

# Dido and Aeneas

## Overture

(Mvmt. 1)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 7-29-2006)

*Adagio*  
♩ = 80

1

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f Adagio*

4

Vln-1 *mf* *f*

Vln-2 *mf* *f*

Viola *mf* *f*

Basso *mf* *f*

Hrpscd *mf* *f*

9

Vln-1

Vln-2

Viola

Basso

Hrpscd

(tr)

Dynamic markings: *mp*, *mp*

Measure 9 starts with a trill on the first violin. The first violin part features a melodic line with trills and slurs. The second violin and viola parts have rhythmic patterns. The bassoon part has a steady eighth-note accompaniment. The harpsichord part provides harmonic support with chords and moving lines in both hands.



13 ♩ = 140

Vln-1

Vln-2

Viola

Basso

Hrpscd

*mp*

*mp*

*mp*

Dynamic markings: *mp*, *mp*, *mp*

Tempo marking: ♩ = 140

Measure 13 begins with a repeat sign. The first violin part has a melodic line starting with a *mp* dynamic. The second violin part has a rhythmic pattern starting with a *mp* dynamic. The viola and bassoon parts are mostly silent. The harpsichord part has a rhythmic accompaniment starting with a *mp* dynamic.

1'27.4"  
17.4.98  
3

16

Vln-1

Vln-2

Viola

Basso

Hrpscd

Musical score for measures 16-18. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The instruments are Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. Measures 16 and 17 feature a forte (*f*) dynamic. In measure 18, the Viola and Bassoon parts begin with a mezzo-piano (*mp*) dynamic, while the other instruments remain forte.



19

Vln-1

Vln-2

Viola

Basso

Hrpscd

Musical score for measures 19-21. The score continues in 3/4 time with the same key signature. Measures 19 and 20 feature a piano (*p*) dynamic across all instruments. In measure 21, the Viola and Bassoon parts continue with a piano (*p*) dynamic, while the Violins and Harpsichord have rests.

22

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*f*

*f*

*f*



26

Vln-1

Vln-2

Viola

Basso

Hrpscd

*dim.*

29

Vln-1

Vln-2

Viola

Basso

Hrpscd

*cresc.*

Detailed description: This system contains measures 29, 30, and 31. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The strings (Vln-1, Vln-2, Viola, Basso) play a rhythmic pattern of eighth notes. The harpsichord (Hrpscd) plays a sequence of chords, with a *cresc.* marking over the first two measures. A double bar line is at the end of measure 31.

32

Vln-1

Vln-2

Viola

Basso

Hrpscd

*cresc.*

Detailed description: This system contains measures 32, 33, 34, and 35. The key signature remains three flats. The strings continue with their rhythmic pattern. The harpsichord plays chords with rests, with a *cresc.* marking over the last two measures. A double bar line is at the end of measure 35.

35

Vln-1 *f* *tr*

Vln-2 *f* *w*

Viola *f*

Basso *f*

Hrpscd *f*

# Dido and Aeneas

## Aria/Chorus - Shake the cloud / Banish sorrow

7

Editor: John Henry Fowler

(Revision: 6-15-2006)

(Mvmt. 2a-b)

Henry Purcell

(1659 - 1695)

*Allegretto*

♩ = 90

1 2

Belinda *mf* Shake the cloud from off your

Basso *p* *mf*

Harpichord *p* *mf*



5

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

Basso

Hrpscd *cresc.*



9

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

Basso *f* *mf*

Hrpscd *f* *mf*

13

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

Basso

Hrpscd *1. p*

16 *♩ = 130*

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.*



21

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*

25

Vln-1

Vln-2

Viola

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

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

T.  
8 - proach the fair, Grief should ne'er, should ne'er ap - proach the fair.

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

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

Hrpscd

*p*

*p*

# Dido and Aeneas

## Aria/Ritornello - Dido - Ah, Belinda

11

Editor: John Henry Fowler

(Mvmt. 3)

Henry Purcell

(1659 - 1695)

(Revision: 6-15-2006)

*Slow*  
♩ = 90

1 3

Dido *mf*  
Ah! Ah! Ah! Be - lin - da, I am

Basso *mp*  
{ 4 } { 3 } { 6 } { 6 }

Harpisichord *mp*  
3

---

7

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

Basso *mf*  
{ 6 }

Hrpscd *mf*

---

13

Dido *tr p*  
I am press'd With tor - ment not to be con - fess'd.

Basso *p*

Hrpscd *p*

18

Dido

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

Basso

{ 4 }

Hrpscd

25

Dido

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

Basso

{ # } { 6 }

Hrpscd

*cresc.*

31

Dido

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

Basso

{ 6 4 #3 } { 6 }

Hrpscd

37

Dido *tr* *f*  
 - guish till my grief\_ is known, Yet would not, yet would not, would\_\_ not

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

Hrpscd *f* *mf*



43

Dido *p*  
 have\_\_ it\_\_ guess'd, Peace\_\_ and

Basso *p*  
 {4} {3}

Hrpscd *p*



49

Dido *pp*  
 I are stran - gers\_ grown, Peace\_\_ and I are stran - gers, stran - gers\_\_

Basso *pp*  
 {4 4} {4}

Hrpscd *pp*

56 *Ritornello*

Vln-1

Vln-2

Viola

Dido  
grown.

Basso

Hrpscd

*p*

62

Vln-1

Vln-2

Viola

Basso

Hrpscd

*mp* *mf* *tr*

*mp* *mf* *tr*

*mp* *mf*

*mp* *mf*

# Dido and Aeneas

## Duet - Dido/Belinda - Grief increases

15

Editor: John Henry Fowler

(Mvmt. 4)

Henry Purcell

(Revision: 6-15-2006)

(1659 - 1695)

*Andante*

$\text{♩} = 90$

1

4

Vln-1 *p*

Vln-2 *p*

Viola *p*

Dido *p* Mine ad-mits of no re-veal-ing.

