

Henry Purcell  
(1659-1695)

# Dido & Æneas



Score

*Dido and Æneas* (Z. 626) is an opera in a prologue and three acts, written by the English Baroque composer Henry Purcell with a libretto by Nahum Tate. The first known performance was at Josias Priest's girls' school in London no later than the summer of 1688. The story is based on Book IV of Virgil's *Æneid*. It recounts the love of Dido, Queen of Carthage, for the Trojan hero Æneas, and her despair when he abandons her. A monumental work in Baroque opera, *Dido and Æneas* is remembered as one of Purcell's foremost theatrical works. It was also Purcell's first opera, as well as his only all-sung dramatic work. One of the earliest English operas, it owes much to John Blow's *Venus and Adonis*, both in structure and in overall effect.

## Background and context

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Before *Dido and Æneas*, Purcell composed music for several stage works, including nine pieces for Nathaniel Lee's *Theodosius, or The Force of Love* (1680) and eight songs for Thomas d'Urfey's *A Fool's Preferment* (1688). He also composed songs for two plays by Nahum Tate (later the librettist of *Dido and Æneas*), *The Sicilian Usurper* (1680) and *Cuckold-Haven* (1685). *Dido and Æneas* was Purcell's first (and only) all-sung opera and derives from the English masque tradition.

## Libretto

Originally based on Nahum Tate's play *Brutus of Alba, or The Enchanted Lovers* (1678), the opera is likely, at least to some extent, to be allegorical. The prologue refers to the joy of a marriage between two monarchs, which could refer to the marriage between William and Mary. In a poem of about 1686, Tate alluded to James II as Æneas, who is misled by the evil machinations of the Sorceress and her witches (representing Roman Catholicism, a common metaphor at the time) into abandoning Dido, who symbolizes the British people. The same symbolism may apply to the opera. This explains the addition of the characters of the Sorceress and the witches, which do not appear in the original *Æneid*. It would be noble, or at least acceptable, for Æneas to follow the decree of the Gods, but not so acceptable for him to be tricked by ill-meaning spirits.

Although the opera is a tragedy, there are numerous seemingly lighter scenes, such as the First Sailor's song, "Take a boozy short leave of your nymphs on the shore, and silence their mourning with vows of returning, though never intending to visit them more." Harris considers the callousness and cynicism of the song to underline the "moral" of the story, that young women should not succumb to the advances and promises of ardent young men.

## Score

No score in Purcell's hand is extant, and the only seventeenth-century source is a libretto, possibly from the original performance. The earliest extant score, held in the Bodleian Library, was copied no earlier than 1750, well over sixty years after the opera was composed. No later sources follow the act divisions of the libretto, and the music to the prologue is lost. The prologue, the end of the act 2 'Grove' scene, and several dances, were almost certainly lost when the opera was divided into parts to be performed as interludes between the acts of spoken plays in the first decade of the eighteenth century.

**Libretto by Nahum Tate.**

First known performance : no later than summer 1688

**Characters**

DIDO (or ELISSA), Queen of Carthage	soprano
BELINDA, her sister	soprano
SECOND WOMAN	soprano
SORCERESS	countertenor
FIRST WITCH	soprano
SECOND WITCH	soprano
SPIRIT	soprano
ÆNEAS, a Trojan Prince	tenor
SAILOR	tenor

Chorus (with dancers) of Courtiers, Witches, Cupids, Sailors.

**Scoring**

Violin I, Violin II, Viola, Continuo

As no manuscript of Dido & Æneas from Purcell's hand is left, ornaments, phrasings, bass figuring or dotted (or over-dotted) notes may have been added by former editors.

This edition is based on the editions by Novello (1889) as well as Oxford University Press (1987).

The bass figuring is based on the edition by Oxford University Press (1987).

The figured bass realization is based on the edition by W. W. Norton (1986).

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Sincerely, Manuel Gerber

1 Overture .....	5
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# Dido & Æneas

5

## 1 : Overture

Henry Purcell  
1689

Violin I

Violin II

Viola

Continuo

Measures 1-5 of the Overture. The score is in G minor (three flats) and common time (C). The Violin I part features a trill (tr) in measure 3. The Continuo part has a long melisma (e) in measure 3.



Vln. I

Vln. II

Vla.

Cont.

Measures 6-9 of the Overture. The Violin I part has a measure rest (w) in measure 8. The Continuo part has a measure rest (w) in measure 8.



Vln. I

Vln. II

Vla.

Cont.

Measures 10-13 of the Overture. The Violin I part has a trill (tr) in measure 12. The Continuo part has a measure rest (w) in measure 12.

13

Vln. I

Vln. II

Vla.

Cont.



17

Vln. I

Vln. II

Vla.

Cont.



21

Vln. I

Vln. II

Vla.

Cont.

25

Vln. I

Vln. II

Vla.

Cont.



29

Vln. I

Vln. II

Vla.

Cont.



33

Vln. I

Vln. II

Vla.

Cont.

# ACT THE FIRST

## Scene: The Palace

2a - Belinda : *Shake the clouds*

2b - Chorus : *Banish sorrow*

1

Belinda Soprano

Shake\_\_\_\_\_ the cloud from off your brow, Fate your wish-es does al

Continuo

7

Belinda

low; Em-pire grow-ing, Plea-sures flow - - ing, For-tune smiles and so should you. Shake\_\_\_\_

Cont.

