



J. C.
 Cantatas
 Humbly Incribed
 To the most Noble the
 Marchioness of S. E. N. T.

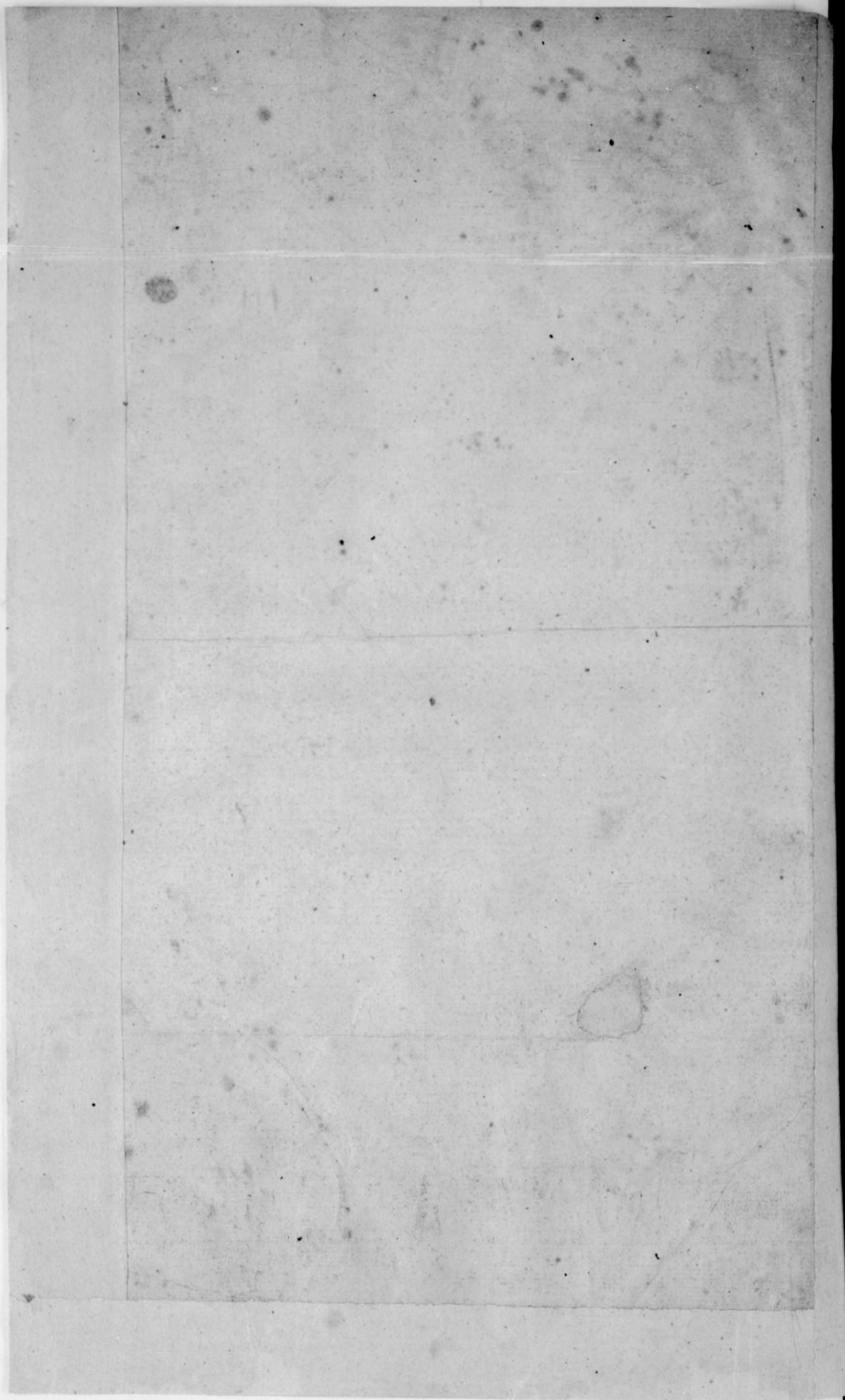
Dramatic
 Composed by
 Mr. J. C. Pepusch



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The Island of Beauty

I

Recit. Cantata

I.