B. *p* Grief in-creas-es by con-veal-ing; Then let me speak; the Tro-jan guest In-to your

Basso *p*

Hrpscd *p*



B.  $\text{♩} = 130$  ten-der thoughts has press'd.

2nd W. The great-est bless-ing— Fate can give, Our Car-thage to se-

Basso

Hrpscd

9

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



# Dido and Aeneas

## Chorus - When Monarchs Unite

17

Editor: John Henry Fowler  
(Revision: 6-15-2006)

(Mvmt. 5)

Henry Purcell  
(1659 - 1695)

*Allegro*  
♩ = 180

1 5

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*

Harpisichord *f* 5

8

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: 6-16-2006)

Henry Purcell

(1659 - 1695)

*Slow*  
♩ = 60

1 6

Dido

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

Basso

Harp-sichord

*mf*

---

4 *f* *p*

Dido

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

Basso

Hrpscd

*f* *p*

---

7

Dido

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

B.

A tale so

Basso

Hrpscd

*mf* *f* *p*

10

B. strong and full of woe Might melt the rocks, as well as you. *mf*

2nd W. What

Basso *mf*

Hrpscd *mf*

13

Dido Mine with

2nd W. stub-born heart un-mov'd could see Such dis tress, such pi - e - ty ? *p*

Basso 5 6 (h)

Hrpscd *p* *f*

16

B. storms of care op press'd Is taught to pi - ty the dis

Basso

Hrpscd

19

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

Basso *p*

Hrpscd *p*



22

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

Basso

Hrpscd

# Dido and Aeneas

## Duet and Chorus - Fear No Danger

22

Editor: John Henry Fowler

(Mvmt. 7)

Henry Purcell

(1659 - 1695)

(Revision: 6-24-2006)

**Allegro**  
♩ = 180

1 **7** *f* (*p*)

Belinda

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

2nd Woman

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

Basso

*f* (*p*) (#6)

Harpisichord

*f* (*p*)

9

B.

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

2nd W.

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

Basso

*p*

Hrpscd

*p*

17

B.

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

2nd W.

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

Basso

*f*

Hrpscd

*f*

25

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

2nd W. *p* Cu - pids strew your path with flowers Gath - er'd from E - ly - sian bowers. *tr*

Basso *p*

Hrpscd *p*



33

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

2nd W. *f* Fear no dan - ger — to en - sue, The he - ro loves as well as you.

Basso *f* (#6)

Hrpscd *f*

41

Vln-1 *f (p)*

Vln-2 *f (p)*

Viola *f (p)*

S. *f (p)*  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

A. *f (p)*  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

T. *f (p)*  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

B. *f (p)*  
Fear no dan - ger to en - sue, The he - ro loves as well as you.

Basso *f (p)*

Hrpscd *f (p)*

---

49

Vln-1 *p*

Vln-2 *p*

Viola *p*

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

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



57

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

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

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

Basso

Hrpscd *f*

65

Vln-1 *p*

Vln-2 *p*

Viola *p*

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

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

73

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

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

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

Basso *f*

Hrpscd *f* #6

# Dido and Aeneas

Recit. - Dido/Belinda/Aeneas - See, your royal guest

27

Editor: John Henry Fowler

(Revision: 6-24-2006)

Henry Purcell

(1659 - 1695)

*Andante*  
♩ = 80

1 8

[Aeneas enters with his train]

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

Basso *f* (7 # 6)

Harpichord *f*

---

4

B. bears !

Aeneas *mf* When, when, roy - al fair, shall I be bless'd, With cares\_\_ of\_\_

Basso *mf*

Hrpscd *mf*

7

Dido

Fate for-bids what you pur-sue.

Aeneas

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

Basso

7 (#) 6 # (4)

Hrpscd

*f* *p*

10

Aeneas

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

Basso

(#) (#) (4) (#) 2 *f* (6) (4 #)

Hrpscd

*mf* *f*

# Dido and Aeneas

## Chorus - Cupid only throws the dart

(Mvmt. 9)

Editor: John Henry Fowler  
(Revision: 6-24-2006)

Henry Purcell  
(1659 - 1695)

*Allegretto*  
♩ = 120

1 9

Violin - 1st *mp*

Violin - 2nd *mp*

Viola *mp*

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

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

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

Bass *mp*  
Cu - pid on - ly\_\_

Basso *mp* # #6 #4 2 (6 #6)

Harpsichord 9  
[ *mp* ] *mp*

5

Vln-1

Vln-2

Viola

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

A.  
dread - ful, Cu - pid on - ly throws the dart, on - ly throws the dart, That's

T.  
Cu - pid on - ly throws the dart That's

B.  
throws the dart That's dread - ful, dread - ful, Cu - pid on - ly throws the dart That's

Basso

Hrpscd

#  $\frac{4}{2}$  (6) 4 #3 #

9

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf* # #5

Hrpscd *mf* *cresc.*

13

Vln-1 *f* *mp* *tr.*

Vln-2 *f* *mp*

Viola *f* *mp*

S. *f* *mp* *tr.*  
 on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

A. *f* *mp*  
 on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

T. *f* *mp*  
 on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

B. *f* *mp*  
 on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

Basso *f* # # #

Hrpscd *f* *mp*



# Dido and Aeneas

## Aria - Aeneas - If not for mine

(Mvmt. 10)

Editor: John Henry Fowler

(Revision: 6-24-2006)

Henry Purcell

(1659 - 1695)

*Andante*

♩ = 80

1 **10**

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 *f*

Harpichord

**10** *f*

5

Aeneas

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

Basso

( 5 6 5 )  
# 4 - #

Hrpscd

*mp*

# Dido and Aeneas

## Aria - Belinda - Pursue thy conquest

Editor: John Henry Fowler

(Revision: 6-21-2006)

(Mvmt. 11)

Henry Purcell

(1659 - 1695)

**Allegro**  
♩ = 100

1 **11**

Belinda *mf* Pur - sue thy con-quest, Love, *p* Pur - sue thy con-quest, Love, *f* Pur-sue, pur-sue. \_\_\_\_\_ Pur

Basso *mp* *mf*

Harpischord *mp* *mf* *p* *mf*

---

5

B. 1. 2.  
- sue thy con-quest, Pur - sue thy con-quest, Love. Pur - sue thy con-quest, Love. Her

Basso

Hrpscd 1. 2.

