

Henry Purcell

The Loves of
Æneas and Dido

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The Loves of Æeneas and Dido

set by Mr Henry Purcell

Overture

Violin I

Violin II

Viola

Bass

The first system of the Overture consists of four staves. The Violin I and Violin II staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Viola staff is in alto clef with the same key signature and time signature. The Bass staff is in bass clef with the same key signature and time signature. The music begins with a series of eighth and sixteenth notes in the violins, while the viola and bass provide a harmonic foundation with longer note values and some grace notes.

5

The second system of the Overture starts at measure 5. It continues the musical themes established in the first system, with the violins playing more active melodic lines and the lower strings providing accompaniment. The key signature and time signature remain consistent.

9

The third system of the Overture starts at measure 9. This section features more complex rhythmic patterns and melodic development for all instruments. The Viola and Bass parts show more intricate accompaniment, including some grace notes and slurs.

13 **Quick**

Musical score for measures 13-16. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 13 starts with a treble clef and a key signature change to two flats. The music consists of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals) appearing in later measures.

17

Musical score for measures 17-20. The score continues in 3/4 time with a key signature of two flats. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music consists of eighth and sixteenth notes, with various accidentals (flats, naturals, and a sharp) used throughout the measures.

21

Musical score for measures 21-24. The score continues in 3/4 time with a key signature of two flats. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music consists of eighth and sixteenth notes, with various accidentals (flats, naturals, and a sharp) used throughout the measures.

25

Musical score for measures 25-28. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some accidentals (flats and naturals) and a sharp sign in the second treble staff at measure 27.

29

Musical score for measures 29-33. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some accidentals (flats, naturals, and sharps) and a sharp sign in the second treble staff at measure 31.

34

Musical score for measures 34-37. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some accidentals (flats and naturals). The piece concludes with a double bar line and a repeat sign (two dots) in the final measure of the first treble staff.

18

1b. Chorus

Belinda Sop.

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

23

sor - row, ban - ish care, grief should ne'er ap - proach should ne'er ap -
 Ban - ish, ban - ish care, ban - ish sor - row, grief should ne'er, should ne'er ap -
 sor - row, ban - ish, ban - ish care, grief should ne'er, ap - proach, should ne'er ap -
 Ban - ish sor - row, ban - ish, ban - ish care, grief should ne'er ap -

27

proach the fair, grief 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 ap - proach the fair.

2a.
Slow

Dido

Ah! ah! ah! Be - lin - da I am pressed with tor - ment,

Bass

9

Ah! ah! ah! Be - lin - da I am pressed with tor - ment

16

not to be confessed. Ah! ah! ah! Be - lin - da I am pressed with

24

tor - ment, Ah! ah! ah! Be - lin - da I am pressed with

31

tor - ment not to be confessed. Peace and I are

38

stran - gers grown, peace and I are stran - gers, stran - gers grown. I lan -

46

- guish till my grief is known, I lan -

53

- guish till my grief is known, yet would not, yet would not,

58

would not have it guessed. Peace and I are

66

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

72 **2b. Ritornello**

grown.

79

84

2c.

Belinda
Grief in-crea-ses by con-ceal-ing, Then let me speak:

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

87

the Tro - jan guest in - to your ten - der thoughts has pressed; the great - est bless - ing_

90

fate can give, our Car - thage to se - cure, and Troy re - vive, the great - est

94

bless - ing_ fate can give, our Car - thage to se - cure, and

2d. Chorus

97

Belinda

Sop.

Troy_ re - vive. When mon - archs u - nite how hap - py their state, they tri - umph at

When mon - archs u - nite how hap - py their state, they tri - umph at

When mon - archs u - nite how hap - py their state, they tri - umph at

When mon - archs u - nite how hap - py their state, they tri - umph at

When mon - archs u - nite how hap - py their state, they tri - umph at

#6 #

7

Belinda

A tale so
soft in peace, and yet how fierce, how fierce in arms.

10

strong and full of woe might melt the rocks as well as you. What

13

stu-born heart un-mov'd could see such dis-tress, such pi-e-ty.

Dido

Mine, with

16

storms of care op-pressed, is taught to pi-ty the dis-

19

tressed. Mean wretch - es' grief can touch, so soft, — so sen - si - ble my

22

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

4a.

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.

Bass

9

Ev - er gen - tle, ev - er smil - ing, And the cares of life be - guil - ing, Fear no dan - ger to en -

Ev - er gen - tle, ev - er smil - ing, And the cares of life be - guil - ing, Fear no dan - ger to en -

20

sue, The he-ro loves as well as you. Cu-pids strew your path with flowers ga-ther'd from E -

31

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

4b. Chorus

41 2nd time piano

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

49

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,

57

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.

65

Cu - pids strew your path with flowers ga - ther'd from E - ly - sian bowers.

Cu - pids strew your path with flowers ga - ther'd from E - ly - sian bowers.

73

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.

5. Chorus

[Æneas enters with his train]

Belinda

See, see, your Roy-al Guest ap-pears, how god-like is the form he

Dido

Æneas

Bass

7 8

4

bears.

Æneas

When, when, Roy-al Fair, shall I be blessed, with cares___ of___

7

Dido

Fate for-bids what you pur-sue.

love and___ state___ dis-tressed? Æ-ne-as has no fate but you.

