



DESORMALS

SIX

CANTATAS

Humbly dedicated to the R. Hon.
SACKVILLE

Earl of THANET

The words and Music by
Carey

London Printed in the Year MDCCXXII

MY LORD!

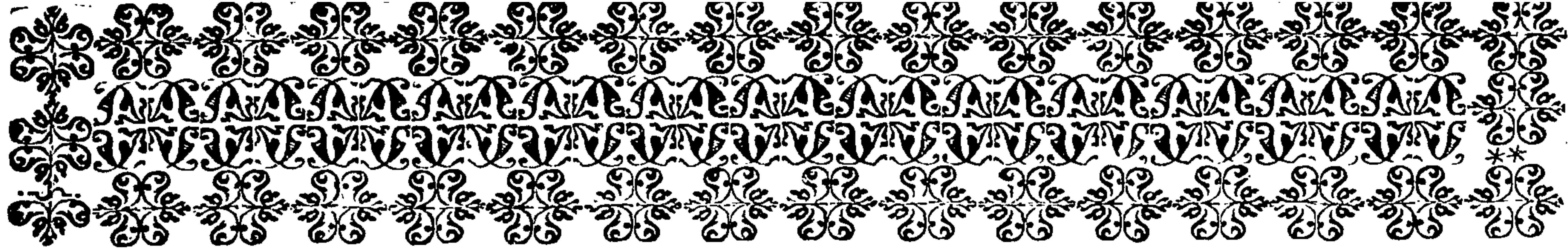
THE Honour your Lordship has afforded these *Cantatas* in a private Audience and Approbation, has embolden'd me to dedicate them to you in this public Manner, proud of a Patron in whom the Hero and the Scholar are so divinely blended, that I esteem it far less Glory to be accounted their Author than,

My Lord,

Your Lordship's Obliged,

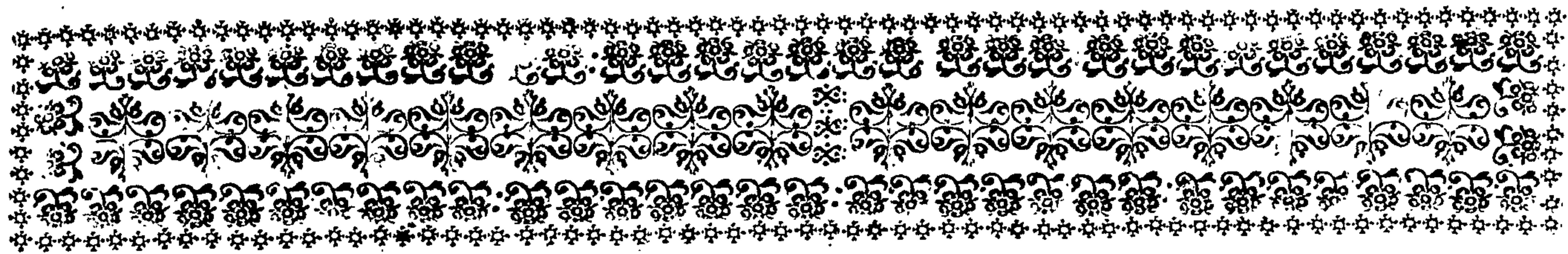
Devoted Servant,

H. C A R E Y.



P R E F A C E.

IF these *Cantatas* can boast any Merit, it is owing to the favourable Acceptance with which the Public have honour'd my former Performances, which has stimulated in me so ardent a Desire to please, that Labour becomes a Delight; and the Hopes of Encouragement surmount all other Obstacles. I began with *Ballads*, in which I had all the Success I could wish; I have now proceeded to *Cantatas*, and, if these find Favour in the Eyes of the Public, it may probably embolden me to produce an *Opera*, which indeed is little more than a Dramatic *Cantata*, only protracted. I am but too sensible of my own Imperfections, and hope my Friends will excuse the Defects of this Performance for the Intention sake, the Errors of which I hope to amend in my next: I live but to improve, and devote my whole Life to merit the Favours I have already received.



A
L I S T
O F T H E
S U B S C R I B E R S.

