

O V E R T U R E

ADAGIO

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

BASSO

ALLEGRO MODERATO

Musical score page 3, measures 1-4. The score consists of four staves. The top two staves are in G clef, the third staff is in F clef, and the bottom staff is in C clef. The key signature is one flat. The music features continuous eighth-note patterns with various slurs and grace notes.

Musical score page 3, measures 5-8. The staves and key signature remain the same. The music continues with eighth-note patterns, maintaining the established rhythmic and melodic style.

Musical score page 3, measures 9-12. The staves and key signature remain the same. The music continues with eighth-note patterns, maintaining the established rhythmic and melodic style.

Musical score page 3, measures 13-16. The staves and key signature remain the same. The music continues with eighth-note patterns, maintaining the established rhythmic and melodic style.

N^o. 1. SONG & CHORUS.

ANNA

ALLEGRETTO GRAZIOSO

Shake... the cloud from off your brow, Fate your wishes doth al-
low; Empire grow-ing, Pleasures flow..... ing, Fortune smiles and so should
you. Shake..... the cloud from off your brow, shake..... the

Vio: 1^{mo}

Vio: 2^{do}

Viola

Chorus

Banish sorrow, banish care, Grief should ne'er approach the
cloud from off your brow. Banish sorrow, banish care, Grief should ne'er approach the
Banish sorrow, banish care, Grief should ne'er approach the
Banish sorrow, banish care, Grief should ne'er approach the

The musical score consists of three staves of music for Anna, followed by a section for orchestra and chorus. The first section for Anna is in common time, 2 flats, with a dynamic of f. The lyrics begin with "Shake... the cloud from off your brow, Fate your wishes doth al-". The second section starts with "low; Empire grow-ing, Pleasures flow..... ing, Fortune smiles and so should", followed by "you. Shake..... the cloud from off your brow, shake..... the". The third section is for orchestra and chorus, starting with "Vio: 1^{mo}" and "Vio: 2^{do}". The lyrics for this section begin with "Banish sorrow, banish care, Grief should ne'er approach the". The score includes various dynamics such as f, p, crescendo, and decrescendo, and measures are numbered at the bottom of each staff.

fair: banish sorrow, banish care, grief should ne'er approach the fair, should ne'er ap-
 fair: banish, banish care, grief should ne'er approach the fair, should ne'er ap-
 fair: banish sorrow, banish, banish care, grief should ne'er approach, should ne'er ap-
 fair: banish sorrow, banish ban-ish care, grief should ne'er, should ne'er ap-

b 7 7 6 5 3 6 # 6 6 # 7

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

6 4 5 1 7 6 5 6 5 3

Nº 2. S O N G.

DIDO

LARGHETTO

Ah! Ah! Ah! my Anna, I am press'd With
(Ground Bass)

torment Ah! Ah! Ah! my An-na, I am press'd With tor-ment

not to be ex-press'd; Peace and I are stran-gers

grown, Peace and I are stran-gers, stran-gers grown, I lan---
mf dim

---guish 'till my grief is known, I lan----- guish, I
cres - f

languish 'till my grief is known, Yet would not, yet would not, would not have it
pp

guess'd..... Peace and I are stran-gers grown,
f p

7

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

cres.
cres:
cres
cres

N^o. 3. RECITATIVE.

ANNA DIDO

Grief increases by con-cealing. Mine admits of no re-

6

6

ANNA

-veal-ing. Then let me speak— The Trōjan guest Into your tender thoughts has press'd; the

6

$\frac{5}{4}$

6

in tem:
in tem:

great-est bles-sing Fate can give, Our Carthage, to se-- cure and Troy, re-

6

6

6

6

6

$\frac{5}{4}$

—vive. The greatest blessing Fate can give, Our Carthage, to se-- cure and Troy, re-vive.

6

6

6

7

6

$\frac{5}{4}$

MODERATO

VIO. 1^{mo}.

VIO. 2^{do}.

VIOLA

TREBLE

ALTO

TENORE

BASSO

BASSI

When Monarchs u - nite, how happy their state, They triumph, at once, o'er their

When Monarchs u - nite, how happy their state, They triumph, at once, o'er their

When Monarchs u - nite, how happy their state, They triumph, at once, o'er their

When Monarchs u - nite, how happy their state, They triumph, at once, o'er their

When Monarchs u - nite, how happy their state, They triumph, at once, o'er their

When Monarchs u - nite, how happy their state, They triumph, at once, o'er their

5 6

6

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.

