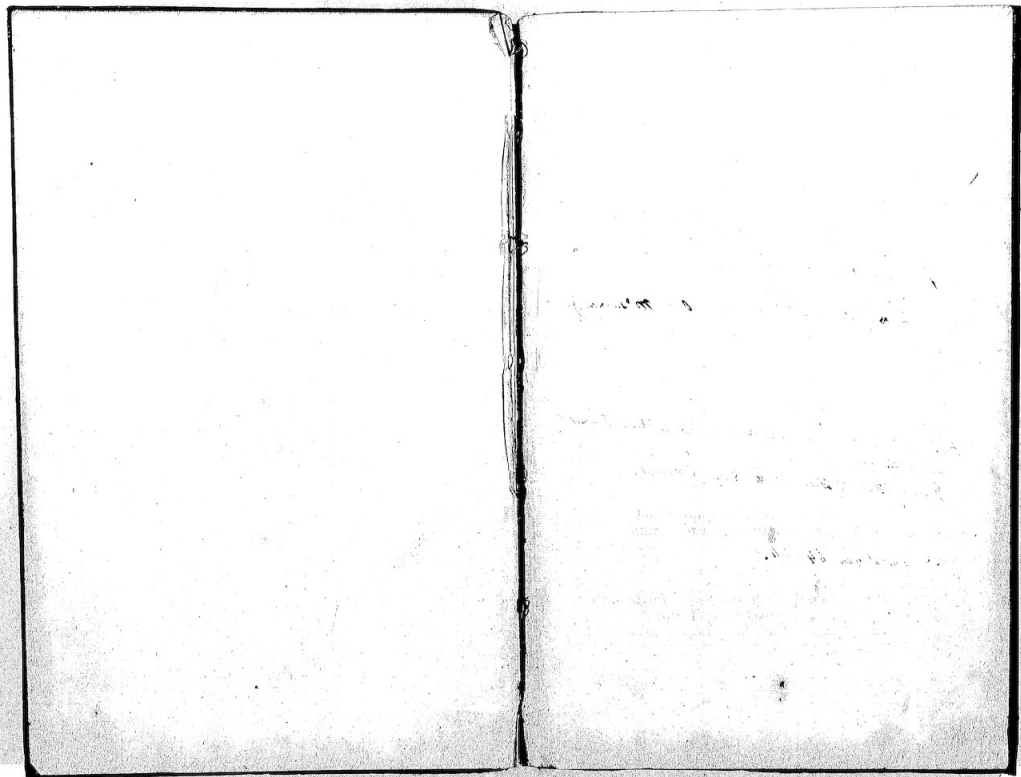


Whe



Copy of the score for two Soprano's.  
(This produced on the 30<sup>th</sup> of April 1766  
at Drury Lane Theatre. The words translated from  
L. Galani & J. M. de Stangis, by Owen M'Curry.)

John Battista Bononcini was the son of Giovanni Maria Bononcini  
and brother of  
Giovanni Battista Bononcini the second & third.

Camilla was 64 nights.

# SONGS

In the New

## OPERA

OF

## CAMILLA

By *Seignour Bononcini*.

As they are Perform'd at the Theatre Royal.

Fairly Ingrav'd on Copper Plates, and more  
Correct than the former Edition.

*Note:* These Songs are Printed so, that their Sym-  
phonies may be Perform'd with them.

LONDON:

Printed for *John Collins* at the Back between the  
two Temple Gates *in Fleet-Street.*

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### Advertisements.

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Largo.

*Overture in Camilla*

Staccato

Presto.

Handwritten musical score on the left page, featuring multiple staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The page shows signs of age and wear, with some fading and discoloration.

Handwritten musical score on the right page, featuring multiple staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The page shows signs of age and wear, with some fading and discoloration. The score includes dynamic markings such as *piano* and *forte*.

Adagio

Musical notation for the Adagio section, consisting of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is an alto clef. The bottom staff is a bass clef. The music is slow and features a mix of eighth and sixteenth notes with some rests.

Allegro

Musical notation for the Allegro section, consisting of ten staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is an alto clef. The bottom staff is a bass clef. The music is fast and features a mix of eighth and sixteenth notes with some rests. The word "piano" is written above the fifth and ninth staves.

Camilla. Sung by M<sup>rs</sup> Toft in *ſ* Opera of Camilla. 1

*I was born of Royall race, yet must*  
wander, yet must wander; wander in disgrace, yet must wander, yet must  
wander in disgrace. *I was born of Royall race, yet must wander, yet must*  
wander, wander in disgrace; *All the Pomp that Fortune*  
*yeilds, humble Valleys, Flocks & Feilds, humble Valleys, Flocks & Feilds, D.C.*

The musical score consists of a vocal line and a keyboard accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. The keyboard part is in the right hand, with a treble clef and the same key signature and time signature. The lyrics are written below the vocal line. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

For<sup>e</sup> Flute.

The flute part is written on three staves. The first staff is in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is a single melodic line for the flute.



