

DIDO AND ÆNEAS.

OVERTURE.

Adagio.

PIANO. *p*

f *pp*

Allegro moderato.

f

The musical score is written for piano and consists of five systems. The first system is marked 'Adagio' and 'PIANO. p'. The second system continues the 'Adagio' tempo. The third system introduces dynamics 'f' and 'pp'. The fourth system continues the 'Adagio' tempo. The fifth system is marked 'Allegro moderato.' and 'f'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and some melodic movement, while the left hand maintains its rhythmic accompaniment.

Third system of musical notation. The right hand continues with dense chordal patterns, and the left hand's accompaniment remains consistent.

Fourth system of musical notation. The right hand shows a variety of chord voicings, and the left hand's accompaniment provides a solid harmonic foundation.

Fifth system of musical notation. The right hand continues with complex harmonic structures, and the left hand's accompaniment remains steady.

Sixth system of musical notation, the final system on the page. The right hand concludes with a few final chords, and the left hand's accompaniment ends with a final note.

ACT I.

SCENE.—The Palace. Enter Dido, Belinda, and train.

No. 1. SOLO AND CHORUS.—“SHAKE THE CLOUD FROM OFF YOUR BROW.”

Allegretto grazioso. BELINDA. (SOPRANO.)

Allegretto grazioso. Shake . . . the cloud from off your

brow, Fate your wish - es doth al - low; Em - pire growing, Pleasures flow . . .

. . . ing, For - tune smiles and so should you. Shake . . . the

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

p *rall.*

p *colla voce.*

The musical score is written for Soprano and Piano. It consists of four systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'Shake . . . the cloud from off your'. The piano accompaniment begins with a mezzo-forte (mf) dynamic. The second system continues the vocal line with 'brow, Fate your wish - es doth al - low; Em - pire growing, Pleasures flow . . .'. The piano accompaniment features a forte (f) dynamic. The third system continues with '. . . ing, For - tune smiles and so should you. Shake . . . the'. The piano accompaniment has a piano (p) dynamic. The fourth system concludes with 'cloud from off your brow, Shake . . . the cloud from off your'. The piano accompaniment has a piano (p) dynamic and ends with a 'colla voce' instruction. The tempo is marked 'Allegretto grazioso' and the mood is 'rall.' (rallentando) at the end.

CHORUS. SOPRANO.

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

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

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

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

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

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

fair, Ban-ish sor-row, ban-ish, ban-ish care, Grief should ne'er approach, shall ne'er ap-

fair, *cres.* Ban-ish, ban-ish, ban-ish ban-ish care, Grief should ne'er, should ne'er ap-

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

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

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

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

No. 2 Song.—“AH! BELINDA I AM PREST WITH TORMENT.”

DIDO. (SOPRANO.)

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

prest . . with . . tor - ment, Ah, ah, ah! Be -

lin - da, I . . am prest . . with tor - ment not to be con - fest,

Ah, ah, . . ah! Be - lin - da, I . . am prest . . with . .

tor - ment, Ah, ah, ah, Be - lin - da, I . . am

prest . . with tor - ment not to be con - fest,

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

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

known, I lan - guish, I lan - guish

till my grief . . is known, Yet would not, yet would not, would . . not

have . . it guess'd. Peace and

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "have . . it guess'd. Peace and". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and a more active upper register.

I are stran - gers grown, Peace and I are

The second system continues the musical score. The vocal line has the lyrics "I are stran - gers grown, Peace and I are". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

stran - gers, stran - gers grown.

The third system concludes the vocal line with the lyrics "stran - gers, stran - gers grown." The piano accompaniment continues to provide harmonic support.

The fourth system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest on the staff. The piano part features a more active and melodic line in the upper register.

The fifth system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest on the staff. The piano part concludes with a final chord and a fermata.

No. 8.

RECAP.—“ GRIEF INCREASES BY CONCEALING.”

DIDO.
Mine admits of no re-veal-ing.

BELINDA.
Grief in-creas-es by con-veal-ing, Then let me speak,

a tempo.
The Tro-jan guest in-to your ten-der thoughts has pressed ; The great-est bless-ing

Fate can give Our Car-thage to se- cure and Troy re- vive, The great-est

bless-ing Fate can give, Our Car-thage to se- cure and Troy re- vive.