13

Belinda

the cloud from off\_ your brow, Shake\_\_\_\_ brow.

1. 2.

S.

Ban-ish sor-row, ban-ish care, Grief should

A.

Ban-ish sor-row, ban-ish care, Grief should

T.

Ban-ish sor-row, ban-ish care, Grief should

B.

Ban-ish sor-row, ban-ish care, Grief should

Vln. I

Vln. II

Vla.

Cont.



19

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

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

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

B. ne'er ap-proach the fair, Ban - ish sor - row, ban-ish, ban - nish care, Grief\_\_\_\_\_

Vln. I

Vln. II

Vla.  $\frac{13}{8}$

Cont.  $\frac{13}{8}$

$\flat$   $\flat$   $\sharp$   $\sharp$   $\flat$   $\flat$

24

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

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

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

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

Vln. I

Vln. II

Vla.  $\frac{13}{8}$

Cont.  $\frac{13}{8}$

$\frac{6}{4}$   $\sharp$   $\flat$   $\flat$   $\frac{5}{4}$   $\flat$

3 - Dido : *Ah, Belinda, I am pressed with torment*

1

Dido Soprano

Continuo

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

4 6 6

9

Dido

Cont.

Ah ! Ah ! Ah ! Be - lin - da, I am press'd With tor - ment not to be con

6

17

Dido

Cont.

fess'd Peace and I are stran - gers grown, Peace and I are

4 4

26

Dido

Cont.

stran - gers, stran - gers grown, I lan - guish till my grief is known, I lan -

# 6 6 4 #

35

Dido

Cont.

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

6 4 4 # 6

43

Dido

Cont.

have it guess'd. Peace and I are

4 4

50

Dido

Cont.

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

[4 4] [4]

## 56 Ritornelle

Dido

grown.

Vln. I

Vln. II

Vla.

Cont.

Vln. I

Vln. II

Vla.

Cont.

4 - Belinda, Dido : *Grief increases*

1

Dido  
Soprano

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

Belinda  
Soprano

Grief in creas-es by con-ceal-ing; Then let me speak; the Tro-jan guest In-to your

Violin I

Violin II

Viola

Continuo

5

Belinda

ten-der thoughts has press'd. The great est bless-ing\_ Fate can give, Our Car-thage to se - cure, and Troy re-

Cont.

10

Belinda

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

Cont.

### 5 - Chorus : *When monarchs unite*

1

Sopranos

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

Altos

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

Tenors

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

Basses

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

Violin I

Violin II

Viola

Continuo



7

Dido

soft in peace, and yet how fierce, how fierce in arms!

Belinda

A tale so

Cont.

10

Belinda

strong and full of woe Might melt the rocks, as well as you. What stub born heart un-mov'd could

Cont.

14

Dido

Mine with storms of care op-press'd I staught to pi-ty the dis

Belinda

see Such dis-tress, such pi-e-ty?

Cont.

19

Dido

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

Cont.

22

Dido

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

Cont.

1

Belinda Soprano

Second Woman Soprano

Continuo

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

#6

11

Belinda

2nd Wom.

Cont.

ev-er smil - ing, And the cares of life be - guil - ing, Fear no dan - ger\_ to en - sue, The he-ro

22

Belinda

2nd Wom.

Cont.

loves as well as you. Cu-pids strew your path with flowers Gath-er'd from E - ly - sian

tr

32

Belinda

2nd Wom.

Cont.

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

#6

41

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

#6



49

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

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

Vln. I

Vln. II

Vla.



57

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

65

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

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

Vln. I

Vln. II

Vla.

73

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

#6

## 8 - Belinda, Æneas, Dido : See, your Royal Guest appears

1

Belinda Soprano

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

Æneas Tenor

When, when, roy - al fair, shall I be

Continuo

7 #6

6

Dido

Fate for-bids what you pur-sue.

Æneas

8 bless'd, With cares\_ of\_ love and\_ state\_ dis - stress'd ? Æ - ne - as has no

Cont.

7 #6 #

10

Æneas

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

Cont.

# # ♭ #4 6 4 #

### 9 - Chorus : Cupid only throws the dart

1

Sopranos

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

Altos

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

Tenors

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

Basses

Cu - pid on - ly\_ throws the dart That's

Violin I

Violin II

Viola

Continuo

# 6 #4 6 #6

6

S. throws the\_dart That's dread - ful to a war - rior's heart, That's dread - ful to a war riour's heart, And

A. on - ly throws\_ the dart, on - ly throws the dart, That's dread-ful to\_\_\_ a war- riour's heart, And

T. Cu - pid on - ly throws the dart\_\_\_\_\_ That's dread - ful to a war riour's heart, And

B. dread - ful, dread - ful, Cu - pid on - ly throws the dart That's dread - ful to a war riour's heart, And

Vln. I

Vln. II

Vla.

Cont.

#  $\frac{4}{2}$  [6] 4  $\frac{7}{4}$

11

S. she that wounds, and she that wounds can on - ly,\_\_\_ on - ly

A. she that wounds, and she that wounds can on - ly, on - ly

T. she that wounds, and she that wounds can on - ly, on - ly

B. she that wounds, and she that wounds can on - ly, on - ly

Vln. I

Vln. II

Vla.

Cont.

#

14

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

# #

### 10 - Æneas : *If not for mine*

1

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

Continuo

#6

5

Belinda

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

Cont.