A
THE Rt. Hon. the Countess of Arran
Mr. John Apgill
Mr. Joseph Austin
Dr. Andrie
Mrs. Mary Abdy

Mr. Philip Ashton
John Arney, of Moreh Lawn, Esq;
Mr. William Adams
Miss Arne
John Arderne, of Stockport, Esq;
Mr. Allen

B
The Right Hon. the Earl of Burlington
The Rt. Hon. the Countess of Burlington
Mr. Edward Beezely
Mr. James Brooker
Mr. Saul Bailly

Mr. Edmund

Mr. Edmund Boddicot
 Mrs. Elizabeth Butler
 Nath. Blackerby, *Esq;*
 Mr. Edward Bowles
 Mrs. Barbier
 Thomas Bromfal, *Esq;*
 Mr. George Bickham, *jun.*
 Mr. Thomas Bird
 Mr. Francis Brownsmith
 Mrs. Alice Biggleston

C

Mrs. Catherine Da Costa
 Mr. Jacob Da Costa
 Mr. Abraham Cortissos, *jun.*
 Lady Caiwal
 Mr. John Caswal
 Mrs. Frances Caswal, *jun.*
 Mr. Henry Caswal
 Mr. Henry Crabb
 Thomas Chambers, *Esq;*
 Mr. Esquire Cary
 Mr. Francis Carter, *at Alicant*
 Alexander Chocke, *Esq;*
 Andrew Crotty, *Esq;*
 John Clark, *Esq;*
 Mr. Francis Clay
 Mr. Isaac Child
 Mrs. Sarah Cook
 Mr. Richard Charke
 Mrs. Isabella Chambers
 Mr. Church, Organist at Oxford

Mr. Richard Castleman
 Martin O Connor, *Esq;*
 Henry Coventry, *Esq;*
 Charles Colborne, *Esq;*
 Signior Commano
 Mr. Chilcott, Organist of Bath

D

Mr. Matthew Dubourg
 Mr. Robert Dingle, *jun.*
 Mr. James Delarue
 Dry, *Esq;*
 Mr. Henry Derham
 Dr. George Douglafs
 Thomas Durrant, *Esq;*
 Mr. Edward Dubois
 Mr. John Dean, of Huntingdon
 Mr. John Davies
 Mr. John Francis Davis

E

The Rt. Hon. the Countess of Exeter
 Mrs. Hester Eccleston
 Mr. Timothy Earle
 Mr. Thomas England

F

Mrs. Elizabeth Farington
 Mr. John Ferrer
 Mr. Fielding
 George Foster, of Barbados, *Esq;*
 Mrs. Abigail Foster

G

Mr. John Gibbs
 Mrs. Mary Gibson
 Mr. James Green
 Capt. John Godfrey
 Mr. William Groves, M. R.
 Mr. George Groves
 Mrs. Francklyn Godfrey
 Mr. Daniel Garrett
 Mr. Lewis Granom
 Mr. Roger Gethin
 Mr. Richard Glynn
 Mr. John Glover.
 Mr. Charles Gardiner
 Mrs. Henrietta Gerrish

H

The Reverend Mr. Theophilus Hill
 The Rev. Mr. John Henly, A. M.
 Mr. Tilman Henckel
 Mr. Ignatius Henckel
 Mr. Henry Hankey
 Joseph Hall, *Esq;*
 Capt. Thomas Hall
 Mrs. Susanna Hartley
 Mr. Ephraim Haden
 John Haughton, *Esq;*
 Henry Hatfel, *Esq;*
 Mr. Hugh Huddy
 Dr. John Harris
 Mr. Oliver Humphrys
 Mr. James Hawkins, Organist
 Mr. John James Heller

S U B S C R I B E R S N A M E S.