---

8

B. *p* *mp* *mf*  
eyes Con-fess the flame, her eyes Con-fess the flame her tongue de - nies, her eyes Con-fess the

Basso *p* *mp* *mf*  
(4 6 4 #)

Hrpscd *p* *mp* *mf*

11

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

Basso

Hrpscd *f*

14

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

Basso

Hrpscd *p* *f*

17

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

Basso

Hrpscd *p*

# Dido and Aeneas

## Chorus - To the hills and the vales

( Mvmt. 12 )

**Editor: John Henry Fowler**

( Revision: 6-21-2006 )

**Henry Purcell**

( 1659 - 1695 )

*Allegro Vivace*

$\text{♩} = 150$

**12**

*f*

Vln-1

Vln-2

*f*

Viola

*f*

S.

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

A.

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

T.

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

B.

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

*f*

Basso

**12**

*f*

Hrpscd

7

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

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

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

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

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

Basso *p* *f*

Hrpscd *p* *f*

13

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

20

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf*

Hrpscd *mf*

26

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* *f* *cresc.* *f*



33

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

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

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

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

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

Basso *p* *f*  
# 6 4 #3

Hrpscd *p* *f*

38

Vln-1 *mf*

Vln-2 *mf*

Viola *p*

S. *mf*

A. *mf*

T. *p*

B. *p*

Basso *p* *mf*

Hrpscd *p* *mf*

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

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

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

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

45

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

A. *f*  
re-vel ye Cu-pids, go re-vel, go re-vel ye Cu-pids, the day is your own.

T. *f*  
re-vel, go re-vel, ye Cu-pids, go re-vel ye Cu-pids, the day is your own.

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

Basso *f*

Hrpscd *f*

# Dido and Aeneas

## The Triumphant Dance

Editor: John Henry Fowler

(Revision: 7-8-2006)

(Mvmt. 13)

Henry Purcell

(1659 - 1695)

*Allegro Vivace*

$\text{♩} = 130$

1 **13**

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f* *L'istesso tempo* **13**

6

Vln-1

Vln-2

Viola

Basso

Hrpscd

11

Vln-1

Vln-2

Viola

Basso

Hrpscd

16

Vln-1

Vln-2

Viola

Basso

Hrpscd

21

Vln-1

Vln-2

Viola

Basso

Hrpscd

26

Vln-1 *tr*

Vln-2 *mp*

Viola *tr* *mp*

Basso

Hrpscd

Detailed description: This system covers measures 26 to 30. The first violin (Vln-1) and viola parts feature trills (tr) in measures 26, 27, and 28. The second violin (Vln-2) and harpsichord (Hrpscd) parts are marked mezzo-piano (mp) from measure 29 onwards. The bassoon (Basso) part consists of a simple melodic line. The harpsichord part includes a right-hand part with chords and a left-hand part with a steady bass line.

31

Vln-1 *(tr)*

Vln-2 *w*

Viola

Basso

Hrpscd

Detailed description: This system covers measures 31 to 35. The first violin (Vln-1) has a trill (tr) in measure 31. The second violin (Vln-2) part has a wavy hairpin (w) in measure 32. The viola part continues with a melodic line. The bassoon (Basso) part has a steady melodic line. The harpsichord (Hrpscd) part features a complex texture with chords in the right hand and a bass line in the left hand.

36

Vln-1 *tr*

Vln-2

Viola

Basso

Hrpscd *f*

Detailed description: This system covers measures 36 to 40. The first violin (Vln-1) has a trill (tr) in measure 36. The second violin (Vln-2) part has a melodic line. The viola part has a melodic line. The bassoon (Basso) part has a steady melodic line. The harpsichord (Hrpscd) part features a complex texture with chords in the right hand and a bass line in the left hand, marked forte (f) in measure 39.

41

Vln-1

Vln-2

Viola

Basso

Hrpscd

*p*



46

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*tr*

## Dido and Aeneas

## Prelude for the Witches

(Mvmt. 14)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 130

1 14

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord 14 *f*

6

Vln-1 *p*

Vln-2 *p* *tr*

Viola *p*

Basso

Hrpscd *p*



12

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f* *p*

(tr)

(4 6)

*f* *p*

*f* *p*

*f* *p*

Detailed description: This block contains the musical score for measures 12 through 16. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Violin parts have dynamic markings of *f* and *p* with hairpins. The Viola part also has *f* and *p* markings. The Bass part includes a fingering instruction '(4 6)' and dynamic markings *f* and *p*. The Harpsichord part has *f* and *p* markings. Trills are indicated with '(tr)' above notes in measures 13 and 14.



17

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

*p*

Detailed description: This block contains the musical score for measures 17 through 20. It features six staves: Violin 1, Violin 2, Viola, Soprano (Sor.), Bass, and Harpsichord. The key signature remains three flats. The Violin and Viola parts have a dynamic marking of *p*. The Soprano part has a dynamic marking of *mf* and lyrics: "Way - ward sis - ters, you that fright The lone - ly tra - vel - ler by". The Bass part has a long note with a slur. The Harpsichord part has a dynamic marking of *p*. A double bar line is present at the beginning of the system.

21

Vln-1

Vln-2

Viola

Sor.

Basso

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

*tr*

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

25

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

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

29

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

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

(6 6 6 5 4 4)

*f*

*tr*

*tr*

33

*Enter WITCHES*

Vln-1

Vln-2

Viola

Sor.

1st W.

Basso

Hrpscd

- pear ! Ap - pear ! Ap - pear !

Say, Bel - dame, say, what's thy will ?