5 6 11 12

11 - Belinda : *Pursue thy conquest, Love*

1 *soft* *loud*

Belinda Soprano

sue thy con-quest, Love, Pur - sue thy con-quest, Love, Pur - sue, pur - sue \_\_\_\_\_ Pur -

Continuo

4

Belinda

- sue thy con-quest, Pur - sue thy con-quest, Love. Pur - sue thy con-quest, Love. Her eyes Con-fess the flame, her

Cont.

8

Belinda

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

Cont.

10

Belinda

flame, her eyes Con-fess the flame \_\_\_\_\_ her tongue de - nies. Pur-sue thy con-quest

Cont.

13 *soft* *loud*

Belinda

Love, Pur-sue thy con - quest, Love, Pur-sue, pur - sue, \_\_\_\_\_ Pur-sue thy con-quest

Cont.

16

Belinda

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

Cont.

# 12 - Chorus : *To the hills and the vales*

23

1

Sopranos

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

Altos

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

Tenors

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

Basses

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

Violin I

Violin II

Viola

Continuo

8

S.

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

A.

cool sha - dy foun-tains Let the tri-umphs, the tri - - umphs, the tri-umphs of love and of

T.

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

B.

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

Vln. I

Vln. II

Vla.

Cont.

15

S. beau - ty be shown. Let the tri -

A. beau - ty be shown. Let the tri - umphs, the

T. beau - ty be shown. Let the tri -

B. beau - ty be shown. Let the tri - umphs, let the

Vln. I

Vln. II

Vla.

Cont.

22

S. - - umphs, let the tri - - - umphs of love and of beau - ty be shown. To the hills and the

A. tri - - - umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the

T. - - umphs, let the tri - umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the

B. tri - umphs, the tri - - - umphs of love and of beau - ty be shown. To the hills and the

Vln. I

Vln. II

Vla.

Cont.



29

S. vales, to the rocks and the moun-tains, To the mu - si - cal groves, and the cool sha - dy foun-tains, let the

A. vales, to the rocks and the moun-tains, To the mu - si - cal groves, and the cool sha - dy foun-tains, let the

T. vales, to the rocks and the moun-tains, To the mu - si - cal groves, and the cool sha - dy foun-tains, let the

B. vales, to the rocks and the moun-tains, To the mu - si - cal groves, and the cool sha - dy foun-tains, let the

Vln. I

Vln. II

Vla.

Cont.

#  $\flat 6$  4 #

36

S. tri - - umphs, let the tri - - umphs of love and of beau - ty be shown;

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

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

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

Vln. I

Vln. II

Vla.

Cont.

43

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

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

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

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

Vln. I   
Vln. II   
Vla.   
Cont. 

13 : *The Triumphant Dance*

27

Violin I

Violin II

Viola

Continuo

Measures 1-7 of the musical score. The key signature has one flat (B-flat). The time signature is 3/4. The Violin I part starts with a first ending bracket over measures 1-3. The Continuo part provides a steady bass line.

Vln. I

Vln. II

Vla.

Cont.

Measures 8-14 of the musical score. The Violin I part features a first ending bracket over measures 8-10. The Viola part has a first ending bracket over measures 8-10. The Continuo part continues the bass line.

Vln. I

Vln. II

Vla.

Cont.

Measures 15-22 of the musical score. The Violin I part has trills (tr.) in measures 15, 17, and 19. The Violin II part has a trill (tr.) in measure 19. The Viola part has a trill (tr.) in measure 19. The Continuo part continues the bass line.

Vln. I

Vln. II

Vla.

Cont.

Measures 23-30 of the musical score. The Violin I part has a trill (tr.) in measure 25. The Violin II part has a trill (tr.) in measure 25. The Viola part has a trill (tr.) in measure 25. The Continuo part continues the bass line.

31

(tr)

tr

Vln. I

Vln. II

Vla.

Cont.



38

Vln. I

Vln. II

Vla.

Cont.



45

tr

Vln. I

Vln. II

Vla.

Cont.

# ACT THE SECOND

## Scene 1 : The Cave

29

### 14 - Sorceress, First Witch : *Prelude for Witches*

Violin I

Violin II

Viola

Continuo

Vln. I

Vln. II

Vla.

Cont.

15

Sorc.

Vln. I

Vln. II

Vla.

Cont.

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

21

Sorc. *tr* *w*  
 night, Who like dis - mal ra - vens cry-ing Beat the win-dows of \_\_\_ the dy-ing, Ap - pear ! Ap-pear at my

Vln. I

Vln. II

Vla.

Cont.

$\frac{6}{4}$

27

Sorc. *tr*  
 call, and share in the fame Of a mis-chief shall make all \_\_\_ Car - thage flame. Ap- pear ! Ap-

Vln. I *tr*

Vln. II

Vla.

Cont.

6 6 6 5 4 3

33

Sorc.  
 - pear ! Ap- pear ! Ap- pear !

1st Witch  
 Say, Bel-dame, say, what's thy will ? \_

Vln. I

Vln. II

Vla.

Cont.

$\frac{3}{4}$

# 15 - Chorus : *Harm's our delight*

31

1

Sopranos

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

Altos

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

Tenors

8

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

Basses

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

Violin I

Violin II

Viola

Continuo



8

S.

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

A.

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

T.

8

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

B.