7 #6 # 4 # #

11

Let Di-do smile, and I'll de-fy The fee-ble___ stroke of Des-ti-ny.

4+ 6 4 #

6. Chorus

Violin I

Violin II

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 ___

Bass

#6 #4 6 6

2 2

5

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 2

9

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

#5

13

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.

#

7a.

Belinda

Aeneas

Bass

If not for mine, for Em-pire's sake, some pi - ty on your lov - er take. Ah!

6

4

ah! make not, in a hope - less fire, a he - ro fall, and Troy once more ex-

5 6 5

7b. Quick Belinda

7

soft *loud*

Pursue thy con-quest, Love, pur - sue thy con - quest, Love, pur-sue, pur-sue pur

pire.

11

soft

- sue thy con-quest, pur - sue thy con - quest, Love, pur-sue thy con - quest, Love, pur -

14 *loud*

sue thy con - quest, Love, pur - sue, pur - sue, _____ pur - sue thy con-quest, pur -

17

sue thy con - quest, Love. Her eyes con-fess the flame, her eyes con-fess the flame her tongue de -

20

-nies, her eyes con-fess the flame, her eyes con-fess the flame _____ her tongue de -

23

nies. Pur-sue thy con - quest, Love, pur-sue thy con - quest, Love, pur-sue, pur- sue, _____

26

— pur-sue thy con-quest, pur-sue thy con - quest, Love, pur-sue thy con-questLove.

30

7c. Chorus

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

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

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

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

37

cool sha - dy foun-tains, let the tri - - - umph, let the tri - - - umph of

cool sha - dy foun-tains, let the tri - umphs, the tri - - - umphs, the tri-umphs of

cool sha - dy foun-tains, let the tri - - - umphs, let the tri - umphs, the tri-umphs of

cool sha - dy foun-tains, let the tri - umphs, let the tri - umphs, the tri - - - umphs of

43

Musical score for measures 43-48, featuring piano accompaniment with treble and bass staves. The music consists of eighth and sixteenth notes, with some slurs and a key signature change to one flat (B-flat) in the final measure.

Vocal line for measure 43, starting with a whole note followed by a half note and a quarter note.

love and of beau - ty be shown.

Vocal line for measure 44, starting with a whole note followed by a half note and a quarter note.

love and of beau - ty be shown.

Vocal line for measure 45, starting with a whole note followed by a half note and a quarter note.

love and of beau - ty be shown.

Vocal line for measure 46, starting with a whole note followed by a half note and a quarter note.

love and of beau - ty be shown.

Piano accompaniment for measures 43-48, featuring a bass line with eighth and sixteenth notes, mirroring the vocal lines.

49

Musical score for measures 49-54, featuring piano accompaniment with treble and bass staves. The music consists of eighth and sixteenth notes, with some slurs and a key signature change to one sharp (F#) in the final measure.

Vocal line for measure 49, starting with a whole note followed by a half note and a quarter note.

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

Vocal line for measure 50, starting with a whole note followed by a half note and a quarter note.

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

Vocal line for measure 51, starting with a whole note followed by a half note and a quarter note.

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

Vocal line for measure 52, starting with a whole note followed by a half note and a quarter note.

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

Piano accompaniment for measures 49-54, featuring a bass line with eighth and sixteenth notes, mirroring the vocal lines.

55

Musical score for measures 55-61. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The music is in a major key and 4/4 time. The vocal lines are in parallel motion, and the piano accompaniment provides a steady harmonic and rhythmic foundation.

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

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

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

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

62

Musical score for measures 62-68. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The music continues in the same key and time signature. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and eighth notes.

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

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

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

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

6 4 #3

68

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

75

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

81 7d. The triumphing Dance

Musical score for measures 81-87. The piece is in 3/4 time. The notation includes a treble clef, a bass clef, and a C-clef (alto clef) for the third staff. The music features a mix of eighth and sixteenth notes, with some slurs and a flat (b) in the first staff.

88

Musical score for measures 88-94. The notation continues with similar rhythmic patterns, including eighth and sixteenth notes, and a sharp (#) in the first staff.

95

Musical score for measures 95-101. The notation continues with similar rhythmic patterns, including eighth and sixteenth notes, and a sharp (#) in the first staff.

102

Musical score for measures 102-108. The notation continues with similar rhythmic patterns, including eighth and sixteenth notes, and a sharp (#) in the first staff.

110

Musical score for measures 110-116. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 110 features a trill (tr) on the first staff. The music consists of eighth and sixteenth notes, with some rests and a fermata in measure 115.

117

Musical score for measures 117-123. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 117 features a trill (tr) on the first staff. The music continues with eighth and sixteenth notes, including a fermata in measure 122.

124

Musical score for measures 124-130. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 124 features a trill (tr) on the first staff. The music continues with eighth and sixteenth notes, including a fermata in measure 129.

At the end the Dance
thunder & lightning.