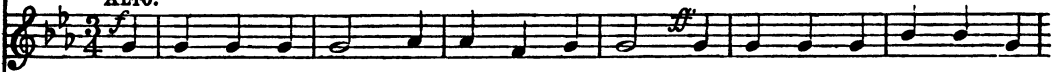
No. 4.

CHORUS.—“WHEN MONARCHS UNITE.”

Moderato.
SOPRANO.

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

ALTO.



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

TENOR.



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

BASS.



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

Moderato.

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

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

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

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

No. 5. RECIT — "WHENCE COULD SO MUCH VIRTUE SPRING."

DIDO.

Whence could so much vir - tue spring? What storms, . . .

. . . what bat-tles did he sing? An-chi-ses' va lour mixt with Ve-nus'

charms, How soft, . . how soft . . in peace, and yet how fierce, how fierce in

BELINDA.

arms? A tale so strong and full of woe.. Might melt . . the

The musical score is written in G minor (two flats) and 3/4 time. It consists of four systems of music. The first system is for Dido's recitative, starting with a piano (p) dynamic. The second system continues her line, featuring a fortissimo (f) dynamic. The third system concludes her line with a piano (pp) dynamic and a crescendo (cres.) marking. The fourth system is for Belinda's response, starting with a piano (p) dynamic. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

rocks as well as . . you. What stub-born heart un-mov'd . . could

see Such dis-tress, such pi-e-ty? Mine with storms . of..

care . . op-prest Is taught to pi-ty the dis-trest. Mean wretch-es

grief can touch So soft, so sen-si-ble my breast; But ah! . . but

ah! . . I fear I pi-ty him too . much.

No. 6. DUET AND CHORUS.—“FEAR NO DANGER TO ENSUE.”

BELINDA.

mf Fear no dan - ger to en - sue, The He - ro loves, as *cres.*

2nd WOMAN.

mf Fear no dan - ger to en - sue, The He - ro loves, as *cres.*

mf *cres.*

p

well as you, Fear no dan ger to en - sue, The He - ro

p

well as you, Fear no dan - ger to en - sue, The He - ro

p

loves as well as you, Ev - er gen - tle, ev - er smi - ling,

p

loves as well as you, Ev - er gen - tle, ev - er smi - ling,

p

And the cares of life be - gui - ling, Fear no dan - ger to en -
 And the cares of life be - gui - ling, Fear no dan - ger to en -

f

- sue, The He - ro loves as well as you. Cu - pids strew your
 - sue, The He - ro loves as well as you. Cu - pids strew your

p

paths with flowers, Ga - ther'd from E - ly - sian bowers, Fear no
 paths with flowers, Ga - ther'd from E - ly - sian bowers, Fear no

f

dan - ger to en - sue, The He - ro loves as well . . as you,
 dan - ger to en - sue, The He - ro loves as well . . as you,

CHORUS.

SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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

f

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

p

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

p

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

pp

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

p

Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,

pp

Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,

pp

pp

f

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

f

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

f

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

f

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

pp

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

pp

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

ff

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

ff

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

ff

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

ff

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

No. 7. RECIT.—“SEE, SEE, YOUR ROYAL GUEST APPEARS.”

(Æneas enters with his train.)

BELINDA.

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

ÆNEAS. (TENOR.)

bears! When, when, Roy - al fair, shall I be blest, With cares of

con Sve. bassa.

DIDO.

ÆNEAS.

love and state dis - tress? Fate for - bids what you pur - sue. Æ - ne - as has no

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

No. 8. CHORUS.—"CUPID ONLY THROWS THE DART."

Allegro moderato.

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

Allegro moderato.

throws the dart that's dreadful to a war-rior's heart, that's dread-ful to a warrior's heart, And
 on - ly throws the dart, on - ly throws the dart that's dreadful to . . a warrior's heart, And
 Cu - pid on - ly throws the dart . . that's dread-ful to a warrior's heart, And
 dread - ful, dread-ful, Cu-pid on - ly throws the dart that's dread-ful to a warrior's heart, And

he that wounds, and he that wounds can on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.
 he that wounds, and he that wounds can on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.
 he that wounds, and he that wounds can on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.
 he that wounds, and he that wounds can on - ly, on - ly cure the smart, can on - ly, on - ly cure the smart.

