Dido and Aeneas

Editor: John Henry Fowler

(Overture)

Henry Purcell

(Revision: 7-8-2006)

(1659 - 1695)

Adagio

\( \text{q} = 80 \)

Violin - 1st

Violin - 2nd

Viola

Basso

Harpsichord
Vln-1

Vln-2

Viola

Basso

Hrpscd

13 \( \quad d = 140 \quad \)

Vln-1

Vln-2

Viola

Basso

Hrpscd
Vln-1

Vln-2

Viola

Basso

Hrpscd

---

29

Vln-1

Vln-2

Viola

Basso

Hrpscd

---

32

Vln-1

Vln-2

Viola

Basso

Hrpscd

---

cresc.
Dido and Aeneas

Aria - Chorus

(Mvmt. 2a-b)

Belinda

Basso

Harpsichord

Editor: John Henry Fowler

(Revision: 6-15-2006)

Henry Purcell

(1659 - 1695)

Shake the cloud from off your brow, Fate your wishes does allow; Empire growing, Pleasures flowing. Fortune smiles and so should you. Shake

Editor: John Henry Fowler

(Revision: 6-15-2006)
the cloud from off your brow. Shake

Basso

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

Vln-1

B. brow.

Vln-2

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

Viola

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

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

Basso

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

Hrpscd

Basso

Hrpscd
Vln-1

Vln-2

Viola

S.

A.

T.

B.

Basso

Hrpscd

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

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

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

-proach the fair, Grief should ne'er, should ne'er ap-proach the fair.
Dido and Aeneas

Aria - Ritornello

Editor: John Henry Fowler

(Mvmt. 3) Henry Purcell

(1659 - 1695)

Slow

$\text{\textit{Dido}}$

\begin{align*}
\text{Ah! Ah! Ah! Be-lin-da, I am press'd with torment.}
\end{align*}

\begin{align*}
\text{Ah! Ah! Ah! Be-lin-da,}
\end{align*}

\begin{align*}
\text{I am press'd With torment not to be confess'd.}
\end{align*}
Peace and I are strangers, grown, Peace and I are strangers, strangers grown, I languish
till my grief is known, I languish
guish till my grief is known, Yet would not, yet would not, would not

Peace and

I am strangers grown, Peace and I am strangers, strangers

{ 4 \section 3 }
Trio - Dido - Belinda - 2nd Woman

Andante
\( \frac{4}{4} \)

Vln-1

Vln-2

Viola

Dido

B.

Mine admits of no revealing.

Grief increases by concealing;
Then let me speak; the Trojan guest into your

Basso

Hrpscd

The greatest blessing Fate can give, Our Carthage to se-

B.

2nd W.

ten-der thoughts has press'd.

\( \frac{4}{4} \)

Basso

Hrpscd
- cure, and Troy revive; The greatest blessing Fate can give, Our Carthage to secure, and Troy revive.
Dido and Aeneas

Chorus - When Monarchs Unite

(Mvmt. 5)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 6-15-2006)

Allegro

\( \frac{\text{d} = 180}{148} \)

When mon-arch u-nite, how hap-py their state; They tri-umph at once o'er their
foes and their fate, They triumph, they triumph at once o'er their foes and their fate.

foes and their fate, They triumph, they triumph at once o'er their foes and their fate.

foes and their fate, They triumph, they triumph at once o'er their foes and their fate.

foes and their fate, They triumph, they triumph at once o'er their foes and their fate.

foes and their fate, They triumph, they triumph at once o'er their foes and their fate.
Dido and Aeneas

Trio - Dido - Belinda - 2nd Woman

(Mvmt. 6)

Editor: John Henry Fowler
(Revision: 6-16-2006)

Henry Purcell
(1659 - 1695)

Slow
\( \text{\( q = 60 \)} \)

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

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

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

A tale so
strong and full of woe Might melt the rocks, as well as you.