As Beauty's Goddess from the Ocean

Spring, ascending o'er the Waves She cast a Smile on fair Britannia's Charming

Isle, and rais'd her tunefull Voice, and thus She Sung:

Aria

Britain hail, all hail to thee, fairest Island 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 Island in the Sea! thou my fav'rite

Land shalt be, thou my fav'rite Land shalt be, fairest Island in the Sea! thou my

The Island of beauty.

fav'rite Land shalt be, thou my fav'rite Land shalt be

Cyprus too shall own my Sway, & dedi

cate to me its Groves, yet Venus and her Train of Loves will w' happyer Britain

stay, with hap... pyer Britain stay, yet Venus & her Train of

Loves will with hap... pyer Britain Stay. Da Capo.

Rec:

Britannia heard the Notes diffusing wide, She saw y' Pow'r whom

Gods & Men adore, approaching nearer with y' Tide, & in a Rapture loudly

cry'd, O welcome! welcome to my Shore!

Aria *The Island of beauty.*

6 6 4 3 6 7 6 6 7

Lovely Isle, so richly blest!

6 4 3 6 6 6 7 6 6

Lovely Isle so richly blest! Beauty's Palm is

7 6 6 6 6 6 6 6 6 5

thine confest, Beauty's Palm is thine, is thine confest

6 6 6 4 *

Lovely Isle so richly blest, beauty's Palm is thine, is thine confest, beauty's Pa

6 7 6 6 6 6 6 4 3 6

lm is thine, is thine confest.

6 6 6 4 3 6 7 6 6

Thy Daughters all the World out shine, nor Venus Self is so Divine

6 6 7 6 6 *

no, nor Venus Self, no, no... nor Venus Self is so

7 6 6 6 4 *

vine, no, no nor Venus Self is so Divine. Da Capo.

6 4 *

Alexis .

Recit. *Cantata* II. *Segl from the silent Grove Alexis flies, &*

seeks with evry pleasing Art, to ease the pain which lovely Eyes cre-

=ated in his Heart; To shining Theatres he now repairs, to learn Camilla's mov-

Airs, where thus to Musicks Pow'r the Swain address'd his Prayrs.

Slow.
Aria *Charming Sounds that Sweetly languish! Musick*

O compose my anguish! evry passion yeilds to thee, ev'ry pas-

sion yeilds to thee, Charming Sounds that Sweetly languish, Musick O compose my

anguish! evry passion yeilds to thee, ev'ry pas- sion yeilds to thee

Alexis .

5

Phæbus quickly then releweme Cupid shall nomore deceiwe me, I'll to

sprightlyer Joys be free. to sprightlyer Joys I'll be free. I'll to sprightlyer Joys be free.

Recit. DC

Apollo heard the Faulish Swain. He knew, wth Daphne once he lovd, how weak, tis

swage an Amrous Pain, his own Harmonious Art had provid. & all his healing herbs how vain

then thus he strikes the speaking strings. Preluding to his Voicē . . . & sings .

Aria

Cimbalo

Violoncello

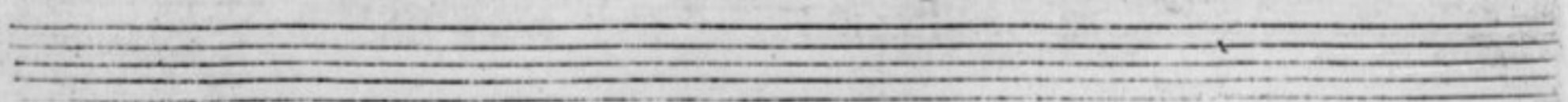
Sounds tho' Charming can't relieve thee; Sounds tho'

Charming can't relieve thee, do not Shepherd then deceive thee, Musick

is the Voice of Love, Musick is the Voice of Love.

