

# Dido and Aeneas

## Overture

(Mvmt. 1)

Editor: John Henry Fowler

(Revision: 6-15-2006)

Henry Purcell

(1659 - 1695)

*Adagio* ♩ = 80

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f Adagio*

The first system of the score covers measures 1 through 3. It features five staves: Violin 1st, Violin 2nd, Viola, Basso, and Harpsichord. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The tempo is marked 'Adagio' with a metronome marking of ♩ = 80. The dynamic is consistently 'f' (forte). The Harpsichord part is marked 'f Adagio'. A trill (tr) is indicated above the first note of the Violin 1st staff in measure 3.



Vln-1 *mf* *f*

Vln-2 *mf* *f*

Viola *mf* *f*

Basso *mf* *f*

Hrpscd *mf* *f*

The second system of the score covers measures 4 through 7. It features five staves: Violin 1st (Vln-1), Violin 2nd (Vln-2), Viola, Basso, and Harpsichord (Hrpscd). The key signature remains two flats, and the time signature is common time. The dynamics are marked 'mf' (mezzo-forte) for measures 4-6 and 'f' (forte) for measure 7. A double bar line with a repeat sign is located at the beginning of this system. The number '4' is written above the first staff at the start of the system.

9

Vln-1

Vln-2

Viola

Basso

Hrpscd

(tr)

Detailed description: This system contains measures 9 through 12. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. Vln-1 starts with a trill on the first note (F4) and then plays a melodic line with slurs. Vln-2 plays a rhythmic accompaniment. Viola and Basso play sustained notes. Hrpscd provides harmonic support with chords and moving lines in both hands.



13

Vln-1

Vln-2

Viola

Basso

Hrpscd

*mp*

*mp*

*mp*

Detailed description: This system contains measures 13 through 15. The key signature remains three flats. The time signature is 2/4. Vln-1 and Hrpscd (right hand) play a melodic line starting at measure 13, marked with a mezzo-piano (*mp*) dynamic. Vln-2 enters at measure 14 with a similar melodic line, also marked *mp*. Viola and Basso are silent throughout these measures.

16

Vln-1 *f*

Vln-2 *f*

Viola *mp* *f*

Basso *f*

Hrpscd *f*

Detailed description: This system contains measures 16, 17, and 18. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Vln-1 and Vln-2 play eighth-note patterns, with Vln-1 starting on G4 and Vln-2 on F4. Viola starts with a mezzo-piano (*mp*) dynamic and then moves to forte (*f*). Basso has a whole rest in measure 16 and then plays eighth notes. Hrpscd has a forte (*f*) dynamic and plays chords and eighth notes.



19

Vln-1 *p*

Vln-2 *p*

Viola *p*

Basso *p*

Hrpscd *p*

Detailed description: This system contains measures 19, 20, and 21. The key signature remains three flats. Vln-1 and Vln-2 play eighth-note patterns, with Vln-1 starting on G4 and Vln-2 on F4. Viola has a whole rest in measure 19 and then plays eighth notes. Basso has a whole rest in measure 19 and then plays eighth notes. Hrpscd has a piano (*p*) dynamic and plays chords and eighth notes.

22

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*f*

*f*

*f*

*f*

Detailed description: This system of musical notation covers measures 22 through 25. It features five staves: Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. Measures 22-24 contain melodic lines for the strings and a rhythmic accompaniment for the harpsichord. Measure 25 is marked with a forte (*f*) dynamic. A double bar line is present at the end of measure 25.



26

Vln-1

Vln-2

Viola

Basso

Hrpscd

*dim.*

Detailed description: This system of musical notation covers measures 26 through 29. It features the same five staves as the previous system. The key signature remains three flats. Measures 26-28 continue the melodic and rhythmic patterns. Measure 29 is marked with a *dim.* (diminuendo) dynamic. A double bar line is present at the end of measure 29.

1'27.4"  
30.1.56  
3

29

Vln-1

Vln-2

Viola

Basso

Hrpscd

*cresc.*

Detailed description: This block contains the musical notation for measures 29, 30, and 31. It features five staves: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bassoon (Basso), and Harpsichord (Hrpscd). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Violin parts play a melodic line with eighth and sixteenth notes. The Viola and Bassoon parts provide harmonic support with similar rhythmic patterns. The Harpsichord part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'cresc.' (crescendo) marking is placed above the first measure of the Harpsichord part.



32

Vln-1

Vln-2

Viola

Basso

Hrpscd

*cresc.*

Detailed description: This block contains the musical notation for measures 32, 33, and 34. It features the same five staves as the previous block. The key signature remains three flats. The Violin parts continue their melodic lines. The Viola and Bassoon parts maintain their harmonic roles. The Harpsichord part continues its accompaniment, with a 'cresc.' marking appearing above the right-hand part in measure 33. The notation includes various note values and rests, with some notes marked with accents.

35

Vln-1 *f* *tr*

Vln-2 *f* *w*

Viola *f*

Basso *f*

Hrpscd *f*

Detailed description: This page of a musical score, numbered 35, contains five staves. The top staff is for Violin 1 (Vln-1), the second for Violin 2 (Vln-2), the third for Viola, the fourth for Bassoon (Basso), and the fifth for Harpsichord (Hrpscd). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first ending consists of three measures, followed by a repeat sign and a double bar line. The Vln-1 part includes a trill (tr) on the final note of the first ending. The Vln-2 part includes a wavy hairpin (w) on the final note of the first ending. The Viola, Basso, and Hrpscd parts all begin with a forte (f) dynamic. The Hrpscd part features a complex texture with chords and arpeggiated figures.

# Dido and Aeneas

## Aria - Chorus

7

Editor: John Henry Fowler

(Revision: 6-15-2006)

(Mvmt. 2a-b)

Henry Purcell

(1659 - 1695)

$\text{♩} = 90$  *Allegretto*

Belinda *mf* Shake the cloud from off your

Basso *p* *mf*

Harpichord *p* *mf*

43

B. brow, Fate your wish-es does al-low; Em-pire grow-ing, Plea-sures

Basso

Hrpscd *cresc.*

47

B. *f* flow - - - ing, For - tune smiles and so should you. Shake *mf*

Basso *f* *mf*

Hrpscd *f* *mf*

51

B. *the cloud from off your brow, Shake*

Basso

Hrpscd *1. p*

54 *♩ = 120*

Vln-1 *2.*

Vln-2

Viola

B.

S. *brow.*  
*Ban-ish sor-row, ban-ish care, Grief should ne'er ap-proach the fair, Ban-ish*

A. *Ban-ish sor-row, ban-ish care, Grief should ne'er ap-proach the fair,*

T. *Ban-ish sor-row, ban-ish care, Grief should ne'er ap-proach the fair, Ban-ish*

B. *Ban-ish sor-row, ban-ish care, Grief should ne'er ap-proach the fair,*

Basso

Hrpscd *2. cresc.*

*♩ = 120*



59

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

S. *mf*  
 sor - row, ban - ish care, Grief should ne'er ap - proach, should ne'er ap -

A. *mf*  
 ban - ish, ban - ish care, ban - ish sor - row, Grief should ne'er, should ne'er ap -

T. *mf*  
 sor - row, ban - ish, ban - ish care, Grief should ne'er ap - proach, should ne'er ap -

B. *mf*  
 Ban - ish sor - row, ban - ish, ban - nish care, Grief should ne'er ap -

Basso *mf* (#6)

Hrpscd *mf*

63

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

- proach the fair, Grief should ne'er, should ne'er ap - proach the fair.

- proach the fair, Grief should ne'er, should ne'er ap - proach the fair.

- proach the fair, Grief should ne'er, should ne'er ap - proach the fair.

- proach the fair, Grief should ne'er, should ne'er ap - proach the fair.

6 4 #3 (4) 5 4 #3 p

# Dido and Aeneas

## Aria - Ritornello

11

Editor: John Henry Fowler

(Mvmt. 3)

Henry Purcell

(Revision: 6-15-2006)

(1659 - 1695)

$\text{♩} = 90$  *Slow*

Dido *mp*

Ah! Ah! Ah! Be - lin - da, I am

Basso *mp*

{4} {3} {6} {6}

Harpsichord *mp*

73

D. *mf*

press'd with tor-ment, Ah! Ah! Ah! Be - lin - da,

Basso *mf*

{6}

Hrpscd *mf*

79

D. *p* *tr*

I am press'd With tor - ment not to be con- fess'd.

Basso *p*

Hrpscd *p*

84

D. 

Peace— and I are stran - gers— grown, Peace— and

Basso 

Hrpscd 

91

D. 

I are stran - gers, stran - gers— grown, I lan - - - guish

Basso 

Hrpscd 

97

D. 

till my grief— is known, I lan - - - - -

Basso 

Hrpscd 

103

D. *tr* *f*

- guish till my grief\_ is known, Yet would not, yet would not, would\_\_ not

Basso *f* {4} {4} {# 6}

Hrpscd *f* *mf*



109

D. *p*

have\_\_ it\_\_ guess'd. Peace\_\_ and

Basso *p* {4} {3}

Hrpscd *p*



115

D. *pp*

I are stran - gers\_ grown, Peace\_\_ and I are stran - gers, stran - gers\_\_

Basso *pp* {4 4} {4}

Hrpscd *pp*

122 *Ritornello*

Vln-1

Vln-2

Viola

D.

grown.