Thomas Haly, *Esq;*
 Mr. Peter Horwood, *Organist*
 Mr. John Sal thiel Humphreys
 Mr. Hecht, *Organist at Oxford*

J

Mr. Daniel Jessop
 Mr. John Jemblin
 Mr. William Johnson
 Thomas Jefferys, *Esq;*
 Mrs. Sarah Julian
 Mr. Thomas Jordan

K

Capt. Kell

L

Mrs. Sarah Lea
 Thomas Lupton, *Esq;*
 Mrs. Martha Latouche
 William Leving, *Esq;*
 Cartaret Leathes, *Esq;*
 Mathew Lant, *Esq;*
 Mr. John Ladyman
 George Lynne, *of Southwick*
 Mr. Frederick Leucam
 Mrs. L'Abbée
 Mr. J. F. Lampe
 Mr. Michael Lally

M

Mrs. Rebecca Mytton
 Mr. Philip Mendes

Mr Anthony March
 Mr. Frederick Messing
 Miss Messing
 Mr. John Henry de Morin
 Mrs. Mary Macey
 Thomas Moore, *of Whittlesea, Esq;*
 Mr. Meak Miller
 Mr. Gordon Milbourne, *Organist*
 John Mitford, *Esq;*
 Thomas Milner, *Esq;*
 William Morice, *Esq;*
 Mr. John Morice
 Mr. Gervase Moore

N

The Rev. Mr. Timothy Neve, A.M.

Thomas Newham, *Esq;*

Mr. Nunes

Mrs. Lydia Newcome

Mr. John Nutsey

O

Mrs. Elizabeth Oates
 Mr. William Ockenden
 Mr. Elias Ockenden
 Nathaniel Oldham, *Esq;*
 Mr. Pindar Owen

P

The Musical Society of Peterborough

Mr. Achilles Preiton

Mr. James Powel

Capt. Jeremiah Pearce
 Dr. Pepusch,
 Mr. Papillon,
 Mr. Thomas Pritchard
 Mr. John Petit
 Peter Peirson, *Esq;*
 Mr. Christopher Pinchbeck
 Mr. Daniel Phillips
 Mr. John Pitt
 Capt. John Peacock, *of Huntingdon*
 Mr. James Pix
 Mr. Bartholomew Platt
 Mr. William Popeley, *Organist*
 Mr. Thomas Pitt
 Mr. Priest, *Organist at Bristol*

R

John Rowel, *jun Esq;*
 George Rivers, *Esq;*
 John Rich, *Esq;*
 Mrs. Lydia Raymond
 Mr. Thomas Roseingrave, *Organist*
 Mr. Peter Rudge
 Miss Rastor
 Mr. John Reading, *Organist*
 Mr. Noah Raoul
 Mr. William Roome
 Mr. John Rose
 John Robe, *Esq;*
 Mrs. Priscilla Rival
 Mrs. Mary Roberts

S

Capt. Stattiner

Baron

S U B S C R I B E R S N A M E S.

Baron Suaffo
Lady Suaffo
 Mr. Alvaro Lopez Suaffo
 Mrs. Eliz. Stephens, of Leominster
 Mr. John Southeby, M. B.
Dr. Schambergh
 Mr. John Skey
 Mr. John Shuttelworth, *Organist*
 Mrs. Frances Shireburn
 Henry South, *Esq;*
 Mr. Everard Smith
 Mr. Robert Smith
 Mr. Theophilus Shelling
 Mr. John Stanley, *Organist*
 Mr. James Simms
 Mr. James Scott, *Organist*
 Mrs. Frances Shorey
 Mr. John Stillingfleet
 Mr. Thomas Sharp
 Mr. Thomas Salway
 Mr. Richard Sandford

Mr. John Symmonds, *Organist*
 Mr. John Christopher Smith
 Signior Scarpentini
 Mr. John Sheeles

T

The Right Hon. the Earl of Thanet,
The Right Hon. the Countess of Thanet
Lady Mary Tufton
 Mr. William Tew
 Mr. James Truelove
 Mr. John Travers, *Organist*
 Mr. Charles Tuck