*mf* *f*

*mf* *f*

*mf* *f*

*tr*

# Dido and Aeneas

## Chorus - Harm's Our Delight

( Mvmt. 15 )

Editor: John Henry Fowler

( Revision: 7-8-2006 )

Henry Purcell

( 1659 - 1695 )

*Allegro*  
♩ = 180

1 15

Violin - 1st

Violin - 2nd

Viola

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

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

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

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

Basso *f*

Harpisichord *f* 15

6

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

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

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

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

Harm's our de - light and mis - chief

(h)

11

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

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

Basso

Hrpscd

# Dido and Aeneas

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

55

Editor: John Henry Fowler

(Revision: 7-8-2006)

(Mvmt. 16)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 130

1 **16**

Violin - 1st *p*

Violin - 2nd *p*

Viola *p*

Sorceress *p* *tr*

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

Basso *p*

**16** *Non troppo lento*

Harpisichord *p*

6

Vln-1 *f*

Vln-2 *f*

Viola *f*

Sor. *tr* *f*

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

Basso *f* (  $\frac{4}{4}$  6 5 )

# Dido and Aeneas

## Chorus - Ho, Ho, Ho

(Mvmt. 17)

Editor: John Henry Fowler

(Revision: 5-20-2006)

Henry Purcell

(1659 - 1695)

*Vivace*  
♩ = 100

1 **17**

Violin 1 *p*

Violin 2 *p*

Viola *p*

Soprano *mf*  
love.

Alto *f*  
Ho ho ho ho ho ho ho ho ho ho

Tenor *f*  
Ho ho ho ho ho ho ho ho ho ho

Bass *f*  
Ho ho ho ho ho ho ho ho

Basso *p*

Harpsichord **17** *f*





12

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 6 )

Hrpscd

*p*

# Dido and Aeneas

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

59

(Mvmt. 18)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 130

1 **18** *f*

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

Harpichord **18** *Non troppo lento*  
*f*

4

Vln-1 *p* *tr*

Vln-2 *p*

Viola *p*

Sor. *mf* *tr*

1st W. done? The Tro-jan Prince you know is bound by Fate to seek I - tal - ian ground; The Queen and he\_

Basso done?

Hrpscd *3* *p*

8

Vln-1

Vln-2

Viola

Sor.

1st W. *— are now in chase,*

Basso *Hark ! Hark !*

Hrpscd *p*

---

12

Vln-1

Vln-2

Viola

Sor.

1st W. *the cry \_\_\_ comes \_\_\_ on a pace !*

Basso *But when they've*

Hrpscd *mf più f p*

16

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



19

Vln-1

Vln-2

Viola

Sor.

Basso

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

# Dido and Aeneas

## Chorus - Ho, Ho, Ho

(Mvmt. 19)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 7-8-2006)

*Vivace*

♩ = 130

*I*

19

The musical score consists of the following parts:

- Vln-1**: Violin 1, treble clef, 3/8 time, starting with a rest and then playing a melodic line starting on G4.
- Vln-2**: Violin 2, treble clef, 3/8 time, playing a rhythmic accompaniment of eighth notes.
- Viola**: Viola, bass clef, 3/8 time, starting with a rest and then playing a melodic line.
- Sor.**: Soprano, treble clef, 3/8 time, playing a rhythmic accompaniment of eighth notes.
- S.**: Soprano voice, treble clef, 3/8 time, singing "Ho ho ho ho ho ho ho ho".
- A.**: Alto voice, treble clef, 3/8 time, singing "Ho ho ho ho ho ho ho ho ho ho ho ho".
- T.**: Tenor voice, treble clef, 3/8 time, singing "Ho ho ho ho ho".
- B.**: Bass voice, bass clef, 3/8 time, singing "Ho ho ho ho ho ho ho ho ho ho ho".
- Basso**: Bassoon, bass clef, 3/8 time, playing a melodic line.
- Hrpsc'd**: Harpsichord, grand staff (treble and bass clefs), 3/8 time, playing a rhythmic accompaniment.

Dynamic markings include *p* (piano) for the instrumental parts. The tempo is *Vivace* at 130 beats per minute. The score is marked with a first ending bracket and the number 19.

6

Vln-1 *f*

Vln-2 *f*

Viola *f*

S. *f*  
ho ho ho ho ho ho ho ho ho ho ho ho

A. *f*  
ho ho ho ho ho ho ho ho ho ho ho ho

T. *f*  
ho ho ho ho ho ho ho ho

B. *f*  
ho ho ho ho ho ho ho ho ho ho ho ho

Basso *f* *b*

Hrpscnd *f*

11

Vln-1

Vln-2

Viola

2nd W. *mf*  
But

S.  
ho 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 ho.

T.  
ho ho 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 ho ho.

Basso

Hrpscd *p* *f*



# Dido and Aeneas

## Witches' Duet - But ere we this perform

Editor: John Henry Fowler

(Mvmt. 20)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 130

1 **20** *f* [*P*]

1st Witch

2nd Witch

Basso

Harpischord

*f* [*P*]

[ 2nd time: *p* ]

6

1st W.

2nd W.

Basso

Hrpscd

11

1st W.

2nd W.

Basso

Hrpscd

1. 2.

16

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

*p*

21

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

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

Basso

Hrpscd

27

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

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

Basso

Hrpscd

*f*

# Dido and Aeneas

## Chorus - In a deep vaulted cell

67

(Mvmt. 21)

Editor: John Henry Fowler  
(Revision: 7-9-2006)

Henry Purcell  
(1659 - 1695)

*Andante*  
♩ = 120

1 21

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 vaul - ed cell, ( - ed cell,) the\_ charm we'll\_ pre - pare, (pre -

Alto *f* *pp* *f* *pp*  
In a deep vaul - ed cell, ( - ed cell,) the\_ charm we'll\_ pre - pare, (pre -

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

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

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

Harpsichord 21 *f* *pp* *f* *pp*

7

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*  
 Too dread-ful a prac-tice, (too dread-ful a prac-tice,) too dread-ful, (too

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

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

13

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*  $\flat 6$  *pp*  $\flat 6$  ( $\flat 6$ ) *f*  $6$   $7$   $4$   $\natural$  *pp*  $6$   $7$   $4$   $\natural$