[ACT THE SECOND

Scene the Cave
Enter Sorceress]

8a. Prelude for the Witches

Violin I

Violin II

Viola

Bass

7

13

tr

tr

Sorceress

Way-ward

18

♯6

b

sis-ters, you that fright the lone - ly tra-vel-ler by night, who, like dis - mal ra - vens

23

cry - ing, beat the win - dows of _____ the dy - ing, ap - pear, ap-pear at my
 6
 4+
 3

27

call, and share in the flame of a mis-chief, shall make all _____ Car - thage
 6 6 6 5
 b 4 b

Enter Witches
 [Enter Inchanteresses]

32

1st Witch
 Say, Bel-dam, say what's thy will.
 flame. Ap-pear, ap-pear, ap-pear, ap-pear.

37 **8b. Chorus**

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

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

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

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

#

44

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

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

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

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

#

52

8c.

Sorceress

The Queen of Car-thage, whom we hate, as we do all in_ pros-p'rous state, ere

57

sun - set shall most wretch - ed prove, de-priv'd of fame, of life,_____ and_____

6
46
45
4

62 8d. Chorus

Piano accompaniment for measures 62-69, featuring a 3/8 time signature and a key signature of one flat. The music consists of a melody in the right hand and a bass line in the left hand.

Vocal and piano accompaniment for measures 62-69. The vocal line is for a Sorceress (Alto) and includes the lyrics: "love. Ho ho". The piano accompaniment continues from the previous system.

70

Piano accompaniment for measures 70-76, continuing the 3/8 time signature and one flat key signature. The melody in the right hand and bass line in the left hand are consistent with the previous system.

Vocal and piano accompaniment for measures 70-76. The vocal line includes the lyrics: "ho ho ho!". The piano accompaniment continues from the previous system.

78 **8e.** 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

81

play soft

done?

done?

Sorceress

The Tro - jan Prince you know is bound by Fate to seek I - ta - lian

84

ground. The Queen and he _____ are now in chase.

88

1st Witch

Hark! hark! the cry comes on a - pace.

92

soft

Sorceress

But when they've done, my tru - sty Elf,

95

in form of Mer cu - ry him-self, as sent from Jove, shall chide his stay and charge him sail to-night

8f. Chorus

99

Piano accompaniment for measures 99-105. The score consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Sorceress

Alto

Ho ho ho ho ho ho ho ho ho

with all his fleet a - way. Ho ho

Ho ho ho ho ho

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

6 #6

106

Piano accompaniment for measures 106-112. The score consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

ho ho!

2nd Witch

ho ho! But

ho ho!

ho ho!

b #6

[Enter 2 Drunken Saylor, a Dance]

116 **8g.** **1st Witch**

But ere we this per - form we'll con - jure for a
 ere we this per - form we'll con - jure for a storm,

120

storm, but ere we this per - firm, but
 but ere we this per - form we'll con - jure for a

124

ere we this per - form we'll con - jure for a storm, we'll
 storm, we'll con - - -

128

con - jure for a storm. storm to
 - jure for a storm. But storm

129

mar thir hunt - ing sport, to mar their hunt - ting spor and
to mar their hunt - ing sport, their hunt - ing sport and drive

133

drive 'em back to
'em back to

138

court, and drive
court, and drive

142

em, drive 'em back to court. To.
em, drive 'em back to court.

8h. Chorus in a Manner of an Echo

144

2.

1st Witch *Sop.* *soft loud soft loud*

2nd Witch *Alto*

In our deep vault-ed cell ed cell the_ charm we'll pre - pare pre - pare, too dread ful a

In our deep vault-ed cell ed cell the_ charm we'll pre - pare pre - pare, too dread ful a

In our deep vault-ed cell ed cell the_ charm we'll pre - pare pre - pare, too dread ful a

In our deep vault-ed cell ed cell the_ charm we'll pre - pare pre - pare, too dread ful a

152

soft loud soft loud soft loud

soft loud soft loud soft loud

prac-tice too dread-ful a prac-tice to dread-ful too dread-ful a prac-tice a prac-tice for this o - pen

prac-tice too dread-ful a prac-tice to dread-ful too dread-ful a prac-tice a prac-tice for this o - pen

prac-tice too dread-ful a prac-tice to dread-ful too dread-ful a prac-tice a prac-tice for this o - pen

prac-tice too dread-ful a prac-tice to dread-ful too dread-ful a prac-tice a prac-tice for this o - pen

#6 #6 b6 b6 6 6 7 4 #3

160

160

soft *loud* *soft* *loud* *soft* *loud*

soft *loud* *soft* *loud* *soft* *loud*

air for this o - pen air. In our deep vault-ed cell ed cell the charm we'll pre - pare pre - pare, too

air for this o - pen air. In our deep vault-ed cell ed cell the charm we'll pre - pare pre - pare, too

air for this o - pen air. In our deep vault-ed cell ed cell the charm we'll pre - pare pre - pare, too

air for this o - pen air. In our deep vault-ed cell ed cell the charm we'll pre - pare pre - pare, too

6 7 4 #3

169

169

soft *loud* *soft*

soft *loud* *soft*

dread-ful a prac-tice too dread-ful a prac-tice for this o - pen air for this o - pen air.

dread-ful a prac-tice too dread-ful a prac-tice for this o - pen air for this o - pen air.

dread-ful a prac-tice too dread-ful a prac-tice for this o - pen air for this o - pen air.

dread-ful a prac-tice too dread-ful a prac-tice for this o - pen air for this o - pen air.