What

stub-born heart un-mov'd could see Such distress, such piety?

storms of care op press'd Is taught to pity the dis
-tress'd; Mean wretch'es' grief can touch, So soft, so sensible my breast, But ah! but ah! I fear I pity his too much.
Dido and Aeneas

Duet and Chorus - Fear No Danger

Editor: John Henry Fowler

(Revision: 6-24-2006)

Henry Purcell

(Mvmt. 7)

Allegro

$\frac{d}{\text{d}} = 180$

Belinda

Fear no danger to ensue, The hero loves as well as you.

2nd Woman

Fear no danger to ensue, The hero loves as well as you.

Basso

Harpsichord

Ev'ry gentle, ev'ry smiling, And the cares of life beguiling,

2nd Woman

Ev'ry gentle, ev'ry smiling, And the cares of life beguiling,

Basso

Harpsichord

Fear no danger to ensue, The hero loves as well as you.

2nd Woman

Fear no danger to ensue, The hero loves as well as you.

Basso

Harpsichord

(1659 - 1695)
Cu-pids strew your path with flowers Gather'd from E-ly-sian bowers.

Fear no danger to ensue, The hero loves as well as you.
Fear no danger to ensue, The hero loves as well as you.

Ev'ry gentle, ev'ry smiling, And the cares of life beguiling,
Fear no danger to ensue, The hero loves as well as you.

Cu-pids strew your path with flowers Gather'd from Elysian bowers.
Fear no danger to ensue, The hero loves as well as you.
Dido and Aeneas

Recit. - Dido - Belinda - Aeneas

(Mvmt. 8)

Editor: John Henry Fowler

(Revision: 6-24-2006)

Henry Purcell

(1659 - 1695)

Belinda

Harpsichord

Basso

Andante

\( \frac{\text{Be}}{\text{Be}} \)

\( \text{mf} \)

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

When, when, roy-al fair, shall I be bless'd, With cares...
Dido

Fate for-bids what you pursue.

Aeneas

love and state distress'd?

Basso

Aeneas has no

Hrpscd

p

Aeneas

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

Basso

(2) (2) (2) 

Hrpscd

mf
Chorus - Cupid only throws the dart

Dido and Aeneas

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

Henry Purcell
(1659 - 1695)

Allegretto $\cdot = 120$

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

Cupid only throws the dart That's dreadful, dreadfull, dreadful,

Cupid only throws the dart That's dreadful, dreadful,

Cupid only throws the dart,

Cupid only_

Cupid only_

Cupid only._

That's dreadful, dreadfull, dreadful,

That's dreadful, dreadful,

That's dreadful, dreadful,
dreadful to a warrior's heart, And she that wounds, and she that wounds can

And she that wounds, and she that wounds can

And she that wounds, and she that wounds can

And she that wounds, and she that wounds can

* ramp up cresc. *
on-ly, on-ly cure the smart, can on-ly, on-ly cure the smart.
If not for mine, for empire's sake
Some pity on your lover take; Ah! Ah! Make not in a
hopeless fire A hero fall, and Troy once more expire.
Dido and Aeneas

Aria - Belinda - Pursue thy conquest

(Mvmt. 11)

Editor: John Henry Fowler
(Revision: 6-21-2006)

Henry Purcell
(1659 - 1695)
Basso

"Love, Pursue thy conquest, Love, Pursue, pursue,\nLove, Pursue thy conquest"

Hrpscd

"flame, her eyes Confess the flame, her tongue denies. Pursue thy conquest"

Hrpscd

"flame, her eyes Confess the flame, her tongue denies. Pursue thy conquest"

Hrpscd

"flame, her eyes Confess the flame, her tongue denies. Pursue thy conquest"
Chorus - To the hills and the vales

*Allegro Vivace*

\[ \text{Viola} \]

\[ \text{S.} \]

\[ \text{A.} \]

\[ \text{T.} \]

\[ \text{B.} \]

\[ \text{Basso} \]

\[ \text{Hrpsc} \]

To the hills and the vales, to the rocks and the mountains, To the musical...
groves and the cool shady fountains Let the triumphs, let the triumphs, the
- umphs of love and of beauty be shown.

tri-umphs of love and of beauty be shown.

tri-umphs of love and of beauty be shown.