U

Mrs. Martha Unwin
 Mr. Samuel Vickers

W

Mr. John Whittingham
 Mrs. Dorothy Whormby

Mrs. Hannah Withers
 Mr. James Woridale
 Mr. Daniel Wales
 Mr. Thomas Whiting
 Mr. William Wigg
 Mr. Francis Waring
 Miss Williams
 Mr. William Wilks
 Mrs. Elizabeth West
 Mr. Hezekiah Walker
 Mr. John Wilcocks
 Mr. Boyce Waldron
 Mr. Abiel Whicello, *Organist*
 Mr. Daniel Wright, 2 *Books*
 Mrs. Sufannah Warren
 Mr. Samuel Weely
 Mr. John Wilson

Y

Mrs. Elizabeth Yeams



Sung by M^o. Papillon at the Theatre in Lincoln's Inn Fields I

CANTATA
I

Vno 1^{mo} *Largo*

As Damon watch'd his harmless Sheep; within a silent shade,

lock'd in the bands of downy Sleep, he saw his Charmer laid; and

thus he hail'd the Beauteous Maid.

Segue L'Aria

Flauto

Travers. 1 *mo*

Aria Andante

Travers. 2

Violin 2 *do*

Close not those Charming Eyes, my Life, my

only Dear! 'tis night till they arise, 'tis

6 6 * 6 6 #

Detailed description: This system contains the first four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics 'only Dear! 'tis night till they arise, 'tis' are written below the vocal line. The piano part features a bass line with sixteenth notes and rests, marked with '6' and '*' symbols. The vocal line includes various note values, rests, and trills (tr).

Day when they appear.

6 6 6 5 6

Volto Subito

Detailed description: This system contains the next four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics 'Day when they appear.' are written below the vocal line. The piano part continues with a bass line, marked with '6' and '5 6' symbols. The vocal line includes trills (tr) and rests. The system concludes with the instruction 'Volto Subito' in italics.

Close not those Charming Eyes my Life my only Dear!

tr

5 6 6 6 5 6

* 6 6 6 6

tis night till they arise 'tis day when they appear

tr

* 6 6 6 6 6 6 5 4 *

Recit: Charm'd at His call, with sweet surprize, She shew'd her Transport in her Eyes; and

The first system of music features a treble clef and a common time signature. The melody is written in a series of eighth and sixteenth notes. The bass line consists of whole notes with figured bass notation: *, 2, 6, 6, 5, and tr.

Chear'd the Am'rous Boy with Ardour not to be exprest, she clasp'd Him to Her Snowy

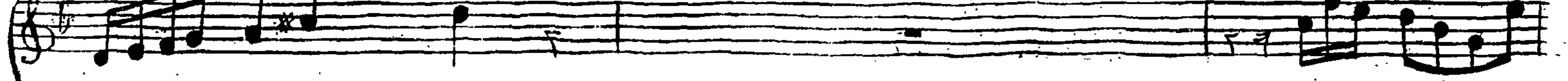
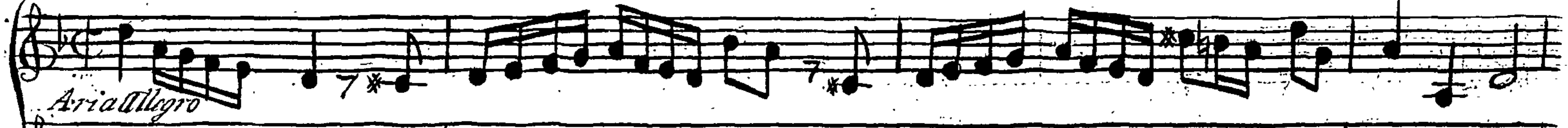
The second system continues the melody with similar rhythmic patterns. The bass line includes figured bass notation: *, 6, 4/2, 6, and 5.

Breast, who thus Sang forth his Joy. Segue L'Aria

The third system concludes the recitative with a double bar line. The bass line includes figured bass notation: 6 and *.

