

# SONGS

IN THE NEW

# OPERA

OF

## *Pyrrhus and Demetrius*

*faucard de Musique de Scarlatti (allegro) par Baynes*  
*Donné le 14 de Septembre 1708*

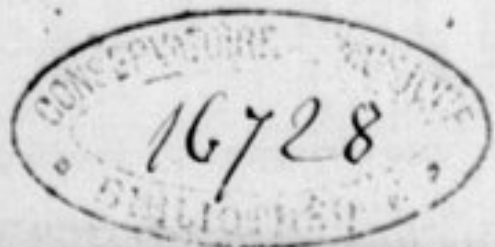
*With the Italian Words Grav'd under the English to such as are Sung in Italian, & a Table for the ready finding of them.*

*Note. the Unison Songs have the entire Fiddle part to accompany the Voice, and those with full Symphonies are Set full, which is very proper for the Harpsichord, & yet may be perform'd on any single Instrument; all which renders this more Compleat and usefull than the former Edition.*

The Whole Fairly Engrav'd on Copper Plates by T: Cross Jun<sup>r</sup>.

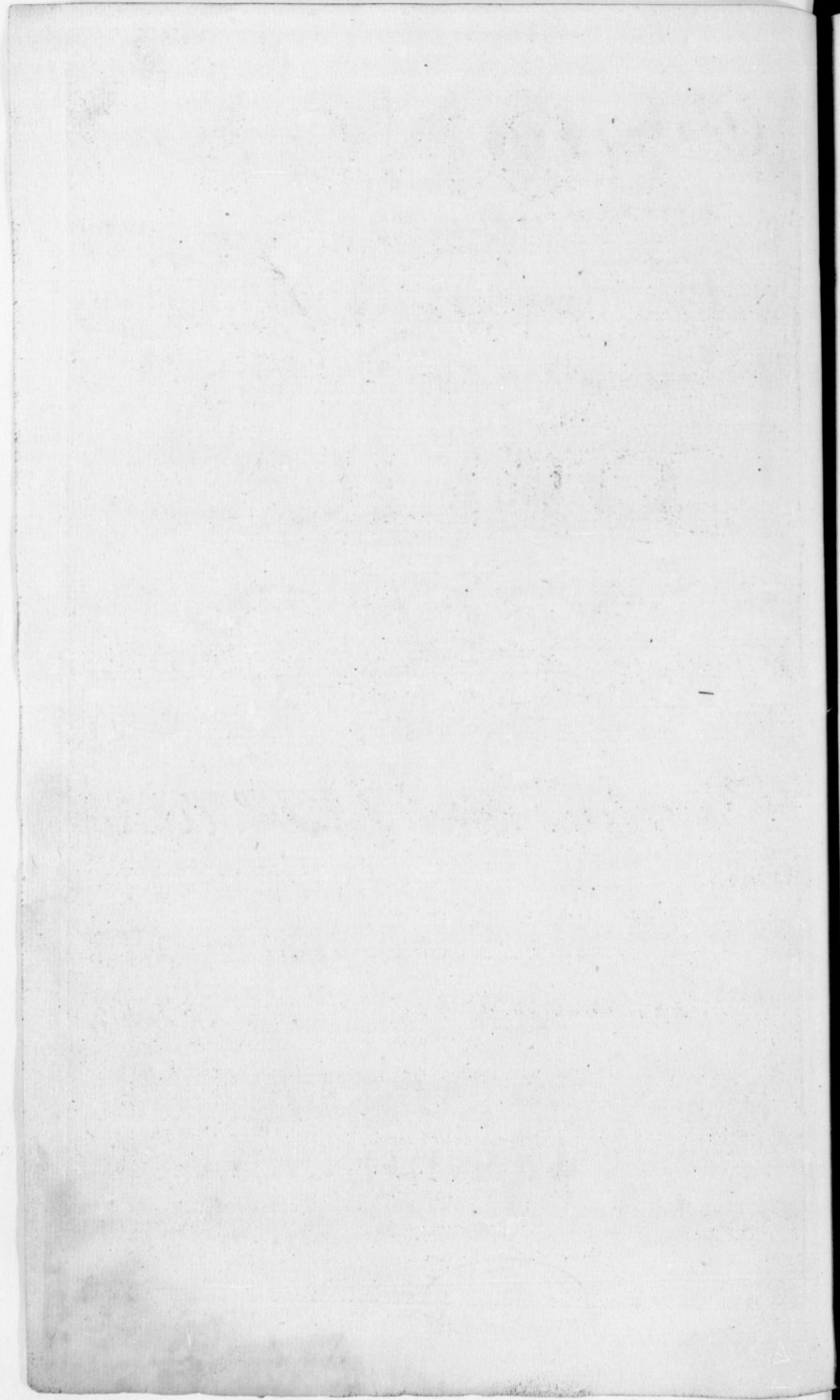
### LONDON,

*Printed for John Cullen at the Buck between the two Temple Gates Fleet - Street, where may be had the Newest & Correctest Editions of Camilla & Thomyris.*



Reg. V. S. 1276





Fragment of text from the adjacent page, showing a vertical column of characters, possibly a list or index, with some characters appearing to be in a non-Latin script.



# Overture in Pyrrhus

Compos'd by Sign<sup>r</sup>. Nicolini Haym

1

The musical score is written on 14 staves. The first two staves are vocal lines. The remaining staves are for keyboard accompaniment, with the right hand on the upper staves and the left hand on the lower staves. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions like "piano" and "forte" are present. The piece concludes with the instruction "turn over."

turn over.



*Allegro*

This page contains a handwritten musical score for a piece in 3/4 time, marked "Allegro". The score is organized into 16 systems, each consisting of two staves. The notation includes various rhythmic values, rests, and ornaments (marked with asterisks). The key signature is one sharp (F#). The score shows a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. There are several instances of sixteenth-note runs and other intricate passages. The page is numbered "2" in the top left corner.



T: Cross Gun! Sculp.



*A Table of the Songs in the Opera of Pyrrhus & Demetrius.*

<i>Appear all ye Graces</i> .....	12	<i>Let every Lover</i> .....	24
<i>Blushing Violets</i> .....	20	<i>Love thou air</i> .....	42
<i>Barbarous Insolent</i> .....	39	<i>Live great Thames</i> .....	54
<i>Come O Sleep</i> .....	1	<i>My Sorrows unrelenting</i> .....	6
<i>Cruell Charmer</i> .....	22	<i>May I tell ye</i> .....	34
<i>Charmer if faithfull</i> .....	30	<i>Murm'ring Zephirs</i> .....	45
<i>Dying still I love</i> .....	26	<i>Moving soft breezes</i> .....	46
<i>Dear Brother</i> .....	51	<i>My Heart I feel</i> .....	52
<i>Fortune boldly</i> .....	40	<i>My dear I feel</i> .....	53
<i>Furies infernall</i> .....	44	<i>No forces shall scare me</i> .....	21
<i>For me love has decreed her</i> .....	50	<i>O destiny</i> .....	35
<i>Great love I adore thee</i> .....	23	<i>O ungratefull</i> .....	38
<i>Gentle Sighs awhile</i> .....	14	<i>Our hopes to Joys</i> .....	41
<i>Give or take my life</i> .....	29	<i>Rise O Sun</i> .....	2
<i>Heal O heal</i> .....	4	<i>Something bloody</i> .....	36
<i>Her bright Eyes</i> .....	15	<i>Soft Joys</i> .....	47
<i>Her lovely Face</i> .....	19	<i>Strike deep</i> .....	48
<i>Hast O Sun</i> .....	27	<i>Thus in a Solitary</i> .....	3
<i>If of my Sorrow</i> .....	5	<i>Too lovely cruell Fair</i> .....	8
<i>In vain ye cruell Fair</i> .....	7	<i>Tho Nature strives</i> .....	9
<i>I feel my doubtfull mind</i> .....	10	<i>The Shepherds fortune</i> .....	18
<i>If for me the Fates</i> .....	11	<i>Thus with thirst</i> .....	25
<i>In vain are Sighs</i> .....	23	<i>Than Freindship ye are</i> .....	28
<i>I'm contented</i> .....	37	<i>Tho the God of love</i> .....	32
<i>I will fly</i> .....	49	<i>That which love denys</i> .....	33
<i>Kindly Cupid</i> .....	16	<i>Ungratefull Traytor</i> .....	43
		<i>We Knaves that wait</i> .....	7
		<i>When O cruell Fortune</i> .....	51