6 6 6 6 6 6 5

5

DIDO

Whence could so much vir-tue spring? What storms,

C: bb C

. . . what battles did he sing? Anchises' va . . . lour mixt with Venus'

6
5

charms, How soft, how soft in peace, and yet how fierce. , how fierce in

cres

ANNA

arms! A tale so strong and full of woe Might melt the rocks as well as you; What

b

6

6

5

b

DIDO

stubborn heart unmov'd could see Such dis-tress, such pi-e-ty^p Mine, with storms. of

8

b7

5

6

7

6

5

6

6

7

6

6

6

6

5

6

5

6

6

7

7

6

6

6

6

soft, so sensible my breast, but ah! but ah! I fear I pity him too much!

2

6

2

6

6

6

6

5

5

5

5

5

N^o. 6. D U E T & C H O R U S.

ALLEGRETTO

ANNA

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

The musical score consists of two staves. The top staff is for Anna, starting with a forte dynamic (F) and a bass clef. The bottom staff is for the Attendant, starting with a piano dynamic (P) and a soprano clef. Both staves have a common time signature (C) at the beginning of the section. The vocal parts are in unison, with lyrics appearing below the notes.

ATTENDANT

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

E-ver gen-tle, e-ver smil-ing, And the cares of life be-gui-ling,

E-ver gen-tle, e-ver smil-ing, And the cares of life be-gui-ling,

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;

6 4 6 5 6 4 5 3

Cupids strew your path with flow'r's Gather'd from E-ly-sian bow'r's,

Cupids strew your path with flow'r's Gather'd from E-ly-sian bow'r's,

6 6 6 4 5 3

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.

6 4 6 5 6 4 5 3

Viol: 1.

Viol: 2.

Viola

Chorus

Fear no danger to en - sue, The He-ro loves as well as you; Ever gen-tle,

Fear no danger to en - sue, The He-ro loves as well as you; Ever gen-tle,

Fear no danger to en - sue, The He-ro loves as well as you;

Fear no danger to en - sue, The He-ro loves as well as you;

e-ver smiling, and the cares of life be-guiling, Fear no dan-ger to en - sue, The

e-ver smiling, and the cares of life be-guiling, Fear no dan-ger to en - sue, The

Fear no dan-ger to en - sue, The

Fear no dan-ger to en - sue, The

Musical score for the first section of the song, featuring five staves of music. The vocal parts are in soprano, alto, tenor, bass, and basso continuo. The lyrics are:

He-ro loves as well as you; Cupids strew your path with flow'rs Gather'd from E-

He-ro loves as well as you; Cupids strew your path with flow'rs Gather'd from E-

He-ro loves as well as you;

He-ro loves as well as you;

The time signature changes from common time to 6/4 at the end.

Musical score for the second section of the song, featuring five staves of music. The vocal parts are in soprano, alto, tenor, bass, and basso continuo. The lyrics are:

- ly-sian bow'rs, Fear no dan-ger to en-sue, The He-ro loves as well as you.

- ly-sian bow'rs, 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.

The time signature changes from common time to 6/5, then 6/4 at the end.

ANNA

See, see, your royal Guest appears; How Godlike is the form he

ÆNEAS

bears! When, when royal fair shall I be blest, With cares of love and state dis-

DIDO

ÆNEAS

trest? Fate forbids what you pur---sue— Æneas has no fate but you!

Let Di-do smile, and I'll de----fy The fee----ble stroke of destiny

ALLEGRO ASSAI

Nº 8. CHORUS.

Cupid on--ly throws the dart. that's dreadful dreadful dreadful Cupid on--ly

Cu--pid on--ly throws the dart that's dreadful dreadful dreadful Cu--pid

Cu--pid on--ly throws the dart.

Cu--pid on--ly throws the dart that's

throws the dart That's dreadful to a warrior's heart that's dreadful to a warrior's heart, And
on---ly throws the dart on---ly throws the dart That's dreadful to a warrior's heart, And
Cu---pid on---ly throws the dart..... That's dreadful to a warrior's heart, And
dreadful dreadful Cu---pid on---ly throws the dart That's dreadful to a warrior's heart, And

6 5 6 5 7 2 6 7 4 9 6 4 5 3

she that wounds and she that wounds can on---ly on---ly cure the smart can on---ly only cure the smart
she that wounds and she that wounds can on-----ly cure the smart can on---ly only cure the smart
she that wounds and she that wounds can on---ly on---ly cure the smart can on---ly only cure the smart
she that wounds and she that wounds can on---ly on---ly cure the smart can on---ly only cure the smart

7 6 7 6 7 6 4 6 5 4 3 7 6 7 6 8 3 6 5 6 4 5 3

Nº 9. RECITATIVE.

