

SIX
Cantatas

Set to Musick by

William Hayes Bac. Mus.

Organist of Magd. Coll.

AND

Musick Professor *in the* Univerfity of

O X F O R D.

London

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2
A Winter Scene at Ross in Herefordshire

CANTATA
I

At ROSS how alter'd is the Scene! Lo PENYARD'S
Beau- ties fail, Lost is his Crown of smi- ling Green, and Fog's his
summit Veil. Old WYE his ma- zy Course restrain'd lies o'er his Urn supine in
Ice his idle Feet are chain'd with Frost his Tre- sses shine
On yonder Hills that bound our Sight al- ready
lies the Snow: their Sides long streaks of daz- ling White, amidst their A- zure
Shew, thy Trees KYRIE fav- rite of the Muse, bare bleak & naked stand no pleasing

7 6 6 6 4 5
8 6 6 4 5
6 4 6 5 4 3 7 6 4 3
6 4 6 7 6 5 4 3 7 6 5 4 3
7 6 6 6 4 5
5 - 4 3 6 6 4 5 4 5
7 6 5 4 3 7 5 6 7 7 6

Softenuto

spots, no charming Views, thy Prospect can command

'Tis cold and me-lan-cho-ly all, 'tis dreary to the Eye, &

with old WILTON's war-like Wall, in Ru- in seems to lye, what

now LUCIN = DA Life inspires what now can make us gay, Thy Look our

Piu Allegro

Breasts LUCIN = DA fires, thy Look our Breasts LUCIN = DA fires, thy Look crea - - -

tes a May, thy Look cre = a tes a May, thy Look cre =

tes a May. Violoncello *Volti*

4
Recit.

But oh! when Age Life's Winter comes what then my Fair-one say, what Wit,

Art, Object Pov'r or Sums what then what then will make us Gay?

*Vivace
ma non
Presto*

Virtue virtue the Charmer sweet re-plies

Virtue virtue the Charmer sweet replies will

soften Ages Brow Virtue tho' Wit tho' Wit or Beau-ty flies will make

us gay as now.

Virtue virtue will soften Ages Brow virtue. virtue will soften Ages

Brow Virtue tho Wit tho' Wit or Beau-ty flies will make us gay

as now. Virtue will soften Ages

Violo

Brow tho' Wit or Beauty flies tho' Wit or Beauty flies

Virtue will make us gay as now. Virtue tho' Wit or Beauty flies will

make us gay as now will make us gay as now.

Adagio Vivace

CANTATA II

Recit.

Why **LYSIDAS** should Man be vain, if bounteous Heav'n has made him

Great, Why look with insolent disdain, on those undeck'd with Wealth & State?

Allegro

moder.^{to} *Colla Parte*

Pia.

Can splendid Robes or Beds of Down, or costly Gems to deck the

5 7 6 6 # 7 5 6 4 5

Hair, can all the glo-ries of a Crown give Health or smooth the

7 5 7 6 6 5 *Tatto Solo*

For.

Brow of Care give Health or smooth the Brow of Care?

5 7 6 5 4 3 6 7 6 7

Can splendid Robes or Beds of

Down, or costly Gems to deck the Hair, can all the glories of a

Crown give Health or smooth the Brow of Care or smooth the Brow of

Health or smooth the Brow of Care give Health or smooth the Brow of

tasto

4 2 6 5 4 2 - 6 4 7

Care or smooth the Brow the Brow of Care.

6 5 # 4 # 5 - 7 6 6

7 3 - 5 7 6 6 # 6 7

The Scepter'd Prince the burden'd Slave, if humble

and the haughty die, the Poor the Rich the Base y^e Brave in Dust without distinction eye

Adagio

Adagio D.C.

Adagio

Recit.

Go search the Tombs where Monarchs rest, who once the

Softenuto

richest Glories wore, fled, fled is that Grandeur they posses'd and all their

Greatness all their. Greatness is no more.

Volti

Andante

Andante

So glides the Meteor thro' the Sky

Pia.