Basso

Hrpscd

*p*

128

Vln-1

Vln-2

Viola

Basso

Hrpscd

*mp* *mf* *tr*

*mp* *mf* *tr*

*mp* *mf*

*mp* *mf*

# Dido and Aeneas

## Trio - Dido - Belinda - 2nd Woman

15

Editor: John Henry Fowler

(Mvmt. 4)

Henry Purcell

(Revision: 6-15-2006)

(1659 - 1695)

Andante 134 ♩ = 90

Musical score for measures 134-137. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 90. The instruments are Violin 1, Violin 2, Viola, Double Bass (D.), Bassoon (B.), Bass, and Harpsichord (Hrpscd). The lyrics are: D. Mine ad-mits of no re-veal-ing. B. Grief in-creas-es by con-ceal-ing; Then let me speak; the Tro-jan guest In-to your



Musical score for measures 138-141. The score is in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 130. The instruments are Bassoon (B.), 2nd Woman (2nd W.), Bass, and Harpsichord (Hrpscd). The lyrics are: B. ten-der thoughts has press'd. 2nd W. The great-est bless-ing Fate can give, Our Car-thage to se-

142

B.  - cure, and Troy re - vive; The great - est bless - ing\_ Fate can give, Our Car - thage to se - cure, and Troy\_ re - vive.

Basso 

Hrpscd 

The image shows a page of musical notation for a scene starting at measure 142. It features three staves: Soprano (B.), Bass (Basso), and Harpsichord (Hrpscd). The Soprano part has lyrics: "- cure, and Troy re - vive; The great - est bless - ing\_ Fate can give, Our Car - thage to se - cure, and Troy\_ re - vive." The Bass part provides a harmonic accompaniment. The Harpsichord part includes a trill (tr) in the right hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.



# Dido and Aeneas

## Chorus - When Monarchs Unite

17

Editor: John Henry Fowler

(Revision: 6-15-2006)

(Mvmt. 5)

Henry Purcell

(1659 - 1695)

*Allegro*  $\text{♩} = 180$

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Soprano *f*  
When mon-arch u - nite, how hap - py their state; They tri-umph at once o'er their

Alto *f*  
When mon-arch u - nite, how hap - py their state; They tri-umph at once o'er their

Tenor *f*  
When mon-arch u - nite, how hap - py their state; They tri-umph at once o'er their

Bass *f*  
When mon-arch u - nite, how hap - py their state; They tri-umph at once o'er their

Basso *f*

Harpsichord *f*

155

Vln-1

Vln-2

Viola

S.  
foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

A.  
foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

T.  
foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

B.  
foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

Basso

Hrpscd

# Dido and Aeneas

Trio - Dido - Belinda - 2nd Woman  
(Mvmt. 6)

**Editor: John Henry Fowler**

(Revision: 5-14-2006)

**Henry Purcell**

(1659 - 1695)

*Slow*  $\text{♩} = 60$

Dido

Whence could so much vir-tue spring? What storms, \_\_\_\_\_ What bat-tles did he

Basso

Harpsichord

165

D.

sing? An - chi-ses' va - - - lour mix'd with Ve - nus' charms, How soft, \_\_\_ how

Basso

Hrpscd

168

D.

A tale so

B.

soft \_\_\_ in peace, and yet how fierce, \_\_\_\_\_ how fierce. in \_\_\_ arms!

Basso

Hrpscd

171 Second Woman

D. *strong* and full of woe. Might melt the rocks, as well as you. What

Basso

Hrpscd *mf*

174

D. stub-born heart un-mov'd could see Such dis-tress, such pi-e-ty?

B. **Dido:**  
Mine with

Basso

Hrpscd *p* *f*

177

B. storms of care oppress'd Is taught to pity the dis

Basso

Hrpscd

180

B.

- tress'd; Mean wretch - es' grief can touch, So soft, so sen - si - ble my

Basso

Hrpscd



183

B.

breast, But ah! but ah! I fear I pi - ty his too much.

Basso

Hrpscd

# Dido and Aeneas

22

## Duet and Chorus - Fear No Danger

(Mvmt. 7)

Editor: John Henry Fowler

(Revision: 5-14-2006)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 180

Dido

Fear no dan - ger\_\_ to en - sue, The he - ro loves as well as you.

Belinda

Fear no dan - ger\_\_ to en - sue, The he - ro loves as well as you.

Basso

(#6)

Harpichord

*f* (*p*)

195

D.

Ev - er gen - tle, ev - er smil - ing, And the cares of life be - guil - ing,

B.

Ev - er gen - tle, ev - er smil - ing, And the cares of life be - guil - ing,

Basso

Hrpscd

*p*

203

D.

Fear no dan - ger\_\_ to en - sue, The he - ro loves as well as you.

B.

Fear no dan - ger\_\_ to en - sue, The he - ro loves as well as you.

Basso

Hrpscd

*f*

211

D. *tr*  
Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers.

B. *tr*  
Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers.

Basso

Hrpscd

219

D.  
Fear no dan - ger — to en - sue, The he - ro loves as well as you.

B.  
Fear no dan - ger — to en - sue, The he - ro loves as well as you.

Basso

Hrpscd

227

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpsc'd

Fear no dan - ger — to en - sue, The he - ro loves as well as you.

Fear no dan - ger to en - sue, The he - ro loves as well as you.

Fear no dan - ger — to en - sue, The he - ro loves as well as you.

Fear no dan - ger to en - sue, The he - ro loves as well as you.

Fear no dan - ger to en - sue, The he - ro loves as well as you.

(#6)

235

Vln-1

Vln-2

Viola

S.

A.

Ev - er gen - tle, ev - er smil - ing, And the cares of life be - guil - ing,

Ev - er gen - tle, ev - er smil - ing, And the cares of life be - guil - ing,



243

Vln-1

Vln-2

Viola

S.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

A.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

T.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

B.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

Basso

Hrpscd

251

Vln-1

Vln-2

Viola

S.  
Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers.

A.  
Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers.

259

Vln-1

Vln-2

Viola

S.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

A.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

T.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

B.  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

Basso

Hrpscd

# Dido and Aeneas

Recit. - Dido - Belinda - Aeneas  
( Mvmt. 8 )

Editor: John Henry Fowler  
( Revision: 5-14-2006 )

Henry Purcell  
( 1659 - 1695 )

*Andante* ♩ = 80

[Aeneas enters with his train]

Belinda

See, see, your roy-al guest ap-pears; How god-like is the form he

Basso

Harpsichord

*f*

(7 # 6)

270

B.

bears !

Aeneas:

When, when, roy - al fair, shall I be bless'd, With cares of

Basso

Hrpscd

*mf*

273

**Dido:**

B. Fate for-bids what you pur - sue.

Ae. love and state dis - stress'd ? Ae - ne - as has no

Basso

Hrpscd

*f* *p*

276

Ae. fate but you ! Let Di-do smile, and I'll de - fy The fee - ble stroke of Des - ti - ny.

Basso

Hrpscd

*mf*

*tr*

Dido and Aeneas  
Chorus - Cupid only throws the dart  
(Mvmt. 9)

Editor: John Henry Fowler  
(Revision: 5-15-2006)

Henry Purcell  
(1659 - 1695)

*Allegretto* ♩ = 120

Violin - 1st

Violin - 2nd

Viola

Soprano  
Cu - pid on - ly throws the\_\_ dart\_\_ That's dread - ful, dread - full, dread - ful,

Alto  
Cu - pid on - ly throws the\_\_ dart That's dread - ful, dread - ful\_\_

Tenor  
Cu - pid on - ly throws the\_\_ dart,

Bass  
Cu - pid on - ly\_\_

Basso  
# #6 #4 2 (6 #6)

Harpsichord  
[mp]

284

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

Cu - pid on - ly throws the dart That's dread - ful to a war - rior's heart, That's  
 dread - ful, Cu - pid on - ly throws the dart, on - ly throws the dart, That's  
 Cu - pid on - ly throws the dart That's  
 throws the dart That's dread - ful, dread - ful, Cu - pid on - ly throws the dart That's

# 4 (6) 4 #3 #  
 2

288

Vln-1

Vln-2

Viola

S.  
dread - ful to a war - rior's heart, And she that wounds, and she that wounds can

A.  
dread - ful to a war - rior's heart, And she that wounds, and she that wounds can

T.  
dread - ful to a war - rior's heart, And she that wounds, and she that wounds can

B.  
dread - ful to a war - rior's heart, And she that wounds, and she that wounds can

Basso

Hrpscd

*mf* *cresc.*

292

Vln-1

Vln-2

Viola

Ae.

S.

A.

T.

B.

Basso

Hrpscd

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

*f* *mp*



# Dido and Aeneas

## Aria - Aeneas - If not for mine

( *Mvmt. 10* )

Editor: John Henry Fowler

( Revision: 5-16-2006 )

Henry Purcell

( 1659 - 1695 )

*Andante* ♩ = 80

Aeneas

If not for mine, for em-pire's sake Some pi-ty on your lov - er take; Ah! Ah! Make not in a

Basso

# 6

Harpsichord

*f*

---

300

Ae.

hope - less fire A he - ro fall, and Troy once more ex - pire.

Basso

Hrpscd

*mp*

# Dido and Aeneas

34

## Chorus - To the hills and the vales

(Mvmt. 11)

Editor: John Henry Fowler

(Revision: 5-16-2006)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 100

Belinda  
Pur - sue thy con-quest, Love, Pur - sue thy con-quest, Love, Pur-sue, pur-sue. Pur

Basso

Harpsichord  
*mp* *mf* *p* *mf*

B.  
- sue thy con-quest, Pur - sue thy con-quest, Love. Pur - sue thy con-quest, Love. Her

Basso

Hrpscd

B.  
eyes Con-fess the flame, her eyes Con-fess the flame her tongue de - nies, her eyes Con-fess the

Basso  
(4 6 4 #)

Hrpscd  
*p* *mp* *mf*

313

B. *f* flame, her eyes Con-fess the flame. her tongue de-nies. Pur-sue thy con-quest

Basso

Hrpscd *f*



316

B. *p* Love, Pur-sue thy con-quest, *f* Love, Pur-sue, pur-sue, Pur-sue thy con-quest

Basso

Hrpscd *p* *f*



319

B. Pur sue thy con-quest, Love, Pur-sue thy con-quest, Love.

Ae.