*A Table of y<sup>e</sup> Italian Words.*

<i>Bello tu bello sei</i> .....	4	<i>Per le campagne</i> .....	18
<i>Belta piu Vezzosa</i> .....	13	<i>Piu cara del core</i> .....	28
<i>Corri o sole</i> .....	27	<i>Per te gia sento in petto</i> .....	52
<i>Caro se fido</i> .....	30	<i>Per te cara nel petto</i> .....	53
<i>Du pupille</i> .....	15	<i>Quando O cruda</i> .....	51
<i>Destin che vuoi</i> .....	35	<i>S'ha pieta del mio dolore</i> .....	5
<i>Furie del Erebo</i> .....	44	<i>Se non fosse</i> .....	11
<i>Fugiro la spietata</i> .....	49	<i>Son ferito</i> .....	26
<i>La Fortuna</i> .....	40	<i>Son guerriero</i> .....	32
<i>M'Ingannasti o crudo</i> .....	38	<i>Sussurrando il Zephiretto</i> .....	45
<i>O gratie accorette</i> .....	12	<i>Sento piu dolce il vento</i> .....	46
		<i>Tortorella</i> .....	3
		<i>Vieni o Sonno</i> .....	1
		<i>Verder parmi un</i> .....	36
		<i>lln contento un dilétto</i> .....	37

*Books Printed for John Cullen.*

*Harmonia Festiva, being y<sup>e</sup> 8.<sup>th</sup> Opera of Divine Mottetts for a single Voice, with proper Symphonys Compos'd by Sign<sup>r</sup> Balsani wherein are y<sup>e</sup> Celebrated Mottetts of Alligeri Amores, & Quid Arma quid Bella. price sticht 5<sup>s</sup>.*

*Harmonia Festiva, being y<sup>e</sup> 13.<sup>th</sup> Opera of Divine Mottetts for a single Voice, with proper Symphonys Compos'd by Sign<sup>r</sup> Balsani begining with Stelle Lucida Serena, & ending with Nascere Dive Puellule. price sticht 2<sup>s</sup> 6<sup>d</sup>.*



# SONGS

## IN

# PYRRHUS & DEMETRIUS

*Grave.*

Come O Sleep,  
Vieni o Sogno.

Come O Sleep & gently ease me, see the God, see the God unkindly fly  
Vieni o Sonno e l'alma in petto, lusingando, lusingando mi ris-  
-ra.

and gently ease me, see the God, see the God unkindly  
e l'alma in petto, lusingando, lusingando mi ris-  
-ra.

*tr tr*

*fly*

common gift of Nature,  
fior si l'arse sponde

eases ev'ry other Creature,  
e l'augello su le fronde.

love tormenting unre-  
dor miglo sa l'aura

-lent - ing  
po sa

love the sweets of Sleep deny me, de  
e fra l'ombra lo Veglio anco

ny me.

Come O  
Vieni o

Tho: Cross Gun. Sculp

Da Capo al Signo.



Climene. Sung by Mrs. Toft in  $\frac{3}{8}$  Opera of Pyrrhus & Demetrius. <sup>2</sup>

*Rise O Sunn,* *Rise O Sunn and with fresh Beauties,*



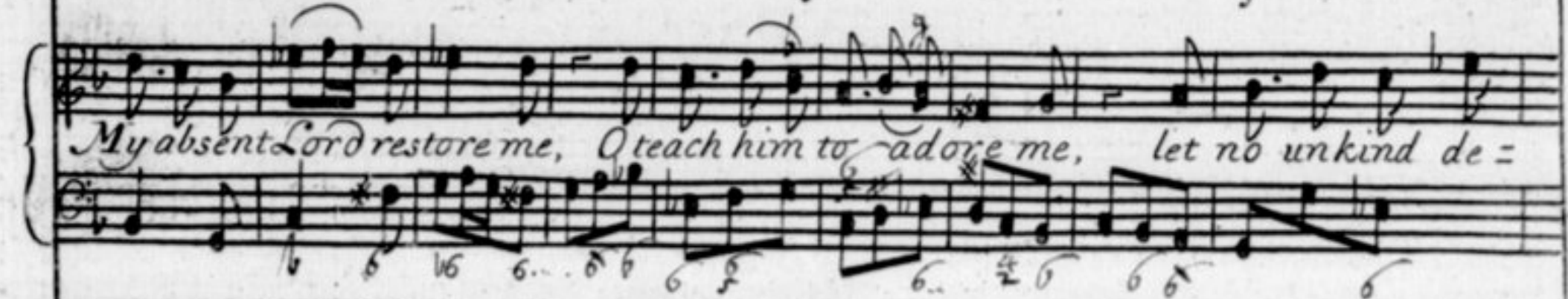
*Smiling deck the Purple Skies, Smi* ..... *ling,*



*Smiling deck the Purple Skies; Smiling deck y<sup>e</sup> Pur-ple Skies; the Purple Skies:*




*My absent Lord restore me, O teach him to adore me, let no unkind de =*



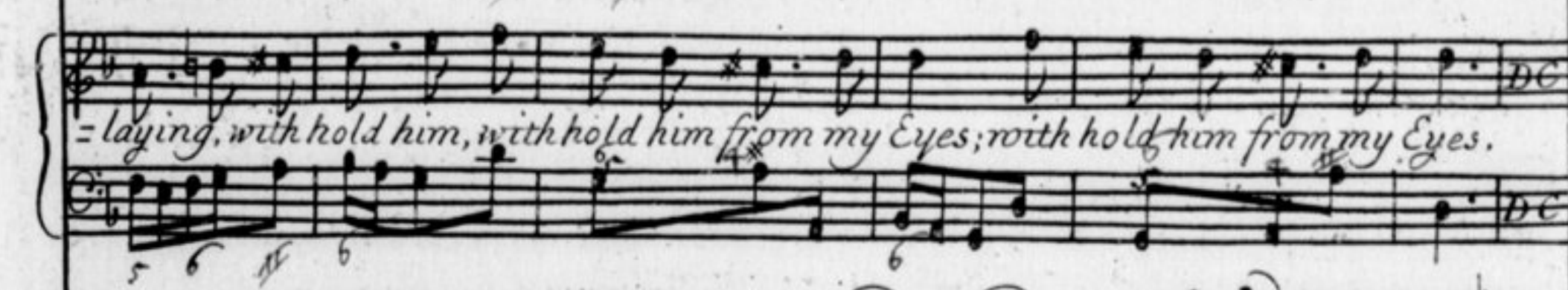
*= laying, withhold him, with ho* ..... *ld him, withhold him from my Eyes;*



*my absent Lord restore me, O teach him to adore me, let no unkind de =*



*= laying, withhold him, withhold him from my Eyes; withhold him from my Eyes.*



For  $\frac{3}{8}$  Flute





Climene, Sung by Mrs. Toft in the Opera of Pyrrhus & Demetrius. 3

Hautboy Solo

Very Slow.

Thus in a solitary Grove, thus in a  
Tortorella, tortorella,

Solitary Grove, thus in a soli.ta-ry Grove, a gentle moan, sits the lovely Turtle coving, the lov-  
-rella, tortorella che resta sola: che resta sola, Ah non proua mai riposo, ripo---

ely. & lovely Turtle coving, sits the lovely Turtle coving, the lov-----  
so non proua mai ripo-so, Ah non proua mai ripo-so, ripo-----

ely. & lovely Turtle coving: Sadly, sweetly repining a.  
so non proua mai ripo-so Ma sen' vola di ramo, di

= lone, ramo, 6 sadly, sweetly repining alone, Waiting, Wishing, Sighing,  
ma sen' vola di ramo, in ramo. E sequendo il caro

Mourning, love pursuing, & Wooing, & Wooing her Mates returning; and Wooing, & Wooing her  
sposo va dicendo Io amo, Io amo, Io amo, Io amo, Io amo, Io amo, il

Mates returning; & Wooing, & Wooing her Mates returning, Thus &c.  
caro sposo; Io amo, Io amo, il caro sposo. D.C.

For y<sup>e</sup>  
Flute



Climene. Sung by Mrs Toft in y<sup>e</sup> Opera of Pyrrhus & Demetrius 4

Heal, O heal the Wounds you gave her, O heal the Wounds you  
*Bello, bello, bello, tu bello sei Ne bello più di*

gave her, heal, heal, heal the Wounds you gave her,  
*te non, no, no, no, non vid-de a-mo-re; +*

O heal y<sup>e</sup> Wounds you gave her, think in pit-ty, pit-ty, think in-pitty  
*Bello, tu bel-lo sei Ne bello più di te non vid-*

to save her: Who in Pangs of Death is Lying,  
*-de a-mo-re Fede-le es-ser' mi dei*

Life with you's worth Possessing, Death without you is a Blessing,  
*S'io Manco poi di fe strappami il core,*

still I'll love you Liveing Dying.  
*strappami il core.*

For y<sup>e</sup> Flute

Tho: Cross Jun<sup>r</sup>. Saup.



Pyrrhus, Sung by Sign<sup>r</sup> Cavaliero Nicolino Grimaldi. 5

Musical staff with treble clef and 6/8 time signature.

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *If of my Sor- row She has Compassion, Shà pietà del' mio do-lo-re,*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *If of my Sor- row She has Compassion, no more, no, Shà pietà del' mio do-lo-re, Io non sò*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *no, no, no more, no more can I of her, of her desire; If of my sorrow She has Compassion, che più bramâr, Io non sò, Io non sò... che bramâr, Io non sò, non sò che bramâr,*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *no more can I, can I of her, I of her, of her desire; no more non sò più, non sò più che bramâr, che bramâr, non, non*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *can I, can I of her, I of her, of her desire; sò più, non sò più che bramâr, che bramâr:*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *The Sweetness Pregio è*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *of her Inclination, eases & cooles my Heart; eases & cooles my Heart; & soo- sol' del' suo bel' co-re, far-mi ca...ro, far-mi ca...ro il La...crimar...*

Musical staff with bass clef and 6/8 time signature.