- umphs of love and of beauty be shown.
Let the triumphs, let the triumphs of love and of
beauty be shown. To the hills and the vales, to the rocks and the mountains, To the musical

beauty be shown. To the hills and the vales, to the rocks and the mountains, To the musical

beauty be shown. To the hills and the vales, to the rocks and the mountains, To the musical

beauty be shown. To the hills and the vales, to the rocks and the mountains, To the musical

beauty be shown. To the hills and the vales, to the rocks and the mountains, To the musical

beauty be shown. To the hills and the vales, to the rocks and the mountains, To the musical
groves, and the cool shady fountains, let the triumphs, let the
triumphs of love and of beauty be shown; Go revel, ye

triumphs, the triumphs of love and of beauty be shown; Go

triumphs, the triumphs of love and of beauty be shown; Go

triumphs of love and of beauty be shown; Go revel, ye Cupids, go

triumphs of love and of beauty be shown; Go revel, Go revel, ye

tri-umphs of love and of beauty be shown; Go revel ye Cupids, go
Cu-pids, go 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.

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

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

Prelude for the Witches

(Mvmt. 14)

Editor: John Henry Fowler

Revision: 7-8-2006

Henry Purcell

(1659 - 1695)
Way-ward sisters, you that fright
The lonely traveller by
night, Who like dismal ravens crying Beat the windows of the
dying, Appear! Appear at my call, and share in the fame Of a
mis-chief shall make all___ Car-thage flame. Ap-pear! Ap-

Enter WITCHES

Say, Bel-dame, say, what's thy will?
Dido and Aeneas
Chorus - Harm's Our Delight

( Mvmt. 15 )

Editor: John Henry Fowler

Revision: 7-8-2006

Henry Purcell
(1659 - 1695)

Allegro
\( \frac{459}{180} \)

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

Harm's our delight and mischief all our skill,
Harm's our delight and mischief all our skill, and
Harm's our delight and mischief all our skill, and
Harm's our delight and mischief all our skill, and
Harm's our delight and mischief all our skill, and
and mischief, mischief all our skill.

skill, and mischief, mischief all our skill.

mischief, mischief, mischief all our skill.

all our skill, and mischief all our skill.
Dido and Aeneas

Aria - The Queen of Carthage, Whom we hate

(Mvmt. 16)

Editor: John Henry Fowler

(Revision: 7-8-2006)

Henry Purcell

(1659 - 1695)

Allegro

\( \dot{\mathbf{q}} = 130 \)

474

Violin - 1st

Violin - 2nd

Viola

Sorceress

Basso

Harpsichord

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

Ere

Non troppo lento

479

Vln-1

Vln-2

Viola

Sor.

Basso

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

Chorus - Ho, Ho, Ho

(Mvmt. 17)

Henry Purcell
(1659 - 1695)

Editor: John Henry Fowler
(Revision: 5-20-2006)

Vivace
\( \text{Vln-1} \)
\( \text{Vln-2} \)
Viola
Sor.
S.
A.
T.
B.
Basso
Hrpscd

484

love.

\( \text{Dido and Aeneas} \)

\( \text{Chorus - Ho, Ho, Ho} \)

\( \text{(Mvmt. 17)} \)

\( \text{Henry Purcell} \)

\( \text{(1659 - 1695)} \)

\( \text{Editor: John Henry Fowler} \)

\( \text{(Revision: 5-20-2006)} \)
Dido and Aeneas

Witches' Trio - Ruin'd ere the set of sun
(Mvmt. 18)

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

Henry Purcell
(1659 - 1695)

Allegro  \( \frac{1}{4} = 130 \)

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

Harpsichord

Non troppo lento

503

Vln-1

Vln-2

Viola

Sor.

