

# 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*

*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

*f*

*f*

*f*

*f*

*f*



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*

Detailed description: This page of a musical score, numbered 35, 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 Bassoon (Basso), and the fifth for Harpsichord (Hrpscd). The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first ending consists of three measures, followed by a repeat sign and a double bar line. The first ending concludes with a whole note chord. The Vln-1 part features a trill (tr) on the final note of the first ending. The Vln-2 part has a fermata (w) over the final note. The Viola, Basso, and Hrpscd parts all begin with a forte (f) dynamic. The Hrpscd part has a complex texture with many sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

# 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*

63

Vln-1 *p*

Vln-2 *p*

Viola *p*

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

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

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

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

Basso  
6/4 #3 (4) 5/4 #3 *p*

Hrpscd *p*

# Dido and Aeneas

## Aria - Ritornello

11

Editor: John Henry Fowler

(Mvmt. 3)

Henry Purcell

(1659 - 1695)

(Revision: 6-15-2006)

Slow  
♩ = 90

67 3

Dido *mf*

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

Basso *mp*

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

Harpisichord *mp*

73

Dido *mf*

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

Basso *mf*

{ 6 }

Hrpscd *mf*

79

Dido *tr p*

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 with 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-ceal-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. (2nd Woman), Basso, and Hrpscd (Harpsichord). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *Andante* with a metronome marking of  $\text{♩} = 130$ . A box with 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 a musical score for three parts: Soprano (B.), Bass (Basso), and Harpsichord (Hrpscd). The page number 142 is at the top left. 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 Bass part and Harpsichord part provide accompaniment. The Harpsichord part includes a trill (tr) in the right hand.



# 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*

Harpisichord *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

Harp-sichord

*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 5 6 (h)

Hrpscd *p* *f*

177

B. storms of care op press'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*)

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*

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

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

Basso *p*

Hrpscd *p*



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

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

Hrpscd *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*

# 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) (#) *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*

$\text{♩} = 150$

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 eight staves. The top three staves are for string instruments: Violin 1 (Vln-1), Violin 2 (Vln-2), and Viola. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics for the vocal parts are: 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. The Basso staff is an additional vocal line. The final two staves are for the Harpsichord (Hrpscd), with a grand staff (treble and bass clefs). The music is in a common time signature and includes various rhythmic values, rests, and dynamic markings.

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

A. *mf* <  
 - umphs, the tri-umphs of love and of beau - ty be shown; Go

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

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

Basso *p* *mf*

Hrpscd *p* *mf*

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* *L'istesso tempo*



Vln-1 378

Vln-2

Viola

Basso

Hrpscd

383

Vln-1

Vln-2

Viola

Basso

Hrpscd

388

Vln-1

Vln-2

Viola

Basso

Hrpscd

393

Vln-1

Vln-2

Viola

Basso

Hrpscd

398

tr mp

tr mp

tr mp

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system contains measures 398 through 402. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. Measures 398-400 show a melodic line in the strings with trills (tr) and a mezzo-piano (mp) dynamic. Measure 401 has a trill in the first violin and a wavy hairpin in the second violin. Measure 402 shows a crescendo in the strings. The harpsichord provides a rhythmic accompaniment in the right hand and a bass line in the left hand.

403

(tr)

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system contains measures 403 through 407. Measures 403-405 feature a complex melodic line in the first violin with a trill (tr) and a wavy hairpin. The second violin has a wavy hairpin. The viola and bass continue the melodic line. The harpsichord has a steady accompaniment. Measure 406 has a wavy hairpin in the second violin. Measure 407 shows a crescendo in the strings.

408

tr

f

Vln-1

Vln-2

Viola

Basso

Hrpscd

Detailed description: This system contains measures 408 through 412. Measures 408-410 feature a melodic line in the first violin with a trill (tr). The second violin has a wavy hairpin. The viola and bass continue the melodic line. The harpsichord has a steady accompaniment. Measure 411 has a forte (f) dynamic in the harpsichord. Measure 412 shows a crescendo in the strings.

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 pattern of eighth notes with dotted accents. The Viola part has a similar pattern but with some grace notes. The Bass part plays a steady eighth-note accompaniment. The Harpsichord part has a rhythmic pattern in the right hand and a steady eighth-note accompaniment 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 play a rhythmic pattern of eighth notes with dotted accents. The Viola part has a similar pattern but with some grace notes. The Bass part plays a steady eighth-note accompaniment. The Harpsichord part has a rhythmic pattern in the right hand and a steady eighth-note accompaniment 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 part in measure 421. The key signature changes to three flats (B-flat, E-flat, A-flat) and the time signature changes to 2/2 in measure 421.