Presto. *Sung by M. Dlapine in y Opera of Camilla* 2

*O Nymph of race di-*

*vine that does all Nymphs out shine that does all Nymphs out shine: a Nymph of race di-*

*vine that does that does all Nymphs out shine: a Nymph of race divine, that does that*

*does all Nymphs out shine: Such Glyceris fill thy Eyes, my*

*Fresh Soul experiencing that Phebus at his rising, l'ss Charming paints the*

*Skies, than Phebus at his rising, l'ss Charming paints the Skyes, that*

*Phebus at his rising, l'ss Charming paints the Skyes. D C.*

For y  
Flute

Prenetto. *Sung by M: Dlapine in Opera of Camilla.* 3

Since from Death thus save me, I'll live for you a-  
lone. I'll live for you alone. I'll live for you alone, since you from Death thus  
save me. I'll live for you alone; the life freely gave me, life's not my  
own, no, no, no, that life's not my own, no, no, no, no, life's not my  
own, since from Death thus save me, I'll live for you alone. I'll live for you a-  
lone. I'll live for you alone, since from Death thus save me, I'll live for you a-  
lone, since you from Death thus save me, I'll live for you alone.

For  
Flute

For the Violin the Song begins

For the second part

Bow darts are in your Eyes, there dwells the Smiling,  
 You ... long ruin; your Brows his  
 Bow supplies, to shoot us while we are viewing; your Brows his Bow  
 supplies, to shoot us while we're viewing; Who can y sight refrain, who  
 hears a Toy so thrilling, so mandrons sweetly pa...  
 in, the pleasure is so killing, so mandrons sweetly pa...  
 in, the pleasure is so killing. Da Capo..

For the Flute.

Before she is a part

Fortune E...ver known to vary, Fortune E...ver known to vary, new grown

rosary Changes to a smile her frown Fortune F...ver known to vary

Fortune E...ver known to vary, new grown rosary Changes to a smile her

frown, new grown rosary Changes to a smile her Frown

For when we are

near attending never ending hap-py hours more gaily on, happy

hours more ass-lu in steer En-

ding hap-py hours more gaily on, happy hours more gaily on. *Da Capo*

For the Flute

Sung by the Barronets in the OPERA call'd Camilla at the Theatre.

*Lavinia Sings*

*Tender, tender maids your*  
*Pity show, the envenom'd Dart I feel, the envenom'd*  
*Dart I feel, tender maids your pity show tender maids your pity*  
*show the envenom'd, the envenom'd Dart I feel, the envenom'd the envenom'd dart I*  
*feel, of the hands that gave the blow, the eyes that wound me,*  
*no virgin may re-veal the Eyes that cou'd be pierc'd, no virgin may re-*  
*veal no virgin may re-veal, tender* *D C*

For the  
FLUTE *D C*

*[Faint, mostly illegible musical notation and lyrics on the left page]*

Turnus, Sing by Mr. Hughs in the Opera of Camilla.

*[Musical notation with lyrics]*  
 Frail are a lovers hopes, frail are a lovers hopes, fatal is the Fair, and  
 fatal is the Fair, fatal is the Fair, frail are a lovers  
 hopes, frail are a lovers hopes, fatal is the Fair, frail are a lovers hopes, &c  
 fatal is the Fair; If she Smiles us to destroy, vain his  
 hopes are false the Joy, vain his hopes are false the Joy, that does his Heart En-  
 snare, if she Smiles us to destroy, vain his hopes are false the So-  
 y, that does his Heart ensnare. D.C.

For the Flute.

*[Musical notation for the Flute part]*

Lavinia. Sing by 4 Barronefs in 4 Opera of Camilla. 8

*Wellcome Sorrows Death attending welcome*

*Death my Sorrows ... -ading welcome Death welcome Death my*

*Sorrows ... -ading welcome Death my Sorrows*

*... -ading welcome Death my Sorrows*

*are hopes despairing Sighs despairing Life becomes beloved from our care Life becomes beloved*

*... -ading welcome Death my Sorrows ending welcome Death my Sorrows ... -ading*

*... welcome Death welcome Death my Sorrows ... -ading*

For 4 Flute.

Flute part musical notation consisting of four staves.

Metius. Sung by M<sup>r</sup>. Ramondon in y<sup>e</sup> Opera of Camilla<sup>9</sup>

All I venture to restore ye, injur'd Princess to y<sup>e</sup> right to rest... re-ge joye d  
Princess to y<sup>e</sup> right. All I venture to restore ye, injur'd Princess to your right, to re-  
-sto... re-ge injur'd Princess to your right  
If my sword too weak should prove, swear by Empire & by  
law by the power that new Smile o'er ye, with your pained Eyes I'll fight, by the  
power that new Smile o'er ye with your pain red Eyes I'll fight, with your  
pain red Eyes I'll fight

D.C.