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

Harpsichord

Editor: John Henry Fowler
(Revision: 7-8-2006)
are now in chase,

But when they've the cry comes on a pace!
done, my trust-y elf, In form of Mer-cu-ry him-self, As sent from Jove, shall

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
\( \textbf{j} = 130 \)

Vln-1

Vln-2

Viola

Sor.

S.

A.

T.

Basso

Hrpscd
Dido and Aeneas

Witches' Duet - But ere we this perform

( Mvmt. 20 )

Editor: John Henry Fowler

Henry Purcell

(1659 - 1695)

Allegro

\( \frac{3}{2} \quad f \begin{bmatrix} P \end{bmatrix} \)

1st Witch

\[ \text{But ere we this perform, we'll conjure for a storm,} \]

2nd Witch

\[ \text{But ere we this perform, we'll conjure for a storm,} \]

Basso

\[ \text{But} \]

Harpischord

\[ \text{But} \]

[2nd time: \( \begin{bmatrix} P \end{bmatrix} \)]

1st W.

\[ \text{But ere we this perform, we'll conjure for a storm,} \]

2nd W.

\[ \text{But ere we this perform, we'll conjure for a storm,} \]

Basso

\[ \text{To} \]

Hrpscd

\[ \text{To} \]

1. \[ \text{conjure for a storm, we'll conjure for a storm, storm, To} \]

2. \[ \text{conjures for a storm, But storm,} \]

1. \[ \text{conjures for a storm, But storm,} \]

2. \[ \text{conjures for a storm, But storm,} \]
mar their hunting sport, To mar their hunting sport, And drive

To mar their hunting sport, their hunting sport, And drive

To mar their hunting sport, their hunting sport, And drive

To mar their hunting sport, their hunting sport, And drive

'Em, drive 'em back to court, and drive

'Em, back to court, And drive

'Em, back to court, and drive

'Em, back to court, and drive

To court.

To court.

To court.

To court.
Chorus - In a deep vaulted cell

Andante

\( \text{\textcopyright 5-24-2006} \)

Henry Purcell

\( \text{(1659 - 1695)} \)

Editor: John Henry Fowler

\( \text{(Revision: 5-24-2006)} \)

In a deep vaulted cell, the charm we'll prepare, prepare,

\[ \text{pp} \]

Chorus - In a deep vaulted cell

Dido and Aeneas

(Revmt. 21)
dreadful, a practice, a practice, for this open air, for this open
air. In our deep vaulted cell, the charm we'll pre-

air. In our deep vaulted cell, the charm we'll pre-

air. In our deep vaulted cell, the charm we'll pre-

air. In our deep vaulted cell, the charm we'll pre-
Vln-1

Vln-2

Viola

S.

A.

T.

Basso

Hrpscd

- pare, pre pare, Too dreadful a prac tice, too dreadful a

- pare, pre pare, Too dreadful a prac tice, too dreadful a

- pare, pre pare, Too dreadful a prac tice, too dreadful a

- pare, pre pare, Too dreadful a prac tice, too dreadful a
practice, for this open air, for this open air.

practice for this open air, for this open air.

practice for this open air, for this open air.

practice for this open air, for this open air.
[Thunder and Lightning, horrid music. The Furies sink down, the rest fly up]
Dido and Aeneas

Act II, Scene ii, Ritornelle

(Mvmt. 23)

Henry Purcell
(1659 - 1695)

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

Allegro
\( \text{Tempo} = 80 \)

Violin - 1st

Violin - 2nd

Viola

Basso

Harpsichord
Dido and Aeneas

Aria - Belinda

(Mvmt. 24a)

Henry Purcell

(1659 - 1695)

Editor: John Henry Fowler

(Revision: 5-28-2006)

Allegretto

$\frac{d}{2} = \text{90}$

Viola

Belinda

Basso

Harpichord

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

B.

hills___ and___ dales. So fair the game, so rich the sport, Di-

Basso

Hrpscd
B. Basso

- a - na's self might to these woods re-sort;

So fair the game,

1.

