

Dido and Aeneas

Overture

(Mvmt. 1)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Adagio
♩ = 80

1 **1**

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f Adagio*

4

Vln-1 *mf* *f*

Vln-2 *mf* *f*

Viola *mf* *f*

Basso *mf* *f*

Hrpscd *mf* *f*

9

Vln-1

Vln-2

Viola

Basso

Hrpscd

(tr)



13 ♩ = 140

Vln-1

Vln-2

Viola

Basso

Hrpscd

mp

mp

1'27.4"
17.4.98
3

16

Vln-1 *f*

Vln-2 *f*

Viola *mp* *f*

Basso *f*

Hrpscd *f*



19

Vln-1 *p*

Vln-2 *p*

Viola *p*

Basso *p*

Hrpscd *p*

22

Vln-1

Vln-2

Viola

Basso

Hrpscd

26

Vln-1

Vln-2

Viola

Basso

Hrpscd

dim.

29

Vln-1

Vln-2

Viola

Basso

Hrpscd

cresc.

32

Vln-1

Vln-2

Viola

Basso

Hrpscd

cresc.

35

Vln-1 *f* *tr*

Vln-2 *f* *w*

Viola *f*

Basso *f*

Hrpscd *f*

Dido and Aeneas

Aria - Chorus

7

Editor: John Henry Fowler

(Revision: 6-15-2006)

(Mvmt. 2a-b)

Henry Purcell

(1659 - 1695)

Allegretto

♩ = 90

39 2

Belinda *mf* Shake the cloud from off your

Basso *p* *mf*

Harpischord *p* *mf*



43

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

Basso

Hrpscd *cresc.*



47

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

Basso *f* *mf*

Hrpscd *f* *mf*

51

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

Basso

Hrpscd *1. p*

54 *♩ = 130*

Vln-1 *2.*

Vln-2

Viola

B.

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

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

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

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

Basso

Hrpscd *2. cresc.*

59

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf*
(#6)

Hrpscd *mf*

Dido and Aeneas

Aria - Ritornello

11

Editor: John Henry Fowler

(Mvmt. 3)

Henry Purcell

(1659 - 1695)

(Revision: 6-15-2006)

Slow
♩ = 90

67

Dido *mf*

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

Basso *mp*

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

Harpischord *mp*

73

Dido *mf*

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

Basso *mf*

{ 6 }

Hrpscd *mf*

79

Dido *p* *tr*

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

Basso *p*

Hrpscd *p*

84

Dido

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

Basso

{ 4 4 }

Hrpscd

91

Dido

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

Basso

{ # } { 6 }

Hrpscd

cresc.

97

Dido

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

Basso

{ 6 4 #3 } { 6 }

Hrpscd

103

Dido *tr* *f*
 - guish till my grief_ is known, Yet would not, yet would not, would__ not

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

Hrpscd *f* *mf*

109

Dido *p*
 have__ it__ guess'd, Peace__ and

Basso *p*
 {4} {3}

Hrpscd *p*

115

Dido *pp*
 I are stran - gers_ grown, Peace__ and I are stran - gers, stran - gers__

Basso *pp*
 {4 4} {4}

Hrpscd *pp*

122 *Ritornello*

Vln-1

Vln-2

Viola

Dido

grown.

Basso

Hrpscd

p

128

Vln-1

Vln-2

Viola

Basso

Hrpscd

mp *mf* *tr*

mp *mf* *tr*

mp *mf*

mp *mf*

Dido and Aeneas

Trio - Dido - Belinda - 2nd Woman

15

Editor: John Henry Fowler

(Mvmt. 4)

Henry Purcell

(Revision: 6-15-2006)

(1659 - 1695)

Andante

$\text{♩} = 90$

134

4

Musical score for measures 134-141. The score includes staves for Vln-1, Vln-2, Viola, Dido, B. (Baritone), Basso, and Hrpscd (Harpsichord). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked *Andante* with a metronome marking of $\text{♩} = 90$. A box containing the number '4' is placed above the first measure of each staff. The lyrics are: Dido: Mine ad-mits of no re-veal-ing. B.: Grief in-creas-es by con-veal-ing; Then let me speak; the Tro-jan guest In-to your



Musical score for measures 138-145. The score includes staves for B. (Baritone), 2nd W. (Second Woman), Basso, and Hrpscd (Harpsichord). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The tempo is marked $\text{♩} = 130$. A box containing the number '4' is placed above the first measure of the B. staff. The lyrics are: B.: ten-der thoughts has press'd. 2nd W.: The great-est bless-ing— Fate can give, Our Car-thage to se-

142

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

Basso 

Hrpscd 

The image shows a page of musical notation for three parts: Soprano (B.), Basso, and Harpsichord (Hrpscd). The page is numbered 142. The Soprano part has lyrics: "- cure, and Troy re - vive; The great - est bless - ing_ Fate can give, Our Car - thage to se - cure, and Troy_ re - vive." The Basso part is a single melodic line. The Harpsichord part consists of two staves, with a trill (tr) marked above the right-hand staff in the third measure.

Dido and Aeneas

Chorus - When Monarchs Unite

17

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

(Mvmt. 5)

Henry Purcell
(1659 - 1695)

Allegro
♩ = 180

148 **5**

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

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

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

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

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

Basso *f*

Harpsichord *f*

155

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

Dido and Aeneas

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

Editor: John Henry Fowler

(Revision: 6-16-2006)

Henry Purcell

(1659 - 1695)

Slow
♩ = 60

162 6

Dido

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

Basso

Harpichord

mf

165 *f*

Dido

sing? An - chi-ses' va - - lour mix'd with_ Ve - nus' charms, How soft, ___ how

Basso

Hrpscd

f *p*

168

Dido

soft ___ in peace, and yet how fierce, _____ how fierce_ in_ arms! *p*

B.

