



SONGS in
the Opera Call'd
LOVE'S TRIUMPH

London. Printed for & Sold by John Walth. Servant to his Majesty at the Harp, and Trumpet in Katherine Street
near Somerset House in the Strand

*Parole in ferdinal Ottoboni
Masque de Carlo. Lettrici Gio. raimi. ca. from Gasparini
L'anno 1770 - Copy taken Dec. 1785 from the original in the
Royal Library at Berlin*



Res. V. S. 1282



Se
=di
in

SONGS

IN THE NEW

OPERA,

Call'd

LOVE'S TRIUMPH

as they are Perform'd at the

QUEENS Theatre

Hay Market

Printed by J. Walsh, Musicall Instrument maker, at the Golden Harp and Ho-boy, in Catherine Street near Sommerset House in the Strand. and J. Hare Musick Instrument maker at y^e Golden Viol and Flute in Cornhill near y^e Royal Exchange.

Sold by I. Walsh Musicall Instrument maker in Ordinary to her Majesty, at the Golden Harp and Ho-boy, in Catherine Street near Sommerset House in the Strand and J. Hare Musick Instrument maker at y^e Golden Viol and Flute in Cornhill near y^e Royal Exchange.

SONGS

THE GREAT WORKS

OPERA

1848

THE GREAT WORKS

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Sung by the Barronets, in the OPERA call'd Loves Triumph .

I

Curilla Sings

SPARE my Sorrow Rurall Pleasure, Spare my Sorrow Rurall Pleasure,
You Torment me in dispair, you Torment me in despair, Spare my Sorrow Rurall Pleasure, you tor-
ment me in Disspair, you Torment me in dispair, Spare my Sorrow Rurall
Pleasure, you Torment me in dispair, Dolefull Leisure, Lonely
Mountains, Shady Groves, and Weeping Fountains, feed my Anguish, feed my Anguish,
while I Languish, Love and Liso claim, my Ca - re Love and Liso claim, my Care. DC

for the
FLUTE

DC

Sung by M^r Leveridge, in the OPERA call'd Love's Triumph.
 Neralbo Sings.

LET'S Laugh, and Dance, &
 Play, dull Care defy -- ing, Lets Laugh, and Dance, and play, dull Care de-
 fy -- ing, dull Care defy -- ing, Lets Laugh and Dance, and Play, Lets Laugh, & Dance, &
 Play, dull Care defy -- ing, No Swain that's bold and gay can
 Fear deny -- ing, While Sheperds whine and Pray, the Nymph is Flying, how
 should they gett the Day, who're allways Dying, Who're allways Dying. Da Capo

for the
 FLUTE

D C

Sung by M^r Leveridge in the OPERA call'd Love's Triumph
Neralbo Sings

Do like the Rest, Do like the Rest, a Lo - vers

Heart to Strike, Strike. They Leer, they Sneer, they dress, Ca

- rest, and wheedle where they like, they Leer, they Sneer, they

dress, Carest, and wheedle where they like.

for the
FLUTE

Sung by the Barroneſs, in the OPERA call'd Love's Triumph. 4
Eurilla ſings

BE Gay my Eyes regain a Heart, with

Smiles try Ev'ry Art, that Pleaſes and beguiles, begay my Eyes regain a Heart, with Smiles try

Ev'ry Art, that Pleaſes and beguiles, that Pleaſes and beguiles, be gay my Eyes regain a Heart, th

Smiles try Ev'ry Art, that Pleaſes and be -- guiles, that Pleaſes and be -- guiles,

But oh in Vain I try my

Looks, my Aim de -- ſtroy, in Vain I try my Looks, my Aim deſtroy

In Vain I Try how hard the Tryall hard the Tryall, when Hearts are

Loyall to give deſ -- pair, the Face of Joy. Da Capo

Neralbo Sings

I Love a plain lass, clean her looks sweeter face, Ea-
-sy in wooing, safe in pursuing, I love a plain lass, clean her
looks sweeter face, Ea-sy in wooing, safe in pursuing, we'll not
like our betters, of flames keep a pother, we'll
not like our betters, of flames keep a pother, stand Boning & Sueing & Wooing & Cooing, and
never be dooing, we'll not like our betters, of flames keep a pother, stand Bon-
-ing & Sueing & Wooing & Cooing, & never be dooing, But more warm in our
love, we'll nere baulk, nere baulk, nere baulk one a nother. For the Flute

Sung by M^{rs} Lindfey, in the OPERA call'd, Love's Triumph. 6
Serpette Sings

SWEET Lillies and Roses, Sweet Lillies and Roses, I'm

Chusing for Posies, I'm Chu-sing for Posies, more Thorns I dis-cover in

Chusing a Lover, in Chu-sing a Lover, more Thorns I dis-cover in Chusing a

Lover, in Chu-sing a Lover.

for the
FLUTE

Act, Sung by M^{rs} Lindley, and M^r Leveridge, in the OPERA call'd Loves Triumph 7

Serpetta Sings.

Neralbo Sings.

MY Dear lett us Wed, Ill venture my

My friends bid me tarry, you men do so vary, I woud but I

Had tis time you were Sped,

Dread,

So Pretty, so Airy, say are you not Weary of Liveing a Maid,

Tho yet I'm but Silly, d'ye think I will tell you, no, no I'm afraid, no, no I'm afraid, you'd Geer one, oh'

My Dear one Relieve me,

Leave me, oh' Leave me, no, no I'm afraid, you men do so vary, I woud but I dread, you'd

Relieve me, my Dear let us Wed, tis time you were sped, my Dear one,

Geer one, I woud, oh' I woud but I dread, I woud but I Dread.

my dear let us Wed, tis time you were sped, tis time you were Sped.

by Signr Valentino, in the OPERA call'd Loves Triumph. 8
Lifo sings

A Secret Joy.

I share, tho absent from my Fair, tho absent from my Fair, her sight desi-ring, tho

absent from my Fair her sight desi-ring. A Secret Joy I share, tho absent from my Fair,

tho absent from my Fair her sight desi-ring.

Too happy near my Treasure, pain'd with excess of Plea

-sure Im expi-ring, too happy near my Treasure, pain'd with excess of Pleasure, Im expiring.

for the

DC

DC

DC

9
by Sign^r Valentini in the OPERA call'd the Tryumphs of Love
Liso Sings

Allegro

MY Fatal Charmer Chains me be -
-fore her
My Patall Charmer Chains me be -fore her, coud true love
warm her, Gods might a dore her, Gods might a dore her, a dore her, Gods might a dore her,
a -dore her, my fatall Charmer Chains me be - fore her, coud true Love
Warm her, Gods might a dore her, my fatal Charmer Chains me be -fore her,
Coud true Love Warm her, Gods might a dore Her.

for the
FLUTE

Sung by Sign^{ra} Margaritta, in y^e OPERA call'd Tryumphs of Love.
Olindo Sings

Allegro

THO Coy my Charmer,
I'm Chain'd be - fore her,
Tho Coy my Charmer, I'm Chain'd be -
fore her, no Love can Warm her, yet I a dore her, yet I a dore her, a dore
her, yet I a dore her, a dore her, Tho Coy my Charmer, I'm Chain'd be - fore her, no love can
Warm her, yet I a dore her, Tho Coy my Charmer I'm Chain'd be - fore her,
no Love can Warm her, yet I a dore Her.

for the
FLUTE

Sung by Mrs Tofts in the OPERA call'd the Tryumphs of Love. 11
Lafis Sings.