6
Violini Unisoni

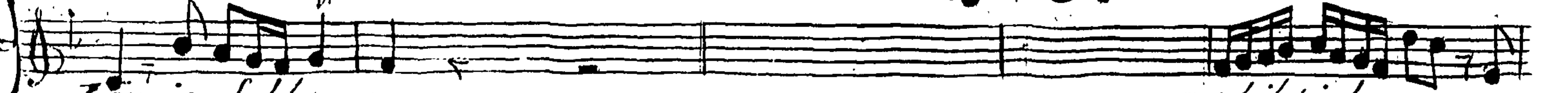
Aria Allegro



Whilst in her arms my Charmer holds me, I think the Queen of



Love in folds me whilst in her arms my



Charmer holds me I think the Queen of Love in folds me

whilst in her arms my Charmer holds me

I think the Queen of love in folds me *volti*

less lovely Venus is than she, Adonis too less blest than me;

less lovely Ven is than she, a do- - - - nis too - less blest if me.

CANTATA

II

Andante

Where shall a poor forsaken Virgin fly - - - to live at Ease or else in

peace to die *tr* To yonder Yonder Yonder

Hill to Yonder Hill I fain would go to Yon-der Hill I fain would go, where Sporting Sporting

Lambkins play their Innocence may sooth my woe - and Drive my Grief away

Volta

Largo

tr
 Ah cruel Nymph ah faithless Swain

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a trill on the first note, followed by a melodic phrase. The piano accompaniment (bass clef) features a steady eighth-note pattern with fingerings 6-6, 6, 6-4, 6, 6-4, and 6. A fermata is placed over the final note of the vocal line.

tr
 ah Base Base un grate-ful Pair you take delight

Detailed description: This system contains the next two staves. The vocal line continues with a trill and a melodic phrase. The piano accompaniment includes fingerings 6, 4, 6, 5, 4, 4#, b7, 5, tr, b7, and 6. A fermata is placed over the final note of the vocal line.

to give me Pain and laugh at my Despair 2^o lti

Detailed description: This system contains the final two staves. The vocal line concludes with a melodic phrase. The piano accompaniment includes fingerings 6, 5, 7, 4, 4, 6, 6, 6, 6, 7, 6, 6, 6, 4, 6, 4, and 3. A fermata is placed over the final note of the vocal line.

Allegro

Go perjur'd Svrain Enjoy your Love, and may this darling She, as false to thy Endearments

prove, as thou hast been to me: no more I'll pine for an Ingrate, no more my mind per-

plex; but for thy sake I'll ever hate, thy whole deceitful Sex.

CANTATA
III

Insulted by a hypocritic Prude, disdainful, Self Sufficient, pert and rude, A-

Figured bass: 7 4 2 5 3 6 8

-lexis patiently and Silent stood, with all the fortitude that mortal could

Figured bass: 6 4 6 tr 6 6 # 4 2

But when the Wretch blasphem'd his Charmer's Name, he thus Responded, and avoid his Flame.

Figured bass: 6 5 6 6

Aria Andante

Figured bass: 6 6 5 6 2 6 6 6 6 5

Volti

Adagio Fr

Glad the fond Heart you would Break — when you Mention the Name of my Dear

tr

6 6 6 5 6 5
3 4 3

6 6 6 5

6

4
2

6 6 6 6 5

3 3

You may censure advise and reprove and make my warm passion your Jest but a —

6 6 6 * 6 * 6 * 6 * 6 6 * 6

— las you can never remove the dear Image that's fixt in my Breast Da Capo

6 6 6 6 * 6 7 * 6

Recit

Slandretta full of Envy, and of Rage, began afresh Alexis to engage; who with a
 smile the Vain dispute declind, when lo! Eugenia best of Woman-kind, took both A
 lexis and his charmer's part, and cut the envious Slandrer to the Heart: in such a
 Sweet, Angelic light displayd, the Injur'd, Innocent, and Absent Maid: as

Forc'd the Universal Voice t'approve Alexis option

and his constant Love all to Eugenia gave the plaudit

Prize who did in these Pathetic terms the vanquish'd Prude ad-vise:

6
4
2

4

b7

b

4

*

Volti

Beware beware Censorious Fair

Lest Fate ... a derance some Sud - den Chance w^{ill} your Selves not them Expose

which will your Selves not them Ex - pose

Volti

Slanders a Curse, than Murder Worse, a Greater Baseness of the

Mind, the Murthirer's Dart, for fronts your Heart; but Sland'ers

Da Capo

give the Stab Behind.

