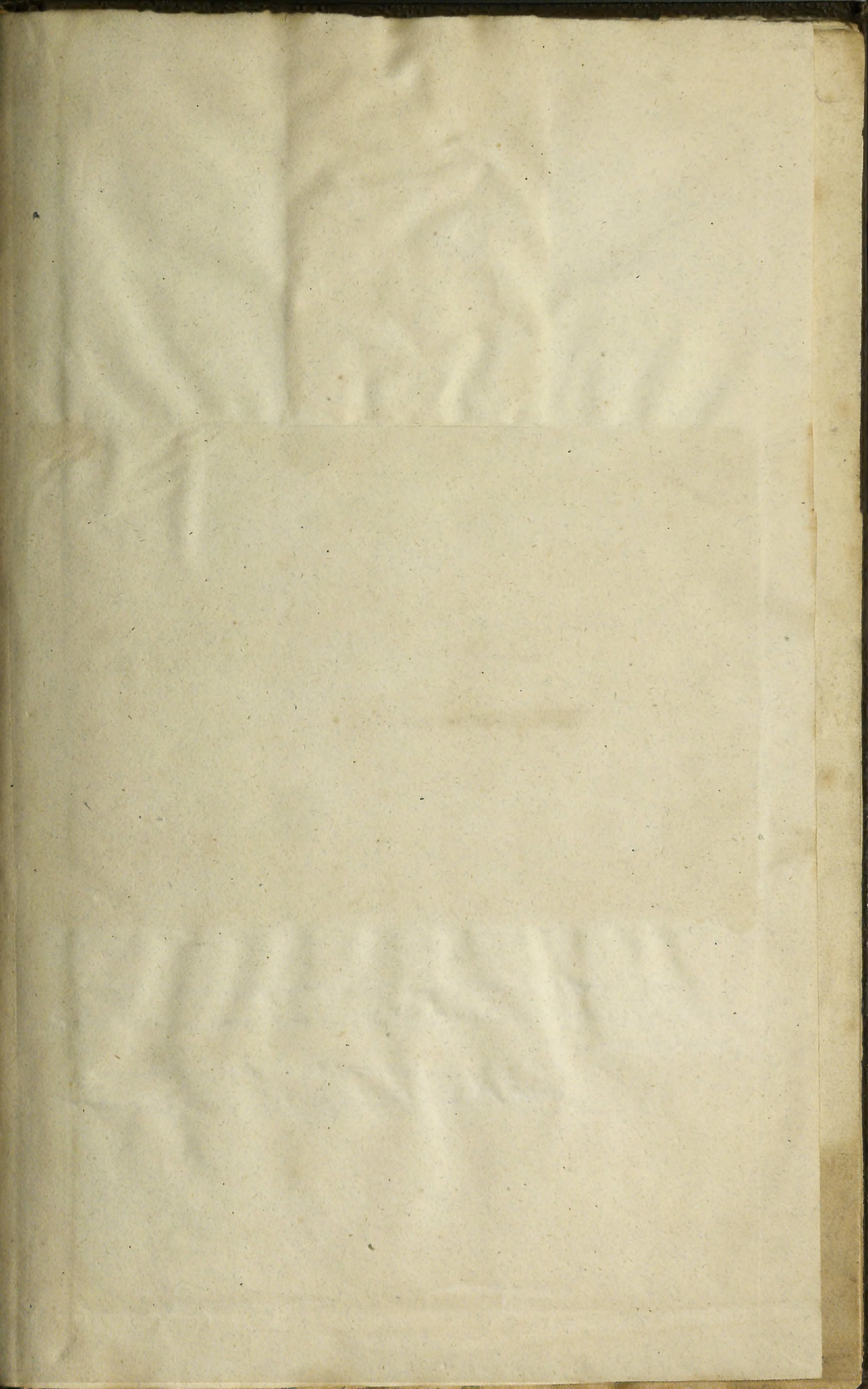


777

1842

779

7583





Robert Smith.

Opera of Camilla.

The Persons represented.

Latinus, King of Latium, and of the Volscians.

Prenests, Son of Latinus.

Turnus, or Ardidoro, King of the Rutilians.

Metius, a Volscian Knight, and Captain of Latinus his Guards.

Linco, a Country Man of Volscia.

Camilla, under the Name of Dorinda, supposed a Shepherds Neice, but Queen of the Volscians.

Lavinia, Daughter of Latinus.

Tullia, a Lady of the Court.

Guards and Huntsmen.

Opera of Camilla. Composed by Sign.^{ro} Bononcini. Translated into English.

Largo.

(by Owen M. ...)

Symphony.

The first system of the Largo section consists of four staves of music. The top staff is the first violin part, followed by the second violin, the viola, and the cello/bass. The music is written in a common time signature (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. The tempo is marked 'Largo'.

Presto.

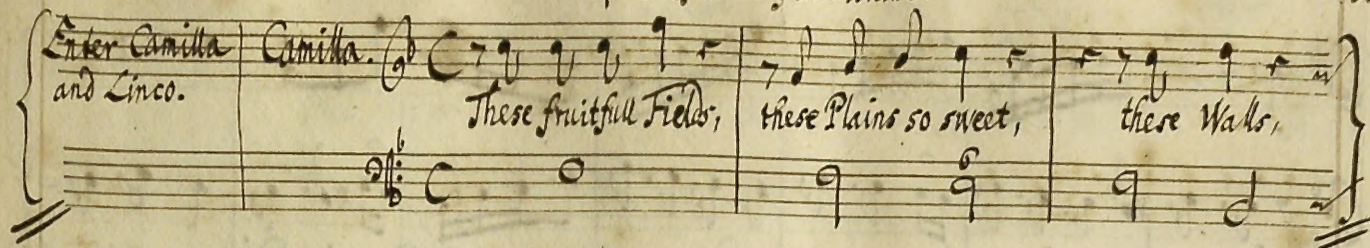
The second system begins with a 'Presto' section, marked with a double bar line and a star. It consists of four staves. The top staff continues the melodic line from the previous system, while the lower three staves provide harmonic support. The tempo is significantly faster than the previous section.

The third system continues the Presto section with four staves. The music is highly rhythmic and complex, with many sixteenth and thirty-second notes. The dynamics and articulation are clearly marked throughout the score.

The fourth system concludes the Presto section with four staves. The music remains fast and intricate, ending with a final cadence. The bottom staff includes a '6' marking, possibly indicating a sixteenth note or a specific rhythmic pattern.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is organized into four systems, each consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and ornaments. The word "piano" is written in the third system. The manuscript shows signs of age, including yellowing and some staining.

This page contains a handwritten musical score for a four-part setting, likely a quartet. The score is organized into four systems, each with four staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The tempo is marked as *Allegro* at the beginning of the first system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *piano*. The music is written in a clear, cursive hand, and the page is numbered '4.' in the top left corner.

Enter Camilla and Linco. Camilla.  These fruitfull Fields, these Plains so sweet, these Walls,

are the fair Vol - scian Seat, To view my Loss, fresh Torture yields, and melts my weeping

Linco. Eyes. Metabo, your Royal Father, now at Rest, flew from Latinus Arms by Fate op =

pressed, the dear Companion of his Flight was you, the wrongs you sufferd much too young to know.

Camilla. And my poor Mother? Natures boasted Bride, the Hour She gave you to the

Word, She dyd. Camilla. Forlorn Camilla! Fate has done its worst.

Air slow.

Flute or Violin.  Camilla.

I. was born of Royal Race, yet must wander yet must wan - - Der in Disgrace, yet must

wander yet must wan - - Der in Disgrace. I was born of Royal

Race yet must wander yet must wan - - Der in Disgrace, yet must wander yet must wan - -

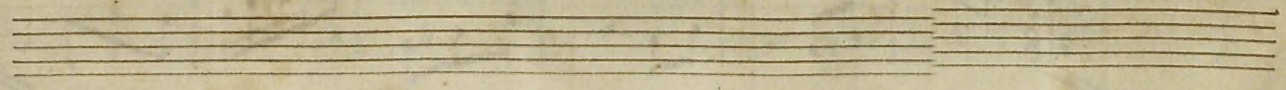
Der in Disgrace. all the Pomp that Torture

Fields are sweet Vallies, are sweet Val - lies - Flocks - and Fields.

Da Capo. *[Handwritten flourish]*

Da Capo I was born. From beginn. *[Handwritten flourish]*

Da Capo. *[Handwritten flourish]*



Scene 2. Preresto to them.

Camilla.

Preresto

7.

Preresto. *Help help me! oh help me!* *Be not afraid, I'll come to your Aid.* *Oh*

Camilla kills the Boar.

Heaven! who defends me? Take Courage Hunter, the Savage is dead.

Air.

Preresto. *Oh Nymph of Race di-*

vine, that does all Nymphs outshine, that does all Nymphs outshine, oh Nymph of Race di-

vine that does that does all Nymphs outshine, oh Nymph of Race divine that does that does all Nymphs out-

shine. Such Glories fill thy Eyes, my ravish'd Soul sur-

prizing, that Phoebus at his Rising less charming paints the Skyes, that Phoebus at his Rising less charming paints the

Skyes, that Phoebus at his Rising less charming paints the Skyes. *Da Capo* *Oh Nymph.*

Camilla. Oh no! In Fortunes Scorn, a Maid in much Distress, tho' now by Chance I've

born the praise of this Success. *Preresto.* Since you from Death thus

Air slow.
slow.

save me, I'll live for you alone, 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 alone.

The Life you freely gave me, that Life's - not my own, no no, no no that Life's not my

own, no no, no no that Life's not my own. Since you from Death thus save me,

I'll live for you alone, 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 since you from death thus save me I'll - live for you alone. exit.