Allegro

KINDLY Kindly thus my Treasure,
Kindly, Kindly thus my Treasure, ever Love me ever Charm, Kindly kindly thus my
Treasure, ever. Love me, love me, love me, ever Lov
Charm, Ever Love me, ever love me, ever Love
me ever Charm,
But let Love still prove a Treasure, Let the Passion know no Measure,
Yet no Jealous care Allarm, let the Passion know no Measure, yet no Jealous
Care Allarm, let the Passion know no Measure, yet no Jealous Care Allarm. Da Capo

Sung by Sign^r Margaritta in the OPERA call'd Love's Triumph 12
Olindo Sings

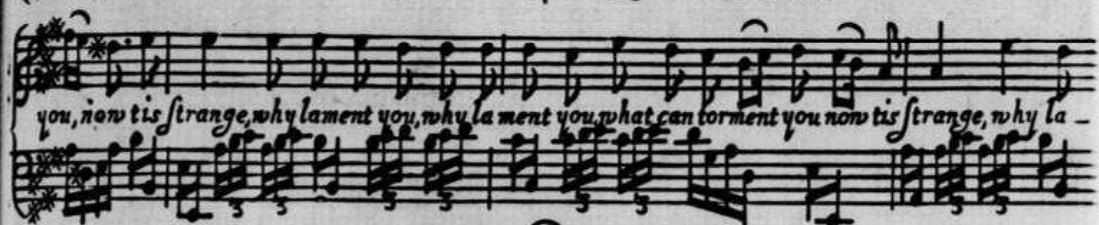
Young and Charming, hearts a



larning, say why lament you, what can torment you, now tis strange, why lament



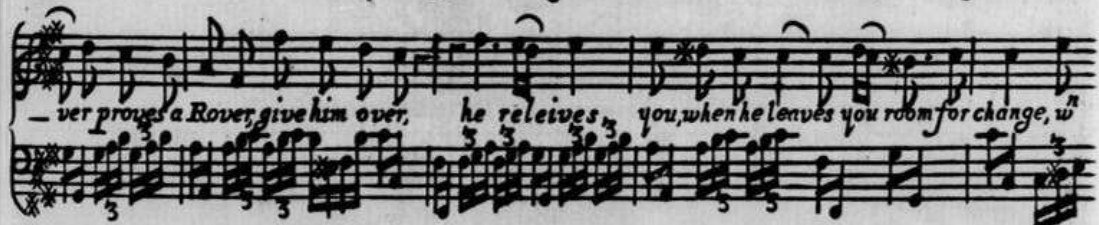
you, now tis strange, why lament you, why la ment you, what can torment you now tis strange, why la



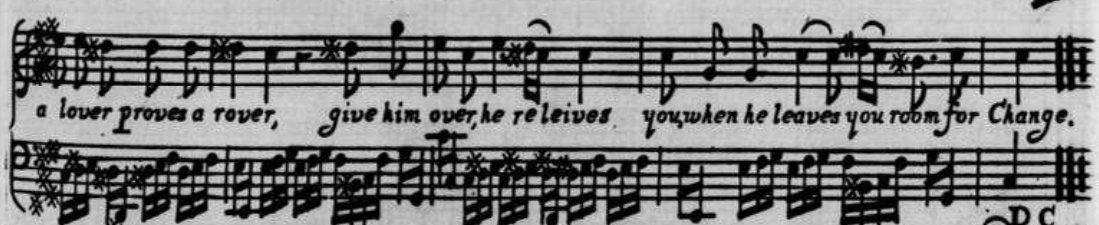
ment you, what can torment you now tis strange, when a Lo



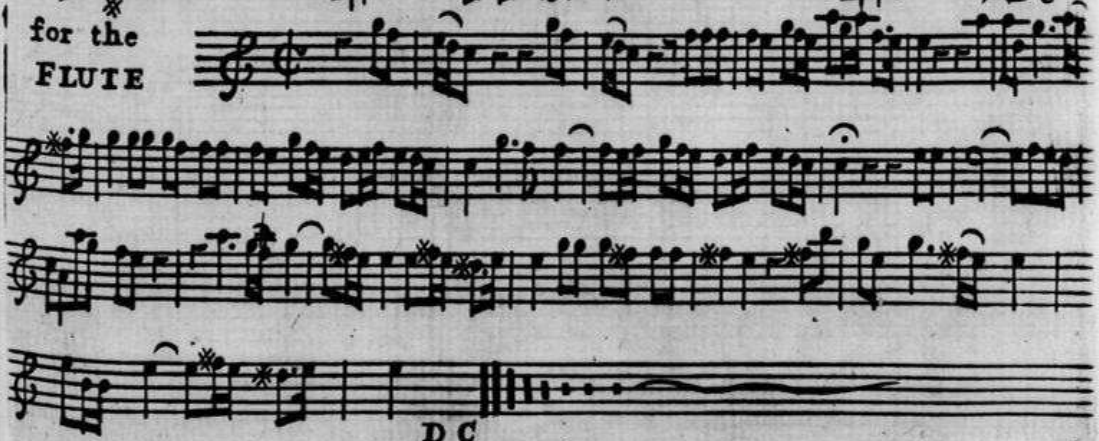
ver proves a Rover, give him over, he releives you, when he leaves you room for change, w



a lover proves a rover, give him over, he releives you, when he leaves you room for Change.



for the
FLUTE





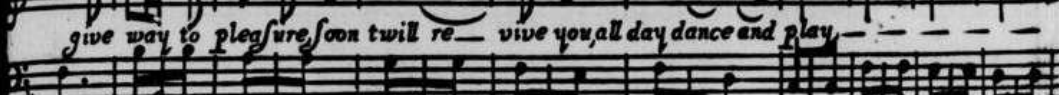
Give way to pleasure soon twill revive you, love of that



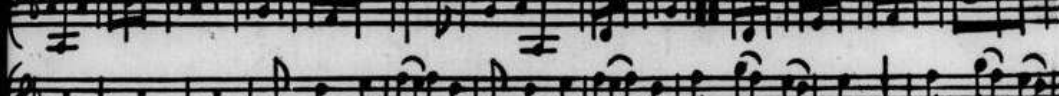
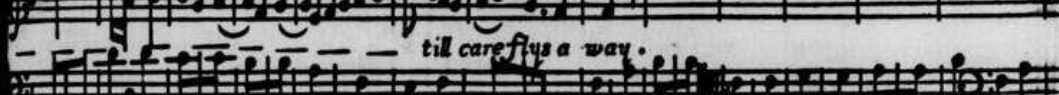
Treasure nere shoud deprive you, all day dance and play, till care flys away,



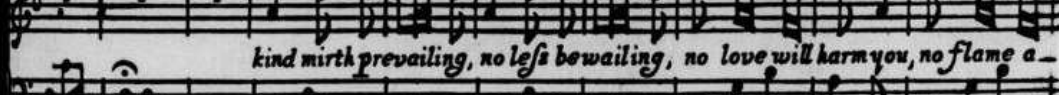
give way to pleasure soon twill re- vive you, all day dance and play,



till care flys a way.

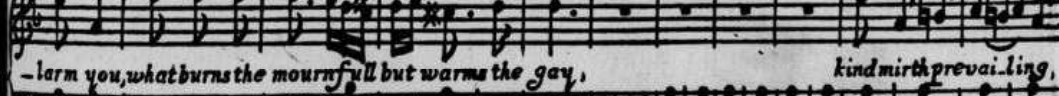


kind mirth prevailing, no lefs bewailing, no love will harm you, no flame a-

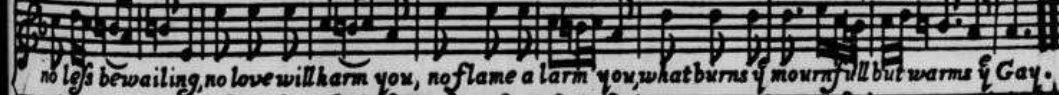


-larm you, what burns the mournfull but warms the gay,

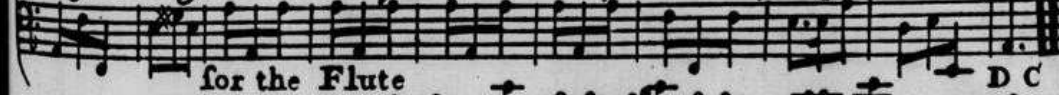
kind mirth prevail-ling,



no lefs bewailing, no love will harm you, no flame a larm you, what burns of mournfull but warms of Gay.



for the Flute



D C

Sung by the Barr^{ns} and Sign^r Margarett in the OPERA call'd Love's Triumph¹⁴
 Eurilla & Olindo Sings

Him I Love, no longer try me, he alone, he a lone commands
 You I Love, no longer fly me, you a lone commands
 my Heart, Him I Love, no longer try me, he a lone commands -
 my Heart, you I Love, no longer fly me, you a lone -
 my Heart, he a lone - - - command my Heart,
 - commands my Heart, you a lone - - - command my Heart,
 pleas'd in Anguish, pleas'd I Languish, Languish pleas'd I
 Ease my anguish, ease my An - - -
 Languish, Love or try me, oh give o - ver, there's a pleasure, there's a pleasure
 - quish, nere de ny me, Bles a lover, mingle plea - - sure, mingle pleasure
 in the smart, oh give over, there's a plea - - sure there's a pleasure in the smart.
 the smart, bles a lover, bles a lo - ver mingle pleasure, mingle pleasure in the smart.