Musical staff with treble clef and 6/8 time signature. Lyrics: *les, & cooles my Heart; eases & cooles my Heart; & soo- il Lacrimar; far-mi ca...ro il La...crimar, il Lacrimar,*

Musical staff with bass clef and 6/8 time signature. Includes the signature *Tho: Cross Jun<sup>r</sup> Sculp* and various musical notations.



Deidamia. Sung by the Barronefs in *Pyrrhus & Demetrius*.  
Sign: Nicolini Haym

My Sorrows unrelenting, my Sorrows unrelenting, w<sup>ill</sup> y<sup>e</sup> pain be  
over: O tell me, O tell me when will y<sup>e</sup> pain be over, O tell me, tell me w<sup>hen</sup> its over: O let me breath to  
ease me, one moment y<sup>e</sup> to Seize me, new force recover; O let me breath to ease me, one moment y<sup>e</sup> to Seize me, ne w  
force recover; new force recover; my Sorrows unrelenting, my Sorrows unrelenting, w<sup>ill</sup>  
will y<sup>e</sup> pain be over, O tell me, O tell me, w<sup>hen</sup> will y<sup>e</sup> pain be over, O tell me, tell me w<sup>hen</sup> its over.

*piano* *forte* *piano* *forte*

For y<sup>e</sup> Flute



Brennus. Sung by Mr Cook in *Opera of Pyrrhus & Demetrius*  
 Sign<sup>r</sup> Nicolini Haym

*We Knaves if wait upon if Great,*  
*we Knaves if wait upon the Great, know if something has some Savour, know that something, know if some-*  
*thing has some Savour* *But Women wise, in their own Eyes, rich Fools, des-*  
*prise, and confer on Wits, the Favour; and confer on Wits the Favour.* *DC*

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

Cleartes. Sung by Mr. Ramondon.

*In vain ye cruell Fair, ye cruell Fair ye strive to shun me, in*  
*vain, in vain ye strive to shun me, in vain, in vain ye strive to shun me:* *For*  
*me if Cheek discloses, Divine Ambrosia blowing, with fresh allurements glowing, and cha-*  
*rms, & charms if have undone me; & cha-... rms, & charms if have undone me.* *DC.*

For<sup>y</sup> Flute *DC.*



Marius. Sung by M: D'lapine in *l'Opera of Pyrrhus & Demetrius*. 8  
Violin Unison Sign: Nicolini Haym

Too lovely cruel Fair

Too lovely cruel Fair, can I if torture bear, to see thee fly

ing; too lovely cruel Fair, too lovely cruel Fair, can I if torture bear, to see thee Fly

ing; too lovely cruel Fair, too lovely cruel Fair can I if torture bear, to see thee Fly

ing:

Must I behold those Charms, must I behold those Charms, doom'd to anothers Arms, while I am Dying;

doom'd to anothers Arms, while I am Dying; while I am Dy - - ing.

For y<sup>e</sup>  
Flute

Tho: Cross Jun: Sculp.

D.C.



Deidamia. Sung by *y* Barr.<sup>ns</sup> in *y* Opera of Pyrrhus & Demetrius  
 Sign.<sup>r</sup> Nicolini Haym

The musical score consists of several systems of staves. The top system shows the vocal line with the lyrics: "Tho' Nature strives to oppose, what Love has once demanded, demanded, demanded, tho' Nature strives to oppose, what Love has once demanded, demanded: in vain stands nature pleading, with pitty interceding, by Love I am comma... demanded, in vain stands nature pleading, with pitty interceding, by Love I am comma... demanded. D C". The score includes various musical notations such as notes, rests, and ornaments. The bottom system is labeled "For y Flute" and contains a melodic line. The page concludes with the signature "Tho: Cross Jun.<sup>r</sup> Sculp." and the marking "D.C.".

Tho: Cross Jun.<sup>r</sup> Sculp.



Marius . Sung by M: D'lapine in  $\frac{3}{4}$  Opera of Pyrrhus & Demetrius 10  
Sign: Nico: Haym

Violin Unison

feel my doubtfull mind, I feel my doubtfull mind, restless, impatient, cruell, unrelenting, *piano*

I feel my doubtfull mind, I feel my doubtfull mind, restless, impatient, cruell, unrelenting, & now again to

kind, & now again its kind: *forte* gentle, easy: ten - der, repenting, submitting, desying, resisting, complying,

e..... ver tormenting, this hour I am at blood if next I would be good, thus disu - ni - ted, thus disunited, to Peace &

War by turns my Hearts in - ci - ted, my Hearts incited, to Peace & War by turns my Hearts in - ci - ted, my

Hearts inci ted.

J: Cross Jun: Sculp.



Demetrius .Sung by Sign<sup>r</sup> Valentini in Pyrrhus & Demetrius . 11  
 Sign<sup>r</sup> Nicolini Haym

*If for me the Fates ordain her, if at last I may obtain her, easy are the Chains I wear: if for me the Fates ordain her, if at last I may obtain her, easy are the Chains I wear:*  
*Se non fosse la speranza già saria di vita priuo, questo misero mio cor: se non fosse la speranza già saria di vita priuo, questo misero mio cor:*

*Cupid God of softest pleasures, quickly O unfold thy treasures, hast & bring me, bring me to the Fair: Cupid God of softest pleasures, quickly O unfold thy treasures, hast & bring me to the Fair.*  
*Il mio duolo ogn'or s'auanza, es' in tanto affanno Io viuo sol' miracolo e' d'amor. Il mio duolo ogn'or s'auanza, es' in tanto affanno Io viuo sol' miracolo e' d'amor.*

*For y Flute*

*J. Cross Jun. Sculp*



Demetrius. Sung by Sign<sup>r</sup> Valentini in the Opera of Pyrrhus & Demetrius. Sign<sup>r</sup> Nicolini Haym

Appear all ye Graces,  
O gratie accorrette,

Appear all ye Graces from Paphos descending, & Cyprus foregoing, Climene is  
O gratie accorrete, da Pafos scendete, & cipro lasciate Climene qui

near; & Cyprus foregoing, Climene is near; Clime  
vien; & cipro lasciate, Climene qui vien; Clime

near; Climene is near;  
vien; Climene qui vien;

Ye Doves sweetly Cooing,  
Co-lom-be vezzose,

Bright Venus at=  
Da Gnido por=  
-tending, stand rank'd in your Places, Climene is here, stand rank'd in your Places, Climene is here,  
-tate, la Dea ch' amoroze, fa' l'alme nel' Sen! la Dea ch' amoroze, fa' l'alme nel' Sen!

For y<sup>e</sup>  
Flute

J. Crofs Jun<sup>r</sup> Sculp



Demetrius. Sung by Sign.<sup>r</sup> Valentini in Pyrrhus & Demetrius. 13

The musical score consists of two systems of staves. The upper system contains the vocal line and the lute accompaniment with figured bass notation. The lower system contains the vocal line and the lute accompaniment with figured bass notation. The lyrics are written in English and Italian.

*Great love I adore thee, and dying un-*  
*Beltà più Vezzosa, nel Regno d'A-*

*Implore thee;*  
*= more;* *Great love I adore thee, and dying implore thee; to grant me the*  
*Beltà più Vezzosa, nel Regno d'Amore; non vide un A-*

*blesing, to grant me a blesing:*  
*= mante; non vide un Amante;* *Great love I adore thee, & dying implore thee, to grant me the*  
*Beltà più vezzosa, nel regno d'Amore, non vide un A-*

*bles*  
*= man* *... sing, to grant me the bles*  
*= te, non vide un Aman* *... te, non vide un Amante.*

*... sing, to grant me the bles*  
*= te, non vide un Aman* *... sing, to grant me the blesing:*  
*= te, non vide un Amante.*

*Let those who deny thee, and boldly defy thee, despair of possessing, despair, dis-*  
*43 E quando pietosa, tu lasci il rigore, più vago è il Sembiante più vago più*

*pair of possessing;*  
*vago è il Sembiante;* *Let those who deny thee, dispa*  
*44 E quando pietosa, più va* *... ir of possessing.*  
*go è il Sembiante.*

*J. Crofs Gun! Sculp. 6 6 6 6 6 7 D.C.*



Climene. *Sung by Mrs. Toft in y<sup>e</sup> Opera of Pyrrhus & Demetrius*  
Sign<sup>r</sup>. Nicolini Haym 14

Gentle Sighs, a

while releive us, Gentle Sighs awhile releive

us; when our Hearts are full of Sorrow; gentle Sighs awhile releive us, when our

Hearts are full of Sorrow; gentle Sighs awhile releive us, when our Hearts are full of Sorrow;

If ungratefull Men deceiue us,

some releif from Sighs we borrow; some releif from Sighs we borrow;

some releif from Sighs we borrow; some releif from Sighs we borrow.

