

Dido and Aeneas

Chorus - To the hills and the vales

(Mvmt. 12)

Editor: John Henry Fowler

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Henry Purcell

(1659 - 1695)

Allegro Vivace ♩ = 150

The musical score is arranged in a system with ten staves. The top three staves are for the string ensemble: Violin I, Violin II, and Viola. The next four staves are for the vocal ensemble: Soprano, Alto, Tenor, and Bass. The bottom two staves are for the Harpsichord. The tempo is marked 'Allegro Vivace' with a metronome marking of ♩ = 150. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music begins with a 4/4 measure followed by a 3/4 measure, which then continues in 4/4. The vocal parts have lyrics: 'To the hills and the vales, to the rocks and the moun-tains, To the mu - si - cal'. The Harpsichord part begins with a forte (f) dynamic marking.

7

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

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 -

p *f*

13

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

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

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

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

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

The musical score for page 13 consists of several staves. At the top, there are three staves for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). Below these are four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have lyrics: "- umphs of love and of beau - ty be shown." for Soprano, Alto, and Bass, and "tri-umphs of love and of beau - ty be shown." for Tenor. At the bottom of the page are two staves for the piano accompaniment, with a grand staff bracket on the left. The score includes various musical notations such as notes, rests, and dynamic markings.

20

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

mf

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

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

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

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

26

Vln. I

Vln. II

Vla.

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

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

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

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

p *cresc.* *f*

33

Vln. I

Vln. II

Vla.

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

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

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

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

p *f*

38

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

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

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

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

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

p *cresc.*

45

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

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, go re - vel the day is your_ own.

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, go re - vel the day is your own.

f