D. C.

CHARMER

Charmer why do you Fly me, yet nere my Heart re-
-re, so soon is Love no more, Charmer why do you Fly me, yet nere my Heart re-
-sto - re, so soon is Love no more, so soon is Love no more,
Oh you in vain deny me, your cold disdain may
try me, but Love shall still employ me, and dy- - - - - ing Ill adore, and
Dy- - - - - ing Ill Adore. DC

The image shows a page of a musical score for a vocal part. It features a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The music is written in a historical style with various note values, rests, and ornaments. The lyrics are written below the staff, with some words hyphenated across lines. The piece concludes with a double bar line and the instruction 'DC' (Da Capo).

for the
FLUTE

The image shows the flute part of the musical score. It consists of four staves of music, all on treble clefs with a key signature of one flat and a 4/4 time signature. The music is written in a historical style, featuring various note values, rests, and ornaments. The piece concludes with a double bar line and the instruction 'DC' (Da Capo).

Sung by M^{rs} Tofts and Sign^r Valentine, in the OPERA call'd Love's Triumph.
Licisca and Liso Sings.

HOW Great is my Blessing, My Charmer is Loveing, is Loveing, my
Oh Joy past Expressing, my Charmer is Loveing, my

Charmer, my Charmer is kind, my Charmer is Loveing, my Charmer is kind, my
Charmer, my Charmer is kind, my Charmer, my

Charmer, my Charmer is kind, my Charmer, my
Charmer is Loveing, my Charmer is kind, my Charmer, my

- mer, my Charmer is kind, Why Sighs you, what Anquish,
- mer, my Charmer is kind, I Languish, tender Lovers still

How Great is my Blessing D C
Languish, till Joynd. D C

Lidisca Sings

DARE not, dare not, dare not, dare not, oh dare not

talks of Love, the name offends me, oh dare not, oh dare not talk of Love, oh dare not

talk of Love, oh dare not talk of Love the name offends me, no, no, no, no dare not,

dare not, the name offends me, dare not, dare not the name offends me,

Then hide it, then hide it, then hide it, then hide it or wisely Remove, Tho my

Heart shoud approve, tho my Heart shoud approve, my Bride defends me, my Prides defen-

For the Flute

3 3 3 3 3

ds me, my Prides defends me, DC

DC

Sung by M^{rs} Toft in the OPERA call'd Loves Triumph.
Licis Sings Within the Compass of the Flute

18

Presto Go Sheperd you're a
Ro - - - ver, Go Sheperd you're a Ro - - -
ver this needles Art give over, this needles Art give over deny your Heart no more, nor hide y
this barr
truce over
Pafion; Go Sheperd you're a Ro - - -
ver, this needles Art give over, this needles Art give over, de -
ny your Heart no more, nor hide your Pafhion, no, no deny y heart no more nor hide y Pafhion, no, nor
Pafhion; the prudent
Fair and Lover, each other's Slips dif - cover, yet love on as before, yet love on as before, - - tis now y fafhion
The prudent fair on Lover each other's Slips dif - cover yet love on as before, Sheperd nor tis the
Pafhion D C

Sung by Sign^r Valantino, in the OPERA call'd, Love's Triumph. 19
Lifo Sings

SWEET and
Gay, like Rosy may, Sweet and Gay, like Rosy may, is the fair, and yet her Charms may know a
cloudy day, Sweet and Gay, like Rosy may, is the fair and yet her Charms, &
yet her Charms may know a cloudy day, But why should I despair her smiles will
Joy restore, will Joy restore, when the Heav'ns are clear, Shine Bright ----- *ter*
than before, her smiles will Joy restore, and when the Heav'ns are clear, Shine Brighter than before. D C

for the
FLUTE

Flute accompaniment consisting of three staves of music.

Nerabo Sings

No more try - all, nor de - ni - all, be more kind and tell your mind,

so Toft so Crofst, I'm Sad, I'm Mad, be more kind, and tell your mind,

so Toft, so Crofst, I'm Sad, I'm Mad, be more kind and tell your mind, No more

then hide - your good Na - ture, thou Dear Crea - ture, baulk no Lon - ger Love

nor hun - ger, both grow Stron - ger, when they're young - ger, but Pall - and

fall - at Last, if long we fast. Da Capo

for the
FLUTE

Sung by M^{rs} Lindley, in the OPERA call'd Loves Triumph .
Serpott Sings

My poor heart says dally dally shall

shall I, my poor heart says dally dally shall I, shall I, prethee shepherd ask no more,

my poor heart says dally dally shall I shall I ask no more, prethee shepherd ask no more, my poor heart says

dally dally shall I shall I ask no more, prethee shepherd ask no more,

I one day may love you well I can not tell you, I one day may love you well I can not, tell, I

cannot tell you, I have never lov'd before, for I have nere lov'd before I one day may love you,

well I can not tell I can not tell, I can not tell, I have nere lov'd before. Da Capo

for the Flute

D C

Sung by M^{rs} Toft in the OPERA call'd Loves Triumph
Licifca Sings

Tho to conquer, proud love is pre
-pa- ring, still be da ring, still be daring defy him and never fly him,
tho to conquer, proud love is prepa ring still be da ring.
be da
ring, defy him, never fly him, defy
him, never fly him, he pur-
-sue you, if more you're retiring, but retires when reason does arm you, when with pride and with art
conspiring, what can harm you, what can harm you, the love should alarm you, the love should alarm
you. Tho to Da Capo

Sung by M^{rs} Lindfey, in the OPERA call'd, Love's Triumph. 23
Serpette Sings

GAY kind and ai-ry, sweet is a Lover, sweet is a

Lo--ver, Gay kind and airy, But when we

mar-ry, too soon we va-ry, Courting and

Sporting are o-ver.

for the
FLUTE

for the
FLUTE

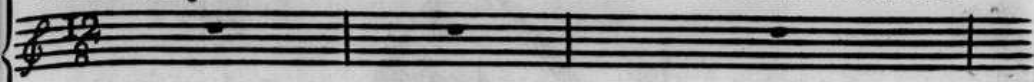
for the
FLUTE

Serpotta Sings

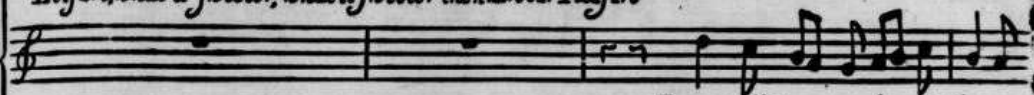


Neralbo Sings

BLEST with Freedom Peace and



Leisure, what is sweeter, what is sweeter than here our Pleasure



Love will show you dearest Creature,



what is sweeter, what is

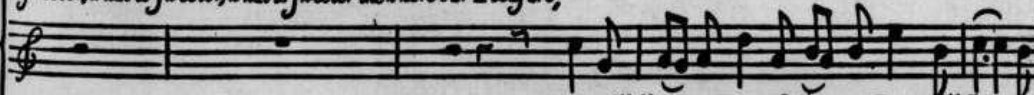


Love will show you, Love will show you what is sweeter,

Love will show you,



sweeter, what is sweeter, what is sweeter than here our Pleasure,



Love will show you Dearest Creature, Love will show you

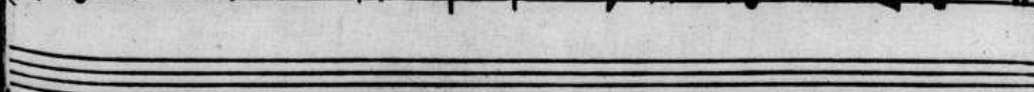
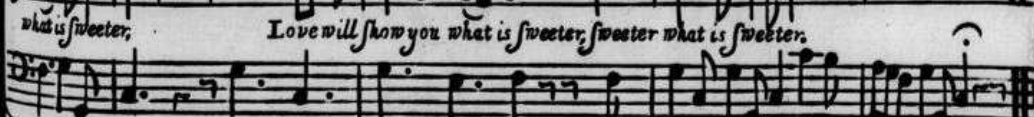


what is sweeter, what's sweeter, swee - - - ter sweeter.



what is sweeter,

Love will show you what is sweeter, sweeter what is sweeter.



Sung by M^{rs} Lindfey, in the OPERA call'd, Love's Triumph. 25

Serpette Sings

Now is the time for sporting.

Now is the time for sporting be here no Love, no care, nor formall Courting.

Now is the time for sporting be here no Love, no care, no, nor formall Courting. be here no

Love, no care, no nor formall Courting. So gayly time employ

ing well none to sorrow spare each Hour enjoying each Hour enjoying enjoy - ing each Hour enjoying.