For  
Flute



Camilla. Sung by M<sup>rs</sup> Toft in *ſ* Opera of Camilla<sup>10</sup>

*See see, see see of juſt Gods of innocence.* *see*

*Ye juſt Gods of innocence, regard <sup>ſ</sup> tender Eyes regard <sup>ſ</sup> ſtroke Eyes of ſorrow's Endure.*

*see of juſt Gods of innocence, regard <sup>ſ</sup> tender Eyes, tender*

*Eyes, tender Eyes, of ſorrow's Endure; of ſe... rrows Endure;*

*So w<sup>h</sup>o unſeen are Arm'd to riſe, unſted in my defence, they*

*Drive diſaſter far off from hence & work my ſorrow's cure.*

*They drive diſaſter far off from hence & work my ſorrow's cure.* *ſecond my ſorrow's cure.*

For *ſ* Flute .

Lavinia Opera by the Barr<sup>th</sup> in. *L. OPERA* of Camilla. 11

*Fair Dorinda* happy, happy, happy may'st thou ever be.

*Fair Dorinda* happy, hap-py, *Fair Dorinda* hap-py, hap-py.

*Fair Dorinda* happy may'st thou ever be, *Fair Dorinda* happy, hap-py.

*Fair Dorinda* hap-py, hap-py, hap-py may'st thou ever be.

*Take thee smiles on happy Days,*

*may they all be* *Smile on thee* *le on thee may they all be*

*Smile on thee.* *Fair* *De Capo*

For the Flute

D. C.

Presto. Sung by M. D'Alpine in *l'* Opera of Camilla. 12

Cherishing fair for thee I languish, fair for thee I languish, but bless'd hand for thee I languish but bless'd the hand, but bless'd the hand I gave of blow, but ble... f. do  
hand I gave of blow, Cherishing fair for thee I languish, but bless'd the hand for thee I languish  
but bless'd of hand, but bless'd of hand I gave of blow, but bless'd of hand I gave of blow.  
With equal anguish each Swain disappears, with equal anguish each Swain disappears  
pain, & when she appears, streams forget to flow, & when she appears, streams forget to flow.  
and when she appears, when she appears, streams forget to flow. Da Capo.

For the Flute.

Camilla. Sung by Mrs. Toft in the Opera of Camilla. 35

Wretched an I that gain him, & I  
gladly wou'd disdain him, whom my Eyes have made my Slave, & I gladly wou'd disdain him,  
whom my Eyes have made my Slave, and I gladly wou'd disdain him, and I gladly wou'd dis-  
dain him, whom my Eyes, whom my Eyes have made my Slave

But in vain do I endeavour, fate resisting, love persisting, unconquer'd  
ever me an equal Vassal have, fate resisting, love persisting, unconquer'd ever  
me an equal Vassal have, unconquer'd ever, me an equal Vassal have. D.C.

For  
Flute

Tullia. *Sung by M<sup>rs</sup> Lindfey in the Opera of Camilla.* 14

Among Women they for certain know of most of least discover to the Husband or the Lover whom they studly to betray

Among Women they for certain know of most of least discover to the Husband or the Lover whom they studly to betray when they studly to betray.

She haste th appointment hastning, her steps precise her looks upcasting,

but could you the fair behold behind the Curtain, you'd quick hear her burst out into an ah, ah, ah, ah, you'd quick hear her burst out into an ah. D C.

For the Flute.

Flute part consisting of three staves of music.

Linco Sung by Mr. Leveridge in *Opera of Camilla* 15

And Phillis, wanton still is paying none for  
those dear pleasures, w<sup>h</sup> before improv'd her treasures, w<sup>h</sup> her Youth was in the bloom,  
when her Youth was, w<sup>h</sup> her Youth was in of bloom, which before improv'd her treasures,  
when her Youth was in of bloom, w<sup>h</sup> her Youth was, w<sup>h</sup> her Youth was in of bloom.

Gold supplies w<sup>h</sup> Age is wanting gold has brought over  
lasting gold gives memory to of Concord gives good humour to of forward still gives honour to the  
Clown, gold gives ho- non, gold gives honour to the Clown. D.C.

For the Flute.

Tullia. Lineo Tul. Lin. Tul. Lin. Tul. 16

*I Languish For whom I Sorrow My Dear, My Treasure I'm here I speak not, I*

*Lin. Tul.*  
*peak not to Thee My Treasure I'm here I speak not I speak not to Thee I speak not to Thee Ma*

*Lin. Tul. Lin. Tul.*  
*wouldst thou Thee Thee, Oh help me Here, here, Thus pensive I goe and utter my woe &*

*Lin. Tul. Lin. Tul. Lin. Tul.*  
*utter my woe I Languish For whom I Sorrow My Dear My Treasure I'm here I speak*

*I goe, & utter my woe I speak not to Thee* *thus pensive I goe and utter my woe I speak not to Thee I speak not to*

*for whom I Dear. In here my Dear my Dear I'm here my Dear I'm here my Dear I'm here*

### A Duett

*Care is fled dispain no more, Love has Smild & I'm rewarded:*

*Give my Heart thy sorrows o'er Love has Smild & I'm rewarded:*

*Care is fled dispain no more, Love has Smild & I'm rewarded.*  
*Give my Heart thy sorrows o'er Love has all my Vow rewarded.*

Turnus Sung by M<sup>r</sup>. Hughs in y<sup>e</sup> Opera of Camilla<sup>l</sup>

Handwritten musical score for the role of Turnus in the opera Camilla, performed by Mr. Hughs. The score is written on ten staves, with a vocal line on the upper staff and piano accompaniment on the lower staff. The music is in 12/8 time and features a variety of rhythmic patterns and dynamics. The lyrics are written below the vocal line.

