

Dido and Aeneas

Sailor's Chorus

(Mvmt. 29)

Editor: John Henry Fowler

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Henry Purcell

(1659 - 1695)

$\text{♩} = 140$ *Allegro molto*

Violin I

Violin II

Viola

Violoncello

Basso Cont.

Harpsichord

7

tr

tr

Hpsd.

13

tr

tr

This system contains measures 13 through 18. It features a grand staff with three staves: two treble clefs and one bass clef. The key signature has two flats. Measures 13-14 show a melodic line in the upper treble staff with trills marked 'tr'. The lower treble staff has a similar line with a trill in measure 14. The bass staff has a steady eighth-note accompaniment. Measures 15-18 continue the melodic and accompanimental patterns.

Hpsd.

tr

p

This system shows the harpsichord part for measures 13-18. It consists of two staves, treble and bass. The treble staff has a melodic line with trills marked 'tr' in measures 14 and 17. The bass staff has a bass line with a long note in measure 15, marked with a hairpin and the dynamic *p*. A double bar line is present between measures 15 and 16.



19

Hpsd.

This system contains measures 19 through 24. It features a grand staff with three staves: two treble clefs and one bass clef. The key signature has two flats. Measures 19-20 show a melodic line in the upper treble staff with a long note in measure 20. The lower treble staff has a similar line. The bass staff has a steady eighth-note accompaniment. Measures 21-24 continue the melodic and accompanimental patterns.

Musical score for measures 25-30. The score includes a piano accompaniment (piano) and a harpsichord (Hpsd.) part. The piano part consists of a treble staff with a melodic line and a bass staff with sustained notes. The harpsichord part consists of a treble staff with a rhythmic accompaniment and a bass staff with sustained notes. The key signature is two flats (B-flat and E-flat).



Musical score for measures 31-35. The score includes a piano accompaniment (piano), a vocal part (A.), and a harpsichord (Hpsd.) part. The piano part consists of a treble staff with a melodic line and a bass staff with sustained notes. The vocal part consists of a treble staff with lyrics: "Enter Sailors" (measures 31-34), "1st Sailor *ff*" (measure 35), and "Come a-" (measure 35). The harpsichord part consists of a treble staff with a rhythmic accompaniment and a bass staff with sustained notes. The key signature is two flats (B-flat and E-flat). The piano part includes a *cresc.* marking in measure 32.

37

A.

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

Hpsd.



42

A.

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

Hpsd.

(6)

mf



48

A.

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

Hpsd.

piu f

54

A.

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

Hpsd.

p

60

A.

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

Hpsd.

p *f* *f*

65

Piano accompaniment for measures 65-70. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes.

S. *Chorus*

Soprano vocal line for measures 65-70. The line begins with a rest for three measures, then enters with the chorus melody.

Come a - way, Fel - low sai - lors, come a - way, Your

A. *Chorus*

Alto vocal line for measures 65-70. The line begins with a rest for one measure, then enters with the chorus melody.

more ! Come a - way, Fel - low sai - lors, come a - way, come a - way, come a - way, Your

T. *Chorus*

Tenor vocal line for measures 65-70. The line begins with a rest for three measures, then enters with the chorus melody.

Come a - way, Fel - low sai - lors, come a - way, come a - way, Your

B. *Chorus*

Bass vocal line for measures 65-70. The line begins with a rest for one measure, then enters with the chorus melody.

Come a - way, Fel - low sai - lors, come a - way, come a - way, come a - way, Your

Piano accompaniment for measures 71-76. The music continues with the same melodic and bass line patterns as the previous section.

Hpsd.

Harpsichord accompaniment for measures 71-76. The right hand plays a melodic line starting with a forte (*f*) dynamic, while the left hand plays a simple bass line.

71

Piano introduction for measures 71-76. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand.

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 —

Piano accompaniment for measures 71-76. The left hand plays a bass line with some chords, and the right hand has some chords. There are markings (6) and (b) under the bass line in measure 75.

Hpsd.

Harpsichord accompaniment for measures 71-76. The right hand has some chords, and the left hand has some chords. There is a marking 7 under the right hand in measure 75.

77

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 -

Hpsd.

b6 (6 6 7 6)

83

83

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

Hpsd.

(-)

2

[p]

90

Piano accompaniment for the first system, measures 1-6. The music is in 4/4 time with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

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.

Piano accompaniment for the second system, measures 1-6. The music continues from the first system with similar dynamics and structure.

Hpsd. *f* *p* *f*
 Harpsichord accompaniment for the second system, measures 1-6. The music is in 4/4 time with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).