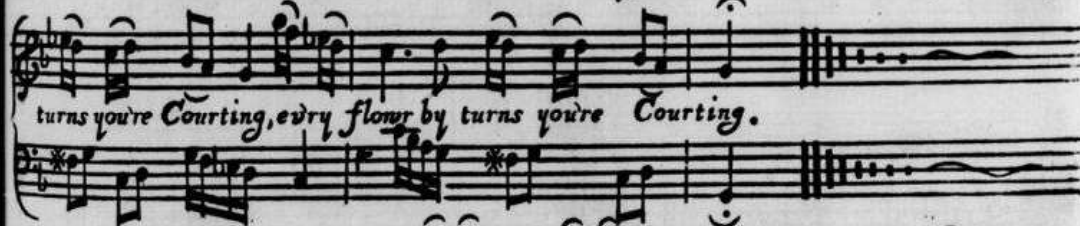
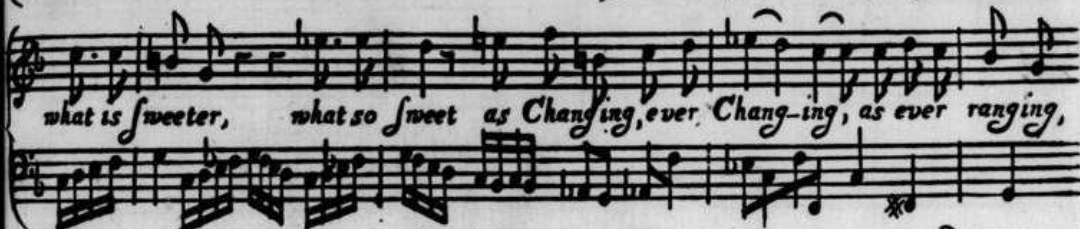
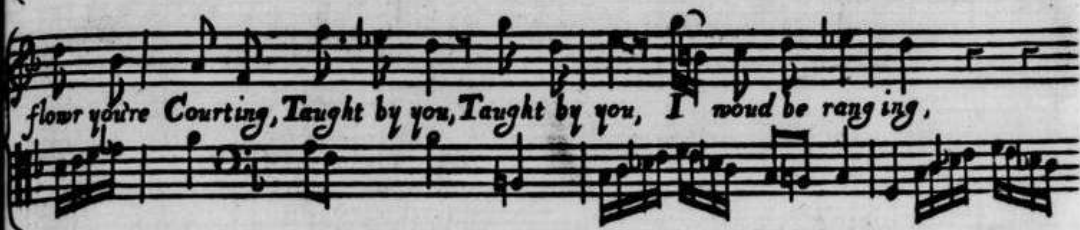
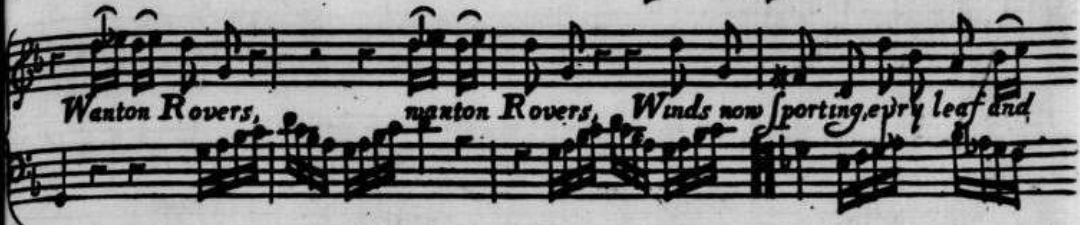
for the FLUTE

DC

DC

Da Capo

Licisca Sings



for the
FLUTE



Sung by the Barronefs in the OPERA call'd Loves Triumph
Eurilla Sings

27

In my
Brest what disorder so rages, *In my Brest what disorder so rages, now fearing*
now daring, my heart I betray, In my Brest what disorder so rages, now fearing, now daring,
now fearing, now daring, now daring my heart I betray,
now fearing, now daring my heart I betray.
Love it self a gainst love now engages, yet there's something my torment a swages, tis a pleasure,
tis a pleasure in love to obey, *Love it* in love to obey,
self a gainst love now engages, yet there's something my Torment a swages, tis a pleasure,
tis a pleasure in Love to obey, *Da Capo* in Love to obey.

Licisca Sing₃ 3

Remember, Remember O dissembler you may repent too late, then be not so

daring, should you be left despairing, how sad will be your Fate, how

sad how sad will be your Fate, Remember, Remember O dissembler you may repent too

late, Remember, remember O dissembler you may repent too late, you

may repent to late, you may repent too late, Dissembler remember, dissembler you

may repent too late, dissembler remember, dissembler you may, repent too Late.

for the
FLUTE

Sung by Sign^r Valentino in the OPERA call'd Love's Triumph 49
Lifo Sings

WHY are you kind to late my Heart is mine no more why are you kind to

late my heart is mine no more why was it not my fate to

warm your breast before again I woud adore again I woud adore

Why are you kind to late my Heart is mine no more why are you kind to

late my heart is mine no more

for the
FLUTE

:S:
:S:
:S:

Sung by the Barronefs in the OPERA call'd Loves Triumph
Eurilla Sings

OH Love now hopes no more,

Oh Love now hopes no more, cease to Tor - ment me, cease to Tor - ment me,

Oh Love now hopes no more, cease to Tor - ment me, cease to

Tor - ment me. Death or madness why must I Implore, fate will

ne're give ore, Fate will ne're give ore, Fate will ne're give ore ne're give ore nor Lifer content me,

Cease to torment me, cease to Tor - me - nt me, DC

for the
FLUTE

DC

Sung by M^{rs} Lindley, in the OPERA call'd, Love's Triumph.

Serpette Sings. Within the Compass of the Flute

If ever tis my
fortune, to Play the fool and Love, If
ever tis my fortune, to Play the fool and Love, Ill use no Idle Courting, but Loveing on and
sporting, Ill evry Hour improve, Ill evry Hour improve, Ill Loveing on and sporting, Ill
evry Hour improve, evry Hour, evry Hour, Ill use no Idle Courting, If
evertis my fortune, to Play the fool and Love, to Play the fool and Love Ill evry Hour im-
-prove, Ill evry Hour improve, Ill evry Hour improve.

Sung by Signora Margaria in the OPERA call'd Loves Triumph 32
Oratio Singa

SO form'd

to Charm Lovely all over, so form'd to Charm Lovely all over,

you wound a Lover in ev'ry Part, you wound a Lo - ver in ev'ry

Part, you wound a Lover in ev'ry Part, you wound a Lo - ver in ev'ry

Part, but we reca - ver, when we disco - ver, there is a

Rover with in your Heart, there is a Rover within your Heart. D C

for the
FLUTE

D C

Sung by M^{rs} Toft in the OPERA call'd Loves Triumph 53
Lilistca Sings

HOW Inviting

How Inviting, how Smiling a Rose is in her charms in y^{er} bud she discloses, so a Woman

so a Woman till Changing her State, so a Woman

so a Woman till Changing her State, so a Woman till Changing her State.

But when

Man of the Treasure dis-poses, all her Sweets with her Freedom she loses, in con

-fine - - - ment how sad is our fate. Da Capo

for the
FLUTE

D C

Sung by Sign^r Margaritta in the OPERA call'd Loves Triumph

54

Oliando Sings

Shall I hear you, or shall I fear you,
Still my devided heart says no, no, no,
Shall I hear you, or shall I fear you, my devided heart says no, no, my devided heart says
no, shall I hear you, or shall I fear you, my devided heart says no, no, my devided heart says

no.
Tho now you are smiling, soon disdainig, youre beguiling, we complaining, paind a
like if we stay or go, paind a like if we stay or go. Da Capo

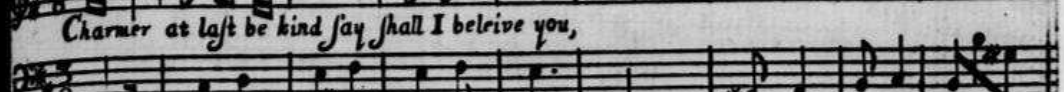
for the
FLUTE

Da Capo

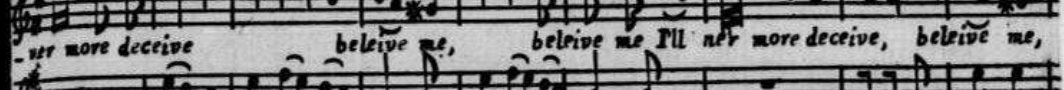
Song by M^{rs} Toft and Sign^{ra} Margaritta in the OPERA call'd Loves Triumph

