

Henry Purcell

The Loves of
Æneas and Dido

Edition: Calebe Barros
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The Loves of Æeneas and Dido

set by Mr Henry Purcell

Overture

Violin I

Violin II

Viola

Bass

The first system of the Overture consists of measures 1 through 4. It is written for Violin I, Violin II, Viola, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part provides harmonic support with a similar rhythmic pattern. The Viola part has a more active role with eighth notes. The Bass part features a prominent melodic line with a long slur over the first three measures, indicating a sustained or glissando effect.

5

The second system of the Overture consists of measures 5 through 8. The instrumentation remains the same. The Violin I part continues its melodic development with more complex rhythmic figures. The Violin II part maintains its harmonic role. The Viola part continues with its active eighth-note pattern. The Bass part features a melodic line with a long slur over the first three measures, similar to the first system.

9

The third system of the Overture consists of measures 9 through 12. The Violin I part has a melodic line with a long slur over the first two measures. The Violin II part has a melodic line with a long slur over the first two measures. The Viola part has a melodic line with a long slur over the first two measures. The Bass part has a melodic line with a long slur over the first two measures.

13 **Quick**

Musical score for measures 13-16. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 13 begins with a treble clef staff playing a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass clef staff with a whole rest. Measure 14 continues the treble staff's eighth-note pattern and introduces a bass clef staff with eighth notes (G3, A3, B3, C4, B3, A3, G3). Measure 15 shows the treble staff's eighth notes and a bass clef staff with eighth notes (F3, G3, A3, B3, C4, B3, A3). Measure 16 concludes with the treble staff's eighth notes and a bass clef staff with eighth notes (G3, A3, B3, C4, B3, A3, G3). A repeat sign is located above the first measure.

17

Musical score for measures 17-20. The score is in 3/4 time and features a key signature of two flats. It consists of four staves: a grand staff and a separate bass staff. Measure 17 continues the treble staff's eighth-note pattern and introduces a bass clef staff with eighth notes (F3, G3, A3, B3, C4, B3, A3). Measure 18 shows the treble staff's eighth notes and a bass clef staff with eighth notes (E3, F3, G3, A3, B3, C4, B3). Measure 19 features the treble staff's eighth notes and a bass clef staff with eighth notes (D3, E3, F3, G3, A3, B3, C4). Measure 20 concludes with the treble staff's eighth notes and a bass clef staff with eighth notes (C3, D3, E3, F3, G3, A3, B3).

21

Musical score for measures 21-24. The score is in 3/4 time and features a key signature of two flats. It consists of four staves: a grand staff and a separate bass staff. Measure 21 continues the treble staff's eighth-note pattern and introduces a bass clef staff with eighth notes (B2, C3, D3, E3, F3, G3, A3). Measure 22 shows the treble staff's eighth notes and a bass clef staff with eighth notes (A2, B2, C3, D3, E3, F3, G3). Measure 23 features the treble staff's eighth notes and a bass clef staff with eighth notes (G2, A2, B2, C3, D3, E3, F3). Measure 24 concludes with the treble staff's eighth notes and a bass clef staff with eighth notes (F2, G2, A2, B2, C3, D3, E3).

25

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

29

Musical score for measures 29-33. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some accidentals (flats, naturals, and sharps) and a sharp sign in the second staff of measure 30.

34

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

[ACT THE FIRST

Scene the Palace]
Enter Dido, Belinda, and Attendants [and Train]

1a.

Belinda

Belinda

Shake _____ the cloud from off your

Bass

5

brow, fate your wish - es does al - low. Em - pire grow - ing, plea - sures

9

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

14

clouds from off your brow, shake _____ the clouds from off your

18

1b. Chorus

Piano accompaniment for measures 18-22, featuring a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time, with a steady accompaniment of eighth and quarter notes.

Belinda Sop.

Vocal line for Belinda Sopranos, measures 18-22. The melody is in a minor key and 4/4 time, with lyrics: "brow. Ban - ish sor - row, ban - ish care, grief should ne'er ap - proach the fair. Ban - ish Ban - ish sor - row, ban - ish care, grief should ne'er ap - proach the fair. Ban - ish sor - row, ban - ish care, grief should ne'er ap - proach the fair. Ban - ish Ban - ish sor - row, ban - ish care, grief should ne'er ap - proach the fair."

23

Piano accompaniment for measures 23-27, continuing the grand staff accompaniment from the previous system.