*As never yet was known a Nymph so kind & true, as never yet was known a Nymph so kind & true, so fair & faithfull too, a Nymph so true, so fair & faithfull too, no, no, no, no, a Nymph so kind & true as never yet was known a Nymph so kind & true, so fair & faithfull too, so fair & faithfull too, no, no, no, no, so fair & faithfull too, no, no, no, no, so fair & faithfull too, Despair no more pursues me, my fancy'd fears are flown, my thoughts no longer refuse me, my torments, adieu, my thoughts no longer refuse me, my torments adieu, despair no more pursues me, my fancy'd fears are flown, my thoughts no longer refuse me, my torments adieu. D. C.*



Camilla. *Sung by Mrs Toft in ſ Opera of Camilla* 81

*Revenge, revenge! Summon revenge is all my care, revenge is all my care, a ally*

*care, revenge, revenge, revenge*

*ing, revenge, revenge, Summon, get thy revenge*

Turnus. *Sung by M<sup>r</sup> Hughes*

*Now Cupid or never be kind to discover what Turnus must*

*do, what Turnus must do: Now Cupid or never, be*

*kind to discover what Turnus must do. When dangers ap-*

*pearing, be kind fortune veering, our thoughts are but slow, our thoughts are but slow,*

*thoughts are but slow, now Cupid or never, be kind to discover what Turnus must*

*do, now Cupid or never, be kind to discover what Turnus must do.*

*do, now Cupid or never, be kind to discover what Turnus must do.*

Prencetto, Sung by M. D'Alpine, in *l'Opera of Camilla*.<sup>19</sup>

*In vain I fly from Sorrow that still attends me, I fly from Sorrow, that still attends me, in vain I fly from Sorrow that still attends me, in vain I fly from Sorrow that still attends me, in grief & Youth is wasted by grief, my hopes are fled, these tears thus daily falling that Breast which still glowing will quickly end me, that Breast which still glowing will quickly end.*

Camilla Answers in the same tune

*Upbraid no more Prencetto my Virgin passion, No more Prencetto my Virgin passion, My Virgin passion, With you I pine and languish, I feel your grief and anguish, But fate is unrelenting, And fear is still preventing, My Inclination.*

For the Flute.

Brenesto Sing by M. Dlapine, in Opera of Camilla.

Handwritten musical score for vocal and piano parts. The vocal line is written in treble clef with lyrics underneath. The piano accompaniment is written in bass clef. The piece features various musical ornaments and dynamic markings.

*Solemnly devoutly fervent burning*

*so Service of what Boy*

*with passion aspiring Service filled by capably*

*so Service of what Boy*

*Service of what Boy*

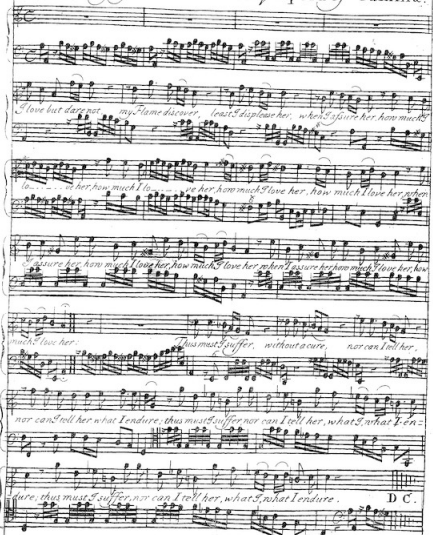
*so pleasing the pain is Service into with Boy*

*Service into with Boy*   *Service into with Boy*   *Service into with Boy*   *D. C.*

For the Flute.

Handwritten musical score for the Flute part. The score is written in treble clef and consists of several staves of music, including numerous trills and sixteenth-note passages.

Metius. Sing by M<sup>r</sup>. Ramondon in y<sup>e</sup> Opera of Camilla. 21



I love but dare not my flame discover, least I displeas her, when I find her how much I  
love, how much I love her, how much I love her, how much I love her when  
I assure her how much I love her when I assure her how much I love her how  
much I love her. Thus must I suffer, without cure, nor can I tell her,  
nor can I tell her what I endure, thus must I suffer nor can I tell her, what I en-  
dure, thus must I suffer nor can I tell her, what I endure. D. C.

For the Flute.



Linco. Sung by M<sup>r</sup>. Leveridge in the Opera of Camilla. 22

Fortune like a wanton Gipsy, often turns things upside down.

Fortune like a wanton Gipsy, often turns things upside down.

Fortune like a wanton Gipsy, often turns things upside down, often turns things

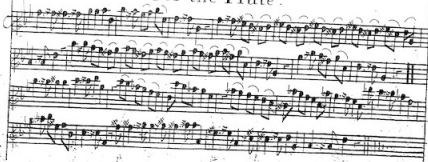
upside down. When she's grown a little Gipsy, in a trice! she will give a sudden

rise! in a trice! she will give a sudden rise! a sudden rise! a sudden rise!

to a Justice from a Clown, the reason why, the reason why must

not be known, the reason why must not be known. D. C.