Scene 3. Metius to Camilla.

The first Violin.

The 2. Violin.

Tenor Viol.

Metius.
singing in Alt.

Harpsichord.

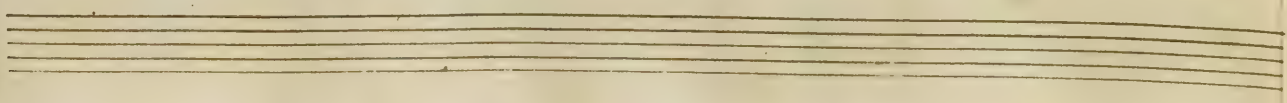
Lover Darts - are in - - your Eyes -

there dwells - the smi - ling smi - - - - - ling

Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for piano accompaniment. The lyrics are: "ruin, your Brows his - Bow - - supplys - to shoot us while we".

Handwritten musical score for the second system. It consists of five staves. The lyrics are: "are viewing, your Brows his - - Bow - - - supplys - to shoot". A small number "56" is written below the first staff of this system.

Handwritten musical score for the third system. It consists of five staves. The lyrics are: "us while we are viewing." The system concludes with a double bar line.



Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics for the vocal line are: "who can - the Sight - re - frain -".

Handwritten musical score for the second system. It consists of five staves. The vocal line continues with the lyrics: "who bears - a joy - so thrilling, so won - drous sweets - the Pain -". The piano accompaniment continues with chords and melodic lines.

Handwritten musical score for the third system. It consists of five staves. The vocal line concludes with the lyrics: "-- the Pleasur^e is so killing, so won - drous sweets' the Pain -". The piano accompaniment provides harmonic support throughout the system.



Handwritten musical score for the first system, featuring five staves with various musical notations including treble and bass clefs, notes, rests, and accidentals.

the Pleasure is so killing.

Handwritten musical score for the second system, featuring five staves with various musical notations including treble and bass clefs, notes, rests, and accidentals.

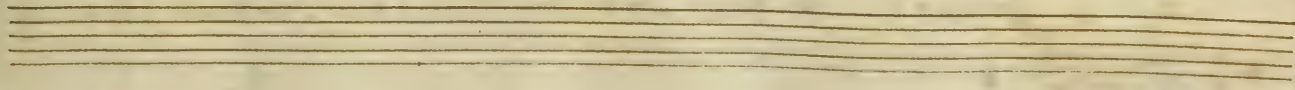
Handwritten musical score for the third system, featuring five staves with various musical notations including treble and bass clefs, notes, rests, and accidentals.

Love's Darts are in - your Eyes - there dwells - a smi - ling smi -

Handwritten musical score for the first system. It consists of five staves. The top four staves are grouped by a brace on the left and contain vocal parts. The bottom staff is a basso continuo line. The lyrics are: "ling Ruin, your Brows his Bows - - supplies - to shoot".

Handwritten musical score for the second system. It consists of five staves. The top four staves are grouped by a brace on the left and contain vocal parts. The bottom staff is a basso continuo line. The lyrics are: "us while we are viewing, your Brows his Bows - - supplies - to shoot us while we are view =".

Handwritten musical score for the third system. It consists of five staves. The top four staves are grouped by a brace on the left and contain vocal parts. The bottom staff is a basso continuo line. The lyrics are: "ing.".



Camilla. *Be kind ye Gods! assert my Cause, protect my Innocence*

defend your Laws. *Air with a Violin.*

Violin. *Camilla.*

Fortune e-ver known to vary

For-tune e-ver known to vary now grown weary changes to a Smile her frowns.

Fortune e-ver known - to va - ry, Fortune e - - ver known - to va - ry

16. Scene 4th. A Chamber in Palace. Enter Lavinia, and after Tullia, and Turnus disguis'd like a Blackamoor.

Tullia. Turnus, or rather Ami- doro the black Slave, waiting without, does for Ad-

Lavinia. miltance crave. Let him appear in whom my Thoughts delight, whilst He is here 'tis Day

Turnus. when He is gone 'tis Night. Lavinia! under this dark Disguise a Soul un-

Lavinia. spotted, Faith conquers lies; That Lustre lyes in Clouds conceal'd by tender Arts

Tullia. which else would blast a Virgins Eyes, and scorch Her Heart. The Art of Lovers non but

Lovers know, they make white black, and black they turn to Snow. Behold Latinus!

Scene 5. Latinus. Lavinia. Latin: Daughter! My royal Father! Fame of Beauty, Love of

Pow'r, draws from many a distant Shore Crowds that do your Charms adore; To such a

Prince I wish you joynd, whose faithfull Arms with mine combin'd, may pull th' imperious Turnus down,

and seize on the Rutilian Crown. Turnus thy fruitless Wishes hears,

Turn: aside;

committing to the Wind his Fears. Do thou make prudent Choice of one, worthy thy Love and

Latin:

my Renown. Sir! some small Time for Thoughts allow, e'er that

Lavinia:

Choice I do avow. Unconstant Mind! you nought require but what is

Turnus aside. *Latin:*

just, think and be happy. exit. where is thy Faith, Lavinia now?

Turnus.

Turnus! Some small Time for Thought allow, e'er that Choice I do avow. un-

Lavinia. *Turnus*

gratefull! you wrong my Love, and your Lavinia. Witness this abhorrd Dis-

Lavinia. *Turnus.*

guise, like Iove, I quit my royal Seat, for Love my Majesty forgett; the

fauld Rutilian King I am no more, Turnus is lost in Armidore, and this is

Lavinia.
my Reward. Think, if openly I seemd to yield, Latinus is my

Father, I his Child; much is to a Father due, more I owe to Love and

you. *Air.*
Frail are a Lovers Hopes, frail are a Lovers Hopes, and

fatal is the Fair, and fatal, and fatal is the Fair, fa =

tal, and fatal is the Fair, frail are a Lovers Hopes, frail are a Lovers Hopes, and

fatal - is the Fair, frail are a Lovers Hopes, and fatal - is the Fair.

if She smiles 'tis to de- stroy - vain his Hopes are, false the

Joy - - vain his Hopes are, false the Joy that does his Heart ensnare, if She smiles 'tis to de-

stroy - vain his Hopes are, false the Joy - -

that does his Heart ensnare. *Da Capo* *When*
Frail are. *exit.*
Da Capo *When*

Scene 6. *Lavinia.*
Lavinia, and Tullia. Are then these frequent Sighs and Tears, that swells my Heart with Hopes and

Fears, are these the Servants of Deceit? wretched Lavinia! cruel -

Tullia.
Fate! Madam! your fruitless Tears give over, nor mourn for an unworthy Lover.

Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, time signatures, and various musical notes and rests. The word "Lavinia." is written on the second staff, and "Welcome" is written on the fourth staff.

Handwritten musical score for the second system, featuring five staves. The notation includes treble and bass clefs, time signatures, and various musical notes and rests. The lyrics "Sorrow, Death at-tending, welcome Death my Sorrows en - - - - -ding," are written across the staves.

Handwritten musical score for the third system, featuring five staves. The notation includes treble and bass clefs, time signatures, and various musical notes and rests. The lyrics "welcome Death, welcome Death my Sorrows en - - - - -" are written across the staves.



Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The middle three staves are for the piano. The lyrics are: "ding, welcome Death my Sorrows en -".

Handwritten musical score for the second system. It consists of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The middle three staves are for the piano. The lyrics are: "ding. When our joys un -".

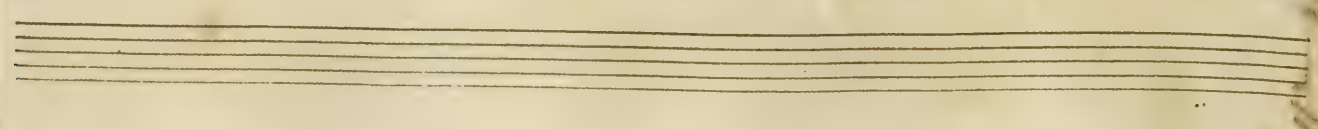
Handwritten musical score for the third system. It consists of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The middle three staves are for the piano. The lyrics are: "easy are - Hopes despairing joys impairing, Life becomes below - - - below our".

Four empty musical staves at the bottom of the page.

Care; Life becomes below - below - - - our Care; Wellcome

Death my Sorrows ending, wellcome Death my Sorrows en - - - - -ding,

Wellcome Death wellcome Death my Sorrows en - - - - -



Ding! Wellcome Death my Sorrows en

Ding.

Scene 7.
 Latinus, and Brenesto
 to them.

Latin: Did then a Shepherdes preserve my Son?
Brenesto: Sir! to a generous

Shepherdes my Life I own.
 The Name of thy Protectores tell;
 Do =

Latin: rinda; Say, where does Dorinda dwell:
 Brenesto. without She waits,

Latin:
 and has a Boon to crave, more worthy than the Life She gave. Let then the Nymph appear.

Metius.
 Scene 8.
 Metius, Camilla and Circo to them. Behold Her here, to whom we

Bren:
 owe our present Joys and future Blessings too. Behold Her here, who

Camilla.
 in the fatal Field was the forlorn Precestor's Shield; The good I did to

Chance is due, no Merit can Dorinda claim; Chance did this Desert bestow,

that I thus prostrate at your Feet, might a kind Acceptance meet, and my Re-

Latin: quest obtain. Rise, and thy Request explain. *Camilla: slow* Poor -- and distressed Honor!

slow.

seem, my Father, near Sebero's Stream, did sometimes large Possessions claim, till an U-

surper arm'd with Pow'r, arriv'd in an un happy Hour, seiz'd on our Flocks, my

Father slew, Did me with equal Rage pursue; and now in Exil must I

Oye, if your Assistance you Denye. *Latin:* Metius, with a chosen

Band of Volscians, waiting your Command, shall march this Hour to your Relief,

and punish the injurious Thief. *Lavinia.* *Andr.* Fair Dorinda

happy hap - py, happy mayst thou e - - ver be, fair Dorinda - happy hap - - py

fair Dorinda - hap - py hap - py hap - py mayst thou e - - - ver be, fair Dorinda -

happy hap - py, fair Dorinda - hap - py hap - py hap - py mayst thou e - - ver be.