Basso

Hrpscd *p*

# Dido and Aeneas

## Chorus - To the hills and the vales

(Mvmt. 12)

**Editor: John Henry Fowler**

(Revision: 5-18-2006)

**Henry Purcell**

(1659 - 1695)

*Allegro Vivace* ♩ = 150

Violin - 1st

Violin - 2nd

Viola

Soprano  
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

Alto  
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

Tenor  
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

Bass  
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

Basso

Harpsichord  
*f*

329

Vln-1

Vln-2

Viola

S.  
groves and the cool sha - dy foun - tains Let the tri - - - umphs, let the tri -

A.  
groves and the cool sha - dy foun - tains Let the tri - umphs, the tri - - - umphs, the

T.  
groves and the cool sha - dy foun - tains Let the tri - - - umphs, let the tri - umphs, the

B.  
groves and the cool sha - dy foun - tains Let the tri - umphs, let the tri - umphs, the tri -

Basso

Hrpscd  
*p* *f*

335

Vln-1

Vln-2

Viola

S.  
- umphs of love and of beau - ty be shown.

A.  
tri-umphs of love and of beau - ty be shown.

T.  
tri-umphs of love and of beau - ty be shown.

B.  
- umphs of love and of beau - ty be shown.

Basso

Hrpscd

Detailed description: This page of a musical score, numbered 335, features a vocal ensemble and instrumental accompaniment. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a line of lyrics: "- umphs of love and of beau - ty be shown." The instrumental parts consist of Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bassoon (Basso), and Harpsichord (Hrpscd). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

342

Vln-1

Vln-2

Viola

S.  
Let the tri - - - umphs, let the tri - - - umphs of love and of

A.  
Let the tri - umphs, the tri - - - umphs, the tri - umphs of love and of

T.  
Let the tri - - - umphs, let the tri - umphs, the tri - umphs of love and of

B.  
Let the tri - umphs, let the tri - umphs, the tri - - - umphs of love and of

Basso

Hrpscd  
*mf*

348

Vln-1

Vln-2

Viola

S.  
beau - ty be shown. To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal\_

A.  
beau - ty be shown. To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

T.  
beau - ty be shown. To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

B.  
beau - ty be shown. To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

Basso

Hrpscd

*p* *cresc.* *f*



355

Vln-1

Vln-2

Viola

S.  
groves, and the cool sha - dy foun - tains, let the tri - - umphs, let the

A.  
groves, and the cool sha - dy foun - tains, let the tri - umphs, the tri -

T.  
groves, and the cool sha - dy foun - tains, let the tri - - umphs, let the

B.  
groves, and the cool sha - dy foun - tains, let the tri - umphs, let the tri - umphs, the

Basso

Hrpscd  
*p* *f*

Detailed description: This page of a musical score, numbered 355, features eight staves. The top three staves are for string instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), and Viola. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Bass staff includes lyrics: "groves, and the cool sha - dy foun - tains, let the tri - umphs, let the tri - umphs, the". The final staff is for the Harpsichord (Hrpscd), which includes dynamic markings for piano (*p*) and forte (*f*). The score is written in a key with one sharp (F#) and a common time signature (C). The vocal parts have melodic lines with lyrics, and the instrumental parts provide accompaniment.

360

Vln-1

Vln-2

Viola

S.  
tri - umphs of love and of beau - ty be shown; Go re - vel, ye

A.  
- umphs, the tri-umphs of love and of beau - ty be shown; Go

T.  
tri - umphs, the tri-umphs of love and of beau - ty be shown; Go re - vel ye Cu-pids, go

B.  
tri - umphs of love and of beau - ty be shown; Go re - vel, Go re - vel, ye

Basso

Hrpscd

*p cresc.*

367

Vln-1

Vln-2

Viola

S.  
Cu-pids, go re - vel, go re - vel ye Cu-pids, go re - vel the day is your own.

A.  
Cu-pids, go re - vel, go re - vel ye Cu-pids, go re - vel the day is your\_ own.

T.  
Cu-pids, go re - vel, go re - vel ye Cu-pids, go re - vel the day is your\_ own.

B.  
Cu-pids, go re - vel, go re - vel ye Cu-pids, go re - vel the day is your own.

Basso

Hrpscd

*f*

# Dido and Aeneas

## The Triumphant Dance

Editor: John Henry Fowler  
(Revision: 5-18-2006)

(Mvmt. 13)

Henry Purcell  
(1659 - 1695)

*Allegro Vivace* ♩ = 130

Violin - 1st

Violin - 2nd

Viola

Basso

Harpichord

*f*

This system contains the first five staves of the score. The Violin 1st part begins with a treble clef and a 3/4 time signature. The Violin 2nd part also uses a treble clef and 3/4 time. The Viola part uses an alto clef and 3/4 time. The Basso part uses a bass clef and 3/4 time. The Harpichord part is written in grand staff (treble and bass clefs) with a 3/4 time signature. A dynamic marking of *f* (forte) is present at the beginning of the Harpichord part. The music consists of rhythmic patterns and melodic lines for each instrument.

379

Vln-1

Vln-2

Viola

Basso

Hrpscd

This system contains the second five staves of the score, starting at measure 379. The Violin 1st part (Vln-1) begins with a treble clef and a 3/4 time signature. The Violin 2nd part (Vln-2) also uses a treble clef and 3/4 time. The Viola part uses an alto clef and 3/4 time. The Basso part uses a bass clef and 3/4 time. The Harpichord part (Hrpscd) is written in grand staff (treble and bass clefs) with a 3/4 time signature. The music continues with rhythmic patterns and melodic lines for each instrument.

384

Vln-1

Vln-2

Viola

Basso

Hrpscd

389

Vln-1

Vln-2

Viola

Basso

Hrpscd

394

Vln-1

Vln-2

Viola

Basso

Hrpscd

This musical score page contains three systems of staves for measures 384 through 394. The instruments are Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bass (Basso), and Harpsichord (Hrpscd). Measure 384 features a trill (tr) in the Vln-1 part. Measure 389 includes a trill (tr) in the Vln-1 part and a forte (f) dynamic marking in the Hrpscd part. Measure 394 includes a trill (tr) in the Vln-1 part and dynamic markings of piano (p) and forte (f) in the Hrpscd part. The score is written in a key with one sharp (F#) and a common time signature (C). The Hrpscd part is written in a grand staff with treble and bass clefs. The Vln-1 and Vln-2 parts are in treble clef, Viola is in alto clef, and Basso is in bass clef. The page is numbered 45 in the top right corner.

399

tr

tr

[mp cresc.]

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system of music covers measures 399 to 403. It features five staves: Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. Measures 399-401 contain a trill (tr) in the Violin 1 and Viola parts. The Harpsichord part has a dynamic marking of [mp cresc.] starting in measure 402. The Bassoon part has rests in measures 402 and 403.

404

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system covers measures 404 to 408. It features five staves: Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. The Violin 1 part has a melodic line with a slur over measures 404-405. The Harpsichord part consists of chords and arpeggiated figures.

409

tr

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system covers measures 409 to 413. It features five staves: Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. A trill (tr) is marked in the Violin 1 part in measure 409. The Harpsichord part has a melodic line with a slur over measures 409-410.

414

Vln-1

Vln-2

Viola

Basso

Hrpscd

*p*



419

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*tr*

# Dido and Aeneas

## Prelude for the Witches

Editor: John Henry Fowler

(Revision: 5-19-2006)

(Mvmt. 14)

Henry Purcell

(1659 - 1695)

*Allegro*  $\text{♩} = 130$  *f*

Violin - 1st

Violin - 2nd

Viola

Basso

Harpisichord



429

Vln-1

Vln-2

Viola

Basso

Hrpscd



435

Vln-1

Vln-2

Viola

Basso

Hrpscd

*tr*

*tr*

*p*

(4 6)



440

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

*p*

*p*

*p*

*mf*

Way-ward sis-ters, you that fright The lone-ly tra-vel-ler by

444

Vln-1

Vln-2

Viola

Sor.

Basso

night, Who like dis - mal ra - vens cry - ing Beat the win - dows of \_\_\_\_\_ the

*tr*

(6  $\frac{4}{3}$ )

448

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

dy - ing, Ap - pear! Ap-pear at my call, and share\_ in the fame Of a

452

Vln-1 *tr*

Vln-2

Viola

Sor.  
mis - chief shall make all \_\_\_\_\_ Car - thage flame. Ap - pear ! Ap -

Basso  
(6 6 6 5 4 5)

Hrpscd *f*

456

Vln-1

Vln-2

Viola

Sor.  
- pear ! Ap - pear ! Ap - pear ! Say, Bel - dame, say, what's thy will ? \_

Basso  
(4)

Hrpscd *mf* *f* *tr*

# Dido and Aeneas

## Chorus - Harm's Our Delight

( Mvmt. 15 )

Editor: John Henry Fowler  
( Revision: 5-20-2006 )

Henry Purcell  
( 1659 - 1695 )

*Allegro* ♩ = 180

Violin - 1st

Violin - 2nd

Viola

Soprano  
Harm's our de - light and mis - chief all our skill,

Alto  
Harm's our de - light and mis - chief all our skill,

Tenor  
Harm's our de - light and mis - chief all our skill,

Bass  
Harm's our de - light and mis - chief all our skill,

Basso

Harpsichord

465

Vln-1

Vln-2

Viola

S.  
Harm's our de - light and mis - chief all our skill,

A.  
Harm's our de - light and mis - chief all our

T.  
Harm's our de - light and mis - chief all our skill, and

B.  
Harm's our de - light and mis - chief

Basso  
h (h) h h h

Hrpscd

470

Vln-1

Vln-2

Viola

S.  
— and mis - chief, mis - chief all our skill.

A.  
skill, and mis - chief, mis - chief all our skill.

T.  
8 mis - chief, mis - chief, mis - chief all our skill.

B.  
all and mis - chief, mis - chief all our skill.

Basso

Hrpscd

# Dido and Aeneas

## Aria - The Queen of Carthage, Whom we hate

Editor: John Henry Fowler

(Revision: 5-20-2006)

(Mvmt. 16)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 130

Violin - 1st

Violin - 2nd

Viola

Sorceress

Basso

Harpsichord

*Non troppo lento*

*p*

The Queen of Car-thage, whom we hate, As we do all in\_ pros-p'rous state, Ere

480

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

*f*

sun - set shall most wretch - ed prove, De-priv'd of fame, of life\_\_\_\_\_ and\_\_\_ love.