Hrpscd

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

- sort.

1.
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
\( \text{\textit{mf}} \)

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpischord

\( \text{\textit{mf}} \)

Thanks to these lonesome, lonesome vales, These desert, desert

Thanks to these lonesome, lonesome vales, These desert, desert

Thanks to these lonesome, lonesome vales, These desert, desert

Thanks to these lonesome, lonesome vales, These desert, desert

\( \text{\textit{mf}} \)

thanks to these lonesome, lonesome vales, These desert, desert

thanks to these lonesome, lonesome vales, These desert, desert

thanks to these lonesome, lonesome vales, These desert, desert

thanks to these lonesome, lonesome vales, These desert, desert

\( \text{\textit{mf}} \)

thanks to these lonesome, lonesome vales, These desert, desert

thanks to these lonesome, lonesome vales, These desert, desert

thanks to these lonesome, lonesome vales, These desert, desert

thanks to these lonesome, lonesome vales, These desert, desert

\( \text{\textit{mf}} \)
hills and dales, So fair the game, so rich the sport, Di-
hills and dales, So fair the game, so rich the
hills and dales, So fair the game, so rich the
hills and dales, So fair the game, so rich the
-a-na's self might to these woods re-sort; So fair the game,

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

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

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

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

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

di-a-na's self might to these woods re-sort.

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

Aria - 2nd Woman

(Mvmt. 25-a)

Editor: John Henry Fowler

(Revision: 5-29-2006)

Henry Purcell

(1659 - 1695)

Allegretto

\( \frac{3}{4} \) = 130

2nd Woman

Basso

Harpichord

\( \text{mf} \)

Oft she visits this lone mountain, Oft she bathes in this fountain, Here, here

2nd W.

Basso

Harpichord

\( \text{mf} \)

Actaeon met his fate, Here, here Actaeon met his fate, Pursued

(1659 - 1695)
by his own hounds, And af ter, af termortal wounds, And af ter, af ter, af ter.
Vln-1

Vln-2

Viola

Basso

Hrpscd

Vln-1

Vln-2

Viola

Basso

Hrpscd
Dido and Aeneas

Aria - Aeneas - Dido

Behold, upon my bending spear

(Mvmt. 26)

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

Andante
\( \text{\textit{f}} \)

Hearth, up on my bending spear A monster's head stands bleeding, With tush-es far ex

The skies are cloud-ed; Hark!

-ceed-ing Those did Venus' hunts-man tear!

Piu mosso
Vln-1

Vln-2

Viola

Dido

Hark! How thunder Rends the mountain oaks a-sunder!

Aeneas

Basso

Hrpsc
Dido and Aeneas

Aria and Chorus - Haste, haste to town

(Mvmt. 27)

Editor: John Henry Fowler

Henry Purcell
(1659 - 1695)

Belinda

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

Basso

This open field No shelter, this open field No shelter from the storm

Harpischord

The storm can yield; Haste, haste, haste to town, haste, haste to town, haste, haste
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 to town,

Haste, haste to town!
haste, haste, haste, haste, to town, haste, haste to town! this open field No
shelter, this open field No shelter from the storm, the storm can yield; Haste, haste,
haste, haste to town, haste, haste to town, haste, haste,
haste, haste, haste, haste to town!
Dido and Aeneas

Aria - Stay Prince, and hear

( Mvmt. 28 )

Henry Purcell
(1659 - 1695)

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

Andante
\( \frac{28}{770} \)

Aeneas

Spirit

Basso

Harpsichord

To-night?

Stay, Prince, and hear great Jove's command: He sums thee this night away To

To-night thou must forsake this land; The angry God will brook no longer stay. Jove com

-mands thee, waste no more in love's delight those precious hours Allow'd by th'al might y powers To gain_
Aeneas

Sp.

