

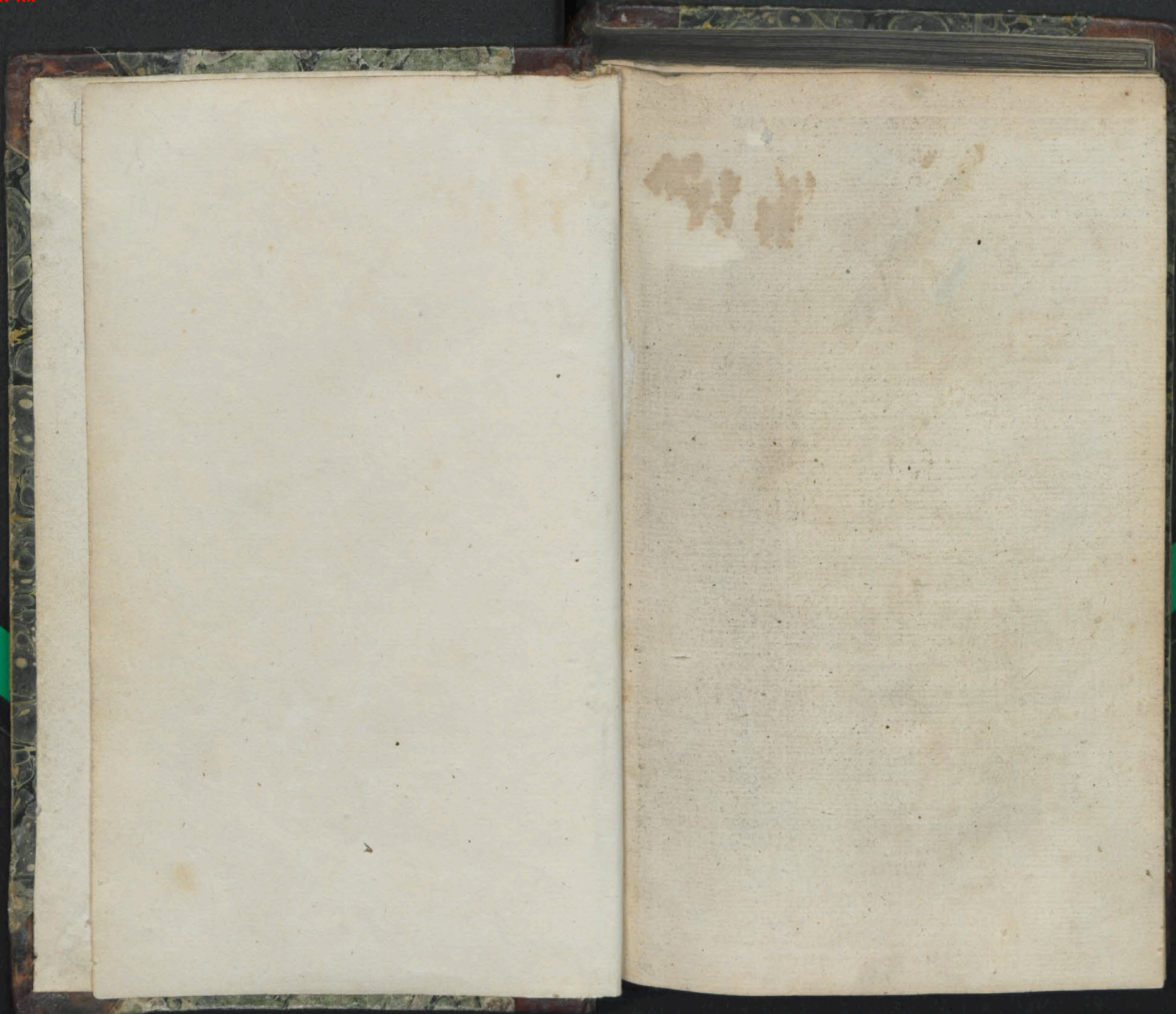


46

Box. A. 19. 2012

mu 6505.0502










A  
*Pocket Companion*  
 FOR  
*Gentlemen and Ladies*  
 BEING  
*A Collection of Favourite SONGS,*  
*out of the most Celebrated Opera's*  
*Compos'd by*  
*M<sup>r</sup> Handel, Bononcini, Attilio, &c.*  
*In English and Italian*  
*To which is Added*  
*Several Choice Songs of M<sup>r</sup> Handel's,*  
*never before Printed*

VOLUME II.

*Carefully Corrected and Figur'd for the Harpsichord.*

 The whole Transpos'd for the FLUTE in the  
 most proper KEYS.

LONDON.

*Engrav'd & Printed at Cluer's Printing Office in Bow Church Yard,  
 and Sold there, and by B. Creak at the Bible in Jermyn Street,  
 S<sup>t</sup> James's: Where the first Volume may be had.*

*Note, They have just publish'd the 2<sup>d</sup> Pack of Musical playing Cards.*





A  
*Pocket Companion*  
 FOR  
*Gentlemen and Ladies*  
 BEING

*A Collection of Favourite SONGS,*  
*out of the most Celebrated Opera's*


*Compos'd by*  
*M<sup>r</sup> Handel, Bononcini, Attilio, &c.*

*In English and Italian*

*To which is Added*  
*Several Choice Songs of M<sup>r</sup> Handel's,*  
*never before Printed*

---

*Carefully Corrected and Figur'd for the Harpsicord*

 The whole Transpos'd for the FLUTE in the  
 most proper KEYS.

---

LONDON,  
 Engrav'd & Printed at Cluer's Printing Office in Bow Church Yard,  
 and Sold there, and by B. Creake at the Bible in Jermyu Street -  
 St. James's: Where the first Volume may be had

*Note, They have just published the 2<sup>d</sup> Pack of Musical playing Cards.*





To. Alexander Chocke of his  
Majesty's Exchequer, Esq.

SIR,

This second Collection of Opera Songs  
presumes to beg y<sup>r</sup>. Favour of y<sup>r</sup>. Patronage.  
The Encouragement you have always given  
to useful Performances in Musick (particularly  
our first Volume & y<sup>r</sup>. large Subscription to  
this) has emboldened us to make this Ad-  
dress; being assured that the prefixing y<sup>r</sup>.  
Name, will be the best Means of recommending  
it to the Ingenious, & preventing the Cavils  
of those whose Interest it is to be angry, &  
have no other way of procuring any Re-  
gard to their own, but by depreciating y<sup>r</sup>.  
Performances of others.

We submit y<sup>r</sup>. whole to y<sup>r</sup>. Judgment, & are,

SIR,

Your most Obedient &  
most Humble Serv<sup>ts</sup>.

J. Cluer,  
B. Creake



# INDEX.

	Page		Page
<i>Amante Stravagante</i> .....	124	<i>Non sa temere</i> .....	160
<i>See See my Charmer</i> .....	124	<i>Parto bell'Idol mio</i> .....	82
<i>Amarti sì vorrei</i> .....	122	<i>Must I</i> .....	138
<i>O Cupido</i> .....	122	<i>Piu non cerca liberta</i> .....	138
<i>Cara Speme</i> .....	46	<i>Pupille sdegnose</i> .....	11
<i>Cruel Creature</i> .....	46	<i>Pupillette</i> .....	37
<i>Chi per de un Momento</i> .....	66	<i>Farmi il fato</i> .....	140
<i>While Celia</i> .....	66	<i>Ever lovely</i> .....	2
<i>Con un vizzo con un riso</i> .....	150	<i>Scacciata dal suo vido</i> .....	160
<i>Doni premio</i> .....	50	<i>Secondaste</i> .....	28
<i>Dolce pensier</i> .....	16	<i>In those Eyes</i> .....	178
<i>Dove sei</i> .....	8	<i>Se non mi vuol amar</i> .....	28
<i>Già doppio Uorrore</i> .....	106	<i>Succ thus you slight</i> .....	102
<i>La Speranza</i> .....	60	<i>Se picia</i> .....	118
<i>Hopes beguiling</i> .....	133	<i>Welcome Death</i> .....	1
<i>Ma chi puror desio</i> .....	94	<i>Se potessi</i> .....	54
<i>Mio caro bene</i> .....	72	<i>Cruel Stars</i> .....	24
<i>Misera che farò</i> .....	20	<i>S'ho lasia il me</i> .....	88
<i>No oh Dio</i> .....	85	<i>O cruel Fair</i> .....	130
<i>No oh il tuo sdegno</i> .....	146	<i>Sperai</i> .....	76
<i>No no no you charm me</i> .....	146	<i>Tengo in pugno</i> .....	24
<i>Non disperar</i> .....	162	<i>While I press</i> .....	88
<i>O what a Fool</i> .....	33	<i>Tortora</i> .....	130
<i>Non e piu tempo no</i> .....	42	<i>See how the</i> .....	130
<i>No no no more complain</i> .....	33	<i>U'adoro pupille</i> .....	76
<i>Non e se vago e bello</i> .....	42	<i>Lamenting complaining</i> .....	76
<i>I come my fairest</i> .....	42	<i>Vencra bella</i> .....	76
<i>Non ha piu che temere</i> .....	42	<i>Gazing on my</i> .....	76
<i>My Life</i> .....	42		



*A LIST of the Persons of Quality, Gentry and others, who are Subscribers to and Encouragers of this New Method of Engraving and Printing Musick in Pocket Volumes.*

A

The R. <sup>t</sup> Hon the Earl of Albemarle	Francis Brerewood, Esq.
Hen: Aigill of Chancery Lane, Gent	Martin Brown, Esq.
John Arney, Gent	John Bridges, Esq.
M <sup>r</sup> . Alestree, Bookseller in Derby. 18 Books	Brooke Bridges, Esq.
M <sup>rs</sup> . Andrews	Na. Blackerby, Esq.
M <sup>rs</sup> . Arnold	Hobart Barry, Esq.
Dr. Arburthnot	W <sup>m</sup> . Bate of Boston, Esq.
M <sup>r</sup> . Cyriacus Ahlers	W <sup>m</sup> . Battel, of Bath, Esq.
M <sup>r</sup> . W <sup>m</sup> . Antrobus	M <sup>rs</sup> . Anna Bosjauen
M <sup>r</sup> . Abree & M <sup>r</sup> . Aylett of Canterbury. 12 Books	M <sup>r</sup> . Burchet, of Eaton
M <sup>r</sup> . Ayscough of Nottingham. 12 Books	M <sup>rs</sup> . Ann Barrell
M <sup>r</sup> . W <sup>m</sup> . Anchors Singing Master. 6 Books	M <sup>r</sup> . Cha. Barnwell
M <sup>rs</sup> . Eliz: Andrews of Lathbury	M <sup>r</sup> . Benlink
	M <sup>r</sup> . Breary
	M <sup>r</sup> . Bailey of Coventry. 6 Books
	M <sup>r</sup> . Berry of Barnstable
	M <sup>r</sup> . Bull of Harlow
	M <sup>r</sup> . Cha. Burditt, Peter to
	M <sup>r</sup> . Bannion of Salop
	M <sup>r</sup> . Baker Organist in Norwich

B.