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

19

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

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

Viola *f* *pp* *f*

S. *f* *pp* *f*  
 air.) In our deep vault - ed cell, (- ed cell,) the charm we'll pre -

A. *f* *pp* *f*  
 air.) In our deep vault - ed cell, (- ed cell,) the charm we'll pre -

T. *f* *pp* *f*  
 air.) In our deep vault - ed cell, (- ed cell,) the charm we'll pre -

B. *f* *pp* *f*  
 air.) In our deep vault - ed cell, (- ed cell,) the charm we'll pre -

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

24

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

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

Viola *pp* *f* *pp*

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*

29

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 Echo Dance of the Furies

73

Editor: John Henry Fowler

(Revision: 5-25-2006)

(Mvmt. 22)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 90

1 22

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

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

Viola *f* *pp*

Basso *f* *pp*

Harpischord 22 *f* *pp*



4

Vln-1 *f* *tr*

Vln-2 *f* *tr*

Viola *f*

Basso *f*

Hrpscd *f*

6

Score for measures 6-8. 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*

9

Score for measures 9-11. 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 10 and 11.

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

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

Viola *f* *pp* *f*

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

12

Vln-1

Vln-2

Viola

Basso

Hrpscd

This musical system covers measures 12, 13, and 14. It features five staves: Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. The key signature has one flat (B-flat). Measure 12 starts with a *pp* dynamic. Violin 1 and 2 have trills marked with '(tr)'. The dynamic shifts to *f* in measure 13 and returns to *pp* in measure 14. The Harpsichord part consists of chords in the right hand and a simple bass line in the left hand.

15

Vln-1

Vln-2

Viola

Basso

Hrpscd

This musical system covers measures 15, 16, and 17. It features the same five staves as the previous system. Measure 15 begins with a *f* dynamic. Violin 1 and 2 have accents marked with '^'. The dynamic changes to *pp* in measure 16 and back to *f* in measure 17. The Harpsichord part continues with chords and a bass line.

18

Vln-1

Vln-2

Viola

Basso

Hrpscd

pp

f

pp

pp

f

pp

pp

f

pp

21

Vln-1

Vln-2

Viola

Basso

Hrpscd

f

pp

f

pp

f

pp

f

pp

23

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: 7-9-2006)

(Mvmt. 23)

Henry Purcell

(1659 - 1695)

*Allegro*

$\text{♩} = 80$

1 23

Violin - 1st *f*[*p*]

Violin - 2nd *f*[*p*]

Viola *f*[*p*]

Basso *f*[*p*]

Harpisichord *f*[*p*]

5

Vln-1 *p*

Vln-2 *p*

Viola *p*

Basso *p*

Hrpscd *p*

9

Vln-1

Vln-2

Viola

Basso

Hrpscd

tr

f

1.

(tr)

f

f

1.

f

8

Detailed description of the musical score: The score consists of 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 Bass, and the fifth for Harpsichord (Hrpscd). The music is in 3/4 time and one flat. Measure 9 starts with a treble clef and a key signature of one flat. The first ending bracket spans measures 10 and 11. Trills (tr) are marked above notes in measures 9, 10, and 11. A forte (f) dynamic is indicated in measures 10 and 11. The Harpsichord part includes a first ending bracket and a measure rest (8) in measure 12.

# Dido and Aeneas

## Aria - Belinda - Thanks to these lonesome vales

( *Mvmt. 24a* )

**Editor: John Henry Fowler**  
( Revision: 7-9-2006 )

**Henry Purcell**  
( 1659 - 1695 )

*Allegretto*  $\text{♩} = 90$  *mf* [ *p* ] 24a

1

Belinda

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

Basso

*mf* [ *p* ]

Harpisichord

*mf* [ *p* ]



7

B.

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

Basso

*f* *1st* *2nd*

Hrpscd

*f* *1st* *2nd*



13

B. 

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

Basso

Hrpscd



19

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: 7-9-2006)

**Henry Purcell**

(1659 - 1695)

*Andante*  
♩ = 130

1 24b

Violin - 1st *mf* [*p*]

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*]  
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*]

24b

Harpisichord *mf* [*p*]

7

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 [mf]*  
 hills \_\_\_\_\_ and dales, So fair the game, so rich the

Basso *p [mf]*  
 7 6 # #

Hrpsc'd *p [mf]*



19

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*

Detailed description: This page of a musical score, numbered 19, features eight staves. The top three staves are for string instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), and Viola. The next three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The Bass (B.) part is written in the bass clef. Below the vocal parts are the Bassoon (Basso) and Harpsichord (Hrpscd) parts. The Harpsichord part is written in grand staff notation. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal parts have lyrics: Soprano: "so rich the sport, Di - a - na's self might to these woods re - sort." Alto: "game, Di - a - na's self might to these woods re - sort." Tenor: "so rich the sport, Di - a - na's self might to these woods re - sort." Bass: "game, so rich the sport Di-a na's self might to these woods re - sort." The Harpsichord part includes a dynamic marking of *f* (forte) in the lower register.

## Dido and Aeneas

## Aria - 2nd Woman - Oft she visits

(Mvmt. 25-a)

Editor: John Henry Fowler

(Revision: 7-9-2006)

Henry Purcell

(1659 - 1695)

*Allegretto*

♩ = 130

1 25a

2nd Woman

Basso

Harpischord



4

2nd W.

Basso

Hrpscd

*mf [p]*

Oft she vis - its this lone moun - tain, Oft she bathes her

*mf [p]*

*mf [p]*

1st

2nd

8

2nd W. *mf*  
in this foun - tain, Here, here Ac - tae - on

Basso *mf*

Hrpscd *mf*

11

2nd W. *f*  
met his fate, Here, here Ac - tae - on met his fate, Pur - sued

Basso *f*

Hrpscd *f*

15

2nd W. *p*  
by his own hounds, And af - ter, af - ter mor - tal wounds, And

Basso *p*

Hrpscd *p*

19

2nd W. *p*  
af - ter, af - - ter\_\_ mor - tal\_\_ wounds Dis - cov - - er'd too, too\_\_

Basso *p*

Hrpscd *p*

23

2nd W. *p*  
late; And af - ter, af - ter\_\_ mor - - tal wounds Dis - cov - er'd\_\_ too, too

Basso *p*

Hrpscd *p*

27

2nd W. *f* *tr*  
late; Here Ac - tae - on\_\_ met his fate.