Basso

Hrpscd

Jove's commands shall be obey'd; To-

th'Hesperian shore, And ruin'd Troy restore.

- night our anchors shall be weigh'd. But ah!

- what language can I try, My injur'd Queen to pacify? No sooner she resigns her
Aeneas

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

Basso

joy'd, the next for-sook. Yours be the blame, ye Gods! For I obey your will; but with

Hrpscd

more ease could die, but with more, more ease could die.
Dido and Aeneas
Sailor's Chorus
(Mvmt. 29)
Henry Purcell
(1659 - 1695)

Editor: John Henry Fowler
(Revision: 6-13-2006)

Allegro molto
\( \frac{4}{4} \) 803

Violin - 1st
\( \frac{4}{4} \) 803

Violin - 2nd
\( \frac{4}{4} \) 803

Viola
\( \frac{4}{4} \) 809

Basso
\( \frac{4}{4} \) 

Hrpscd
\( \frac{4}{4} \)
827
Vln-1
Vln-2
Viola
Basso
Hrpscd

833
Enter Sailors

Vln-1
Vln-2
Viola
A.
Basso
Hrpscd

1st Sailor
Come a-
cresc.
-way, fellow sailors, come away, your anchors be weighing, Time and tide will admit no delaying; Take a booz-y short leave of your nymphs of the shore, And silence their mourning With vows of returning, But never
A. tend ing to vis it them more, no ne-ver in-tend-ing to vis it them

Basso

Hrpscd

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

Come away, Fellow sailors, come away, Your more!

Chorus

Come away, Fellow sailors, come away, come away, come away, Your

Chorus

Come away, Fellow sailors, come away, come away, come away, Your

Basso

Chorus

Come away, Fellow sailors, come away, come away, come away, Your

Chorus

Come away, Fellow sailors, come away, come away, come away, Your
Anchors be weighing; Time and tide will admit no delaying; Take a booz-y short...
leave of your nymphs of the shore, And si-lence their mourn-ing with vows of re-
leave of your nymphs of the shore, And si-lence their mourn-ing with vows of re-
leave of your nymphs of the shore, And si-lence their mourn-ing with vows of re-
leave of your nymphs of the shore, And si-lence their mourn-ing with vows of re-

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

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

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

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

- turn-ing, But never intending to visit them more, never intending to

- turn-ing, But never intending to visit them more, never intending to

- turn-ing, But never intending to visit them more, never intending to

- turn-ing, But never intending to visit them more, never intending to
vis-it them more, no nev-er, no nev-er, in-tend-ing to vis-it them more.
Dido and Aeneas

The Sailor's Dance
(Mvmt. 30)

Editor: John Henry Fowler

(Revision: 6-4-2006)

Henry Purcell
(1659 - 1695)

Allegro
\( \frac{4}{4} \)
\( \text{\textit{q}} = 160 \)

Violin - 1st
\( f[p] \)

Violin - 2nd
\( f[p] \)

Viola
\( f[p] \)

Basso
\( f[p] \)

Harpischord
\( f[p] \)

\( \text{\textit{Allegro}} \)

Dido and Aeneas

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Allegro
\( \frac{4}{4} \)
\( \text{\textit{q}} = 160 \)

Violin - 1st
\( f[p] \)

Violin - 2nd
\( f[p] \)

Viola
\( f[p] \)

Basso
\( f[p] \)

Harpischord
\( f[p] \)

\( \text{\textit{Allegro}} \)

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Allegro
\( \frac{4}{4} \)
\( \text{\textit{q}} = 160 \)

Violin - 1st
\( f[p] \)

Violin - 2nd
\( f[p] \)

Viola
\( f[p] \)

Basso
\( f[p] \)

Harpischord
\( f[p] \)

\( \text{\textit{Allegro}} \)

Dido and Aeneas

The Sailor's Dance
(Mvmt. 30)