The R. <sup>t</sup> Hon. <sup>ble</sup> the Earl of Baltimore	M <sup>r</sup> . Bryan, Printer in Worcester
The R. <sup>t</sup> Hon. <sup>ble</sup> the L <sup>d</sup> . Bruce	M <sup>r</sup> . Hen: Burton, A.B. of Emanuel Coll: Cambridge. 6 Books
The R. <sup>t</sup> Hon. <sup>ble</sup> the L <sup>d</sup> . Brook	M <sup>r</sup> . John Blount
The R. <sup>t</sup> Hon. <sup>ble</sup> the Lady Frances Brudnell	M <sup>r</sup> . Baker
Thomas Brerewood Jun. Esq.	M <sup>rs</sup> . Eleanor Braint



## A LIST of the Subscribers.

M <sup>r</sup> . John Bowman Organist of Trinity Coll. Cambridge 2 Books	Inninglajs Bar
Rich <sup>d</sup> . Bagshaw, Fellow Com <sup>o</sup> of S <sup>t</sup> . Johns, Cambridge	Alex <sup>r</sup> . Chooke of the Exchequer, Esq. 48 Books
M <sup>r</sup> . John Bennet of Walsham in Suffolk	John Chute, Esq. Hunts.
M <sup>r</sup> . Bassano of Derby	Cha: Cholmondley, Esq.
Capt. William Burden	Dougal Campbell, of Craig nish, Esq.
M <sup>r</sup> . Battelly of Hoglane	Tho: Chamber, Gent.
M <sup>r</sup> . Barker, Organist of S <sup>t</sup> . Peters, Norwich	The Rev <sup>d</sup> . M <sup>r</sup> . Cha: Cecil
M <sup>r</sup> . Sam: Butler	The Rev <sup>d</sup> . M <sup>r</sup> . John Cowper
M <sup>r</sup> . Bailey, Printer in Bury 12 Books	Capt. Francis Cope
M <sup>r</sup> . Bagnal Printer in Ips- wich 12 Books	Raphael Courtville Mer <sup>t</sup>
M <sup>r</sup> . Brotherton, Bookfeller 6 Books	M <sup>r</sup> . Grosley, Bookfeller in Bristol 6 Books
M <sup>r</sup> . Birchall of Liverpool	M <sup>r</sup> . Dougal Campbell Deput y Keeper of the Stores in the Castle at Edinburg <sup>h</sup> .
M <sup>r</sup> . Bembow, of Ludlow } 6 Books	M <sup>r</sup> . Patrick Campbell of his Majestys 4 <sup>th</sup> Troop of Life Guards
C.	M <sup>r</sup> . Alexander Campbell Printer in Union Street Westminster 12 Books
The R <sup>t</sup> . Hon <sup>ble</sup> William Earl Cadogan	M <sup>r</sup> . Crosgrave, Printer in Norwich
The Hon <sup>ble</sup> M <sup>rs</sup> . Elizabeth Cadogan	M <sup>r</sup> . Eleanor Clayton
The R <sup>t</sup> . Hon <sup>ble</sup> the Earl of Cholmondley	M <sup>r</sup> . Caverley
W <sup>m</sup> . Cadu, Mary Capel	M <sup>r</sup> . Caswell
The Lady Caswell	D <sup>r</sup> . Chamberlaine
The Hon <sup>ble</sup> M <sup>r</sup> . Cartwright of Agne on y Hill, North amptonshire	M <sup>r</sup> . Couffer of Dublin 24 Books
S <sup>r</sup> . James Campbell of Ard.	M <sup>r</sup> . Hen: Carey 12 Books
	M <sup>r</sup> . Geo. Carey
	M <sup>rs</sup> . Eliz: Carey

## A LIST of the Subscribers

M <sup>rs</sup> . Sarah Carey	E.
M <sup>rs</sup> . Rachel Carey	The R <sup>t</sup> . Hon <sup>ble</sup> the Earl of Essex
Miss Clarke	M <sup>r</sup> . Gilbert Eliot of Minto
M <sup>r</sup> . Caster of Redbrook	Francis Emlice, Esq.
M <sup>r</sup> . Sam: Clark of Reading	D <sup>r</sup> . Rob <sup>t</sup> . Eaton of Coleman Street, Author of y Bal- samick Syptick published by Letters Patent under y Great Seal of Great Bri- tain 6 Books
M <sup>r</sup> . James Carlos	B. Jos: Ellis, of Norwich A.B.
M <sup>rs</sup> . Cowper	Miss Jane Evans
M <sup>r</sup> . Cotton of Stourbridge 6 Books	M <sup>r</sup> . Eyles of Warrington
M <sup>r</sup> . Carlton of Gainsboroug <sup>h</sup> 6 Books	M <sup>r</sup> . W <sup>m</sup> . Edwards of Coventry 2 Books
M <sup>r</sup> . Clark of Shaftsbury 6 Books	M <sup>r</sup> . John Elwick
D.	M <sup>r</sup> . Evans of Antwerp 6 Books
The Hon <sup>ble</sup> M <sup>rs</sup> . Mary Digby	M <sup>r</sup> . Sam: Elliot of Blana ford
John Dalby, Esq.	F
Abstrupius Dant near Lork	W <sup>m</sup> . Freeman of Hamwells in Hertfordshire, Esq.
Capt. Draper	John Ford, Esq.
M <sup>r</sup> . Phillip Doller, 6 Books	W <sup>m</sup> . Freeman, Esq.
M <sup>r</sup> . John Dawson, Student of Emanuel Col: Cambridge	M <sup>r</sup> . Francis Folkes of Chevely Cambridgeshire
M <sup>r</sup> . Daston of Ely	M <sup>r</sup> . Farrington
Cha: Delafaye, Esq. 2 Books	M <sup>r</sup> . Earnsworth of Newark upon Trent 6 Books
M <sup>r</sup> . Denby, Organist at Wakefield	M <sup>r</sup> . Farrow of Boston 6 Books
Capt. Alexander Dury	M <sup>r</sup> . Franklin of Maidstone 6 Books
M <sup>r</sup> . Dutton	M <sup>r</sup> . Franklin of Eaton
M <sup>r</sup> . Dicey of Northampton 2 Books	
M <sup>r</sup> . Daqnal of Chesham 6 Books	
M <sup>r</sup> . Dudley, of Darking	
M <sup>r</sup> . Davis, Stationer	
M <sup>r</sup> . James Durwin of Long Welford	



A LIST of the Subscribers.

M<sup>r</sup>. Faulkner of Banbury  
M<sup>r</sup>. Fletcher of Nottingham  
M<sup>r</sup>. Fletcher of Oxon. 18 Books  
M<sup>r</sup>. Franks of Woburne  
M<sup>r</sup>. Farley, Printer in Taunton.

G  
The R<sup>t</sup>. Hon<sup>ble</sup>. the Earl of Gainsborough  
The R<sup>t</sup>. Hon<sup>ble</sup>. the Countess Dowager of Gainsboro'  
The R<sup>t</sup>. Hon<sup>ble</sup>. the Lord Guilford  
The Lady Goodrick of Bishopon  
John Gould, Esq.  
Philips Glover, Esq.  
M<sup>r</sup>. Galiard  
M<sup>r</sup>. Dan: Graham, Jun.  
Capt. Edw: Goswell, Salop  
M<sup>r</sup>. Goodday of Trin. Col. Cambridge  
M<sup>r</sup>. Griffin of Dunstable  
The Reverend M<sup>r</sup>. Daniel Gabriel Gilbern, A. B. Prebendary of Lincoln  
John Gale of Whitehaven, Gent.  
M<sup>r</sup>. Anne Giffard  
M<sup>r</sup>. Greene  
M<sup>r</sup>. Gascoigne  
M<sup>r</sup>. Grove  
M<sup>r</sup>. Gray  
M<sup>r</sup>. Goddard of Norwich 12 Books  
M<sup>r</sup>. Gittins of Salop, GB.  
M<sup>r</sup>. Gilson, School Master in

in Bishops Waltham. Har  
H.

The R<sup>t</sup>. Hon<sup>ble</sup>. the Lady How  
The Lady Clobery Holt  
S<sup>r</sup>. John Holland of Quidenham, Bar.  
Hever Eagley Haver, Esq. 2 Books  
Henry Harrington, Esq.  
W<sup>m</sup>. Holland of Bury, Esq.  
Henry Harrinton, Esq.  
Jonas Hyron, Gent.  
Tho. Hannand of London  
Henry Hill of Guilford, G.  
M<sup>r</sup>. Aaron Harrington  
M<sup>r</sup>. Henry Holcolme  
M<sup>r</sup>. Henshaw, A. B. of Corpus Christi Coll. Cambridge  
M<sup>r</sup>. James Hawkins Organist of Ely. 6 Books  
M<sup>r</sup>. Heart Organist of Mary Aze.  
M<sup>r</sup>. Hare, Musick-Seller in Cornhill. 24 Books  
M<sup>r</sup>. Hatton  
M<sup>r</sup>. Holden  
M<sup>r</sup>. Hodges  
M<sup>r</sup>. Hammond of York, 6B  
M<sup>r</sup>. Harwick of Lynn, 6B.

I.

Tho. Jenkins of Salop, Esq.  
Francis James of Bury, Esq.  
Isame Jenyns of Bolingham, Esq.  
M<sup>r</sup>. Henry Jones, Fellow of Kings Col. Camb. & E. R. S.  
M<sup>r</sup>. Sam. Johnson of Trinity Col. Cambridge

A LIST of the Subscribers.

M<sup>r</sup>. John Jordan, Nottingham  
M<sup>r</sup>. Cha: Jennens  
D<sup>r</sup>. Idarnegan  
M<sup>r</sup>. John Ives of Lottishal in Norfolk  
John Jugleby, Esq. Fellow Com of Trin. Col. Cambridge K.  
The R<sup>t</sup>. Hon<sup>ble</sup>. Gerald Lord Kingsale  
Maurice Keating of Reading, Esq.  
Geo: Kingsley, Gent.  
Court Knecht, Esq.  
M<sup>r</sup>. Kilburne, Musician & Bob  
M<sup>r</sup>. Ayscough Kirk of Stamford  
M<sup>r</sup>. Kirk  
Miss Kirby  
M<sup>r</sup>. Knight  
M<sup>r</sup>. Kirby  
M<sup>r</sup>. Cha: Krimberg  
M<sup>r</sup>. Kenny  
M<sup>r</sup>. James King of Bungay L.  
The R<sup>t</sup>. Hon<sup>ble</sup>. Count de Lipp.  
Christopher Lochman, Esq.  
W<sup>m</sup>. Lewis, Esq.  
Eras: Lewis of Stanford, Esq.  
John Locker of Leather Sellers Hall, Esq.  
M<sup>r</sup>. John Leek, Salop  
M<sup>r</sup>. Jane Lytle, Cambridge  
M<sup>r</sup>. Locke of y King Dock Portsmouth  
M<sup>r</sup>. John Lock of Hereford  
M<sup>r</sup>. Elton Lovett, Nottingham

M<sup>r</sup>. Eliz. Leigh of Adlington Cheshire  
Miss Latouche  
M<sup>r</sup>. Lewis  
M<sup>r</sup>. Ladybird  
Miss Lamb  
M<sup>r</sup>. Leake of Bath 18 Books  
M<sup>r</sup>. Langby  
M<sup>r</sup>. Ralph Leicester  
M<sup>r</sup>. Ashel Levy M.  
The R<sup>t</sup>. Hon<sup>ble</sup>. the Lord, Wiltington  
The R<sup>t</sup>. Hon<sup>ble</sup>. the Lady, M<sup>r</sup>. Oswald Mofely, Bar.  
John Lewis Mahomet, Esq.  
W<sup>m</sup>. Mowbray of Essex, Great in the Strand, Esq.  
George Maidson, Esq.  
Tho. Mildmay of Emanuel Col. Camb. Esq.  
W<sup>m</sup>. Metcalf of York, Esq.  
R. Mylton of Halston, Esq.  
James Miller, Gent.  
M<sup>r</sup>. John Madley Gentleman Commoner Oxon  
M<sup>r</sup>. Francis More  
M<sup>r</sup>. Edward. Mundy, Fellow Com<sup>r</sup>. of Jesus Col. Camb.  
The Musick Club in Cambridge 6 Books  
M<sup>r</sup>. Mart of Cambridge 28 Books  
M<sup>r</sup>. Mac Euen Bookseller in Edingburgh 48 Books  
M<sup>r</sup>. Gordon Millbourn Master of Musick. 6 Books



