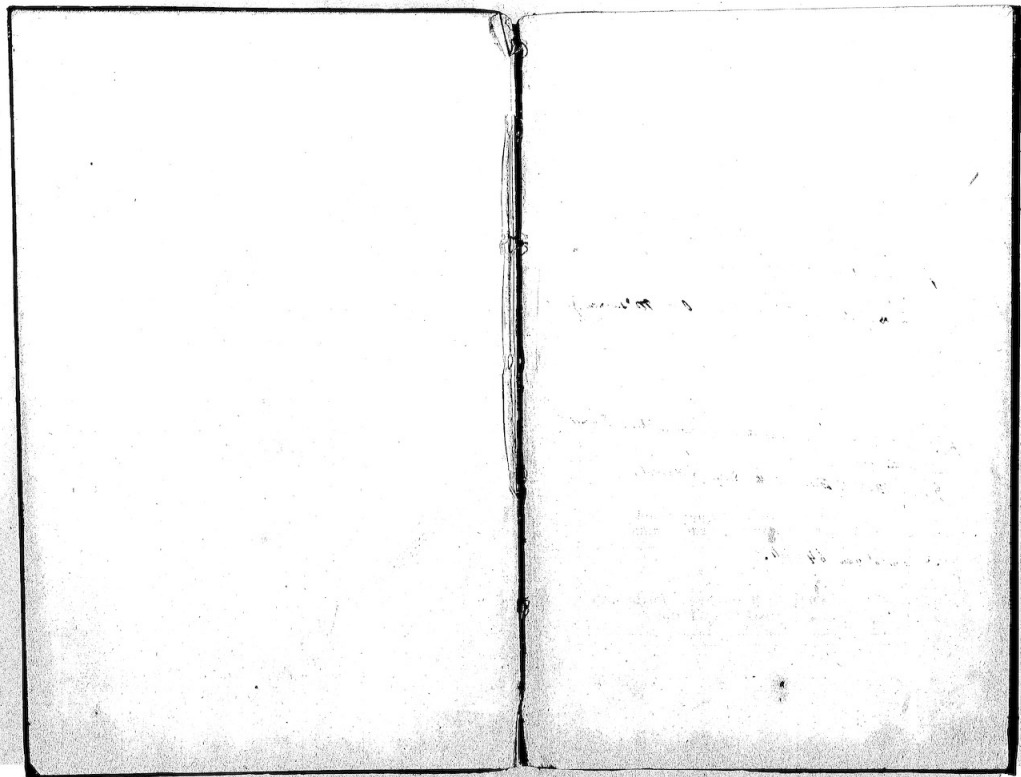


Whe



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 Stangiles, 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 *Seignior 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.*

## TABLE of SONGS.

	Page.		Page.
<b>A</b> I'll venture to refuse	1	Love Darts me in your Eyes	4
Alone I'm pleas'd to be	2	Love leads to Battle	26
April Phlox I see	3	Linnæus grows another Creature	47
As never yet was known	4	Let the Lightning	25
Asunder for the Cupid's dart	5	Now Cupid no more	18
Ases for War debility	6	Not so much Cruelty	22
Be Cruel and be Just	45	No Love was ever known	24
Charming Fair for this I Languish	12	O Nymph of Race Divine	2
Can it be I feel	13	O Tyranous Justice	32
Cupid Oh at length reward me	37	Revenge I Swear	16
Cruel Cruel Persecuting	44	Since you from Death	3
Cruel Cruel to Justice me	46	See the Jests Gods of Innocence	10
Cruel Cruel : 2 Voc.	45	Something is in my Face	30
Danger every way surrounds me	40	Teach Meads your play flow	6
Faustus ever known to love	5	To Rensy devoted	20
Faust are a Lover's hopes	7	Tullia I feel thy Chorus	23
Fair Dorinda happy	11	Thy Eyes are made so killing	25
Faustus like a waster Giffle	22	Thou art fit, my Mistress	36
Fly fly and follow	31	The Gods fall on the Ocean	39
Fly fly Virgin	34	Thou'st force the Lightning	42
For the more it does depress me	49	Ungrateful you fly me	27
Happy I love and love	33	Uphold no more Prefetto	19
I'm born of Royal Race	1	Whom's Son, Death	8
I Languish I Sorrow	16	Wretched am I that I	13
I'm slain I fly from Sworn	15	You're 'tis all I want	38
I love but love not	21		
Toys are attending	23		

### Advertisements.

**S**ONGS in the Opera of *Thomàs* Queen of *Saskia*, collected out of the Works of the most Celebrated Italian Authors, viz. *Scarlatti, Buononcini, Albinoni* &c. as they are performed at the Theatre, Fairly Engrav'd on Copper Plates and more Correct than the former Edition: Note these Songs are Printed so that their Symphonies may be plac'd with them.