9. Echo Dance of Furies

Violin I

Violin II

Viola

Bass

Violin I and II: *tr*, *soft*, *tr*, *loud*

Viola: *soft*, *loud*

Bass: *soft*

4

Violin I: *soft*, *loud*, *soft*

Violin II: *soft*, *loud*, *soft*

Viola: *soft*, *loud*, *soft*

Bass: *loud*, *soft*, *loud*, *soft*

8

Violin I: *loud*, *soft*

Violin II: *loud*, *soft*

Viola: *loud*, *soft*

Bass: *loud*, *soft*

10

Violin I: *loud*, *tr*, *soft*, *tr*, *loud*

Violin II: *loud*, *tr*, *soft*, *tr*, *loud*

Viola: *loud*, *soft*, *loud*

Bass: *loud*, *soft*, *loud*

13

soft loud soft
soft loud soft
soft loud soft
soft loud soft

16

loud soft loud
loud soft loud
loud soft loud
loud soft loud

19

soft loud soft
soft loud soft
soft loud soft
soft loud soft

22

loud soft loud
loud soft loud
loud soft loud
loud soft loud

*Thunder & Lightning horrid Musick.
The Furies sink down in the Cave the rest fly up
The End of the first part.*

ACT THE SECOND

10. Ritornelle

Violin I

Violin II

Viola

Bass

2.

6

Enter Æneas, Dido, Belinda, & their Train [Scene the Grove]

11a.

Belinda

1. 2.

Thanks to these lone- some, lone-some vales, these de- sert, de - sert hills and dales. dales.

Bass

9

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

17

1. 2.

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

1 **11b. Chorus**

Thanks to these lone - some, lone-some vales, these de-sert, de - sert hills and dales.

Thanks to these lone - some, lone-some vales, these de-sert, de - sert hills and dales.

Thanks to these lone - some, lone-some vales, these de-sert, de - sert hills and dales.

Thanks to these lone - some, lone-some vales, these de-sert, de - sert hills and dales.

7 6

9

So fair the game, so rich the sport, Di - a - na's

So fair the game, so rich the sport, Di - a - na's

So fair the game, so rich the sport, Di - a - na's

So fair the game, so rich the sport, Di - a - na's

#

14

Musical notation for measures 14-18. The system includes a vocal line and piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The piano part features a steady bass line with some harmonic support in the right hand.

self might to these woods re - sort, so fair the game,

self might to this woods re - sort, so fair the

self might to these woods re - sort, so fair the game,

self might to this woods re - sort, so fair the

19

Musical notation for measures 19-23. The system includes a vocal line and piano accompaniment. The piano part continues with a consistent bass line and harmonic accompaniment. The vocal line has some melodic movement.

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

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

so rich the sport, Di - a - na's_ self might to this woods re - sort.

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

12a.

2nd Woman

Oft she vis - its

Bass

6

this lone moun - tain, oft she bathes her in___ this_ foun - tain, oft she vis - its this lone moun - tain,

11

oft she bathes her in___ this_ foun - tain. Here, here_____ Ac - tæ - on met___ his fate,

16

here, here Ac - tæ - on met___ his fate, pur-sued_____ by___ his own hounds, and

21

af - ter, af - ter mor - tal wounds, and af - ter, af - - ter_ mor - tal wounds, dis-cov -

26

- er'd too, too_ late; and af - ter, af - ter mor - - tal wounds, dis-cov - er'd too, too

31

late, here Ac-tæ - on met his fate.

36

42

48

[A dance to Entertain
Æneas by Dido's Vermon]

13a.

Aeneas

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

Bass

4

Dido

The skies are cloud - ed. Hark

-ceed - ing those did Ve - nus' hunts-men tear.

7

hark how thun - - - der rends the moun-tain oaks a-sun der.

11 13b. Belinda

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

14

haste, this o - pen field No shel-ter, this o - pen field No shel - ter from_ the_ storm_____

17

the_ storm can_ yeild; Haste, haste, haste, haste to town, haste, haste_____ to_ town, haste, haste

13c. Chorus

20

Belinda

haste, haste, haste, haste, _____ to_ town! *Sop.* Haste, haste to town, haste,

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

Haste, haste to town, haste,

Haste, haste to

23

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

26

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

6 4 #3

14.

Spirit

Stay, Prince, and hear great Jove's com-mand. He sum mons thee this night a-

Bass

4

way. To - night thou must for -sake this land. The

Æneas

To - night?

6

an - gry God will brook no lon - ger stay. Jove com -

8

- mands thee, waste no more in love's de - lights those pre - cious hours, Al-

10

low'd by th'Al-might - y Pow'rs to gain th'Hes - pe - rian shore and ru - in'd Troy re - store.

Æneas

Jove's com -

13

mands shall be o - bey'd; To - night our an - chors shall be weigh'd. But ah!_____

16

but ah!_____ what lan - guage can I

19

try my in - jur'd Queen to pa - ci - fy? No soon - er she re - signs her

22

heart, but from her arms_____ I'm forc'd to part. How can so hard a fate be

25

took, one night en - joy'd the next for - sook, Yours, be the

28

blame ye gods, for I o - bey your will, but with more_____ ease_____ could

31

die, but with more, more_____ ease_____ could die.