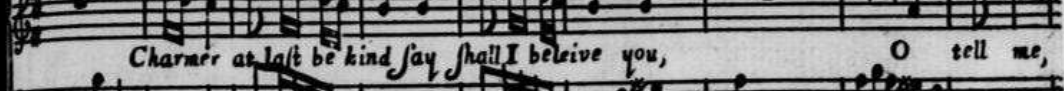
Lisicisca 

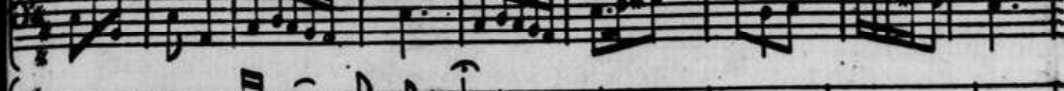
Olinda Believe me, believe me I'll never, never, ne- 

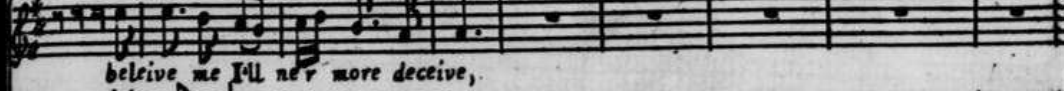
Charmer at last be kind say shall I believe you, 

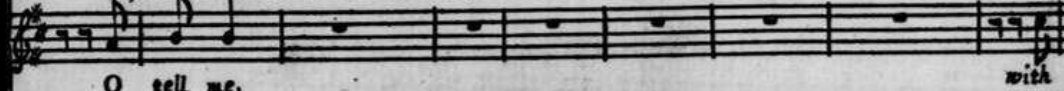
- ner more deceive believe me, believe me I'll ner more deceive, believe me, 

Charmer at last be kind say shall I believe you, O tell me, 

believe me I'll ner more deceive, 

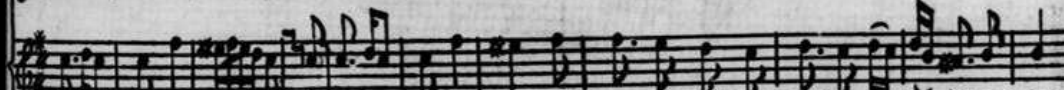
O tell me, with 

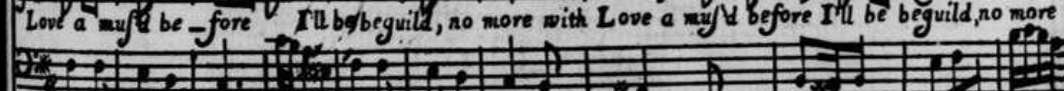


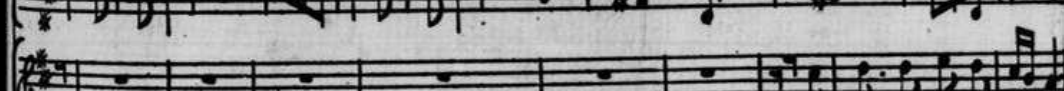


Love a must be fore I'll be beguild, no more with Love a must before I'll be beguild, no more 

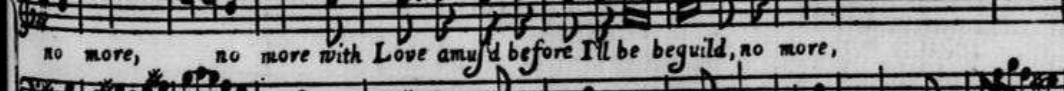




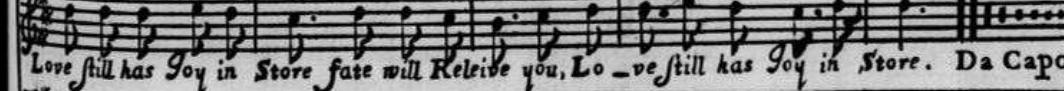
Kind fate will soon relieve 

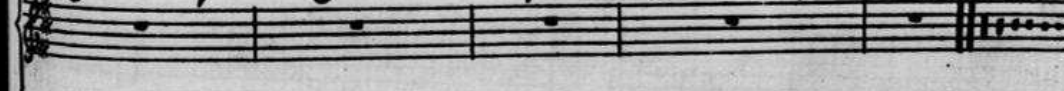
no more, no more with Love am'd before I'll be beguild, no more, 



Love still has Joy in Store fate will Relieve you, Lo-ve still has Joy in Store. Da Capo 









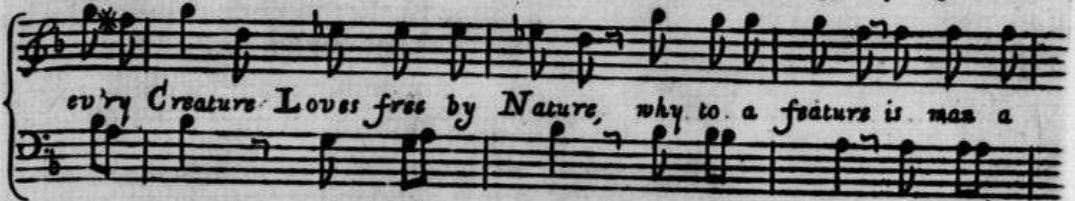
Sung by Sign^r Valentino, in the OPERA call'd, Love's Triumph. 36

L'Air Singe

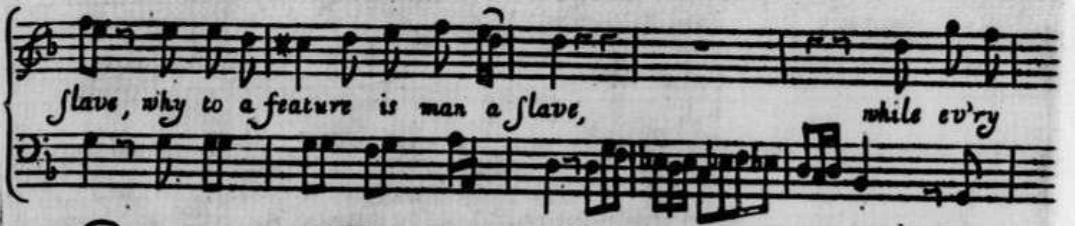
WHILE ev'ry Creature Loves free by Nature, *:s: while*



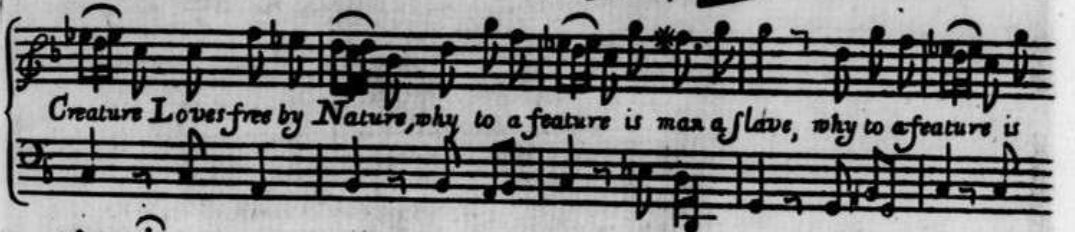
ev'ry Creature Loves free by Nature, why to a feature is man a



slave, why to a feature is man a slave, *while ev'ry*




Creature Loves free by Nature, why to a feature is man a slave, why to a feature is



man a slave, *why vainly trying proud Beauty by*



more de-nying, the more we Crave, the more de-nying, the more we Crave. *Da Capo*



for the FLUTE



Da Capo



Sung by Mrs Lindsey in the OPERA call'd Loves Triumph

37

Serpotta Sings

In vain you keep a Pother, nere
swear you love no other, you'll nere beguile me more, nere swear you love no other, in
vain you keep a Pother, you'll nere beguile me, you'll nere begui — le me more, you'll
nere begui — le me, you'll nere beguile me more.
my heart once told me try him, my fears now tells me fly him and wisely I give o're,
my fear now tells me fly him, tho once my heart said try him, try him, try him,
fear now tells me wisely give o're, fear now tells me I shoud give o're. Da Capo

for the
FLUTE

Da Capo

Sung by M^r Leveridge in the OPERA call'd Love's Triumph
Neralbo Sung.

Allegro *WHO* could



think us Lovers noddies, woud turn a woman, to a Goddess, and Pursue her up and down.