AENEAS

If not for mine, for Empire's sake Some pi-ty on your Lo-ver take; Ah!

A TEMPO

Ah! make not, in a hope---less fire, A Hero fall.... and Troy once more ex-pire.

Nº 10. A I R.

ALLEGRO MODERATO

ANNA

Pur sue thy conquest, Love, pur-sue thy conquest, Love, pur-sue, pur-sue.... pur-

sue thy conquest pur-sue thy conquest Love pursue thy conquest pur-

sue thy conquest Love her eyes Confess the flame her eyes confess the flame her tongue de-

nies her eyes confess the flame her eyes confess the flame..... her tongue de-

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics are: "nies. Pur-sue thy conquest Love pur-sue thy conquest Love pur-sue pur-sue...". Measure 6 is indicated below the piano part.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics are: "... pur-sue thy conquest pur-sue thy conquest Love pur-sue thy conquest". Measures 6, 6, 6, 7 are indicated below the piano part. Dynamics f (fortissimo) are shown above the piano staff in the third and fourth measures.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics are: "pur-sue thy conquest Love pur-sue thy conquest Love.". Measures 6, 6, 7 are indicated below the piano part. Measure 8 is indicated by a vertical bar line. Dynamics p (pianissimo) are shown above the piano staff in the second and third measures. Measures 3/4 time signatures are indicated above the piano staff in the second, third, and fourth measures.

ALLEGRO ASSAI

To the hills and the vales, to the rocks and the mountains, To the mu-si-cal
 To the hills and the vales, to the rocks and the mountains, To the mu-si-cal
 To the hills and the vales, to the rocks and the mountains, To the mu-si-cal
 To the hills and the vales, to the rocks and the mountains, To the mu-si-cal

$\frac{8}{3}$ $\frac{8}{3}$ $\frac{6}{3}$ $\frac{6}{3}$

groves and the cool shady fountains, Let the tri... umphs let the
 groves and the cool shady fountains, Let the triumphs the tri...
 groves and the cool shady fountains, Let the tri... umphs let the
 groves and the cool shady fountains, Let the triumphs let the tri... umphs the

b $\frac{b}{4}$ $\frac{8}{3}$ $\frac{9}{3}$

Musical score for four voices (SATB) and piano. The vocal parts are in common time. The piano part has a 6/4 time signature in the first measure and a 6/8 time signature in the second measure. The vocal parts sing a repeating phrase: "triumphs of love and of beauty be shewn." The piano part provides harmonic support with eighth-note chords.

triumphs of love and of beauty be shewn.
 triumphs the triumphs of love and of beauty be shewn.
 triumphs the triumphs of love and of beauty be shewn.
 triumphs of love and of beauty be shewn.

Musical score for four voices (SATB) and piano. The vocal parts sing a phrase starting with "f let the tri...". The piano part has a 6/4 time signature in the first measure and a 6/8 time signature in the second measure. The vocal parts continue the phrase: "umphs let the tri...", "let the tri-umphs the tri...", "umphs let the tri-umphs the", and "let the tri-umphs let the tri-umphs the". The piano part provides harmonic support with eighth-note chords.

f let the tri... umphs let the tri...
 f let the tri-umphs the tri... umphs the
 f let the tri... umphs let the tri-umphs the
 f let the tri-umphs let the tri-umphs the

umphs of love and of beau-ty be shewn. To the hills and the vales, to the
 triumphs of love and of beau-ty be shewn. To the hills and the vales, to the
 triumphs of love and of beau-ty be shewn. To the hills and the vales, to the
 umphs of love and of beau-ty be shewn. To the hills and the vales, to the

6 7 6 5 8 9 6 8
 | | | | | | |
 # 7 6 5 3 4 3 5 3

rocks and the mountains, To the mu-si-cal groves and the cool sha-dy fountains, Let the
 rocks and the mountains, To the mu-si-cal groves and the cool sha-dy fountains, Let the
 rocks and the mountains, To the mu-si-cal groves and the cool sha-dy fountains, Let the
 rocks and the mountains, To the mu-si-cal groves and the cool sha-dy fountains, Let the