Editor: John Henry Fowler

(Revision: 6-4-2006)

Henry Purcell
(1659 - 1695)

Allegro
\( \frac{4}{4} \)
\( \text{\textit{q}} = 160 \)

Violin - 1st
\( f[p] \)

Violin - 2nd
\( f[p] \)

Viola
\( f[p] \)

Basso
\( f[p] \)

Harpischord
\( f[p] \)

\( \text{\textit{Allegro}} \)
Enter Sorceress and Witches
Dido and Aeneas

Witches Duet

(Mvmt. 31)

Henry Purcell
(1659 - 1695)

Editor: John Henry Fowler
(Revision: 4-17-2006)

Adagio

\( \text{\textbf{Sorceress}} \)

\( \text{\textbf{Basso}} \)

\( \text{\textbf{Harpichord}} \)

\( j = 80 \)

\( \text{See, see the flags and streamers curling, Anchors weighing, sails un-} \)

\( \text{furling!} \)

\( \text{Phebe's pale de-luding beams Gilding o'er deceitful streams} \)

\( \text{Our plot has took,} \)


\( \text{Henry Purcell} \)
Dido and Aeneas

Sorceress's Aria

(Mvmt. 32)

Allegro

\( j = 120 \)

Sorceress

Our next motion must be to storm her

Basso

Harpsichord

\( 937 \)

\( 32 \)

\( 942 \)

1.

lover on the ocean. ocean. From the ruin of others our

2.

\( 937 \)

\( 32 \)

\( 942 \)

1.

2.

\( mf \)
Sor.:

pleasures we borrow; Elisa bleeds tonight, Elisa bleeds tonight, and Carthage flames tomorrow!
Dido and Aeneas

Witches's Chorus

(Mvmt. 33)

Editor: John Henry Fowler

(Revision: 4-22-2006)

Henry Purcell

(1659 - 1695)

Allegro

\( \frac{33}{957} \)

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord
Lissa dies to-night, And Carthage flames to-morrow!

Ho

Ho

Ho

Ho

Ho

Ho

Ho

Ho

Ho

Ho

Ho

Ho
Car-thage flames to-mor-row! De-night And Car-thage flames to-mor-row!

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

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

Car-thage flames to-mor-row! De-night And Car-thage flames to-mor-row!
Dido and Aeneas

Act III, Scene i, Witches' Dance

( Mvmt. 34 )

Author: Henry Purcell
( 1659 - 1695 )

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

Allegro

\( \text{\textit{d}} = 80 \)

Violin - 1st

Violin - 2nd

Viola

Basso

Harpsichord

\( 34 \)

Pomposo

\( f[p] \)

\( f[p] \)

\( f[p] \)

\( f[p] \)

\( 976 \)

\( 981 \)

121
Adagio

Your counsel all is urg'd in vain, To earth and heav'n I will complain; To earth and heav'n why do I call? Earth and heav'n conspire my fall. To fate I sue, of other means be-reft, The only
Dido

B. Basso

Hrpscd

See, ma-dam, see where the Prince ap- pears! Such re-fuge for the wretch-ed left.

B. See, ma-dam, see where the Prince ap- pears! Such sor-row in his look he bears As would con-vince you he's still true.

Aeneas

What shall lost Ae- nes do? How, how, roy-al fair, shall I im-part The god's de- cree, and tell you
Thus, on the fatal banks of Nile Weeps the deceitful crocodile; Thus hypocrites that murder act Make heav'n and gods the authors of the fact!

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

To your pro-mis'd em-pire fly
And let for-saken Di-do die.

No, faith-less

spite of Jove's com-mand I'll stay, Of-fend the gods, and Love o- bey.

man, thy course pur-sue; I'm now re-solv'd as well as you. No re-pen-tances shall re-claim The in-jur'd
Dido's slight-ed flame; For 'tis e-nough, what-e'er__ you__ now de-cree, That you once a

thought__ of__ leav-ing me.