( $\begin{matrix} \sharp 6 & 6 & 5 \\ 4 & 4 & 4 \end{matrix}$ )

# Dido and Aeneas

## Chorus - Ho, Ho, Ho

(Mvmt. 17)

Editor: John Henry Fowler

(Revision: 5-20-2006)

Henry Purcell

(1659 - 1695)

**Vivace** ♩ = 100

*p*

Violin - 1st

Violin - 2nd

*p*

Viola

*p*

Soprano

*f*

Alto

*f*

Tenor

*f*

Bass

*f*

Basso

*p*

Harpisichord

*p*

Ho ho ho ho ho ho ho ho ho ho

Ho ho ho ho ho ho ho ho ho

Ho ho ho ho ho ho ho ho ho

Ho ho ho ho ho ho ho ho ho



492

Vln-1

Vln-2

Viola

S.  
ho ho ho ho ho ho ho ho ho ho ho ho ho

A.  
ho ho ho ho ho ho ho ho ho ho ho ho

T.  
ho ho ho ho ho ho ho ho ho ho ho ho ho

B.  
ho ho ho ho ho ho ho ho ho ho ho ho ho

Basso

Hrpscd

b

Detailed description: This is a page of a musical score, page 57, starting at measure 492. The score is for a full orchestra and choir. The instruments and voices are: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Basso), and Harp and Cello/Double Bass (Hrpscd). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The Soprano, Alto, Tenor, and Bass parts are vocal lines with the lyrics "ho" repeated. The instrumental parts include Vln-1, Vln-2, Viola, Basso, and Hrpscd. The Hrpscd part features a prominent melodic line with slurs and accents. The Bassoon part has a single note marked with a 'b' (basso) at the end of the page.

497

Vln-1

Vln-2

Viola

S.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho

A.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho

T.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho

B.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Basso

(6 46)

Hrpscd  
p

# Dido and Aeneas

## Witches' Trio - Ruin'd ere the set of sun

59

(Mvmt. 18)

Editor: John Henry Fowler

(Revision: 5-21-2006)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 130

1st Witch  
Ru-in'd ere the set of sun? Tell us, Tell us, how shall this be

2nd Witch  
Tell us, Tell us, how shall this be

Basso

Harpsichord

505

Vln-1  
*p*

Vln-2  
*p*

Viola  
*p*

Sor.  
The Tro-jan Prince you know is bound by Fate to seek I - tal - ian ground; The Queen and he...

1st W.  
done?

Basso

Hrpscd  
3  
*p*

509

Vln-1

Vln-2

Viola

Sor.

1st W.

— are now in chase,

Hark ! Hark !

Basso

Hrpscd

*p*



513

Vln-1

Vln-2

Viola

*p*

Sor.

1st W.

the cry \_\_\_ comes \_\_\_ on a pace !

But when they've

Basso

Hrpscd

*mf*

*più f*

*p*

517

Vln-1

Vln-2

Viola

Sor.

Basso

done, my trust - y elf, \_\_\_\_\_ In form of Mer - cu - ry him - self, As sent from Jove, shall



520

Vln-1

Vln-2

Viola

Sor.

Basso

chide \_\_\_ his stay, And charge \_\_\_ his sail to - night \_\_\_ with all his fleet a - way !

# Dido and Aeneas

## Chorus - Ho, Ho, Ho

(Mvmt. 19)

**Editor: John Henry Fowler**

(Revision: 5-21-2006)

**Henry Purcell**

(1659 - 1695)

*Vivace* ♩ = 130

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

Ho ho ho ho ho ho ho ho ho ho ho ho ho

Ho ho ho ho ho ho ho ho ho ho ho ho ho

Ho ho ho ho ho ho ho ho ho ho ho ho ho

529

Vln-1

Vln-2

Viola

S.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

A.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

T.  
ho ho ho ho ho ho ho ho ho

B.  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho


Basso  
6 46 b

Hrpscd


Detailed description: This is a page of a musical score, page 63, starting at measure 529. The score is for a full orchestra and choir. The instruments and voices are: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Basso), and Harpsichord (Hrpscd). The key signature is one flat (B-flat major or D minor). The Soprano, Alto, Tenor, and Bass parts have the lyrics "ho ho ho" repeated throughout the page. The Basso part has some figured bass notation: "6", "46", and "b". The Harpsichord part has a complex melodic line with many beamed notes. The string parts (Vln-1, Vln-2, Viola) have various rhythmic patterns, including rests and slurs.

534


Vln-1




Vln-2



Viola

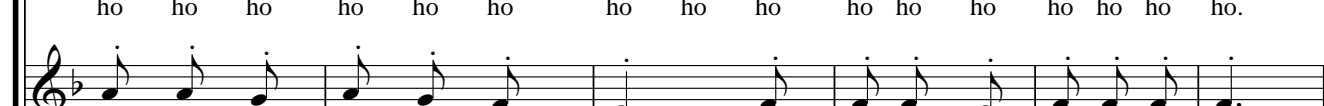


S.



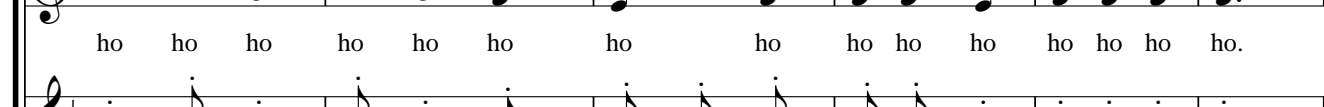
ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

A.



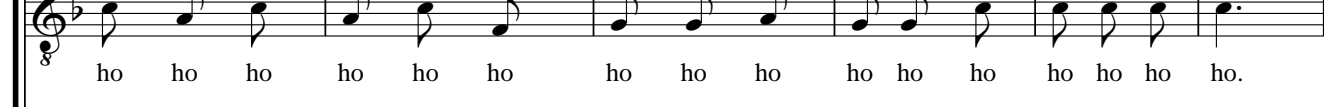
ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

T.



ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

B.



ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

Basso



Hrpscd





# Dido and Aeneas

## Witches' Duet - But ere we this perform

65

Editor: John Henry Fowler

(Revision: 5-22-2006)

(Mvmt. 20)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 130

1st Witch *f* But ere we this\_ per form, we'll con-jure\_ for a storm,

2nd Witch *f* But ere we this\_ per - form, we'll con-jure for a storm, But

Basso

Harpischord *p* *mf*

[ 2nd time: *p* ]

546

1st W. — But ere we this per form, But ere we this per-form, we'll

2nd W. ere we this per form, we'll con - jure for a storm,

Basso

Hrpscd

551

1st W. con - jure for a storm, we'll\_ con - jure for a\_ storm, storm, To

2nd W. — We'll con - jure for a storm, But storm,

Basso

Hrpscd 1. 2. *f*

556

1st W. mar their hunt - ing sport, To mar their hunt - ing sport, And drive

2nd W. To mar their hunt - ing sport, their hunt - ing sport, And drive

Basso

Hrpscd

561

1st W. 'em back to court, and drive

2nd W. 'em back to court, And drive

Basso

Hrpscd

567

1st W. 'em, drive 'em back to court. To court.

2nd W. 'em, drive 'em back to court. court.

Basso

Hrpscd

# Dido and Aeneas

## Chorus - In a deep vaulted cell

67

(Mvmt. 21)

Editor: John Henry Fowler  
(Revision: 5-24-2006)

Henry Purcell  
(1659 - 1695)

*Andante*  $\text{♩} = 120$

Violin - 1st *f* *pp* *f* *pp*

Violin - 2nd *f* *pp* *f* *pp*

Viola *f* *pp* *f* *pp*

Soprano *f* *pp* *f* *pp*  
In a deep vaulted cell, - ed cell, the charm we'll pre - pare, pre -

Alto *f* *pp* *f* *pp*  
In a deep vaulted cell, - ed cell, the charm we'll pre - pare, pre -

Tenor *f* *pp* *f* *pp*  
In a deep vaulted cell, - ed cell, the charm we'll pre - pare, pre -

Bass *f* *pp* *f* *pp*  
In a deep vaulted cell, - ed cell, the charm we'll pre - pare, pre -

Basso *f* *pp* *f* *pp*

Harpsichord *f* *pp* *f* *pp*

579

Vln-1 *f* *pp* *f* *pp*

Vln-2 *f* *pp* *f* *pp*

Viola *f* *pp* *f* *pp*

S. *f* *pp* *f* *pp*  
 - pare, Too dread-ful a prac-tice, too dread-ful a prac-tice, too dread-ful, too

A. *f* *pp* *f* *pp*  
 - pare, Too dread-ful a prac-tice, too dread-ful a prac-tice, too dread-ful, too

T. *f* *pp* *f* *pp*  
 - pare, Too dread-ful a prac-tice, too dread-ful a prac-tice, too dread-ful, too

B. *f* *pp* *f* *pp*  
 - pare, Too dread-ful a prac-tice, too dread-ful a prac-tice, too dread-ful, too

Basso *f* *pp* *f* *pp*

Hrpsc'd *f* *pp* *f* *pp*

585

Vln-1  
*f* *pp* *f* *pp*

Vln-2  
*f* *pp* *f* *pp*

Viola  
*f* *pp* *f* *pp*

S.  
*f* *pp* *f* *pp*  
dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen

A.  
*f* *pp* *f* *pp*  
dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen

T.  
*f* *pp* *f* *pp*  
dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen

B.  
*f* *pp* *f* *pp*  
dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen

Basso  
*f* *pp* *f* *pp*  
*f* *b* 6 *pp* *b* 6 (6) *b* 6 7 4 *b* *pp* 6 7 4 *b*