No. 9. RECIT.—“IF NOT FOR MINE, FOR EMPIRE’S SAKE.”

ÆNEAS.

If not for mine, for Empire's sake Some pi - ty on your lov - er take ; Ah!

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

No. 10. AIR.—“PURSUE THY CONQUEST, LOVE.”

Allegro moderato.

Allegro moderato.

f *p*

BELINDA. *f* *p*

Pur-sue thy conquest, love, pur-sue thy conquest, love, pur -

f *p*

- sue, pur - sue, . . pur - sue thy con-quest, pur - sue thy conquest, love, pur -

f *p*
 - sue thy conquest, pur - sue thy con-quest, love, Her eyes con-fess the flame, her

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

f *p*
 flame . . . her tongue de - nies, Pur-sue thy con-quest, love, pur-sue thy con-quest,

cres.
 love, pur-sue, pur - sue, pur-sue thy conquest, pur-sue thy con-quest,

rall.
 love, pursue thy conquest, love, pursue thy conquest, love, pursue thy conquest, love.

rall.

No. 11.

CHORUS.—"TO THE HILLS AND THE VALES!"

Allegro assai.

To the hills and the vales, to the rocks and the moun-tains, To the
 To the hills and the vales, to the rocks and the moun-tains, To the
 To the hills and the vales, to the rocks and the moun-tains, To the
 To the hills and the vales, to the rocks and the moun-tains, To the

Allegro assai.

mu - si - cal groves and the cool sha - dy foun - tains, Let the tri -
 mu - si - cal groves and the cool sha - dy foun - tains, Let the tri - umphs, the
 mu - si - cal groves and the cool sha - dy foun - tains, Let the tri -
 mu - si - cal groves and the cool sha - dy foun - tains, Let the tri - umphs, let the

umphs, let the tri - umphs of love and of beau - ty be
 tri - umphs, the tri - umphs of love and of beau - ty be
 umphs, let the tri - umphs, the tri - umphs of love and of beau - ty be
 tri - umphs, the tri - umphs of love and of beau - ty be

f

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/4 time and consists of two systems. The first system contains the vocal entries and the piano accompaniment. The second system contains the vocal lines and piano accompaniment for the main body of the chorus. Dynamics include *f*, *mf*, *p*, and *cres.* The tempo is marked *Allegro assai*.

shewn, let the

shewn, let the

shewn, let the

shewn, let the

p *f*

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

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

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

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

beau - ty be . . . shewn, To the hills and the vales, to the rocks and the

beau - ty be . . . shewn, To the hills and the vales, to the rocks and the

beau - ty be shewn, To the hills and the vales, to the rocks and the

beau - ty be shewn, To the hills and the vales, to the rocks and the

p

moun-tains, To the mu-si-cal groves and the cool sha-dy foun-tains, Let the

moun-tains, To the mu-si-cal groves and the cool sha-dy foun-tains, Let the

moun-tains, To the mu-si-cal groves and the cool sha-dy foun-tains, Let the

moun-tains, To the mu-si-cal groves and the cool sha-dy foun-tains, Let the

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

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

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

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

beau-ty be shewn. Go rev-el, ye Cu-pids, go

beau-ty be shewn. Go rev-el, ye

beau-ty be shewn. Go rev-el, ye Cu-pids, go rev-el, go

beau-ty be shewn. Go rev-el, ye Cu-pids, go rev-el, go

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

own, go re - vel, ye Cu - pids, go re - vel, go
 own, go re - vel, ye Cu - pids, go
 own, go re - vel, ye Cu - pids, go re - vel, go re - vel, ye
 own, go re - vel, ye Cu - pids, go re - vel, go re - vel, ye

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

No. 12.

THE TRIUMPHING DANCE.

Allegro.