## 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

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

*tr*

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

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

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*

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*

Harpisichord *f* **15**

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: Violin 1 (Vln-1), Violin 2 (Vln-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 bottom two staves are for the Harpsichord (Hrpscd). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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

# 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 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 full orchestra and choir. The instruments and voices are: Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Basso), and Harpsichord (Hrpscd). The key signature has one flat (B-flat), and the time signature is 7/8. The vocal parts (S., A., T., B.) are singing a 'ho' refrain. The instrumental parts (Vln-1, Vln-2, Viola, Basso, Hrpscd) provide accompaniment. The Harpsichord part features a melodic line with slurs and a dynamic marking of 'b' (piano) at the end of the page.

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\_

done?

Basso

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 *p*

Vln-2 *p*

Viola *p*

Sor. way !

S. *p*  
Ho ho ho ho ho ho ho ho

A. *p*  
Ho ho ho ho ho ho ho ho ho ho ho ho

T. *p*  
Ho ho ho ho ho

B. *p*  
Ho ho ho ho ho ho ho ho ho ho ho

Basso *p*

Hrpsc'd **19** *p*

526

Vln-1 *f*

Vln-2 *f*

Viola *f*

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

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

Basso *f* *b*

Hrpscd *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

1. 2.

*f*

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*

581

Vln-1 *f* *pp* *f* *pp*  
 Vln-2 *f* *pp* *f* *pp*  
 Viola *f* *pp* *f* *pp*  
 S. *f* *pp* *f* *pp*  
 A. *f* *pp* *f* *pp*  
 T. *f* *pp* *f* *pp*  
 B. *f* *pp* *f* *pp*  
 Basso *f* *pp* *f* *pp*  
 Hrpscd *f* *pp* *f* *pp*

dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen  
 dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen  
 dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen  
 dread - ful, a prac - tice, a prac - tice, for this op - en air, for this o - pen

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



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 *f* *tr.*

Vln-2 *f* *tr.*

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) in the Vln-1 and Vln-2 parts at the end of the system.

613

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

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

Viola *pp* *f* *pp*

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

616

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

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

Viola *f* *pp* *f*

Basso *f* *pp* *f*

Hrpscd *f* *pp* *f*

619

Violin 1 (Vln-1) and Violin 2 (Vln-2) parts feature rapid sixteenth-note passages. The Viola and Bassoon (Basso) parts provide harmonic support with slower-moving lines. The Harpsichord (Hrpscd) part consists of chords and single notes. Dynamics range from *pp* to *f*.

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

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

Viola *pp* *f* *pp*

Basso *pp* *f* *pp*

Hrpscd *pp* *f* *pp*

622

The score continues with similar textures. The Violin 1 part has a more active role with sixteenth-note runs. The Viola and Bassoon parts continue their harmonic support. The Harpsichord part features chords and single notes. Dynamics range from *f* to *pp*.

Vln-1 *f* *pp*

Vln-2 *f* *pp*

Viola *f* *pp*

Basso *f* *pp*

Hrpscd *f* *pp*

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

Editor: John Henry Fowler

(Mvmt. 23)

Henry Purcell

(Revision: 5-25-2006)

(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 contains five staves for measures 636 through 640. The instruments are Violin 1 (Vln-1), Violin 2 (Vln-2), Viola, Bass (Basso), and Harpsichord (Hrpscd). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. Measure 636 is marked with the number '636'. The Vln-1 staff features a melodic line with a trill (tr) in measure 639. The Vln-2 staff has a similar melodic line. The Viola staff includes a trill (tr) in measure 637 and another in measure 639. The Basso staff provides a steady bass line. The Hrpscd staff has a complex texture with chords and a trill in measure 639. The score concludes with a double bar line and two first/second endings (1. and 2.) in measures 639 and 640. The first ending leads to a final chord, and the second ending leads to a final chord marked with an '8'.

## 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

Hrpscd

647

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

*f*

*f*



653

B. 

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

Basso

Hrpscd



659

B. 

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

Basso

Hrpscd

# Dido and Aeneas

## Chorus - Thanks to these lonesome vales

(Mvmt. 24-b)

**Editor: John Henry Fowler**

(Revision: 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]*  
# # # # #

Harpsichord 24b *mf [p]*

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*

*p*

*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*

Harpisichord

**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 *ff*

Vln-2 *ff*

Viola *ff*

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

Aeneas

Basso *ff*

Hrpscd *ff*

# 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**

\_\_\_\_\_ 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.

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

A.

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

T.

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

B.