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

Vln. I

Vln. II

Vla.

Cont.

16 - Sorceress : *The Queen of Carthage, whom we hate*

1

Sorceress  
Countertenor

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

Violin I

Violin II

Viola

Continuo

6

Sorc.

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

Vln. I

Vln. II

Vla.

Cont.

6 4 6 5



17 - Chorus : Ho, ho, ho!

33

[illegible]

8

S. ho 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 ho

T. ho 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 ho

Vln. I

Vln. II

Vla.

Cont.

b

18 - First and Second Witch, Sorceress : *Ruined ere the set of sun?*

1

Sorceress  
Countertenor

First Witch  
Soprano

Second Witch  
Soprano

Violin I

Violin II

Viola

Continuo

The Tro-ian

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

Tell us, Tell us, how shall this be done ?

5

Sorc.

Vln. I

Vln. II

Vla.

Cont.

Prince you know is bound by Fate to seek I - tal - ian ground; The Queen and he are now in chase,

tr

tr

9

1st Witch

Vln. I

Vln. II

Vla.

Cont.

Hark ! Hark ! the cry comes on a -

13

Sorc.  But when they've done, my trust-y elf, \_

1st Witch  pace !

Vln. I 

Vln. II 

Vla. 

Cont. 

17

Sorc.  \_ In form of Mer - cu - ry him - self, As sent from Jove, shall


Vln. I 


Vln. II 

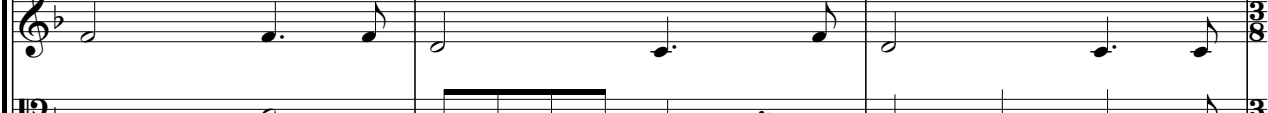
Vla. 


Cont. 

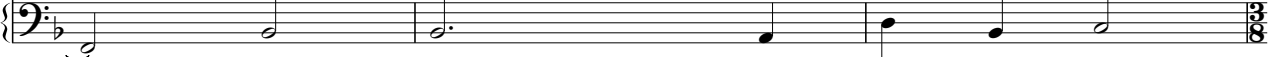
19

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

Vln. I 

Vln. II 

Vla. 

Cont. 

1

Sorceress  
Counter-tenor

way !

Sopranos

Alto

Tenors

Basses

Violin I

Violin II

Viola

Continuo

8

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Cont.

6 4 6

4 6

4 6

♩. = ♩

13

2nd Witch

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Cont.

But,

ho ho ho ho ho ho ho ho ho ho.

ho ho ho ho ho ho ho ho ho ho.

ho ho ho ho ho ho ho ho ho ho.

ho ho ho ho ho ho ho ho ho ho.

## 20 - First and Second Witch : *But ere we this perform*

1

1st Witch

2nd Witch

Cont.

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

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

7

1st Witch

2nd Witch

Cont.

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

form, we'll con-jure for a storm, We'll con - -

13

1st Witch

con-jure for a storm, storm, To mar their hunt-ing sport, To mar their hunt-ing

2nd Witch

- jure for a storm, But storm, To mar their hunt-ing sport, their hunt-ing

Cont.

19

1st Witch

sport, And drive 'em back to

2nd Witch

sport, And drive 'em back to

Cont.

6

25

1st Witch

court, and drive

2nd Witch

court, And drive

Cont.

29

1st Witch

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

2nd Witch

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

Cont.

21 - Chorus in a manner of an Echo : *In our deep vaulted cell*

39

1 *soft* *loud*

S. In a deep vaul - ed cell, (- ed cell,) the charm we'll pre -

A. In a deep vaul - ed cell, (- ed cell,) the charm we'll pre -

T. In a deep vaul - ed cell, (- ed cell,) the charm we'll pre -

B. In a deep vaul - ed cell, (- ed cell,) the charm we'll pre -

Vln. I

Vln. II

Vla.

Cont.

5 *soft* *loud* *soft*

S. pare, (pre - - pare,) Too dread - ful a prac - tice, (too dread - ful a

A. pare, (pre - - pare,) Too dread - ful a prac - tice, (too dread - ful a

T. pare, (pre - - pare,) Too dread - ful a prac - tice, (too dread - ful a

B. pare, Too dread - ful a prac - tice, (too dread - ful a

Vln. I

Vln. II

Vla.

Cont.

10 *loud* *soft* *loud* *soft* *loud*

S. *prac - tice,) too dread - ful, (too dread - ful,) a prac - tice, (a prac - tice,) for this op - en*

A. *prac - tice,) too dread - ful, (too dread - ful,) a prac - tice, (a prac - tice,) for this op - en*

T. *prac - tice,) too dread - ful, (too dread - ful,) a prac - tice, (a prac - tice,) for this op - en*

B. *prac - tice,) too dread - ful, (too dread - ful,) a prac - tice, (a prac - tice,) for this op - en*

Vln. I

Vln. II

Vla.

Cont.