[The Sorceress and her Enchanteress]

The End of the second Act

ACT THE THIRD

15a. Prelude

[Scene the Ships]

Violin I

Violin II

Viola

Bass

The first system of the musical score is for measures 1 through 7. It features four staves: Violin I, Violin II, Viola, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Violin II part has a quarter rest, followed by eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. The Viola part has a quarter rest, followed by eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. The Bass part has a quarter rest, followed by eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. The music continues with similar rhythmic patterns and melodic lines in the subsequent measures.

8

The second system of the musical score covers measures 8 through 15. It continues the four-staff arrangement. The Violin I part features a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Violin II part has a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Viola part has a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Bass part has a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The music continues with similar rhythmic patterns and melodic lines in the subsequent measures.

16

The third system of the musical score covers measures 16 through 23. It continues the four-staff arrangement. The Violin I part features a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Violin II part has a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Viola part has a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The Bass part has a half note G4, followed by quarter notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The music continues with similar rhythmic patterns and melodic lines in the subsequent measures.

24

Musical score for measures 24-31. The score consists of four staves: two treble clefs and two bass clefs. The music is in a key with two flats and a 3/4 time signature. It features a piano accompaniment with flowing eighth and sixteenth notes in the upper staves and a more rhythmic bass line in the lower staves.

[Enter the Sailors, the Sorceress,
and the Enchanteress]

Enter sailors

15b.

32

Musical score for measures 32-39. The piano accompaniment continues from the previous system. The vocal staves (treble and bass clefs) contain whole rests for the first four measures, indicating the entrance of the vocalists.

1st Sailor

Come a - way, fel-low sai-lors, come a - way, your an - chors be

40

Musical score for measures 40-46. The vocal line (treble clef) begins with the lyrics: "weigh-ing. Time and tide will ad - mit no_ de - lay - ing. Take a boo - zy short leave of your nymphs on the". The piano accompaniment (bass clef) provides harmonic support with a steady eighth-note rhythm.

47

Musical score for measures 47-54. The vocal line (treble clef) continues with the lyrics: "shore, and si-lence their mourn-ing with vows of re - turn-ing but ne - ver in - tend-ing to vi - sit them". The piano accompaniment (bass clef) continues with the same rhythmic pattern.

55

Musical score for measures 55-61. The vocal line (treble clef) concludes with the lyrics: "more, no nev-er in - tend-ing to vi - sit them more, no nev-er, no nev-er in - tend-ing to_ vi - sit them". The piano accompaniment (bass clef) provides the final harmonic support.

15c. Chorus

64

Piano accompaniment for measures 64-71, featuring a treble and bass clef with a key signature of two flats.

1st Sailor

Sop.

Vocal staves for the 1st Sailor and Soprano. The lyrics are: more. Come a - way, fel-low sai lors, come a - way, your an - chors be weigh ing. Time and Come a - way, fel-low sai lors, come a - way, come a - way, come a - way, your an - chors be weigh ing. Time and Come a - way, fel-low sai lors, come a - way, come a - way, your an - chors be weigh ing. Time and Come a - way, fel-low sai-lors, come a - way, come a - way, come a - way, your an - chors be weigh ing. Time and

72

Piano accompaniment for measures 72-79, continuing the musical accompaniment for the chorus.

Vocal staves for the 1st Sailor and Soprano. The lyrics are: tide will ad - mit no_ de - lay-ing. Take a boo-zy short leave of your nymph on the shore, and si-lence their tide_ will ad - mit no de - lay-ing. Take a boo-zy short leave of your nymph on the shore, and si-lence their tide will ad - mit no_ de - lay-ing. Take a boo - zy short leave of your nymph on the shore, and si-lence their tide will ad - mit no_ de - lay-ing. Take a boo-zy short leave of your nymph on the shore, and si-lence their

80

Musical notation for measures 80-87, including vocal line and piano accompaniment.

mourn-ing with vows of re - turn-ing but ne - ver in - tend-ing to vi - sit them more, no nev-er in -

mourn-ing with vows of re - turn-ing but ne - ver in - tend-ing to vi - sit them more, no nev-er in -

mourn-ing with vows of re - turn-ing but ne - ver in - tend-ing to vi - sit them more, no nev-er in -

mourn-ing with vows of re - turn-ing but ne - ver in - tend-ing to vi - sit them more, no nev-er in -

b6 6 6 7 6 #

#4
2

88

Musical notation for measures 88-95, including vocal line and piano accompaniment.

tend-ing to vi - sit them more, no nev-er, no nev-er in - tend - ing to__ vi - sit them more.

tend-ing to vi - sit them more, no nev-er, no nev-er in - tend - ing to__ vi - sit them more.

tend-ing to vi - sit them more, no nev-er, no nev-er in - tend - ing to__ vi - sit them more.

tend-ing to vi - sit them more, no nev-er, no nev-er in - tend - ing to__ vi - sit them more.

16. The Sailors Dance

Violin I

Violin II

Viola

Bass

8

14

1. 2. *Enter Sorceress and Witches*

17a.