A tale so

Basso

Hrpscd

mf *f* *p*

171

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

2nd W. What

Basso *mf*

Hrpscd *mf*

174

Dido Mine with

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

Basso

Hrpscd *p* *f*

177

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

Basso

Hrpscd

180

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

Basso *p*

Hrpscd *p*



183

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

Basso

Hrpscd

Dido and Aeneas

Duet and Chorus - Fear No Danger

22

Editor: John Henry Fowler

(Mvmt. 7)

Henry Purcell

(1659 - 1695)

(Revision: 6-24-2006)

Allegro

$\text{♩} = 180$

187

7 *f* (*p*)

Belinda

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

2nd Woman

f (*p*)

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

Basso

f (*p*) (#6)

Harpischord

f (*p*)

195

B.

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

2nd W.

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

Basso

p

Hrpscd

p

203

B.

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

2nd W.

f

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

Basso

f

Hrpscd

f

211

p

B. *p* *tr*

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

2nd W. *p* *tr*

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

Basso *p*

Hrpscd *p*

219

f

B. *f*

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

2nd W. *f*

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

Basso *f* (#6)

Hrpscd *f*

227

Vln-1 *f (p)*

Vln-2 *f (p)*

Viola *f (p)*

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

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

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

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

Basso *f (p)*

Hrpscd *f (p)*

235

Vln-1 *p*

Vln-2 *p*

Viola *p*

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

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

243

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

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

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

Basso

Hrpsacd *f*

251

Vln-1 *p*

Vln-2 *p*

Viola *p*

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

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

259

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

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

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

Basso *f*

Hrpscd *f*

#6

Dido and Aeneas

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

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

Henry Purcell
(1659 - 1695)

Andante
♩ = 80

267 8 [Aeneas enters with his train]

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

Basso *f* (7 # 6)

Harpsichord *f* 8

270

B. bears !

Aeneas *mf* When, when, roy - al fair, shall I be bless'd, With cares__ of__

Basso *mf*

Hrpscd *mf*

273

Dido

Fate for-bids what you pur-sue.

Aeneas

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

Basso

7 (#) 6 # (4)

Hrpscd

f *p*

276

Aeneas

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

Basso

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

Hrpscd

mf *f*

Dido and Aeneas

Chorus - Cupid only throws the dart

(Mvmt. 9)

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

Henry Purcell
(1659 - 1695)

Allegretto
♩ = 120

280 **9**

Violin - 1st *mp*

Violin - 2nd *mp*

Viola *mp*

Soprano *mp*
Cu - pid on - ly throws the__ dart____ That's dread-ful, dread-full, dread - ful,

Alto *mp*
Cu - pid on - ly throws the__ dart That's dread - ful, dread - ful__

Tenor *mp*
8 Cu - pid on - ly throws the__ dart,____

Bass *mp*
Cu - pid on - ly__

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

Harpisichord **9**
[*mp*] *mp*

284

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

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

288

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf* #5

Hrpscd *mf* *cresc.*

292

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

Vln-2 *f* *mp*

Viola *f* *mp*

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

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

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

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

Basso *f*

Hrpscd *f* *mp*

Dido and Aeneas

Aria - Aeneas - If not for mine

(Mvmt. 10)

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

Henry Purcell
(1659 - 1695)

Andante
♩ = 80

296 **10**

Aeneas

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

Basso

#6 *f*

Harpichord

10 *f*

300

Aeneas

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

Basso

(5 6 5)
(# 4 - #)

Hrpscd

mp

Dido and Aeneas

Aria - Belinda - Pursue thy conquest

(Mvmt. 11)

Editor: John Henry Fowler

(Revision: 6-21-2006)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 100

303 **11**

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

Basso *mp* *mf*

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

307

B. 1. *p* - sue thy con-quest, *mp* Pur - sue thy con-quest, Love. *mf* Pur - sue thy con-quest, Love. Her

Basso

Hrpscd 1. 2.

310

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

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

Hrpscd *p* *mp* *mf*

313

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

Basso

Hrpscd *f*

316

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

Basso

Hrpscd *p* *f*

319

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

Basso

Hrpscd *p*

Dido and Aeneas

Chorus - To the hills and the vales

(Mvmt. 12)

Editor: John Henry Fowler

(Revision: 6-21-2006)

Henry Purcell

(1659 - 1695)

Allegro Vivace

♩ = 150 322 **12**

Vln-1 *f*

Vln-2 *f*

Viola *f*

S. *f*
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

A. *f*
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

T. *f*
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

B. *f*
To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal

Basso *f*

Hrpscd *f*

328

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

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

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

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

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

Basso *p* *f*

Hrpscd *p* *f*

334

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

Detailed description: This page of a musical score, numbered 334, features a variety of instruments and vocal parts. At the top, the Violin I (Vln-1) and Violin II (Vln-2) parts are written in treble clef, with Vln-1 having a key signature change to one flat. The Viola part is in bass clef. Below these are four vocal staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). Each vocal line includes the lyrics: '- umphs of love and of beau - ty be shown.' The Bass part is in bass clef. The Basso part is also in bass clef. The Harpsichord (Hrpscd) part is shown in grand staff notation (treble and bass clefs). The score concludes with a double bar line.

341

Vln-1 *mf*

Vln-2 *mf*

Viola *mf*

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

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

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

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

Basso *mf*

Hrpscd *mf*

347

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

S. *p* *f*
 beau - ty be shown. To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal_

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

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

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

Basso *p* *f*

Hrpscd *p* *cresc.* *f*

354

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

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

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

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

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

Basso *p* *f*
6 4 #3

Hrpscd *p* *f*

359

Vln-1 *mf*

Vln-2 *mf*

Viola *p*

S. *mf*

A. *mf*

T. *p*

B. *p*

Basso *p* *mf*

Hrpscd *p* *mf*

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

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

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

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

366

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

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

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

Basso *f*

Hrpscd *f*

Dido and Aeneas

The Triumphant Dance

Editor: John Henry Fowler
(Revision: 7-8-2006)

(Mvmt. 13)

Henry Purcell
(1659 - 1695)

Allegro Vivace

$\text{♩} = 130$

373 **13**

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpichord *f*

13
L'istesso tempo



Vln-1 378

Vln-2

Viola

Basso

Hrpscd

383

tr

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system contains measures 383 through 387. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin 1 part has a trill (tr) in measure 387. The Harpsichord part has a trill (tr) in measure 387. The music is in a major key with a 4/4 time signature.