Basso *f*

Hrpscd *f*



# Dido and Aeneas

## Dance - Women's Dance

Editor: John Henry Fowler

[ A dance to entertain Aeneas by Dido's women ]

Henry Purcell

( Revision: 7-9-2006 )

( Mvmt. 25-b )

( 1659 - 1695 )

*Allegro*  
♩ = 130

1 25b

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f*

6 1. 2.

Vln-1 *pp*

Vln-2 *pp* *tr*

Viola *pp*

Basso *pp*

Hrpscd *pp*

11

Vln-1 *f*[*p*]

Vln-2 *f*[*p*]

Viola *f*[*p*]

Basso *f*[*p*]

Hrpscd *f*[*p*]

15

Vln-1 *p*

Vln-2 *p*

Viola *p*

Basso *p*

Hrpscd *p*

# Dido and Aeneas

## Aria - Aeneas - Dido

### Behold, upon my bending spear

(Mvmt. 26)

Editor: John Henry Fowler  
(Revision: 7-9-2006)

Henry Purcell  
(1659 - 1695)

*Andante*  
♩ = 80

1 26 *f*

Aeneas

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

Basso

*f*

Harpichord

26 *f*

---

4

Vln-1 *ff*

Vln-2 *ff*

Viola *ff*

Dido

The skies are cloud- ed; Hark !

Aeneas

- ceed- ing Those did Ve- nus' hunts- man tear !

Basso

*f* *mf* *ff*

Hrpscd

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

8

Vln-1 *ff*

Vln-2 *ff*

Viola *ff*

Dido *ff*  
 Hark! How thun - - der Rends\_ the moun-tain oaks a - sun der!

Basso *ff*

Hrpscd *ff*

Detailed description: This page of a musical score covers measures 8 through 11. It features six staves: Vln-1, Vln-2, Viola, Dido (soprano), Basso (bass), and Hrpscd (harpsichord). The key signature is two sharps (D major), and the time signature is 4/4. Measures 8-10 show the strings (Vln-1, Vln-2, Viola) playing a rhythmic pattern of eighth notes, marked *ff*. The Dido part begins in measure 8 with a melodic line, also marked *ff*, and includes the lyrics 'Hark! How thun - - der Rends\_ the moun-tain oaks a - sun der!'. The Basso part provides a harmonic accompaniment with a mix of quarter and eighth notes. The Hrpscd part features a complex texture with chords and arpeggiated figures, marked *ff*. The score concludes in measure 11 with a final cadence for all parts.

# Dido and Aeneas

## Aria and Chorus - Haste, haste to town

93

Editor: John Henry Fowler

(Mvmt. 27)

Henry Purcell

(Revision: 7-8-2006)

(1659 - 1695)

*Allegro*  
♩ = 110

1 **27** *f*

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

Basso   
*f* 6

Harpsichord   
*f* 27

4

B.   
town! This o-pen field No shel-ter, this o-pen field No shel-ter from the storm

Basso 

Hrpscd 

7

B.   
the storm can yeild; Haste, haste, haste, haste to town, haste, haste to town, haste, haste

Basso   
*p*

Hrpscd   
*p*

10

Vln-1

Vln-2

Viola

B.

*mf* *f* *mf*

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

S.

*f*

Haste, haste to town, haste,

A.

*f*

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

T.

*f*

Haste, haste to town, haste,

B.

*f*

Haste, haste to

Basso

*mf* *f* *mf* *f*

Hrpscd

*mf* *f* *mf*

13

Vln-1

Vln-2

Viola

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

A.  
haste, haste to town, haste, haste, haste, haste to town, haste, haste to town, haste, haste! this

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

B.  
town, haste, haste, haste, haste, haste, haste to town, haste, haste to town! this

Basso

Hrpscd

*meno f*

16

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

# # (-) (6) 4 #3

Hrpscd

*f* *p*



19

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf* *f*

Hrpscd *mf* *f*

21

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

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

**Viola** *mf* *p*

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

**A.** *mf* *p*  
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

Duet - Spirit/Aeneas - Stay Prince, and hear

99

Editor: John Henry Fowler

(Mvmt. 28)

Henry Purcell

(1659 - 1695)

(Revision: 7-9-2006)

**Andante**  
♩ = 80

1 **28** [ The Spirit of the Sorceress descends to Aeneas in the likeness of Mercury. ] *f*

Aeneas

Spirit *f* To- night ?

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

Harpichord **28** *f* *mf*

5 *tr*

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

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

Hrpscd

8 *mf*

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

Basso *mf*

Hrpscd *mf*

11

Aeneas

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*

14

Aeneas

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

Basso

*p* (#) (#)

Hrpscd

*p*

*p* *expressivo*

18

Aeneas

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

Basso

(7) (#4) 2 *mf* (#4 - 6 76)

Hrpscd

*mf*

22

Aeneas *f*  
heart But from her arms I'm force'd to part. How can so hard a fate be took? One night en -

Basso *f*

Hrpscd *f* 2



26

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

Basso *mp* *f* *mp*  
(# 6)

Hrpscd *mp* *f*



30

Aeneas *f*  
more ease could die, but with more, more ease could die.

Basso *f*  
(#)

Hrpscd *mp* *f*

# Dido and Aeneas

## Chorus - Sailor's Chorus

(Mvmt. 29)

Editor: John Henry Fowler

(Revision: 7-9-2006)

Henry Purcell

(1659 - 1695)

*Allegro molto*

♩ = 140

1

29

*f*

Violin - 1st

Violin - 2nd

Viola



7

*tr*

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*f*

*f*

13

Vln-1

Vln-2

Viola

Basso

Hrpscd

*tr*

*tr*

*p*

*mf*



19

Vln-1

Vln-2

Viola

Basso

Hrpscd

*f*

*f*

*f*

*f*

25

Vln-1

Vln-2

Viola

Basso

Hrpscd



31

Enter Sailors *tr*

*tr*

A. *1st Sailor f*

Come a-

Basso *ff*

Hrpscd *cresc.* *ff*



37

A.