Sounds tho' Charming can't relieve thee, do not Shepherd then de-

-ceve thee, Musick is the Voice of Love, Musick is the



Alexis.

Voice of Love, Musick is the Voice of Love.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 6/8. The piano part consists of a rhythmic accompaniment with many sixteenth notes and includes fingerings such as 4, 5, 6, 4, 3, 6, 6.

The second system continues the piano accompaniment from the first system, maintaining the 6/8 time signature and one-sharp key signature. It features similar rhythmic patterns and fingerings like 6, 5, 6, 4, 3, 6, 5, 6, 4, 3.

If the tender Maid beleive thee, soft relenting, kind consenting will a-

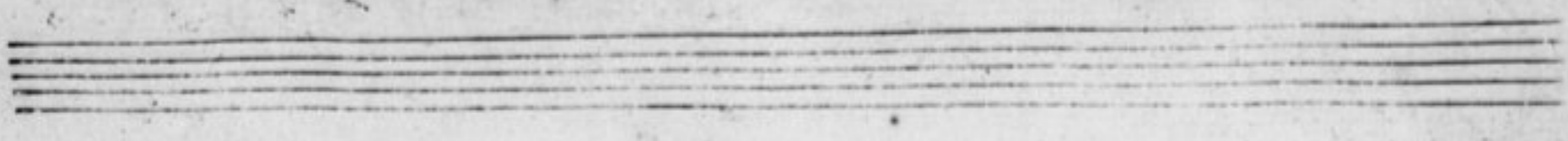
The third system introduces a vocal line with the lyrics "If the tender Maid beleive thee, soft relenting, kind consenting will a-". The piano accompaniment continues with fingerings such as 6, 6, 6, 6, 6, 6.

lone thy pain re-move, will a - lone thy pain remove, soft

The fourth system continues the vocal line with the lyrics "lone thy pain re-move, will a - lone thy pain remove, soft". The piano accompaniment includes fingerings like 7, 6, 7, 6, 5, 6, 4, 5, 6.

relenting, kind consenting, will a - lone thy pain remove. DC

The fifth system concludes the vocal line with the lyrics "relenting, kind consenting, will a - lone thy pain remove. DC". The piano accompaniment includes fingerings like 6, 6, 5, 6, 5, 6.



The Spring.

Cantata III.

Violino *Largo*

Basso

Fragrant Flora, Hast, appear!

Fragrant Flora, Hast, appear! Goddess

of the youthfull Year, Zephir gently courts thee now;

Zephir gently, gently, gently, Zephir gently courts thee now;

The Spring.

Fragrant Flora, Hast, appear, Goddess of y^e Youthfull Year,

Zephir gently, gently, gently, Zephir gently courts thee

now, Zephir gently, Zephir gently courts thee now;

On thy Buds of Roses playing, all thy breathing sweets displaying, Hark h'

amorous breezes blow! Hark his amorous, amorous breezes, Hark his

ff
#

The Spring

amorous breezes blow *6 6 6 6 4 2 6 7 7* Hark his amorous breezes

blow. Fragrant Flora, Hast, appear. *6 7 7 7 5 4 3 6 4 6 4 3* Fragrant

Flora, Hast, appear, Goddeſs of the youthfull Year, Zephir gently courts thee now

Zephir gently, gently, gently, Zephir gently courts thee now: *7 7 7 5 4 3 7 7 7 7 5 4 3*

Fragrant Flora, Hast, appear, Goddeſs of the youthfull Year: *6 7 7 7 5*

The Spring.

6 6 ming Season grace, come this char

6 6 ming Season grace! Smile ye Fair, your

Toys bestowing, Spring & Youth will soon be going, sieze y Blessings eer they

pafs, Sieze the Bles

sings eer they pafs, Sieze the Blessings, Sieze the Bles DC

Miranda.