For y<sup>e</sup> Flute



Pyrrhus. Sung by Sign<sup>r</sup> Cavaliero Nicolini . 15

Her bright Eyes are Stars that charm us,  
Du pupille che sono due stelle

Her bright Eyes are Stars that charm us, tho they're Comets  
Du pupille che sono due stelle sono infauste Co.

to my Heart;  
- mete al mio Cor.

are Stars that cha  
infauste Come

rm us, tho they're Comets  
te, sono infauste Co:

to my Heart;  
- mete al mio Cor

are Stars that cha  
infauste Come

rm us, tho they're Comets to my Heart:  
te, sono infauste Comete al mio Cor :

In her Cheeks great love reposes, fairest Lillys sweetest Roses; whose Thorns fall only to my part;  
In due guancie amor' ripose, vaghi gigli e vaghe Rose, ma per me spine e rigor;

In her Cheeks great love reposes, fairest Lillys sweetest Roses, whose Thorns fall only to my part.  
In due guancie amor' ripose, vaghi gigli e vaghe Rose, ma per me spine e rigor. DC

For y  
Flute



16 Deidamia and Climene. Sung by the Barronefs & M<sup>rs</sup> Toft.

*Violin Unison.*

*Kindly Cupid O*

*Kindly Cupid O*

*exert thy power, let not Virgins too justly complain;*

*exert thy power, let not Virgins too justly complain; kindly*

*kindly Cupid O exert thy power, let not Virgins too justly complain, too*

*Cupid O exert thy power, let not Virgins too justly complain, too*

*ju... stly, too ju*

*ju... stly, too ju*

*stly, too ju*

*stly, too ju*



The musical score is written on ten systems of staves. The first system consists of five staves with a treble clef and a key signature of one sharp (F#). The second system has five staves, with the first two containing the lyrics "justly complain:" and the last two containing "Hope ap:". The third system has five staves, with the first two containing the lyrics "pears with Joy this hour, to bless us, next succeeds feirce dispair, to opprefs us, Joy &". The fourth system has five staves, with the first two containing the lyrics "Sorrow, and Sorrow alternately reign; Joy and Sorrow al... ternately." and the last two containing "Sorrow, and Sorrow alternately reign; Joy and Sorrow alternately". The fifth system has five staves, with the first two containing the lyrics "reign; Joy and Sorrow al... ternately reign." and the last two containing "reign; Joy and Sorrow alternately reign." The score includes various musical notations such as notes, rests, and ornaments. There are also some performance instructions like "stly, too" and "Hope ap=".

T: Cross Jun. Sculp.

D C



Pyrrhus. Sung by Sign<sup>r</sup> Cavaliero Nicolino Grimaldi. 18

The first system of music features a vocal line on a treble clef staff and a lute accompaniment on a bass clef staff. The time signature is 12/8. The key signature has one sharp (F#). The lute part includes figured bass notation with numbers 6, 7, #4, 6, and \*6.

The Shepherds fortune who must keep, w<sup>th</sup> hardships great from dangers free his Sheep; the Shepherds  
 Per' le Campagne pascendo l'agne pastor piu mi-se-ro di me non v'e; per' le Cam-

The second system continues the vocal and lute parts. The lute part includes figured bass notation with numbers 6 and \*6.

fortune who must keep, w<sup>th</sup> hardships great from dangers free from dangers free his Sheep; w<sup>th</sup> hardships great from dangers  
 -pagne pascendo l'agne pastor piu mise-ro piu mi-se-ro di me non v'e; pastor piu misero piu

The third system continues the vocal and lute parts. The lute part includes figured bass notation with numbers 6 and \*4.

free from dangers free his Sheep:  
 mi-se-ro di me non v'e;

The fourth system continues the vocal and lute parts. The lute part includes figured bass notation with numbers 6 and \*4.

His Sorrow's not like mine, since all the Stars distract my peace, distract my peace, and troubled mind w<sup>th</sup> cares; & troubled mind w<sup>th</sup>  
 S'anco le Stelle tanto rubelle dal sen di ui-se-ro la pace a mè, S'anco le Stelle tanto rubelle dal sen di

The fifth system continues the vocal and lute parts. The lute part includes figured bass notation with numbers 6 and \*4.

cares, & troubled mind w<sup>th</sup> cares, and trou- bled, troubled mind w<sup>th</sup> cares, my mind w<sup>th</sup> cares.  
 -uisero la pace a mè, la pa- ce dal sen di ui-sero la pace a mè. D C

The sixth system continues the vocal and lute parts. The lute part includes figured bass notation with numbers 6 and \*4.

For y<sup>e</sup>  
 Flute

The seventh system introduces a flute part on a treble clef staff, accompanied by the lute. The flute part is marked with a fermata over the first measure.

The Cross Gun. Sculp.

D C



Pyrrhus & Demetrius. Sung by Sign<sup>r</sup> Nicolini & Sign<sup>r</sup> Valentini. 19

Dem:

Her lovely Face enchains me, from

Pyr:

her my Heart can't move: Resist enchanting Beauty, resist the God of love:

Dem:

Pyr:

Her lovely Face enchains me, from her my Heart can't move: Resist enchanting Beauty, resist of God of

both

love: resist enchanting Beauty, resist the God of love, resist encha...

Beauty, resist enchanting Beauty, resist the god of love: ... her Face enchains me, from her my Heart can't move:

Her look to thee is teizing, thy torments still encreasing, I fear great pain thou't prove, great pain thou'...

Her look to me is pleasing, & charms me w<sup>th</sup> out ceasing, nor feare I pain to prove, nor fear I pain to prove...



Marius. *Sung by M: D'lapine in Pyrrhus & Demetrius.* 20

*Violin Unison*

Blushing Violets sweetly smelling,

blushing Violets sweetly smelling, from y verdant fragrant dwelling, from y verdant fragrant dwelling,

braid me for aspiring & admiring, & admiring those above me, tho' they love me,

& deride me w<sup>th</sup> too much ambition swelling, tho' they love me & de

ride me w<sup>th</sup> too much, w<sup>th</sup> too much, ambition swelling, blushing Violets sweetly smelling,

from y verdant fragrant dwelling, blushing Violets sweetly smelling, from y

verdant, from y verdant fragrant dwelling, from y verdant fragrant dwelling,

For y<sup>e</sup>  
Flute

*Tho: Crofs Jun: Sculp.*



Marius. Sung by Margareta in y<sup>e</sup> Opera of Pyrrhus & Demetrius.

Violins

The musical score consists of several systems of staves. The top system is for Violins, with two staves per system. The vocal line is written in a single staff with lyrics underneath. The bottom system is for Flute, with two staves per system. The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments. There are also some performance instructions like 's:'. The lyrics are written in a cursive hand.

No Forces shall scare me, no Enemy dare me,

No Forces shall scare me, no Enemy

dare me, no Forces shall scare me, no Enemy dare me, thus arm'd from y<sup>e</sup> Eyes; thus arm'd from y<sup>e</sup> Eyes; no

Forces shall scare me, no Enemy dare me, thus arm'd from y<sup>e</sup> Eyes; thus arm'd from y<sup>e</sup> Eyes:

All dangers defying, all dangers defying, on

Conquest relying, whilst You are y<sup>e</sup> Prize; on Conquest, on Conquest relying, whilst You are the Prize. No

For y<sup>e</sup> Flute

Tho: Crofs Jun<sup>r</sup>. Sculp.



Clearthes. Sung by Mr Ramondon in Pyrrhus & Demetrius <sup>22</sup>

*Cruel charmer fair ungratefull,*  
*gratefull, cruel charmer fair ungratefull, what unpitt'ing, what unpitt'ing pott'ing*  
*pitt'ing, what unpitt'ing pott'ing rule o'er ye; cruel charmer fair ungratefull, what unpitt'ing, what unpitt'ing,*  
*pitt'ing, what unpitt'ing, what unpitt'ing pott'ing rule o'er ye; what unpitt'ing, what unpitt'ing,*  
*pitt'ing, what unpitt'ing pott'ing rule o'er ye: Am*  
*hatefull whilst thus prostrate I adore ye; I adore ye; am I hatefull, am I*  
*hatefull, whilst thus prostrate I adore ye. Sign. Nicolini Haym*

For<sup>e</sup> Flute

J. Crofs Jun<sup>r</sup>. Sculp.



Deidamia. Sung by the Barronefs. in Pyrrhus & Demetrius. 23  
Violin Unison. Sign. Nicolini Haym

vain are Sighs to move us, to those we love not love us, in vain, in vain is their pursuing. in vain are Sighs to move us, to those we love not love us, in vain, in vain, in vain is their pursuing, is their pursuing, in vain, in vain, in vain is their pursuing, is their pursuing: But prostrate to be- fore us, those whom we love adore us, how sweet, how sweets the voice of wooing, the voice of wooing.