6 6 - # b6 5
 | | | | |
 6 6 - 5 4 5

A musical score for a six-part choir. The lyrics are as follows:

tri... umphs let the tri... umphs of love and of beauty be
 triumphs the tri... umphs the triumphs of love and of beauty be
 tri... umphs let the triumphs the triumphs of love and of beauty be
 triumphs the triumphs the tri... umphs of love and of beauty be

The score consists of six staves, each with a different vocal range and a unique melodic line. The first three staves begin with a treble clef, while the last three staves begin with a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. The lyrics are placed below the staves, with some words underlined to indicate stress or duration.

f

Cupids go revel, the day is your own, go revel ye Cupids go
 revel ye Cupids, the day is your own, go revel go
 revel ye Cupids, the day is your own, go revel ye Cupids go revel go
 revel ye Cupids, the day is your own, go revel ye Cupids go revel go

6 5 6 7

revel go revel ye Cu-pids go revel the day is your own.
 Cupids go revel go revel ye Cu-pids, the day is your own.
 revel ye Cupids go revel ye Cu-pids, the day is your own.
 revel ye Cupids go revel ye Cu-pids, the day is your own.

6 5 6 7

End of the 1st Act.

Nº 12. RECITATIVE ACCCOMPANIED.

25

LARGO MAESTOSO *hr.*

C:bb
night, Who, like dismal ravens crying, Beat the windows of the dying; Ap-

$\frac{8}{3}$ $\frac{7}{1}$ $\frac{6}{3}$ $\frac{7}{5}$ $\frac{7}{1}$

-pear! appear at my call, and share in the fame Of a mischief shall make all Carthage

$\frac{7}{1}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{7}{1}$

1st WITCH.
flame. Appear! appear! appear! appear! Say Beldame say what is thy will.

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

ALLEGRO

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....

5 6 6 4 3 1 1 1 5 4 2

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 all our skill
 and mis-chief all our skill and mis-chief mis-chief all our skill

5 5 6 3 5 6 7 6 6 5 6 6 4 5

SORCERESS

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

$\frac{6}{3} \frac{4}{3}$ $\frac{6}{5} \frac{4}{3}$ $\frac{7}{4} \frac{5}{3}$

sun-set, shall most wretch-ed prove, Depriv'd of fame, of life..... and

6 7 8

ALLEGRO VIVACE

N^o. 15. C H O R U S.

CHORUS Ho ho

CHORUS Ho ho

SORC: Ho ho

love. CHORUS Ho ho

$\frac{6}{5} \frac{6}{6} \frac{6}{6} \frac{6}{6} \frac{6}{6}$

6 b6 6 6 6 6

N° 16. RECITATIVE ACCCOMPANIED.

1st WITCH.
Ruind ere the set of sun? Tell us tell us, how shall this be
2nd WITCH.
Tell us tell us, how shall this be

b7

Viol: 1.
Viol: 2.
Viola
done? SORCERESS
done? The Trojan Prince, you know, is bound by Fate To seek the L...tian

b b6
4 2

8

ground; the Queen and he... are now in chase- *pp*

cres

1st WITCH

Hark!

cres

2

Hark! the cry comes on a... pace.

SORC:

But, when they've

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and C major. The piano part is in common time, bass clef, and C major. The lyrics are: "done, my trusty Elf, In form of Mercury himself As sent from Jove, shall". The piano part includes a bass line with eighth-note patterns.

A musical score page featuring four staves. The top two staves are for voices, with lyrics: "chide his stay, And charge him sail to night... with all his fleet a....". The bottom two staves are for piano, with harmonic markings like b7, 6, 5, 6, 7, 6, 5, 4, 5, 3, and measure numbers 3, 8, 3, 8, 3, 8, 3, 8, 3, 8. The score is in common time.

ALLEGRO VIVACE

ALESSANDRO VIVACE

The musical score consists of six staves of music. The top three staves are for treble clef instruments, and the bottom three are for bass clef instruments. The key signature changes between G major (three sharps) and F major (one sharp). The time signature is mostly common time (indicated by '3'). The vocal parts are labeled 'CHORUS f', 'CHORUS', 'SORC.', and 'CHORUS'. The lyrics 'Ho ho ho ho ho' are repeated throughout the piece. Measure numbers 6, 6, 7, 6, 6, 6, 4, 2, and 6 are indicated at the bottom of each staff.

1st WITCH.

2^d WITCH.