Voce Sola e Violino.

Cantata IV.

Recit:

Miranda's tunefull Voice & Fame had

reach'd the wondring Skies, from Heav'n the God of Musick

came, to hear her Songs, and own'd a pleas'd Surprize,

Then in a soft melodious Lay, Apollo did these gratefull

Praises, these gratefull Praises pay.

Violino

vivace Aria

Matchless Charmer, thine shall be

Miranda .

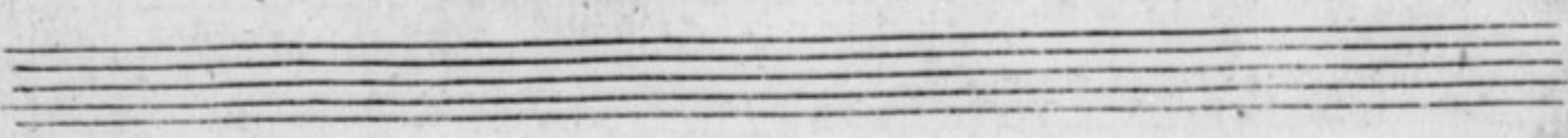
Matchless Charmer thine shall be, the highest

prize of Harmony, the highest prize of Harmony, of Har-...-mony;

matchless Charmer thine shall be the highest prize of Harmony, the highest prize of Harmony, of

Har-...-mony, of Harmony, the highest prize of Harmony, of

Har-...-mony.



Miranda.

Phaebus ever will inspire thee, and th'applauding World admire thee, all shall in thy

Praise in thy Praise agree, all

all shall in thy Praise, shall in thy Praise agree, in thy Praise agree. DC

Recit:
The God then summon'd ev'ry Muse to appear, & hail their Sister of the

Quire; Smiling they stood around, her soothing Strains to hear, and

fill'd her happy Soul, and fill'd her happy Soul with all their Fire.

The score consists of eight systems of music. Each system includes a vocal line (treble clef) and a lute accompaniment line (bass clef). The lyrics are written in a cursive hand below the vocal line. The music is in a single key signature (one flat) and a common time signature. The piece concludes with a double bar line and a repeat sign.

Miranda.

Aria

Allegro.

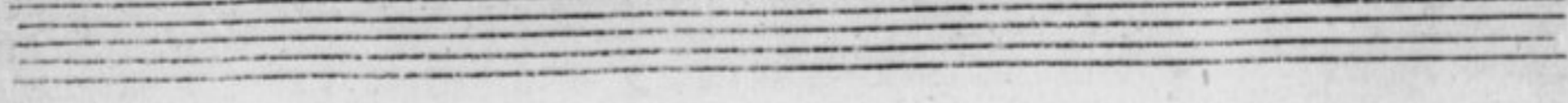
The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The vocal line begins with a series of eighth notes, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal and piano parts. The vocal line has lyrics: "O Har-mony! how won-drous". The piano accompaniment includes fingerings such as 6, 5, 6, 6, 6, 6, 5, 6, 6, 6, 5.

The third system continues the vocal and piano parts. The vocal line has lyrics: "sweet how wondrous sweet, dost thou our cares allay! dost thou our cares allay!". The piano accompaniment includes fingerings such as 6, 4, 3, 6, 6, 6, 6, 6, 6, 6, 5.

The fourth system continues the vocal and piano parts. The vocal line has lyrics: "O Har-mony how won-drous". The piano accompaniment includes fingerings such as 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 5, 6.

The fifth system continues the vocal and piano parts. The vocal line has lyrics: "sweet how wondrous sweet, dost thou our cares, dost thou our cares allay; our cares". The piano accompaniment includes fingerings such as 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 4, 3.



Miranda.