*Piano*  
*Forte*  
*Piano*

12 For y  
8 Flute

Tho: Crofs Jun? Sculp. DC



Clearthes. Sung by Mr. Ramondon in Pyrrhus & Demetrius. 24

Let ev'ry lover. let ev'ry  
lover, his care give over, of Jealous torments my fate shall cure ye, my fate shall cure  
ye; his care give over, of Jealous torments my fate shall cure ye; my fate shall cure  
ye; The Fiend now raging, my Heart en-  
gaging, exhausts at once all Stings and Fury, all Stings and Fury; the Fiend now  
raging, my Heart engaging, exhausts at once all Stings and Fury; all  
Stings & Fu...ry; all Stings and Fury. *D.C.*

For y<sup>e</sup>  
Flute

*J. Cross Junr. Sculp.*



Climene. Sung by M<sup>r</sup> Tost in the Opera of Pyrrhus and Demetrius. 25

Hautboy Solo Sigt. Nico. Haym

Violin

Violin

Thus w<sup>th</sup> thirst my Soul expi-

Tutti

Hautboy Solo

ring,

thus w<sup>th</sup> thirst my Soul expiring, thus w<sup>th</sup> thirst my Soules

piring.

to y<sup>e</sup> Limpid Stream I run; thus w<sup>th</sup> thirst my Soul expiring, fainting still, & still desiring, to the

Tutti

Limpid Stream I run; to the Limpid Stream I run;

Piano

But th<sup>i</sup> enchanted Waters fly me, still I court they still deny me, till by thirst I

am undone; but th<sup>i</sup> enchanted Waters fly me, still I court they still deny me, till by thirst I am undone. DC

For y<sup>e</sup> Flute

Tho: Crofs Gun. Sculp.

DC



Demetrius. Sung by Sign<sup>r</sup> Valentini.

Sign<sup>r</sup> Nicolini Haym

Dying still I love,  
 Son-fe-ri-to,

dying still I love, I love thy slayer,  
 son-fe-ri-to e cercoi dardi.

whose ungratefull rigour kills me; dying still I love, I love the slayer, whose un-  
 sono acceso e corro al fo-co; son-fe-ri-to e cercoi dardi soni ac-

gratefull rigour kill  
 -ceso e corro al fo-.....s me, ungratefull  
 co,.... e corro

rigour kill's me:  
 corro al fo-co.

Fair betrayer gently ease me, and re-  
 Carai sguardi risa natemi con so

-lease me, e'er despair w<sup>th</sup> horror fills me; fair betrayer gent'ly ease me, and release me,  
 late mi a mi moro a poco a poco; carai sguardi risa natemi consolate mi.

e'er despair with horror fills me; e'er despair with horror fills me. DC:  
 o mi moro a poco a poco o mi mo-ro a poco a poco.

For y<sup>e</sup>  
 Flute

DC:



Demetrius. Sung by Sign<sup>r</sup> Valentino in y<sup>e</sup> Opera of Pyrrhus & Demetrius.

Violins. Musical notation for the first staff of the violin part.

Musical notation for the second staff of the violin part.

Musical notation for the third staff of the violin part.

Musical notation for the fourth staff of the violin part.

Musical notation for the fifth staff of the violin part.

Musical notation for the sixth staff of the violin part.

Musical notation for the seventh staff of the violin part.

Musical notation for the eighth staff of the violin part.

Musical notation for the ninth staff of the violin part.

Musical notation for the tenth staff of the violin part.

Musical notation for the eleventh staff of the violin part.

Musical notation for the twelfth staff of the violin part.

Musical notation for the thirteenth staff of the violin part.

Musical notation for the fourteenth staff of the violin part.

Musical notation for the fifteenth staff of the violin part.

Musical notation for the sixteenth staff of the violin part.

Musical notation for the first staff of the bass part.

Musical notation for the second staff of the bass part.

Musical notation for the third staff of the bass part.

Musical notation for the fourth staff of the bass part.

Musical notation for the fifth staff of the bass part.

Musical notation for the sixth staff of the bass part.

Musical notation for the seventh staff of the bass part.

Musical notation for the eighth staff of the bass part.

Musical notation for the ninth staff of the bass part.

Musical notation for the tenth staff of the bass part.

Musical notation for the eleventh staff of the bass part.

Musical notation for the twelfth staff of the bass part.

Musical notation for the thirteenth staff of the bass part.

Musical notation for the fourteenth staff of the bass part.

Musical notation for the fifteenth staff of the bass part.

Musical notation for the sixteenth staff of the bass part.

Hast O Sun O  
Corri o so-le

quickly fly, plunge thy Coursers into the Seas; Hast O Sun O quickly fly,  
per pi-eta cor-re vo-la, presto nel mar; Corri o sole per pi-e-ta

plunge thy Coursers into the Seas, plunge thy Coursers into the Seas:  
corri vo-la, presto nel mar; corri vo-la, presto nel mar;

Love forbids the Swain to dye,  
Al mio ben mi strin-ge-ro

Love forbids the Swain to dye, Nights ap=  
Al mio ben mi strin-ge-ro Fi-ne=

-proach will give him ease; Nights approach will give him ease.  
-ro----- disspirar; Fini - ro di sos-pi-rar. D C:

Sign<sup>r</sup> Nicolini Haym

For y<sup>e</sup> Flute Musical notation for the first staff of the flute part.

Musical notation for the second staff of the flute part.

Musical notation for the third staff of the flute part.

Musical notation for the fourth staff of the flute part.

Tho: Crofs Jun<sup>r</sup> Sculp.



Pyrrhus, Sung by Sign<sup>r</sup>. Cavaliero Nicolino Grimaldi.

The musical score consists of several systems of staves. The top system is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures, with some measures containing multiple notes. The lyrics are in Italian and English. The flute part is indicated by the label 'For y Flute' and is written on a separate staff at the bottom of the page. The flute part includes a key signature change to one flat (Bb) and a time signature change to 4/4. The flute part is written in a treble clef and includes various musical notations such as notes, rests, and ornaments. The flute part is divided into measures, with some measures containing multiple notes. The flute part is written in a treble clef and includes various musical notations such as notes, rests, and ornaments. The flute part is divided into measures, with some measures containing multiple notes.

Than Friendship ye are dearer,  
Piu cara, cara del' core.

Than Friendship ye are  
Piu cara, cara del

dearer, than Friendship ye are dearer, than Friendship ye are dearer, Ambition, or Glory; than Friendship ye are  
core, O' cara mi sei; piu cara, cara del' core, O' cara mi sei; O' cara mi

dearer, than Friendship ye are dearer, Ambition, or Glory:  
sei; piu cara, cara del' core, O' cara mi sei:

I readily offer, I readily offer, w<sup>e</sup> - ver I suffer,  
Da me già diviso, Io tutto in quel viso me stes - so perdei;

I readily offer, whatever I suffer, to live - or dye for ye; to live - or dye for ye.  
Da me già diviso, Io tutto in quel viso me stes - so perde - i; me stes so perde - i.

For y  
Flute

The Cross Jun<sup>r</sup>. Sculp.



Climene. Sung by Mrs Toft in Pyrrhus & Demetrius

\*6 4 \*3 Give or take my life my dear, my dear, in one

tender look expiring, can y<sup>e</sup> fly me, in death deny me, O give or take my

life my dear, my dear, in one tender look my life expiring, my life expiring,

expiring: See while blushing I'm desiring, Nature chides my fond aspiring Nature

blushing chides my aspiring, blushing de - si - ring, Nature chides my fond as -

-piring, yet a dying lover hear, blushing de - si - ring. D C :

For y<sup>e</sup> Flute



Pyrrhus & Climene Sung by Sign<sup>r</sup> Nicolini & Mrs. Toft.

*Allegro.*

*Adagio.*

*Allegro.*

Cha.....rmer, Charmer, Charmer, Charmer, Charmer, Charmer  
Ca.....ro, Caro, Caro, Caro, Caro, Caro,

Cha.....rmer, Charmer, Charmer, Charmer, Charmer, Charmer  
Ca.....ra, Cara, Cara, Cara, Cara, Cara,

Charmer of faithfull thoult beleiveme, I'll adore thee,  
Caro se fido tu mi credi, si t'adora, I'll adore thee  
si t'adora,

Charmer of faithfull thoult beleiveme, I'll adore thee,  
Cara se fida tu mi credi, si t'adora, I'll adore thee  
si t'adora,

I'll adore thee, from my Soul I'll still adore thee, I'll adore thee,  
si t'a-do-ra, si t'a-do-ra, l'alma mia, si t'adora,

I'll adore thee, from my Soul I'll still adore thee, I'll adore thee,  
si t'adora, si t'adora, si t'adora, l'alma mia,

I'll adore thee, from my Soul I'll still adore thee,  
si t'a-do-ra, si t'a-do-ra, l'alma mia,

I'll adore thee, from my Soul I'll still adore thee,  
si t'adora, si t'adora, si t'adora, l'alma mia,

I'll adore thee, from my Soul I'll still adore thee,  
si t'a-do-ra, si t'a-do-ra, l'alma mia,

I'll adore thee, from my Soul I'll still adore thee,  
si t'adora, si t'adora, si t'adora, l'alma mia,

I'll adore thee, from my Soul I'll still adore thee,  
si t'adora, si t'adora, si t'adora, l'alma mia,