For the Flute.



Tullia. *Sung by M<sup>rs</sup> Lindfey in the Opera of Camilla*

Not so much cruelly, I prethee now, my Linco. I do conjure thee, I prethee now, not  
so much cruelly, my Linco, not so much cruelly, I do conjure thee.  
I long to be thy Bride, all Day, I long to see thee all Night, I would I  
do assure thee, all Night I could be by thee, I do assure thee. *Not D C.*

Lavinia *Sung by the Baroneis*

Soy's, Soy's, Soy's are attending those cares on which  
they did disress me; Soy's are attending those cares are ending, I did disress me.  
Soy's are attending those cares are ending, I did disress me; Love reconciling, & fortune  
smiling, Unite to bless me. love reconciling, love reconciling, & fortune  
smiling, Unite to bless me, and fortune smiling, Unite to bless me. *D C.*

Lavinia. *Sung by* Barrone's *in* *the* Opera of Camilla. 24

*No, no, no, no, no, no*  
Love was ever known, that mine surmounted,  
*no, no, no, no, no, no*  
no, no love was ever known, that mine surmounted, no faith was ever  
shown, no love was ever known, no faith was ever shown, my faith exceeding; no  
faith was ever shown, my faith exceeding,  
Wherefore of constant love I shall be accounted, the most exalted proof is  
times succeeding, in times succeeding, in times succe...ding, Da Capo.

For the Flute.

*A Recit.*

*...d her ... Cupid flying behold him watching Diana,*

*Such grace shew all o'er her, Gods might a dire her, Such grace,*

*Such grace Such grace shew all o'er her Gods might a dire her, Such grace*

*...all o'er her Gods might a dire her.*

*Bliss be for ever to her, she whom we care, to me no sight of Heaven her faith is given,*

*Her faith is given her faith is given, to me no sight of Heaven her faith is given. De Capo*

For the Flute

*D.C.*



Metus. Sung by M<sup>r</sup>. Ramondon in *ſ* Opera of Camilla.<sup>20</sup>


Love leads to Battle, who dares oppose him, the Rebell Squadrans his  
presence fly: Love leads to  
Battle, who dares oppose him, the Rebell Squadrans his presence fly:  
See how the Hero  
drives all before him, Armed with Light'ning shot from her Eyes;  
see how the Hero drives all before him, Armed with light ning  
shot from her Eyes. Da Capo

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 3/4 time signature. The lyrics are written below the vocal line, with some words in italics. The score ends with a double bar line and the instruction 'Da Capo'.

For *y* Flute.

The flute part is written in a single staff with a treble clef and a key signature of one flat. It begins with a 3/4 time signature and a first ending bracket. The music is a continuous melodic line with many sixteenth and thirty-second notes. The score ends with a double bar line.

Prenesto. Sung by M. Dlapine in *l'Opera of Camilla* <sup>30</sup>



Alas! I fall you for me and I'll be for me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was  
born, and I'll fly me unavailably deny me the paper is a crowd sure never was

You fly your pursues, you could fly and -  
- - - - scer, and tamely surrender to one you show scorn, you sho -  
- - - - in scorn, you tamely surrender, you tamely sur -  
- - - - render to one you show scorn, to one you show scorn. Da Capo.

For the Flute.



Camilla. Sung by M<sup>o</sup> Toff in *l'Opera* of Camilla 28

Love & ambition strive, in shall of conquest gain.

Love & ambition strive, in shall of conquest gain, tis sweet in love to thrive & pleasant is to reign, tis sweet in love to thrive & pleasant is to reign. Love & ambition strive, which shall of conquest gain. tis sweet in love to thrive, tis sweet in love to thrive & pleasant is to reign, tis sweet in love to thrive, tis sweet in love to thrive & pleasant is to reign.

Both Champions are courageous, and equal of scale.

If either both outrageous, nor know it will prevail, no, no, nor know it will prevail.

For the Flute

Linco. Song by Mr. Leveridge in f Opera of Camilla 29

Tullia! feel thy Charms begin to move me. Tullia! feel thy  
Charms begin to move me, say in pity can you love me, you fill with Balm  
Smarts the A. Moving Air, say in pity can you love me, you fill with Balm  
Sweet to the Ambient Air, you fill with Balm, Sweet  
to the Ambient Air. O No gentle Smiles but once  
to me, no softness a cold with mine compare, you'd yield to love and love would  
ne'er deceive you, you'd yield to love and love would ne'er deceive you. D. C.

For the Flute.

Flute part consisting of three staves of music.

Tullia. Sung by Mrs Lindfey in y Opera of Camilla.



*Something is in my face so alluring such faces procuring for me  
more is such faces procuring something is in my face so alluring such faces pro  
curing no beauty more is such faces procuring of no beauty more is of no beauty more is  
that no beauty more is flowing thro' Old like do desire me alike they fire me to passionate  
Ie come, je passez vite assez, they sing they caper they fire to look fine in hopes for Tullia will be thy  
s'élève, null une des volons but fire que m'importe in love honest love when they desire, what ever they  
sirens, but fire c'est un cadavre que l'on ne voit ever: la live honest even ever they desire, ever they desire*

For Flute



Flute accompaniment consisting of three staves of musical notation.