The musical score is written for piano in 4/4 time. It consists of six systems of two staves each (treble and bass clef). The first system is marked *Allegro.* The melody in the treble clef features a mix of eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with quarter and eighth notes. The second system continues the melodic development with some chromatic movement. The third system shows a change in the bass line's rhythm. The fourth system introduces a key signature change to one sharp (F#) and a dynamic marking of *p* (piano). The fifth system maintains the *p* dynamic and features more complex rhythmic patterns in the treble. The sixth system concludes the piece with a final cadence in the bass clef.

(At the end of the Dance thunder and lightning.)

SCENE—The Cave. Enter Sorceress.

No. 13.

PRELUDE FOR THE WITCHES.

p *cres.* *f*

SORCERESS.

Wayward sis-ters, you that fright The lone - ly tra-vel-ler by night, Who, like

pp

con Sve bassa.

dis - mal ra - vens cry - ing, Beat the win-dows of . . the dy - ing, Ap - pear! ap-pear at my

call, and share in the fame Of a mis-chief shall make all . . Car - thage

1st WITCH.

flame. Appear! ap-pear! appear! ap-pear! Say, Beldame, say, what's thy will.

con Sve bassa.

No. 14.

WITCHES' CHORUS.—"HARM'S OUR DELIGHT."

Allegro.

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 . .

Allegro.

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.

No. 15.

RECIT. (*Accompanied*).—"THE QUEEN OF CARTHAGE."*p* SORCERESS.

The Queen of Carthage, whom we hate, As we do all in prosp'rous state, Ere

sun-set, shall most wretch - ed prove, Depriv'd of fame, of life . . and

No. 16.

CHORUS.—"HO, HO, HO!"

Allegro vivace.

love.
CHORUS. *f*, *sempre stacc.*
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho
sempre stacc.
Ho ho ho ho ho ho ho ho ho ho, ho ho ho ho ho
sempre stacc.
Ho ho ho ho ho ho ho ho ho ho, ho ho ho ho ho ho, ho ho
sempre stacc.
Allegro vivace.
f *sempre stacc.*

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 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!

This musical score consists of five staves. The first four staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics 'ho ho ho ho, ho ho ho ho ho ho ho ho ho ho ho ho ho ho!' repeated across the lines. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a common time signature, providing harmonic support for the vocal lines.

No. 17. RECIT. (*Accompanied*).—"RUIN'D ERE THE SET OF SUN."

1st WITCH. *rit.*
Ru-in'd ere the set of sun? Tell us, tell us, how . . shall this be

2nd WITCH. *rit.*
Tell us, tell us, how . . shall this be

p *colla voce.*

done?

SORCERESS.
done? The Tro- jan Prince, you know, is bound by Fate To seek I - tal - ian

pp

This musical score is for a recitative scene. It features three vocal parts and a piano accompaniment. The first two staves are for the 1st and 2nd Witches, with lyrics: 'Ru-in'd ere the set of sun? Tell us, tell us, how . . shall this be' and 'Tell us, tell us, how . . shall this be'. The 1st Witch's part includes a *rit.* marking. The piano accompaniment starts with a *p* dynamic and includes a *colla voce.* section. The third staff is for the Sorceress, with lyrics: 'done? The Tro- jan Prince, you know, is bound by Fate To seek I - tal - ian'. The Sorceress's part includes a *pp* dynamic. The piano accompaniment continues with a *pp* dynamic.

1st WITCH.

Hark!

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

pp

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

p

SORCERESS.

But, when they've done, my trusty Elf, . . . In form of Mer-cu-ry him -

p

- self As sent from Jove, shall chide his stay, And charge him sail to - night . . . with all his fleet a -

No. 18.

CHORUS.—“HO, HO, HO!”

Allegro vivace.

way.

SOPRANO. *f* *sempre stacc.*
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho,

ALTO. *sempre stacc.*
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

TENOR. *f* *sempre stacc.*
Ho ho ho ho ho ho, ho ho

BASS. *f* *sempre stacc.*
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Allegro vivace.

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 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

No. 19.

DUET.—“ BUT, ERE WE THIS PERFORM.”