A LIST of the Subscribers,

Miss Mead.....  
 M<sup>r</sup>. March of Exon & B<sup>r</sup>.  
 N.  
 Her Grace the Dutchess of  
 Newcastle  
 The R<sup>t</sup>. Hon<sup>ble</sup> the Lady  
 Francis Nasseau  
 Dudley North of Soho Sq. Esq  
 William Neale Gent.  
 M<sup>r</sup>. Norwood, Musick Mast<sup>r</sup>.  
 Cambridge. 6 Books  
 M<sup>r</sup>. Nichols in the Minories  
 6 Books  
 M<sup>r</sup>. Norman, S<sup>t</sup>. Pauls Chu.  
 Yard. 6 Books  
 M<sup>r</sup>. Isaac Newniss.  
 Joseph Needham Singing  
 Mast<sup>r</sup>. Lutterworth  
 M<sup>r</sup>. W<sup>m</sup>. Neale  
 M<sup>r</sup>. Narriott  
 M<sup>r</sup>. Norris of Taunton 6 B<sup>r</sup>.  
 O.  
 M<sup>r</sup>. Benj. Okell of Northamp<sup>r</sup>  
 P.  
 The R<sup>t</sup>. Hon<sup>ble</sup> the L<sup>d</sup>. Paisley  
 S<sup>t</sup>. Rob<sup>t</sup>. Pye Bar<sup>r</sup>  
 S<sup>t</sup>. John Price of Neutoune  
 John Plumtree Esq.  
 W<sup>m</sup>. Pauson Gent  
 W<sup>m</sup>. Perry of his Majesty's  
 Chappell, Gent.  
 M<sup>r</sup>. Tho. Pangburn of S<sup>t</sup>.  
 Mary le Bow Lond<sup>n</sup>.  
 M<sup>r</sup>. Priest Organ<sup>t</sup>. at Bristol  
 M<sup>r</sup>. Priest Organ<sup>t</sup>. at Bath  
 M<sup>r</sup>. John Preden of Guildfo.

M<sup>r</sup>. Popely Organ<sup>t</sup>. 6 Books  
 Cap<sup>t</sup>. W<sup>m</sup>. Pudzey of Kidlington  
 M<sup>r</sup>. Potter Bookfeller in Chapt<sup>r</sup>.  
 6 Books  
 M<sup>r</sup>. Palmer of Carleton in  
 Lecestershire  
 M<sup>r</sup>. Tho. Pain of Cliffords Inn  
 M<sup>r</sup>. Annie Penninge, Cambridge  
 M<sup>r</sup>. Mary Pitt  
 M<sup>r</sup>. Eliz. Piddington  
 M<sup>r</sup>. J<sup>r</sup>. Paulgrounes  
 W<sup>m</sup>. Pauson Gent.  
 M<sup>r</sup>. Anne Parker  
 M<sup>r</sup>. Phillips  
 M<sup>r</sup>. Patrick  
 M<sup>r</sup>. W<sup>m</sup>. Pool  
 M<sup>r</sup>. Patr. Pipe  
 M<sup>r</sup>. Percival  
 M<sup>r</sup>. Parvish of Guildf. 6 B<sup>r</sup>.  
 Aldred Papple, Esq  
 M<sup>r</sup>. Pagget  
 M<sup>r</sup>. Anne Parker  
 M<sup>r</sup>. Portallis  
 — Powell of Oxford Gent  
 M<sup>r</sup>. Will<sup>m</sup>. Powell  
 M<sup>r</sup>. Joseph Pinchbeck  
 M<sup>r</sup>. Potter  
 M<sup>r</sup>. James Pemberton

R

His Grace the D. of Richmond  
 Her Grace the D<sup>ch</sup>. of Richmond  
 The R<sup>t</sup>. Hon. the Lady Rich.  
 The R<sup>t</sup>. Hon. the Earl of Roth

A LIST of the Subscribers,

John Rich Esq.  
 M<sup>r</sup>. Nelme Rogers of Bristol  
 M<sup>r</sup>. Tho. Rowning  
 M<sup>r</sup>. Roberts  
 M<sup>r</sup>. Raikes of Glo<sup>sr</sup>. 6 Books  
 M<sup>r</sup>. Pyles of Hull 6 Books  
 M<sup>r</sup>. Rogers of Ross 6 Books  
 M<sup>r</sup>. Robinson of Rochest. 6 B<sup>r</sup>.  
 M<sup>r</sup>. James Robinson Dancing  
 Mast<sup>r</sup>. in Salisbury  
 M<sup>r</sup>. Rawstone of Sidney  
 Col. Cambridge  
 M<sup>r</sup>. Rob<sup>t</sup>. Ramshir  
 M<sup>r</sup>. Rodham of Berwick  
 M<sup>r</sup>. Jane Rencau  
 S  
 His Excellency Baron de  
 Söhlenuptah, Envoy of  
 Denmark  
 The R<sup>t</sup>. Hon. Cha. Stanhope  
 Esq.  
 The Hon. M<sup>r</sup>. S<sup>t</sup>. John  
 S<sup>t</sup>. W<sup>m</sup>. Stapleton Bar<sup>r</sup>.  
 S<sup>t</sup>. J<sup>r</sup>. Stratham of Wigwall  
 Bar<sup>r</sup>.  
 Wigley Stratham of Ditto, Esq  
 Theodo. Smith of Scham in  
 Cambridge sh. Esq.  
 M<sup>r</sup>. Jane Silvester  
 Edw<sup>d</sup>. Smith Gent.  
 W<sup>m</sup>. Stanley of Houghton Esq  
 Lucas Self of Sucknam  
 Esq.  
 Geo. Savile Esq.  
 M<sup>r</sup>. Scrivle

— Seal. Gent. Com. of  
 Pembroke Hall, Oxon  
 W<sup>m</sup>. Steares Gent.  
 The Rev<sup>d</sup>. M<sup>r</sup>. Geo. Stubbs  
 The Rev<sup>d</sup>. M<sup>r</sup>. Shaw, A.M.  
 Rector of Heydon in Norfolk  
 The Reverend M<sup>r</sup>. John  
 Scullard  
 M<sup>r</sup>. Christ<sup>l</sup>. Shute, A.M.  
 and Fellow of Merton  
 College Oxon  
 Miss Japp of y<sup>e</sup> Tow<sup>r</sup> of Lond<sup>n</sup>.  
 D<sup>r</sup>. Stubbs of Derby  
 M<sup>r</sup>. Tho. Simpson of Fenton  
 in Nottingham shire  
 M<sup>r</sup>. Mary Squire of Cambr.  
 M<sup>r</sup>. Eliz. Savage of Cambr.  
 M<sup>r</sup>. Josp. Sawkins Attorney  
 at Canterbury  
 M<sup>r</sup>. Ely Stamford jun<sup>r</sup>. of  
 Portsmouth  
 M<sup>r</sup>. Standfast Bookfeller  
 6 Books  
 M<sup>r</sup>. Cath. Smithson of Cheveley  
 in Cambridge sh.  
 M<sup>r</sup>. Smith Bookfeller in Warwick  
 6 Books  
 M<sup>r</sup>. Short Mast<sup>r</sup>. of Musick  
 M<sup>r</sup>. Eliz. Smith  
 M<sup>r</sup>. Stanley  
 M<sup>r</sup>. Saunders  
 M<sup>r</sup>. Smith  
 M<sup>r</sup>. Silver of Sandwich E B<sup>cc</sup>  
 M<sup>r</sup>. Stillingfleet in Salisbury  
 6 Books  
 M<sup>r</sup>. Swythurst of Plym<sup>o</sup>. 6 Books

A LIST of the Subscribers.

- |   |   |
|---|---|
| M <sup>r</sup> . W <sup>m</sup> . de Santhurs, Organist<br>of Portsmouth. 6 Books       | M <sup>r</sup> . Isaac Woods of Bury                              |
| M <sup>r</sup> . Geo. Stone of Cork in<br>Ireland                                       | M <sup>r</sup> . Wheeler of Newbury                               |
| <b>R.</b>   | M <sup>r</sup> . Weaver, Drawing Master<br>Salop                  |
| The R <sup>t</sup> . Hon <sup>ble</sup> . the Lady<br>Viscountess Tyrconnell            | M <sup>r</sup> . Warner   |
| Sam <sup>l</sup> . Thompson of Brad-<br>field Esq.                                      | M <sup>r</sup> . Cha. Whitman                                     |
| Edw <sup>d</sup> . Thompson, Esq.   | M <sup>r</sup> . Weston   |
| M <sup>r</sup> . W <sup>m</sup> . Thompson  | M <sup>r</sup> . Wilde, Bookseller in <i>Salop</i><br>18 Books    |
| M <sup>r</sup> . Mary Taylor  | M <sup>r</sup> . Ward, Fellow Com. of Emu-<br>uel Coll. Cambridge |
| M <sup>r</sup> . Turner   | M <sup>r</sup> . Jacob Weag, Stud. of ditto                       |
| M <sup>r</sup> . James Townshend, Orga-<br>nist of Kings Lynn                           | M <sup>r</sup> . Temp. Willis                                     |
| The Rev <sup>d</sup> . D <sup>r</sup> . Sudway D <sup>r</sup><br>of Musick in Cambridge | Thos. White of Black Heath &<br>M <sup>r</sup> . Wilkinson        |
| M <sup>r</sup> . Turje  | M <sup>r</sup> . Wrag at y <sup>e</sup> 8 Bells at<br>Portsmouth  |
| M <sup>r</sup> . Taylor   | M <sup>r</sup> . Felix Wilson                                     |
| M <sup>r</sup> . Turner   | M <sup>r</sup> . Ward   |
| Miss Townshend  | M <sup>r</sup> . Wellford   |
| M <sup>r</sup> . Eliz Telfer  | M <sup>r</sup> . James Worsdale                                   |
| <b>V.</b>   | M <sup>r</sup> . J <sup>n</sup> . Wilson                          |
| His Excellency Baron de<br>Valengrod Envoy of Prussia                                   | M <sup>r</sup> . Wills of Sewes<br>6 Books                        |
| The Hon <sup>ble</sup> . M <sup>r</sup> . Vane  | M <sup>r</sup> . Ward of Reading<br>6 Books                       |
| Henry Villers of Tinmouth<br>Castle, Esq.   | M <sup>r</sup> . Wall of Chichester<br>6 Books                    |
| M <sup>r</sup> . Vanbrugh   | M <sup>r</sup> . Wood of Lincoln<br>6 Books                       |
| <b>W.</b>   | M <sup>r</sup> . Wooley of Worcester<br>6 Books                   |
| The R <sup>t</sup> . Hon <sup>ble</sup> . the Countess<br>of Walsingham                 | M <sup>r</sup> . Warburton of Sheffield<br>6 Books                |
| Adolph Wolf Esq.  | M <sup>r</sup> . Arabella Westall                                 |
| The Rev <sup>d</sup> . M <sup>r</sup> . J <sup>n</sup> . Wingfield<br>of Cambridge      | M <sup>r</sup> . Eva. Weatherhead                                 |
| M <sup>r</sup> . West, Organ of Falmouth  |   |

A Favourite SONG in y<sup>e</sup> Opera of Darius, 1  
Largo In English and Italian.

Must all those Charms,	Oh cruel Fate,
Then fill my Rival's Arms,	Oh wretched State,
Must I languish & repine,	Yet spite of all my Pain,
Yet never see you mine.	Thug y <sup>e</sup> pleasing Chain.