Hrpscd  
*f* *pp* *f* *pp*

591

Vln-1

Vln-2

Viola

S.  
air. In our deep vault - ed cell, - ed cell, the charm we'll pre -

A.  
air. In our deep vault - ed cell, - ed cell, the charm we'll pre -

T.  
air. In our deep vault - ed cell, - ed cell, the charm we'll pre -

B.  
air. In our deep vault - ed cell, - ed cell, the charm we'll pre -

Basso

Hrpscd

*f* *pp* *f*

*f* *pp* *f*

596

Vln-1 *pp* *f*

Vln-2 *pp* *f*

Viola *pp* *f*

S. *pp* *f* *pp*  
 - pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

A. *pp* *f* *pp*  
 - pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

T. *pp* *f* *pp*  
 - pare, pre - pare, too\_\_\_ dread - ful a prac - tice, too\_\_\_ dread - ful a

B. *pp* *f* *pp*  
 - pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

601

Vln-1 *f* *pp*

Vln-2 *f* *pp*

Viola *f* *pp*

S. *f* *pp*  
 prac - tice, for — this — op - en — air, for — this — op - en — air.

A. *f* *pp*  
 prac - tice for this op - en air, for this op - en air.

T. *f* *pp*  
 prac - tice for this op - en air, for this op - en air.

B. *f* *pp*  
 prac - tice for this op - en air, for this op - en air.

Basso *f* *pp*

Hrpscd *f* *pp*



# Dido and Aeneas

## The Dance of the Furies

73

Editor: John Henry Fowler

(Revision: 5-25-2006)

(Mvmt. 22)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 90

Violin - 1st *f* *tr* *pp*

Violin - 2nd *f* *tr* *pp*

Viola *f* *pp*

Basso *f* *pp*

Harpischord *f* *pp*

Detailed description: This block contains the musical score for measures 585 through 608. It features five staves: Violin 1st, Violin 2nd, Viola, Basso, and Harpischord. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 90 beats per minute. The score begins with a 3/4 time signature change. Dynamics range from forte (f) to pianissimo (pp). Trills (tr) are indicated in the violin parts. The Harpischord part provides harmonic support with chords and single notes.

609

Vln-1 *f* *tr*

Vln-2 *f* *tr*

Viola *f*

Basso *f*

Hrpscd *f*

Detailed description: This block contains the musical score for measures 609 through 632. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature is one flat and the time signature is 4/4. The score begins with a 3/4 time signature change. Dynamics are marked forte (f). Trills (tr) are indicated in the violin parts. The Hrpscd part provides harmonic support with chords and single notes.

611

Score for measures 611-613. The score is in B-flat major and 4/4 time. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The dynamics are *pp*, *f*, and *pp* across the measures.

Vln-1 *pp* *f* *pp*

Vln-2 *pp* *f* *pp*

Viola *pp* *f* *pp*

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

614

Score for measures 614-616. The score is in B-flat major and 4/4 time. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The dynamics are *f*, *pp*, and *f* across the measures. Trills are indicated with (tr) above notes in measures 615 and 616.

Vln-1 *f* *pp* *f* (tr)

Vln-2 *f* *pp* *f* (tr)

Viola *f* *pp* *f*

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

617

617

Vln-1 *pp* (tr) *f* *pp*

Vln-2 *pp* (tr) *f* *pp*

Viola *pp* *f* *pp*

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

Detailed description: This system contains measures 617, 618, and 619. The first violin part features a trill in measure 617, followed by a dynamic shift from *pp* to *f* in measure 618, and back to *pp* in measure 619. The second violin part mirrors this pattern. The viola and bass parts have a similar dynamic contour. The harpsichord provides harmonic support with chords and moving lines in both hands.

620

620

Vln-1 *f* *pp* *f*

Vln-2 *f* *pp* *f*

Viola *f* *pp* *f*

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

Detailed description: This system contains measures 620, 621, and 622. A double bar line precedes measure 620. The first violin part starts with a forte (*f*) dynamic, moves to *pp* in measure 621, and returns to *f* in measure 622. The second violin part follows a similar dynamic pattern. The viola and bass parts also show a dynamic shift from *f* to *pp* and back to *f*. The harpsichord accompaniment consists of chords and moving lines in both staves.

623

623

Vln-1

Vln-2

Viola

Basso

Hrpscd

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

Detailed description: This system contains measures 623, 624, and 625. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature has one flat (B-flat). Measure 623 shows Vln-1 and Vln-2 with *pp* dynamics and Vln-1 with *f*. Measure 624 shows Vln-1 and Vln-2 with *f* dynamics and Vln-1 with a fermata. Measure 625 shows Vln-1 and Vln-2 with *pp* dynamics. The Viola, Basso, and Hrpscd parts have dynamics of *pp*, *f*, and *pp* respectively in each measure.

626

626

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

Detailed description: This system contains measures 626, 627, and 628. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature has one flat (B-flat). Measure 626 shows Vln-1 with *f* and Vln-1 with *pp*. Measure 627 shows Vln-1 with *pp* and Vln-2 with *f*. Measure 628 shows Vln-1 with *pp* and Vln-2 with *f*. The Viola, Basso, and Hrpscd parts have dynamics of *f* and *pp* in each measure.

628

Vln-1 *f* *pp* *tr.*

Vln-2 *f* *pp*

Viola *f* *pp*

Basso *f* *pp*

Hrpscd *f* *pp*

[ *Thunder and Lightning, horrid music. The Furies sink down, the rest fly up* ]

# Dido and Aeneas

Act II, Scene ii, Ritornelle

Editor: John Henry Fowler

(Revision: 5-25-2006)

(Mvmt. 23)

Henry Purcell

(1659 - 1695)

*Allegro* ♩ = 80

Violin - 1st

Violin - 2nd

Viola

Basso

Harpsichord



636

Vln-1

Vln-2

Viola

Basso

Hrpscd

640

Vln-1

Vln-2

Viola

Basso

Hrpscd

The image shows a page of musical notation for measures 640 through 644. The score is arranged in five staves: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bass (Basso), and Harpsichord (Hrpscd). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. Measure 640 is marked with a '640' above the first staff. The first ending (1.) spans measures 643 and 644, and the second ending (2.) spans measures 644 and 645. Trills (tr) are indicated above the notes in measures 640, 641, and 642. The Harpsichord part features a melodic line in the right hand and a supporting bass line in the left hand. The Viola part includes a trill in measure 641. The Bass part provides a steady accompaniment. The Violin parts have more active melodic lines.

## Dido and Aeneas

## Aria - Belinda

(Mvmt. 24a)

Editor: John Henry Fowler

(Revision: 5-28-2006)

Henry Purcell

(1659 - 1695)

*Allegretto* ♩ = 90

Viola

Belinda *mf*

Thanks to these lone - some lone - some vales, These des - ert, des - ert

Basso *mf*

Harpischord *mf*

651

B.

hills and dales. So fair the game, so rich the sport, Di-

Basso *f*

Hrpscd *f*



657

B. 


- a - na's\_\_ self might to these\_ woods re - sort; So fair the game,

Basso 


Hrpscd 




663

B. 

so rich the sport, Di - a - na's\_\_ self might to\_\_ these\_ woods\_ re - sort. - sort.

Basso 

Hrpscd 

# Dido and Aeneas

## Chorus - Thanks to these lonesome vales

(Mvmt. 24-b)

**Editor: John Henry Fowler**

(Revision: 5-29-2006)

**Henry Purcell**

(1659 - 1695)

*Andante*  $\text{♩} = 130$

*mf [p]*

Violin - 1st

Violin - 2nd

*mf [p]*

Viola

*mf [p]*

Soprano

*mf [p]*

Thanks to these lone - some, — lone - some vales, These des - ert, des - ert

Alto

*mf [p]*

Thanks to these lone - some, lone - some vales, These des - ert, des - ert

Tenor

*mf [p]*

8 Thanks to these lone - some, — lone - some vales, These des - ert, des - ert —

Bass

*mf [p]*

Thanks to these lone - some, lone - some vales, These des - ert, des - ert

Basso

*mf [p]*

Harpichord

*mf [p]*

676

Vln-1 *p [mf]*

Vln-2 *p [mf]*

Viola *p [mf]*

S. *p [mf]*  
hills and dales, So fair the game, so rich the sport, Di-

A. *p [mf]*  
hills and dales, So fair the game, so rich the

T. *p [mf]*  
hills and dales, So fair the game, so rich the sport, Di-

B. *p*  
hills and dales, So fair the game, so rich the

Basso *p [mf]*  
7 6 # #

Hrpscd *p [mf]*

682

Vln-1 *mp*

Vln-2 *mp*

Viola *mp*

S. *mp*  
- a - na's self might to these woods re - sort; So fair the game,

A. *mp*  
sport, Di - a - na's self might to these woods re - sort; So fair the

T. *mp*  
- a - na's self might to these woods re - sort; So fair the game,

B. *mp*  
sport, Di - a - na's self might to these woods re - sort; So fair the

Basso *mp*

Hrpscd *mp*

688

Vln-1

Vln-2

Viola

S.  
so rich the sport, Di - a - na's self might to these woods re - sort.

A.  
game, Di - a - na's self might to these woods re - sort.

T.  
so rich the sport, Di - a - na's self might to these woods re - sort.

B.  
game, so rich the sport Di - a - na's self might to these woods re - sort.

Basso

Hrpscd

*f*

# Dido and Aeneas

86

## Aria - 2nd Woman

(Mvmt. 25-a)

Editor: John Henry Fowler

(Revision: 5-29-2006)

Henry Purcell

(1659 - 1695)

*Allegretto* *mf* ♩ = 130

2nd Woman

Basso

Harpichord

698

2nd W.