But, ere we this per-form, Well con-jure for a
 But, ere we this per-form, Well con-jure for a storm....

T.S.

storm.... but ere we this per-form but ere we this per-
 ... but ere we this per-form well con-jure for a storm....

1st Time.
 -form well con-jure for a storm well con-jure for a storm
 well con-jure for a storm But

cres

2^d Time.
 storm To mar their hunting sport to mar their hunting sport And drive....
 storm To mar their hunting sport their hunting sport And drive....

f

pp

cres

'em back to court and drive....
 'em back to court and drive....

f

pp

cres

1st Time. 2^d Time.
 'em drive 'em back to court. to court.
 'em drive 'em back to court. court.

f

3

4

3

4

3

4

ALLEGRO

In our deep vault-ed cell the charm we'll pre-pare, Too dreadful a

In our deep vault-ed cell the charm we'll pre-pare, Too dreadful a

In our deep vault-ed cell the charm we'll pre-pare, Too dreadful a

In our deep vault-ed cell the charm we'll pre-pare, Too dreadful a

f In our deep vault-ed cell the charm we'll pre-pare, *pp* *f* Too dreadful a

practice too dreadful a practice for this op-en air;

practice too dreadful a practice for this op-en air;

practice too dreadful a practice for this op-en air;

practice too dreadful a practice for this op-en air;

In our deep vault-ed cell The charm well pre-pare too
 In our deep vault-ed cell The charm well pre-pare too
 In our deep vault-ed cell The charm well pre-pare too
 In our deep vault-ed cell The charm well pre-pare too

Sheet music for five voices (Soprano, Alto, Tenor, Bass, Bass) in G minor, 2/4 time. The vocal parts are arranged in two staves of three voices each. The lyrics are as follows:

dreadful a practice for this op-en air.

dreadful a practice for this op-en air.

dreadful a practice for this op-en air.

dreadful a practice for this op-en air. pp

(The bass part continues with a single note on the first beat of the next measure.)

Nº 20. SONG & CHORUS.

ALLEGRETTO
ANNA

Thanks to these lonesome, lonesome vales, These desert desert hills and dales;

CHORUS

Thanks to these lone-some lonesome vales these desert de....sart hills and dales

Thanks to these lone-some lonesome vales these desert de....sart hills and dales

Thanks to these lone-some lonesome vales these desert de....sart hills and dales

Thanks to these lone-some lonesome vales these desert de....sart hills and dales

Thanks to these lone-some lonesome vales these desert de....sart hills and dales

ANNA

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

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

Chorus

So fair the game, so rich the sport, Diana's self might to these woods resort.

So fair the game, so rich the sport, Diana's self might to these woods resort.

So fair the game, so rich the sport, Diana's self might to these woods resort.

So fair the game, so rich the sport, Diana's self might to these woods resort.

So fair the game, so rich the sport, Diana's self might to these woods resort.

so fair the game, so rich the sport, Diana's self might to these woods resort

so fair the game, Diana's self might to these woods resort

so fair the game, so rich the sport, Diana's self might to these woods resort

so fair the game, so rich the sport, Diana's self might to these woods resort

ALLEGRO MODERATO

ATTENDANT

Oft she vi-sits this lov'd mountain,

Ground Bass

Oft she bathes her in this fountain; Oft she vi-sits this lov'd mountain, Oft she bathes her

in this foun-tain; Here, here, Ac-te---on met his fate, Here,purs'd by

his own hounds And, af-ter mortal wounds,Dis-cover'd too late.Ac-te---on met his fate

af-ter mortal wounds dis-co.....ver'd too too late dis-co.....ver'd too too

late here Ac-te-on met his fate

Musical score for orchestra and choir, measures 36-40. The score consists of four staves: Violin I, Violin II, Cello, and Double Bass. The key signature changes from B-flat major to A major. Measure 36 starts with a forte dynamic (f). Measures 37-38 show eighth-note patterns. Measure 39 begins with a forte dynamic (f). Measure 40 ends with a forte dynamic (f).

N^o. 22. RECITATIVE ACCCOMPANIED.*Aeneas*

Musical score for orchestra and choir, recitative for *Aeneas*. The vocal line is accompanied by the orchestra. The lyrics are: "Behold, upon my bending spear A monster's head stands bleeding; With tusks far ex-". The vocal part is in soprano range, and the orchestra provides harmonic support.