Largo

FLUTE



2 *A Favorite Song*

Scacciata dal suo nido sen vola in altro lido ne sparge mai querele Rondinella

*In the Opera of Rodolinda.* 3

nido sen vo... lido ne sparge mai querele non sparge mai querele la Rondinella... la la Rondinella ne sparge mai querele la Rondinella scacciata dal suo nido sen vola in altro lido ne

4

Sparge mai querele la Ron...dinet...

la la Rondinella

ne Sparge mai querele ne Sparge mai quere...

le la Rondinet... la

5

del fato non si

lagna se ha secola Compagna che glie sempre fedele che glie sempre fedele e

Sempre bella che glie sempre fedele e sempre e bella del fato non si lagna le ha

seco la Compagna che glie sempre fedele e sempre e bel... la

436

Turn over  $\frac{4}{3}$  for the Flute



*Sciacciata &c*

Musical score for the left page, featuring ten staves of music. The notation includes notes, rests, and ornaments. The word "Song" is written above the second staff, and "S4" and "S6" are written below the third and fourth staves respectively.

*For the Flute.*

Musical score for the right page, featuring ten staves of music. The notation includes notes, rests, and ornaments. The word "Da Capo" is written at the bottom of the page.

*Da Capo*

*A Favourite Song*

8

*A Favourite Song*

Do

Sai amato bene vieni l'alma a Consolar.....

..... a consolar vieni vieni amato bene

do... ve sei do... ve sei vieni l'alma a Consolar

60 4 5 66 6 43

66 6 43

66 45 66 \*

66 43 6 6 6

43 6 43

*In the Opera of Rodolinda.*

vieni vieni L'alma a consolar

sono oppresso da tormenti ed i crudi miei lamenti sol con

te posso bear son oppresso da tormenti e di crudi miei la

menti sol conte posso bear sol conte posso bear. D.C

66 66 66 66 43

6 7 7 43 6 6 43

6 6 6 6

43 6 6 \*

43 6 6 \*

Turn over for the Flute



*Dove sei &c for y Flute.*

Musical score for Flute on page 10, featuring ten staves of music in 3/8 time. The score includes various ornaments (marked with '7') and dynamics such as *ff* and *sf*. The piece concludes with a *Da Capo* instruction.

*Da Capo*

*U Favourite Song*

Musical score for 'U Favourite Song' on page 11, featuring ten staves of music. The score includes lyrics and guitar-style fingerings (e.g., 5 7, 6 6, 4 2 6, 2 6, 2 6 6, 6 6 6 6). The lyrics are: *Pupille flegofo S'aresta pietosi; Je un grand affetto apprendo il petto potesse o lu... re nostra villor nostran vi potesse o ca ret nostran vil...*

In the Opera of Muzio Scaevola

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with alto clef.

Musical staff with lyrics: pupille sdegnose sareste pietose

Musical staff with treble clef.

Musical staff with treble clef.

Musical staff with lyrics: gravi... affetto... apprendo il pello potesse o care mostrar

Musical staff with bass clef.

Musical staff with treble clef.

Musical staff with lyrics: o care o care potesse mostrar

Musical staff with bass clef.

Musical staff with treble clef.

Musical staff with treble clef.

Musical staff with lyrics: vi potesse o care mostrar vi il cor mostrar

Musical staff with bass clef.

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with lyrics: cor

Musical staff with lyrics: 26 26 266 6 6666

Musical staff with treble clef.

Musical staff with lyrics: mi forza sdegnarvine peggio placarmi ma se mi amante

Musical staff with bass clef.

Musical staff with treble clef.

Musical staff with treble clef.

Musical staff with lyrics: del fallo mio non incolpa... te se non l'onor del fallo mi o

Musical staff with bass clef.

Musical staff with treble clef.

Musical staff with lyrics: non incolpate non incolpate se non... l'onor

Musical staff with bass clef.

Musical staff with lyrics: Turn over for Flute



*Pupille &c for Flute.*

Musical score for page 14, featuring ten staves of flute music. The notation includes various dynamics such as *mf*, *f*, *ff*, *sfz*, and *sf*, along with articulations like *tr* (trills) and *acc* (accents). The music is written in a single melodic line on a treble clef staff.

*Da Capo*

*Dolce pensier &c for Flute.*

Musical score for page 15, featuring ten staves of flute music. The notation includes dynamics such as *mf*, *f*, *ff*, *sfz*, and *sf*, along with articulations like *tr* (trills) and *acc* (accents). The music is written in a single melodic line on a treble clef staff.

*The Flute part of the following Song Da Capo*

*A Favourite Song*

*And<sup>e</sup>*

Musical score for 'A Favourite Song' in G major, 3/4 time. The score consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with chords and arpeggios. The vocal line includes the lyrics: "Dolce pensier pensier ferrier di pi", "alletta e piace e piace alla mia speme alletta e pi".

*En l'Opera of Muzio Caystola.*

Musical score for 'En l'Opera of Muzio Caystola' in G major, 3/4 time. The score consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with chords and arpeggios. The vocal line includes the lyrics: "piace alla mia speme ferrier di piace allot", "tu alla mia speme piace", "dolce pensier dolce pensier alletta e piace", "piace alla mia speme alletta e piace al".



Musical staff 1 on page 18, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff 2 on page 18, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*la mia speme.*

Musical staff 3 on page 18, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 4 on page 18, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*Tu Sei s'è ver s'è ver ch'è ver qu*

Musical staff 5 on page 18, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 6 on page 18, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

Musical staff 7 on page 18, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 8 on page 18, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*ama quanto piu brama tanto piu teme*

Musical staff 9 on page 18, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 10 on page 18, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*teme brama tu sai quaud'ama*

Musical staff 11 on page 18, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 12 on page 18, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

Musical staff 1 on page 19, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff 2 on page 19, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*quanto piu brama tanto piu teme brama*

Musical staff 3 on page 19, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 4 on page 19, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*teme brama teme quanto piu brama tanto piu*

Musical staff 5 on page 19, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 6 on page 19, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

Musical staff 7 on page 19, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 8 on page 19, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*teme brama teme brama e teme il cor quante*

Musical staff 9 on page 19, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 10 on page 19, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

*ama brama e teme. Da capo*

Musical staff 11 on page 19, featuring a treble clef and a key signature of one flat. The melody includes a trill (tr) and various rhythmic values.

Musical staff 12 on page 19, featuring a bass clef and a key signature of one flat. The bass line includes a double bar line and a repeat sign.

A Favourite Song

And<sup>e</sup>

No shidjo shidjo che mai faro

deh cor mio cor

mion non mi lasciar

deh cor mio deh cor mio no

mion non mi lasciar

shidjo che mai fa

ro deh cor mio non mi lasciar non mi lasciar

In the Opera of Calpurnia.

Se la Madre ascotte

ro

deggio i Numi abbandonar.

deggio i numi abbandonar... i numi i

numi abbandonar abbandonar

No oh  
Da Capo

Turn over for 1<sup>st</sup> Flute



No oh die, &c for the Flute.

A musical score for a flute part, consisting of ten staves. The music is written in a single system with a key signature of one flat and a common time signature. The score includes various dynamic markings such as *una*, *so*, *fi*, *tr*, and *so*. There are also some asterisks and a circled 'e' marking specific notes. The piece concludes with a *Da Capo* instruction.

Da Capo

Tengo in pique, &c for the Flute.

A musical score for a flute part, consisting of ten staves. The music is written in a single system with a key signature of one flat and a common time signature. The score includes various dynamic markings such as *una*, *so*, *fi*, *tr*, and *so*. There are also some asterisks and a circled 'e' marking specific notes. The piece concludes with a *Da Capo* instruction.

The Flute part of the following Song. Da Capo

A Favourite Song

*Tengo in pugno l'Idol mio e ho per mano  
While I press my Idol Goddess all loves Treasur*

In the Opera of Theseus;

*mio tesor I enjoy il mio tesor I enjoy...*  
*Tengo in pugno l'Idol mio While I press my Idol Goddess.*  
*ho per mano il mio tesor all loves treasure I enjoy...*  
*ho per all Loves*



mano  
treasures

ho per mano il  
all Loves Treasures

nio tesor  
I enjoy

farò pago il mio de si  
Pleasure now exceed my Wishes

6 6 6 7 6 6 6 7

haura sine il mio do lor haura  
Pleasures if can never doy Pleasures

sine il mio do lor il mio dolor fare  
that can never doy no never doy pleasure

pa go il mio dese a. haura sine il  
now exceed my wishes pleasure if

nio dolor Da capo  
am never doy

6 6 7 6 7 6 5 6 6

# A Favourite SONG

*Sei non mi vuol amar*  
 Since thus you slight my Pain

*almeno il traditor per*  
 return my Heart again

*fido ingrannator*  
 ungrateful Swain

*il cor mi ren da*  
 or meet my Passion

*Sei*  
 Since

# In the Opera of Tamerlane

*non mi vuol amor*  
 thus you slight my Pain

*almeno il traditor*  
 return my Heart again

*per fide ingrannator*  
 false ungrateful

*lor il cor mi ren da*  
 or meet my Passion

*almeno il traditor il tradi*  
 false ungrateful swain ungrateful

*lor il cor mi ren da*  
 return my Heart again

*il cor mi ren da*  
 when my Heart a...

*da gain*  
 Since thus you slight my Pain

*almeno il traditor*  
 return my Heart again



In English and Italian

perfidio ingrator il cor mi renda almeno il tradi  
 false ungrateful Swain return my Heart again O false ungrateful

adg.<sup>o</sup>  
 cor il traditor il cor mi renda  
 Swain ungrateful Swain or meet my Pafion

Se poi lo ferba  
 But if my Heart

cor che non lo sprezzi alben nel amarlo il fen  
 prize o do not tyrannize c do not tyrannize

The English Words by M<sup>r</sup>. H. Carey.

non L'offenda se poi lo ferba ancor che non lo sprezi almen o  
 shew Com passion but if my Heart you prize do not tirannize

nel amarlo il fen poi non L'offen da poi  
 do not tyrannize but shew Com pas sion but

non L'offen da  
 shew Com pas sion

5. *Al segno*  
 Since *Al segno*

Turn over for y<sup>e</sup> Flute

Sei non &c for the Flute.

Musical score for 'Sei non &c for the Flute' on page 32. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a time signature of 12/8. The second staff has a treble clef and includes trill markings (tr). The third staff has a treble clef and includes the marking 'Soy'. The fourth staff has a treble clef and includes the marking 'Sup.'. The fifth staff has a treble clef and includes the marking 'Soy'. The sixth staff has a treble clef and includes the marking 'Sup.'. The seventh staff has a treble clef and includes the marking 'Soy'. The eighth staff has a treble clef and includes the marking 'Sup.'. The ninth staff has a treble clef and includes the marking 'Soy'. The tenth staff has a treble clef and includes the marking 'Da Capo'.

Da Capo

A Favourite SOUVI

Musical score for 'A Favourite SOUVI' on page 33. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a time signature of 5/7. The second staff has a treble clef. The third staff has a treble clef and includes the marking 'S.'. The fourth staff has a treble clef and includes the marking 'S.'. The fifth staff has a treble clef and includes the marking 'S.'. The sixth staff has a treble clef and includes the marking 'S.'. The seventh staff has a treble clef and includes the marking 'S.'. The eighth staff has a treble clef and includes the marking 'S.'. The ninth staff has a treble clef and includes the marking 'S.'. The tenth staff has a treble clef and includes the marking 'S.'. The score includes the following lyrics: 'Non e si viage e bello il fior nel prato quant' e vago e gentile il tuo bel volto non e si viage e bello il Pleasure beyond expressing I come my fairest Treasure to prize if Blessing with thine ev'ry Pleasure beyond expressing I come my fairest Treasure to prize if Blessing with thine ev'ry Pleasure beyond expressing'. The score also includes the marking 'Da Capo' at the bottom right.



In English and Italian

Non e si bello e va  
With thee is ev'ry plea...