Oft she vis - its this lone moun - tain, Oft she bathes her in this foun - tain, Here, here

Basso

Hrpscd

703

2nd W.

Ac - tae - on met his fate, Here, here Ac - tae - on met his fate, Pur - sued

Basso

Hrpscd

708

2nd W. *p*

by his own hounds, And af-ter, af-ter mor-tal wounds, And af-ter, af-

Basso

Hrpscd *p*

713

2nd W. *p*

- ter mor-tal wounds Dis-cov - er'd too, too late; And af - ter, af - ter mor -

Basso

Hrpscd *p*

718

2nd W. *tr*

- tal wounds Dis-cov-er'd too, too late; Here Ac-tae-on met his fate.

Basso

Hrpscd

## Dido and Aeneas

Act II, Scene ii - Dance

Editor: John Henry Fowler

(Mvmt. 25-b)

Henry Purcell

(1659 - 1695)

(Revision: 5-30-2006)

*Allegro* ♩ = 130

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f*

728

Vln-1 *pp*

Vln-2 *pp* *tr*

Viola *pp*

Basso *pp*

Hrpscd *pp*



733

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*[*p*]

*f*[*p*]

*f*[*p*]

*f*[*p*]

*f*[*p*]

737

Vln-1

Vln-2

Viola

Ae.

Basso

Hrpscd

*p*

# Dido and Aeneas

## Aria - Aeneas - Dido

### Behold, upon my bending spear

( Mvmt. 26 )

**Editor: John Henry Fowler**  
 ( Revision: 5-31-2006 )

**Henry Purcell**  
 ( 1659 - 1695 )

*Andante*  $\text{♩} = 80$  *f*

Aeneas Be- hold,      up- on my bend- ing spear    A mon- ster's head stands bleed- ing, With tush- es far ex

Basso

Harpsichord

---

744

Vln-1 *ff*

Vln-2 *ff*

Viola *ff*

D. *f* *ff*  
The skies are cloud- ed;      Hark !

Ae. *f*  
- ceed- ing Those did Ve- nus' hunts- man tear !

Basso *f* *mf* *ff*

Hrpscd *f* *mf* *ff* *Piu mosso*

748

Vln-1 *ff*

Vln-2 *ff*

Viola *ff*

D.  
Hark! How thun - - - der Rends the moun-tain oaks a - sun der!

Ae.

Basso *ff*

Hrpscd *ff*

# Dido and Aeneas

## Aria and Chorus - Haste, haste to town

(Mvmt. 27)

Editor: John Henry Fowler

(Revision: 6-3-2006)

Henry Purcell

(1659 - 1695)

*Allegro*

$\text{♩} = 110$  *f*

Belinda

Haste, haste to town, haste, haste, haste haste, haste\_\_\_\_\_ to town, haste, haste to

Basso

Harpsichord



755

B.

town! This o - pen field No shel - ter, this o - pen field No shel - ter from the storm\_\_\_\_\_

Basso

Hrpscd



758

B.

— the storm can yeild; Haste, haste, haste, haste to town, haste, haste\_\_\_\_\_ to town, haste, haste

Basso

Hrpscd

Vln-1

Vln-2

Viola

B.

*mf* *f*

haste, haste, haste, haste, \_\_\_\_\_ to\_ town !

S.

Haste, haste to town, haste,

A.

Haste, haste to town, haste, haste to town,

T.

Haste, haste to town, haste,

B.

Haste, haste to

Basso

*mf* *f*

Hrpscd

*mf* *f*

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

haste, haste, haste, haste, \_\_\_\_\_ to town, haste, haste to town! this o - pen field No

haste, haste to town, haste, haste, haste, haste to town, haste, haste to town, haste, haste! this

haste, haste, haste, haste \_\_\_\_\_ to town! haste, haste to town! this o - pen field No

town, haste, haste, haste, haste, haste, haste to town, haste, haste to town! this

767

Vln-1

Vln-2

Viola

S.  
shel - ter, this o - pen field No shel - ter from the storm, the storm can yield; Haste, haste,

A.  
o - pen field No shel - ter, this o - pen field No shel - ter from the storm, the storm can yeild Haste, haste to

T.  
shel - ter, this o - pen field No shel - ter from the storm the storm can yeild; Haste,

B.  
o - pen field No shel - ter, this o - pen field No shel - ter from the storm can yield; Haste,

Basso

Hrpscd

# # (-) (6) 4 #3

*f* *p*

770

The musical score consists of eight staves. The top three staves are for strings: Vln-1, Vln-2, and Viola. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for Basso and Harp (Hrpscd). The key signature is two sharps (F# and C#). The time signature is 7/8. Dynamics include *mf* and *f*. Lyrics are provided for the vocal parts.

**Vln-1**  
*mf*

**Vln-2**  
*mf*

**Viola**  
*mf*

**S.**  
*mf* haste, haste to town, haste, haste \_\_\_\_\_ to town, *f* haste, haste,

**A.**  
*mf* town, haste, haste, haste, haste to town, haste, haste to town, *f* haste, haste, haste,

**T.**  
*mf* haste, haste, haste to town, haste, haste \_\_\_\_\_ to town, *f* haste, haste,

**B.**  
*mf* haste, haste, haste to town, haste, haste, *f* haste,

**Basso**  
*mf* haste, haste, haste to town, haste, haste, *f* haste,

**Hrpscd**  
*mf* haste, haste, haste to town, haste, haste, *f* haste,



772

**Vln-1** *mf* *p*

**Vln-2** *mf* *p*

**Viola** *mf* *p*

**Ae.** *p*

**S.** *mf* *p*  
haste, haste, haste, haste to town!

**A.** *mf* *p*  
haste, haste, haste, haste, haste, haste to town!

**T.** *mf* *p*  
haste, haste, haste, haste, haste, haste to town!

**B.** *mf* *p*  
haste, haste, haste, haste, haste, haste, haste to town!

**Basso** *mf* *p*

**Hrpscd** *mf* *p*

# Dido and Aeneas

98

## Aria - Stay Prince, and hear

(Mvmt. 28)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 6-4-2006)

*Andante* ♩ = 80

Aeneas *f* To - night ?

Spirit *f* Stay, Prince, and hear great Jove's com-mand: He sum mons thee this night a - way To

Basso *f* (#)

Harpichord *f* *mf*

778

Sp. *tr* - night thou must for-sake this land; The an-gry God will brook no lon - ger stay. Jove com

Basso (7 #) 7 6 4 3) # 4

Hrpscd

781

Sp. *mf* - mands thee, waste no more In love's de - light those pre - cious hours Al - low'd by th'al might y powers To gain

Basso *mf*

Hrpscd *mf*

784

Ae. Jove's com-mands shall be o-bey'd; To-

Sp. — th'Hes pe - rian shore, And ru-in'd Troy re-store.

Basso

Hrpscd *f*

787

Ae. *p* *expressivo*

- night our an - chors shall be weigh'd. But ah! but ah!

Basso *p* (#) (#)

Hrpscd *p*

791

Ae. *mf*

— what lan-guage can I try, My in - jur'dQueen to pa - ci fy? No soon - er she re - signs her

Basso *mf* (#4 - 6 76) (#) (#4/2)

Hrpscd *mf*

795

Ae. *f*

heart But from her arms — I'm force'd to part. How can so hard a fate be took? One nighten -

Basso *f*

Hrpscd *f* 2

799

Ae. *tr*

- joy'd, the next for - sook. Yours be the blame, ye Gods! For I o - bey your will; but with

Basso (# 6)

Hrpscd *mp* *f*

803

Ae.

more ease could die, but with more, more ease could die.

Basso (#)

Hrpscd *f*

# Dido and Aeneas

## Sailor's Chorus

101

Editor: John Henry Fowler

(Revision: 6-13-2006)

Henry Purcell

(1659 - 1695)

*Allegro molto*

$\text{♩} = 140$

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

The first system of the score features three staves: Violin - 1st, Violin - 2nd, and Viola. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro molto' with a metronome marking of 140 quarter notes per minute. The dynamics are marked 'f' (forte). The Violin - 1st part begins with a rest followed by a series of eighth notes. The Violin - 2nd part has a rest for the first two measures, then enters with eighth notes. The Viola part has a rest for the first four measures, then enters with eighth notes.



813

Vln-1 *tr*

Vln-2 *tr*

Viola

Basso *f*

Hrpscd *f*

The second system of the score features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature remains two flats, and the time signature is 3/4. The measure number 813 is indicated at the beginning of the first staff. The Violin parts (Vln-1 and Vln-2) include trills, marked with 'tr'. The Basso and Hrpscd parts are marked with 'f' (forte). The Viola part continues with eighth notes. The Basso and Hrpscd parts have rests for the first four measures, then enter with eighth notes.

102

819

Vln-1

Vln-2

Viola

Basso

Hrpscd

*tr*

*p*

*p*

*p*

*tr*

*p*

*mf*



825

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*f*

*f*

*f*

831

Vln-1

Vln-2

Viola

Basso

Hrpscd



837

Enter Sailors

Vln-1

Vln-2

Viola

A.

Basso

Hrpscd

*tr*

*tr*

*1st Sailor ff*

Come a-

*cresc.*

*ff*

*ff*

843

A.