Basso

Hrpscd



42

A. *mf*

Basso *mf*

Hrpscd *mf* (6)



48

A. *f*

Basso *piu f*

Hrpscd *piu f*

54

A. *p* *mf*

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

Basso *p* *mf*

Hrpscd *p* *mf*



60

A. *p* *f* *mf*

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

Basso *p* *f*

Hrpscd *p* *f*

65

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

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

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

Basso *f*

Hrpscd *f*

71

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf*  
 (6) (4)

Hrpscd *mf*

77

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  
b 6 (6 6 7 6)

Hrpscd

83

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

*p*

*p*

*p*

*p*

*p*

*p*

*p*

- 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

$\flat$  (-)  $\sharp 4$  2 *p*

*p*

90

Vln-1 *f p f*

Vln-2 *f p f*

Viola *f p f*

S. *f p f*  
vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more !

A. *f p f*  
vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more !

T. *f p f*  
vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more !

B. *f p f*  
vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more !

Basso *f p f*

Hrpscd *f p f*

# Dido and Aeneas

## Dance - The Sailor's Dance

Editor: John Henry Fowler

(Mvmt. 30)

Henry Purcell

(Revision: 7-10-2006)

(1659 - 1695)

*Allegro*

♩ = 160

1 30

Musical score for measures 1-7. The score is for Violin - 1st, Violin - 2nd, Viola, Basso, and Harpsichord. The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked *Allegro* with a quarter note equal to 160. A box containing the number 30 is placed above the first measure of each part. The dynamics are marked *f* [ *p* ].



Musical score for measures 8-15. The score is for Violin - 1st (Vln-1), Violin - 2nd (Vln-2), Viola, Basso, and Harpsichord (Hrpscd). The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked *Allegro*. A box containing the number 30 is placed above the first measure of each part. The dynamics are marked *f* [ *p* ].



14

Vln-1

Vln-2

Viola

Basso

Hrpsc'd

1. 2.

Enter Sorceress and Witches

*p*

The musical score is written for five instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bassoon (Basso), and Harpsichord (Hrpsc'd). The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 14. 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 provide harmonic support with sustained notes and moving lines. The Harpsichord plays a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the Bassoon and Harpsichord parts. The instruction 'Enter Sorceress and Witches' is placed above the Vln-1 staff. The score concludes at measure 18.

# Dido and Aeneas

## Witches Duet

(Mvmt. 31)

Henry Purcell

(1659 - 1695)

114

Editor: John Henry Fowler

(Revision: 7-10-2006)

*Adagio*

$\text{♩} = 80$

1 **31**

Sorceress

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

Basso

**31**

Harpichord

*f*

---

4

Sor.

furl - ing !

1st W.

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

2nd W.

Our plot has took,

Basso

Hrpscd

---

7

1st W.

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

2nd W.

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

Basso

Hrpscd

*tr*

10

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 *f*

13

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

16

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\_ ho !

Basso

Hrpscd

## Dido and Aeneas

## Sorceress's Aria

(Mvmt. 32)

Editor: John Henry Fowler

(Revision: 7-10-2006)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 120

1 32 *mf* [*p*]

Sorceress

Our next mo - tion must be to storm \_\_\_\_\_ her

Basso

*mf* [*p*]

Harpisichord

32  
*mf* [*p*]



6

Sor.

1. *p* 2. *f*

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

Basso

*p* *f*

Hrpscd

1. *p* 2. *f*

11

Sor. 

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

Basso 

Hrpscd 



16

Sor. 

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

Basso 

Hrpscd 

# Dido and Aeneas

## Chorus - Witches's Chorus

( Mvmt. 33 )

Editor: John Henry Fowler

( Revision: 7-10-2006 )

Henry Purcell

( 1659 - 1695 )

*Allegro*  
♩ = 140

1 33

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

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

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

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

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

Basso *f*  
5 #6

Harpisichord 33 *Allegro* *f*



11

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.  
2nd

1.  
2nd



15

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

# Dido and Aeneas

## Act III, Scene i, Witches' Dance

(Mvmt. 34)

122

Editor: John Henry Fowler

(Revision: 6-4-2006)

Henry Purcell

(1659 - 1695)

*Allegro*  
♩ = 80

1 **34**

Violin - 1st *f*[*p*]

Violin - 2nd *f*[*p*]

Viola *f*[*p*]

Basso *f*[*p*]

Harpisichord **34** *Pomposo* *f*[*p*]

6

Vln-1 *f*[*p*]

Vln-2 *f*[*p*]

Viola *f*[*p*]

Basso *f*[*p*]

Hrpscd *f*[*p*]

1. 2.

12  $\text{♩} = 100$

Vln-1 *f*

Vln-2 *f*

Viola *f*

Basso *f*

Hrpscd *f*



20

Vln-1 *f* *tr.* *p*

Vln-2 *f* *p*

Viola *f* *p*

Basso *f* *p*

Hrpscd *f* *p*

26

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

Basso *p* *f*

Hrpscd *p* *f*



31

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

Basso *p* *f*

Hrpscd *p* *f*

36

Vln-1

Vln-2

Viola

Basso

Hrpscd

*dim*

Detailed description of the musical score: The score is for measures 36-40. It is in 4/4 time and has a key signature of two flats (B-flat and E-flat). The Vln-1 part starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The Vln-2 part starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The Viola part starts with a quarter note G3, followed by quarter notes A3, Bb3, C4, D4, E4, F4, G4, and a dotted quarter note G4. The Basso part starts with a quarter note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, and a dotted quarter note G3. The Hrpscd part has a treble clef with a whole chord of G3-Bb3-D4-F4 in the first measure, a whole chord of G3-Bb3-D4-F4 with a sharp sign in the second measure, a quarter rest in the third measure, and then eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5 in the fourth measure. The piano part has a quarter note G3, followed by quarter notes A3, Bb3, C4, D4, E4, F4, G4, and a dotted quarter note G4. A 'dim' marking is placed under the eighth notes in the fourth measure of the piano part.