6 6 b6 b6 6 6 7 4 ♮

16 *soft* *loud* *soft*

S. *air, (for this o - pen air.) In our deep vault - ed cell, (- ed*

A. *air, ( for this o - pen air.) In our deep vault - ed cell, (- ed*

T. *air, (for this o - pen air.) In our deep vault - ed cell, (- ed*

B. *air, (for this o - pen air.) In our deep vault - ed cell, (- ed*

Vln. I

Vln. II

Vla.

Cont.

7 4 ♮



21 *loud* *soft* *loud*

S. cell,) the charm we'll pre - - pare, (pre - pare,) Too dread - ful a

A. cell,) the charm we'll pre - - pare, (pre - pare,) Too dread - ful a

T. cell,) the charm we'll pre - - pare, (pre - pare,) too dread - ful a

B. cell,) the charm we'll pre - - pare, (pre - pare,) Too dread - ful a

Vln. I

Vln. II

Vla.

Cont.

26 *soft* *loud*

S. prac - tice, (too dread - ful a prac - tice,) for this op - en

A. prac - tice, (too dread - ful a prac - tice,) for this op - en

T. prac - tice, (too dread - ful a prac - tice,) for this op - en

B. prac - tice, (too dread - ful a prac - tice,) for this op - en

Vln. I

Vln. II

Vla.

Cont.

30 *soft*

S. air, (for this op - en air.)

A. air, (for this op - - en air.)

T. air, (for this op - - en air.)

B. air, (for this op - - en air.)

Vln. I

Vln. II

Vla.

Cont.

## 22 : Echo Dance of Furies

*loud* 1 *tr.* *soft*

Violin I

Violin II

Viola

Continuo

3 *tr.* *loud* *soft*

Vln. I

Vln. II

Vla.

Cont.

6 *loud* *soft*

Vln. I

Vln. II

Vla.

Cont.

8 *loud* *soft*

Vln. I

Vln. II

Vla.

Cont.

10 *loud* *soft* *loud*

Vln. I

Vln. II

Vla.

Cont.

13 *soft* *loud* *soft*

Vln. I

Vln. II

Vla.

Cont.

16 *loud* *soft* *loud*

Vln. I

Vln. II

Vla.

Cont.

19 *soft* *loud*

Vln. I

Vln. II

Vla.

Cont.

21 *soft* *loud*

Vln. I

Vln. II

Vla.

Cont.

23 *soft*

Vln. I

Vln. II

Vla.

Cont.

## 23 : Ritornelle

Violin I

Violin II

Viola

Continuo

Vln. I

Vln. II

Vla.

Cont.

24 - Belinda, Chorus : *Thanks to these lonesome vales*

Belinda Soprano

Continuo

1

Thanks to these lone - some lone-some vales, These des-ert, des - ert hills\_ and dales.

Belinda

Cont.

9

2.

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

2nd time

Belinda

Cont.

18

1.

2.

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

26

S. Thanks to these lone - some, lone-some vales, These des-ert, des - ert hills\_ and\_ dales,

A. Thanks to these lone - some, lone-some vales, These des-ert, des - ert hills and dales,

T. Thanks to these lone - some, lone-some vales, These des-ert, des - ert\_ hills and dales,

B. Thanks to these lone - some, lone-some vales, These des-ert, des - ert hills\_ and dales,

Vln. I

Vln. II

Vla.

Cont.

# # # # # 7 6 #

34

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

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

T. So fair the game, so rich the sport, Di - a-na's self might to\_ these woods re-sort;

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

Vln. I

Vln. II

Vla.

Cont.

# # #

42

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

### 25a - Second Woman : *Oft she visits this lone mountain*

1

Second Woman Soprano

Oft she vis - its

Continuo

6

2nd Wom.

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

Cont.

11

2nd Wom.

Oft she bathes her in this foun - tain, Here, here Ac - tae - on met his fate,

Cont.

16

2nd Wom.

Cont.

21

2nd Wom.

Cont.

26

2nd Wom.

Cont.

29

2nd Wom.

Cont.

### 25b : Women's Dance

32

2nd Wom.

Vln. I

Vln. II

Vla.

Cont.



37

Vln. I

Vln. II

Vla.

Cont.

Measures 37-41. Vln. I and II play eighth notes. Vla. plays eighth notes. Cont. plays a continuous eighth-note pattern.

42

Vln. I

Vln. II

Vla.

Cont.

Measures 42-46. Vln. I and II play eighth notes with trills (tr.) in measures 43 and 44. Vla. plays eighth notes. Cont. plays a continuous eighth-note pattern.

47

Vln. I

Vln. II

Vla.

Cont.

Measures 47-50. Vln. I plays a half note with a trill (tr.) in measure 48. Vln. II plays eighth notes. Vla. plays eighth notes. Cont. plays a continuous eighth-note pattern.

50

Vln. I

Vln. II

Vla.

Cont.

Measures 50-54. Vln. I plays a half note with a trill (tr.) in measure 51. Vln. II plays eighth notes. Vla. plays eighth notes. Cont. plays a continuous eighth-note pattern.

26 - Æneas, Dido : *Behold, upon my bending spear*

1

Æneas  
Tenor

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

Continuo



4

Dido

The skies are cloud-ed; Hark !

Æneas

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

Vln. I

Vln. II

Vla.

Cont.



7

Dido

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

Vln. I

Vln. II

Vla.

Cont.

27 - Belinda, Chorus : *Haste, haste to town*

51

1

Belinda Soprano

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

Continuo

6

4

Belinda

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

Cont.

