Force to

move Desire, If cold Disdain or Pride conspire Vain is Force to

move Desire, If cold Disdain or Pride conspire to make the ten

Virgin coy, To make the tender Virgin coy, To make the tender Virgin
 coy, To make the tender tender Virgin coy.

The alone whom Passion warms, kindly lavish of her Charms.

The score consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features intricate arpeggiated patterns and sixteenth-note runs. The lyrics are written in italics below the vocal line. The piece concludes with a double bar line in the final system.

Will bestow the wish-for-joy, the alone whom

Pajion warm/Kindly lavish of her (charms) Will bestow the

wish-for-joy Will bestow the wish-for-joy.

D.C. at home

CANTATA VI.

RECITATIVE.

The God Vertumnus lov'd Pomona fair, a

Nymph that made the Orchards Growth her Care, Nor thought of Love; A

thousand Shapes he tries. But all in vain, to please the Virgin's

Eyes. At length a Matron's sober Form he wears.

Turn'd with Age, and crown'd with silver Hairs Enters nth tottering Step the

Silent Grove. And thus attempts to warm her Heart with Love:

AIR.

45

Violino unisoni

Moderate

What beautiful Scenes enchant my Sight; How closely yonder

Vine Does round that Elm's supporting Height Her wanton Ringlets

twine; That Elm (no more a barren Shade) 's with her Clusters

crown'd. And that fair Vine without his Aid Had crept along the

ground. Had crept along the ground.

*Let this my fair one move thy Heart
 Connubial joys to prove
 Yet mark what Age & Care impart,
 Nor thoughtless rush on Love:
 Know thy own Bliss and joy to hear
 Vertumnus loves thy Charms,
 The youthful God that rules the Year,
 And keeps thy Grove from harms.*

*While some with short-lived passion glow
 His love remains the same,
 On him alone thy Heart bestow,
 And crown his constant Flame
 So shall no Frost's untimely pow'r
 Deform the blooming Spring;
 So shall thy Trees from Blasts secure,
 Their wonted Tribute bring.*

RECITATIVE.

In vain he pleaded, but at length resum'd His own bright
Form where Youth celestial bloom'd. Around his Temples blusht a wreath,
His golden Locks luxuriant ward beneath The
wond'ring Nymph this pleasing Change survey'd, Till by De
as her former form down'd: Her Heart disbeli'd a soft unknown De-
sire She felt, and sighing own'd a mutual Fire.

Affettuoso

Crescendo 7 7 6 5

AIR.

47

Allievo

When Youth & kind Occasion press, & Love appears in Beauty's Dress,
 What Nymph but must comply? O Nymph but must comply.

When Youth & kind Occasion press, and Love appears in

Tutti subito

Triumph but must comply.
But rigid Rules and Councils
save The weak efforts of withered Age, Alas! in vain we try. But
rigid Rules & Councils, save The weak Efforts of withered Age, Alas! in
vain we try. Alas! in vain we try.

D.C. al. $\text{\textcircled{S}}$

FINE.