...go il fior nel prato quant' e vago e gen  
...ture beyond expressing I come my sweetest

...to, quant' e vago e gentile e il tuo bel volto quant' e vago e gen  
Irrajure with thee is ev'ry pleasure beyond expressing with thee is ev'ry

...to, quant' e vago e gentile e il tuo bel volto  
pleasure beyond... expressing beyond expres

In the Opera of Julius Caesar;

... tuo bel volto  
sing expressing

... D'un fiore il pregio e quello sa  
The spring u<sup>n</sup> flowers are blooming in

... lo vien dato ma tutto mi vago aprile ma tutto mi vago aprile e in  
all their graces and ev'ry sweet bestowing & ev'ry sweet bestowing

... to ... raccolto e in te raccolto... to non e si vago e  
bloom surpasses y bloom surpasses I come my sweetest

Turn over for the Flute. *All segue* S.

Non esi vago &c for the Flute.

Musical score for 'Non esi vago &c for the Flute'. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The music is written in a single melodic line. There are several dynamic markings: *mf* (mezzo-forte) and *ppf* (pianissimo-forte). The word *Song* is written above the music in several places. The piece concludes with a double bar line and the instruction *S. Al segno S.*

S. Al segno S.

All<sup>o</sup> A Favourite S O A G 7<sup>h</sup>

Musical score for 'A Favourite S O A G 7<sup>h</sup>'. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The music is written in a single melodic line. There are several dynamic markings: *mf* (mezzo-forte) and *ppf* (pianissimo-forte). The word *Song* is written above the music in several places. The piece concludes with a double bar line and the instruction *S. Al segno S.*

con la parte

Pupillotte verzojette pur der

mendo voi splendete s'ite belle mase rite ma

ferite

pupillotte.....

In the Opera of Elpidia &c

*vezzosetta pur dormiu..... do voi splende..... te*  
*vo splende.....*  
*univ*  
*giete belle ma ma fe.... rite ma.... ferite vezzo....*  
*jet..... te voi splendete ma ma fe rite ma*

*ferite*  
*Il mio core nel mira vi sente ardore... sente pena ma*  
*ma ferite ma... ferite sente ardore il mio*  
*core ma ferite ma ferite Da Capa*  
 Turn over for the Flute



*Pupillotte, &c. for y<sup>e</sup> Flute*

Musical score for 'Pupillotte, &c. for y<sup>e</sup> Flute'. The score consists of ten staves of music in treble clef, 3/8 time signature. It features various musical notations including trills (tr), triplets (3), and dynamic markings such as *Song*, *tr*, and *Sinf*. The piece concludes with a double bar line and the instruction *Da capo*.

*Da capo*

*Non ha piu &c for y<sup>e</sup> Flute.*

Musical score for 'Non ha piu &c for y<sup>e</sup> Flute.'. The score consists of ten staves of music in treble clef, 3/8 time signature. It features various musical notations including trills (tr), triplets (3), and dynamic markings such as *Song* and *Sinf*. The piece concludes with a double bar line.

*The Flute part of the following Song. Da capo*



In English and Italian;

si fara bea to comincia a respirar  
 art my souls chief To casure thy Charmare so divine

Or si fara be  
 thou art my souls chief

ato comincia a respirar Comminci a respit.  
 Pleasure thy Charmare so divine thy Charms are so di

far  
 vine

The English Words by M<sup>r</sup>. Carey.

Or vno tutto ingodere se  
 If you but smile & bless me late

eanqui mio tormento che vano ogni lamento se il ciel mi fa spa  
 can no more deppis me o let me but carejs thee & make thee ever

... rar seil ciel mi fa sperar che vno ogni la  
 mine o let me but carejs thee & make thee ever

Da capo

mento se il ciel mi su sperar Da capo  
 mine and make thee ever mine



A Favourite SONG in the Opera of Julius Caesar

*Largo*

*Lara speme questo lo... re tu comincia a respi*  
*Cruel creature can you leave... me thus to languish and de*

*nar a respirar... tu comincia a respi*  
*spair thus to lan... quish thus to languish & de*

*rar speme cara cara speme questo lo re tu co*  
*spair cruel creature cruel creature can you leave me can if*

*nunci a respirar... tu co*  
*leave me thus to lan... quish thus to*

In English and Italian.

*nunci a respirar... tu comincia a respi*  
*languish and despair... thus to languish & de*

*rar spair... perchè il ciel presta fa*  
*spair all your pleasure is to*

*vore i miei torti i miei torti a vendicar...*  
*grieve me to torment me to torment me all if care...*

*perchè il ciel presta favo... re i miei*  
*all your Pleasure is to grieve me to tor*

*torti a vendicar i miei torti a vendicar*  
*ment me all your care to torment me all if care* *Da Capo*

Turn over for Flute

*l'aria Speme &c for y<sup>e</sup> Flute.*

*Largo*

*Seno*

*Sinf*

*Sona*

*Da capo*

*Largo Doni premio &c for y<sup>e</sup> Flute.*

*Song*

*Sinf*

*Sona*

*Sinf*

*Sona*

*Sinf*

*Sona*

*The Flute part of the following SONG. Da capo*

Largo

A Favourite SONG

Doni premio amica sorte al tuo merito alma costan...

...te

...te

Doni premio amica sorte al tuo merito al

Detailed description: This page contains a musical score for a song. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Largo'. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and fingerings.

In the OPERA of Titus Manlius.

...ma Costan...

...alma Costan...

...-4- te Alma Alma Alma Costan

te

Detailed description: This page continues the musical score from page 50. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature remains two flats, and the time signature is 3/8. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and fingerings.



*La sua Marchia*

*alza e abbait. .... te rendrai*

*fu le tue rittorte Lenti Lenti almen se*

*non infran ..... le*

*Ritardat fu le tue rittorte*

*Lenti almen se non infran ..... te*

*te se non infran ..... te Da capo*

A Favourite SONG

*Allo*

nai ne mi'ingannai di' il mio sangue un di faria vendicato senza  
 fanno vendica ..... lo senz

In the Opera of Julius Caesar.

*affan. no*      *Spe:*

nai ne mi'ingannai ne mi'ingannai  
 di' il mio sangue un di faria vendicato senz affan.....  
 no vendica ..... to senz affanno

di il mio sangue mi dia venticata senz'affan... no

ventica... ta senz'affanno venticata senz'af...

fin... no

ti mi rai L'empirai d'uno

chiusi e la man mia chiudera quei del tiranno chiudera quei del ti...

...ran... no del tiranno già mi

rai L'empirai d'uno chiusi e la man mia

Dalapo

chiudera quei del tiran... no chiudera quei del tiran no

Turn over for the Flute. Da capo



*Sperai ne, &c.*

Musical score for page 58, titled "Sperai ne, &c.". The score consists of ten staves of music. The first staff is in 4/4 time and features a melodic line with several trills (tr). The second staff continues the melody with more trills. The third staff is marked "Song" and features a more rhythmic, dotted-note melody. The fourth staff continues with trills. The fifth staff is marked "Sinf" and features a more complex, rhythmic melody. The sixth staff is marked "Song" and "Sinf". The seventh staff is marked "Song" and "Sinf". The eighth staff is marked "Sinf". The ninth staff is marked "Sinf". The tenth staff is marked "Sinf".

*For y Flute.*

Musical score for page 59, titled "For y Flute.". The score consists of ten staves of music. The first staff is in 4/4 time and features a melodic line with several trills (tr). The second staff continues the melody with more trills. The third staff is marked "Sinf" and features a more complex, rhythmic melody. The fourth staff is marked "Sinf" and "Song". The fifth staff is marked "Sinf" and "Song". The sixth staff is marked "Sinf" and "Song". The seventh staff is marked "Sinf" and "Song". The eighth staff is marked "Sinf" and "Song". The ninth staff is marked "Sinf" and "Song". The tenth staff is marked "Sinf" and "Song".

*Da capo*

An additional favourite SONG

*All.*

*L'aspe ranza all alma mia,  
Hopes be guiling Pleasures smiling*

*grida e dice tu felice un di sa... ria tu felice un  
still endearing ever chearing crown my Joy ever chearing*

In the Opera of Julius Caesar

*di sa rai tu felice un di sarai  
crown my Joy ever chearing crown my Joy*

*L'aspe ranza all alma mia grida e  
Hopes be guiling Pleasures smiling still ev*

*dice tu felice un di sa... rai  
dearing ever chearing crown my Joy*

*di tu felice un tu sarai L'aspe  
ever chearing crown my Joy Hopes be*

In English & Italian

*ranza all'anima mia grida dice tu felice tu felice un  
guinting Pleasure smiling still endearms ever charring ever charring*

*di faru i grida e dice tu fe  
crown my Joy still endearms ever.*

*lia un di fa:rai  
charring crown my Joy*

The English Words by M. Carey.

*Mis se poi la speme e infida virtu grida  
But the Fear of not succeeding sets my tender*

*che puo il forte con la morte con la morte uscir di guai  
Heart a bleeding all my pleasing all my pleasurs hopes destroy*

*ma se poi la speme e infida virtu grida che puo il  
but the fear of not succeeding sets my tender Heart a*

*forte con la morte uscir di guai.  
bleeding all my pleasing hopes destroy.* **Da Capo**



*La speranza* &c for the Flute.

Musical score for page 64, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes, often beamed together. Annotations include:  
 - *Song* written below the third staff.  
 - *Sy.* written below the sixth staff.  
 - *do.* written below the seventh staff.  
 - Trill ornaments marked with an asterisk (\*) on the sixth and seventh staves.  
 - Trill ornaments marked with an asterisk (\*) on the eighth and ninth staves.  
 - Trill ornaments marked with an asterisk (\*) on the tenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the eleventh staff.  
 - Trill ornaments marked with an asterisk (\*) on the twelfth staff.  
 - Trill ornaments marked with an asterisk (\*) on the thirteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the fourteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the fifteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the sixteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the seventeenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the eighteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the nineteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the twentieth staff.

Musical score for page 65, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes, often beamed together. Annotations include:  
 - *Syuf* written below the second staff.  
 - *Song* written below the fifth staff.  
 - Trill ornaments marked with an asterisk (\*) on the eighth staff.  
 - Trill ornaments marked with an asterisk (\*) on the ninth staff.  
 - Trill ornaments marked with an asterisk (\*) on the tenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the eleventh staff.  
 - Trill ornaments marked with an asterisk (\*) on the twelfth staff.  
 - Trill ornaments marked with an asterisk (\*) on the thirteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the fourteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the fifteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the sixteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the seventeenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the eighteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the nineteenth staff.  
 - Trill ornaments marked with an asterisk (\*) on the twentieth staff.

*Da capo*

An additional favourite SONG

*All<sup>o</sup>*

*Chi per de un momento d'un dolce con*  
*While Celia is flying poor Damon is*

*tento lagnarsi non si deve s'amor poi l'affan...*  
*dying regardless of his Anguish she leaves him to lan...*

*na*  
*quish*

In the Opera of Julius Caesar

*du per de un momento d'un dolce... contento lag...*  
*while Celia is flying poor Damon is dying re...*

*na si non si deve s'amor poi l'affan...*  
*guards of his Anguish she leaves him to lan...*

*na lagnarsi non si deve lagnarsi non si deve s'amor poi l'affan*  
*quish regardless of his Anguish regardless of his Anguish she leaves him to*

*lan* ... *na s'amor l'affanno* ... *Chi per de un ma*  
*quish to lan* ... *quish* ... *while Celia is*

meno d'un dolce contento laguar si non si deve lag  
 dying poor Damon is dying regardless of his Anguish re

nar si non se deve s' amor poi l' affan... no amor l' affan...  
 gardless of his Anguish she leaves him to lan... quish to lan...

no laguar si non si deve s' amor poi l' affan  
 quish regardless of his Anguish she leaves him to languish

L' affetto in impetto se  
 But should he grow wiser &

to sto non viene mal certo si tiene e amor lo condan...  
 learn to despise her she'll soon grow relenting complying consen...

na lo condanna l' affetto in un petto se to sto non  
 ting soon relenting but should he grow wiser & learn to de-

viene mal certo si tiene e amor lo condan...  
 spise her she'll soon grow relenting complying consent...

na e amor lo condan... na Da Capo  
 ny complying consent... ny

Turn over for the Flute.