7

Belinda

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

Cont.

10

Belinda

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

S.

Haste, haste to town, haste,

A.

haste, haste to town,

T.

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

B.

Haste, haste to

Vln. I

Vln. II

Vla.

Cont.

13

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

Vln. I

Vln. II

Vla.

Cont.

16

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,

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

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

Vln. I

Vln. II

Vla.

Cont.

19

S. haste, haste to town, haste, haste to town, haste, haste,

A. haste, haste, haste, haste to town, haste, haste to town, haste, haste, haste,

T. town, haste, haste to town, haste, haste to town, haste, haste,

B. haste, haste, haste to town, haste, haste, haste,

Vln. I

Vln. II

Vla.

Cont.

21

S. haste, haste, haste, haste to town !

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

T. haste, haste, haste, haste to town !

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

Vln. I

Vln. II

Vla.

Cont.

28 - Spirit, Æneas : *Stay, Prince, and hear great Jove's command*

1

Æneas  
Tenor

Spirit  
Soprano

Continuo

To- night ?

Stay, Prince, and hear great Jove's command: He sum mons thee this night-way. To-

The musical score is written for three parts: Æneas (Tenor), Spirit (Soprano), and Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The Æneas part has a rest for the first three measures, followed by a short melodic phrase. The Spirit part begins with a rest, then enters with a melodic line. The Continuo part provides a harmonic foundation with a series of sustained notes.

5

Spirit

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

Cont.

7 4 # 7 6 4 #

8

Spirit

- 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\_

Cont.

This image shows a musical score for two parts: 'Spirit' and 'Cont.'. The 'Spirit' part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a measure number '8'. The melody consists of eighth and sixteenth notes, with a fermata over the eighth measure. The lyrics are: '- 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\_'. The 'Cont.' part is written on a single staff with a bass clef. It begins with a measure number '9'. The melody consists of half notes, with a fermata over the first measure. The lyrics are: 'Cont. \_ \_ \_ \_ \_'.

11

Aeneas

Jove's commands shall be o - bey'd; To -

Spirit

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

Cont.

14

Æneas

- night our an - chors shall be weigh'd. But ah ! \_\_\_\_\_ but ah ! \_\_\_\_\_ what lan-guage can I

Cont.

# 7 4

19

Æneas

try, My in - jur'd Queen to pa - ci - fy ? No soon-er she re-signs her heart But from her arms

Cont.

# 2 6 7 6

23

Æneas

I'm force'd to part. How can so hard a fate be took? One night en - joy'd, the next for -

Cont.

2 # 6

27

Æneas

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

Cont.

30

Æneas

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

Cont.

**ACT THE THIRD**  
**Scene 1 : The Ships**

**29 - A Sailor, Chorus : *Come away, fellow sailors***

Violin I

Violin II

Viola

1

tr

tr

Vln. I

Vln. II

Vla.

Cont.

9

tr

tr

Vln. I

Vln. II

Vla.

Cont.

17

Vln. I

Vln. II

Vla.

Cont.

25



30

Vln. I

Vln. II

Vla.

Cont.

*tr*

*tr*

36

Sailor

8

Come a - way, fel-low sai-lors, come a - way, your an-chors be weigh-ing, Time and tide will ad - mit no de-

Vln. I

Vln. II

Vla.

Cont.

6 5 6

44

Sailor

8

lay - ing; Take a booz - y short leave of your nymphs of the shore, And si - lence their mourn-ing With

Cont.

51

Sailor

8

vows of re - turn - ing, But nev - er in - tend - ing to vis - it them more, no ne-ver in -

Cont.

58

Sailor

8

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

Cont.

65

Sailor  more !

S.  Come a - way, Fel-low sai-lors, come a - way, Your an - chors be

A.  Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your an - chors be

T.  Come a - way, Fel-low sai-lors, come a - way, come a - way, Your an - chors be

B.  Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your an - chors be

Vln. I  Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your an - chors be

Vln. II  Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your an - chors be

Vla.  Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your an - chors be

Cont.  Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your an - chors be

72

S.  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

A.  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

T.  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short leave of your nymphs of the shore, And

B.  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

Vln. I  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

Vln. II  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

Vla.  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

Cont.  weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz-y short leave of your nymphs of the shore, And

80

S. si-lence their mourn-ing with vows of re - turn-ing, But nev-er in - tend-ing to vis - it them more, no

A. si-lence their mourn-ing with vows of re - turn-ing, But nev-er in - tend-ing to vis - it them more, no

T. si-lence their mourn-ing with vows of re - turn-ing, But nev-er in tend-ing to vis - it them more, no

B. si-lence their mourn-ing with vows of re - turn-ing, But nev-er in tend-ing to vis - it them more, no

Vln. I

Vln. II

Vla.

Cont.

♭6 6 6 7 6 ♮ #4/2

88

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

## 30 : The Sailors' Dance

Violin I

Violin II

Viola

Continuo

Measures 1-4 of the piece. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Violin I part starts with a first ending bracket over measures 3 and 4. The Continuo part has a bass line with a low C in measure 4.



Vln. I

Vln. II

Vla.

Cont.

Measures 5-8 of the piece. The Violin I part has a first ending bracket over measures 7 and 8. The Continuo part has a bass line with a low C in measure 5.



Vln. I

Vln. II

Vla.

Cont.