388

tr

f

f

f

f

f

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system contains measures 388 through 392. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin 1 part has a trill (tr) in measure 388. The Violin 2 part has a fermata (f) in measure 392. The Viola, Bass, and Harpsichord parts all have a forte (f) dynamic marking in measure 388. The music is in a major key with a 4/4 time signature.

393

tr

p

f

p

p

p

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system contains measures 393 through 397. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin 1 part has a trill (tr) in measure 393. The Violin 1 part has a piano (p) dynamic marking in measure 393 and a forte (f) dynamic marking in measure 397. The Violin 2 part has a piano (p) dynamic marking in measure 393 and a forte (f) dynamic marking in measure 397. The Viola, Bass, and Harpsichord parts all have a piano (p) dynamic marking in measure 393 and a forte (f) dynamic marking in measure 397. The music is in a major key with a 4/4 time signature.

398

tr

mp

mp

mp

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system of music covers measures 398 to 402. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin 1 part has a trill (tr) in measure 399 and a mezzo-piano (*mp*) dynamic marking in measure 401. The Violin 2 part has a trill (tr) in measure 399 and a mezzo-piano (*mp*) dynamic marking in measure 401. The Viola part has a mezzo-piano (*mp*) dynamic marking in measure 401. The Bass part has a mezzo-piano (*mp*) dynamic marking in measure 401. The Harpsichord part has a mezzo-piano (*mp*) dynamic marking in measure 401. The music is in a major key and 4/4 time.

403

(tr)

w

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system of music covers measures 403 to 407. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin 1 part has a trill (tr) in measure 404. The Violin 2 part has a wavy line (*w*) in measure 404. The Viola part has a wavy line (*w*) in measure 404. The Bass part has a wavy line (*w*) in measure 404. The Harpsichord part has a wavy line (*w*) in measure 404. The music is in a major key and 4/4 time.

408

tr

f

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system of music covers measures 408 to 412. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin 1 part has a trill (tr) in measure 409. The Harpsichord part has a forte (*f*) dynamic marking in measure 411. The music is in a major key and 4/4 time.

413

Vln-1

Vln-2

Viola

Basso

Hrpscd

p

p

p

p

Detailed description: This system of musical notation covers measures 413 through 417. It features five staves: Violin 1, Violin 2, Viola, Bass, and Harpsichord. The Violin parts play a rhythmic eighth-note pattern. The Viola part has a melodic line with some grace notes. The Bass part provides a steady accompaniment. The Harpsichord part has a rhythmic pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in each staff, with a hairpin indicating a gradual increase in volume.



418

Vln-1

Vln-2

Viola

Basso

Hrpscd

f

f

f

f

f

tr

Detailed description: This system of musical notation covers measures 418 through 422. It features the same five staves as the previous system. The Violin parts continue with their rhythmic patterns. The Viola part has a melodic line. The Bass part provides a steady accompaniment. The Harpsichord part has a rhythmic pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in each staff, with a hairpin indicating a gradual increase in volume. A trill (*tr*) is marked above the final note of the Violin 1 staff in measure 421. The key signature changes to three flats (B-flat, E-flat, A-flat) and the time signature changes to 2/2.

Dido and Aeneas

Prelude for the Witches

(Mvmt. 14)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 130

423 **14**

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord **14** *f*

428

Vln-1 *p*

Vln-2 *p* *tr*

Viola *p*

Basso *p*

Hrpscd *p*

434

Vln-1

Vln-2

Viola

Basso

Hrpscd

f *p*

f *p*

f *p*

f *p*

(tr)

(tr)

(4 6)



439

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

p

p

p

mf

p

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

443

Vln-1

Vln-2

Viola

Sor.

Basso

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

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

Detailed description: This block contains the musical score for measures 443 through 446. It features five staves: Violin 1, Violin 2, Viola, Soprano, and Bass. The key signature is three flats (B-flat major/D-flat minor). The Soprano part has lyrics: "night, Who like dis - mal ra - vens cry - ing Beat the win - dows of _____ the". A trill (tr) is marked above the Soprano staff in measure 445. The Bass staff has a fermata over a half note in measure 446, with a 6/3 time signature change indicated below it. A double bar line is present at the end of measure 446.

447

Vln-1

Vln-2

Viola

Sor.

Basso

Hrpscd

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

Detailed description: This block contains the musical score for measures 447 through 450. It features six staves: Violin 1, Violin 2, Viola, Soprano, Bass, and Harpsichord. The key signature remains three flats. The Soprano part has lyrics: "dy - ing, Ap - pear! Ap-pear at my call, and share_ in the fame Of a". The Harpsichord part has a fermata over a half note in measure 447 and a fermata over a half note in measure 450. A double bar line is present at the end of measure 450.

451

Vln-1 *tr*

Vln-2

Viola

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

Basso
 (6 6 6 5 4 4)

Hrpscd *f*

455 *Enter WITCHES*

Vln-1

Vln-2

Viola

Sor. - pear ! Ap - pear ! Ap - pear !

1st W. Say, Bel - dame, say, what's thy will ?