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

Basso

Hrpscd

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*

766

**Vln-1**  
*mf*

**Vln-2**  
*mf*

**Viola**  
*mf*

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

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

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

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

**Basso**  
*mf* *f*

**Hrpscd**  
*mf* *f*



768

Vln-1 *mf* *p*

Vln-2 *mf* *p*

Viola *mf* *p*

Aeneas

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

Musical score for measures 770-773. The system includes staves for Aeneas (soprano), Spirit (soprano), Basso (bass), and Harpichord (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *Andante* with a metronome marking of 80. Measure numbers 770 and 28 are indicated. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: "To - night ? Stay, Prince, and hear great Jove's com-mand: He sum mons thee this night a - way To



774

Sp.

Basso

Hrpscd

Musical score for measures 774-776. The system includes staves for Spirit (soprano), Basso (bass), and Hrpscd (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 774 and 28 are indicated. Dynamics include *mf* (mezzo-forte). The lyrics are: "- night thou must for-sake this land; The an-gry God will brook no lon - ger stay. Jove com



777

Sp.

Basso

Hrpscd

Musical score for measures 777-780. The system includes staves for Spirit (soprano), Basso (bass), and Hrpscd (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 777 and 28 are indicated. Dynamics include *mf* (mezzo-forte). The lyrics are: "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

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*

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

tr

p

p

p

tr

p

mf

Detailed description: This block contains the musical score for measures 815 through 820. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature has two flats (B-flat and E-flat). Measure 815 starts with a treble clef and a key signature of two flats. The Vln-1 and Vln-2 parts have a trill (tr) over the first measure. The Viola and Basso parts have a piano (p) dynamic. The Hrpscd part has a piano (p) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The score ends with a double bar line.



821

f

f

f

f

f

Detailed description: This block contains the musical score for measures 821 through 826. It features five staves: Vln-1, Vln-2, Viola, Basso, and Hrpscd. The key signature has two flats (B-flat and E-flat). Measure 821 starts with a treble clef and a key signature of two flats. The Vln-1 part has a forte (f) dynamic. The Vln-2, Viola, Basso, and Hrpscd parts all have a forte (f) dynamic. The score ends with a double bar line.

827

Vln-1

Vln-2

Viola

Basso

Hrpscd



833

Enter Sailors

Vln-1

Vln-2

Viola

A.

Basso

Hrpscd

*tr*

*tr*

*1st Sailor ff*

Come a-

*cresc.*

*ff*

*ff*

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 

*p*



862

A. 

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

Basso 

Hrpscd 

*p* *f* *f*

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 based on the note values. 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.



# 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 !*

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

Harpichord

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

**33** *Allegro*  
*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 -

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

Hrpsc'd

*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.  
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.



# Dido and Aeneas

Act III, Scene i, Witches' Dance

121

Editor: John Henry Fowler  
(Revision: 6-4-2006)

(Mvmt. 34)

Henry Purcell  
(1659 - 1695)

*Allegro*  
♩ = 80 976

34

Violin - 1st

Violin - 2nd

Viola

Basso

Harpischord

*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), and the time signature is 2/4. The music begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic by measure 1005. The Violin 1 part features a melodic line with some rests. The Violin 2 part has a more active line with a sharp sign in the second measure. The Viola part consists of sustained notes. The Bassoon part has a rhythmic pattern of eighth notes. The Harpsichord part provides a harmonic accompaniment with chords and moving lines in both hands.



1006

Vln-1

Vln-2 *w*

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, and the time signature is 2/4. The music continues from the previous system. The Violin 2 part includes a fermata over a note in measure 1009. The Bassoon part has a long note with a fermata in measure 1009. The Harpsichord part continues with its accompaniment, featuring some chordal textures.

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) is in grand staff (treble and bass clefs) and includes chords and a melodic line. A dynamic marking of *dim* (diminuendo) is placed above the Harpsichord staff in measure 1014.

# 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*

Harpichord *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 No, faith-less

Aeneas 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-claimThe 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.

A.

T.

B.

Basso

Hrpscd

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

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

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

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

1155

Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

scat - ter\_ ro - ses, scat - ter, scat - ter\_ ro - ses\_ on\_ her tomb,

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

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

And scat - ter\_ ro - ses, scat - ter\_ ro - ses\_ on her tomb,

[pp]

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*

1165

Vln-1 *p mp mf f mf*

Vln-2 *p mp mf f mf*

Viola *p mp mf f mf*

S. *p mp mf f mf*  
gen - tle as her heart; Keep here, hear your watch, keep here, here, keep here your watch, and

A. *p mp mf f mf*  
gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

T. *p mp mf f mf*  
gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

B. *p mp mf f mf*  
gen - tle as her heart; Keep here, here your watch, keep here, here, keep here your watch, and

Basso *p mp mf f mf*

Hrpscd *p mp mf f mf*

1170

Vln-1 *p* *mf* 1. 2.

Vln-2 *p*

Viola *p*

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

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

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

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

Basso *p* *mf*  
6 # # # 6 #3  
4

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