Musical score for orchestra and choir, recitative for *Dido*. The vocal line is accompanied by the orchestra. The lyrics are: "...ceeding Those that did Venus' huntsman tear. The skies are clouded hark! hark!". The vocal part is in soprano range, and the orchestra provides harmonic support.

Musical score for orchestra and choir, final section of the recitative. The vocal line is accompanied by the orchestra. The lyrics are: "hark! how thun... der Rends the mountain oaks a-sunder!". The vocal part is in soprano range, and the orchestra provides harmonic support.

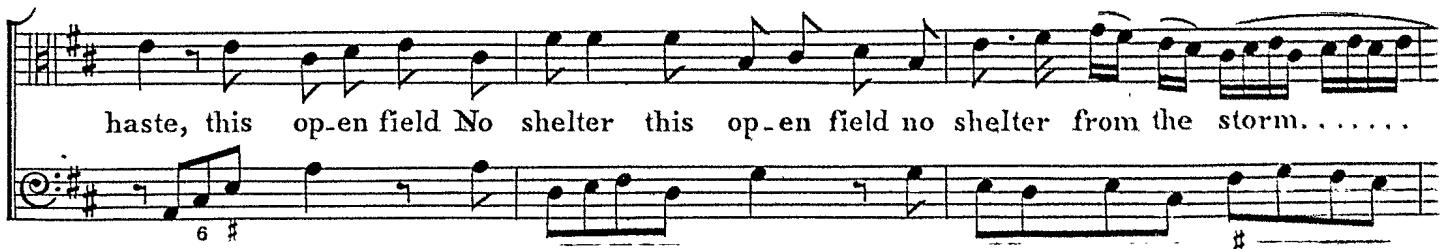
Nº 23. SONG & CHORUS.

ALLEGRO ASSAI

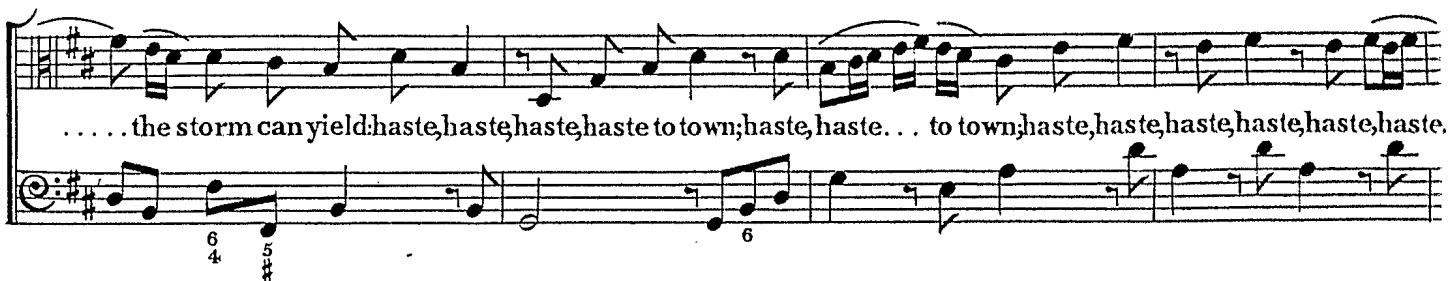
ANNA



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



haste, this op-en field No shelter this op-en 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,



f

CHORUS Haste,haste to town, haste haste haste haste haste
 haste... to town. Haste,haste to town haste haste to town haste haste to town haste
f CHORUS
 Haste,haste to town,haste haste haste haste haste
 CHORUS *f*
 Haste, haste to town, haste haste haste haste haste

..... to town, haste, haste to town, this open field no
 haste, haste, haste to town, haste, haste to town, haste, haste, haste this
 open field no
 haste, haste to town, haste, haste to town, this

shelter, this open field no shelter from the storm.....
 open field no shelter, this open field no shelter from the storm.....
 open field no shelter, this open field no shelter from the

A musical score for four voices in common time, featuring a soprano, alto, tenor, and basso continuo. The music is in G major (indicated by a sharp sign) and consists of eight measures. The lyrics are repeated in each measure, starting with "to town, haste, haste," followed by "haste, haste, haste, haste," and ending with "haste..... to town." The basso continuo part includes a bass line and a harmonic progression.

N^o 24. RECITATIVE.

SPIRIT

Stay, Prince! and hear great Jove's command— He summons thee, this night, a—

ÆNEAS SPIRIT

—way. To night? To night, thou must forsake this land— The angry Gods will brook no lon—ger

stay. Jove commands thee, waste no more In Love's delights, those precious hours, Al—

... low'd by th'Al—mighty Pow'r To gain..... the Latian shore And ruin'd Troy restore.