A Compleat Method for attaining to play a Thorough Bass upon either Organ, Harpsichord, or Theorbo-Lute, by the late Famous Mr. *Colley Cleire*, with Variety of proper Lessons and Figures Explaining the several Rules Throughout the whole Work, and a Scale for tuning the Harpsichord, or Spinet: all taken from his own Copies which he did Dedicat to print. Note in this Work for the ease of the Practitioner the Cuts are explain'd both with figures and notes over the Bass. Fairly Engrav'd on Copper plates, price sixsh 1s. 6d.

A Compendium or Introduction to practical Musick in 3 Parts Teaching by a new and Easie Method, 1. The Rudiments of Song. 2. The Principles of Composition. 3. The use of Diabolons. 4. The form of figure Defiant. 5. The Continuance of Canon, by *Christopher Simpson*. The 2. Edition with Additions much more Correct than the former, the Examples being now in the most easie and plain, price bound 1s.

The Symphonies or Instrumental Parts in the Opera call'd *Thomàs*, as they are Performed at the Theatre Royal. Price 2s.

A Collection of Songs, for one and two Voices, Fairly Engrav'd on Copper plates, Compos'd by Mr. *William Richardson*, Organist of *Durham*, Price Sixsh 1s. 6d.

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 faster and more rhythmic, featuring many sixteenth and thirty-second notes. There are markings for "piano" and "p" throughout the section.

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

*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 treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The keyboard part is written in a grand staff with treble and bass clefs. The lyrics are written below the vocal line, with some words in italics. The piece concludes with a double bar line and the letters 'D.C.' (Da Capo).

For<sup>e</sup> Flute.

The flute part is written on three staves. The first staff is in a treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are in a bass clef. The music features a complex, flowing melody with many sixteenth and thirty-second notes. The piece ends with a double bar line.



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'd Soul observing that Phebus at his rising, l'ss Charming paints the*

*Skies, that 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 since from Death thus save me, I'll live for you alone. I'll live for you a-  
lone, since you 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

Before the 2nd part

Bow darts are in your Eyes, there dwells the Smiling,  
 You ... long ruin; your Bows his  
 Bow supplies, to shoot us while we are viewing; your Bows 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. Duple

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

For the Flute

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*

Handwritten musical score on the left page, featuring multiple staves of music with lyrics written below. The text is faint and difficult to read due to the age and bleed-through from the reverse side of the page.

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

Handwritten musical score for the vocal part of Turnus. The lyrics are written below the staves:

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.

Handwritten musical score for the flute part, consisting of several staves of music.



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-  
-st... re-ge injur'd Princess to your right  
If my sword too weak should prove, swear by Empire & by  
law by the pow'r that new Smile o'er ye, with your pained Eyes I'll fight, by the  
pow'r 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 y<sup>e</sup>  
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.*

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

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

*Eyes, tender Eyes, of ſorrow's Endure; <sup>ſ</sup> ſe... rrows Endure;*

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

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

*They drive diſpaſe far off from hence & work 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,

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

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

Smile thee smile on happy Days,

may they all be Sweet, may they all be Sweet

Smile on thee. Fair De Capo

For the Flute

D.C.

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

*Charming fair for thee I languish, fair for thee I languish, but bless the hand for thee I languish, but bless the hand, but bless the hand of blow, but ble...*

*With equal anguish each Swain appears, with equal anguish each Swain de...*

*flow, and when she appears, when she appears, streams forget to flow. Da Capo.*

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves. The tempo is marked 'Presto'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments.

For the Flute.

The musical score for the flute is written in a single staff. It features a series of rapid sixteenth-note passages, characteristic of a 'Presto' tempo. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments.

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, & 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> Lindsey in the Opera of Camilla.* 14

Among Women they for certain know of most of least discover  
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 whom 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.



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.*  
*speak 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 for whom I Dear, you get I'm here my Dear I'm*

### 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.*

*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>

*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,*  
*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, no, no, no, so fair & faithfull too, 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 torment, adieu,*  
*my thoughts no longer refuse me, my torment, adieu, despair no more pursues me, my*  
*fancy'd fears are flown, my thoughts no longer refuse me, my torment, adieu. D. C.*





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.