Da Capo

Da Capo

CANTATA

Vivace

III

Re-

Musical notation for the first system, featuring treble and bass staves with notes and rests.

gard... lefts of her Sighting Swain Belinda ranges over the plain Dia-na like with

pointed Spear She Swift pursues She swift pursues the Tim'rous Deer

while waving in the ambient Air disshavell'd flows her Silken Hair she breaths Ann

brosia all a round and to her voice the Glad... some vates resound

Volli

Siciliana

6 6 * 6 6 6 6 5 * 6 6 4 *

Great God of love disarm Her re call thy fatal darts let not one Tyrant Charmer ere

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

grabs so many Hearts but ah who dares with hold Her tis well Thou hast no

6 6 6 6 6 6 * 3 6 6 5 *

Eyes tis well tis well Thou hast no Eyes for couldst Thou once be hold Her Thy self must be Her

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

prize for couldst Thou once be hold Her Thy Self must be Her prize

6 6 6 6 6 6 6 4 5 *

Thus Sang Eurillo while the Scornful Fair, past by but with so negligent an
 Air, as left him in the Anguish of Despair the God of Love in Pi-ty to his
 Grief, recall'd his Shaft and gave the Swain relief set him at Liberty & bade him
 range who thus Ex-cul-ted in the Happy Change. *Volti*

Aria Allegro

Since the Nymph I Love disdains me and scorrs my Deep despair Gentle

Cupid now unchains me to Enjoy - - - - - a Kinder to Enjoy - - - - - a

Kind - - - - - er Fair Sincethe Nymph I Love disdains me and scor

6 6 6 5 6 6 6

ms and Scorns my deep Despair *Gentle Cupid now Un*

6 3 2 5 6 6 6 4 6

chains me Gentle Cupid now unchains me to Enjoy

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

a Kinder Fair. *Volti*

6 6 6 4 3

some think it mighty Treasure mighty Treasure a Stubborn Heart to

6 65 6 7 6 6 6

gain but theirs be all the plea

6 4 4 6 6 6 6 6 4 5/6

sure for it is not worth the pain no no 'tis not

6 6 6 6 6 6 7 4/3 6

'tis not 'tis not worth the pain Da Capo

6 6 4/6 5

Sung by Miss Raftor at the Theatre Royal the Words by T. L. Esq.^r 27

Largo

CANTATA

V.

Allegro

Volvi

Recitative

The Sun was in his highest Strength when Chloe grac'd the Earth y^e Day

4/2 5/4 4/2

was at its utmost length no Night at Chloes Birth

Aria All^o

6 4* 2/4 6 6

The Meads were moun white

6 5 4 3 6 6 4 3 6

Ro-ses blown

The Meads were moun white Ro-ses

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

Where'er she moves ten Thousand Loves Fan our Souls with fond De:

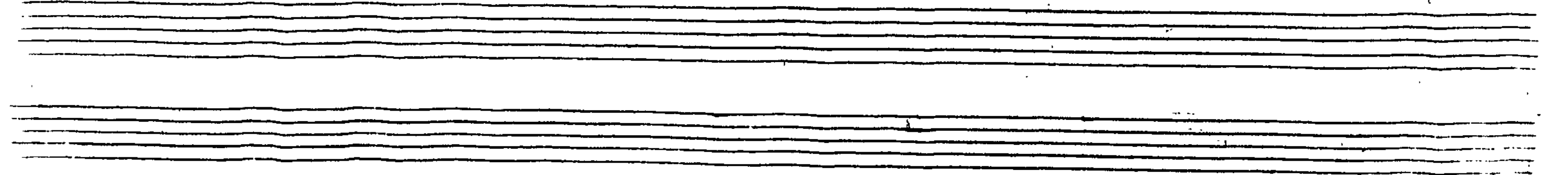
Chords: 7, 7, 6, 7, 7, 6, 7, 6, 7, 6, 5, 6, 5, *

sure fan our Souls with fond Desire we view with pleasure and a:

Chords: 6, 6, 7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, *

maze but ah so surely as we gaze so surely we expire Da Capo

Chords: 7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, *



Musical staff 1: Treble clef, 3/8 time signature, melodic line with two asterisks.