*Chi per de &c*

Musical score for page 70, featuring ten staves of music in G major. The score includes various dynamics and markings: *mf* (mezzo-forte) on the 5th staff, *Sinf* (Sinfonia) on the 6th staff, *Song* (Song) on the 7th staff, *Sinf* on the 8th staff, and *Song* on the 10th staff. The music consists of melodic lines with rhythmic patterns, including eighth and sixteenth notes.

*For the Flute*

Musical score for page 71, featuring ten staves of music in G major. The score includes various dynamics and markings: *Sinf* (Sinfonia) on the 5th staff, *Song* (Song) on the 6th staff, and *Da Capo* (Da Capo) at the bottom right. The music consists of melodic lines with rhythmic patterns, including eighth and sixteenth notes.

A Favourite SONG

And<sup>te</sup>

Misera die fare

lagnasi questo cor mentre non puo soffrir

mentre non puo soffrir il suo dolor

mentre non puo soffrir il suo dolor

In the Opera of California.

suo dolor misera lagnasi mentre non puo soffrir il suo do

lor mentre non puo soffrir il suo do lor

mentre non puo soffrir non puo soffrir il suo dolor

dite mi ch Da per che degg il mio ben fuggir

dite mi ha da morir ch pena per amor... chi

pe... na per amor ch pe...

Da capo

na per amor

Da capo

Misera che. &c. for y Flute.

And<sup>o</sup>

Da capo



A Favourite SONG

*Allo*

Venere bella per un istante deh mi concedi  
Gazing on my Idol Treasure all my soul is

le grazie tutte le grazie tutte del Dio d'amor  
lost in Joy all my soul is lost in Joy

In the Opera of Julius Caesar

le grazie tutte del Dio d'amor  
all my soul is lost in Joy

venere bella per un istante deh mi concedi le grazie  
gazing on my Idol Treasure all my soul is lost in

tutte le grazie tutte del dio d'amor deh mi concedi  
Joy all my soul is lost in Joy all my soul

In English & Italian

le grazie tutte tutte tutte le grazie tutte del Dio d'a-  
 all my soul all all my soul is lost in  
 Joy...  
 le grazie tutte del Dio d'amor  
 all my soul is lost in Joy

Viol. unis The English Words by M. Carey.

tu ben prevedi di' il mio sembiante dee far aman-  
 she affords eternal Pleasure eternal Plea-  
 ... le dee far amante d'un reggio cor-  
 sure and can never never do-  
 tu ben prevedi di' il mio sem-  
 she affords eternal  
 Senza viol. ad. Da capo  
 piante dee far amante d'un reg... gio cor Da capo  
 Pleasure and can never no ne... ver do-  
 Da capo

Venere bella, &c.

Song

Sf.

Sf

For y<sup>e</sup> Flute.

So Sf So Sf So

ad<sup>o</sup> Sf

ad<sup>o</sup>

Da capo



82 A Favourite SONG in y Opera of Elpidia

*Largo*

Parto bell Idol mio  
 Must I then leave my Treasure

ma già conosco oh Dio  
 all my Delight & Pleasure

dièl cor non vive piu l'alma piu mia non è  
 and never never more behold what I adore

non vive piu no no non vive  
 no never more be hold what I a

In English & Italian S.

piu piu mia non è no... no piu mia non è dièl cor non vive  
 dore no never more be hold what I adore no no no never

piu l'alma piu mia non è  
 more behold what I adore

ti lascio di d'amor mio se il mio amor sei tu lascio mio ben mio cor  
 cui forego my love & from my breast renove all those benediction d'our

le steser alla tua se lascio mio ben mio cor  
 ni fill my longing arms all those benediction charms

fe j'esira alla tua se  
 ni fill my longing arms

Turn over for y Flute

Da capo

Parte bell'ze for y<sup>e</sup> Flute

Largo

*Sof* *Sf* *Sof* *Sf* *S.* *S.* *Sf* *Sof* *Sof* *Da Capo*

A Favourite SONG in y<sup>e</sup> Opera of Tamerlane

*Sof* *Sf* *Sof* *Sf* *S.* *S.* *Sf* *Sof* *Sof* *Da Capo*

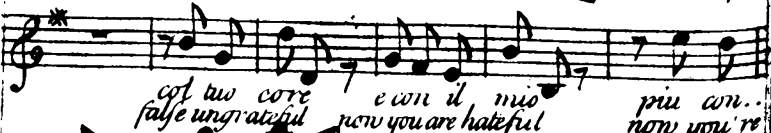
No no il tuo sdegno mi placa no  
 Go go leave me thou faithless perjur'd Maid & go

no il tuo sdegno... mi placa col tuo or  
 go leave me thou faithless perjur'd Maid too much alas I've

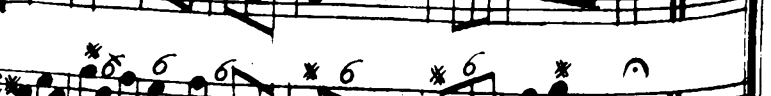
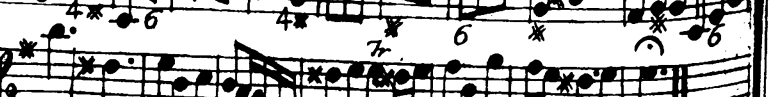
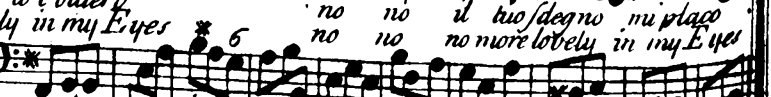
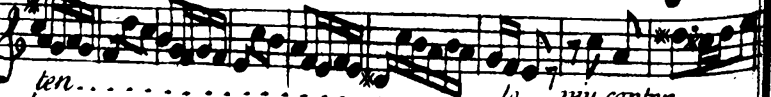
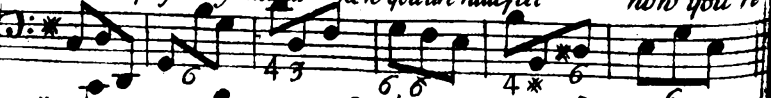
con il mio piu con ten to l'odiero... piu conten...  
 been betray'd all your Charms now despise... all your Cha...

to l'odiero  
 mi I now despise

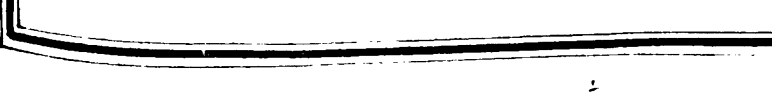
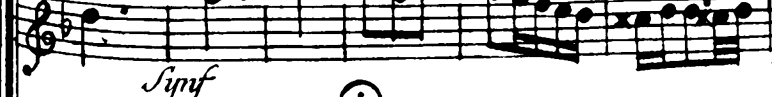
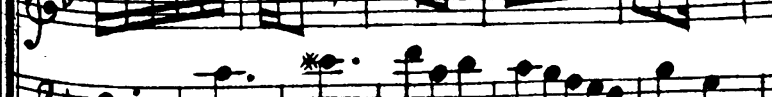
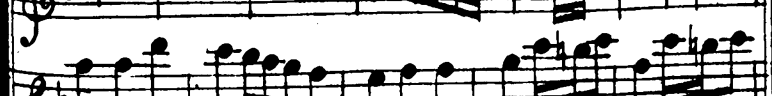
In English & Italian.



*col tuo core e con il mio piu con...*  
*false ungrateful now you are hateful now you're*



No no &c for the F'lute.



*Song*

*Sinf*



## A Favourite SONG

*Tortura* *die il suo bene cerca dal*  
*See how the anxious Turtles in shades of*

*Bosco al prato* *se la ritro... va in gra to ne*  
*fragrant Myrtle: still billing e... ver cooing with*

## In the Opera of Elpidia

*mica suo divenne e non li crede piu*  
*softest gentlest waving each others Joys improve*

*Tor tu ra*  
*See how the*

*die il suo bene cerca dal Bosco al prato se lo in*  
*anxious Turtles in shade of fragrant Myrtle still billing*

In English & Italian.

trova ugra  
ever soo

to nemica sua di vie ne e  
ing with softest gentlest nooing each

non li crede piu no no non li crede piu uigrate ani ma  
cine: Soys improve still each others Soys improve still buling ever

bella in son la torto nella il tradi lor il  
coovus with softest gentlest woorna each others Soys each

The English Words by M. H. Carey.

trador sei tu  
others Soys improve

agli pietà le chiede el lu ne men l'accolto pensa che un  
So should the youthful Beauty of Turtles learn her Duty nor let her

altro volto pria le promise fede poi traditor le fu  
Lover languish but to aswage his Anguish & pay him Love for Love

pria le promise fede poi poi traditor le fu  
nor let her Lover languish no but pay him Love for Love

Da capo

Da capo

Turn over for the Flute.

## Tortura, &amp;c.

Musical score for page 92, titled "Tortura, &c.". The score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music is written in a treble clef. The score includes several dynamic markings: "Song" appears on the third, fifth, and eighth staves, and "Sinf" appears on the sixth staff. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

## For 3 Flute.

Musical score for page 93, titled "For 3 Flute.". The score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music is written in a treble clef. The score includes several dynamic markings: "Sinf" appears on the sixth staff, and "Song" appears on the seventh staff. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and the instruction "Da capo" written below the final staff.



All<sup>o</sup>

A Favourite SONG

Mio caro bene caro mio caro  
 bene non ho piu affanni e pene non ho piu pene al cor... non

In the Opera of Rodelinda.

ho piu pene al cor non ho... piu affan...  
 ni no non ho non ho piu pene al cor  
 mio caro bene mio caro bene non ho piu affanni e  
 pene non ho piu affanni e pene non ho piu pene al cor non ho piu pene al



Mio caro, &c.

Musical score for page 98, titled "Mio caro, &c.". The score consists of ten staves of music in treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *mp* (mezzo-piano) on the fourth staff, *sf* (sforzando) on the seventh and eighth staves, and *so* (sotto) on the eighth staff. The piece concludes with a double bar line and a repeat sign.

For y<sup>e</sup> Flute.

Musical score for page 99, titled "For y<sup>e</sup> Flute.". The score consists of ten staves of music in treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The music continues from the previous page with similar rhythmic patterns. Dynamic markings include *sf* (sforzando) on the second and third staves, *so* (sotto) on the fourth staff, and *sf* on the sixth staff. The piece concludes with a double bar line and a repeat sign.