I'll adore thee, from my Soul I'll still adore thee;  
si t'a-do-ra, si t'a-do-ra, l'alma mi-a;

I'll adore thee, from my Soul I'll still adore thee;  
si t'a-do-ra, si t'a-do-ra, l'alma mi-a;

As I'm thine never deceive me,  
E se tuo al fin mi brami,

As I'm thine never de-  
E se tua al fin mi

for my Love return me Love, return me Love,  
qual' Io té conuien' che m'ami, che sparisce,

ceive me, for my Love return me Love, give me Love,  
brami, qual' Io té conuien' che m'ami, che sparisce,

thy approach my greifs remove, ... Love me ever I implore  
che spa-ris-ce allor' che rie... di fuor' dal' sen' la doglia ri-

thy approach my greifs remove, ... Love me ever I implore  
che spa-ris-ce allor' che rie... di fuor' dal' sen' la dog-lia ri-

thee, Love me ever I implore thee.  
-a, fuor' dal' sen' la dog-lia ri-a. D:C:

thee, Love me ever I implore thee.  
-a, fuor' dal' sen' la doglia ri-a. D:C:



Pyrrhus. Sung by Sign<sup>r</sup> Cavaliero Nicolini Grimaldi 32

Tho' if God of Love assail me,  
 Son'guerrte .....ro

Tho' if God of Love assail me, Cupidall  
 son'guerrero e sono amante e da aman -

ways I'll withstand;  
 te pugnero;

Cupid allways I'll withstand, I'll sta  
 e da amante pugnero, da aman

nd, allways withstand, withstand, Cupid allways I'll withstand;  
 te pugne-ro, pugnero, da amante pugnero:

Kings in vain  
 ma se parto

I've been Subduing, Scattering Death, Destruction, and Ruin,  
 se parto dal'sembiante ch'ha due Luci cosi belle,

if my self,  
 dite o stelle

if my self,  
 dite o stelle

if my self I can't command, myself I can't command,  
 senza lui che far potro': che far, che far potro'. DC

For y  
 Flute

Tho: Cross Gun? Sculp.



Clearthes. Sung by M<sup>r</sup>. Ramondon in y<sup>e</sup> Opera of Pyrrhus & Demetrius

Sign<sup>r</sup> Nicolini Haym

33

Violin Unison

First system of musical notation for Violin Unison, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various ornaments and slurs.

love deny's me,

Second system of musical notation for Violin Unison, continuing the melody from the first system. It includes the lyrics "love deny's me," and features similar rhythmic patterns and ornaments.

That w<sup>ch</sup> love deny's me, anger most supply's me, that w<sup>ch</sup>

Third system of musical notation for Violin Unison, with lyrics "That w<sup>ch</sup> love deny's me, anger most supply's me, that w<sup>ch</sup>". The notation includes slurs and ornaments.

piano

love deny's me, an-ger, anger kind supply's me, an-ger

Fourth system of musical notation for Violin Unison, marked "piano". It includes the lyrics "love deny's me, an-ger, anger kind supply's me, an-ger" and features slurs and ornaments.

forte

anger kind supply's me; Rise all ye Furies, rise & di-

Fifth system of musical notation for Violin Unison, marked "forte". It includes the lyrics "anger kind supply's me; Rise all ye Furies, rise & di-" and features slurs and ornaments.

rect me, in y<sup>e</sup> my cure is, rise & protect me, since love fly's me, since love fly's me, rise all ye

Sixth system of musical notation for Violin Unison, with lyrics "rect me, in y<sup>e</sup> my cure is, rise & protect me, since love fly's me, since love fly's me, rise all ye". The notation includes slurs and ornaments.

Furies, rise & direct me, in y<sup>e</sup> my cure is, rise & protect me, rise & protect me, since love fly's me.

Seventh system of musical notation for Violin Unison, with lyrics "Furies, rise & direct me, in y<sup>e</sup> my cure is, rise & protect me, rise & protect me, since love fly's me." The notation includes slurs and ornaments.



A Dialogue between Marius & Deidamia in Pyrrhus & Demetrius

*Solo*

*tutti*

Violins

Marius.

May I tell you if I'm dying, pretty Charmer yes or no;

*Solo*

yes or no; may I tell you if I'm dying pretty Charmer yes or no; may I tell you if I'm

*tutti*

*Solo*

dying, pretty Charmer yes or no: That unless you are complying, I no peace of mind shall know; if un-

less you are complying, I no peace of mind shall know; I no peace of mind shall know. DC

Deidamia. {  
 May I ever hope to move ye,  
 Dear beguiler no or yes:  
 When I tell ye that I love ye,  
 You the rest will quickly guess:

FOR THE FLUTE



Marius. Sung by M: D'lapine in the Opera of Pyrrhus & Demetrius. 35

Musical notation for the first system, including vocal line and piano accompaniment.

O Destinys, what would ye with me have, now let me plainly see,  
Destin che vuoi, che vuoi da me destin, parlami chiaro undi.

Musical notation for the second system, including vocal line and piano accompaniment.

plainly see; chiaro undi, O destinys, what would ye with me have, Destin che vuoi, che vuoi da me destin,

Musical notation for the third system, including vocal line and piano accompaniment.

now let me, parlami, now let me, parlami, now let me plainly see, parlami chiaro undi, parlami chiaro undi,

Musical notation for the fourth system, including vocal line and piano accompaniment.

plainly see; chiaro undi, now let me plainly see, now let me plainly see, parlami chiaro undi, parlami chiaro undi,

Musical notation for the fifth system, including vocal line and piano accompaniment.

If to my grief, one breath of Joy ye gave, so so tormented me,  
Dimmi se poi, au-ra mai lieto fin quel duol che mi feri;

Musical notation for the sixth system, including vocal line and piano accompaniment.

If to my grief, one breath of Joy ye gave, so so tormented me,  
Dimmi se poi, au-ra mai lieto fin quel duol che mi feri.

Musical notation for the seventh system, including vocal line and piano accompaniment.

For Flute

Musical notation for the eighth system, including vocal line and piano accompaniment.



36 Pyrrhus.

*Slow.*

*piano*

Something bloody & unexpected at my Bosom seems directed, and unexpected at my Bosom seems directed,  
 Veder parmi un ombra nera cruda e fiera minacciarmi, un ombra nera cruda e fiera minacciarmi.

is it grief my hopes deluding, & misguides me & derides me, & derides me,  
 io non so se il mio dolore che uscì fuore dal mio core io non so se il mio dolore che uscì fuore dal mio core

derides me, derides me; sure something bloody & unexpected at my Bosom seems directed, is directed,  
 so non so ma veder parmi un ombra nera cruda e fiera min acciarmi, minacciar mi.

Pyrrhus & Demetrius.

I'm contented ne'er tormented pleasures now, pleasures  
 Un contento nel mio care già lo sen-to, lo

And I'm delighted never slighted pleasures  
 Un bel diletto nel mio petto già lo



now return again, I'm contented      ne'er tormented      pleasures now return again, —  
 sento ritornar, un contento      nel mio care      già lo sento ritornar, —

now return again,      & I'm delighted      never slighted, pleasures now return again, —  
 sento ritornar,      un bel diletto      nel mio petto già lo sento ritornar, —

pleasures now return again, I'm contented      ne'er tormented  
 già lo sento ritornar, un contento      nel mio care

pleasures now return again,      & I'm delighted      never  
 già lo sento ritornar,      un bel diletto      nel mio

pleasures now return again, —      pleasures now return again: —  
 già lo sento ritornar —      già lo sento ritornar —

slighted, pleasures now return again,      pleasures now return again:  
 petto già lo sento ritornar —      già lo sento ritornar: —

Joy's increasing, never ceasing,      my Soul can't such Joy's con-  
 Ma qual sià la gloria mia,      L'alma mia non sà spie-

Calmness pleasing, my mind easing, my Soul can't such Joy's con-  
 Ma nel sen' il bel sereno, L'alma mia non sà spie-

tain; no,      no, my Soul can't such Joy's contain, no, no, no, no, my Soul can't such joy's contain.      I'm  
 =gar; non,      non, l'alma mia non sà spiegar; non, non, non, non, l'alma mia non sà spiegar.

tain; no,      no, my Soul can't such Joy's contain; no, no, no, no, my Soul can't such joy's contain.      DC:  
 =gar; non,      non, l'alma mia non sà spiegar; non, non, non, non, l'alma mia non sà spiegar.



Climene . Sung by Mrs Toft in Pyrrhus & Demetrius .

*O ungra* ..... *te full* ..... *how couldst thou deceive me ;*  
*M'ingannas* ..... *ti* ..... *ò crudo ingra - to ;*

*O ungra* ..... *te ful horo couldst thou deceive me ; then to a Traytor leave me , to a*  
*M'ingannas* ..... *ti ò crudo ingra - to poi mi Lasci ò tra - di - tor , poi mi*

*Tra* ..... *utor leave me ;*  
*Las* ..... *ci ò traditor ;*

*to a Tra* ..... *utor leave me ;*  
*poi mi Las* ..... *ci ò traditor ;*

*From my Father you me parted ,* ..... *frò my Father you me parted*  
*Mi togliesti al padre amato ,* ..... *mi togliesti al padre amato*



then hard Hea... rted to great greif no pitty gave me;  
 poi Spieta... to sordo Se... al mio dolor;

then hard Hea... rted to great greif no pitty gave me.  
 poi Spieta... to sordo Se... al mio dolor. DC

Climene.