Vocal line for Belinda Sopranos, measures 23-27. The melody continues with lyrics: "sor - row, ban - ish care, grief should ne'er ap - proach should ne'er ap - Ban - ish, ban - ish care, ban - ish sor - row, grief should ne'er, should ne'er ap - sor - row, ban - ish, ban - ish care, grief should ne'er, ap - proach, should ne'er ap - Ban - ish sor - row, ban - ish, ban - ish care, grief should ne'er ap -"

27

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

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

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

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

2a.
Slow

Dido

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

Bass

9

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

16

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

24

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

31

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

38

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

46

- guish till my grief is known, I lan -

53

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

58

would not have it guessed. Peace and I are

66

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

72 **2b. Ritornello**

grown.

79

84

2c.

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

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

87

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

90

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

94

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

2d. Chorus

97

Belinda

Sop.

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

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

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

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

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

#6 #

103

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

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

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

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

3.

Belinda

Dido

Bass

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

4

sing. An - chi-ses' va - - - - - our mixed with. Ve - nus' charms, How soft, ___ how

7

Belinda

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

10

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

13

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

Dido

Mine, with

16

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

19

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

22

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

4a.

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

2nd Woman
Fear no dan - ger to en - sue, The he - ro loves as well as you.

Bass

9

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

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

20

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

31

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

4b. Chorus

41 2nd time piano

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

49

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

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

57

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

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

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

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

65

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

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

73

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

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

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

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

5.

[Æneas enters with his train]

Belinda

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

Dido

Æneas

Bass

7 8

bears.

Æneas

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

Dido

Fate for-bids what you pur-sue.

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

7 #6 # # # #

11

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

4+ 6 4 #

6. Chorus

Violin I

Violin II

Viola

Soprano
Cu - pid on - ly throws the ___ dart ___ that's dread - ful, dread - full, dread - ful,

Alto
Cu - pid on - ly throws the ___ dart that's dread - ful, dread - ful ___

Tenor
Cu - pid on - ly throws the ___ dart, ___

Bass
Cu - pid on - ly ___

Bass

#6 #4 6 6̇
2

5

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

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

___ Cu - pid on - ly throws the dart ___ That's

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

4# 6 4 #3 #
2

9

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

#5

13

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

#

7a.

Belinda

Aeneas

Bass

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

6

4

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

5 6 5

7b. Quick Belinda

7

8

soft

loud

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

pire.

11

soft

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

14 *loud*

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

17

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

b3

20

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

4 6 4 #

23

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

26

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

30

7c. Chorus

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

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

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

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

37

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

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

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

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

43

Musical score for measures 43-48, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and melodic lines.

Musical staff for the first vocal part in measures 43-48.

love and of beau - ty be shown.

Musical staff for the second vocal part in measures 43-48.

love and of beau - ty be shown.

Musical staff for the third vocal part in measures 43-48.

love and of beau - ty be shown.

Musical staff for the fourth vocal part in measures 43-48.

love and of beau - ty be shown.

Musical staff for the piano accompaniment in measures 43-48.

49

Musical score for measures 49-54, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and melodic lines.

Musical staff for the first vocal part in measures 49-54.

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

Musical staff for the second vocal part in measures 49-54.

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

Musical staff for the third vocal part in measures 49-54.

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

Musical staff for the fourth vocal part in measures 49-54.

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

Musical staff for the piano accompaniment in measures 49-54.

55

Musical notation for measures 55-61. It consists of three systems of staves. The first system has three staves (treble, treble, and bass clefs). The second system has four staves (treble, treble, bass, and bass clefs). The third system has four staves (treble, treble, bass, and bass clefs). The lyrics are: beau - ty be showm. To the hills and the vales, to the rocks and the moun-tains, to the mu - si - cal

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

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

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

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

62

Musical notation for measures 62-68. It consists of three systems of staves. The first system has three staves (treble, treble, and bass clefs). The second system has four staves (treble, treble, bass, and bass clefs). The third system has four staves (treble, treble, bass, and bass clefs). The lyrics are: groves and the cool sha - dy foun-tains, let the tri - - - umphs, let the tri - -

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

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

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

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

6 4 #3

68

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

75

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

81 7d. The triumphing Dance

Musical score for measures 81-87. The piece is in 3/4 time. The notation includes a treble clef, a bass clef, and a C-clef (alto clef) for the third staff. The music features a rhythmic melody in the treble and bass staves, with a more active line in the alto staff. A flat (b) is present above the first staff in the seventh measure.