Larghetto

Musical staff 2: Treble clef, 3/8 time signature, melodic line.

Musical staff 3: Bass clef, 3/8 time signature, mostly rests.

The Arabian Bird a Phoenix

Musical staff 4: Bass clef, 3/8 time signature, melodic line with fingerings 6, 6, 6, 6, 6, 6.

Musical staff 5: Treble clef, 3/8 time signature, melodic line with triplets.

Musical staff 6: Treble clef, 3/8 time signature, melodic line with triplets.

Musical staff 7: Treble clef, 3/8 time signature, melodic line with a double bar line.

gives & Venus in her Cupid lives Venus in her Cupid lives & both in Chloes Eyes

Musical staff 8: Bass clef, 3/8 time signature, melodic line with fingerings 6, 6, 6, 6, 6, 6 and an asterisk.

6 5
4 3

tr

tr

The Arabian Bird a Phoenix gives & Venus in her Cupid lives and Venus in her

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

:S:

Cupid lives Venus in her Cupid lives & both in Chloes Eyes Volti

6 6/4 5/7 :S:7 7 7 7 6

CANTATA

VI

Gods if can never this endure Death alone must be my cure

groan I sink beneath the weight of Celias cruel causeless Hate

Aria Andante Why was She

made so Fair why are Her Eyes so Bright they Kill me with Dis-

pair and yet Attract my Sight why was she made so Fair-

Volti Dulcissimo 4 3

Handwritten musical score for a song. The score consists of seven staves. The first two staves contain the first line of lyrics: "why are her Eyes so bright why are her Eyes so bright they". The next two staves contain the second line: "fill me with Despair and yet attract attract my Sight They fill me". The fifth staff contains the third line: "with despair and yet attract attract my Sight". The sixth and seventh staves are empty. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals (flats) throughout the piece. The score includes figured bass notation (numbers 1-7) and some performance markings like slurs and accents. A double bar line is present at the end of the fifth staff.

Lyrics:
 why are her Eyes so bright why are her Eyes so bright they
 fill me with Despair and yet attract attract my Sight They fill me
 with despair and yet attract attract my Sight

Vivace

tr 37

In her Eyes ten thousand Stars ten thousand Stars - - - centre their bright

ness their bright - - - ness in her Heart ten thousand Char

centre their Sweet - - - ness

Recit

But she is proud as Lunos haughty self wh'tis a proud disdainfull charming Elf who

ever is made a Captive to her Eyes she makes his bleeding Heart a Sacrifice

*Vols

Andante *While*

restless on my Bed I lay my lovesick Head & seek for soft repose for soft repose for soft re

pose Her An gel form a rou...nd me flys a-wakes my Soul for

bids my Eyes their fal... ling lids to close

Then to the Limpid Stream, then to the Limpid Stream in wild Despair I fly

tr

tr

6 6 6 6 6 6 6 6 6 6 6 6

4 4

Then to the limpid limpid Stream in wild Despair I fly

tr

5 4 6 6 6 5 7 6 6 6 6

in wild Despair I fly And midst the Waters plun - - - nge, & midst the

6 6 6 4 5 7 5 7 6 7 5

Waters plunge, plu - - - nge with sure Intent to die.

7 6 4 6 6 4

Adagio

When lo! some Wretch, by Evil Gods design'd; more to protract y^e Torments of Man

kind; with Ill tim'd Friendship drags me thence again and makes me live but to Endure more pain;

Presto

But I have found a way, that shall her scorn repay, I'll Quit this

Adagio

Hated Light, and Seek the Shades of night, the Shades of Night.

Spiritoso

with Goblins and Fairies I'll Dance the Canaries and Demons all round in a Ring

All round in a Ring with Witches I'll fly beneath the Cold Sky - with Witches I'll

Adagio

fly beneath the Cold Sky and with a Screech Owl will I Sing

Larghetto

My Love alas is Dead and gone She's Dead and gone to me my Love alas is Dead and gone

Dead and gone to me and now my Senses they are flown I have my Liberty my Liberty

Fine