Allegro non troppo.
1st WITCH. *p* *f*

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

2nd WITCH. *f* *p*

But, ere we this perform, We'll con- jure for a storm, but

Allegro non troppo.

. . . but ere we this per- form, but ere we this per- form, Well

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

con Sve bassa.

con- jure for a storm, . . we'll con - jure for a storm. storm. To

we'll con - - jure for a storm. But storm.

1st time. 2nd time. *p*

1st time. 2nd time.

mar their hunt-ing sport, to mar their hunt-ing sport, And
p
 To mar their hunt-ing sport, their hunt-ing sport, And drive .

pp

drive

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

pp

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

1st time. *p* 2nd time.
 1st time. 2nd time.
f

No. 20.

CHORUS.—“ IN OUR DEEP VAULTED CELL.”

Moderato.

(In the manner of an echo.)

In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

f *ppp* *f* *pp*

- pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

- pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

- pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

- pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

f *pp* *f*

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

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

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

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

pp *f* *pp* *f* *pp*

No. 21.

ECHO DANCE OF FURIES.

Presto.

f *p* *tr*

tr *f*

p

p *f*

p *f* *s* *tr*

p *f* *tr*

The musical score is written for piano and consists of six systems of two staves each. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Presto'. The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a trill (*tr*) on the first measure. The second system has a forte (*f*) dynamic in the right hand and a trill (*tr*) on the first measure. The third system has a piano (*p*) dynamic in both hands. The fourth system has a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fifth system has a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand, with a triplet (*s*) in the right hand and a trill (*tr*) on the final measure. The sixth system has a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand, with a trill (*tr*) on the first measure.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, rhythmic melody with dynamic markings *p* and *f*. The bass clef part provides a steady accompaniment.

Second system of musical notation, continuing the piece with dynamic markings *p* and *f*.

Third system of musical notation, featuring a dynamic marking *f*.

Fourth system of musical notation, featuring a dynamic marking *p*.

Fifth system of musical notation, featuring dynamic markings *p* and *f*.

Sixth system of musical notation, featuring a dynamic marking *p*.

(Thunder and lightning, horrid music. The Furies sink down in the cave, the rest fly up.)

END OF THE FIRST ACT.

ACT II.

No. 22.

RITORNELLE.

Moderato.

f

p

f

SCENE—The Grove.—Enter Aeneas, Dido, Belinda, and their train.

No. 23. SONG AND CHORUS.—“THANKS TO THESE LONESOME VALES.”

Allegretto.
BELINDA.

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

CHORUS.

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

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

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

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

BELINDA.

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

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

pp CHORUS.

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

pp

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

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

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

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

f

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

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

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

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

No 24 SONG.—“OFT SHE VISITS THIS LOVED MOUNTAIN.”

Allegro moderato.

mf

ATTENDANT. (2nd WOMAN.)

p

Oft she vis - its this lov'd mountain, Oft she bathes her in .. this foun - tain, Oft she vis - its

this lov'd mountain, Oft she bathes her in .. this foun - tain ; Here, here .. Ac - te on

met his fate, here, here Ac - te - on met his fate ; Pur - sued . . . by

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

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

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- cov - er'd too, too late, here Ac - te - on met his fate.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase followed by a rest. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase followed by a rest. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase followed by a rest. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

The fifth system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase followed by a rest. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

The sixth system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase followed by a rest. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

No. 25. RECIT. (*Accompanied.*)—"BEHOLD, UPON MY BENDED SPEAR."

ÆNEAS.

Be - hold, up - on my bended - spear A monster's head stands bleeding, With tushes far ex -

Dirco.

The skies are cloud-ed, hark!

- ceeding Those that did Venus' huntsman tear.

hark! how thun der

Rends . . . the moun-tain oaks a - sun - der!

No. 26. SONG AND CHORUS.—"HASTE, HASTE TO TOWN."

Allegro. BELINDA.

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

haste, this o - pen field No shel - ter, this o - pen field no shel - ter from the storm,

. . . the storm can yield, haste, haste, haste, haste to town, haste,

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

haste . . . to town. **CHORUS. SOPRANO.** Haste, haste to town, haste, haste, haste, haste, haste

CHORUS. ALTO. Haste, haste to town, haste, haste to town, haste, haste to town, haste,

CHORUS. TENOR. Haste, haste to town, haste, haste, haste, haste, haste,

CHORUS. BASS. Haste, haste to town, haste, haste, haste, haste,

ff

No. 27.