Lavinia . Sung by 4 Barroneis in 6 Opera of Camilla 34

*Fly, fly and follow your Idol beauty,*  
*the Idol beauty flies before ye, fly fly and follow your Idol*  
*beauty, the Idol beauty, Idol beauty flies before ye*  
*I find no ease in this*  
*Life you gave me*      *Death is more pleasing, why*  
*did you save me, but yet remember,*      *but yet remember,*  
*I did a-dore ye; I did a-dore ye.*      *Da Capo.*

For the Flute.

Turnus. Sung by Mr. Hughs in y<sup>e</sup> Opera of Camilla

Oh  
gracious Sealow, fly for ever more, do not fly from my fair Lavinias breast, resign to Love & joy  
Oh, y<sup>e</sup> gracious Sealow, oh y<sup>e</sup> gracious Sealow, fly for ever, no more do not fly from my fair Lavinias  
breast, resign to love & joy, fly from my fair Lavinias breast, resign to love & joy, to Love and  
joy, resign to love & joy

*Aspirans & fera fida deorum* a leader Queri  
a Virgin who loveth thee, & promiseth to destroy thee, thy destruction thou lovest to  
destroy thee, le... a leader Queri D.C.

For y<sup>e</sup>  
Flute

A two part Song between Turnus and Preneito in Opera of Camilla 35

*Happy I love to haste to enjoy her, to my wishes she will readily yield; happy*  
*Hopeless I love to never must enjoy her, to Preneito she will never yield; to Pre*  
*love to haste to enjoy her, to my wishes she will readily yield, to my wi*  
*...nest to she will never yield; hopeless I love and*  
*... she she will readily yield to my wi*  
*never must enjoy her, to Preneito she will never yield; to Pre*  
*... And she will readily yield; Says alluring, in:*  
*... She will never yield; happy declining a:*  
*to me Oh if pleasures Oh if pleas... sure, Oh the*  
*and me Oh if torments, Oh if tor... ments, Oh the*  
*pleasures that blast lovers' souls; Oh the pleasures that blast lovers' souls.*  
*torments that your lovers feel; Oh the torments that your lovers feel.* D C



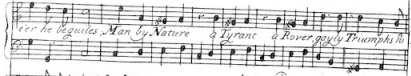
Lavinia. Sung by *q* Barroneſſin *g* Opera of Camilla. 34



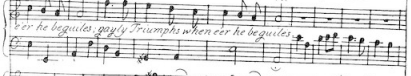
*q* By ye *q* Gains of unfaithfull *q* Lover false his tears are *q* fatal his



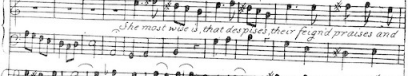
*q* Wiles Man by Nature a *q* Tyranc a *q* Lover gayly Triumphs when



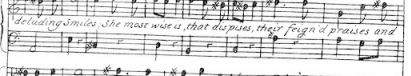
*q* er he beguiles Man by Nature a *q* Tyranc a *q* Lover gayly Triumphs *q*



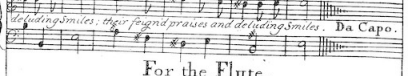
*q* er he beguiles gayly Triumphs when *q* er he beguiles



*q* She most wise is that despises their feign'd praises and

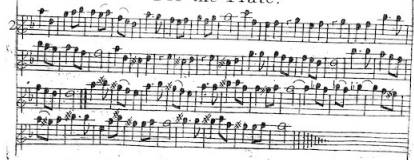


*q* deluding smiles. She most wise is that despises their feign'd praises and



*q* deluding smiles. their feign'd praises and deluding smiles. Da Capo.

For the Flute.



Tullia Sung by M<sup>o</sup> Lindley in *l'Opera of Camilla*.<sup>39</sup>

*These*  
Eyes are made so killing that all who look must die, that all who look must die, must die must die  
die that all who look must die, these eyes are made so killing that all who look must die, that all who look must die  
die, that all who look must die *So*  
Art in nothing ending from Art Enduring want, these Graces gainst flowing die  
-pass the help of Ruin, by Myself but to hang me 'tis fatal to cover your eyes, for  
Death is in my eyes, tis fatal to cover your eyes, for Death is in my eyes. *Da Capo.*

For the Flute.