Stars that smile - on

happy Days - - may they all now smile - -

- - on thee, may they all now smile - on thee. Fair Dorinda -

happy hap - py happy mayst thou e - - ver be, fair Dorinda -

happy hap - py fair Dorinda - hap - py hap - py hap - py mayst thou e -

- - ver be, fair Dorinda - happy hap - py fair Dorinda -

hap - py hap - py hap - py mayst thou e - - ver be. Metus, Lincus, Julia, Larina and Larinus exeunt.

Scene 9th

Preresto.

Preresto
and Camilla.

Dorinda, ah! could you my Heart discover, you there would

Camilla.

find a soft and tender Lover. A Princes Favour surely is di-

Preresto.

vine, nor should it, like the Sun, or Wretches shine; A Princes Love like second

Camilla

Fate, doth - a low object new create. But when he makes unequal

Preresto.

Choice, He stands condemn'd by publick Voice.

Violin.

Preresto.
Air.

Detailed description: This section contains the instrumental accompaniment for the scene. It features a Violin part at the top and a Preresto part below it, labeled as an 'Air'. The music is written in a single system with multiple staves. The Violin part is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The Preresto part is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, typical of 18th-century manuscript notation.

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 that gave the Blow, but bless

- but the Hand that gave the Blow, charming Fair, Fair, for thee I languish

but bless the Hand - for thee I languish, but bless the Hand - but bless the Hand that gave the Blow,

but bless the Hand that gave the Blow.



With equal Anguish each Swain Despairs,
 with equal Anguish each Swain Despairs, and when She appears Streams forget to
 flow - - and when She appears when She appears - Streams - forget to
 flow, and when She appears - and when She appears - Streams - forget to flow. Charming Fair. extant

Da Capo.

Scene 10th Linco and soon after Tullia.

dir with Instruments.

Aged Phillis wanton still is, paying now for

Handwritten musical score system 1. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "those dear pleasures, which before in pride her Treasures, when her youth was in the Bloom when her youth - when her youth was". The piano part includes a treble clef and a bass clef. The system ends with a double bar line.

Handwritten musical score system 2. It continues the vocal line and piano accompaniment. The lyrics are: "in - the Bloom, which before in pride her Treasures when her youth was in the Bloom, when her youth - when her youth was". The piano part includes dynamic markings "piano" and "forte". The system ends with a double bar line.

Handwritten musical score system 3. It continues the piano accompaniment. The lyrics "in - the Bloom" are written below the vocal line. The system ends with a double bar line and the instruction "Gold cup =".

Handwritten musical score system 4. It continues the piano accompaniment. The lyrics are: "plies what Age is wanting, Gold has Beauties ever lasting, gives Bravery to the Coward, gives Humour to the". The system ends with a double bar line.

speak not speak not to thee. My Treasure I speak not I speak not to
 I'm here;

thee, I speak not to thee. Me wouldst thou, oh help me, thus
 thee thee here here,

pensive I go, and utter my Woe, and utter my Woe; I languish
 For

I sorrow, my Treasure thus pensive I go, and
 whom? my Dear, I'm here, for whom my

utter my Woe, I speak not to thee, thus pensive I
 Dear; I'm here my Dear, my Dear I'm here, for

go and utter my Woe, I speak not to thee, I speak not to thee. exeunt
 whom my Dear, yes yes I'm here, my Dear, I'm here. exeunt.

Scene 11. ^{Al} Turnus and Lavinia. Turnus: Ungratefull! let me go; Lavinia: whither? Turn: where those

false deluding accents i no more may hear; Latinus Menaces too

well i heard, too well i know what Troops by Metius are prepar'd.

Lavin: Fabius Dorinda are those Troops design'd. Turnus: Lavinia with Latinus too was

joyn'd; Latinus with his numerous Arms, His Daughter with more powerful Arms for my De-

struction both a like prepare, and Love more fatal is than War. Lavinia: Canst thou for-

gett me? Turnus: No, i find, Love unresisted rules my Mind; the wonted

greatness of my Soul is gone, Latinus Oyes, so shall his hated

Son. Lavinia: and Lavinia! Oh! i live in Her. Lavin: And yet your warlike

Squadrons to prepare you go? Turnus: i go; Lavin: and those against La-

tinus you will lead? Lavin: yes yes. Lavin: Latinus is my Father, when He's dead,

turn over.

Scene 12.
Latinus to them.

Latinus.

Lavinia! hast thou

but see him here.

chosen? what do I hear! I've chosen one, worthy your Daughter and your Throne. Oh

name him to me, that I may bless thee and this auspicious Day. you wish for

Turnus fetter'd to your Throne (Turnus is worthy, and must be your Son.

Turnus wilt thou wed? in vain we labour to recede from what by Fate has been de-

wed. Fate with free Will has bless'd Mankind; To Love that freedom I've resign'd.

Let Her that dares thus insolent rebel, let her in close Confinement dwell, let non ad-

mission of her name, but damn'd be the Judgment stain, of thy fond Wish will I

Turnus cleave from Death alone expect a late Reprieve. exit.

Scene 13.
Turnus and Lavinia.

Lavinia. Lavinia, my too jealous Tears. unfaithfull

sure Lavinia still appears. Turnus. See, I repent, Be gone, and leave the Maid, by

Turnus. slow
 When the royal Turnus is betray'd. Forbear tormen-ting thy unhappy Guest, by

Lavinia.
 his own Guilt too much oppress'd. To thee I swear, and to just Heav'n, rather than

violate my Faith once giv'n, I will unmov'd to death withstand my angry

Father's hard command; and when I'm dead, let this upon my urn be read:

slow.
 Here lies Lavinia, who, to preserve unmov'd her Faith,

cheerfully resign'd to death. Turnus.

Air with 2 Violins.

As never yet was known, a Nymphs kind and true, as never yet was known a Nymphs fair and

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics: "true so fair and faithfull too - a Nymph so kind and true so fair and faithfull too,". The piano accompaniment features a steady bass line and a more active treble line.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "no, no no - a Nymph so kind and true, ah never yet was". The piano accompaniment continues with similar rhythmic patterns.

Handwritten musical score for the third system. The vocal line includes the lyrics: "known a Nymph so kind and true so fair - - so fair - so fair". The piano accompaniment continues to support the vocal melody.

Handwritten musical score for the fourth system. The vocal line includes the lyrics: "- faithfull too no no no so fair and faithfull". The piano accompaniment continues with its characteristic accompaniment.

Handwritten musical score for the fifth system. The vocal line includes the lyrics: "too, no, no no so fair and faithfull". The piano accompaniment concludes the system with a final cadence.

Despair no more pursues me, my fancyd fears are flown, my Thoughts no Joy refuse me my torments a -

diem, my Thoughts no Joy refuse me my Tor-ments a diem - - des-

pair no Joy refuse me my fancyd fears are flown, my Thoughts no Joy refuse me my Tor-

Da Capo. Da Capo. Da Capo. Da Capo. exeunt.

A Dance.

Act 2. Scene 1. Camilla.

Camilla. *slow.* Sorrow joynd with Sorrow, Grief with Grief - com-
bind, Distract my Breast, Depry me Rest, and raise Convulsions in my Mind; I weep, and I
rave, and my Wrongs aloud for Vengeance crave.

Camilla. *Air.* Revenge ÷ I summon, Revenge is all my Care, Revenge is all my Care is all my Care, Revenge ÷ Revenge - -

summon, Revenge ÷ I summon, yet no, yet no.

Scene 2. *Prenesto.* *Camilla.*
Prenesto to Ca- Dorinda, heart - a faithful Lover. What would Prenesto say?
milla

Preresto.

Air. In vain I fly from Sor-row that still attends me, that still attends me, 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 your youth is wa-
 - sting by Grief my Hopes are bla - - - sting those Tears thus daily flow-ing that
 Breat with Sighs still glowing will quickly end me, that Breat with Sighs still glowing will
 quickly end me. *da Capo.*
 In vain.

Camilla. *Preresto.* how can I that joy bestow: which I my self must never know.

Preresto.

Camilla

with your Grief I sympathize, but read Aversion in your Eyes. you wrong your own, accusing
 mine, my tender Thoughts with Pity move. *Pre:* And yet ungratefull you decline, to ease my
 Heart, and crown my - Grief. *Camilla.* upbraid no more, *Preresto,* my Virgin Passion.
 with you I pine and languish, I feel your Grief and anguish; but Fate is unrelenting, and Fear is still pre =

Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "I serve the blind Boy" and "expecting".

Handwritten musical score for the second system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "desiring with passion", "expiring I serve the blind Boy, expecting", "desiring with passion", and "expiring I serve the blind Boy".

Handwritten musical score for the third system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "Boy".

Handwritten musical score for the fourth system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "yet never contented", "so easy the Chain is", "so pleasing the pain is", "I serve him with joy", and "I serve him with".

Da Capo
Da Capo.
Da Capo.
Da Capo.
Da Capo.

30 - - - - - 3 - serve him with joy, i serve him with joy.