# Dido and Aeneas

126

Aria / Duet - Dido - Belinda - Aeneas

(Mvmt. 35)

Editor: John Henry Fowler

(Revision: 7-15-2006)

Henry Purcell

(1659 - 1695)

*Adagio*  
♩ = 85

1 **35**

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

Basso *p*

Harpichord **35**  
*p mp f*

---

5

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

Basso *p*

Hrpscd *p*

---

9

Dido *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*

13

Dido  
re-fuge for the wretch-ed left.

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

Basso  
(6 5)  
(4 #)

Hrpscd  
*f*

16

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

Aeneas  
*p*  
What shall lost Ae-

Basso  
*p*

Hrpscd  
*p*

19

Aeneas  
*mf*  
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  
(4)

Hrpscd  
*mf*

23

*f*

Dido

Thus, on the fa - tal banks of Nile Weeps\_\_ the de - ceit - ful

Aeneas

we must part ?

Basso

Hrpscd

*f*

3

26

Dido

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

Basso

Hrpscd

29

*p*

Dido

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

Aeneas

By all that's good ...

Basso

Hrpscd

*p*

6 5

*p*



32

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

Aeneas \_\_\_\_\_ *f* In

Basso \_\_\_\_\_ *f* 6

Hrpscd *f* *f*

35

Dido \_\_\_\_\_ *f* No, faith-less

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

Basso \_\_\_\_\_

Hrpscd *f*

38

Dido \_\_\_\_\_ man, thy course pur-sue; I'm now re-solv'd\_ as well as you. No re-pen-tances shall re-claim The in-jur'd

Basso \_\_\_\_\_ 5 6

Hrpscd \_\_\_\_\_

41

Dido

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

Basso

Hrpscd

7 (6)

44

Dido

thought of leav-ing me.

Aeneas

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

Basso

Hrpscd

*f*

*f*

47

Dido

- way, a- way ! a - way, a - way ! No, no, no, no, no,

Aeneas

No, no, I'll stay, No, no, I'll stay, I'll stay, I'll stay,

Basso

Hrpscd

6

50

Dido  
no, a - way, a - way, a - way, a - way, a - way, To Death I'll

Aeneas  
I'll stay, and Love o - bey! I'll stay, and Love o - bey, I'll stay, I'll stay,

Basso  
(4) (3)

Hrpscd

53

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

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

Basso  
(#) (6) (5) (4) (#)

Hrpscd  
*Largo* ♩ = 60  
*meno mosso*  
*p*

56

Dido  
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: 7-17-2006* )

**Henry Purcell**

( *1659 - 1695* )

*Sostenuto*  
♩ = 120

**1** 36

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*

Harpisichord 36 *mf*

6

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

10

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

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

shun the cure they most de - sire, the cure they most de - sire.

and shun the cure they most, they most de - sire.

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

#6

(6 - 5)

4 #

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

# Dido and Aeneas

## Aria - Dido - Thy Hand, Belinda

Editor: John Henry Fowler

(Revision: 7-17-2006)

(Mvmt. 37)

Henry Purcell

(1659 - 1695)

*Largo*  
♩ = 80

1 **37** *p*

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

Basso *p*

Harpischord **37** *p*

---

4

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

Basso *p*  
♭9 8 7 6 ♭6 ♭6 7 5 ♭3

Hrpscd

---

7

Dido - vades me; Death is now a wel - come guest. *pp*

Basso *pp*  
5 6 5 6 7 6

Hrpscd *pp*

# Dido and Aeneas

## Dido's Lament

(Mvmt. 38)

Henry Purcell

(1659 - 1695)

136

Editor: John Henry Fowler

(Revision: 7-17-2006)

*Adagio*  
♩ = 90

1 38

Violin - 1st *pp* very softly

Violin - 2nd *pp* very softly

Viola *pp* very softly

Dido *mf*

Basso *mf* *pp* very softly

When I am

7

Vln-1

Vln-2

Viola

Dido

Basso

laid, am laid in earth, may my wrongs cre - ate No

12

Vln-1 1. *tr*

Vln-2

Viola

Dido *tr*

Basso

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



17 2. *tr*

Vln-1

Vln-2

Viola

Dido

Basso

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

22

Vln-1

Vln-2

Viola

Dido

Basso

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

27

Vln-1

Vln-2

Viola

Dido

Basso

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

32

Vln-1

Vln-2

Viola

Dido

Basso

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

*tr*

37

**Ritornelli**

Vln-1

Vln-2

Viola

Dido

Basso

for - get my fate.

42

Vln-1

Vln-2

Viola

Basso

*tr*

*tr*

# Dido and Aeneas

## Chorus - With drooping wings

(Mvmt. 39)

139

Editor: John Henry Fowler  
(Revision: 7-17-2006)

Henry Purcell  
(1659 - 1695)

*Larghetto*  
♩ = 100

1 39

Violin - 1st *p*

Violin - 2nd *p*

Viola *p*

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

Alto  
With droop - ing wings ye

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

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

Basso *p*

Harpsichord *p* 39

6

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpsc'd

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

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

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

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

11

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]

pp

pp

pp

pp

#

16

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)  
b

Hrpscd *pp*

21

Vln-1

Vln-2

Viola

S.  
gen - tle as her heart; Keep here, hear your watch, keep here, here, keep here your watch, and

A.  
gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

T.  
gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

B.  
gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

Basso

Hrpscd

*p mp mf f mf*

*p mp mf f mf*

*p mp mf f mf*

*p mp mf f mf*

*p mp mf f mf*

*p mp mf f mf*

26

Vln-1 *p* *mf* 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

Hrpsc'd *dim.* *p* *mf* *p* 1. 2.