Song by Mr Leaveridge & Mr Lindley in an OPERA of Camilla at the Theatre Royall  
Lince and Tullis Singers

Two staves of music with lyrics: *Thou art he my Deary's Creature for which sake I'd*

Two staves of music with lyrics: *Thou art he my Deary's Creature for which sake I'd*

Two staves of music with lyrics: *Live and Dye I'd Live and Dye*

Two staves of music with lyrics: *Live and Dye Thou art he my Deary's Creature for which sake I'd Live and*

Two staves of music with lyrics: *Dye for which sake I'd Li - - - ve and Dye I'd*

Two staves of music with lyrics: *Dye for which sake I'd Li - - - ve and Dye I'd*

Two staves of music with lyrics: *Live and Dye Thou art he my Deary's Creature for which*

Two staves of music with lyrics: *Live and Dye I'd Live and Dye*

Two staves of music with lyrics: *sake I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd*

Two staves of music with lyrics: *- - - I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd*

Two staves of music with lyrics: *Live and Dye I'd Live and Dye I'd Live and Dye*

Two staves of music with lyrics: *Live and Dye I'd Live and Dye I'd Live and Dye*

I perceive it, and to me it is no wonder for like  
Great Love for the dees Whound me I Believe it,  
Thunder bright Chorus fig round me I Languish pines Creature  
O my Anguish  
for the sake I pine and Dye I pine and Dye I pine and  
future for thy sake I pine and Dye I pine and Dye I pine and  
Dye I Languish pines Creature for the sake I pine &  
Dye O my Anguish  
I pine and Dye I pine and Dye I pine and Dye  
Dye I pine and Dye I pine and Dye I pine and Dye  
I pine and Dye I pine and Dye  
I pine and Dye I pine and Dye

Prenceto, Sung by M: Dlapine, in y Opera of Camilla.

Cu... pid o... CUPID

at length reward me, or thy orwell Prowns give o...

... ver, or thy Crowns give o...

... ver. *Stacc.*

Swing a Sible & lovely, since I am content to my duty, let the vanquish'd Nymph re-

... tain'd Time, let her Crown her faithfull Lover, let the vanquish'd Nymph reward the, let her

Crown her faithfull Lover, her faithfull Lover. Da Capo.

For the Flute.

Tencito. Sung by a Boy in the Opera of Camilla.

Yes, yes 'tis all I want, nor do I better thrive, yes, yes 'tis all I want, nor

would I better thrive, a Heart for Heart is all, a lover can obtain, all, for Heart is

all a lover can obtain; all, all a lover can obtain, all, all a lover can ob-

tain: a happiness I feel, no mortal can reveal, if

all I have I give, I never must complain; if all I have you

give, I never must complain; I'll never complain, I'll never complain.

all I have I give, I never must complain. Da Capo.

all I have I give, I never must complain.

For the Flute.

Flute accompaniment consisting of three staves of musical notation.

Turnus. Sung by Mr. Hughes in the Opera of Camilla. 39

*Mr. Flood shall quit*  
*Ocean, the Stars their Nightly duty, when I forsake of Beauty I do's my Heart command*  
*when I forsake of Beauty, the Floods shall quit of Ocean, the Stars their Nightly*  
*duty, when I forsake of Beauty, that does my Heart command, when I forsake the*  
*Beauty that does my Heart command*  
*The Sun shall loose his motion, no sand of Shore shall cover when I forget to*  
*love her, whose Charms I can't withstand, but I forget to love her, whose Charms I can't withstand.*

For the Flute.

D.C.

The flute part consists of several staves of music, primarily composed of sixteenth and thirty-second notes, providing a rhythmic accompaniment to the vocal line.

Camilla. Sing by Mrs. Toft in y Opera of Camilla 4<sup>o</sup>

*Dangers*  
Dangers on my surround me  
Tornments fresh begin to wound me, face my wishes fly  
Tornments fresh begin to wound me, face my wishes fly  
Tornments fresh begin to wound me, face my wishes fly  
The flowers blaster, seen as wasted, seen as wither'd, yes, they are dying  
The flowers blaster, seen as wasted, seen as wither'd, yes, they are dying

**For the FLUTE**



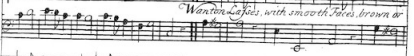
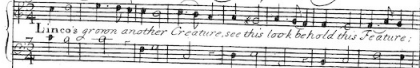


Metius. Sung by Mr. Ramondon. in y Opera of Camilla. 42

*Oh! force of Light wing*  
Pier some day it brings our Eyes, some So ... in darkness  
*straying* Oh! force of Light wing flies, some day it brings our Eyes, some So ...  
... in darkness, straying, some ... in darkness straying.  
*The rays our Feet directing from their pure proceeding,*  
Glimp of Life procure us, from Death, from Death a white secure is Astrae ... non staying  
from Death, from Death a white secure is Astrae ... non staying. D C.