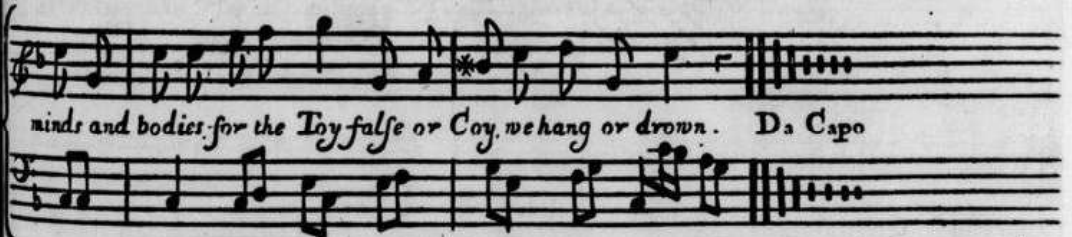
fall before her, and adore her up and down.



Yet Enslaving, minds and bodier, for the Toy false or Coy, we hang or drown, yet Enslaving.



minds and bodier, for the Toy false or Coy, we hang or drown. Da Capo



for the
FLUTE



D. Capo

Largo

LOVE oh Spare me,

Now kindly Cheer me,

Love oh Spare me,

now kindly

er me grief at - tending tho of - fending I aid implore, I did Im - plore, I aid Im -

ple, grief at - tending tho of - fending I did Implore.

do not try to be Tormenting,

will lamenting and re - penting I can ne've be Punish'd mo

re, I can ne've be Punish'd More, Love oh. Da Capo

the
TE

DC

Sung by the Bar^{ns} in the OPERA call'd Loves Triumph
Eurilla Sings

First system of musical notation, featuring a treble clef and a key signature of one flat. The melody is written on a single staff.

WHERE'S my Rover why does he Fly - - - - - me,

Second system of musical notation, including a bass clef and lyrics. The lyrics are: "Were he nigh me I'd warm his Heart, I'd wa - - - - - m him Love woud warm".

Were he nigh me I'd warm his Heart, I'd wa - - - - - m him Love woud warm

Third system of musical notation, including a treble clef and lyrics. The lyrics are: "him with Innocent Art, Grief and Pitty woud Love Impart,".

him with Innocent Art, Grief and Pitty woud Love Impart,

Fourth system of musical notation, including a bass clef and lyrics. The lyrics are: "Dear Delusion still deceive me, Like my".

Dear Delusion still deceive me, Like my

Fifth system of musical notation, including a treble clef and lyrics. The lyrics are: "Reason hope may leave me, Love and I will never part, Love and I will never Part.".

Reason hope may leave me, Love and I will never part, Love and I will never Part.

Sixth system of musical notation, including a treble clef and the instruction "for the FLUTE".

for the
FLUTE

Seventh system of musical notation, including a treble clef and a double bar line. The system concludes with the instruction "DC".

DC

Sung by the BarNS in the OPERA call'd Loves Triumph 41
Eurilla Sings

A gain you say you Love me,

A gain you say you Love me, Love me Charmer I Live a gain, a

gain you say you Love me Charmer I Live a gain Charmer I Live a gain, a gain you

say you Love me Charmer I live a gain, Charmer I Live a gain

None ever Lov'd a bove me, none sufferd greater Pain, none suf-

-ferd greater Pain, but now my fears are over, a Treasure to re_cover, is Sweeter

then to gain, is sweeter than to gain, is Sweeter than to gain, is Sweeter than to Gain. DC

for the
FLUTE

DC

Sung by Sign^{ra} Margeretta in the OPERA call'd Love's Triumph 42
Olindo Sings

Largo

VAIN is my art, lost is my Heart, I
draw the Dart in vain, - - - - - vain is my art, lost is my heart, I draw,
I draw the Dart in vain,
vain is my art, lost is my heart, I draw,
I draw the dart in vain, Poor suffering heart oh
bear it, the more I strive to tear it, the greater is my Pain, the grea -
- - - - - ter is my pain. Vain Da Capo

for the
FLUTE

Da Capo

Sung by Sign^{ra} Margeretta, in y^e OPERA call'd, Love's Triumph. 43.

Olindo Sings

SWAINS wing the day, with Songs and Dan ces,

cares fly away, when Sports advan - ces, Let all be

gay, but while you Play, - - - beware of fa -

--- tall glances.

for the
FLUTE

Sung by M^{rs} Toft, in the OPERA call'd, Love's Triumph.

44

Lidias sings

Lover discover no sorrow,

Lover discover no sorrow, kind fate may smile to morrow, if you but smile to day,

kind fate may smile to morrow, if you but smile to day,

if you but smile to day,

Gay folly may content us, gay folly may con-

-tent us, grave humors but torment us, the happy are the gay, grave humors but tor-

-ment us, the happy are the gay, happy are the gay. Da Capo

for the FLUTE

Da Capo

Sung by Signra Margarita in the OPERA call'd Loves Triumph
Olinda Sings

NO Sorrow we dis-cover, when Beauty
Smiles 'tis over, alike we Love and Play, No Sorrow we dis-
cover, when Beauty Smiles 'tis over, a like we Love and Play, we Love and Play,---
we Love and Play, No Sorrow we dis-
cover, when Beauty Smiles 'tis over, a like we Love and Play,
Fate may a while Ill use us, but what a moment Loses, an other may repay,
Fate may a while Ill use us, but what a moment loses, an other may repa--- an other may repay.
for the
FLUTE
DC

Sung by M^{rs} Toft in the OPERA call'd Loves Triumph. 46

Delights all around smile on our Leisure, Delights all around
Smile on our Leisure, Joys abound and know no measure, may our Pleasure ever Sport-
ting, grow Transporting
Ever Sporting, Joys a bound so may our Pleasure ever sporting, grow
Transporting ever sporting, grow Transporting, like the
Spring Love smiles to bless us, lest it Cloy change the Toy new sweets care/s us,
new sweets care
Delights all around smile on our Leisure, Delights all around
Smile on our Leisure Joys a bound and know no measure, may our Pleasure Ever

Spor - ting grow

Transporting, Ever Sporting, Joys a bound and know no measure, Ever

Spor

- ting grow Transporting,

for the FLUTE

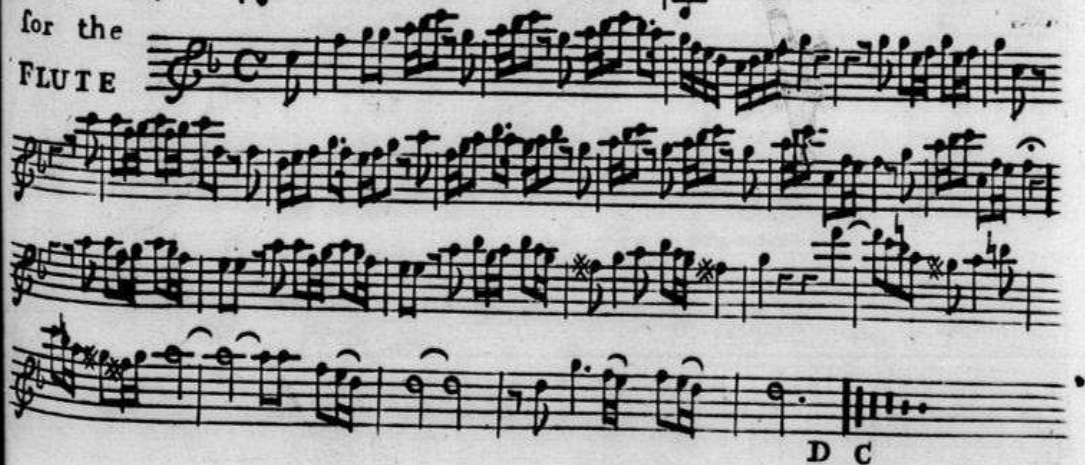
Sung by the Barronefs in the OPERA call'd Loves Triumph
Eurilla Sings