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

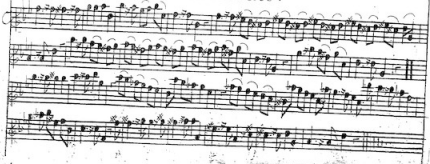
upside down. When she's grown a little Gipsy, in a trice! she will give a sudden

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 might  
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.*



*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.*

*Blest Be profane to see her, the place where she came, to me no sight of Heaven her face is given,*

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

For the Flute

*DC*



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

Love leads to Battle, who dares oppose him, the Rebell Squadrons his  
presence fly: Love leads to  
Battle, who dares oppose him, the Rebell Squadrons 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 treble clef and a key signature of one flat. The music is in a 3/4 time signature. The flute part is written in a single staff with a treble clef and a key signature of one flat. It begins with a treble clef and a key signature of one flat. The music is in a 3/4 time signature. The flute part is written in a single staff with a treble clef and a key signature of one flat. It begins with a treble clef and a key signature of one flat. The music is in a 3/4 time signature.



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

DC

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

Tullia *f* feel thy Charms begin to move me. Tullia *f* feel thy Charms begin to move me say in pity can you love me you fill with Balmity Smarts the A. *f* Moving Air say in pity can you love me you fill with Balmity Sweet to the Ambient Air you fill with Balmity Sweet to the Ambient Air. O No gentle Smiles but once or twice in love no passion 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.



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.



Flute accompaniment consisting of three staves of music.

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

*gravidus Sealow, fly for ever, no more molest fly from my fair Lavinias breast, resign to Love & joy*  
*oh, y<sup>e</sup> dear Sealow, oh y<sup>e</sup> precious Sealow, fly for ever, no more molest 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 Quers  
*a Virgin the Goddess then I wish to destroy, Virgin the Goddess then I wish to*  
*destroy this le...* *André H. de la Haye D.C.*

Percy  
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 *o* Opera of Camilla. 34



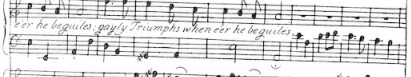
*O* ye *V*ains of unfaithfull *L*over false his tears are fatal his



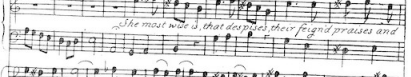
*W*iles *M*an by *N*ature a *T*yranc a *L*over gayly *T*riumphs when



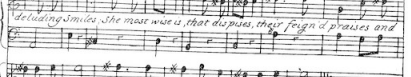
*e*er he *b*eguiles *M*an by *N*ature a *T*yranc a *L*over gayly *T*riumphs *h*



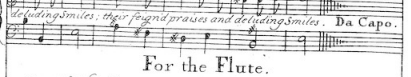
*e*er he *b*eguiles gayly *T*riumphs when *e*er he *b*eguiles



*S*he most *w*ise is that *d*espises their feign'd praises and



*d*eluding smiles. *S*he most *w*ise is that *d*espises their feign'd praises and



*d*eluding smiles. their feign'd praises and *d*eluding 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 *So*  
Art in nothing ending from Art's Endings 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

This musical score is written for two voices, Lince and Tullis, and includes a basso continuo line. The music is in common time (C) and consists of several systems of staves. The lyrics are as follows:

Thou art he my Deary's Creature for which sake I'd  
Thou art he my Deary's Creature for which sake I'd  
Live and Dye I'd Live and Dye  
Live and Dye Thou art he my Deary's Creature for which sake I'd Live and  
Dye for which sake I'd Li - - - ve and Dye I'd  
Dye for which sake I'd Li - - - ve and Dye I'd  
Live and Dye Thou art he my Deary's Creature for which  
Live and Dye I'd Live and Dye  
I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd  
I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd Live and Dye I'd  
Live and Dye I'd Live and Dye I'd Live and Dye  
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 Would me I Believe it,

Thunder bright Charms fig round me I Languish prius Creature  
 O my Anguish *si deus*

for the sake I pine and Dye 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 pine and

Dye I Languish prius Creature for the sake I pine &  
 Dye O my Anguish *si deus* future for the sake I pine &

Dye I pine and Dye 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 I pine and Dye

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

Cu... pid o... CUPID

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

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

...ver. *Stacc.*

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

...ual 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 as all I want, nor do I better thrive, yes, yes as 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.

For the Flute.

The flute part consists of three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with many sixteenth and thirty-second notes, typical of an 18th-century flute part. The second and third staves continue the melodic and rhythmic development of the piece.

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 leave 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.

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.

**For the FLUTE**

The score consists of multiple staves. The top section is for the voice, with lyrics in italics. The bottom section is for the flute, starting with the instruction "For the FLUTE". The music is written in a standard notation with a treble clef and a key signature of one flat.