Sorceress

See, see the flags and streamers curl - ing, an - chorsweigh ing, sails un -

Bass

4 **1st Witch**
 Phœ - bu'spale de - lud - ing beams gild - ing o'er_ de - ceit - ful streams.
2nd Witch
 furl - ing. Our plot has took,

7
 E - li - ssa's ru-in'd, ho_ ho! ho_ ho! ho_ ho! ho_ ho_ ho
 theQueen's for-sook, ho_ ho! ho_ ho ho_ ho ho_ ho_ ho

10
 ho! E - li - ssa'sru-in'd, ho_ ho! ho_ ho! ho_ ho! ho_ ho ho_ ho_ ho_
 ho! E - li - ssa's ru-in'd, ho_ ho ho_ ho ho_ ho ho_ ho_ ho_

13
 ho! our plthas took, our plot has took, theQueen'sfor-sook, ho_ ho! ho_ ho! ho_
 ho! our plot has took, theQueen'sfor-sook, ho_ ho ho_ ho ho_ ho_ ho_

16
 ho! E - li - ssa's ru-in'd ho_ ho! ho_ ho ho_ ho_ ho_ ho_ ho_ ho_ ho!
 ho! E - li - ssa'sru-in'd, ho_ ho! ho_ ho ho_ ho_ ho_ ho_ ho_ ho_ ho!

17b.

Sorceress

20

Our next mo-tion must be to storm her lov-er on the o-cean.

26

ru-in of o-thers our plea-sures we bor-row; E-lis-sa bleeds to -

33

night, E-lis-sa bleeds to - night, and Car-thage flames to -mor-row.

17c. Chorus

De-struction's our de-light, de-light our great-est sor-row. E -

De-struction's our de-light, de-light our great-est sor-row. E -

De-struction's our de-light, de-light our great-est sor-row. E -

De-struction's our de-light, de-light our great-est sor-row. E -

43

li - ssa dies to - night and Car - thage flames to - mor - row, ho__

li - ssa dies to - night and Car - thage flames to - mor - row, ho__ ho__ ho__ ho! ho__

li - ssa dies to - night and Car - thage flames to - mor - row, ho__

li - ssa dies to - night and Car - thage flames to - mor - row, ho__ ho__ ho__ ho

48

ho__ ho__ ho__ ho! E - li - ssa dies to - night and Car - thage flames to -

ho! ho__ ho! E - li - ssa dies to - night and Car - thage flames to -

ho__ ho ho__ ho__ ho! E - li - ssa dies to - night and Car - thage flames to -

ho__ ho ho__ ho! E - li - ssa dies to - night and Car - thage flames to -

53

mor - row, De - struc - tion's our de - light, de - light our great - est
 mor - row, De - struc - tion's our de - light, de - light our great - est
 mor - row, De - struc - tion's our de - light, de - light our great - est
 mor - row, De - struc - tion's our de - light, de - light our great - est

57

sor - row. E - li - ssa dies to - night and Car - thage flames to -
 sor - row. E - li - ssa dies to - night and Car - thage flames to -
 sor - row. E - li - ssa dies to - night and Car - thage flames to -
 sor - row. E - li - ssa dies to - night and Car - thage flames to -

61

mor - row, ho__ ho__ ho ho ho__ ho__ ho! E -

mor - row, ho__ ho__ ho__ ho ho__ ho! ho__ ho! E -

mor - row, ho__ ho__ ho__ ho ho__ ho__ ho! E -

mor - row, ho__ ho__ ho ho ho__ ho ho__ ho! E -

65

li - ssa dies to - night and__ Car - thage flames to - mor - row.

li - ssa dies to - night and Car - thage flames to - mor - row.

li - ssa dies to - night and Car - thage flames to - mor - row.

li - ssa dies to - night and Car - thage flames to - mor - row.

[Jack of the Lanthorn leads the Spaniards out of their way among the Inchanteresses. A Dance]

18. The Witches Dance

Violin I

Violin II

Viola

Bass

Musical score for measures 1-4 of 'The Witches Dance'. The score is in 3/8 time and B-flat major. Violin I plays a rhythmic melody with eighth and sixteenth notes. Violin II, Viola, and Bass provide harmonic support with sustained notes and simple rhythmic patterns.

5

Musical score for measures 5-8 of 'The Witches Dance'. Measure 5 begins with a measure rest in Violin I. The score includes a trill (tr) in measure 7 and first/second endings in measure 8. The key signature changes to B-flat minor for the final two measures.

10

Musical score for measures 10-13 of 'The Witches Dance'. The score is in 3/8 time and B-flat minor. It features a complex rhythmic pattern with many eighth and sixteenth notes across all staves.

18

Musical score for measures 18-24. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The music features a melody in the upper treble staff with various note values and rests, and a bass line in the lower bass staff with a steady eighth-note accompaniment. A sharp sign is present above the first measure of the second treble staff.

25

Musical score for measures 25-31. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The music continues with a melody in the upper treble staff and a bass line in the lower bass staff. A wavy hairpin-like symbol is present above the fifth measure of the second treble staff.

32

Musical score for measures 32-38. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The music concludes with a melody in the upper treble staff and a bass line in the lower bass staff. The piece ends with a double bar line and repeat dots in all four staves.