Basso *mf* *f*
 (4)

Hrpscd *mf* *f* *tr*

Dido and Aeneas

Chorus - Harm's Our Delight

(Mvmt. 15)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 180

459 **15**

Violin - 1st

Violin - 2nd

Viola

Soprano *f*

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

Alto *f*

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

Tenor *f*

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

Bass *f*

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

Basso *f*

Harpichord **15** *f*

464

Vln-1

Vln-2

Viola

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

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

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

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

Basso
h (h) h h h

Hrpscd

Detailed description: This page of a musical score, numbered 464, features eight staves. The top three staves are for string instruments: Vln-1 (Violin 1), Vln-2 (Violin 2), and Viola. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Bass staff includes lyrics: "Harm's our de - light and mis - chief". Below the vocal staves is a Bassoon (Basso) staff with rhythmic markings: "h (h) h h h". The final staff is for the Harpsichord (Hrpscd). The music is written in a key with two flats and a common time signature. The vocal parts have lyrics that appear to be a mix of English and a non-English language, possibly Latin or Italian, given the words "Harm's", "de - light", "mis - chief", and "skill".

469

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

Dido and Aeneas

Aria - The Queen of Carthage, Whom we hate

55

Editor: John Henry Fowler

(Revision: 7-8-2006)

(Mvmt. 16)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 130

474 **16**

Violin - 1st *p*

Violin - 2nd *p*

Viola *p*

Sorceress *p* *tr*

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

Basso *p*

16 *Non troppo lento*

Harpisichord *p*

479

Vln-1 *f*

Vln-2 *f*

Viola *f*

Sor. *tr* *f*

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

Basso *f*

(⁶4 ⁶5)

Dido and Aeneas

Chorus - Ho, Ho, Ho

(Mvmt. 17)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 5-20-2006)

Vivace
♩ = 100

484 **17**

Vln-1 *p*
 Vln-2 *p*
 Viola *p*
 Sor. *mf*
 love.
 S. *f*
 Ho ho ho ho ho ho ho ho ho ho
 A. *f*
 Ho ho ho ho ho ho ho ho ho
 T. *f*
 Ho ho ho ho ho ho ho ho ho ho
 B. *f*
 Ho ho ho ho ho ho ho ho
 Basso *p*
17
 Hrpscd *f*

490

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

b

Detailed description: This is a page of a musical score, page 57, starting at measure 490. The score is for a string quartet (Violin 1, Violin 2, Viola, and Cello/Double Bass) and a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano. The key signature has one flat (B-flat major or E-flat minor). The vocal parts are singing 'ho' in a rhythmic pattern. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking 'b' (piano) is present at the end of the Bass line.

495

Vln-1

Vln-2

Viola

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

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

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

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

Basso

(6 4 6)

Hrpscd

p

Dido and Aeneas

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

59

(Mvmt. 18)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 130

500 **18** *f*

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

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

Basso

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

503

Vln-1 *p*

Vln-2 *p*

Viola *p*

Sor. *mf* *tr*

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

Basso
done?

Hrpscd *3* *p*

507

Vln-1

Vln-2

Viola

Sor.

1st W. — are now in chase,

Basso Hark ! Hark !

Hrpscd *p*

511

Vln-1

Vln-2

Viola

Sor.

1st W. the cry__comes__ on a pace !

Basso

Hrpscd *mf* *più f* *p*

But when they've

515

Vln-1

Vln-2

Viola

Sor.

Basso

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



518

Vln-1

Vln-2

Viola

Sor.

Basso

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

Dido and Aeneas

Chorus - Ho, Ho, Ho

(Mvmt. 19)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Vivace

♩ = 130

521

19

Vln-1

Vln-2

Viola

Sor.

S.

A.

T.

B.

Basso

Hrpsc'd

way !

Ho ho ho ho ho ho ho ho

Ho ho ho ho ho ho ho ho

Ho ho ho ho ho

19

531

Vln-1

Vln-2

Viola

2nd W.

S.

A.

T.

B.

Basso

Hrpsc'd

mf

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 ho ho ho ho ho ho ho ho.

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

p *f*

Dido and Aeneas

Witches' Duet - But ere we this perform

(Mvmt. 20)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell
(1659 - 1695)

Allegro
♩ = 130

537 **20** *f* [*P*]

1st Witch

2nd Witch

Basso

Harpichord

f [*P*]

[2nd time: *p*]

542

1st W.

2nd W.

Basso

Hrpscd

547

1st W.

2nd W.

Basso

Hrpscd

552

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

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

Basso

Hrpscd

557

1st W. 'em_ back_ to_ court, and drive

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

Basso

Hrpscd

563

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

2nd W. 'em_ drive 'em back to_ court. court.

Basso

Hrpscd

Dido and Aeneas

Chorus - In a deep vaulted cell

67

(Mvmt. 21)

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

Henry Purcell
(1659 - 1695)

Andante
♩ = 120

569 **21**

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

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

Viola
f *pp* *f* *pp*

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

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

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

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

Basso
f *pp* *f* *pp*

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

575

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

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

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

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

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

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

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

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

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

587

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

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

Viola *f* *pp* *f*

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

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

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

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

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

592

Vln-1 *pp* *f*

Vln-2 *pp* *f*

Viola *pp* *f*

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

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

T. *pp* *f* *pp*
- pare, pre - pare, too___ dread - ful a prac - tice, too___ dread - ful a

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

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

597

Vln-1 *f* *pp*

Vln-2 *f* *pp*

Viola *f* *pp*

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

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

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

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

Basso *f* *pp*

Hrpscd *f* *pp*

Dido and Aeneas

The Dance of the Furies

73

Editor: John Henry Fowler

(Revision: 5-25-2006)

(Mvmt. 22)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 90

602 22

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

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

Viola *f* *pp*

Basso *f* *pp*

Harpisichord 22 *f* *pp*

605

Vln-1 *tr* *f*

Vln-2 *tr* *f*

Viola *f*

Basso *f*

Hrpscd *f*

607

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

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

Viola *pp* *f* *pp*

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

Detailed description: This system of musical notation covers measures 607 to 609. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature has one flat (B-flat). The dynamics are marked as *pp* (pianissimo) and *f* (forte). The Vln-1 and Vln-2 parts have a complex, rhythmic pattern with many sixteenth notes. The Viola and Basso parts have a more melodic, slower-moving line. The Hrpscd part consists of chords and some moving lines. The measures are grouped by a brace on the left.