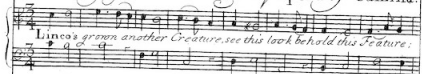


Metius. Sung by Mr. Ramondon. in y Opera of Camilla. 42

*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.

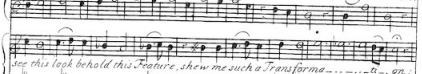
Linco. Sung by Mr. Leveridge in the Opera of Camilla.



Linco's grown another Creature, see this look behold this Feature;



see this look behold this Feature, show me such a Transformation.



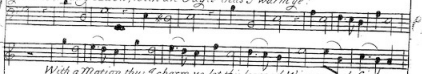
see this look behold this Feature, show me such a Transformation.



Wanted to see, with smooth Faces brown or



yellow ruddy yellow, with an Eagle thus I warn ye.



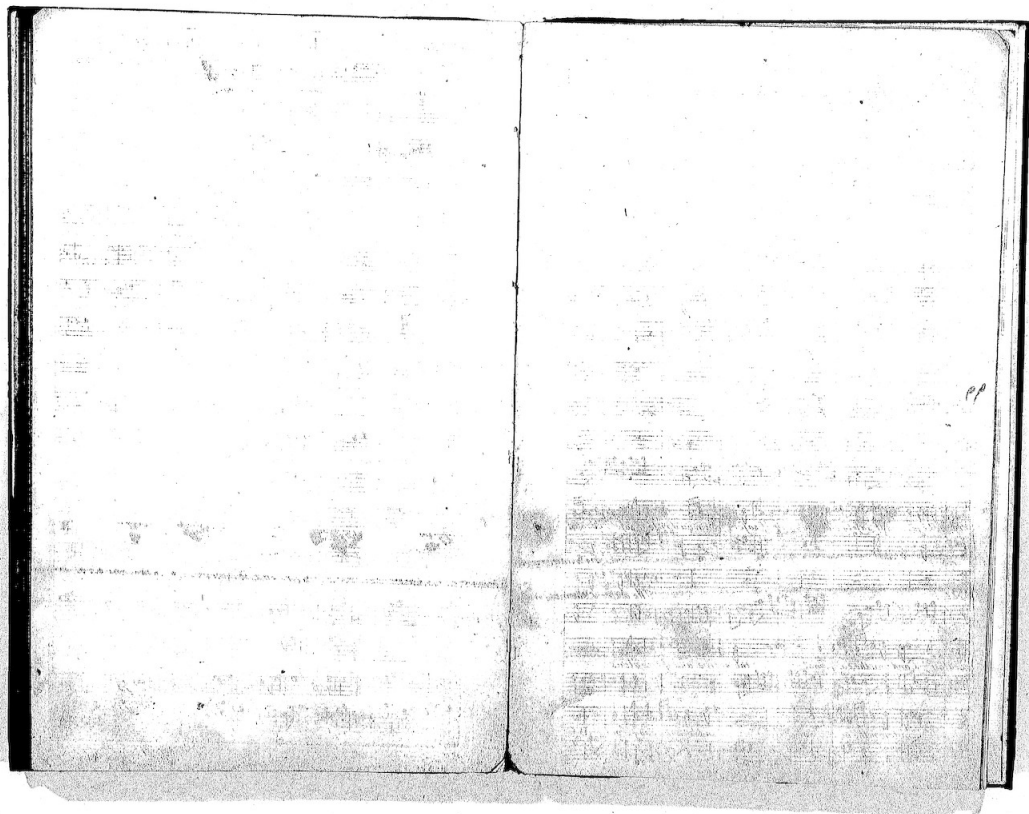
With a Motion thus I charm ye, let this learned Wigg speak for me.



let this Air and Shape inform ye, I'm Sir Courtly of the Nation. DC.

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 I 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: 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, you shall still be  
 I have no life 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;  
 Lost will be my consolation,  
 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

*Fate the more it does de-*  
-press me, *Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*  
*press me, Fate the more it does de-*

103

For y<sup>e</sup>  
Flute

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

*Les yeux se voyant flasher, se voyant d'un air fall, l'indes fatid...*  
*...ing rend l'equité, rend l'equité World asunder rend l'equité*  
*...ly World as un... der, but Camilla do for her, but Camilla do for her for*  
*...der, for her... her. Les dieux pères de Justice, pour her, let Alle...*  
*...eto, let Alle... eto let Al.*  
*...e... eto never find her, love relating to me, love relating to*  
*me has now resign... n'd her, has now resign... n'd her.*

Fory  
Flute

no