Measures 9-14 of the piece. The Violin I part has a first ending bracket over measures 13 and 14. The Continuo part has a bass line with a low C in measure 9.



Vln. I

Vln. II

Vla.

Cont.

Measures 15-18 of the piece. The Violin I part has a first ending bracket over measures 15 and 16, and a second ending bracket over measures 17 and 18. The Continuo part has a bass line with a low C in measure 15.

# 31 - Sorceress, First and Second Witch : See the flags and streamers curling

61

1

Sorceress  
Countertenor

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

First Witch  
Soprano

Phe-be's pale de-lud ing

Continuo

5

1st Witch

beams Gild-ing o'er de-keit - ful streams E-lis - sa's ru-in'd! ho ho, ho

2nd Witch

Our plot has took, The Queen's for-sook! ho ho, ho ho,

Cont.

9

1st Witch

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

2nd Witch

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

Cont.

13

1st Witch

ho! Our plot has took, Our plot has took, The Queen's for - sook! ho ho! ho ho! ho

2nd Witch

ho! Our plot has took, The Queen's for sook ! ho ho! ho ho! ho ho, ho

Cont.

16

1st Witch

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

2nd Witch

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

Cont.

32 - Sorceress : *Our next motion*

1

Sorceress Countertenor

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

Continuo

7

Sorc.

o - cean. o - cean. From the ru - in of o - thers our plea-sures we bor-row; E - lis - sa bleeds

Cont.

14

Sorc.

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

Cont.

33 - Chorus : *Destruction's our delight*

1

Sopranos

De - struct-ion's our de - light, De - light our great-est sor-row; E - lis-sa dies to - night, And

Altos

De - struct-ion's our de - light, De - light our great-est sor-row; E - lis-sa dies to - night, And

Tenors

De - struct-ion's our de - light, De - light our great-est sor-row; E - lis-sa dies to - night, And

Basses

De - struct-ion's our de - light, De - light our great-est sor-row; E - lis-sa dies to - night, And

Violin I

Violin II

Viola

Continuo

7

S. Car-thage flames to mor-row! Ho\_ ho\_ ho\_ ho! ho\_ ho\_ ho\_ ho! E - lis-sa dies to -

A. Car-thage flames to mor-row! Ho\_ ho\_ ho\_ ho\_ ho\_ ho! ho\_ ho\_ ho\_ ho! E - lis-sa dies to -

T. Car-thage flames to mor-row! Ho\_ ho\_ ho\_ ho! ho\_ ho\_ ho\_ ho! E - lis-sa dies to -

B. Car-thage flames to mor-row! Ho\_ ho\_ ho\_ ho! ho\_ ho\_ ho\_ ho! E - lis-sa dies to -

Vln. I

Vln. II

Vla.

Cont. <sup>1st</sup>  
<sub>2nd</sub>

13

1. 2.

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

## 34 : The Witches' Dance

Violin I

Violin II

Viola

Continuo

1



Vln. I

Vln. II

Vla.

Cont.

5

(tr)

1.

2.

3/4



Vln. I

Vln. II

Vla.

Cont.

11

3/4



Vln. I

Vln. II

Vla.

Cont.



27

Vln. I

Vln. II

Vla.

Cont.



34

Vln. I

Vln. II

Vla.

Cont.



38

Vln. I

Vln. II

Vla.

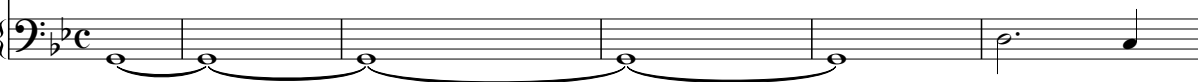
Cont.

## Scene 2 : The Palace

35 - Dido, Belinda, Æneas : *Your counsel all is urged in vain*Dido  
Soprano

Your coun-sel all is urg'd in vain, To earth and heav'n I will com plain; To earth and

Continuo



Dido



heav'n why do I call ? Earth and heav'n con-spire my fall. To fate I sue, of o ther means be-reft, The on - ly

Cont.



Dido



re-fuge for the wretch - ed left.

Belinda



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

Cont.



6 4 5 4

Belinda



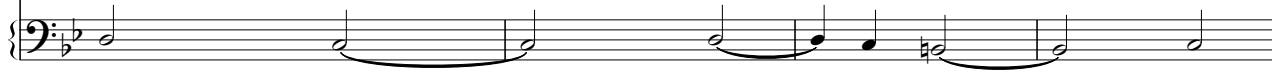
sor-row in his look he bears As would convince you still he's true.

Æneas

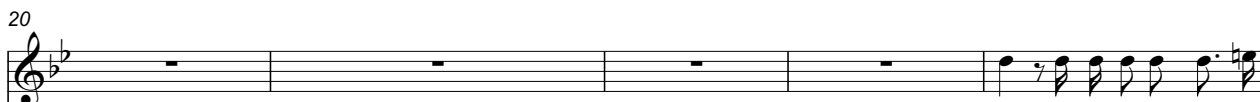


What shall lost Æ - ne - as do ?

Cont.

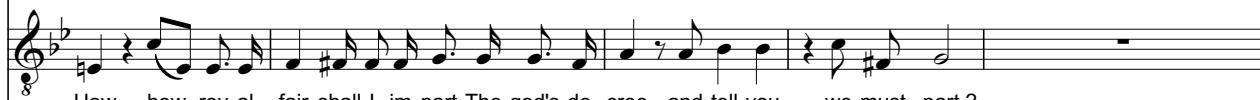


Dido



Thus, on the fa-tal banks of

Æneas



How, how, roy-al fair, shall I im-part The god's de-cree, and tell you we must part ?