Latinus. *Turnus.*
Scene 9th
Latinus, and Turnus
to Brenesto.
Doth she continue still unmood? Turnus, she saith, must ever be be-

Latinus. *Turnus.*
lovd. * what doth she talk on? let me know. In Turnus praise her tongue doth daily flow.

and often when to Amidore she speaks, her tongue mistakes, and calls me Turnus.

Latinus. *Brenesto*
* This is the highest Disobedience, and Death shall punish the offence. Let your Re-

Turnus. *Latinus.*
sentments to soft Litty yield; Remember, Sir, Lavinia is your Child. An

Turnus, aside. *Brenesto aside.*
impious Justice will I do, here, Amidoro, ye cruel Stars! what now! O Father

Latinus.
cruel! and a King unjust! Haake to Lavinia, and discharge thy Trust. Or Turnus let her

strait forsake, or in this Cup her passion slake, if she proves disobedient to my will,

Do thou the proud imperiall Rebel kill. exeunt Latinus and Brenesto.

Turnus.
Kill my Lavinia, Did Latins say; No, Tyrant! Turnus never will obey. *exit.*

Scenes 4th
Linco and Tullia. *Linco* walking. *Tullia.* Linco, is it thou a

Linco. lone! Let freedom less, and more Respect be shown; *Tullia.* I find the Proverb verified, set a

Linco. Beggar on a Horseback, and he'll ride. *Tullia.* My Neice Dorinda, you have heard, a

Linco. Gentlewoman is declar'd. and 'tis but Reason good that I should state assume ac-

Tullia. cordingly. illustrious *Linco.* Let us now - *Tullia.* what? that I'm not married yet, you

Linco. know. what then *Tullia.* I have enough express, spare my Shame, and guess the Rest.

Linco. I can not guess. I'm such a Dunce, take Heart, and out with all at once. Then, to make

Linco. plain the matter, I thy wedded wife would gladly be I Too high for Linco you were

Tullia. late, 'tis my Turn now and I take State; for I remember - what dost thou re-

Linco. member? Thus perceive I go and utter my woe, and utter my woe.

Air. Julia

Not so much Cruelty, I prethee now, my Linco, I
 do conjure thee, I prethee now, not so much Cruelty, my Linco not so much Cruel-
 ty, I do conjure thee. I long to be thy
 Bride, all Day I long to eye thee, all Night I could lye by thee, I
 do assure thee, all Night I could lye by thee I do assure thee. *Adagio*
Adagio

Scene 6th

Lavinia. Air.

In Apartment of Lavinia,
a Chair on one Side.
Enter Lavinia.

No no no no no Love was ever shown that mine surmounted
 No no no no no Love was ever known that mine surmount-
 ed, 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 constant Love, I shall be accounted, the most exalted proof in

times suc-ceeding, in times succeeding in times suc-ceed- - - ing. *Da Capo*

Thou God of Sleep, beguile -- my miseries a while -- that with fresh Vigour I may

bear, what e'er the cruel Fates prepare. *(sleeps.)*

Scene 4th Turnus.
Enter Turnus
to Lavinia. See, how secure she lies a Sleep, whilst Fear and Jealousie at Distance keep,

from Deaths soft Image rise, my Fair, woe for Death thy self prepare, who

robs me of that golden Rest, with which my weary'd Thoughts were blest? See

him, who lives alone in thee, unkindly wakes, and summons thee to dye

to dye? your cruel Father has decreed, his Daughter by this

Hand must bleed. Welcome my Death from any Hand would be, but doubly

welcome, when it comes from thee. Strike, and my Father will obey.

in wounding Thee, I shall my self destroy; Art thou not Turnus? thou

Lavinia.

knowst I am. Be like thy self then truly brave, and scorn the weakness of a Slave.

strike deep, and let the crimson flood my faith inviolate make good. Thy precious

life for ever will protect, and at thy Fathers Breast this Steel direct.

Scene 8th

Lavinia.

Enter Lavinia to them. Desponding Slave! why this Delay? haste haste and my just Com-

Lavinia

mands obey. Dread Sir! Lavinia does not beg to live, but that your

Pardon you would kindly give, if your unhappy Daughter Death should chase,

Lavinia.

rather than violate her virgin vow. Oye then forgotten and ab-

Lavinia

horrd, My Breast is open, strike my Lord. I'll perish rather!

Lavinia.

most audacious Slave! Darest thou an angry Monarchs Fury brave? I scorn the Task to which I

am oblig'd. I wear a Monarchs Soul and Lovers Mind, in me see Turnus. Thou

Lavinia: Look on my Eyes; Turnus art thou and in a Slaves disguise; my Daughters Honour thou hast

Turnus.

stand, for which thy life must pay. I swear by Empire and by Love I swear, Her Honours

bright as is the morning Starr. Henceforth let Amity and Discord cease, and let La-

Latin:

vinia be the Pledge of Peace. Anger to friendship does give way, like night that flies ap-

proaching Day.

Air with Instruments.

Brisk.

Air. Cavinia.

Brisk.

joys -

joys -

joys are attending those Cares are ending, that did distress - me;

joys are attending those Cares - are ending that did distress - me, joys are attending those Cares are en-

ing that in distress - me.

Love reconciling and fortune smiling it =

- nit to bless - me,
Love reconciling Love reconciling and fortune

smiling unite to bless - me, and fortune smiling unite to bless me exant.

Da Capo.

Scene 9. A Wood. *Metius.*
Behold Camilla, the great Volscian Queen, an Exil
Enter Metius, Camilla and the People.

long th' unhappy Fair has been i at length she comes in a propitious Hour, to free her

Subjects from a lawless Power. *Camilla.* For your Sakes, not my own, I'm come, to drive th' U-

surper far array, and rule ye with a lawfull Sway, as Children dear ye are to

Metius. me. *Some or* One of the People *Another of the* *Then let him dye* *People.* *Then let him*

Another *dye,* *then let him dye.* **Scene 10.** *Enter Brenesto* *to them.* *Camilla.* Forbear, forbear; *Metius* with

Brenesto. calmer Thoughts you must proceed; *yes, let him dye* *let the Oppressor*

bleed that wrongs *Dorinda.* ye martial Spirits *draw,* and let the Will of

Metius be your Law. *execute Metius and the People.*

Scene 11. Brenesto and Camilla.

Camilla. Hope would my fond Heart ensnare, but on! *Brenesto* but what? *Camilla.* My Soul is all De-

spair; close in my Bosom let it sleep. *Bren:* Thy secret Grief unfolds. *Camilla* con =

ceals my Thoughts I ought to keep. *Bren:* to me - they may be told. *Camilla* tis

Prez.

Camilla.

Love; of whom! were I the happy Swain. My Tyrants Son is

author of my Pain. Preposterous Passion.

Prezesto. slow
Air. Ungratefull you fly me, unkindly deny me, tho' Passion so

tender sure never was born. ungratefull you fly me, unkindly deny

me, tho' Passion so tender - sure never was born - - sure never was

born, tho' Passion so tender sure never was born - - sure never was

born. You fly your pursuer, you court your indu-

er, and tamely surrender, to one you show scorn, you - show - -

scorn, you tamely surrender, you tamely surrender to one you show

scorn, to one you show scorn. Ungratefull. *Prezesto exit.*

Da Capo.

Scene 12th. Camilla and Linceo.

Linceo. Turnus is the Rutilian King, to him if you your Grief disclose,

he might his King assistance bring, and loving you, destitute your foes.

Air with Instruments.

Canilla. Love and Ambition strive, which shall the Conqueror gain,

Love and Ambition strive which shall the Conquest gain, 'tis sweet in Love to strive and pleasant pleasant is to

reign, 'tis sweet in Love to strive and pleasant pleasant is to reign, Love and Ambition

strive, which shall the Conqueror gain 'tis sweet in Love to

reign, 'tis sweet in Love to Driue, 'tis sweet in Love to Driue and pleasant pleasant is to reign, 'tis sweet in Love to Driue, 'tis sweet in Love to Driue and pleasant pleasant is to reign.

Both Champions are Cour-geous, and equal in the Scale,

i. foel. on both as know-ning nor know which will prevail, no, no,

nor know which will prevail.

da Capo.
da Capo.
da Capo.
da Capo.
exit.
da Capo.

Scene 13. *Linco, and Tullia.*

Linco. Love hath a Character not that so bad as he deserves, he makes Folks mad;

Tullia.
Behold your vassal low does to your Footstool bow, forgive all past offences.

Linco. Joy has deprived me of my Senses. *Tullia.* I do invite thee as my

Guest, to share in the approaching feast, which great Lactinius doth provide for

Turnus and his royal Bride. *Linco.* I will go with thee. *Tullia.* See how he eyes me.

Linco. Air. *Tullia* I feel thy Charms begin to move me, *Tullia*

I feel thy Charms begin to move me, say in pi-ty can-you love me you fill with balmy

sweets the am-biant Air, say in pit-ty can-you love me, you fill with balmy

sweets the ambient Air, you fill with balmy sweets

the ambient Air. Oh woud a gentle Smile but once re

lieve me, no Pasion woud with mine compare - you yield to Love and love woud more deceive you

you yield to Love, and Love - woud nere deceive you. *Tullia* I feel - *Da Capo*

Julia. *in Love affairs I'm still so wise, that first or last I'm sure to gain.*

Allegro
Julia. *Something is in my Face so alluring, such graces procuring that no Beauty*

more is, such gra - ces procu - ring something is in my face so alluring such graces procuring that no Beauty

more is, such graces procuring that no Beauty more is that no Beauty more is, that no Beauty more is.

young Men and alike do desire one alike they do

fire me with passionate Stories with passionate Stories
they sing and they caper, they dress and look fair, in hopes that fair

Tullia with one day incline
will one day incline; But fair one endeavour to live honest ever, what ere they design,

what ere they design, but fair one endeavour to live honest ever to live honest ever what ere they design,
what ere they design. *da Capo.* *exit.*

Scene 14th
Lavinia and Turnus.
Turnus. *Adagio.*
Your jealous Fears remove,
Adagio.
ungratefull Turnus!