RECIT.—"STAY PRINCE!"

SPRIT SOPRANO.

Stay, Prince! and hear great Jove's com - mand— He summons thee, this night, a -

way. **ÆNEAS.** To - night thou must forsake this land— The an - gry God will brook no long - er
To night?

stay. Jove com - mands thee, waste no more In Love's de - lights, those pre - cious hours, Al -

- low'd by th'Al - mighty Pow'r To gain . . the La - tian shore And ru - in'd Troy re - store. **ÆNEAS,**
Jove's com -

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

but ah! what lan-guage can I

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

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

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

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

END OF THE SECOND ACT.

ACT III.

No. 28.

PRELUDE.

Allegro spiritoso.

f

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The first system is marked with the tempo *Allegro spiritoso.* and the dynamic *f*. The music begins with a series of chords in the right hand and a simple bass line in the left hand. The second system continues with more complex chordal textures and some eighth-note patterns. The third system features a more active right hand with sixteenth-note runs and a steady bass line. The fourth system has a similar texture with some slurs. The fifth system includes some accents and slurs. The sixth system concludes with a series of chords in the right hand and a bass line with slurs.

(Enter Sailors.)

1st SAILOR.

Come a - way, fel - low sai - lora. come a - way, Your

p

an - chors be weigh - ing, Time and tide will ad - mit no de - lay - ing, Take a bow - sey short

leave of your nymphs on the shore, And si - lence their mourn - ing With vows of re -

p

- turn - ing, Tho' nev - er in - tend - ing to vis - it them more, tho' nev - er in - tend - ing to

vis - it them more, tho' nev - er, tho' nev - er in - tend - ing to vis - it them

rit.

p *colla voce.*

CHORUS. SOPRANO.

more. Come a - way, fel - low sai - lors, come a -

ALTO
Come a - way, fel - low sai - lors, come a - way, come a - way, come a -

TENOR
Come a - way, fel - low sai - lors, come a - way, come a -

BASS.
Come a - way, fel - low sai - lors, come a - way, come a -

f

- way, Your an - chors be weigh - ing, Time and tide will ad - mit no de -

- way, Your an - chors be weigh - ing, Time and tide will ad - mit no de -

- way, Your an - chors be weigh - ing, Time and tide will ad - mit no de -

- way, Your an - chors be weigh - ing, Time and tide will ad - mit no de -

p

- lay - ing; Take a bow - sey short leave of your nymphs on the shore, And

- lay - ing; Take a bow - sey short leave of your nymphs on the shore, And

- lay - ing; Take a bow - sey short leave of your nymphs on the shore, And

- lay - ing; Take a bow - sey short leave of your nymphs on the shore, And

p

si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -

si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -

si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -

si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -

cres.

cres.

cres.

cres.

cres.

- tend - ing to vis - it them more, tho' nev - er in - tend - ing to vis - it them

- tend - ing to vis - it them more, tho' nev - er in - tend - ing to vis - it them

- tend - ing to vis - it them more, tho' nev - er in - tend - ing to vis - it them

- tend - ing to vis - it them more, tho' nev - er in - tend - ing to vis - it them

p

p

p

p

p

more, tho' nev - er, tho' nev - er in - tend - ing to vis - it them more.

more, tho' nev - er, tho' nev - er in - tend - ing to vis - it them more.

more, tho' nev - er, tho' nev - er in - tend - ing to vis - it them more.

more, tho' nev - er, tho' nev - er in - tend - ing to vis - it them more.

f

p

cres.

f

f

cres.

cres.

f

f

p

cres.

f

No. 29.

THE SAILOR'S DANCE.

Allegro.

f (2nd time *p.*)

f (2nd time *p.*)

(Enter Sorceress and Witches.)