19a.
Enter Dido, Belinda, and Women [and Train]

Belinda

Dido

Aeneas

Bass

Your coun-sel all is urg'd in vain, to Earth and Heav'n I will com

6

plain. To Earth and Heav'n why do I call, Earth and Heav'n con-spire my

10

fall. To fate I sue, of oth-er means be-reft, the on-ly re-fuge for the wretch-ed

6 5
4 #

14

Belinda *[Aeneas enters]*

See, Ma-dam, see where the Prince ap-pears. Such sor-row in his looks he bears as would con-

left.

17

vince you still he's_ true.

Æneas

What shall lost Æ - ne - as do, how, how, Ro - yal

5 6
4

21

Dido

Thus on the fa - tal banks of

Fair shall I im-part the God's de-cree, and tell you we mus part?

25

Nile weeps the de-ceit - ful cro-co-dile. Thus hy-po-crite, that mur - der act, make Heav'n and Gods the_

28

Dido

au-thors of the fact. By all that's good, no more. All that's good you have for -

Æneas

by all that's good...

32

sworn. To your pro-miss'd em - pire fly _____ and let for - sa - ken Di - do die.

in

b 6

35

Dido

No faith-less

spite of Jove's com- mand_ I'll stay, of-fend the Gods, and Love o - bey.

38

man thy course pur-sue. I'm now re - solv'd as well as you. No re - pen - tance shall re-claim the in - jur'd

5 6

41

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

7 6

44

19b.

Dido

thought of leav-ing me. A - way, a-way, a -

Æneas

Let Jove say what He please, I'll stay. no, no, I'll stay,

48

way, a-way. No, no, no, no, no, no, a-way, a-way, a - way, a - way, -

no, no, I'll stay, I'll stay, I'll stay, I'll stay and Love o - bey, I'll stay and Love o -

6 4 3

52

- a-way, to death. I'll fly - If long-ger you de - lay. A-way, a -

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

6 4 # 5

55

Exit Æneas

19c.

way...

6 5

59 **19d. Chorus**

Great minds a- gainst them - selves con - spire, great minds, great minds a - gainst, a -

Great minds a- gainst them - selves con - spire, great minds, great minds a - gainst, a -

Great minds a- gainst them - selves con - spire, great minds, great minds a - gainst, a -

Great minds a- gainst them - selves con - spire, great minds, great minds, a -

Great minds a- gainst them - selves con - spire, great minds, great minds, a -

64

- 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

68

Musical score for measures 68-71. The score includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a steady bass line with some melodic movement in the right hand.

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 #3

19e.

[Cupids appear in the clouds o're her thomb]

72

Musical score for measures 72-75. The score includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a simple accompaniment with a steady bass line.

Thy hand, Be - lin - da, dark - - - ness shades me. On thy bo - som let me

b9 8 7 6

76

Musical score for measures 76-79. The score includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a simple accompaniment with a steady bass line.