Turnus. *Adagio.*
you wrong my Love.
Lavinia *Allegro.*
Fly fly and follow your Idol Beau-

ty,
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 the 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-

Da Capo. Fly fly. exeunt.
Da Capo.

A Dance

Act 3. Scene 1. Tullia.
Lavinia and Tullia.
Fear not Dorinda, I'll observe with Care, and

Lavinia.
Turnus follow every where.
Alfred. Fly ye Virgins th'unfaithfull Lo-ver, false his

Tears are and fatal his wiles; Man by Nature a Tyrant, a Lover, gayly

triumphs when ere he bequiles; Man by Nature Tyrant, a Lover

gayly triumphs when ere he bequiles, gayly triumphs when ere he bequiles.

She most wise - is that despi - ses, their feign'd praises and de -
 lu - ding Smiles; - She most wise is, - that despises their feign'd Praises and deluding
 smiles, their feign'd praises and deluding Smiles. *Da Capo.* Fly ye Virgins. *exit*
Da Capo.

Scene 2. *Tullia.* *Alr.*
Tullia and Linco.

These Eyes are made so killing that all who look must dye that all who look must
 dye, that - all that - all that all - who look must dye, these Eyes are made so
 killing that all who look must dye, that all who look must dye.
 To art I'm nothing ow - -ing, from Art I - nothing want, these Graces genuin
 flowing dispise the - help of paint; 'tis Musick but to hear me, 'tis
 fatal to come near me, for Death is - in my Eyer, 'tis fatal to come
 near me for Death is in my Eyer. *Da Capo*
Da Capo

and to me it is no wonder, for like Thunder, bright Charms fly round me
 liece it,
 how I languish pretty Creature for thy sake I pine and dye I pine and
 anguish hideous feature
 dye I pine and dye I pine and dye. how I languish pretty
 dye, I pine O my anguish!
 Creature, for thy sake I pine and dye I pine and dye, I pine and dye I pine and
 hideous feature for thy
 dye I pine and dye, I pine and dye, I pine and dye - exit.
 exit.

Scene 3. *Preresto.* *Air slow.*
 Preresto and soon after
 Camilla. Cupid
 Oh! Cupid oh at length reward me, or thy cruel frowns give o - -
 ver or thy cruel frowns give o - -
 ver

Since I'm sworn a slave to Beauty since I'm constant in my Duty, let the Vanquish Nymph re-
 ward me, let her crown her faithfull Lover, let the vanquish Nymph reward me, let her
 crown her faithfull Lover, her faithfull Lover - *Da Capo* Cupid oh!
Da Capo.

Camilla. For - - - tune oh! Fortune oh at length reward me, and thy
 cruel frowns give o - - - ver, and thy cruel frowns give
 ver.

Preresto. For trifles why should you lament? you that are born to Misery.

Amilla perhaps the King will now relent, and his promises shd be true.

Preresto. would's could be as sure of you, as that the King will to his word be true,

Amilla Let it suffice, that all I know of Love do on you be

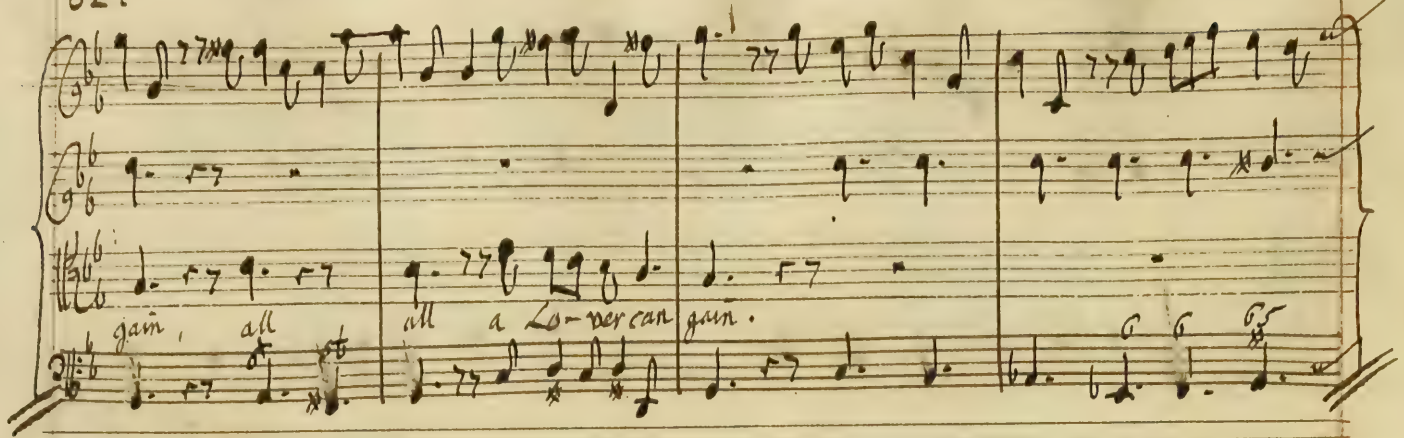
slow.

Air with Instrument.

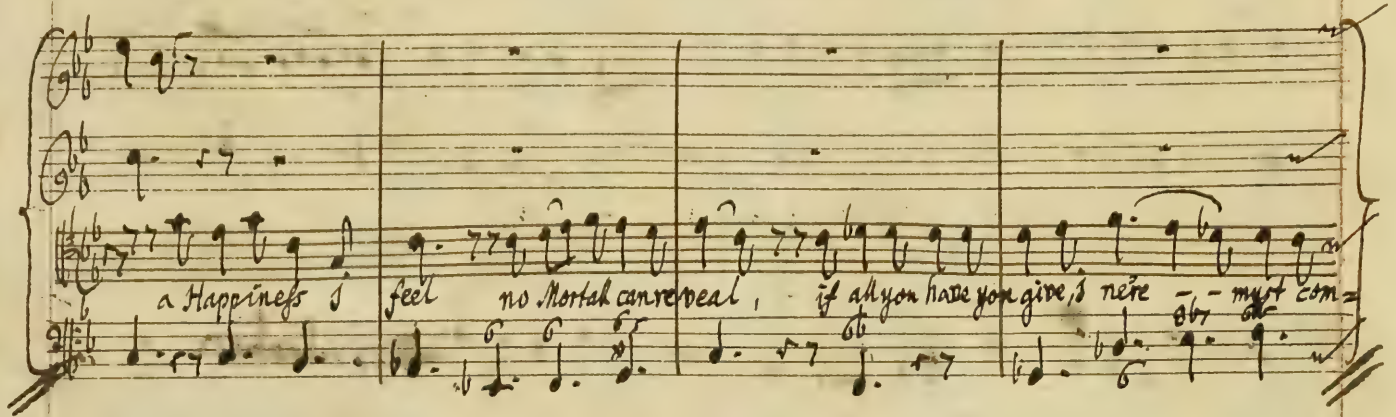
Presto.

Yes yes 'tis all I want, nor would I better

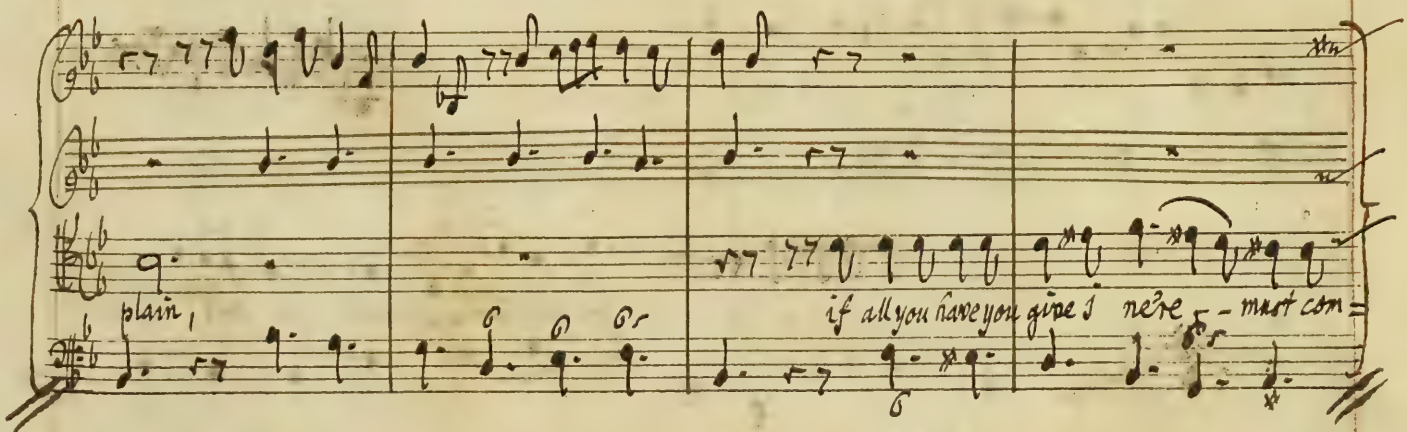
thrive, yes yes 'tis all I want, nor would I better thrive, a Heart for Heart is all - a Lover can - gain - a Heart for Heart is all - a Lover can - gain, all all, a Lover can