*Da capo*



A Favourite SONG

All.<sup>o</sup>

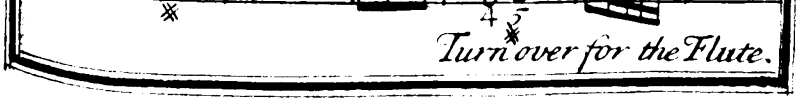
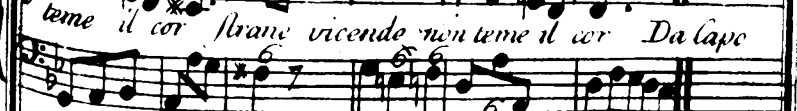
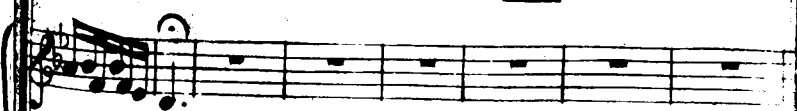
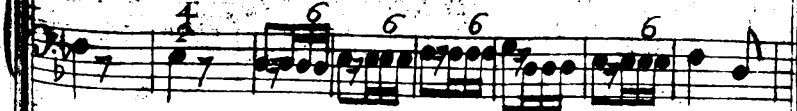
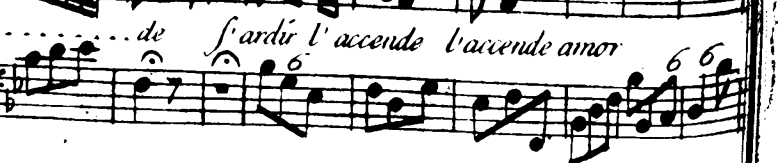
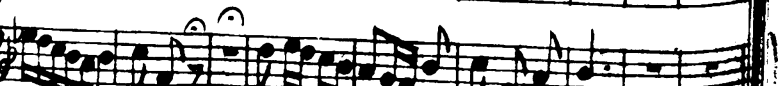
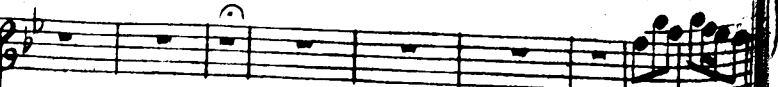
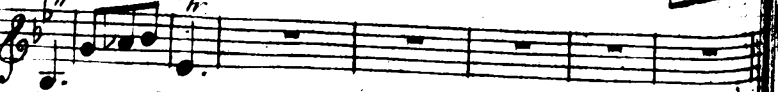
This page contains a musical score for a piano accompaniment and a vocal line. The piano part consists of several staves of music, including a prominent bass line with chords and a treble line with arpeggiated figures. The vocal line is written in a single staff with lyrics in Italian. The tempo is marked 'All.<sup>o</sup>' (Allegretto).

Lyrics on page 100:  
 Non fa temere questo mio petto s'ardir l'accende l'accende amor...

In the Opera of Amddis.

This page continues the musical score from page 100. It features piano accompaniment and a vocal line with lyrics. The piano part includes complex arpeggiated patterns and chords. The vocal line includes the lyrics 'non fa temere questo mio petto s'ardir l'accende l'accende amor'.

Lyrics on page 101:  
 non fa temere questo mio petto s'ardir l'accende l'accende amor... de



*Non ha temere. &c.*

Musical score for page 104, featuring ten staves of music in G major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "so", "sy", and "tr".

*For the Flute.*

Musical score for page 105, featuring ten staves of music in G major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "Sinf", "tr", and "Song".

*Da capo*



A Favourite SONG

Musical score for page 106, titled "A Favourite SONG". It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line with lyrics and the piano accompaniment. The lyrics are: "Già doppo l'orrore d'un fatto sdegnato si rende beato l'affanno del cor si rende beato l'affanno del cor si rende beato l'affanno del cor".

In the Opera of Darius.

Musical score for page 107, titled "In the Opera of Darius.". It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line with lyrics and the piano accompaniment. The lyrics are: "no l'affanno l'affanno del cor già doppo l'orrore d'un fatto sdegnato si rende beato l'affanno del cor si rende beato l'affanno del cor l'affan".



*Gia doppo, &c.*

Musical score for page 110, featuring ten staves of music. The notation includes treble clefs, a 2/4 time signature, and various rhythmic values. Dynamics such as *Song* and *Sinf* are indicated throughout the piece. The score concludes with a double bar line and a repeat sign.

*For the Flute.*

Musical score for page 111, featuring ten staves of music for the flute. The notation includes treble clefs and various rhythmic values. Dynamics such as *Sinf* and *Song* are indicated. The score concludes with the marking *Sinf Da capo*.



A Favourite SONG

potessi un di plu... care il mio fato si crude  
 : el Star could I appease you could my manly suffrage please you  
 quanto mai farei... contenta quando mai fa rei con  
 o how great w'd be... my pleasure o how great would be my

In the Opera of Tamerlane

ten Plea... la sure... quanto... o how  
 mai farei contenta se potessi un di plu...  
 great w'd be my Pleasure cru el Star could I ap...  
 care il mio fato si crude quanto mai farei  
 peajou: n' my manly suffrage please you o how great w'd be  
 contenta quanto... mai fa... rei con  
 my Pleasure o how great would be my Plea...

In English & Italian

ta quanto mai sa re con ten...  
 jure o how great wou ld be my Plea...

ta quanto mai sa re con ten ta  
 jure o how great w<sup>d</sup> be my Plea sure 7 6

quanto mai sa re con ten ta  
 o how great w<sup>d</sup> be my plea sure

dare i fine il  
 fortune when it

The English Words by M. Carey.

so spirare stringerei chi me se dele fu ggierei cio che tor  
 once contents me I will fly him who torments me I will fly him who tor

men... ta fu ggierei cio che tormen...  
 men... to me I will fly him who torments

ta dare i fine il so spirare fu ggierei cio che tormen...  
 me Fortune when it once contents me I will fly him who tormen...

ta fu ggierei cio che tormen to  
 to me I will embrace my only Treasure Dalapo

Turn over for the Flute

*Se potessi, &c.*

Musical score for page 116, featuring ten staves of music in G major and 3/8 time. The score includes various musical notations such as treble clefs, key signatures, and time signatures. A '7r' marking is present at the top right of the first staff, and a 'Song' marking is placed above the sixth staff.

*For the Flute.*

Musical score for page 117, featuring ten staves of music in G major and 3/8 time. The score includes various musical notations such as treble clefs, key signatures, and time signatures. 'Song' markings are placed above the fifth and sixth staves, and a 'Da capo' marking is at the bottom right.



A Favourite SONG

*Largo*

giusto ciel io moriro in thy arms I shall have ease

Se pietà di me non senti giusto ciel io moriro  
welcome death oh end my sorrow in thy Arms I shall have ease

giusto ciel io moriro in thy arms I shall have ease

giusto ciel giusto ciel io moriro se pietà di me non  
in thy arms in thy arms I shall have ease welcome death oh end my

giusto ciel giusto ciel io moriro in thy arms I shall have ease

giusto ciel giusto ciel io moriro in thy arms I shall have ease

In English & Italian

giusto cut in  
in thy Arms I

tu da  
but if

pace a miei tormenti o quest' alma spirero  
I survive to morrow farewel pleasure farewel peace

o quest' alma spirero  
farewel pleasure farewel peace

*Ease*

*morro shall have Ease*

The English Words by M. Carey.

o quest' al... ma spirero tu da pace a miei tormenti o quest  
farewel pleasure farewel peace but if I survive to morrow farewel

alma spirero o quest' al... ma spirero  
pleasure farewel peace farewel plea... sure farewel

ro o quest' alma o quest' alma spirero  
peace farewel pleasure farewel pleasure farewel peace

se pietà  
S. Al segno

Turn over for the Flute

*Se pietà, &c.*

*Largo*

Musical score for page 122, featuring ten staves of music in G major. The tempo is marked *Largo*. The score includes various dynamics such as *Song*, *Sinf*, and *f*. There are also articulation marks like accents and slurs. The music consists of a single melodic line with some chordal accompaniment.

*For the Flute.*

Musical score for page 123, featuring ten staves of music in G major. The tempo is marked *Largo*. The score includes various dynamics such as *Song*, *Sinf*, and *f*. There are also articulation marks like accents and slurs. The music consists of a single melodic line with some chordal accompaniment.

*Da capo*



A Favourite SONG

*Alto*

*Amante stravagante amante stravagante piu del mio ben non v'e no no non v'e piu del mio ben non v'e  
see see my charmer flys me unkindly she dones me & strives to give me*

*v'e piu del mio ben non v'e no no non v'e piu del mio ben non v'e  
pain and strives to give me pain and strives to give me pain*

In the Opera of Flavius

*Amante stravagante stravagante  
see see my charmer flys me see see flys me*

*piu del mio ben non v'e no no non v'e amante stravagan  
and strives to give me pain - - - see see my charmer flys*

*te  
me*

*ante stravagante piu del mio ben non v'e amante strava  
see my charmer flys me unkindly she dones me see see my charmer*

In English & Italian

gante piu del mio ben non v'e no non non v'e no non non v'e  
 flyme & strives to give me pain to give me pain. . . . .

mante stravagante piu del mio ben non v'e  
 see my Charmer flyme and strives to give me pain

pu

dice ch'io  
 shall I pursue

The English Words by M. Carey.

cede e diabbro un cor di smalto poi volge altrove il piede a  
 ruin and court my own undoing and court my own undoing or

non si sa perche. e non si sa perche di ce di ro fetti  
 laugh at her disdain or laugh at her disdain shall I pursue my

cede e diabbio il cor di smalto poi volge altrove il  
 ruin and court my own undoing or laugh at her dis

cede e non si sa perche. e non si sa perche. Da Capo  
 dain or laugh at her disdain or laugh at her disdain

Turn over for ij Flute

*Amante. &c.*

57  
*Allo*  
*Song*  
*Sinf*  
*Sinf*  
*Sinf*  
*Song*

*For the Flute.*

*Sinf*  
*Song*  
*Da capo*



A Favourite SONG in y<sup>e</sup> Opera of Julius Cæsar  
Large

V' adoro pupille saet... .. to d' amore le vostre fig  
Lamenting complaining of Lelias... .. disdaining no comfort ob  
ville son grates nel sen v' adoro pu pille le vostre faville son  
taining I languish & dye lamenting complaining of Lelias disdaining I  
grate son grates nel sen... .. v' a do ro pu  
languish I languish & dye... .. lamentava con  
pille sa ette d' amore le vostre saeville son grates nel sen  
plaining of Lelias disdaining no comfort obtaining I languish & dye

In English & Italian

le nostre faville son grates nel sen  
no comfort obtaining I languish & dye  
Pietose vi brama il mesto mio  
Yet cannot give over my Grief to dis  
... core d'ogn' ora vi chiama l'amato... .. su ben... .. di can  
cover, huz never was Lover so wretched... .. as I... .. su  
Da capo  
ora vi chiamat' amato su ben Da capo  
never was Lover so wretched as I

Turn over for the Flute

Vadaro & for of Flute.

Largo Song

Supr Song

Supr

Song

Da capo

Largo

A Favourite SONG

mio il mio tesoro  
 ma che punir de  
 fio l'Idolo del cor mio l'Idolo del cormio il mio tesoro...  
 ro l'Idolo del cormio il mio tesoro il mio tesoro...  
 ... il mio tesoro...

rir dunque conviene e cesseran le pene e cesseran le  
 il mio martiro morir dunque conviene e cesseran le  
 pe ne il mio martiro ro Da capo  
 Turn over for the Flute



*Ma chi, &c for the Flute.*

*Largo*

*Song*

*Sinf*

*Song*

*Sinf*

*Song*

*Sinf*

*Song*

*Da Capo*

*All<sup>o</sup> Più non arca, &c for the Flute.*

*All<sup>o</sup>*

*Song*

*Sinf*

*Sinf*

*Song*

*Sinf*

*Song*

*Sinf*

*Song*

*Da Capo The Flute of Sphellan in Song.*

## A Favourite SONG

Piu non cerca liberta ma l'amor la fedelta.....  
 che desio..... legar un di piu felice esser non  
 sa..... du gia gode una belta..... e per lei languen  
 tar e per lei lanque d'a mor

This page contains a musical score for a song. It features a vocal line with lyrics in Italian and a piano accompaniment. The score is written in a key with one flat (B-flat) and a 3/8 time signature. The lyrics are: "Piu non cerca liberta ma l'amor la fedelta..... che desio..... legar un di piu felice esser non sa..... du gia gode una belta..... e per lei languen tar e per lei lanque d'a mor". The piano part includes various chordal textures and melodic lines.