49



Kind hope dawn of Pleasure, a rise, a rise and re-
tur - - n, a rise and return with my Treasure, a rise and return with my treasure,
kind hope thou dawn of pleasure, a rise and return, a rise, a rise, a rise and return, a rise and re-
turn, reviving, reviving and smiling, reviving, reviving and smiling, my sorrow, my
sorrow beguiling allure me, secure me, oh should you deceive me, and leave me too soon, I may
mourn, too soon I may mourn, again, oh too soon I may mourn. kind Da Capo

for the
FLUTE



D C

Sung by the Barronefs in the OPERA call'd Loves Triumph

49

Eurilla Sings



Fond love has gain'd my
heart, I burn and blefs the smart, never, never address me, never, never address me,
fond love has gain'd my heart, I burn and blefs the smart, I burn and blefs the smart,
never, never address me, never, never address me. in vain you woud pos-
-ses me, he reigns in ev'ry Part, my Chains no more opprefs me, love guards me with his Dart, the
Tyrant has the Art, with pain to blefs me, the Tyrant has the art, with pain to blefs me. D C

for the
FLUTE



D C

Sung by Signra Margarita in y OPERA call'd Loves Triumph 50

Allegro An Air & Shape a Face a while may Charm
me an Air a Shape a Face. a while may Charm me but
there's a nobler Grace that must disarm me an Air a Shape a
Face a while may Charm me but there's a nobler grace that must disarm me that must
disarm me & must disarm me
from Beauty soon declind Love is removing but nourish'd wth y mind last
is still Improving but nourish'd wth y mind la - - - its still Improving
for the
FLUTES
Da Capo

Sung by Sign^{ra} Margeretta, in the OPERA call'd, Love's Triumph. 51
Olindo Sings

BE wiser, be wiser ne're be

- tray us, if you'll not be betray'd, be wiser, no more betray us,

no more betray us, true love repay us, true love repay us, no more betray true

love repay or be with false repay'd; My heart true

Passion prizes, but nobly love despises, when made a Common Trade, my heart true Passion

prizes, but nobly love despises, when made a Common trade. Be wiser, Da Capo

for the
FLUTE

Da Capo

Sung by Sign^r Valentino in the OPERA call'd Loves Triumph 52

Dare not oh Dare not talke of Love oh dare not talk of Love the
Name offends me the na - me offends me no no no oh dare not talk of
Love the Name offends me the Name offends me the Name offends me the na -
- me offends me then hide it
or Wisely Remove tho my Heart shoud ap - prove my Pride de -
- fends me my Prid - e defends me my Pride de - fends me my Pride de -
- fends me my Pride de - fends Me Da - capo

for the
FLUTE

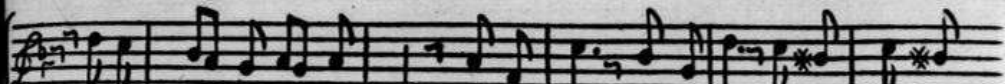
Fond Moments False Pleasure Fond moments false Pleasure Love follies vain
Treasure ah how dear you cost fond moments false Pleasure Love follies vain Treasure ah
how dear you cost a Trou -- ble when
Tas- - - - - ted a bubble when Wasted a Pain when you're lost
Nere con - tated Tormented and Toft or Slighting or Slighted or Slighting or
Slighted we're crost or Slighting or Slighted or Slighting or Slighted we're - - -
- - - or Slighted we're Crost Fond D C

for the
FLUTE

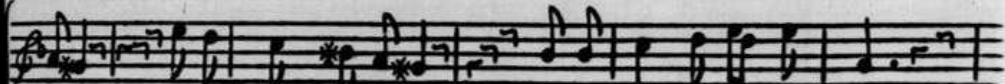
Neralbo Sings



Now my Dear, All is clear,



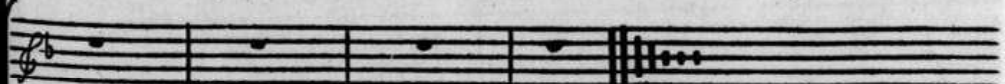
and our Friends agree and Joyn. Let me know E're I go. Let me know E're



I go. Let me know E're I go. Must I hang, or are you mine.



Let me know E're I go. Must I hang, or are you mine.



for the
FLUTE

Sung by M^{rs} Lindfey and M^r Everidge in the OPERA call'd Love's Triumph
Serpetta. & Neralbo Singers.

WHY so fast, why in hast. Both my Friends may come at last.



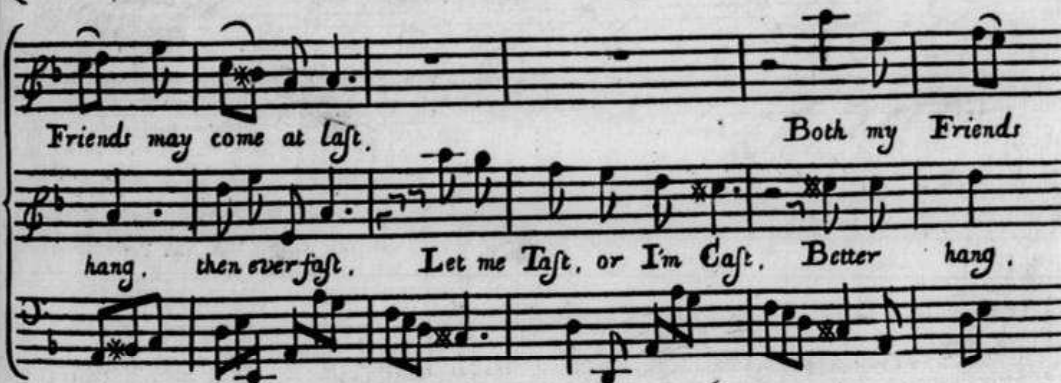
LET me



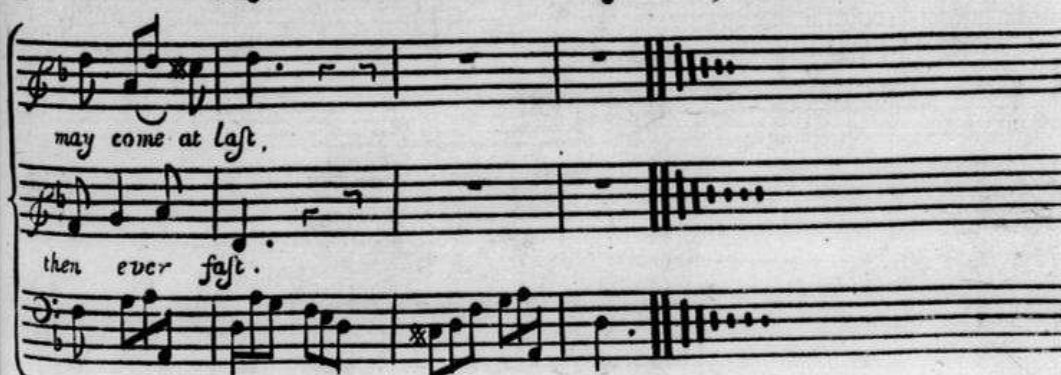
why so fast. why in hast. why so fast, why in hast. Both my
Tast or I'm Cast. or I'm Cast. Let me Tast, or I'm Cast. Better



Friends may come at last. Both my Friends
hang. then ever fast. Let me Tast, or I'm Cast. Better hang.



may come at last.
then ever fast.



by Mrs Lindsey in the OPERA call'd Loves Triumph 56

Allegro

You're so Pretty Airy Witty were a Pity we shoud part we part we part I could
Love you and approve you were I sure I had your Heart had I your Heart
we ne're shoud part but soon cooling follows fooling shoud you
leave me or deceive me for my folly I shoud Smart shoud you leave me or de-
ceive me for my Folly for my Folly I shoud Smart you're so pretty Airy Witty were a
Pity we shoud Part we Part we Part I could Love you and approve you
were I sure I had your Heart had I your Heart we ne're shoud
Part were I sure I had your Heart we ne're shoud Part

Sung by M^r Leveridge in the OPERA calld Love's Triumph. 57

Neralbo. Sings 3

YOU Scorna Tender Heart too soon you'll want it you'll Play the
Loving part when none will grant it soon you'll want it none will grant it
none will grant no no no then none will grant it no no then none will grant
it Then Wisely be Compliyng my Love no more denyng Faire one
Lets use our Prime Lose no time Lose no time tis Flying Lose no time loose no
Time tis Flying You Scorn a Tender Heart too soon you'll want it
you'll Play the Loving Part when none will grant it soon you'll
want it none will grant it none will grant it no no no then none will grant
it no no then none will grant It

Sung by Sign^r Valentino, and the Bar^{ns} in Love's Triumph. 58
Lilo and Uxilla Sings

When I am Changing may
When I am Ranging may Lyons prey on my
Lyons prey
Flock and my Heart when I am Ranging when I am Changing may Lyons prey
on my Flock and my Heart when I am Changing
on my Flock and my Heart prey
When I am Changing may Lyons prey
on my Flock and my Heart may Lyons prey
on my Flock and my Heart may Lyons prey
on my Flock and my Heart
on my Flock and my Heart
on my Flock and my Heart

COME my Charmer, come now to Bless me,
COME my Charmer, now to Bless me,

love and hy men shall Combine, come my Charmer,
love and hy men shall Combine, come my Charmer,

now to bless you, love and hy men shall Combine,
now to bless you, love and hy men shall Combine,

Come my Charmer, now to Bless you, love and hy
Come my Charmer, now to - Bless you, love and hy

men shall Combine.
men shall Combine.