610

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

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

Viola *f* *pp* *f*

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

Detailed description: This system of musical notation covers measures 610 to 612. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature has one flat (B-flat). The dynamics are marked as *f* (forte) and *pp* (pianissimo). The Vln-1 and Vln-2 parts have a complex, rhythmic pattern with many sixteenth notes. The Viola and Basso parts have a more melodic, slower-moving line. The Hrpscd part consists of chords and some moving lines. The measures are grouped by a brace on the left. There are trills (tr) indicated in the Vln-1 and Vln-2 parts at the end of the system.

613

613

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

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

Viola *pp* *f* *pp*

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

Detailed description: This system contains measures 613, 614, and 615. The first violin part features a trill in measure 613, followed by a dynamic shift from *pp* to *f* in measure 614, and back to *pp* in measure 615. The second violin part mirrors this pattern. The viola and bass parts have a similar dynamic contour. The harpsichord provides harmonic support with chords and moving lines in both hands.

616

616

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

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

Viola *f* *pp* *f*

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

Detailed description: This system contains measures 616, 617, and 618. The first violin part starts with a dynamic shift from *pp* to *f* in measure 616, then back to *pp* in measure 617, and *f* in measure 618. The second violin part follows a similar pattern. The viola and bass parts also show dynamic shifts. The harpsichord accompaniment consists of chords and moving lines in both hands.

619

Violin-1
Violin-2
Viola
Basso
Hrpscd

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

Detailed description: This system of musical notation covers measures 619 to 621. It features five staves: Violin-1, Violin-2, Viola, Bass, and Harpsichord. The key signature is one flat (B-flat major or D minor). Measure 619 shows a dynamic shift from *pp* to *f*. Measure 620 features a *pp* dynamic and a fermata over the final note. Measure 621 returns to *pp*. The harpsichord part provides harmonic support with chords and single notes.

622

Violin-1
Violin-2
Viola
Basso
Hrpscd

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

Detailed description: This system of musical notation covers measures 622 to 624. It features five staves: Violin-1, Violin-2, Viola, Bass, and Harpsichord. The key signature is one flat. Measure 622 starts with a *f* dynamic. Measure 623 features a *pp* dynamic. Measure 624 returns to *f*. The harpsichord part continues with harmonic accompaniment.

624

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

Vln-2 *f* *pp*

Viola *f* *pp*

Basso *f* *pp*

Hrpscd *f* *pp*

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

Dido and Aeneas

Act II, Scene ii, Ritornelle

78

Editor: John Henry Fowler
(Revision: 5-25-2006)

(Mvmt. 23)

Henry Purcell
(1659 - 1695)

Allegro
♩ = 80

628 23

Violin - 1st

Violin - 2nd

Viola

Basso

Harpichord



632

Vln-1

Vln-2

Viola

Basso

Hrpscd

636

Vln-1

Vln-2

Viola

Basso

Hrpscd

tr

(tr)

tr

1.

2.

1.

2.

8

Detailed description: This page of a musical score, numbered 636, contains five staves. The top staff is for Violin 1 (Vln-1), the second for Violin 2 (Vln-2), the third for Viola, the fourth for Bass (Basso), and the fifth for Harpsichord (Hrpscd). The music is in 3/4 time and features a key signature of one flat. The Vln-1 part includes a trill (tr) and first and second endings. The Viola part includes a trill (tr) and a trilled note (tr). The Hrpscd part includes first and second endings and a final chord marked with the number 8. The Basso part provides a steady bass line. The Vln-2 part has a melodic line with some slurs.

Dido and Aeneas

Aria - Belinda

(Mvmt. 24a)

Editor: John Henry Fowler

(Revision: 5-28-2006)

Henry Purcell

(1659 - 1695)

Allegretto

♩ = 90

641

24

Viola

Belinda

Basso

Harpisichord

mf

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

mf

24

B.

Basso

Hrpsc'd

647

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

f

f

Dido and Aeneas

Chorus - Thanks to these lonesome vales

(Mvmt. 24-b)

Editor: John Henry Fowler

(Revision: 5-29-2006)

Henry Purcell

(1659 - 1695)

Andante
♩ = 130

666 24b

Violin - 1st *mf [p]*

Violin - 2nd *mf [p]*

Viola *mf [p]*

Soprano *mf [p]*
Thanks to these lone - some, — lone - some vales, These des - ert, des - ert

Alto *mf [p]*
Thanks to these lone - some, lone - some vales, These des - ert, des - ert

Tenor *mf [p]*
Thanks to these lone - some, — lone - some vales, These des - ert, des - ert —

Bass *mf [p]*
Thanks to these lone - some, lone - some vales, These des - ert, des - ert

Basso *mf [p]*
#

Harpisichord *mf [p]*
24b

672

Vln-1 *p [mf]*

Vln-2 *p [mf]*

Viola *p [mf]*

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

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

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

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

Basso *p [mf]*
7 6 # #

Hrpscd *p [mf]*

678

Vln-1 *mp*

Vln-2 *mp*

Viola *mp*

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

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

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

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

Basso *mp*

Hrpscd *mp*

684

Vln-1

Vln-2

Viola

S.

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

A.

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

T.

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

B.

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

Basso

Hrpscd

Dido and Aeneas

86

Aria - 2nd Woman

(Mvmt. 25-a)

Editor: John Henry Fowler

(Revision: 5-29-2006)

Henry Purcell

(1659 - 1695)

Allegretto

♩ = 130 690

25

2nd Woman

Basso

Harpischord

2nd W.