UNIS

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

So glides if

Meteor thro' the Sky

And sweeps along a

6 7 6 7 4 3 6

gild-ed Train and sweeps a long a gild-ed Train

6 6 7 6 5 4 3 6

Unifeni

Pia

So glides the Meteor thro' the Sky and sweeps along a

6 6 6 6 5 6 5 6

for.

gild-ed Train and sweeps a long a gilded Train

4 4 5 6 8 4 4 6 6 7 6 7 3

m

But when its short liv'd Beauties die

6 5 8 6 4 7 4 3

For

but when its short-liv'd Beauties die Di= solves to common Air. a= gain

4 6 7 4.3 5 4.3 7 4.3 9.8 7.6 6.5 4.3

pia.

pia.

when its short-liv'd Beauties die di=

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

for.

for.

- solves to common Air. again *disolves to common*

4 4.3 6 4.3 5 4.3 6 4.3 6 6 # 6 # 6

Adagio
 Air. a gain So glides the Meteor thro' the
 Andante

Pia.
 Pia.
 Sky and sweeps along a gild-ed Train and sweeps a long a gild-ed

for.
 for.
 Train sweeps along a gilded Train

Pia. *for.*

pia. *for.*

But n^o its short-liv'd Beauties die. dissolves to common Air. again

7 4 3 6 6^{b5} b4 3

pia. *Largo*

pia.

when its short-liv'd Beauties die. dissolves to common Air. a-gain dissolves. di-

6 5 6 6 5 4 5 4 3 b5 9 8 6 7 5 5 *Largo*

For. *For.*

= solves to com = = mon Air again.

6 4 3 6 7 6 5 4 3 *Andante*

CANTATA III

The Words from Waller's Poems

Violoncello e Cembalo

Cembalo e Contra Basso

While I listen while I listen while I listen to thy Voice.

Pia

While I listen while I listen while I listen to thy Voice CHLORIS I

feel my Life de-cay CHLORIS I feel my Life decay CHLORIS I feel my Life de-

Unis.

=cay CHLORIS I feel my Life de-cay

Pia.

While I listen to thy Voice CHLORIS I feel my Life de-

=cay That pow'rful Noise = = = = that pow'rful Noise calls my slee-

==== ting Soul a-way that pow'rful Noise that pow'rful

Noise that pow'rful Noise calls my fleeting Soul away my fleeting Soul calls my

fleeting Soul a-way Oh suppress that magick

Sound Oh suppress that magick Sound which destroys without a

Wound, which destroys without a Wound Oh suppress that magick Sound which de =

=stroys without a Wound which destroys without a Wound While I

Da Capo al Segno. S.

Recit.

Peace CHLORIS peace or singing die, that together you and

I to Heav'n to Heav'n may go.

Larghetto

For all we know of what the Blessed do above is that they sing

Pia 6 5 - 7 4 3 6 6 6

and that they love

For all we know of what the Blessed do above is that they sing & that they

love is that they sing - - - is that they

sing and that they love is that they sing - - - and that they love

For all we know of what the Blessed do above

for all we know of what the Blessed do above is that they sing - and that they

love that they sing - - - and that they love for all we know of

what the Blessed do a love is that they sing

is that they sing and that they love is that they sing & that they love that they

love is that they sing - - - and love

CHLOE'S Dream

CANTATA IV

LOVE into CHLOE'S Chamber came, and finding

there the Maid a sleep; Resolv'd to shew her in a Dream, the joys that

happy Lovers reap; From the true Lovers tendrest Heart, while re-al

Merit strikes his View, from the Bride's thoughts ere Day de-part

CUPID the lively Vision drew.

Amoroso
And now AMYNTOR young & gay seem'd to kneel

For Pia. For Pia.

gently seem'd to kneel gently by her Side such tender

For. Pia. For Pia

things he seem'd to say such things as could not be de-ny'd

1st

2^d

ny'd CHLOENO. longer. could be coy, nor shun the

Pia

2^d

Bliss he woud partake a while she struggl'd struggl'd she struggl'd struggl'd a

6 4 5 6 #

while she struggl'd with the Boy but struggl'd struggl'd so as not to wake

2 - 6 8 6 6 - # - 6 6 6 - 4 # 6 5

Pianifs

Pianifs

Pia Pianifs

but struggl'd struggl'd so as not to wake

- 6 6 8 - 4 5 6 7 6 4 5

Largo e Cantabile

Recit.