ÆNEAS

Jove's commands must be o---bey'd To_night, our anchors shall be weigh'd.

N^o 25. SONG & CHORUS.

ALLEGRO SPIRITO SO

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 41-45 are shown. The music consists of eighth and sixteenth note patterns. Measure 45 ends with a dynamic *f*.

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 46-50 are shown. The music consists of eighth and sixteenth note patterns.

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 51-55 are shown. The music consists of eighth and sixteenth note patterns. A vocal part is introduced in measure 51, labeled "SAILOR". The lyrics "Come a-way, fellow sailors, come a-way, Your" begin in measure 51. The bass staff includes a dynamic marking *p* and time signatures $\frac{6}{4}$ and $\frac{5}{3}$.

anchors be weighing: Time and tide will ad--mit no de---lay-ing; Take a bowsey short

leave of your nymphs on the shore, And silence their mourning With vows of re--

-turn-ing Tho' ne--ver in--tending to vi--sit them more, Tho' ne--ver in--tending to

vi--sit them more, Tho' ne--ver, tho' ne--ver in--tend--ing to vi--sit them

f

Chorus

Come a--way, fel--low sai_lors, come a--

f Chorus

Come a--way fel--low sai_lors, come a--way, come a--way, come a-

more. Chorus

f Come a--way fel--low sai_lors, come a--way, come a--way, come a--

f Come a--way fel--low sai_lors, come a--way, come a--way, come a--

f

way, Your anchors be weighing: Time and tide will admit no delay-ing; Take a

way, Your anchors be weighing: Time and tide will admit no delay-ing; Take a

way, Your anchors be weighing: Time and tide will admit no delay-ing; Take a

way, Your anchors be weighing: Time and tide will admit no delay-ing; Take a

6 5 6 7 8 3 6 3 6 6 5 7 5 4

bowsey short leave of your nymphs on the shore, And silence their mourning With

bowsey short leave of your nymphs on the shore, And silence their mourning With

bowsey short leave of your nymphs on the shore, And silence their mourning With

bowsey short leave of your nymphs on the shore, And silence their mourning With

6 7 # 2 6 2 6 b6 6 6

44

vows of re turn ing, Tho' ne ver in tend ing to vi .. sit them more, tho' ne ver in ..

vows of re turn ing, Tho' ne ver in tend ing to vi .. sit them more, tho' ne ver in ..

vows of re turn ing, Tho' ne ver in tend ing to vi .. sit them more, tho' ne ver in ..

vows of re turn ing, Tho' ne ver in tend ing to vi .. sit them more, tho' ne ver in ..

vows of re turn ing, Tho' ne ver in tend ing to vi .. sit them more, tho' ne ver in ..

vows of re turn ing, Tho' ne ver in tend ing to vi .. sit them more, tho' ne ver in ..

7 6 6 5 — 6 6 4 6 4 5 6

tend ing to vi..sit them more, tho' never, tho' never in..tend ing to vi..sit them more.

tend ing to vi..sit them more, tho' never, tho' never in..tend ing to vi..sit them more.

tend ing to vi..sit them more, tho' never, tho' never in..tend ing to vi..sit them more.

tend ing to vi..sit them more, tho' never, tho' never in..tend ing to vi..sit them more.

tend ing to vi..sit them more, tho' never, tho' never in..tend ing to vi..sit them more.

7 6 6 4 6 6 4 6 4 5 6

Musical score for Dance No. 26, Allegro. The score consists of four staves, each with a key signature of one flat (F#) and a tempo marking of *f* (fortissimo). The music is divided into four sections, each starting with a dynamic of *p* (pianissimo) followed by *f* (fortissimo) and labeled "2nd time". The score ends with the text "End of the 2d Act."

Nº 27. R E C I T A T I V E.

SORCERESS

Musical score for Recitative No. 27, Sorceress. The score consists of two staves, both in F major. The lyrics are: "See, see, the flags and streamers curling, Anchors weighing, sails un-". The first staff ends with a fermata over the last note, with measure numbers 6, 7, and 16 indicated below the staff.

1st WITCH.

Musical score for Recitative No. 27, 1st Witch. The score consists of three staves. The lyrics are: "Phœbe's pale de-luding beams Glid-ing o'er deceitful streams." The second staff continues with "furling—". The third staff begins with "Our plot has took,". Measure numbers 6, 6, 6, 5 are indicated below the staves.