Oft she vis - its this_lone_moun-tain, Oft she bathes her in__this_ foun-tain, Here, here_

Basso

Hrpscd

2nd W.

Ac - tae - on met__ his fate, Here, here Ac - tae - on met__ his fate, Pur-sued_

Basso

Hrpscd

704

2nd W. *p*

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

Basso

Hrpscd *p*

709

2nd W. *p*

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

Basso

Hrpscd *p*

714

2nd W. *tr*

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

Basso

Hrpscd

Dido and Aeneas

Act II, Scene ii - Dance

Editor: John Henry Fowler

(Mvmt. 25-b)

Henry Purcell

(1659 - 1695)

(Revision: 5-30-2006)

Allegro
♩ = 130

719 25b

Violin - 1st *f*

Violin - 2nd *f*

Viola *f*

Basso *f*

Harpischord *f*

724

Vln-1 *pp*

Vln-2 *pp* *tr*

Viola *pp*

Basso *pp*

Hrpscd *pp*

729

Vln-1

Vln-2

Viola

Basso

Hrpscd

f[*p*]

f[*p*]

f[*p*]

f[*p*]

f[*p*]

733

Vln-1

Vln-2

Viola

Aeneas

Basso

Hrpscd

p

Dido and Aeneas

Aria - Aeneas - Dido

Behold, upon my bending spear

(Mvmt. 26)

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

Henry Purcell
(1659 - 1695)

Andante
♩ = 80

737 **26** *f*

Aeneas

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

Basso

f

Harpichord

26 *f*

740

Vln-1

Vln-2

Viola

Dido

The skies are cloud- ed; Hark !

Aeneas

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

Basso

f *mf* *ff*

Hrpscd

f *mf* *ff* *Piu mosso*

744

Vln-1

Vln-2

Viola

Dido

Aeneas

Basso

Hrpscd

ff

ff

ff

ff

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

Dido and Aeneas

Aria and Chorus - Haste, haste to town

(Mvmt. 27)

Editor: John Henry Fowler

Henry Purcell

(Revision: 6-3-2006)

(1659 - 1695)

Allegro
♩ = 110 748

Belinda **27** *f*

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

Basso *f* 6

Harpsichord **27** *f*

B. **751**

town! This o - pen field No shel - ter, this o - pen field No shel - ter from the storm_____

Basso

Hrpscd

B. **754** *p*

_____ the storm can yeild; Haste, haste, haste, haste to town, haste, haste_____ to town, haste, haste

Basso *p*

Hrpscd *p*

Vln-1

Vln-2

Viola

B.

mf *f*

haste, haste, haste, haste, _____ to_ town !

S.

Haste, haste to town, haste,

A.

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

T.

Haste, haste to town, haste,

B.

Haste, haste to

Basso

mf *f*

Hrpscd

mf *f*

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

haste, haste, haste, haste, _____ to town, haste, haste to town! this o - pen field No

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

haste, haste, haste, haste _____ to town! haste, haste to town! this o - pen field No

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

763

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

(-) (6) 4 #3

f *p*

768

mf *p*

mf *p*

mf *p*

Aeneas *p*

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

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

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

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

Basso *mf* *p*

Hrpscd *mf* *p*

Dido and Aeneas

98

Aria - Stay Prince, and hear

(Mvmt. 28)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 6-4-2006)

Andante

$\text{♩} = 80$ 770

28

Aeneas

Spirit

Basso

Harpichord

28

f

To - night ?

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

(#)

mf

774

Sp.

Basso

Hrpscd

tr

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

(7

#

#

7

6

4

#

4

3)

777

Sp.

Basso

Hrpscd

mf

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

mf

mf

780

Aeneas

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

Sp.

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

Basso

(#)

Hrpscd

f

783

Aeneas

p *expressivo*

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

Basso

p

(#) (#)

Hrpscd

p

787

Aeneas

mf

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

Basso

(7) (#4) 2

mf (#4 - 6 76)

Hrpscd

mf

100

791

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

Basso *f*

Hrpscd *f* 2

795

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

Basso (# 6)

Hrpscd *mp* *f*

799

Aeneas
more_____ ease_ could die, but with more, more_____ ease_____ could die.

Basso (#)

Hrpscd *f*

Dido and Aeneas

Sailor's Chorus

101

Editor: John Henry Fowler

(Revision: 6-13-2006)

Henry Purcell

(1659 - 1695)

Allegro molto

♩ = 140

803

29

f

Violin - 1st

Violin - 2nd

Viola



809

Vln-1

Vln-2

Viola

Basso

Hrpscd

tr

tr

f

f

f

815

Vln-1

Vln-2

Viola

Basso

Hrpscd

tr

p

p

p

tr

p

mf



821

Vln-1

Vln-2

Viola

Basso

Hrpscd

f

f

f

f

827

Vln-1

Vln-2

Viola

Basso

Hrpscd



833

Vln-1

Vln-2

Viola

A.

Basso

Hrpscd

Enter Sailors *tr*

1st Sailor ff

cresc.

ff

ff

Come a-

839

A.

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

Basso

Hrpscd

844

A.

tide will ad - mit no_ de - lay - ing; Take a booz - y short leave of your nymphs of the

Basso

(6)

Hrpscd

mf

850

A.

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

Basso

Hrpscd

piu f

856

A. 

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

Basso 

Hrpscd 



862

A. 