- way, fel-low sai - lors, come a - way, your an - chors be weigh - ing, Time and

Basso

Hrpscd

848

A.

tide will ad - mit no de - lay - ing; Take a booz - y short leave of your nymphs of the

Basso

(6)

Hrpscd

*mf*

854

A.

shore, And si - lence their mourn - ing With vows of re - turn - ing, But nev - er in -

Basso

Hrpscd

*piu f*



860

A. *~*

- tend - ing to vis - it them more, no ne-ver in - tend-ing to vis - it them

Basso

Hrpscd *p*



866

A. *~*

more, no nev - er, no nev - er in - tend - ing to vis - it them

Basso

Hrpscd *p* *f* *f*

871

Vln-1

Vln-2

Viola

S. *Chorus*  
Come a - way, Fel - low sai - lors, come a - way, Your

A. *Chorus*  
more ! Come a - way, Fel - low sai - lors, come a - way, come a - way, come a - way, Your

T. *Chorus*  
Come a - way, Fel - low sai - lors, come a - way, come a - way, Your

B. *Chorus*  
Come a - way, Fel - low sai - lors, come a - way, come a - way, come a - way, Your

Basso

Hrpscd *f*

877

Vln-1

Vln-2

Viola

S.  
an - chors be weigh -ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short

A.  
an - chors be weigh -ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short

T.  
an - chors be weigh -ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short

B.  
an - chors be weigh -ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short

Basso  
(6) (4)

Hrpscd

883

Vln-1

Vln-2

Viola

S.  
leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

A.  
leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

T.  
leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

B.  
leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

Basso

Hrpscd

♭6 (6 6 7 6)

889

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

- turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

- turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

- turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

- turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

h (-) #4 2

[p]

896

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

*f* *p* *f*

*f* *p* *f*

# Dido and Aeneas

## The Sailor's Dance

111

Editor: John Henry Fowler

(Revision: 6-4-2006)

(Mvmt. 30)

Henry Purcell

(1659 - 1695)

♩ = 160 *Allegro*

Violin - 1st *f [p]*

Violin - 2nd *f [p]*

Viola *f [p]*

Basso *f [p]*

Harpischord *Allegro*  
*f [p]*

Detailed description: This block contains the musical notation for measures 88, 89, and 90. It features five staves: Violin 1st, Violin 2nd, Viola, Basso, and Harpsichord. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The tempo is marked 'Allegro' with a metronome marking of quarter note = 160. Dynamics are indicated as *f [p]* for all instruments. The Harpsichord part is also marked 'Allegro'. A double bar line with repeat dots is present at the end of measure 90.

910

Vln-1 *f [p]*

Vln-2 *f [p]*

Viola *f [p]*

Basso *f [p]*

Hrpscd *f [p]*

Detailed description: This block contains the musical notation for measures 91, 92, 93, and 94. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature is two flats, and the time signature is 3/2. Dynamics are indicated as *f [p]* for all instruments. A double bar line with repeat dots is present at the beginning of measure 91. The notation includes various rhythmic values and articulation marks.

916

Vln-1

Vln-2

Viola

Basso

Hrpscd

1. 2.

Enter Sorceress and Witches

*p*

The musical score for measures 916-920 is written for five instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bassoon (Basso), and Harpsichord (Hrpscd). The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 916. Vln-1 and Vln-2 play a melodic line with a first ending (marked '1.') and a second ending (marked '2.'). The Viola and Basso parts provide harmonic support with a similar melodic contour. The Hrpscd part features a more active accompaniment. A dynamic marking of *p* (piano) is indicated in the Basso and Hrpscd parts. The score concludes with the instruction 'Enter Sorceress and Witches' in measure 920, where the strings play a sustained chord.



# Dido and Aeneas

## Witches Duet

113

Editor: John Henry Fowler

(Mvmt. 31)

Henry Purcell

(Revision: 4-17-2006)

(1659 - 1695)

**♩ = 80 Adagio**

Sorceress

See, see the flags and stream-ers curl - ing, An-chors weigh ing, sails un-

Basso

Harpischord

*f*

925

Sor.

furl - ing !

1st W.

2nd W.

Basso

Hrpscd

Phe - be's pale de-lud - ing beams Gild - ing o'er\_ de - ceit - ful\_ streams

Our plot has took,

928

1st W.

2nd W.

Basso

Hrpscd

E lis - sa's ru - in'd ! ho\_ ho, ho\_ ho, ho\_ ho, ho\_ ho\_ ho,

The Queen's for - sook ! ho\_ ho, ho\_ ho, ho\_ ho, ho\_ ho, ho\_ ho\_ ho,

*tr*

931

1st W. ho ! E- lis - sa's ru in'd ! ho\_ ho ! ho\_ ho ! ho\_ ho, ho\_ ho, ho\_ ho\_ ho

2nd W. E- lis - sa's ru - in'd ! ho\_ ho ! ho\_ ho ! ho\_ ho, ho\_ ho\_ ho\_

Basso

Hrpscd

934

1st W. ho ! Our plot has took, Our plot has took, The Queen's for - sook ! ho\_ ho ! ho\_ ho ! ho\_

2nd W. ho ! Our plot has took, The Queen's for- sook ! ho\_ ho ! ho\_ ho ! ho\_ ho, ho\_

Basso

Hrpscd

937

1st W. ho ! E- lis - sa's ru - in'd ! ho\_ ho ! ho\_ ho, ho\_ ho\_ ho\_ ho ho ho ho ho !

2nd W. ho ! E- lis - sa's ru - in'd ! ho\_ ho ! ho ho, ho\_ ho, ho\_ ho\_ ho\_ ho\_ ho\_ ho\_ ho !

Basso

Hrpscd

# Dido and Aeneas

## Sorceress's Aria

( *Mvmt. 32* )

**Editor: John Henry Fowler**

( *Revision: 4-22-2006* )

**Henry Purcell**

( *1659 - 1695* )

*Allegro* ♩ = 120

Sorceress

Our next mo - tion must be to storm her

Basso

Harpichord

*mf*



946

Sor. lov - er on the o - cean. o - cean. From the ru - in of o - thers our

Basso

Hrpscd

951

Sor. 

plea - sures we bor - row; E - lis - sa bleeds \_\_\_\_\_ to - night, E -

Basso 

Hrpscd 



956

Sor. 

- lis - sa bleeds \_\_\_\_\_ to - night, and Car - thage \_\_\_\_\_ flames to - mor - row !

Basso 

Hrpscd 

# Dido and Aeneas

## Witches's Chorus

( Mvmt. 33 )

Editor: John Henry Fowler

( Revision: 4-22-2006 )

Henry Purcell

( 1659 - 1695 )

$\text{♩} = 140$  *Allegro*

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

*Allegro*

*f*

De - struct - ion's our de - light, De - light our great - est sor - row; E -

De - struct - ion's our de - light, De - light our great - est sor - row; E -

De - struct - ion's our de - light, De - light our great - est sor - row; E -

De - struct - ion's our de - light, De - light our great - est sor - row; E -

966

Vln-1

Vln-2

Viola

S.

- lis - sa dies to - night, And Car-thage flames to - mor - row ! Ho

A.

- lis - sa dies to - night, And Car-thage flames to - mor - row ! Ho ho ho ho

T.

- lis - sa dies to - night, And Car-thage flames to - mor - row ! Ho

B.

- lis - sa dies to - night, And Car-thage flames to - mor - row ! Ho ho ho ho !

Basso

Hrpscd

*mf*

971

Vln-1

Vln-2

Viola

S.  
ho ho ho! ho ho ho! E - lis - sa dies to - night, And

A.  
ho! ho ho! E - lis - sa dies to - night, And

T.  
ho ho ho! ho ho ho! E - lis - sa dies to - night, And

B.  
ho ho! ho ho! E - lis - sa dies to - night, And

Basso

Hrpscd

1.

1st

2nd

1.

1st

2nd

975

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

Car-thage flames to - mor- row ! De - night And Car-thage flames to - mor - row !

Car - thage flames to - mor- row ! De - night And Car-thage flames to - mor - row !

Car - thage flames to - mor- row ! De - night And Car-thage flames to - mor - row !

Car - thage flames to - mor- row ! De - night And Car-thage flames to - mor - row !



# Dido and Aeneas

## Act III, Scene i, Witches' Dance

121

Editor: John Henry Fowler

(Mvmt. 34)

Henry Purcell

(Revision: 6-4-2006)

(1659 - 1695)

*Allegro*  $\text{♩} = 80$

Violin - 1st *f[p]*

Violin - 2nd *f[p]*

Viola *f[p]*

Basso *f[p]*

Harpsichord *Pomposo* *f[p]*

985

Vln-1 *f[p]*

Vln-2 *f[p]*

Viola *f[p]*

Basso *f[p]*

Hrpscd *f[p]*

991  $\text{♩} = 100$

Vln-1 *f*

Vln-2 *f*

Viola *f*

Basso *f*

Hrpscd *f*

999

Vln-1 *f* tr.

Vln-2 *f*

Viola *f*

Basso *f*

Hrpscd *f*

1005

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

Basso *p* *f*

Hrpsc'd *p* *f*



1010

Vln-1

Vln-2

Viola

Basso

Hrpsc'd

1015

Vln-1

Vln-2

Viola

Basso

Hrpscd

*dim*

Detailed description: This page of a musical score, numbered 124, contains measures 1015 through 1019. The score is for five instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bassoon (Basso), and Harpsichord (Hrpscd). The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The first violin part (Vln-1) features a melodic line with eighth and quarter notes. The second violin (Vln-2) plays a similar melodic line. The viola part consists of a steady eighth-note accompaniment. The bassoon (Basso) part has a melodic line with some rests. The harpsichord (Hrpscd) part provides harmonic support with chords and a melodic line in the right hand, and a steady eighth-note accompaniment in the left hand. A dynamic marking of *dim* (diminuendo) is placed above the harpsichord part in measure 1017. The score ends with a double bar line and repeat dots at the end of measure 1019.