Detailed description: This is a piano accompaniment for a dance. It consists of three systems of music. The first system has a dynamic marking of *f* (2nd time *p.*). The second system also has a dynamic marking of *f* (2nd time *p.*). The third system concludes with the instruction '(Enter Sorceress and Witches.)'. The music is in 2/4 time and features a mix of chords and moving lines in both hands.

No. 30. RECIT.—“SEE, SEE, THE FLAGS AND STREAMERS CURLING.”

SORCERESS.

See, see, the flags and streamers cur - ling, Anchors weighing, sails un -

Detailed description: This block contains the recitative for the Sorceress. It is written in a single system with a vocal line and a piano accompaniment. The lyrics are 'See, see, the flags and streamers cur - ling, Anchors weighing, sails un -'. The piano accompaniment consists of simple chords and bass notes.

1st WITCH.

Phoe-be's pale de - lud - ing beams Glid - ing o'er de - ceit - ful streams.

2nd WITCH.

- fur-ling.

Our plot has took,

Detailed description: This block contains the recitative for the 1st and 2nd Witches. It is written in a single system with two vocal lines and a piano accompaniment. The lyrics for the 1st Witch are 'Phoe-be's pale de - lud - ing beams Glid - ing o'er de - ceit - ful streams.' and for the 2nd Witch are '- fur-ling. Our plot has took,'. The piano accompaniment consists of simple chords and bass notes.

a tempo.

E - lis - sa's ru-in'd, ho ho! ho ho! ho ho ho ho ho
a tempo.
 the Queen's forsook, ho ho! ho ho! ho 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
 ho! E - lis - sa's ru-in'd, ho ho! ho ho! ho ho ho ho ho ho ho

ho! our plot has took, our plot has took, the Queen's forsook, ho ho! ho ho! ho
 ho! our plot has took, the Queen's forsook, ho 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 ho!
 ho! E - lis - sa's ru-in'd, ho ho! ho ho ho ho ho ho ho ho ho ho!

SONG.—“OUR NEXT MOTION MUST BE TO STORM.”

Moderato.
SOPRANO. (SOPRANO.)

Our next mo - tion Must be to storm, . . . her

Moderato.
p

lov - er on the o - cean! Our next mo - tion Must be to

cres.

storm, . . . her lov - er on the o - cean; From the ru - in of

oth - ers, Our plea - sures we bor - row E - lis - sa bleeds . . . to -

- night, E - lis - sa bleeds . . . to - night, And Carthage flames to - mor - row.

No. 31.

CHORUS — "DESTRUCTION'S OUR DELIGHT."

Allegro.

De-struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

De-struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

De-struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

De-struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

Allegro.

night, And Car-thage flames to-mor-row. Ho ho . . . ho! ho

night, And Car-thage flames to-mor-row. Ho ho . . . ho! ho . . . ho! ho . . .

night, And Car-thage flames to-mor-row. Ho ho . . . ho! ho

night, And Car-thage flames to-mor-row. Ho ho . . . ho! ho . . . ho!

ho . . . ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row. De-

ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row. De-

ho . . . ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row. De-

ho . . . ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row. De

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three systems. The first system contains the first four vocal staves and the piano accompaniment. The second system contains the next four vocal staves and piano accompaniment. The third system contains the final four vocal staves and piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The lyrics are: 'De-struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to - night, And Car-thage flames to-mor-row. Ho ho . . . ho! ho'.

- struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

- struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

- struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

- struction's our de-light, De-light our great-est sor-row! E-lis-sa bleeds to -

- night, And Carthage flames to-mor-row; Ho ho . . ho! ho

- night, And Carthage flames to-mor-row; Ho ho . . ho! ho . . ho! ho . .

- night, And Carthage flames to-mor-row; Ho ho . . ho! ho

- night, And Carthage flames to-mor-row; Ho ho . ho! ho . . ho,

ho . . ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row.

ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row.

ho . . ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row.

ho . . ho! E-lis-sa bleeds to-night, And Car-thage flames to-mor-row

No. 82.

THE WITCHES' DANCE.

Presto.

Presto.

Allegro.