The transport o'er, in me = = = = lting Sighs,

Adagio ad libitum

a while the FAIR disol- - - - - ving laid

Adagio

Duo Violini

But waking is it thus is it thus is it thus she cries,

Unifoni

But waking is it thus is it

Pia

Solo

thus is it thus she cries Oh! Oh! Oh! Oh! Oh!

3 6 6 6 6

Oh who ist woud die a Maid who ist woud die a Maid who who

8 7 5 6 6 6

Pia. *Tutti*

who who who ist woud die a Maid n^o ist woud die a Maid,

6 5 5 4 3

Unifoni

But waking is it thus is it thus she

4 3 5 6 4 5

cries but waking is it thus is it thus she cries Oh! Oh! = Oh! Oh! =

9 8 6 5 9 8 6 5

is it thus is it thus it it thus who is't w^d die a

9 8 5 5 7 7 3

Maid wou'd die = = = = a Maid wou'd die a Maid who

4 3 4 3 5 6 5 5

who who is't wou'd die a Maid.

4 4 5 4 5 6

6 6 7 7 7 6

Unifoni

3 6 4 5

To VENUS a Rant

CANTATA

V

O Goddess most rever'd above bright Parent

of almighty Love, whose Pow'r th'immortal Gods confess hear and ap=
=prove my fond Address, in Love & softness I try Doves out-vie then teach me like thy

Swans to sing and fly so I thy Voëry will for ever be my Song my

Life I'll consecrate to thee.

All.^o ariai

Give me Numbers strong and sweet

The musical score is written in G major (one sharp) and common time (C). It consists of a vocal line and a basso continuo line. The vocal line is written in a treble clef, and the basso continuo line is written in a bass clef. The score is divided into several systems, each with a vocal line and a basso continuo line. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. The basso continuo line includes figured bass notation (numbers 1-7) and some accidentals. The score ends with a double bar line.

Give me numbers strong and sweet

5- 6 4 6 4 3 7 7 6 4- 7 4 6

glowing Language pointed Wit. glowing Language pointed Wit glow = ing

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

Language pointed Wit.

4 5 4 6 5 6 4 6 5 6 4 6 5 6

Give me numbers strong and sweet Give me numbers strong &c

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

sweet glowing Language pointed Wit Words that might a Vestal move and me =

4 6 6 7 7 6 6 6 4 2 6 4 6 4 2 5- 6 -

lt and melt a frozen

4 4 4 6 4 2 6

Heart to Love Give me numbers strong and sweet glowing

6 4 5 4 2 3 #5 6 6 4 5 7 6 6 6 - 6

Language pointed Wit Words that might a Vestal move and melt a frozen Heart to

Love and me

Lt and melt a frozen Heart to Love

Largo Allegro

Bid bid thy blind Boy all his vigour imploy on his Wings would I soar up to

Vivace

Fame 'tis but just if he scorch my Breast with his Torch in my Wit too he

kindle a Fla- me in my

Wit too he kindle a Flame Da Capo al Segno S.

Recit.

Trophies to Chastity let others raise, in Notes as

cold as the dull Thing they praise to rage like mine more sprightly Themes be-

-long gay Youth inspires and Beauty claims my Song me all the little

Loves and Graces own for I was born to worship them a-lone.

Aria Andante

Tell not

me the joys that wait on him that's learn'd on him that's great

Tell not me the joys that wait on him that's learn'd on him that's

great Wealth and Wisdom I despise Cares surround the Rich and Wise Wealth and

Wisdom I despise Cares surround the Rich and Wise Wealth and Wisdom I de-

spise Cares surround the Rich and Wise

Con spirito
No no let Love let Life be mine, bring me WOMEN bring me WINE bring me

WOMEN bring me WINE, speed the dancing Hours away the da-

-ncing dancing dancing Hours a-way and mind not

what the grave Ones say speed and gild 'em as they fly

speed and gild 'em as they fly in

Love and Free - - - dom Wit and joy

Bus'ness Title Pomp and State give 'em to the Fools I hate give 'em

to the Fools I hate.