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

Basso 

Hrpscd 

867

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd *f*

873

Vln-1

Vln-2

Viola

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

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

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

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

Basso
(6) (4)

Hrpscd

879

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

♭6 (6 6 7 6)

885

Vln-1

Vln-2

Viola

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

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

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

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

Basso
(-) #4 2

Hrpscd
[p]

892

Vln-1 *f p f*

Vln-2 *f p f*

Viola *f p f*

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

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

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

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

Basso *f p f*

Hrpscd *f p f*

Dido and Aeneas

The Sailor's Dance

111

Editor: John Henry Fowler

(Revision: 6-4-2006)

(Mvmt. 30)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 160

30

899

Violin - 1st
f [*p*]

Violin - 2nd
f [*p*]

Viola
f [*p*]

Basso
f [*p*]

Allegro **30**

Harpisichord
f [*p*]

906

Vln-1
f [*p*]

Vln-2
f [*p*]

Viola
f [*p*]

Basso
f [*p*]

Hrpscd
f [*p*]

912

Vln-1

Vln-2

Viola

Basso

Hrpscd

1. 2.

Enter Sorceress and Witches

p

The image shows a page of a musical score for measures 912 to 915. The score is for five instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bass (Basso), and Harpsichord (Hrpscd). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. The score begins at measure 912. Vln-1 and Vln-2 play a melodic line with a first ending (marked '1.') and a second ending (marked '2.'). Viola plays a supporting line. Basso plays a bass line with a dynamic marking of *p* (piano) starting in measure 914. Hrpscd plays a chordal accompaniment with a dynamic marking of *p* starting in measure 914. The text 'Enter Sorceress and Witches' is written above the Vln-1 staff in measure 914. The score ends in measure 915 with a double bar line and repeat sign.

Dido and Aeneas

Witches Duet

113

Editor: John Henry Fowler

(Mvmt. 31)

Henry Purcell

(1659 - 1695)

(Revision: 4-17-2006)

Adagio

$\text{♩} = 80$

918

31

Sorceress

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

Basso

Harpichord



921

Sor.

furl - ing !

1st W.

Phe - be's pale de-lud - ing beams Gild - ing o'er_ de - ceit - ful_ streams

2nd W.

Basso

Our plot has took,

Hrpscd



924

1st W.

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

2nd W.

The Queen's for - sook ! ho_ ho, ho_ ho, ho_ ho, ho_ ho, ho_ ho_ ho,

Basso

Hrpscd

927

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

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

Basso

Hrpscd *f*

930

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

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

Basso

Hrpscd

933

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

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

Basso

Hrpscd

Dido and Aeneas

Sorceress's Aria

(Mvmt. 32)

Editor: John Henry Fowler

(Revision: 4-22-2006)

Henry Purcell

(1659 - 1695)

Allegro

♩ = 120

937

32

Sorceress

Our next mo - tion must be to storm her

Basso

Harpischord

32

mf



942


Sor.

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

Basso


Hrpscd

947

Sor. 

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

Basso 

Hrpscd 



952

Sor. 

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

Basso 

Hrpscd 

Dido and Aeneas

Witches's Chorus

(Mvmt. 33)

Editor: John Henry Fowler

(Revision: 4-22-2006)

Henry Purcell

(1659 - 1695)

Allegro
♩ = 140

957 **33**

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpisichord

f

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

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

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

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

33 *Allegro*

962

Vln-1

Vln-2

Viola

S.

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

A.

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

T.

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

B.

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

Basso

Hrpscd

mf

967

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

1.

1st

2nd

1.

1st

2nd

971

Vln-1

Vln-2

Viola

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

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

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

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

Basso

Hrpscd

2.

2.

p

p

p

p

p

Dido and Aeneas

Act III, Scene i, Witches' Dance

121

Editor: John Henry Fowler

(Mvmt. 34)

Henry Purcell

(Revision: 6-4-2006)

(1659 - 1695)

Allegro
♩ = 80 976

34

Violin - 1st

Violin - 2nd

Viola

Basso

Harpisichord

f[*p*]

f[*p*]

f[*p*]

f[*p*]

34 *Pomposo*

f[*p*]

981

Vln-1

Vln-2

Viola

Basso

Hrpscd

1. 2.

1. 2.

987 $\text{♩} = 100$

Vln-1 *f*

Vln-2 *f*

Viola *f*

Basso *f*

Hrpscd *f*

995

Vln-1 *f* tr.

Vln-2 *f*

Viola *f*

Basso *f*

Hrpscd *f*

1001

Vln-1 *p* *f*

Vln-2 *p* *f*

Viola *p* *f*

Basso *p* *f*

Hrpsc'd *p* *f*

Detailed description: This system contains five staves of music for measures 1001 through 1005. The instruments are Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic by measure 1004. The Violin 1 part features a melodic line with some rests. The Violin 2 part has a similar melodic line. The Viola part consists of sustained notes. The Bassoon part has a more active, rhythmic line. The Harpsichord part provides a harmonic accompaniment with chords and moving lines in both hands.



1006

Vln-1

Vln-2

Viola

Basso

Hrpsc'd

Detailed description: This system contains five staves of music for measures 1006 through 1010. The instruments are Violin 1, Violin 2, Viola, Bassoon, and Harpsichord. The key signature remains two flats. The time signature is 2/4. The music continues from the previous system. The Violin 1 part has a melodic line. The Violin 2 part has a melodic line with a fermata over the final note. The Viola part has sustained notes. The Bassoon part has a melodic line with a fermata over the final note. The Harpsichord part provides a harmonic accompaniment with chords and moving lines in both hands.

1011

Vln-1

Vln-2

Viola

Basso

Hrpscd

dim

Detailed description: This page of a musical score contains five staves for measures 1011 through 1015. The key signature is B-flat major (two flats) and the time signature is 4/4. The Violin 1 part (Vln-1) begins with a treble clef and a key signature change to B-flat major. It features a melodic line with eighth and quarter notes. The Violin 2 part (Vln-2) also starts with a treble clef and a key signature change, playing a similar melodic line. The Viola part is written in alto clef (C4 on the second line) and features a more rhythmic, eighth-note pattern. The Bassoon part (Basso) is in bass clef and provides a steady accompaniment with quarter and eighth notes. The Harpsichord part (Hrpscd) consists of two staves: the right hand plays chords and short melodic fragments, while the left hand provides a bass line with quarter notes. A dynamic marking of *dim* (diminuendo) is placed above the right-hand staff in measure 1013.