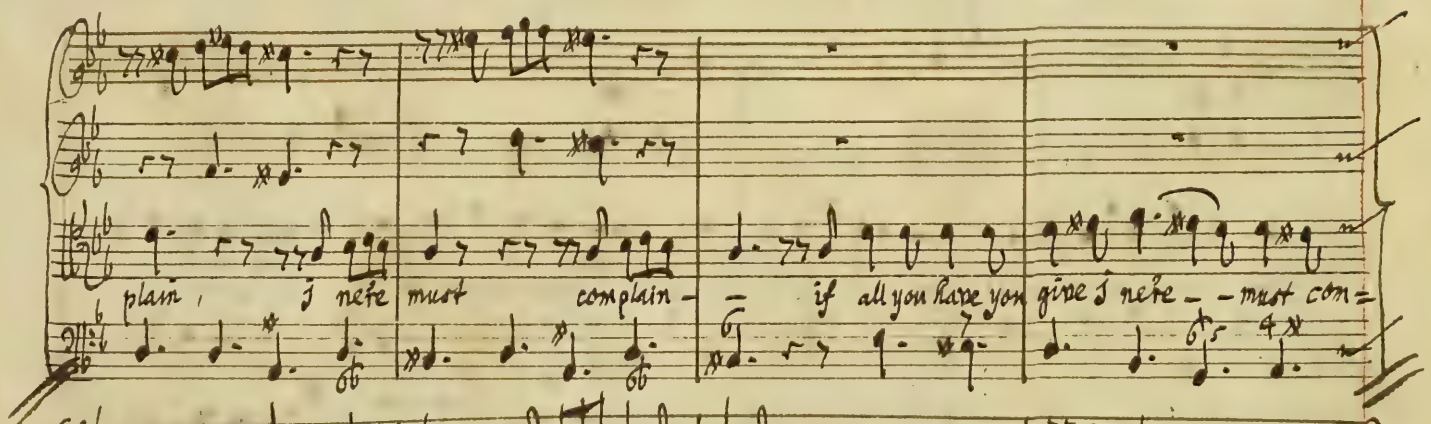
gain, all all a Lo-ver can gain.



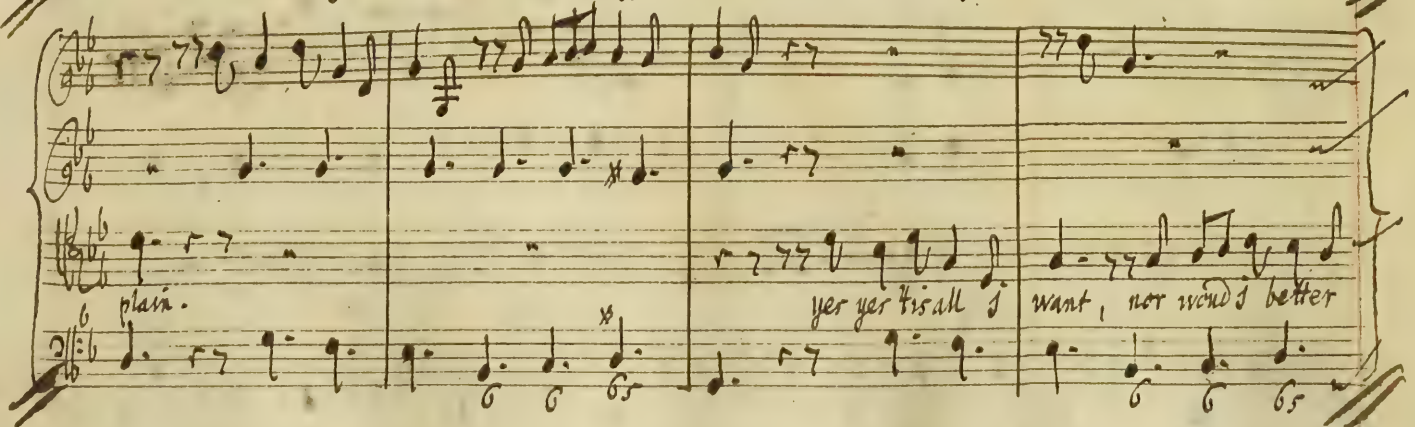
a Happiness I feel no Mortal can reveal, if all you have you give I ne're - - must com=



plain, if all you have you give I ne're - - must com=



plain, I ne're must complain - - if all you have you give I ne're - - must com=



plain. yer yer tis all I want, nor woud I better

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The tempo is marked '77'. The lyrics are: "thrive, yes yes 'tis all i want, nor would i better thrive, a Heart for Heart is all - a Lover can -".

Handwritten musical score for the second system. The lyrics continue: "gain - a Heart for Heart is all - a Lover can - gain all all a Lover can".

Handwritten musical score for the third system. The lyrics are: "gain, all all a Lover can gain. exit.".

Handwritten musical score for the fourth system. It includes a *piano* marking and ends with a dense, scribbled-out piano accompaniment.

67. Scene 7.th Camilla. Air with Instruments.

Camilla.

Dangers every where surround me Torments fresh begin to wound me, fate my

wishes fly - ing, fly - - - ing fly - - - ing fly -

- ing, Torments fresh begin to wound - -

me, fate my wishes fly - - - ing. If joy

smiles a while around me, if joy smiles a while a - round me, like flowers - blasted,

Da Capo. *Ums*
 Da Capo. *Ums*
 Da Capo. *Ums*
 soon - - - 'tis wasted, and lies a dy - ing. *Dangers. exit.*
 Da Capo. *Ums*

Scene 5.^H
 Lavinia and Latinus.
 Lavinia. She said, that Queens were redy with their Charms, to crown his

Love, and fill his Arms; She said, Camilla still did live, and cou'd to

Him the Volscian Kingdom give. Latinus. To a deep Dungeon let her be con-

find, her Hands and Feet let sharpest Iron bind i exit.

Lavinia. Turnus is false, and I'm undone, Dorinda has the Conquest won;

Dorinda speaks, and He answ'rs; Turnus is false, and I'm undone.

trayd.

Air with violin.

Violin part: Treble clef, 12/8 time signature. The melody begins with a series of eighth notes, followed by a quarter note, and then a series of eighth notes.

Piano part: Treble and Bass clefs, 12/8 time signature. The piano part is labeled "Lavinia". It features a bass line with a series of eighth notes and a treble line with a series of eighth notes.

Violin part: Treble clef, 12/8 time signature. The melody continues with eighth notes and quarter notes.

Piano part: Treble and Bass clefs, 12/8 time signature. The piano part continues with eighth notes and quarter notes.

Lyrics: An - - - - - gets for Warr de =

Violin part: Treble clef, 12/8 time signature. The melody continues with eighth notes and quarter notes.

Piano part: Treble and Bass clefs, 12/8 time signature. The piano part continues with eighth notes and quarter notes.

Lyrics: clairing, angers for War declairing, Love woud some pity show, Love Love Love woud some pity

Violin part: Treble clef, 12/8 time signature. The melody continues with eighth notes and quarter notes.

Piano part: Treble and Bass clefs, 12/8 time signature. The piano part continues with eighth notes and quarter notes.

Lyrics: show, my Soul is not so daring not so daring, my Soul is not so daring not so

Violin part: Treble clef, 12/8 time signature. The melody continues with eighth notes and quarter notes.

Piano part: Treble and Bass clefs, 12/8 time signature. The piano part continues with eighth notes and quarter notes.

Lyrics: Daring, but answers no no no - - - no no,

no but answers no no no but answers no - no

no but answers no - - no no no - no no no but answers

no - - - no no no - no no no ,

what

hopes can now relieve me, abandond and despairing, what

hand from death reprieve me, since Turnus gave the Blow, since Turnus give the Blow what

hand from death reprieve me, what hand from death reprieve me, since Turnus gave the Blow since Turnus gave the Blow since Turnus

Da Capo. *Wm*
 gave - the Blow. *Wm*
 Da Capo *Wm*
 exit.

Scene 6.th
 Enter Metius and Linco
 and after them Preesto.

Linco. My Lord what Pow'r can now our Fate withstand?

Camilla, lies confin'd by the Kings harsh Command. *Metius.* For what? *Linco* I can not

learn, but fear, our close Designs have reach'd his jealous Ear. *Preesto.* I all have heard, and

sure, Dorinda highly err'd; yet, though Lavinia does inspire with black Re-

venge my angry Sire; my Heart does to forgiveness bow, and would pre-

Melius aside.

Linceo.

Prencesto.

vent the fatal Blow. Hopes revive me! I'm still alive! with the

chosen Birds Do thou to the Prison with me go; I with Conduct,

void of Fear, will follow and bring up the Rear. Twixt Her and Death ill inter-

pose, and save Her from her bloody Foes. *Prencesto and Melius exeunt.*

Scene 7. *Air.*
Linceo. Linceo's gown - another Crea - ture, see this Look - be =

hold this Fea - ture, see this Look - behold this Fea - - - - -

- ture, shew me such - a transforma - tion, see this Look, behold this

Fea - ture, shew me such a transforma - - - - - tion.

Wanton Lasses with smoth Faces,

brown or yeallow, ruddy sal-low, with an O-gle thus I warm ye,

with a Mo-tion thus I charm ye, let this

lear-ned Wig speak for-me, let this Shape-and Air inform-ye,

I'm Sir Courtly of the Nation; let this Air-and Shape in-

form-ye, I'm Sir Courtly of the Nation. *Da Capo* *Lincos gown. exit.*
Da Capo

Scene 3. *Lavinia.* *C* you've both beyond forgiveness err'd, Dorinda

Turnus spoke, and Turnus heard. Firm to my Vows I still abide

Lavinia.

Go, let Camilla be your Bride. Turnus Banish that Anger from your

Eyes, and cease your Vassal to despise. Lavinia. Haste haste, and new Re-

alms acquire, but know, that royal Nuptials wait us too. Turnus.

Air. Turnus.