The musical score is written for piano and consists of seven systems of two staves each. The first system is marked *Presto.* and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. The third system is also marked *Presto.* and shows a change in the bass line's rhythm. The fourth system is marked *Allegro.* and introduces a new melodic theme in the treble staff. The fifth system continues this theme. The sixth system shows further development of the melody and accompaniment. The seventh system concludes the piece with a final cadence in both staves.

No. 83

RECIT.—“YOUR COUNSEL, ALL IS URG'D IN VAIN.”

(Enter Dido, Belinda, and Woman.)

DIDO.

Your coun - sel, all is urg'd in vain; To earth and

heav'n I will com - plain! To earth and heav'n why do I . . call? Earth and

heav'n con-spire my fall: To Fate I sue, of o - ther means be - ref, The on - ly

re - fuge for the wretch - ed left.

BELINDA.

See, ma - dam, where the Prince ap - pears; Such

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

ÆNEAS.
What shall lost Æ -

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a *p* dynamic marking.

- ne - as do? How, how, roy - al Fair, shall I im - part The God's de -

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part continues with a *p* dynamic marking.

Dido.
Thus, on the fa-tal bank of Nile, Weeps the de-keit - ful

pp
- cree, and tell you we must part?

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part features dynamic markings of *pp* and *f*.

crocodile; Thus, hypocrites, that murder act, Make Heav'n and Gods the au-thors of the fact.

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part concludes with a *f* dynamic marking.

Dido.

By all that's good, no more! All that's good you have for-sworn. To your promis'd em-pire

ÆNEAS.

By all that's good—

fly, . . . And let for-sa-ken Di-do die.

In spite of Jove's com-mands, I'll

Dido. p

No, faith-less man, thy course pur-sue; I'm now re-

stay, Of-fend the Gods, and Love o-bey.

- solv'd, as well as you. No re-pentance shall re-claim The in-jur'd Di-do's slighted flame, For 'tis e-

nough, what-e'er . . . you now de - cree, That you had once a thought of leav - ing me.

Dido. a tempo.

ÆNEAS. A-way, away, a-way, away, No,
 Let Jove say what he please, I'll stay! No, no, I'll stay, No, no, I'll stay,

no, no, no, no, a-way, a-way, a-way, . . . a-way, . . .
 I'll stay, I'll stay, I'll stay, and Love o - bey! I'll stay, and Love o -

(Exit Æneas.)
 . . . a-way . . . To Death I'll fly, . . . if lon - ger you delay; away, a-way!
 - bey, I'll stay, I'll stay, . . . and Love o - bey, and . . . Love o - bey!

No. 34. REOIT.—“BUT DEATH, ALAS! I CANNOT SHUN.”

Dido.

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

pp

No. 35. CHORUS.—"GREAT MINDS AGAINST THEMSELVES CONSPIRE."

Andante maestoso.

Great minds a - gainst themselves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst themselves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst themselves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst themselves con - spire, great minds, great minds a -

Andante maestoso.

- 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

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, the cure they most de - sire.

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

No. 86.

RECIT.—“THY HAND, BELINDA.”

Dido.
pp

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

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

No. 87.

SONG.—“WHEN I AM LAID IN EARTH.”

Larghetto. *Dido.*
pp *p*

When I am laid, . . . am

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

trou - ble in thy breast; When I am laid, . . . am

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

trouble in thy breast; Re - member me, re - member me,

but ah! . . for - get . . my fate. Re - member me, but ah!

for - get my fate.

dim. *pp*

CHORUS.—“WITH DROOPING WINGS.”

Andante. sempre pp

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

sempre pp

With droop - ing wings, ye

sempre pp

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

sempre pp

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

Andante.

sempre pp

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

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

cres.

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

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

cres. *pp*

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

cres.

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

cres.

pp
Soft, 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
soft and gen-tle as her heart, soft, soft and
pp
Soft, soft . . . and gen-tle, soft, soft, soft, soft, soft . . and

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

never, never, nev-er part, and never, never, nev-er, nev-er part. With droop-part.
never, never, nev-er part. and never, never. nev-er, nev-er part. part.
never, never, nev-er part, and never, never, nev-er, nev-er part. With part.
never, never, nev-er part, and never, never, nev-er, nev-er part. part.
1st time. || *2nd.*