Barbarous, Insolent ne'er see my Face again, no, no, no barbarous insolent, barbarous insolent

no, ne'er see my Face again, no, no, no, no, ne'er see my Face again; ne'er see my Face again:

To desarts wast I hast with Savage Brutes to dwell, if more compassion feel than does ungratefull

DC

Man; to desarts wast I hast with Savage Brutes to dwell, if more compassion feel than does ungratefull Man.



Pyrrhus. Sung by Sign<sup>r</sup> Cavaliero Nicolini Grimaldi .

Fortune boldly aims at  
La fortuna, e, un pronto ar

all, making all Men to her fall; round She Flies, shuns y<sup>e</sup> Wise, still deceiving, the beleiving in her call;  
-dir che tutto sa e tutto Può Sol perche Sol perche tutto Credo Credo tutto di Poter

Fortune boldly aims at all making all Men to her fall; round She  
La fortuna, e, un pronto ardir che tutto sa e tutto Può Sol per =

Flies, shuns y<sup>e</sup> Wise, still deceiving, the beleiving, the belei - ring, the beleiving in her call, in her call, in her  
-che Sol perche La fortuna che tutto sa tutto Cre - de tutto Crede di Poter Sol perche Sol per

call; the beleiving in her call, in her call, in her call:  
-che tutto Crede di Poter di Poter di Poter:

She's a Goddess if she's kind, but a Filt when once y<sup>e</sup> find, she's not  
La fa Dea chi uuol Copier nel destin chi mai tentò Savil

giving, you receiving all things to y<sup>e</sup> mind, She's not giving, you receiving you receiving all things to y<sup>e</sup> mind,  
ta de Suoi Pensi - er de Sua Pensier La fa Dea chi uuol Copier Savil ta ..... de Suoi Pensier.

For y<sup>e</sup> Flute  
Violin  
Violin  
Voice  
Voice  
Violin  
Voice



Marius. *Sung by M: D'lapine in Pyrrhus & Demetrius.* 41  
 Sign: Nicolini Haym

*Andante.*

*Our hopes to Joys aspiring, amuse our Hearts in vain; with eager thoughts de-*

*-vising, to sooth a lovers pain; to sooth a lovers pa.....in; to*

*sooth a lovers pain; devising to sooth a lovers pain:*

*When we are near possessing, the blifs at which we*

*aim; the blifs at which we aime; blind Fortunes ever crossing, Am=*

*=bition and our Flame; Ambi-tion and our Flame.*

For y  
Flute



Cleartes. Sung by Mr. Ramond in y<sup>e</sup> Opera of Pyrrhus & Demetrius. <sup>42</sup>

Violins. *Love thou*

*airy vain Illusion, Love thou airy vain Illusion, sly de-cei-ver,*

*sly deceiver, sly de-cei-ver of my Joys; of my Joys;*

*all thy Arts are but Delusion, whilst vain hope my Heart decoys; all thy Arts are*

*but Delusion, whilst vain hope my Heart decoys: But Charmer I*

*still adore, ne'er teize me, but ease me, loves passion shall please me, whilst I your aid im-*

*-plore; ne'er teize me, but ease me, loves passion shall please me, whilst I your aid implore. DC*

For y<sup>e</sup> Flute



Deidamia. Sung by 4 Barronefs in Pyrrhus & Demetrius. 43  
Sign: Nico: Haym

Allegro

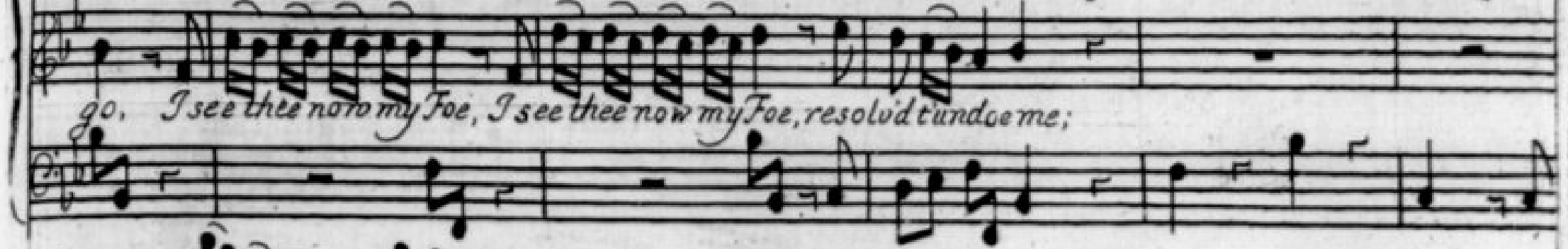
Violin Unison



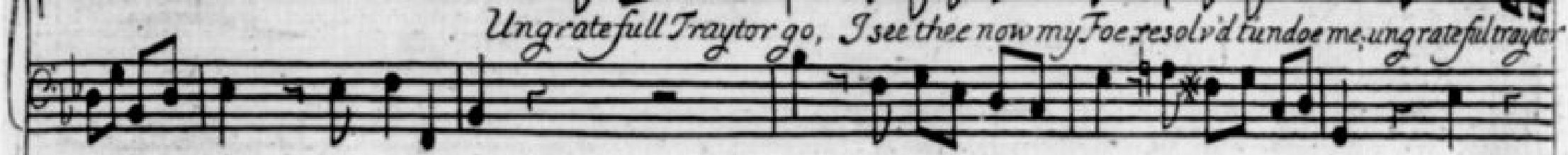
Ungratefull traytor



go. I see thee now my Foe, I see thee now my Foe, resolv'd tundo me;



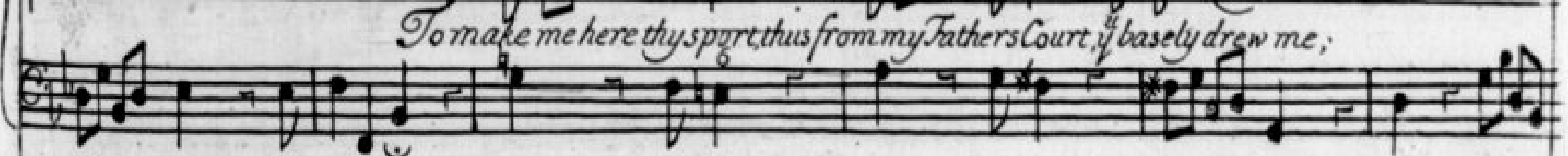
Ungratefull Traytor go, I see thee now my Foe resolv'd tundo me, ungratefull traytor



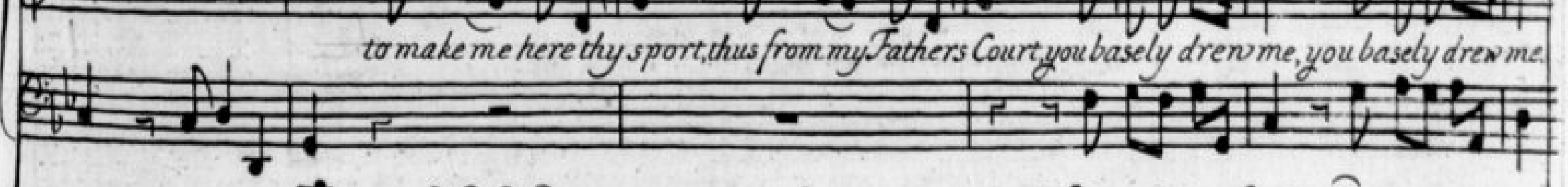
go, ungratefull Traytor go, ungratefull Traytor go, I see thee now my Foe, resolv'd tundo me;



To make me here thy sport, thus from my Fathers Court, & basely drew me;



to make me here thy sport, thus from my Fathers Court you basely drew me, you basely drew me.



For y<sup>e</sup> Flute





Marius. Sung by M: D'lapine in the Opera of Pyrrhus & Demetrius. 44

*Furies Infernal quickly come tear me, no pittty spare me, just now I'll dye; Furie del Erebo, sù lace-ratemi, sù trucedate mi voglio morir; Furie In-*

*-fernal quickly come tear me, no pittty spa... re me, Erebo sù laceratemi, sù trucedate... temi,*

*just now I'll dye; no pittty spa... re me, voglio morir; sù trucedate... temi,*

*just now I'll dye, just now I'll dye; voglio morir, voglio morir:*

*Yes I'll be gone, what shall I dye, or whether go, my ease to Si partiro' mà che farò è doue andrò per non so-*

*buy, yes I'll be gone, what shall I doe, or whether go, my ease to buy. =frir, si partiro' mà che farò per non sofrir, per non sofrir. D.C.*

For y Flute



Pyrrhus. Sung by Sign<sup>r</sup> Cavaliero Nicolini Grimaldi. 45

Adagio.