Cease cruel ti-rannizing, give your Resentments

over, lest when my Vows despi-sing you kill your Lo-ver.

ah! ah! ah - you kill your Lo-

ver -

you are my Soule Ambition, I taste no Blifs above ye, unjust is your Sus-

pi - tion, I constant love - ye, you are my Soules ambition, I

taste no Blifs above ye, unjust is your Suspi - tion, I constant love ye.

Lavinia. These Rings of Love I can no longer bear, my Cruelty was

feignd, my Love sincere. Turnus! Lavinia! Cease,

Cru - el to - deceive me, give, give your falshood over, lest when unkind you

leave - me you kill your Lo - ver, ah!

ah! ah - you kill your Lo - ver;

Let me - be your Ambition, and

taste no Bliss - above me, blest will - be my - Condi - tion if you can love

me; let me - be your Ambition, and taste no Bliss above me, blest

will be my - Condi - tion if you can love - me. Cease cruel Ti-ran-

Lavinia. rizing, give your Resentments over, Cease Cruel to - deceive me, give

Turnus. give your falshood over, lest when my Vows - despi - ring, you kill your Lo-

Lavinia. ver, lest when unkind - you leave - me you kill your Lo - ver.

ah! ah - you kill your Lo-ver.

ah - you kill your Lo-ver. exit

ah - you kill your Lo-ver. exit.

Scene 9th. A Prison.
 Enter Camilla, and after Brenesto, Metius, Linceo and People.

Violin. *Allegro*

Camilla. *clamo.*

Harpsichord. *Allegro*

Fate the more - it does - de =

preff - me

Fate the -

more it does - depreſs - - me, makes - me stronger in - - en -

during, makes - me stronger in - - en du - -

ring.

Fortune - never shall op -

depreſs me Death has

Charms all Sor - - - - - roars curing.

Death - has Charms all - Sor - rows Curing,

Fate the more it Does Depress - me makes me stronger

in - - enduring, makes - me stronger in - en - du - - -

ring, Fate - the more it Does - Depress me, makes - me stronger

in - en - du - - - - ring.

Enter
with Motives, Lute, &c.
Preesto. Dorinda, cease thee to complain, thus I break th'unworthy Chain,

Camilla. Much I owe for this Release; Fly hence Dorinda, and let these conduct thee

to some other Clime, where safe thou mayst forgive my Fathers Crime. Love does a

Dangerous Task impose, giving thee Life, I do my selve expose. **Camilla.** All these, you

say, are arm'd in my Defence, and must my Will obey. **Preesto.** They are your

Camilla. Slaves. Let me this Proof of your obedience find; Disarm the Prince, and sec him

close confin'd. **Preesto.** From whom this Boldness? **Camilla.** treacherous Maid. Submitt thy

self; I am betray'd. **Camilla.** My Arts successfullly have thriov, sure Token of in-

Dulgent. Heaven. My People call me to the Throne, from whence they drag La =

tinus Down; for know, Irene sto, I'm a Queen, m me no more Do =

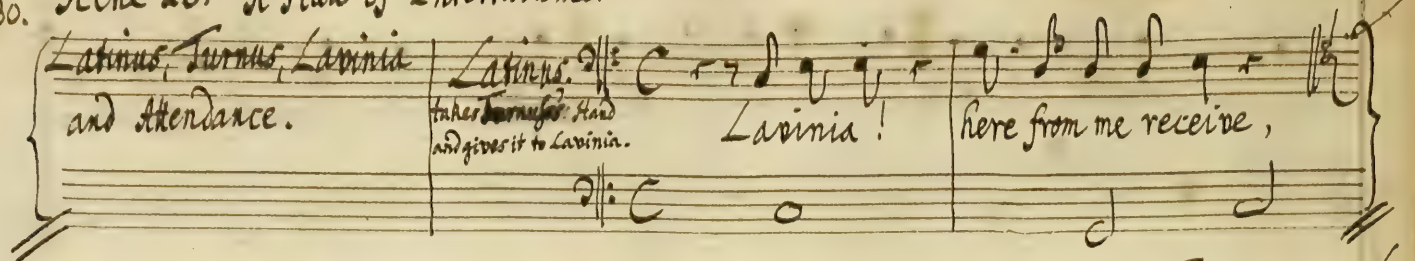
rinda, but Camilla see. exeunt omnes.

A Dance

80. Scene 10th A Hall of Entertainment.

Latinus, Turnus, Lavinia
and Attendance.

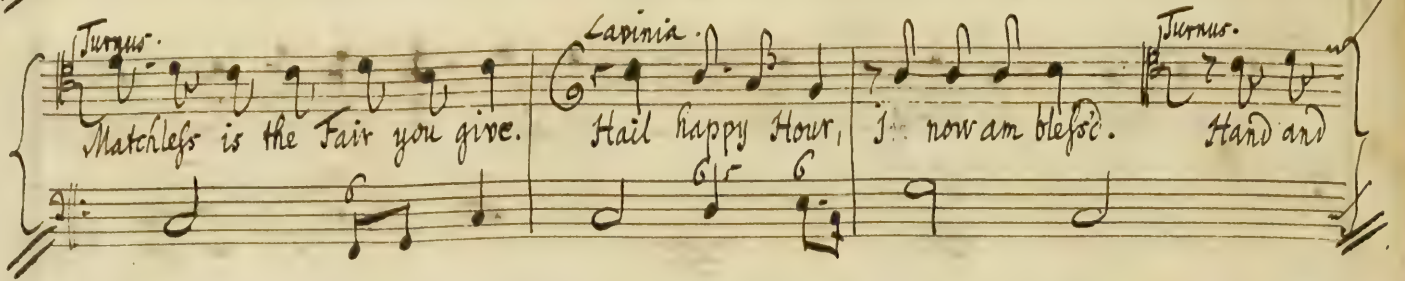
Latinus. *takes Turnus's Hand and gives it to Lavinia.* Lavinia! here from me receive,



Turnus. Matchless is the Fair you give.

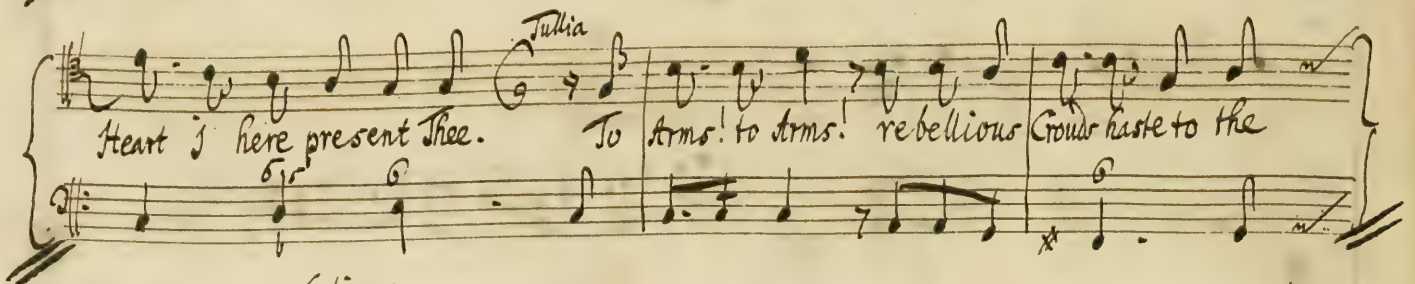
Lavinia. Hail happy Hour, I now am blest.

Turnus. Hand and



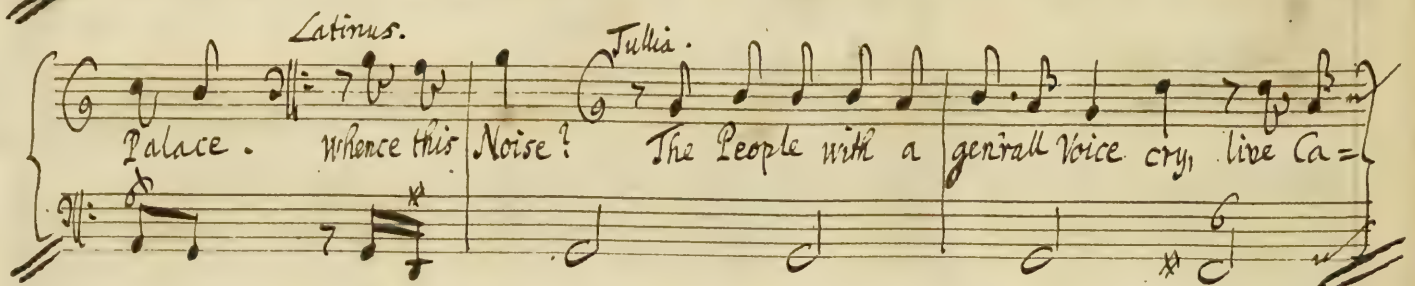
Heart I here present Thee.

Tullia. To Arms! to Arms! rebellious Crowd haste to the



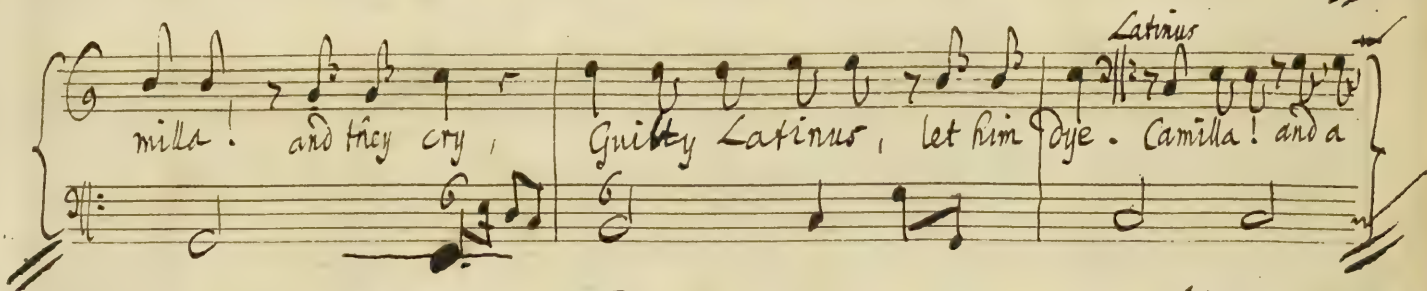
Latinus. Palace. whence this Noise?