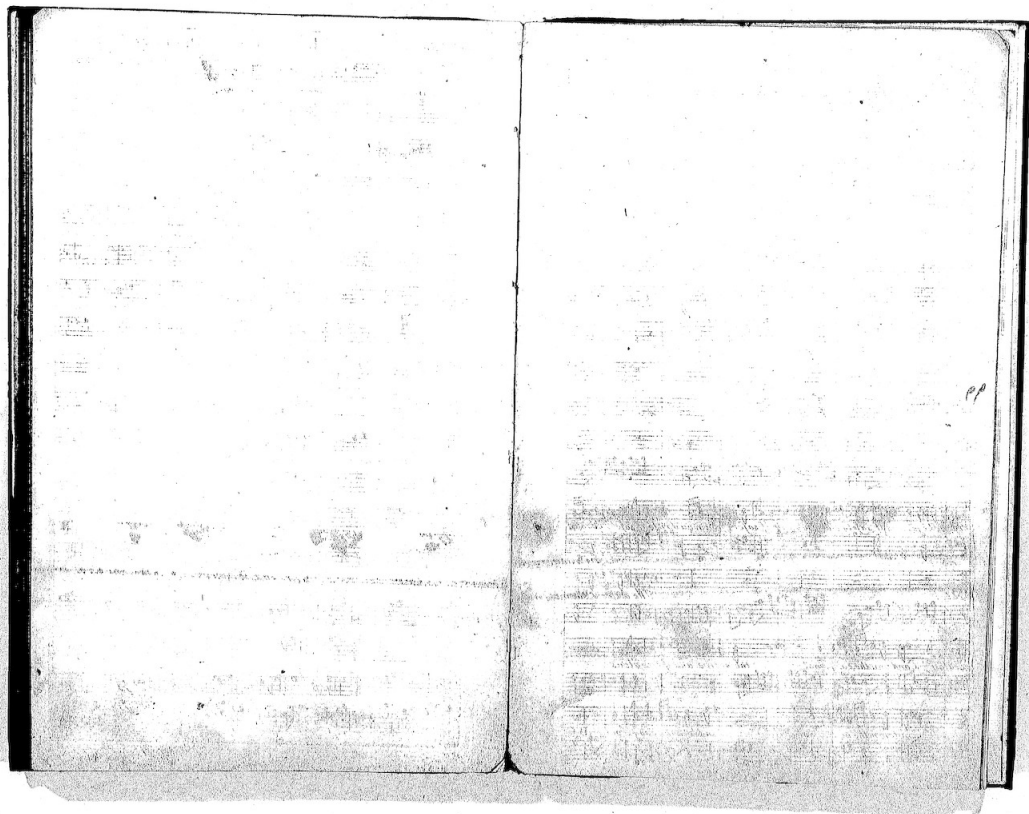
For y Flute.

Linco. Sung by M<sup>r</sup> Leveridge in *the* Opera of Camilla.



For the Flute.





A two part Song between Lavinia and Turnus 44

**LAVINIA** **TURNUS**

Cease cruel tyrannizing give your resentments over, cease cruel to deceive me  
 give falshood over, cease to my Vows despising, if kill your lover, least I am kind of leave me if  
 kill your lover Ah! Ah! Ah! Ah! kill your lover  
 Ah! Ah! kill your lover Ah! Ah! kill your lover

Latinus. Sung by Mr. Turner.

Be cruel & be  
 jealous if safely you will rule be cruel be jealous  
 Be cruel & be  
 jealous if safely you would rule if safely you would rule  
 rule  
 The active & the  
 jealous Condemn the easy Fool the active and the jealous  
 Condemn the easy Fool Condemn the easy Fool D C

Turnus. Sung by Mr. Hughes in the Opera of Camilla.

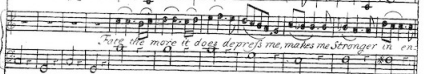
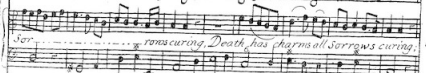
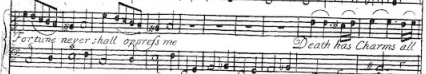
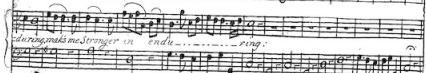
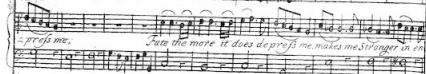
Cease  
 cruel tyrannizing give your resentments over, least when my Vows despising you kill your lover  
 Ah! Ah! Ah! Ah! kill your lover  
 You are my souls ambition I have no life a-  
 love ye as just if your suspicion I constant love ye.  
 I have no life above me as just if your suspicion I constant love ye.

Lavinia's Answer to the same tune  
 Cease cruel to deceive me  
 Give give your falshood over;  
 Cease when unkind you leave me,  
 You kill your lover  
 Ah! ah! ah! you kill your lover  
 Let me be your ambition  
 And know no life above me;  
 Love will be my condonee,  
 If you can love me.

For the Flute.

Flute accompaniment for the preceding songs.

Camilla. Sung by M<sup>rs</sup> Toft in y<sup>e</sup> Opera of Camilla. 61



Preſento. Sung by M. Dlapine in the Opera of Camilla. 47

Let the winged plumes fly, dread fall, thunder, fate, destiny  
...ing, rend, squally, rend, squally, World asunder, rend, squally  
... World as un... der, but Camilla, do forsook her, but Camilla, do forsook her  
... her, her  
Let the plumes of Justice, perch her, let Alle  
... eto, let Alle... eto, let Alle  
... do never find her, love relating to me, love relating to  
me has now resign'd her, has now resign'd her.

Flute  
Flute

The musical score consists of approximately 15 staves. The top staff is the vocal line for M. Dlapine. Below it are several staves for instruments, with 'Flute' and 'Flute' explicitly labeled. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in a cursive hand below the notes.

no