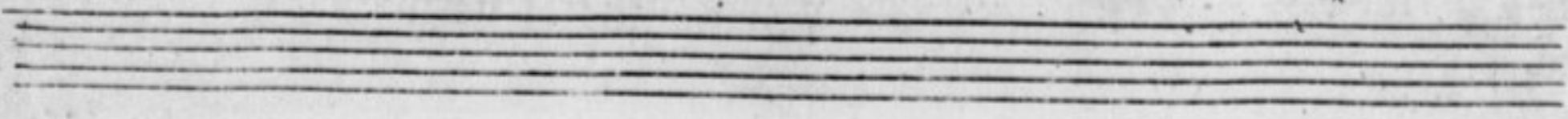
how wondrous sweet dost thou our cares, dost thou our cares allay dost

thou our cares allay, When all thy moving

graces meet, how softly dost thou steal our easy hours away:

how softly dost thou steal our easy hours away; our easy hours

how softly dost thou steal our easy hours away.



Corydon.

19
con Flauto

Recit :

Cantata
V.

While Corydon the lonely Shepherd

try'd his tunefull Flute, and charm'd the Grove, the jealous Nightingales

strove to trace his notes, contending dy'd; at last he hears within a Myrtle

Shade an Echo answer all his strain, Love stole the Pipe of sleeping Pan and

play'd, then with his Voice decoys the listning Swain.

Flauto

Aria

Aria

Vivace

Vivace

Gay charmer, to befriend thee, here

Gay charmer, to befriend thee, here

Gay charmer, to befriend thee, here

Gay charmer, to befriend thee, here

Gay charmer, to befriend thee, here

Corydon.

pleasing Scenes attend thee, O this way speed thy Pace!

Gay charmer, to befriend thee here

pleasing Scenes attend thee, O this way speed thy Pace! here pleasing Scenes attend thee gay

charmer to befriend thee, O this way speed thy Pace, gay charmer to befriend thee, O

this way, O this way, O this way speed thy Pace, O this way speed thy Pace!

The musical score is written in a system of two staves per system. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and ornaments. The lyrics are written in a cursive hand below the piano staff. There are several asterisks (*) and numbers (6, 8, 4) scattered throughout the score, likely indicating specific performance instructions or fingerings.

Corydon.

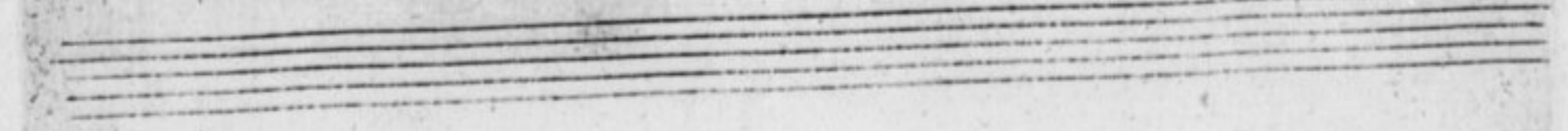
here pleasing Scenes attend thee, gay Charmer to be-

-friend thee, O this way speed thy Pace! gay Charmer to befriend thee, here pleasing Scenes at-

-tend thee, O this way speed thy Pace, O this way speed thy Pace! O this way, gay Charmer, gay

Charmer, O this way, O this way speed thy Pace, O this way speed thy Pace!

The score is written on ten systems of staves. The top line of each system is a vocal line in treble clef. The bottom line is a piano accompaniment line in bass clef. The piano part begins with a multi-measure rest for 6 measures. The lyrics are written between the vocal and piano lines.



Corydon.

If Musick can delight thee, *Or Visions fair invite thee;*

This Bow'r's the happy Place, this Bow'r, this Bow'r, this

Bow'r's the happy Place; *If Musick can delight thee, or*

Visions fair invite thee, this Bow'r's the happy Place; this Bow'r, this Bow'r, this

Bow'r's the happy Place; this Bow'r's the hap- py, happy Place. Da Capo

Recit:

Corydon

23

The Shepherd rose, he gaz'd around, and vainly sought the Magick

Sound; the wanton God his motion spies lays by the Pipe, and Shoots a

Dart, thro' Corydon's unwary Heart, then smiling from his

Ambush Eyes; while in his Room, divinely bright, the reigning Beauty

of the Groves surpriz'd the Shepherds Sight.