Tullia. The People with a generall Voice cry, live Ca-



milla! and they cry, Guilty Latinus, let him dye. Camilla! and a

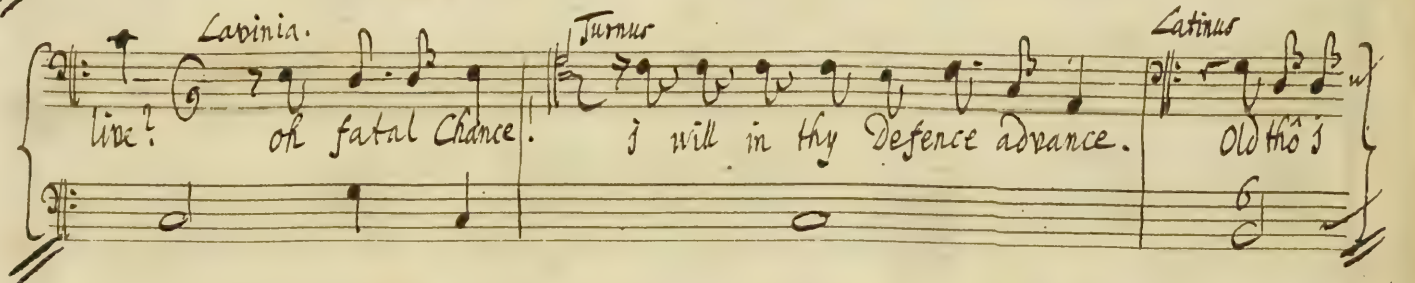
Latinus



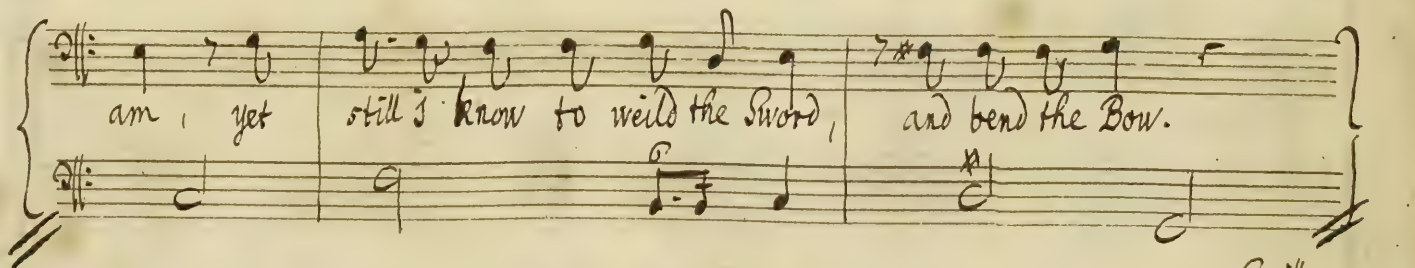
Lavinia. live? of fatal Chance!

Turnus. I will in thy Defence advance.

Latinus. Old tho' I



am, yet still I know to wield the Sword, and bend the Bow.

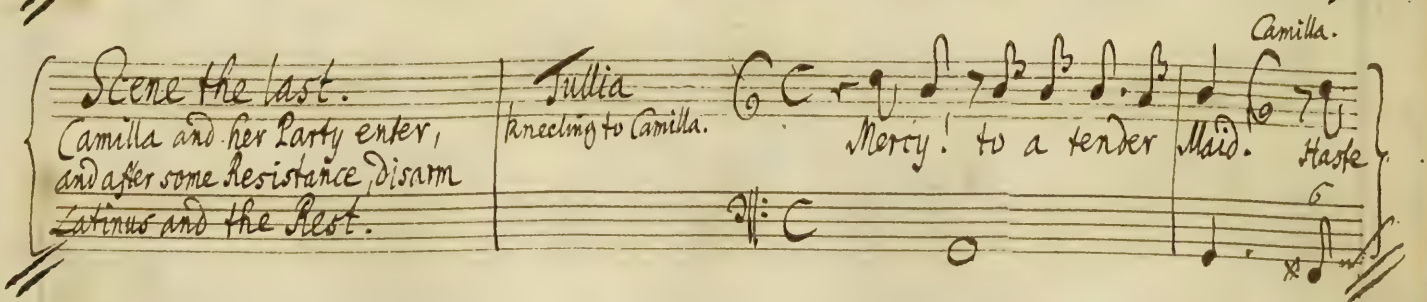


Scene the last.

Camilla and her Party enter, and after some Resistance, disarm Latinus and the Rest.

Tullia *kneeling to Camilla.* Mercy! to a tender Maid. Haste

Camilla.



Linco, and hither see the Prince convey'd; chain'd like a Prisoner let him

come, and here attend from me his Doom. *Latinus* My Son in Chains? *Turnus.* Relentless

Amilla. Fate! To Tyrants and Usurpers too severest Vengeance sure is due.

Preresto is brought in. *Catius* My Son! *Lavinia.* My Dearest Brother! *Preresto.* Lavinia! Father!

Turnus. Preresto! *Preresto.* Turnus! *Camilla.* No more. your ineffectual Tears give o're.

Preresto first by this shall bleed, and when in thy Lavinias Blood 'tis dy'd,

thine shall swell the purple Tide. *Tullia.* Oh Bloody! *Turnus* Cruel Fiend of Hell! *Lavinia* A

Latinus. Weight upon my Heart I feel! a deadly Cold has mine possess'd!

Camilla
Die then *Preresto*; strike!

Camilla
but on this Breast. ye heavenly Powers! Love

has prevail'd, and Anger is no more. *Latin:* Oh Heav'n! *Tyrus* Oh Love! *Lavinia.* Oh Fate!

Camilla. To screen thee from the Peoples Hate, their fatal Malice to prevent, I doom thee to im-

prisonment, and acted an ungratefull Part. But Love contriv'd the pious

Cheat, henceforth be sovereign of my Heart, and rule it in a Husbands Right. *Preresto*

Preresto. A Joy so sudden I can scarce believe. *Camilla* Merits! a just Reward thou shalt re-

ceive for thy great Service. Fair Lavinia! now, be you in *Tyrus* happy, He in

Tyrus. you. The Gods are just; *Camilla to Latinus.* and Sir! do you learn what to justice and to

Merito due; Revenge was in my Powr. Do you forget, to prosecute our House with hostile

Latinus.
Hate. Hate, is Driven out of the Field, and Anger does to Friendship yield.

Camilla. Let Peace and Love possess each Heart. *Tullia.* Thou art my Cupid; *Linceo.* Thou my

Psiche art. *Air. Presto.* Care is fled, Despair's no - more; *Turnus.* Give - my -

Heart thy Ser - vours ser.

Presto. *a 2.* Love has smild - - - and I'm rewar - ded, Love has smild - - -
Turnus. Love has smild - - - and I'm rewarded, Love has smild - - -

- - - my Vows regarded, Love has smild - - - my Vows regarded.
- - - my Vows regarded, Love has smild - - - my Vows regarded.

84. Grand Chorus.

The first Violin.

The 2^d. Violin.

Tenor Viol.

First Treble. Happy happy is the Swain who loves who loves, and has not lovd in vain, and has not lovd in vain, and has not lovd in vain,

Alt. Happy happy is the Swain who loves who loves, and has not lovd in vain,

Tenor. Happy happy is the Swain who loves who loves

Bass. Happy happy is the Swain

happy happy is the Swain happy happy is the Swain who loves who loves and has not lovd in vain, and has not lovd in vain,

and has not lovd in vain and has not lovd in vain, and has not lovd in vain; happy happy is the Swain who loves who loves,

and has not lovd in vain, and has not lovd in vain, and has not lovd in vain, and has not lovd in vain, happy happy is the Swain

who loves who loves, and has not lovd in vain and has not lovd in vain and has not lovd in vain,

8 6 6 6 6 6 6 6

and has not lovd in vain, and has not lovd in vain, and has not lovd in vain, and has not lovd in vain and has not lovd in vain

and has not lovd in vain, who loves who loves, and has not lovd in vain, happy happy is the Swain, happy happy is the Swain

who loves who loves and has not lovd in vain, happy happy is the Swain who loves - who loves and has not lovd in vain

happy happy is the Swain, happy happy is the Swain, happy happy is the Swain, happy happy is the Swain, happy happy is the Swain

happy happy is the Swain, happy happy is the Swain, who loves who loves, and has not lovd in vain, and has not lovd in vain.

happy happy is the Swain, happy happy is the Swain, who loves, who loves, and has not lovd in vain, and has not lovd in vain.

happy happy is the Swain, happy happy is the Swain, who loves who loves and has not lovd in vain, and has not lovd in vain.

happy happy is the Swain, happy happy is the Swain, who loves, who loves, and has not lovd in vain, and has not lovd in vain.

6 5 6 5 6 5
3 3 4 3

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

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains 18 staves, each consisting of five horizontal lines. The notation is extremely faint and difficult to discern, appearing as light grey or brownish marks. Some of the visible elements include what might be clefs at the beginning of some staves and scattered dots or short horizontal lines that could represent notes or rests. The overall appearance is that of a very old, possibly faded or underexposed manuscript page.