# Dido and Aeneas

## Aria / Duet - Dido - Belinda - Aeneas

125

Editor: John Henry Fowler  
(Revision: 6-10-2006)

(Mvmt. 35)

Henry Purcell  
(1659 - 1695)

*Adagio*  $\text{♩} = 85$

Dido *p* Your coun - sel all is urg'd in vain, To earth and

Basso *p*

Harpichord *p* *mp* *f*

1025

D. *p* heav'n I will com - plain; To earth and heav'n why do I call? Earth and

Basso

Hrpscd *p*

1029

D. *tr* *mf* heav'n con - spire my fall. To fate I sue, of o - ther means be - reft, The on - ly

Basso *mf*

Hrpscd *mf*

1033

D. *re-fuge for the wretch-ed\_ left.*

B. *See, ma-dam, see where the Prince ap-pears ! Such*

Basso *(6 5) (4 #)*

Hrpscd *f*

1036

B. *sor-row in his look he bears As would con-vince you he's still\_ true.*

Ae. *What shall lost Ae-*

Basso *p*

Hrpscd *p*

1039

Ae. *ne - as do ? How, how,\_ roy-al fair, shall I im-part The god's de- cree, and tell you*

Basso *mf* *5 6 5 6 7 6 7 7* *(h)*

Hrpscd *mf*

1043

*f*

D. Thus, on the fa - tal banks of Nile Weeps the de - ceit - ful

Ae. we must part ?

Basso

Hrpscd *f* 3

1046

D. cro - co - dile; Thus hy - po - crites that mur - der act Make heav'n and gods the au - thors of the fact !

Basso

Hrpscd

1049

D. By all that's good, no more ! All that's good you have for -

Ae. By all that's good ...

Basso

Hrpscd 3

1052

D. *f* - swore. To your pro-mis'd em-pire fly\_\_\_\_\_ And let for-sa-ken Di-do die.

Ae. *f* In

Basso *f* 6

Hrpscd *f*

1055

D. No, faith-less

Ae. spite of Jove's com-mand\_\_\_\_\_ I'll stay, Of-fend the gods, and Love o-bey.

Basso

Hrpscd *f*

1058

D. man, thy course pur-sue; I'm now re-solv'd\_\_\_\_\_ as well as you. No re-pen-tanceshall re-claimThe in-jur'd

Basso 5 6

Hrpscd



1061

D. Di - do's slight-ed flame; For 'tis e-nough, what-e'er you now de- cree, That you had once a

Basso

Hrpscd

1064

D. thought of leav - ing me. A -

Ae. Let Jove say what he please, I'll stay !

Basso

Hrpscd

1067

D. - way, a - way ! a - way, a - way ! No, no, no, no, no,

Ae. No, no, I'll stay ! No, no, I'll stay ! I'll stay ! I'll stay !

Basso

Hrpscd

1070

D. no, a - way, a - way, a - way, a - way, a - way, To Death I'll

Ae. I'll stay, and Love o - bey ! I'll stay, and Love o - bey ! I'll stay, I'll stay,

Basso (4) (3)

Hrpscd

1073

D. fly if long - er you de - lay, A - way, a - way ! But

Ae. and Love o - bey, and Love o - bey. [Exit Aeneas]

Basso (#) (6) (5)

Hrpscd (4) (#) *p*

*Largo* ♩ = 60

1076

D. Death, a - las ! I can - not shun; Death must come when he is gone.

Basso ♯ 6 (#) 5

Hrpscd

# Dido and Aeneas

## Chorus - Great minds against themselves conspire

(Mvmt. 36)

Editor: John Henry Fowler

(Revision: 5-27-2006)

Henry Purcell

(1659 - 1695)

*Sostenuto* ♩ = 120

Violin - 1st *mf*

Violin - 2nd *mf*

Viola *mf*

Soprano *mf*  
Great minds a- gainst them-selves con- spire, great minds, great minds a- gainst, a -

Alto *mf*  
Great minds a- gainst them-selves con - spire, great minds, great minds a- gainst, a -

Tenor *mf*  
Great minds a- gainst them-selves con - spire, great minds, great minds a- gainst, a -

Bass *mf*  
Great minds a- gainst them-selves con- spire, great minds, great minds, a -

Basso *mf*

Harpsichord *mf*

1084

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

*p*

*p*

*p*

*p*

*p*

*p*

- gainst them-selves con - spire, And shun the cure they most, they most de - sire.

- gainst them-selves con - spire, And shun the cure, the cure, and

- gainst them-selves con - spire, And shun the cure they most de - sire,

- gainst them-selves con - spire, And shun the

1088

Vln-1

Vln-2

Viola

S. *p*  
and shun the cure they most de - sire, — they — most de - sire.

A. *p*  
shun the cure they most de - sire, the cure they most de - sire.

T. *p*  
and shun the cure they most, they most de - sire.

B. *p*  
cure they most de - sire, and shun the cure they most de - sire.

Basso  
#6 (6 - 5)  
4 #

Hrpscd *p*

# Dido and Aeneas

## Aria - Dido - Thy Hand, Belinda

**Editor: John Henry Fowler**

(Revision: 6-6-2006)

(Mvmt. 37)

**Henry Purcell**

(1659 - 1695)

*Largo* ♩ = 80

*p*

Dido

Thy hand, Be - lin - da; dark - - - ness shades me, On thy

Basso

*p*

Harpischord

*p*

1095

D.

bo - som let me rest; More I would, — but Death — in -

Basso

*p*

Hrpscd

*p*

1098

D.

- vades me; Death — is now — a wel - come — guest.

Basso

*pp*

Hrpscd

*pp*

# Dido and Aeneas

## Dido's Lament

(Mvmt. 38)

135

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 5-16-2006)

*Adagio* ♩ = 90

Violin - 1st *pp* very softly

Violin - 2nd *pp* very softly

Viola *pp* very softly

Dido *mf*

Basso *mf* *pp* very softly

When I am

1107

Vln-1

Vln-2

Viola

D. laid, am laid in earth, may my wrongs create No

Basso

1112

Vln-1 1. *tr*

Vln-2

Viola

D. *tr*

Basso

trou-ble, no trou-ble in thy breast, When I am

1117 2. *tr*

Vln-1

Vln-2

Viola

D.

Basso

Re - mem - ber me ! re - mem - ber me ! but

1122

Vln-1

Vln-2

Viola

D.

Basso

ah ! for - get my fate, re - mem - ber me ! but ah !

1127

Vln-1

Vln-2

Viola

D.

Basso

for - get my fate. Re - mem - ber me ! re - mem - ber me ! but



1132

Vln-1

Vln-2

Viola

D.  
ah! for - get my fate, re - mem - ber me! but ah!

Basso

1137

**Ritornelli**

Vln-1

Vln-2

Viola

D.  
for - get my fate.

Basso

1142

Vln-1

Vln-2

Viola

Basso

# Dido and Aeneas

## Chorus - With drooping wings

(Mvmt. 39)

**Editor: John Henry Fowler**

(Revision: 6-6-2006)

**Henry Purcell**

(1659 - 1695)

*Larghetto* ♩ = 100

*p*

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

*p*

With droop - ing wings ye Cu - pids\_ come, with droop - ing wings, with

With droop - ing wings ye

With droop - ing wings ye Cu - pids\_ come, With droop - ing

With droop - ing wings ye Cu - pids\_ come,

1154

Vln-1

Vln-2

Viola

S.  
droop - - ing wings, with droop - ing wings ye Cu pids come, And

A.  
Cu - pids come, with droop - ing wings ye Cu - pids come, And

T.  
droop - ing wings, with droop-ing wings, with droop-ing wings, with droop-ing wings ye cu - pids\_ come,

B.  
With droop - ing wings ye Cu - pids come, \_\_\_\_\_ ye Cu - pids come,

Basso

Hrpscd

1159

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

scat - ter ro - ses, scat - ter, scat - ter ro - ses on her tomb,

scat - ter ro - ses, scat - ter, scat - ter ro - ses, on her tomb, Soft, soft, and

And scat - ter, scat - ter ro - ses, on her tomb, Soft, soft,

And scat - ter ro - ses, scat - ter ro - ses on her tomb,

[pp]

1164

Vln-1

Vln-2

Viola

S. *pp*

Soft, soft, and gen - tle, soft, soft, soft, soft, and

A. *pp*

gen - tle as her heart, gen - tle as her heart, soft, soft, and gen - tle,

T. *pp*

soft and gen - tle as her heart, soft, soft, and

B. *pp*

Soft, soft, and gen - tle, soft, soft, soft, soft, soft, and

Basso *pp*

# 6 # (6) (7 7 6)

Hrpscd *pp*

1169

Vln-1 *p mp mf f mf*

Vln-2 *p mp mf f mf*

Viola *p mp mf f mf*

S. *p mp mf f mf*  
 gen - tle as her heart; Keep here, hear your watch, keep here, here, keep here your watch, and

A. *p mp mf f mf*  
 gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

T. *p mp mf f mf*  
 gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

B. *p mp mf f mf*  
 gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

Basso *p mp mf f mf*

Hrpscd *p mp mf f mf*

1174

Vln-1 *p* *w* 1. 2.

Vln-2 *p*

Viola *p*

S. *p* *mf*  
 nev-er, nev er, nev - er part, and nev er, nev-er, nev - er, nev - er\_ part, With droop - part.

A. *p* *mf*  
 nev er, nev er, nev - er part, and nev-er, nev-er, nev - er, nev - er part, part.

T. *p* *mf*  
 nev-er, nev er, nev - er part, and nev-er, nev er, nev - er, nev - er part With part.

B. *p* *mf*  
 nev-er, nev er, nev - er part, and nev er, nev-er, nev - er, nev - er part part.

Basso *p* *mf*  
 ♭ 6 # # 6 #3  
 4

Hrpscd *dim.* *p* *mf* *p* 1. 2.