Who, from Love his

Allegro Aria

Heart securing, can avoid th'enchanted pain? ... th'enchanted

Heart securing, can avoid th'enchanted pain? ... th'enchanted

Corydon.

ting, th'enchanting pain? ... who from

Love his Heart securing, can avoid th'enchanting pain?

th'enchan... ting, th'enchan... ting, th'enchanting

pain? ... th'enchan... ting, th'enchanting

pain?





Corydon.

Pleasure calls with Voice alluring,

Beauty

softly binds the chain,

Beauty softly.

softly binds the chain; Pleasure calls with Voice alluring, Beauty

softly binds the chain,

Beauty

softly, softly binds the chain, Beauty softly binds the chain.



Cloe . *con strumenti*

Recit : *Cantata* VI

Airy Cloe proud & young, the fairest

Tyrant of the Plain, laugh'd ----- at her adoring Swain, he sadly

Sigh'd, she gaily sung, and jeering thus, thus reproach'd his Pain.

Aria

Vivace.

Leave me, leave me, leave me, leave me, silly Shepherd, go, if only tell me what I

know, if view a Thousand Charms, you view a Thousand Charms in me,

Cloe.

go! *I know you view a Thousand Charms, a Thousand Charms*

1. 9 2
 1. 9
 2.
 1. 4

 6: 6

a Thousand Charms in me, a Thousand

3. 8
 3. 8
 3. 9
 3. 9

 13 = 9. 9 2
 6. 6

 7 : 3

Charms if view in me, you view a Thousand Charms in me.

Cloe.

piano

Then cease thy Prayers, All kinder grow, w^h I can view such Charms in thee, w^h I can

view such Charms in thee, when I such Charms - - - - - can view in thee, w^h I can

forte

view such Charms in thee, such Charms in thee. Leave me,

Cloe.

Recit:

Amintor, fir'd by this Disdain, Curs'd y^e proud Fair & broke his Chain, he rauid & at y^e Scorne

Swore, & vow'd he'd be Loves Fool no more, but Cloe smild & thus She call'd, She call'd him

back again, and thus She call'd... him back, She call'd him back again.

Hautboi e Violini

Allegro

Shepherd this I've done to prove thee, now thou art a man, I love thee & without a blush re-

Hautboi Solo.

Cloe.

tutti

forte

sign, & without, & without a blush, a blush resign.

6 9 4 3 6 6 Shepherd

piano

Hautboi solo.

this I've done to prove thee, now thou art a man I love thee, & without, & without, without a

6 7

tutti.

Hautboi solo

blush, a blush resign, ... and without a blush resign

4 3 6 6 5 6 6 6 4 3

Cloe .

First system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a fermata over the final note of the first measure.

Second system of musical notation, featuring a bass clef and figured bass notation. The lyrics "But ungratefull is the Passion, & des:" are written above the notes. The figures below the notes include "6 6 6 6 6 4 3" and "6 6 6 6 6 6".

Third system of musical notation, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, with a fermata over the final note of the first measure.

Fourth system of musical notation, featuring a bass clef and figured bass notation. The lyrics "trous our Inclination, when like Slaves our Lovers whine" are written above the notes. The figures below the notes include "6 6 6 6 6 6 2 6 2 6 6 6".

Fifth system of musical notation, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, with a fermata over the final note of the first measure.

Sixth system of musical notation, featuring a bass clef and figured bass notation. The lyrics "when like Slaves our Lovers whine, when like Slaves our Lovers whine." are written above the notes. The figures below the notes include "6 6 6 7 4 6 6 6 6 7 4".

Seventh system of musical notation, featuring a treble clef and a key signature of one sharp. The notation includes a series of eighth and sixteenth notes, with a fermata over the final note of the first measure.