88

Musical score for measures 88-94. The notation continues with the same instruments and clefs. The melody in the treble and bass staves shows some variation, including a sharp (#) in the eighth measure of the treble staff.

95

Musical score for measures 95-101. The notation continues with the same instruments and clefs. The melody in the treble and bass staves shows some variation, including a sharp (#) in the first measure of the treble staff.

102

Musical score for measures 102-108. The notation continues with the same instruments and clefs. The melody in the treble and bass staves shows some variation, including a sharp (#) in the first measure of the treble staff.

110

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

117

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

124

Musical score for measures 124-130. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 124 features a trill (tr) on the first staff. The music concludes with a double bar line and repeat dots in measure 130.

At the end the Dance
thunder & lightning.

[ACT THE SECOND

Scene the Cave
Enter Sorceress]

8a. Prelude for the Witches

Violin I

Violin II

Viola

Bass

7

13

tr

tr

Sorceress

Way-ward

18

♯6

b

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

23

cry - ing, beat the win - dows of _____ the dy - ing, ap - pear, ap-pear at my

6
4+
3

27

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

6 6 6 5
b 4 b

Enter Witches
[Enter Inchanteresses]

32

1st Witch
Say, Bel-dam, say what's thy will.

flame. Ap-pear, ap-pear, ap-pear, ap-pear.

37 **8b. Chorus**

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

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

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

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

#

44

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

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

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

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

#

52 **8c.**

Sorceress

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

57

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

62 8d. Chorus

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

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

70

Piano accompaniment for measures 70-76, continuing the 3/8 time signature and one flat key signature. The music features a consistent rhythmic pattern.

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

78 **8e.** 1st Witch

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

2nd Witch

tell us, tell us, how shall this be

81

play soft

done?

done?

Sorceress

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

84

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

88

1st Witch

92

Sorceress

95

8f. Chorus

99

Piano accompaniment for measures 99-105. The score consists of three staves: Treble, Middle, and Bass clefs. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some rests.

Vocal parts for Sorceress and Alto for measures 99-105. The Sorceress part is in the Treble clef, and the Alto part is in the Bass clef. The lyrics are: "with all his fleet a - way. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho". There are also instrumental parts in Treble and Bass clefs for the chorus.

106

Piano accompaniment for measures 106-112. The score consists of three staves: Treble, Middle, and Bass clefs. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes.

Vocal parts for Sorceress and Alto for measures 106-112. The Sorceress part is in the Treble clef, and the Alto part is in the Bass clef. The lyrics are: "ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho! But". There are also instrumental parts in Treble and Bass clefs for the chorus.

b

#6

[Enter 2 Drunken Saylor, a Dance]

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

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

120

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

124

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

128

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

129

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

133

drive 'em back to
'em back to

138

court, and drive
court, and drive

142

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

8h. Chorus in a Manner of an Echo

144

2.

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

2nd Witch *Alto*

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

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

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

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

152

soft loud soft loud soft loud

soft loud soft loud soft loud

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

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

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

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

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

160

160

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

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

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

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

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

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

6 7 4 #3

169

169

soft *loud* *soft*

soft *loud* *soft*

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

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

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

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

9. Echo Dance of Furies

Violin I
Violin II
Viola
Bass

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

Detailed description: This block contains the first three measures of the piece. It features four staves: Violin I, Violin II, Viola, and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 1 shows the Violin I and II parts with eighth-note patterns, while the Viola and Bass play a simple harmonic accompaniment. Measure 2 continues the patterns, with dynamic markings of *soft* for the strings and *tr* (trills) for the violins. Measure 3 features trills in the Violin I and II parts, with dynamics ranging from *soft* to *loud*.

4

Violin I
Violin II
Viola
Bass

Violin I: *soft*, *loud*, *soft*
Violin II: *soft*, *loud*, *soft*
Viola: *soft*, *loud*, *soft*
Bass: *loud*, *soft*, *loud*, *soft*

Detailed description: This block contains measures 4 through 7. The Violin I and II parts continue with eighth-note patterns, alternating between *soft* and *loud* dynamics. The Viola and Bass parts provide a steady accompaniment, with the Bass line showing a clear pattern of *loud*, *soft*, *loud*, and *soft* dynamics across the four measures.