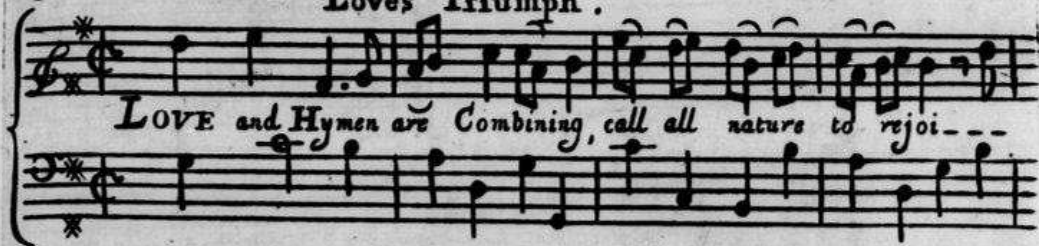
Sung by Mrs Toft in the OPERA call'd Loves Triumph 60

Largo

Nere Complain tho ne're con-
-tented Hearts who never Love obtain'd Hearts who ne- - - - - ver Love obtain'd
ne're Complain tho ne're Contented - - - - - Hearts who never Love obtain'd ne're Love ob-
-tain'd more severely we are tormented when we're Lov'd and then dis-
-dain'd when we're Lov'd and then disdain'd ne're complain tho ne're con- - - - - tented
Hearts who never Love obtain'd Hearts who ne- - - - - ver Love obtain'd ne're Complain
tho ne're Contented Hearts who never Love obtain'd ne're Love Obtain'd
for the
FLUTE

Sung by Shepherds, and Shepherdesses, in the OPERA call'd,
Love's Triumph.

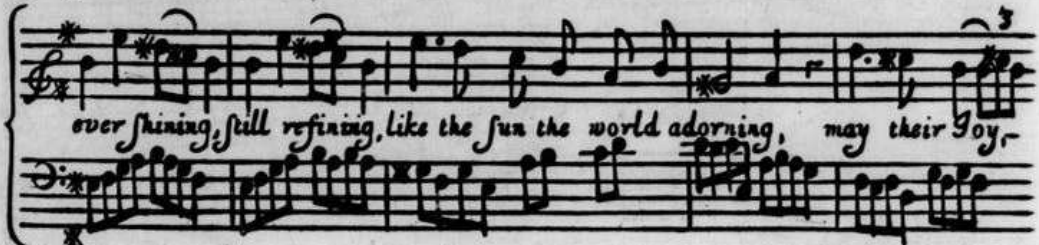
61



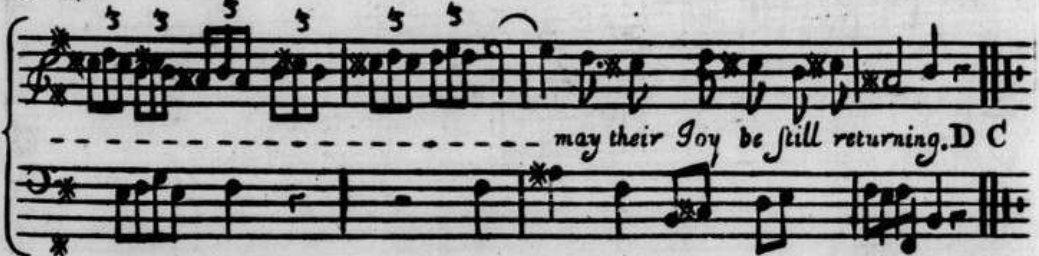
LOVE and Hymen are Combining, call all nature to rejoii--



--ce, and bless their Choice;



over shining, still refining, like the sun the world adorning, may their Joy,



may their Joy be still returning. D C

for the
FLUTE



Da Capo

Allegro

Why vainly am I calling Why vainly am I calling *slow* Death I'll wait no more no no *slow*
Death I'll wait no more no no I now am fal- ling ling *slow*
Death I'll wait no more I now am fal- ling ling
Oh could he I tormented know how I now repent it
how I repent it how I my fault deplore how I repent it I should dye I should dye lamented how
I repent it I should Dye I should Dye la- mented *Why D C*

for the
FLUTE

for the
FLUTE

Licifca and Olindo Sings

Oh no more with Love torment me, Char-mer

oh I despair,

why, why - shoud love despair,

oh I despair, oh for - bear I dare not hear, I dare not

Ill ease your care, Char-mer why shoud Love despair.

hear. Fate too late your aid has sent me,

-pair.

Death or mad-

Death or Life with you Ill share, Death or life

ness, death or mad - ness are my share.

life or death, death or life with you Ill share. Da Capo

Sung by Sign^{ra} Margeretta, in the OPERA call'd, Love's Triumph.

64

Olindo Sings

Allegro MY Love bright Creature, at last will gain,
My love bright Creature at last will gain, my
love will gain, my love, my love bright Creature at last will gai-
- - - at last will gain; the Pleasure's sweeter,
Joys are greater, the Joys are greater, the Joys are greater, the Joys are
greater when raisd by Pain, - - - when raisd by Pain. Da Capo
for the
FLUTE
Da Capo

Neralbo Sings

Come now my dear be gay, were one and all is right, and
all is right, come now my dear be gay, were one and all is right, were one, were one and
all is right, and all is right, come now my dear be gay, were one and all is right, were
one, were one and all is right, and all is Right. to
crown the wedding day, we'l have the wedding night, to crown the wedding night, we'l
have the wedding night, come now my dear be gay. come now my Da Capo

for the
FLUTE

D C

Sung by M^{rs} Lindfey in the OPERA call'd Loves Triumphs
Serpetta Sings

66



musical notation with lyrics:
You say you love me,
you please and move me, but Prethee prove me, your love is true, you say you love me,
you say you love me do, you please and move me true, but prethee prove me do, your
love is true do, you please and move me true, but prethee prove me do, your love is true,
never deceive me, ever be lieve me,
all you have give me, all you have give me, ever beleive me, beleive me now do, all you have
give me do, ever beleive me true, and then 'twill do. Da Capo

for the
FLUTE



musical notation for the flute part, including a double bar line and the marking DC at the bottom.


DC

Serpetta my pleasure,
Neralbo my Treasure, for ever be mine, for ever be mine, Neralbo
for ever be mine, for ever be mine, Serpetta
my Treasure, for ever be mine, for ever be mine, Neralbo my
my pleasure, for ever be mine, for ever be mine, Serpetta my pleasure,
Treasure, for ever be mine, for ever be mine.
for ever be mine, for ever be mine.
You Charm me. You flatter. in love tis no matter, no matter, be worse or be better, for
You warm me. no matter, in love tis no matter, no matter, be worse or be better, for
ever wel joyne You charm me. You flatter. be worse or be better, for ever wel Ioyne. DC
ever wel joyne, You warm me. no matter, be worse or be better, for ever wel Ioyne. DC

Sung by Signr Valentino, in the OPERA call'd, Love's Triumph. 68
Lifo Sings

Allegro

YEE Loves and Pleasure, now
round us hover,
Yee Loves and Pleasure, now round us
hover, Lavish your Treasures, blest every Lo- - - ver,
now round us hover, lavish your treasure, blest ev'ry lo- - - ver, now round us hover, la-
-vish your treasure, blest ev'ry lo- - - ver,
Alluring graces, kind moving glances, sweeter embraces, dear dying Trances, never be o- - - ver,
sweeter embraces, dear dying Trances, never be o- - - ver. Da Capo



for the
FLUTE

Da Capo



OLindo Sings

True love a lone can ne - ver
cloy, true love a lone, true love a lone has real Ioy, true love a lone can never cloy,
true love a lone has real Ioy, true love a lone can never cloy, true love alone has
real Ioy, true love a lone has real Ioy,
true love a lone has real Ioy.
still Brighter and
brighter grows the Fire, still higher and higher, no time the heavnly
flame can ere destroy, can ere destroy,

the heavnly flame is nere expi - ring, the heavnly flame, the more as -
 -pi - ring, none can destroy, no, no, the heavnly
 flame, the heavnly flame, is nere expi - ring, none can destroy.

True, Da Capo

for the
FLUTE

D C