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

-no, no, no, no, no,
no, a-way, a-way, a-way, a-way, To Death I'll__

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

fly if longer you delay, A-way, a-way! But

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

Death, alas! I cannot shun; Death must come when he is gone.
Dido and Aeneas

Chorus - Great minds against themselves conspire

(Mvmt. 36)

Editor: John Henry Fowler
(Revision: 5-27-2006)

Henry Purcell
(1659 - 1695)

Sostenuto

\( \frac{1}{4} \) = 120

Violin - 1st

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

Great minds against themselves conspire, great minds, great minds against, a-

Great minds against themselves conspire, great minds, great minds against, a-

Great minds against themselves conspire, great minds, great minds against, a-

Great minds against themselves conspire, great minds, great minds against, a-

Great minds against themselves conspire, great minds, great minds against, a-
Vln-1

Vln-2

Viola

S.

A.

T.

Basso

Hrpscd

against themselves conspire, And shun the cure they most, they most desire.

against themselves conspire, And shun the cure, the cure, and

against themselves conspire, And shun the cure they most desire,

against themselves conspire,

And shun the
and shun the cure they most desire, they most desire.

shun the cure they most desire, the cure they most desire.

and shun the cure they most, they most desire.

cure they most desire, and shun the cure they most desire.
Aria - Dido - Thy Hand, Belinda

(Mvmt. 37)

Largo

\( j = 80 \)

Dido

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

Basso

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

Harpsichord

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

Editor: John Henry Fowler

(Revision: 6-6-2006)

Henry Purcell

(1659 - 1695)

Editor: Henry Purcell

(1659 - 1695)
Dido and Aeneas

Dido's Lament
(Mvmt. 38)

Editor: John Henry Fowler
(Revision: 5-16-2006)

Henry Purcell
(1659 - 1695)

Adagio
\[ d = 90 \]

Violin - 1st

Violin - 2nd

Viola

Dido

Basso

When I am laid, in earth, may my wrongs create No trouble, no trouble in thy breast,

When I am

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

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

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

ah! forget my fate, remember me! but ah!

Basso

Ritornelli

forget my fate.

Basso
Dido and Aeneas

Chorus - With drooping wings

(Mvmt. 39)

Henry Purcell

Editor: John Henry Fowler

(Revision: 6-6-2006)

Larghetto

\( \text{Larghetto} \)

\( \text{V} \)

100

\( \text{1145} \)

Violin - 1st

Violin - 2nd

Viola

Soprano

Alto

Tenor

Bass

Basso

Harpsichord

With drooping wings ye Cupids come, with drooping wings, with

With drooping wings ye Cupids come, With drooping

With drooping wings ye Cupids come,
With drooping wings ye Cupids come, with drooping wings ye Cupids come, And
Cupids come, with drooping wings ye Cupids come, And
drooping wings, with drooping wings, with drooping wings, with drooping wings ye Cupids come,
With drooping wings ye Cupids come, ye Cupids come,
scat ter, scat ter, scat ter, on her tomb,
scat ter, scat ter, scat ter, on her tomb, Soft, soft, and
And scat ter, scat ter, on her tomb, Soft, soft,
And scat ter, scat ter, on her tomb,
Soft, soft, and gentle, soft, soft, soft, and gentle,

soft and gentle as her heart,

soft, soft, and gentle, soft, soft, soft, soft, soft, and gentle,

Soft, soft, and gentle, soft, soft, soft, soft, soft, and gentle,

Soft, soft, and gentle, soft, soft, soft, soft, soft, and gentle,

Soft, soft, and gentle, soft, soft, soft, soft, soft, and gentle,
Vln-1

Vln-2

Viola

S.

A.

T.

Basso

Hrpscd

gentle as her heart; Keep here, hear your watch, keep here, here, keep here your watch, and

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

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

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

Watch
Vln-1

Vln-2

Viola

S.

A.

T.

Basso

Hrpscd

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

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

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

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

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

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

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