Cont.



5 6 5 6 7 6 7 7

25

Dido Nile Weeps the de-ceit-ful cro-co-dile; Thus hy-po-crites that mur-der act Make heav'n and gods the au-thors of the fact !

Cont.

29

Dido By all that's good, no more! All that's good you have for-swore To your pro-mis'd em-pire

Æneas By all that's good ...

Cont.

6 5 # 4

33

Dido fly— And let for - sa - ken Di-do die.

Æneas

Cont.

6

37

Dido No, faith-less 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

Æneas bey.

Cont.

5 6

41

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

Cont.

7 6

45

Dido

A - way, a-way, a - way, a-way! No,

Æneas

Let Jove\_ say what he please, I'll stay! No, no, I'll stay, No, no, I'll stay,

Cont.

6



49

Dido

no, no, no, no, a-way, a-way, a - way, a - way, a-way, To\_Death I'll

Æneas

I'll stay, I'll stay, I'll stay, and Love o-bey! I'll stay, and Love o - bey, I'll stay, I'll stay, \_\_\_\_\_

Cont.

4 3



53

Dido

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

Æneas

and Love o - bey, and Love o - bey.

Cont.

# 6 4 #5



56

Dido

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

Cont.

# 6 5 #

36 - Chorus : *Great minds against themselves conspire*

69

1

Sopranos

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

Altos

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

Tenors

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

Basses

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

Violin I

Violin II

Viola

Continuo

h #

7

S.

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

A.

spire, And shun the cure, the cure, and shun the cure they

T.

spire, And shun the cure they most de - sire, and

B.

spire, And shun the cure they most de -

Vln. I

Vln. II

Vla.

Cont.

# # #6

11

S. cure they most de - sire, they most de - sire.

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

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

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

Vln. I

Vln. II

Vla.

Cont.

6 4 4 5

### 37 - Dido : *Thy hand, Belinda; Darkness shades me*

1

Dido Soprano

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

Continuo

b 9 8 7 6

5

Dido

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

Cont.

b 6 b 6 7 5 6 5 6 7 6

38 - Dido : *When I am laid in earth*

71

1

Dido

guest.

When I am laid,\_\_\_ am

Vln. I

Vln. II

Vla.

Cont.

8

Dido

laid \_\_\_\_\_ in earth, may my wrongs \_\_\_\_\_ cre - ate No trou - ble, no

Vln. I

Vln. II

Vla.

2nd time

1st time

Cont.

13

Dido

trou-ble in thy breast, When I am Re-mem-ber me!

Vln. I

Vln. II

Vla.

Cont.

19

Dido

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

Vln. I

Vln. II

Vla.

Cont.

25

Dido

mem - ber me! but ah! \_\_\_\_\_ for - get my fate. Re - mem - ber me!

Vln. I

Vln. II

Vla.

Cont.

30

Dido

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

Vln. I

Vln. II

Vla.

Cont.



## Ritornelle

35

Dido

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

Vln. I

Vln. II

Vla.

Cont.

41

Vln. I

Vln. II

Vla.

Cont.

45

Vln. I

Vln. II

Vla.

Cont.

39 - Chorus : *With drooping wings*

1

Sopranos

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

Altos

With droop - ing wings ye

Tenors

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

Basses

With droop - ing wings ye Cu - pids come,

Violin I

Violin II

Viola

Continuo

6

S.

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

A.

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

T.

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

B.

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

Vln. I

Vln. II

Vla.

Cont.

11

S. scat - ter ro - ses, scat - ter, scat - ter ro - ses on her tomb, Soft,

A. scat - ter ro - ses, scat - ter, scat - ter ro - ses, on her tomb, Soft, soft, \_\_\_ and gen - tle as her

T. And scat - ter, scat - ter ro - ses, on her tomb, Soft, soft, soft and gen - tle

B. And scat - ter ro - ses, scat - ter ro - ses on her tomb, Soft, soft, \_\_\_

Vln. I

Vln. II

Vla.

Cont.

17

S. soft, \_\_\_ and gen - tle, soft, soft, soft, soft, \_\_\_ and gen - tle as her heart; Keep here,

A. heart, gen - tle as her heart, soft, soft, \_\_\_ and gen - tle, gen - tle as her heart; Keep here,

T. as her heart, soft, soft, \_\_\_ and gen - tle as her heart; Keep here,

B. \_\_\_ and gen - tle, soft, soft, soft, soft, soft, \_\_\_ and gen - tle as her heart; Keep here,

Vln. I

Vln. II

Vla.

Cont.

#6 # # 6 7 7 6 # #

23

S. hear your watch, keep here, here, keep here your watch, and nev-er, nev-er,

A. here\_\_ your watch, keep here, here, keep here your watch, and nev-er, nev-er,

T. here your watch, keep here, here, keep here your watch, and nev-er, nev-er,

B. here your watch, keep here, here, keep here your watch, and nev-er, nev-er,

Vln. I

Vln. II

Vla.

Cont.

46

27

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

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

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

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

Vln. I

Vln. II

Vla.

Cont.

4 6 4 6 4