CANTATA VI

An Ode to Echo

Traversa

Violino 1^{mo} e 2^{do}

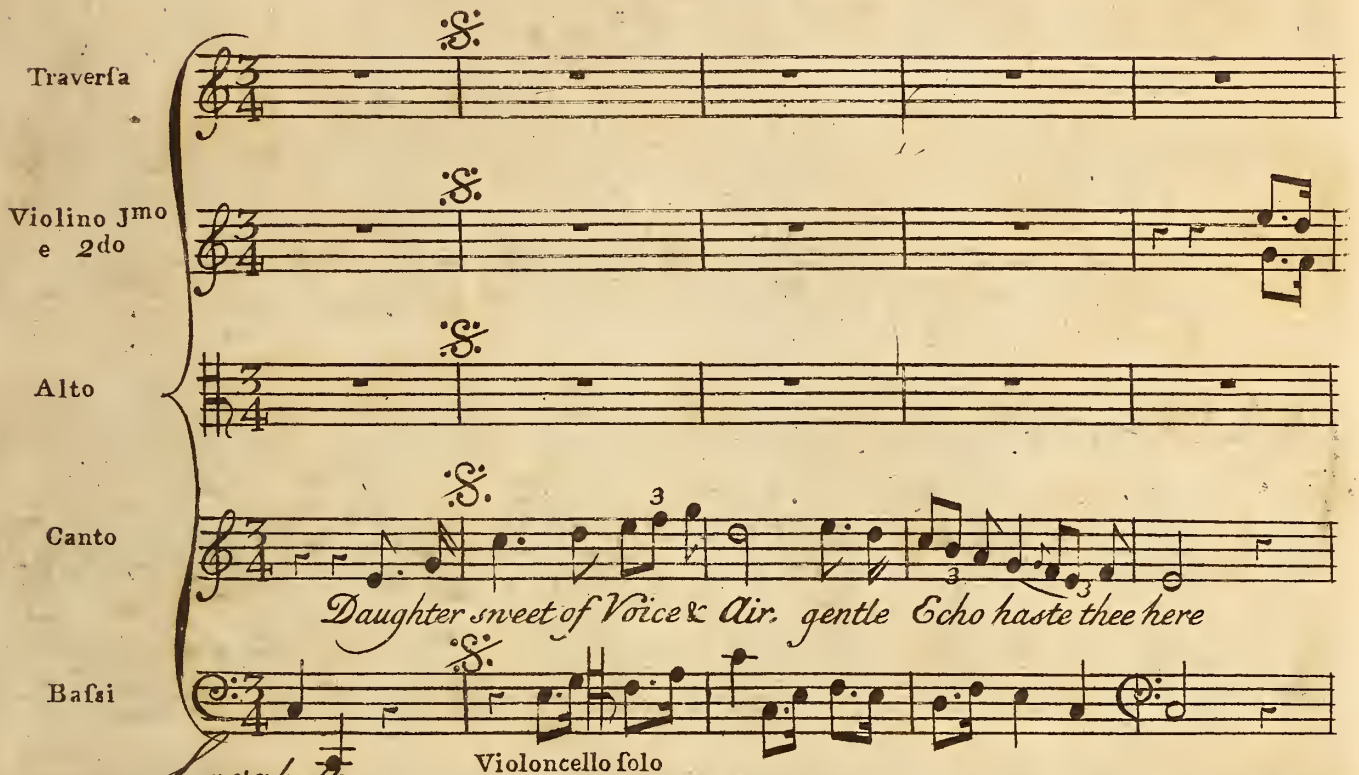
Alto

Canto

Bassi

Larghetto

Violoncello solo



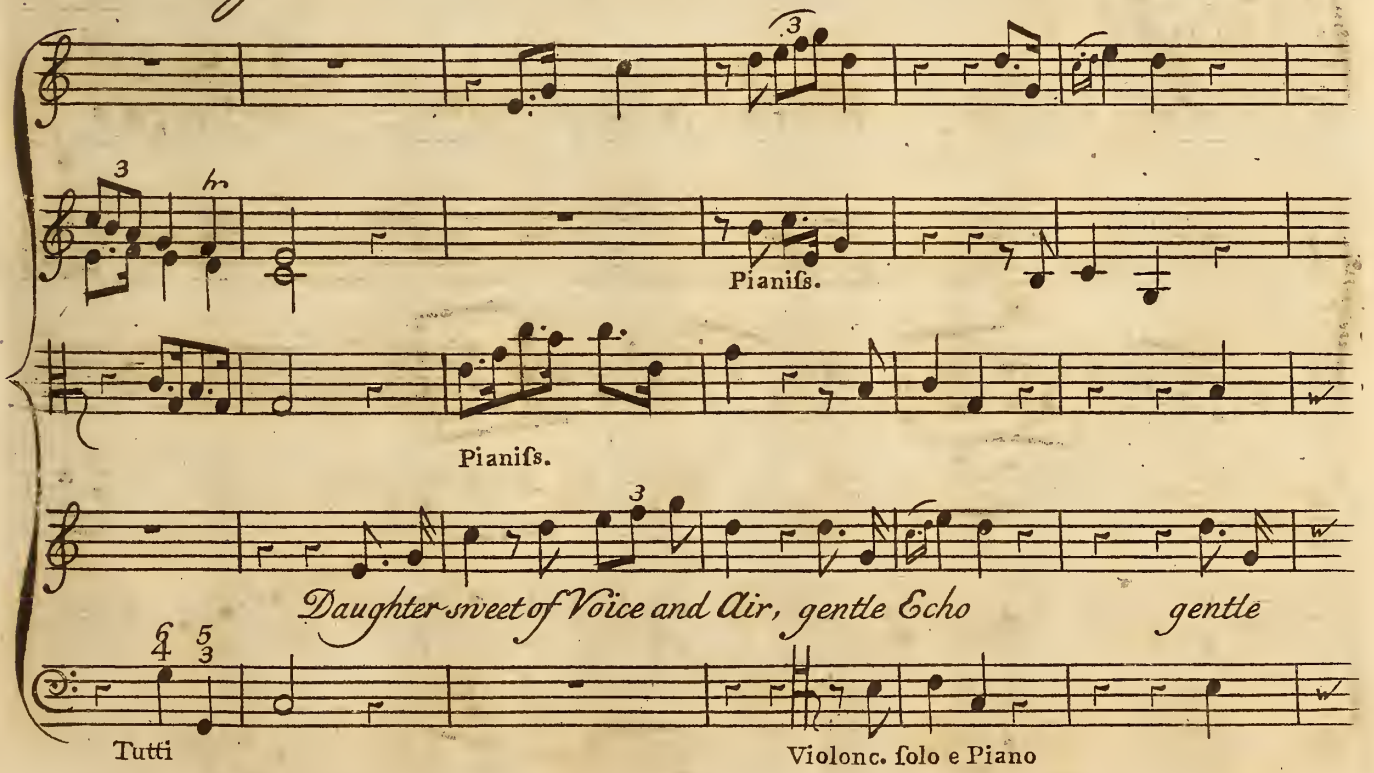
Pianifs.

Pianifs.

Daughter sweet of Voice and Air, gentle Echo gentle

Tutti

Violonc. solo e Piano



Musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part is divided into two staves. The vocal line has the lyrics: *Echo haste thee here, gentle Echo gentle Echo haste thee here gentle*. The piano accompaniment includes dynamic markings *Pianiss* and *Pia.*, and contains triplet figures.