## In the Opera of Theseus

chiedi pur quanto sapria di il contento sol fi  
 da nel vedere un fermo ardor.....  
 Da capo  
 nel vedere un fermo ardor Da capo

This page contains a musical score for a song from the opera 'Theseus'. It features a vocal line with lyrics in Italian and a piano accompaniment. The score is written in a key with one flat (B-flat) and a 3/8 time signature. The lyrics are: "chiedi pur quanto sapria di il contento sol fi da nel vedere un fermo ardor.....". The piano part includes various chordal textures and melodic lines. There are two "Da capo" markings on the page.

A Favourite SONG

Musical notation for the first system of the left page, featuring a treble clef and a common time signature.

Musical notation for the second system of the left page, including a bass clef and figured bass notation with figures like 7r, 6, 7r, 6, 7r, 6.

Musical notation for the third system of the left page, featuring a treble clef and a common time signature.

Musical notation for the fourth system of the left page, including a bass clef and figured bass notation with figures like 6, 7r, 5, 7, 6, 6, 5, 7, 6, 5, 7.

Musical notation for the fifth system of the left page, featuring a treble clef and a common time signature.

Musical notation for the sixth system of the left page, including a bass clef and figured bass notation with figures like 6, 5, 7, 7, 7, 7.

Musical notation for the seventh system of the left page, featuring a treble clef and a common time signature.

Musical notation for the eighth system of the left page, including a bass clef and figured bass notation with figures like 7, 7, 7, 7, 7, 7, 6.

non, questo core a te mia bella sempre mai se-  
darminu conquius still and still darminu are those Eyes w

In the Opera of Theseus

Musical notation for the first system of the right page, featuring a treble clef and a common time signature.

Musical notation for the second system of the right page, including a bass clef and figured bass notation with figures like 3, 3, 7r, 7r, 7r, 7r.

Musical notation for the third system of the right page, featuring a treble clef and a common time signature.

Musical notation for the fourth system of the right page, including a bass clef and figured bass notation with figures like 7, 7, 7, 7, 7, 7, 7, 7.

Musical notation for the fifth system of the right page, featuring a treble clef and a common time signature.

Musical notation for the sixth system of the right page, including a bass clef and figured bass notation with figures like 6\*6, 6, 7, 7, 7, 7, 7, 7.

Musical notation for the seventh system of the right page, featuring a treble clef and a common time signature.

Musical notation for the eighth system of the right page, including a bass clef and figured bass notation with figures like 7, 7, 7, 7, 7, 7, 7, 7.

Musical notation for the ninth system of the right page, featuring a treble clef and a common time signature.

Musical notation for the tenth system of the right page, including a bass clef and figured bass notation with figures like 7, 7, 7, 7, 7, 7, 7, 7.

Musical notation for the eleventh system of the right page, featuring a treble clef and a common time signature.

Musical notation for the twelfth system of the right page, including a bass clef and figured bass notation with figures like 7, 7, 7, 7, 7, 7, 7, 7.

fedel, l'amu il fato l'amu amore questo  
those Eyes ever, lowly ever darminu conquiring

del Jara... fedel Jara quel  
I adre... those Eyes con

to cor a te mia bella sempre mai i fedel Jara  
quinn still & still darminu are those Eyes whist I adre

... sempre mai... fedel... Jara fedel  
are those Eyes... I adre... those Eyes



In English & Italian,

cor a te mia bella sempre mai...  
still and still alarming still alar...

sempre mai veder sara sempre  
my eyes are those eyes w<sup>ch</sup> I adore are those

mai veder sara  
Eyes w<sup>ch</sup> I adore

76 7 6 7 6 7 7

The English Words by M<sup>r</sup>. Carey.

Io non curò averla forte = che la morte per te o...  
Cupid thy w<sup>ch</sup> - raptures lend me all ye Powrs of Love be...

cara dolce ancor mi sembrera dolce ancor mi  
friend me or I'm wretched ever more or I'm wretched

sembrera che la morte per te o cara  
ever more all ye Powrs of Love befriended me

Da Capo

dolce ancor mi sembrera Da capo  
or I'm wretched ever more

\* Turn over for the Flute

Sarini, &c.

*Allo*

*Song*

*Song*

For y Flute

*Song*

*Song*

*Dolce*

*A Favourite SONG*

*Allegro* 6 6 6 6 6 6 \*

*pia*

*Non desperar non desperar du sa se al*  
*O what a Fool o what a Fool was I at*

*regno non avrai avrai sorte in amor non dispe*  
*letias feet to lye and languish for her Char*

6 \* 4 6 6 6 6 4

*In the Opera of Julius Caesar*

*se al regno non avrai avrai sorte in amor a*  
*ms o what a Fool was I at letias feet to lye*

*vrai sorte in amor chi sa chi sa*  
*languish for her charms her charms*

*non desperar chi sa se al regno non avrai avrai sorte in p*  
*o what a fool was I at letias feet to lye and languish for her*

*Char* *avrai sorte in amor non dispe*  
*ms & languish for her charms o what a*

6 \* 6 6 6 6 5



## In English and Italian

= var non disperar chi ja se al regno non avrai... a  
 Fool o n' a Fool was I at lebia's feet to lye

vrai sorte in amor se al regno non avrai avrai sorte in a  
 languish for her charms & languish for her charms o n' a Fool was

mor avrai sorte in amor chi ja avrai sorte in amor...  
 I to languish for her charm her charms to languish for her Char...

avrai sorte in amor  
 ms to languish for her Charms

rauda una bestia in essa troverai a con soltar un cor a  
 Bottle & my friend have pleasures without end & keep me from all harms &

consolar un cor a consolar un cor in  
 keep me from all Har ms & keep me from all harms ms

ja troverai a consolar un cor a con sola un cor  
 Bottle & my friend have pleasure without end & keep me from all harms

Turn over for y<sup>e</sup> Flute

*Non disperar &c*

Allo

*Song*

*mf*

*Tr*

*mf*

Detailed description: This page contains ten staves of musical notation. The music is written in G major (one sharp) and common time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allo'. The first staff has a melodic line with eighth notes and a bass line with a similar rhythmic pattern. The second staff continues the melody and bass line. The third and fourth staves show more complex rhythmic patterns with sixteenth notes. The fifth staff has a melodic line with a 'Song' marking. The sixth and seventh staves continue the melodic and bass lines. The eighth staff has a 'Tr' marking above a note. The ninth and tenth staves conclude the piece with a 'mf' marking.

*For y<sup>e</sup> Flute*

*mf*

*Song*

*mf*

*Song*

*Da Capo*

Detailed description: This page contains ten staves of musical notation. The music is written in G major (one sharp) and common time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allo'. The first staff has a melodic line with eighth notes and a bass line with a similar rhythmic pattern. The second staff continues the melody and bass line. The third and fourth staves show more complex rhythmic patterns with sixteenth notes. The fifth staff has a melodic line with a 'Song' marking. The sixth and seventh staves continue the melodic and bass lines. The eighth staff has a 'mf' marking above a note. The ninth and tenth staves conclude the piece with a 'mf' marking and a 'Da Capo' instruction.

## A Favourite SONG in the Opera of The Jews

Adagio

Amarti si vorrei il ciel il ciel lo fa ma  
O cupid gentle cupid in Pity ease my Pain and

piu non deggio amarti oh dei che cru delta  
let a faithful Lover a kind return obtain

che crudelta amarti si vorrei il  
oh ease my Pain o cupid gentle cupid in

ciel il ciel lo fa ma piu non deggio amarti oh  
Pity ease my Pain & let a faithful Lover a

Dei die crudelta che crudelta oh Dei ma  
kind return obtain a kind return obtain oh

## In English &amp; Italian.

piu non deggio amarti oh dei che crudelta  
let a faithful Lover a kind return obtain

la dua sorte mia vuol  
my wife's beyond enduring my

Oh infedel tu fia e solo per salvarti nas  
Terror's pass all an'ima my Annush but procuring more

condo la pietra e solo per salvarti nas  
Hatred & Disdain my Annush but procuring more

condo la pietra  
Hatred & Disdain

A Dalap

Turn over for the Flute



*Amanti, &c. for the Flute.*

*Adagio*

Musical score for page 154, titled "Amanti, &c. for the Flute." The score is written in treble clef with a 3/4 time signature. It consists of ten staves of music. The tempo is marked "Adagio". The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several asterisks (\*) placed above certain notes, likely indicating fingerings or specific articulation. The score concludes with a double bar line.

*Con un vezzo, &c. for the Flute.*

Musical score for page 155, titled "Con un vezzo, &c. for the Flute." The score is written in treble clef with a 3/4 time signature. It consists of ten staves of music. The tempo is marked "Con un vezzo". The key signature has one sharp (F#). The music is characterized by rapid sixteenth-note passages and includes several dynamic markings: *Song*, *Sinf*, and *Solo*. There are also numerical markings (14, 16) placed above some notes. The score concludes with a double bar line.

*The flute part of the following song Da capo*



ro d'innamorar mi con un vezzo con un rifo  
 fuggero d'innamorarmi con un vezzo con un rifo fuggo  
 ro d'innamorar... mi d'innamorarmi

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

ma fuggendo l'anima mia non vuo perche gelosia li a  
 fuggia a tormentar mi a tormentarmi ma fuggendo l'anima  
 mia non vuo perche gelosia ti consiglia a tormen  
 tar... mi a tormentarmi Da capo

4 2 6 4 2 2 6 5



Paster fide.

Se con  
In those

da Eyes  
Se al fine o stel  
I see my ru  
le bella spe  
in yet from ga  
me del mio a  
zing can't for

mor bear  
seconda  
in those Eyes  
Se al fine o stel  
I see my Ru  
in yet from

Spe me del mio amor  
ga zing can't for bear

or nel per... to de conter... ti l'alma  
seeking thus... my own unto... my arjer

my a puz un prau... ti di proci... le il no. fu  
I am puz... un what I should avoid with

or lare  
il no furor  
avoid with lare  
Da capo

Flute

Long

Da capo

<sup>162</sup> A Favourite SONG, in y<sup>e</sup> Opera of Tamerlane,

Non e piu tempo no non e piu tempo no non e piu  
*No, no no more complain, no no more complain, no no no*

tempo no non e piu tempo no unaltro Stringero.... un:  
*more complain, no no no more complain, I wear another's Chain, I*

:altro Stringero.... Sospiri... in vano in vano Sospiri in va  
*wear: another's Chain, in vain you Languish, in vain in vain you lan-*

no in vano Non e piu tempo nonon  
*:quish, you Languish. no no no more complain no*

Sung by *Sig.<sup>o</sup> Cuzzoni*, in Italian & English.

e piu tempo no unaltro Stringero Sospiri in va.... no non  
*no no more complain, I wear another's Chain, in vain you Languish, no*

e piu tempo no non e piu tempo no unaltro Stringe...  
*no no more Complain, no no more Complain, I wear another's*

:ro unaltro Stringero...  
*Chain, I wear another's Chain...*

Sospiri in vano in vano Sof:  
*in vain you Languish, in vain in*

:piri in vano.      Sospiri in va. no.  
*vain you Languish,      in vain you Languish.*

Quest'è il destin d'amor quest  
*This is the fate of Love, this*

e il destin d'amor      Sovente il primo ha il cor L'altro la  
*is the fate of Love, the joy of one shall prove, shall prove shall*

mano Sovente il primo ha il Cor L'altro la ma..... no. Non  
*prove another's Anguish, another's An.....guish. No*

D.C

## Non è piu tempo, &amp;c. For the Flute. 165

Song

Sym.

Song

Da Capo