Murmuring Zephyrs sweetly singing round these Flow'ry Meadows  
Sussurrando il Ze - firretto, va Scherzando intorno al

pleasing, round these Flow'ry Meadows pleasing:  
prato; va Scherzan - do intorno al prato; Murmuring  
Sussur -

Zephyrs sweetly Singing round these Flow' -  
rando il Ze - phiretto, va Scherzan -

... ry Meadows pleasing, round these Flow' -  
... do intorno al pra - to, va Scherzan -

... ry Meadows pleasing:  
... do intorno al prato. Trees with Odours gently  
Col suo fiato dà di -

springing, all these charms my Heart ne'er easing all these cha - rms my  
- letto, ma non rende il cor' beato, ma non ren - de il

Heart ne'er easing,  
cor' beato, Trees with Odours gently springing, all these charms my Heart ne'er  
Col suo fiato dà dilet - to, ma non rende il cor'

easing, all these cha - rms my Heart ne'er easing, all these cha - rms,  
beato, ma non ren - de il cor' be - a - to, ma non ren - de,

cha - rms my Heart ne'er easing,  
ren - de il cor' be - a - to. DC:



Pyrrhus. Sung by Sign<sup>r</sup>. Cavaliero Nicolini Grimaldi. 46

Violin Unison.

Adagio Allegro

Moving, moving soft Breezes Charm me from  
Sento, sento più dolce il vento, e

Shore of Waves allarm me, Waves allarm me, Smiling on me around;  
l'onda per' la sponda, per' la sponda Brilla d'intorno à mè; moving soft Breezes  
sento, più dolce il

charm me, from Shore of Waves allarm me, Waves allarm me, Smi... ling on me around  
vento, e l'onda per' la sponda, per' la sponda Bril... la d'intorno à mè;

from Shore of Waves allarm me, Waves allarm me, Smi... ling on me around;  
e l'onda per' la sponda, per' la sponda Bril... la d'intorno à mè;

My Soul o'erflows w<sup>th</sup> pleasures, my Breasts full of loves treasures, my joys compleatly  
In calma sento l'alma dilet. to prouo in petto, ma non so dir per

crownd, my joys compleatly crown'd;  
= che, ma non so dir perche, my Soul o'erflows w<sup>th</sup> pleasures, my  
in calma sento l'alma di =

Breasts full of loves treasures, my joys compleatly, my joys compleatly crown'd; my joys, my joys compleatly, my joys compleatly crown'd.  
= let to prouo in petto ma non so dir, ma non so dir perche; no' ho ma non so dir perche ma non so dir perche.



Deidamia. Sung by y<sup>e</sup> Barr<sup>ns</sup>. in y<sup>e</sup> Opera of Pyrrhus & Demetrius 47  
Sign<sup>r</sup>. Nicolini Haym

Soft joys young loves gay pleasure,

soft joys young loves gay pleasure, come all ye sprightly

train; soft joy's young loves gay pleasures, come all... ye sprightly

train; soft joy's young loves gay pleasures, come all... ye sprightly train:

Display your am'rous treasures, tis loves and glorys

reign; tis loves and glorys reign; display your am'rous treasures, tis loves and glorys

reign; tis loves and glorys reign; tis loves and glorys reign; tis loves and glorys reign. DC

For y<sup>e</sup> Flute

D.C.

Tho: Cross Jun<sup>r</sup>. Sculp.



Marius. Sung by M: D'lapine in Pyrrhus & Demetrius.

*Largo.* Strike deep & kill a hopeles lover, my death may  
 quickly ease ye, but sure remorse shall seize ye, and then too late my truth you  
 will dis-co-ver: strike deep & kill a hopeles lover,

Violin Unison

Demetrius.

I will fly, tho' I dy, thou disdainig,  
 Fugirò la spietata crudele,  
 I will fly, tho' I dy, thou disdainig; my poor melting Heart  
 Fugirò la spietata crudele onde apprese il mio  
 must not implore you; I will fly, tho' I dy, thou disdainig; my poor melting Heart must not implore y. must  
 Fatto in-fio-rir; Fugirò la spietata crudele onde apprese il mio fatto a in fiorir, il mio



not implore you;  
fatto à in fiorir;

I will fly, tho' I dy, thou disdaining  
Fugirò la spietata crudelè

my poor me ----- ling heart must not implore you; my poor me -----  
onde appre ----- se il mio fatto in fiorir; onde appre -----

ling Heart must not implore you:  
se il mio fatto a in fiorir;

You're always  
Hà in Or.

pleas'd to hear me complaining, giveing favours to Fools that adore y<sup>e</sup> giveing favours to Fools that adore you;  
- rone l'dirmie querele e'ha dilet - to in veder mia perir, e'ha dilet - to in veder mia perir

giving favours to fools y<sup>e</sup> adore y<sup>e</sup> giving favours to fools that adore you.  
e'ha diletto in veder mia perir, e'ha diletto in veder mia perir.



Marius. Sung by M: Dlapine in Pyrrhus & Demetrius.

Sign<sup>r</sup> Nico: Haym

For me Love has decreed her, y<sup>e</sup> soft and tender blessing no other shall obtain; no other shall obtain, for me love has decreed her, y<sup>e</sup> soft & tender blessing no other shall obtain: no, no, no, no other shall obtain: no, no other shall obtain; no other shall obtain; no, no, no, no other shall obtain: The sweet delicious Creature, w<sup>h</sup>o Joys are in possesing, I feel y<sup>e</sup> pleasing pain; I feel y<sup>e</sup> pleasing pain; the sweet delicious Creature, w<sup>h</sup>o Joys are in possesing, I feel y<sup>e</sup> pleasing pain; I feel y<sup>e</sup> pleasing pain. DC.



Pyrrhus.

*Adagio.*  $\flat$ 6 76 76 76 76 76 76 76 76 76

When O Quando  
 cruel Fortune shall I dy, since from thy destiny I cannot fly..... when O  
 Quando cruda sorte sarai satia dime pene, dime pe.....ne, quando

cruel, quando O cruel Fortune shall I dy, since from thy destiny I cannot fly.....  
 O cruda sorte sarai satia dime pe.....ne.

Deidamia.

*Adagio*

Dear Brother, dear Brother adieu tye; adieu tye;

far away convey me, far away convey me, quickly let me suffer, to dy's my du.....

= ty, faraway convey me, quickly let me suffer, to dy's my du..... ty, dear

Brother, dear Brother adieu tye adieu tye.



Demetrius. Sung by Sign<sup>r</sup> Valentini in *l'* Opera of Pyrrhus & Demetrius 52

Violin Unison

Allegro

My Heart, I feel now languish,  
Per te gia sento in petto,

My Heart, I feel now languish, for thee tis melting dying, melting dy-  
Per te gia sento in petto il core a Lique-farsi a Liquefar-

= ing;  
= si; for thee tis melting, melting dying dying melting, for thee dying melting dying, for thee tis me...

per te gia sento in petto, in petto io sento io sento in petto il core a rallegrarsi, a rallegrar-

lting, for thee tis melting, melting dying dying melting, for thee dying melting dying;  
si, per te gia sento in petto in petto io sento io sento in petto il core a rallegrarsi.

Pitty will ease my anguish, y Fair one be com-  
Pietà diuenne affet to bella per conso-

plying, comply- ing; pity will ease my anguish Fair one be complying, then be complying.  
= lar. si per consolar si; pietà diuenne affetto affet to bella bella per consolar si. DC

For y Flute

J: Crofs Jun. Sculp. DC



Pyrrhus. Sung by Sign<sup>r</sup> Cavaliero Nicolini Grimaldi. 5.3

Violin Violon

4 2

43 7652

My Dear I feel no Pleasure, for thee a leaping Heart, let's allways of loves  
 Per' te cara nel petto, sento brillarmi il cor: eguale sia l'af-

Tre... asure, have each an equal part;  
 -fet... to, d'amor' che ci piago; my Dear I feel with Pleasure, for  
 per' te cara nel petto sen=

thee a leaping Heart, let's allways of loves Treasure, let's allways of loves Treasure, have each an equal part; let's  
 =to brillarmi il cor: eguale sia l'affetto d'amor' che ci piago... d'amor' che ci piago: e =

allways of loves Treasure, let's allways of loves Treasure, have each an equal part:  
 =gualè sia l'affetto d'amor' che ci piago... d'amor' che ci piago;

Your Beautys most appearing, w<sup>th</sup> greif away you  
 Allor' tu sei piu vaga, che scacci il tuo

chace; one look is most, is most endearing, & ma... kes me, & makes me Chains embrace;  
 dolor; un guardo tuo m'inpiaga, si m'inpiaga, m'inpia... ga che già m'inca - teno;

Beautys most appearing, w<sup>th</sup> greif away you chace; one look is most endearing, most endearing, & ma...  
 -lor' tu sei piu vaga, che scacci il tuo dolor; un guardo tuo m'inpiaga, si m'inpiaga, m'inpia... -

kes me, & makes me Chains embrace, & ma... kes me, & makes me Chains embrace.  
 ...ga che già m'in-ca-te-no; m'inpia... ga che già m'in-ca-te-no. D C.