8

Violin I
Violin II
Viola
Bass

Violin I: *loud*, *soft*
Violin II: *loud*, *soft*
Viola: *loud*, *soft*
Bass: *loud*, *soft*

Detailed description: This block contains measures 8 through 11. Measures 8 and 9 show the Violin I and II parts with *loud* dynamics, while the Viola and Bass parts are also *loud*. Measures 10 and 11 feature a change in dynamics to *soft* for all parts, with the Violin I and II parts showing some melodic variation.

10

Violin I
Violin II
Viola
Bass

Violin I: *loud*, *soft*, *loud*
Violin II: *loud*, *soft*, *loud*
Viola: *loud*, *soft*, *loud*
Bass: *loud*, *soft*, *loud*

Detailed description: This block contains measures 12 through 15. Measures 12 and 13 feature *loud* dynamics for all parts, with trills in the Violin I and II parts. Measures 14 and 15 return to *soft* dynamics for the strings, with the Violin I and II parts showing some melodic variation.

13

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

16

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

19

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

22

loud soft
loud soft
loud soft
loud soft

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

ACT THE SECOND

10. Ritornelle

Violin I

Violin II

Viola

Bass

2.

6

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

11a.

Belinda

1. 2.

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

Bass

9

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

17

1. 2.

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

1 **11b. Chorus**

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

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

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

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

7 6

9

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

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

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

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

#

14

Musical notation for measures 14-18. It consists of three systems of staves. The first system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The third system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs).

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

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

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

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

19

Musical notation for measures 19-23. It consists of three systems of staves. The first system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The third system has a vocal line (treble clef) and piano accompaniment (treble and bass clefs).

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

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

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

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

12a.

2nd Woman

Oft she vis - its

Bass

6

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

11

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

16

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

21

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

26

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

31

late, here Ac-tæ-on met his fate.

36

42

48

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

13a.

Aeneas

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

Bass

4

Dido

The skies are cloud - ed. Hark

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

7

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

11 13b. Belinda

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

14

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

17

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

13c. Chorus

20

Belinda Sop.

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

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

Haste, haste to town, haste,

Haste, haste to

23

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

26

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

6 4 #3

29

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

31

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

[Exit]

14. *The Spirit of the Sorceress descends to Æneas in likeness of Mercury*

Spirit

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

Bass

4

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

Æneas

To - night?

6

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

8

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

10

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

Æneas

Jove's com -

13

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

16

but ah!___ what lan - guage can I

19

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

22

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

25

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

28

blame ye gods, for I o - bey your will, but with more___ ease___ could

31

die, but with more, more___ ease___ could die.

[The Sorceress and her Enchanteress]

The End of the second Act

ACT THE THIRD

15a. Prelude

[Scene the Ships]

Violin I

Violin II

Viola

Bass

The first system of the musical score is for measures 1 through 7. It features four staves: Violin I, Violin II, Viola, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The Violin II part has a quarter rest, followed by quarter notes G4, A4, B4, and C5. The Viola part has a quarter rest, followed by quarter notes G4, A4, and B4. The Bass part has a quarter rest, followed by quarter notes G3, F3, and E3. The music concludes with a quarter note G4 in all parts.

8

The second system of the musical score covers measures 8 through 15. The Violin I part continues with quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, G4, and F4. The Violin II part has quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, G4, and F4. The Viola part has quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, G4, and F4. The Bass part has a quarter rest, followed by quarter notes G3, F3, E3, and D3, and ends with a half note G3. The music concludes with a quarter note G4 in all parts.

16

The third system of the musical score covers measures 16 through 23. The Violin I part has quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, G4, and F4, and ends with a half note G4. The Violin II part has quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, G4, and F4. The Viola part has quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, G4, and F4. The Bass part has quarter notes G3, F3, E3, and D3, followed by quarter notes C3, B2, A2, and G2, and ends with a half note G2. The music concludes with a quarter note G4 in all parts.

24

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

Enter sailors

15b.

32

1st Sailor

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

40

47

55

15c. Chorus

64

Piano accompaniment for measures 64-71, featuring a grand staff with treble and bass clefs. The music is in a minor key and consists of a steady accompaniment for the vocal parts.

1st Sailor

Sop.

more.