Musical score for the second system. It consists of a vocal line and a piano accompaniment. The piano part is divided into two staves. The vocal line has the lyrics: *Echo haste thee here,*. The piano accompaniment includes dynamic markings *For.* and *tutti*, and contains triplet figures.

Musical score for the third system. It consists of a vocal line and a piano accompaniment. The piano part is divided into two staves. The vocal line has the lyrics: *Daughter sweet of Voice & Air, Daughter sweet of Voice & Air, gentle Echo*. The piano accompaniment includes dynamic markings *Pia* and *V.° folo*, and contains various figured bass notations.

gentle Echo haste thee here gentle Echo haste thee

here gentle Echo haste thee here

Vm^o unif.

Pia *For.*

Pia *For.*

Pia *tutti*

senza Traverfa

For.

Mezzo

Pia.

col Tempo

From the Vale where all around

Pianifs.

For
mezzo
Pia
Rocks to Rocks return the Sound From the
Pianiss.

For. Pia For.
For. P. For.
For. Pia. For.
swelling Surge that roars, 'gainst the Tempest beaten Shores
Tasto Pia. For

From the silent

senza Traverfa

Vio.

Where un-seen of Man you lie Queen of

Tutti

For.

Pia.

Woodland Harmony

Daughter Da Capo al Segno: S.

Recit.

Listen Nymph-divine and learn, Strains to make NARCISSUS

Appeltuoso e Largo

burn, Hark the heav'nly Song begins Air be still

Pia. Pia. Pia.

Pia For. Pia

Piccolo Flauto unif. Piccolo Flauto unif.

breathe soft ye Winds. Peace

Peace ye noisy feather'd Choir while DIONE strikes the Lyre.

6 45 5

All.° assai

Violino 1^{mo}

Musical staff for Violino 1^{mo} in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests.

Violino 2^{do}

Musical staff for Violino 2^{do} in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests.

Alto Viola

Musical staff for Alto Viola in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests.

Violoncello

Musical staff for Violoncello in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests.

Cembalo

Musical staff for Cembalo in G major, C time signature. The notation shows chords and arpeggiated figures.

Canto

Musical staff for Canto in G major, C time signature. The staff is mostly empty, indicating no vocal line.

Cembalo

Musical staff for Cembalo in G major, C time signature. The notation shows a complex, rhythmic pattern of sixteenth notes.

Allegro assai

Musical staff for Violino 1^{mo} in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests. The instruction *con l'Arco* is written below the staff.

con l'Arco

Musical staff for Violino 2^{do} in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests. The instruction *con l'Arco* is written below the staff.

con l'Arco

Musical staff for Alto Viola in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests. The instruction *con l'Arco* is written below the staff.

con l'Arco

Musical staff for Violoncello in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests. The instruction *con l'Arco* is written below the staff.

con l'Arco

Musical staff for Cembalo in G major, C time signature. The notation shows a complex, rhythmic pattern of sixteenth notes.

Musical staff for Canto in G major, C time signature. The staff is mostly empty, indicating no vocal line.

Musical staff for Cembalo in G major, C time signature. The notation shows a series of eighth and sixteenth notes with some rests.

Pia.
Pia.
Pia.
Pia

See each Eye each ravish'd Ear fix'd to gaze & charm'd to

5 — 6 — 6 — 5 — 6

Solo

hear

For. Pia. For. Pia. For. Pia. For. Pia.

See each Eye each ravish'd Ear.

5 — 6 —

Pizzicato Pizzicato Pizzicato Pizzicato

fix'd to gaze and charm'd to hear fix'd to gaze

6 — 5 — 6 —

con l'Arco Pizzicato

con l'Arco Pizzicato

con l'Arco Pizzicato

con l'Arco Pizzicato

and charm'd to hear fix'd to gaze

fix'd to gaze and charm'd to hear fix'd to gaze and charm'd to

con l'Arco

con l'Arco

hear

Pia.

Pia.

Pia.