Dido and Aeneas

Aria / Duet - Dido - Belinda - Aeneas

125

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

(Mvmt. 35)

Henry Purcell
(1659 - 1695)

Adagio
♩ = 85

1017 **35**

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

Basso *p*

Harpisichord *p mp f*
35

1021

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

Basso

Hrpscd *p*

1025

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

Basso *mf*

Hrpscd *mf*

1029

Dido
re-fuge for the wretch-ed left.

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

Basso
(6 5)
(4 #)

Hrpscd
f

1032

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

Aeneas
What shall lost Ae-

Basso
p

Hrpscd
p

1035

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

Basso
mf 5 6 5 6 7 6 7 7
(4)

Hrpscd
mf

1039

f

Dido

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

Aeneas

we must part ?

Basso

Hrpscd

f

3

1042

Dido

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

Basso

Hrpscd

1045

Dido

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

Aeneas

By all that's good ...

Basso

Hrpscd

3

1048

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

Aeneas *f* In

Basso *f* 6

Hrpscd *f*

1051

Dido

Aeneas No, faith-less
spite of Jove's com-mand— I'll stay, Of-fend the gods, and Love o-bey.

Basso

Hrpscd *f*

1054

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

Basso 5 6

Hrpscd

1057

Dido

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

Basso

Hrpscd

1060

Dido

thought of leav-ing me. A -

Aeneas

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

Basso

Hrpscd

f

1063

Dido

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

Aeneas

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

Basso

6

Hrpscd

1066

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

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

Basso
(4) (3)

Hrpscd

1069

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

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

Basso
(#) (6) (5)

Hrpscd
(4) (#) *p*

Largo ♩ = 60

1072

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

Basso
6 (#) 5

Hrpscd

Dido and Aeneas

Chorus - Great minds against themselves conspire

(Mvmt. 36)

Editor: John Henry Fowler

(Revision: 5-27-2006)

Henry Purcell

(1659 - 1695)

Sostenuto
♩ = 120

1075 **36**

Violin - 1st *mf*

Violin - 2nd *mf*

Viola *mf*

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

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

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

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

Basso *mf*

Harpsichord **36** *mf*

1080

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

p

p

p

p

p

p

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

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

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

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

1084

Vln-1

Vln-2

Viola

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

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

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

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

Basso
#6 (6 - 5)
4 #

Hrpscd *p*

Dido and Aeneas

Aria - Dido - Thy Hand, Belinda

Editor: John Henry Fowler

(Revision: 6-6-2006)

(Mvmt. 37)

Henry Purcell

(1659 - 1695)

Largo

♩ = 80

1088

37

Dido *p*

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

Basso *p*

Harpichord *p*



1091

Dido

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

Basso

Hrpscd



1094

Dido *pp*

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

Basso *pp*

Hrpscd *pp*

Dido and Aeneas

Dido's Lament

(Mvmt. 38)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 5-16-2006)

Adagio

$\text{♩} = 90$ 1097

38

Violin - 1st *pp* very softly

Violin - 2nd *pp* very softly

Viola *pp* very softly

Dido *mf*

Basso *mf* *pp* very softly

When I am

Vln-1

Vln-2

Viola

Dido

Basso

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

Vln-1

Vln-2

Viola

Dido

Basso

tr

tr

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

1113 2. *tr*

Vln-1

Vln-2

Viola

Dido

Basso

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

1118

Vln-1

Vln-2

Viola

Dido

Basso

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

1123

Vln-1

Vln-2

Viola

Dido

Basso

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

1128

Vln-1

Vln-2

Viola

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

Basso

1133

Ritornelli

Vln-1

Vln-2

Viola

Dido
for - get my fate.

Basso

1138

Vln-1

Vln-2

Viola

Basso

Dido and Aeneas

Chorus - With drooping wings

(Mvmt. 39)

Editor: John Henry Fowler

(Revision: 6-6-2006)

Henry Purcell

(1659 - 1695)

Larghetto
♩ = 100 1145

39

Violin - 1st *p*

Violin - 2nd *p*

Viola *p*

Soprano *p*
With droop - ing wings ye Cu - pids_ come, with droop - ing wings, with

Alto
With droop - ing wings ye

Tenor *p*
With droop - ing wings ye Cu - pids_ come, With droop - ing

Bass *p*
With droop - ing wings ye Cu - pids_ come,

Basso *p*

Harpsichord **39** *p*

1150

Vln-1

Vln-2

Viola

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

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

T.
droop - ing wings, with droop-ing wings, with droop-ing wings, with droop-ing wings ye cu - pids_ come,

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

Basso

Hrpscd

1155

Vln-1

Vln-2 *pp*

Viola *pp*

S.
scat - ter_ ro - ses, scat - ter, scat - ter_ ro - ses_ on_ her tomb,

A. *pp*
scat - ter_ ro - ses, scat - ter, scat - ter_ ro - ses, on her tomb, Soft, soft, and

T. *pp*
And scat - ter, scat - ter_ ro - ses, on her tomb, Soft, soft,

B.
And scat - ter_ ro - ses, scat - ter_ ro - ses_ on her tomb,

Basso

Hrpscd *[pp]*

1160

Vln-1

Vln-2

Viola

S. *pp*

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

A. *pp*

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

T. *pp*

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

B. *pp*

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

Basso *pp*

6 # (6) (7 7 6)

Hrpscd *pp*

1170

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

Vln-2 *p*

Viola *p*

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

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

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

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

Basso *p* *mf*
 ♭ 6 # # # 6 #3
 4

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