rest. More I would, but Death in - vades me; Death is now a wel - come

b6

b6 7
5 5
b3

#5

6

5

6

7

6

80 **19f.**

Violins very soft

guest. When I am laid, am

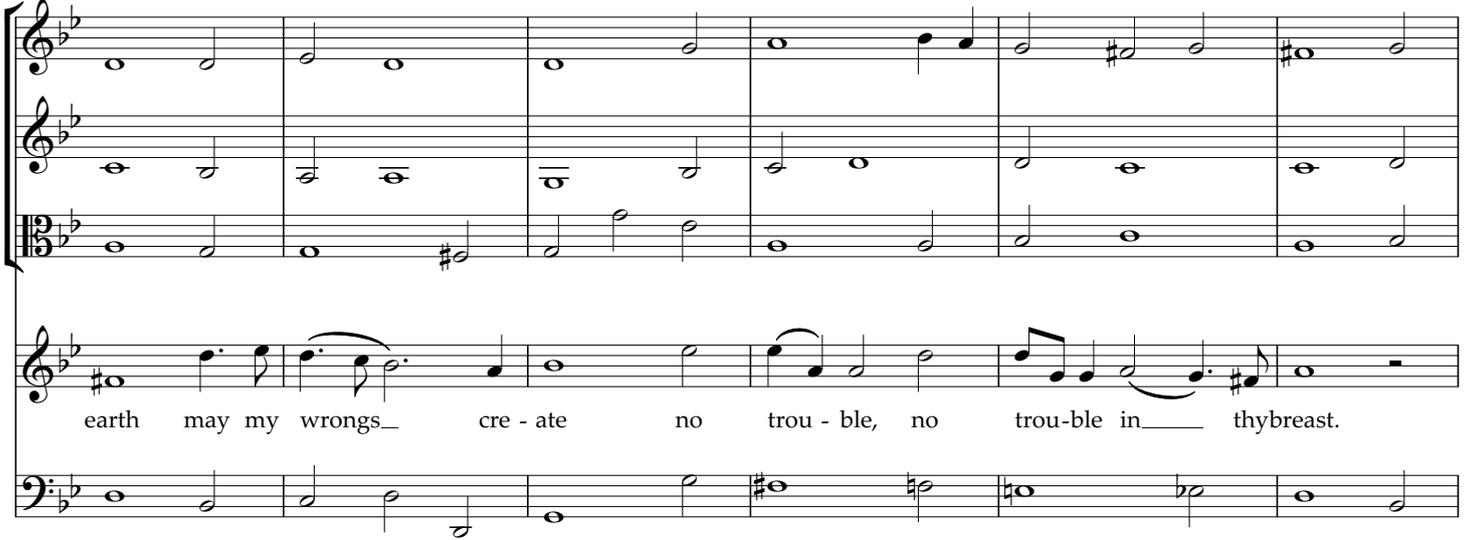
87

laid in earth may my wrongs create no trouble, no

92

trouble in thy breast. When I am laid, am laid in

98



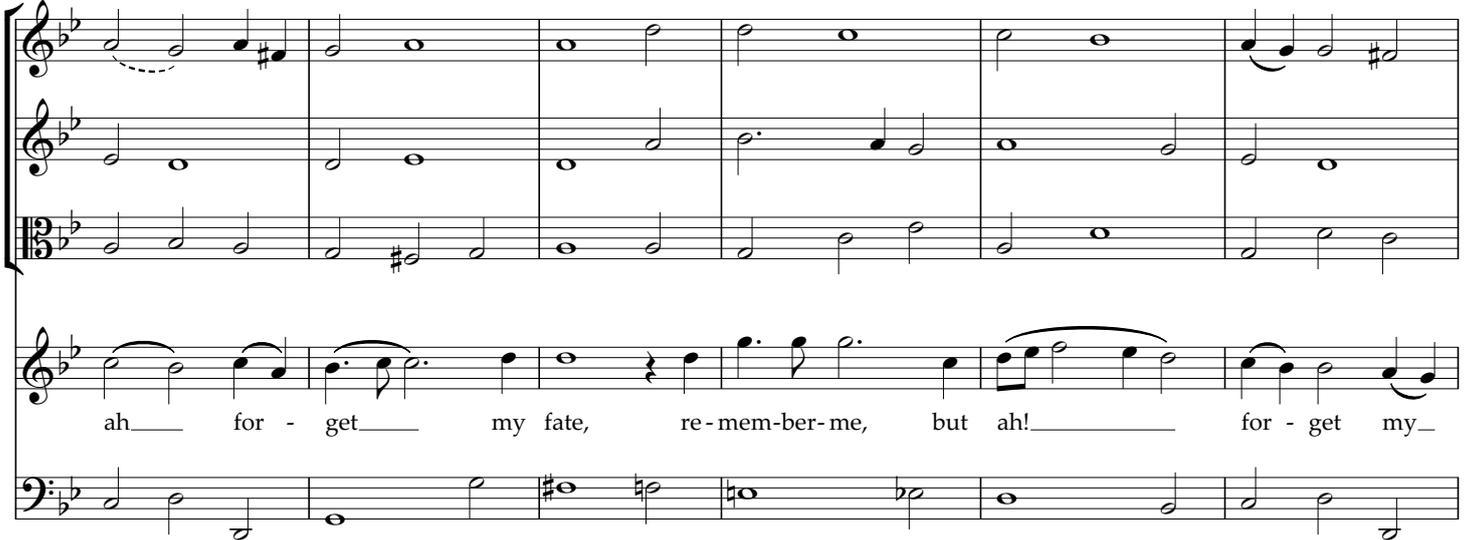
earth may my wrongs_ cre - ate no trou - ble, no trou-ble in___ thybreast.

104



Re - mem - ber me, re - mem - ber me, but

109



ah___ for - get___ my fate, re-mem-ber-me, but ah!_____ for - get my_

115

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

121

19g. Ritornello

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

127

[Cupids appear in clouds o'er her Tomb]

135 19h. Chorus

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,

140

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 - ings wings ye Cu - pids come, ye Cu - pids come,

145

scat- ter_ ro - ses, scat- ter, scat- ter_ ro - ses_ on_ her tomb, soft, scat- ter_ ro - ses, scat- ter, scat- ter_ ro - ses on her tomb, soft, soft_ and_ gen - tle as_ her and scat- ter, scat- ter_ ro - ses on her tomb, soft, soft, soft and gen - tle and scat- ter_ ro - ses, scat- ter_ ro - ses_ on her tomb, soft, soft, and gen - tle

151

soft, and gen - tle, soft, soft, soft, soft_ and gen - tle as_ her_ heart, gen - tle as her heart, soft, soft, soft and gen - tle, gent - le_ as her_ as der heart, soft, soft_ and gen - tle_ as her and gen - tle, soft, soft, soft, soft, soft, and gen - tle as her

6 # 6 7 7 6

156

heart. Keep here, here, your watch, keep here, here, keep here your watch, and nev-er, nev-er,

heart. Keep here, here, your watch, keep here, here, keep here your watch, and nev-er, nev-er,

heart. Keep here, here, your watch, keep here, here, keep here your watch, and nev-er, nev-er,

heart. Keep here, here, your watch, keep here, here, keep here your watch, and nev-er, nev-er,

161

nev - er part, and nev-er, nev-er, nev - er, nev - er part. With droop - part.

nev - er part, and nev-er, nev-er, nev - er, nev - er part. part.

nev - er part, and nev-er, nev-er, nev - er, nev - er part. With part.

nev - er part, and nev-er, nev-er, nev - er, nev - er part.

#

#

#

6
4 #3

[Cupids Dance.]

Finis