Pia.

hr hr hr hr

All a = round = - - Enchantment reigns, all a = round - -

Pizzicato

Pizzicato

Pizzicato

Enchantment reigns such the magick such the magick of her Strains

Detailed description: This system contains the beginning of the piece. It features a piano introduction with three staves. The first two staves are marked 'Pizzicato'. The third staff is the bass line. A vocal line enters in the fifth staff with the lyrics 'Enchantment reigns such the magick such the magick of her Strains'. The music is in G major and 7/8 time.

Strains Strains which if thou canst but learn soon soon soon will

Detailed description: This system continues the piano accompaniment and the vocal line. The piano part features a complex rhythmic pattern with many eighth notes. The vocal line continues with the lyrics 'Strains Strains which if thou canst but learn soon soon soon will'. The system concludes with a double bar line.

con l'Arco Pianifs.

con l'Arco

make NARCISSUS burn soon will make NARCISSUS burn

soon will make NARCISSUS

6 5
4 3

6 6

Detailed description: This is a page of a musical score, numbered 48. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system includes the vocal line with lyrics: "make NARCISSUS burn soon will make NARCISSUS burn". The piano accompaniment consists of a right hand with a melodic line and a left hand with a rhythmic accompaniment. The second system continues the piano accompaniment with dense sixteenth-note passages in both hands. The score concludes with a double bar line and a key signature change to C major, indicated by the numbers 6, 5, 4, 3.

This musical score is for guitar, consisting of two systems of six staves each. The first system includes performance instructions: "Pizzicato" is written above the first three staves, and "Solo" is written below the fifth staff. The word "turn," is written in a cursive script below the first staff of the second system. The notation includes various rhythmic values, accidentals, and complex melodic lines, particularly in the fifth and sixth staves of both systems.

con l'Arco

con l'Arco

Recit.

Echo should they fail to move, his obdurate Heart to

6 7

Love, borrow for she well can spare, she well can spare borrow

2 6 6 2 6

her enchanting Air borrow her enchanting Air.

7 7

musical notation (treble and bass staves) with lyrics: *maze - - - - the light*

fingerings: 5, 6, 4, 3, 6, 4, 5, 3, 5, #, 6, 6

trills: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

accents: *For.*

viola part: *fenza Viola*

musical notation (treble and bass staves) with lyrics: *fan-tas-tick maze*

fingerings: #, 6, 5, 4, 5, 5, 6, 6, 7, 6, #

trills: 3, 3

accents: *For.*

viola part: *fenza Viola*

performance instruction: *Tutti*

musical notation (treble and bass staves) with lyrics: *Learn her Ease her Ease and Elegance learn her Ease her Ease and*

fingerings: 6, 4, 5, #, 6, 6, #, 6, 6, 6, 3, 4, 6, 6, #, 6, 3, 4, 6

trills: 3, 3

accents: *Pia.*

viola part: *fenza Viola*

performance instruction: *Tutti Pia.*

musical notation (treble and bass staves) with lyrics: *Elegance of mo-tion in the ai-ry Dance of mo-tion in the ai-ry Dance*

fingerings: 5, 5, 6, 4, #, 5, 5, 5, 7, 6, 5, 4, 3

trills: 3, 3

accents: *Pia.*

viola part: *fenza Viola*

Learn the Grace with which she strays - - - - the Grace - with which she strays

6 4 6 6 5 4 7 4 3 6 b5 4 3 6 6 5 7 6 6 6 Tutti

thro' the light fan-tastick maze thro' the light fan-tastick maze

6 5 5 6 5 7 5

For

thro' the light - - - - - fantastick maze

6 fenza 6 5 4 4 3 Tutti 3 4 6 6 7 6 5

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

Add a thousand Charms untold *shou'd NARCISSUS* *shou'd NARCISSUS*

6 6 7^b # 4 5 4 5 4 # 4 5 4

still be cold *shou'd NARCISSUS* *still be cold,* *Charms the least of which the*

7 ^b6 5 4 6 7 # 6 4 6 6 # 7

least of which wou'd move, his ob-du-rate Heart *his obdurate Heart to Love.*

7 7 # 4 2 2 6 # 6 4 5 # 6

Da Capo

6 7 5 4 5 #