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

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

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

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

72

Piano accompaniment for measures 72-79, continuing the grand staff accompaniment from the previous system.

tide will ad - mit no_ de - lay-ing. Take a boo-zy short leave of your nymph on the shore, and si-lence their

tide_ will ad - mit no de - lay-ing. Take a boo-zy short leave of your nymph on the shore, and si-lence their

tide will ad - mit no_ de - lay-ing. Take a boo - zy short leave of your nymph on the shore, and si-lence their

tide will ad - mit no_ de - lay-ing. Take a boo-zy short leave of your nymph on the shore, and si-lence their

80

Musical score for measures 80-87. The score consists of five systems, each with a vocal line and a piano accompaniment line. The key signature has two flats (B-flat and E-flat). The music is in a 4/4 time signature. The vocal line begins with a melodic phrase that repeats across the systems. The piano accompaniment provides a steady harmonic and rhythmic foundation.

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

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

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

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

b6 6 6 7 6 #

#4
2

88

Musical score for measures 88-95. The score consists of five systems, each with a vocal line and a piano accompaniment line. The key signature remains two flats. The music continues with the vocal line and piano accompaniment. The vocal line has a more active melodic line in this section.

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

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

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

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

16. The Sailors Dance

Violin I

Violin II

Viola

Bass

8

14

1. 2. *Enter Sorceress and Witches*

17a.

Sorceress

Bass

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

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

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

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

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

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

17b.

Sorceress

20

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

26

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

33

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

17c. Chorus

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

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

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

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

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

43

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

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

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

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

48

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

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

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

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

53

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

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

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

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

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

57

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

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

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

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

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

61

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

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

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

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

65

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

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

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

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

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

18. The Witches Dance

Violin I

Violin II

Viola

Bass

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

5

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

10

Musical score for measures 10-13 of 'The Witches Dance'. The score is in 3/8 time and B-flat minor. It features a triplet of eighth notes in the first measure of each part.

18

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

25

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

32

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

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

Belinda

Dido

Aeneas

Bass

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

6

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

10

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

6 5
4 #

14

Belinda *[Aeneas enters]*

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

left.

17

vince you still he's_ true.

Æneas

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

5 6

21

Dido

Thus on the fa - tal banks of

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

25

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

28

Dido

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

Æneas

by all that's good...

32

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

in

b 6

35

Dido

No faith-less

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

38

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

5 6

41

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

7 6

44

19b.

Dido

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

Æneas

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

48

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

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

6 4 3

52

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

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

6 4 5

55

Exit Æneas

19c.

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

6 5

59 **19d. Chorus**

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

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

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

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

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

64

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

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

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

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

68

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

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

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

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

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

#6

6 5
4 #3

19e.

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

72

Musical notation for measures 72-75. The system includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment is sparse, with long rests in the bass line.

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

b9 8 7 6

76

Musical notation for measures 76-79. The system includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment features a steady bass line and chords in the right hand.

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

b6

b6 7
5 5
b3

#5

6

5

6

7

6

80 **19f.**

Violins very soft

guest. When I am laid, am

87

laid in earth may my wrongs create no trouble, no

92

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

98

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

104

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

109

ah_ for - get_ my fate, re-mem-ber-me, but ah!_ for - get my_

115

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

121

19g. Ritornello

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

127

[Cupids appear in clouds o'er her Tomb]

135 19h. Chorus

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

140

droop - - - ing wings, with droop - ing wings ye Cu - pids come, and
 Cu - pids come, with droop - ing wings ye Cu - pids come, and
 droop - ing wings, with droop - ing wings, with droop - ing wings, with droop - ing wings ye Cu - pids come,
 with droop - ings wings ye Cu - pids come, ye Cu - pids come,

145

scat- ter_ ro - ses, scat- ter, scat- ter_ ro - ses_ on_ her tomb, soft,___

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

and scat- ter, scat- ter_ ro - ses on her tomb, soft, soft, soft and gen - tle

and scat- ter_ ro - ses, scat- ter_ ro - ses_ on her tomb, soft, soft,___

151

soft,___ and gen - tle, soft, soft, soft, soft___ and gen - tle as_ her_

heart, gen - tle as her heart, soft, soft, soft and gen - tle, gent - le___ as her_

as der heart, soft, soft___ and gen - tle___ as her

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

6 # 7 7 6

156

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

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

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

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

161

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

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

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

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

6/4 #3 [Cupids Dance.]

Finis