2^d WITCH.

Musical score for Recitative No. 27, 2^d Witch. The score consists of three staves. The lyrics are: "E..lissa's ruin'd, ho, ho! ho, ho! ho, ho, ho, ho, ho,". The second staff continues with "The Queen's for.sook,". The third staff continues with "ho, ho! ho, ho! ho, ho, ho, ho, ho, ho,". All staves end with a dynamic of *a tempo*. Measure numbers 6, 6, 6, 6, 7 are indicated below the staves.

ho! E..lissa's ruin'd, ho, ho! ho, ho! ho, ho, ho, ho, ho,
 ho! E..lissa's ruin'd, ho, ho! ho, ho! ho, ho, ho, ho, ho,

ho! our plot has took, our plot has took, the Queen's for.sook, ho, ho! ho, ho! ho
 ho! our plot has took, the Queen's for.sook, ho, ho! ho, ho! ho, ho, ho,

ho! E...lissa's ruin'd, ho, ho! ho, ho, ho, ho, ho, ho, ho!
 ho! E....lissa's ruin'd, ho, ho! ho, ho, ho, ho, ho, ho, ho!

MODERATO N° 28. S O N G.

^{1st} WITCH

Our next motion Must be to storm..... her lover on the

1st Time. o...cean; *2^d Time.* o...cean; From the ru.in of others our pleasures we borrow, E..lissa bleeds

..... to night, E..lissa bleeds..... to night, and Carthage flames to morrow.

A L L E G R O

f

Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f

Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f

Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f

Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f

Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

5 6 5 6 5

-night and Carthage flames to morrow. Ho, ho, ho! ho,

-night and Carthage flames to morrow. Ho, ho, ho! ho, ho! ho,

-night and Carthage flames to morrow. Ho, ho, ho! ho,

-night and Carthage flames to morrow. Ho, ho, ho!

6 6 5 6 5 5 6 5

ff f
ff f
ff f
ff f
ho... ho! E... lis.sa bleeds to... night and Carthage flames to... morrow. De...
ff f
ho! E... lis.sa bleeds to... night and Carthage flames to... morrow. De...
ff f
ho... ho! E... lis.sa bleeds to... night and Carthage flames to... morrow. De...
ff f
ho... ho! E... lis.sa bleeds to... night and Carthage flames to... morrow. De...
ff f
ho... ho! E... lis.sa bleeds to... night and Carthage flames to... morrow. De...
6 6
6 5

struc...tion's our de...light, De...light our greatest sorrow! E...lis.sa bleeds to...
struc...tion's our de...light, De...light our greatest sorrow! E...lis.sa bleeds to...
struc...tion's our de...light, De...light our greatest sorrow! E...lis.sa bleeds to...
struc...tion's our de...light, De...light our greatest sorrow! E...lis.sa bleeds to...
struc...tion's our de...light, De...light our greatest sorrow! E...lis.sa bleeds to...
6 6 6 5

A musical score for a four-part choir. The music is in common time, with a key signature of one flat. The vocal parts are soprano, alto, tenor, and bass. The lyrics are: "night and Carthage flames to...morrow." followed by a repeat sign and "Ho, ho, ho! ho," repeated three times. The score includes dynamic markings like p (piano) and f (forte). The bass part has a bassoon part below it. Measure numbers 6, 6, 5, 4, and 5 are at the bottom.

ff

ff

ff

ho, ho! E...lis.sa bleeds to...night and Carthage flames to...morrow.

ff

ho! E...lis.sa bleeds to...night and Carthage flames to...morrow.

ff

ho, ho! E...lis.sa bleeds to...night and Carthage flames to...morrow.

ff

ho, ho! E...lis.sa bleeds to...night and Carthage flames to...morrow.

DIDO

Your counsel, all is urg'd in vain; To Earth and Heav'n I will com-

$\frac{5}{3}$ $\frac{7}{2}$ $\frac{5}{3}$

-plain! To Earth and Heav'n why do I call? Earth and Heav'n conspire my

\sharp $\frac{4}{2}$ 6 5 6 6 6 4 5

fall: To Fate I sue, of other means be-rest, The on-ly refuge for the wretched

ANNA

left. See, sister, where the Prince appears; Such sorrow, in his looks, he bears As should con-

$\frac{6}{6}$ 7 $\frac{6}{5}$ 6 b 7

ÆNEAS

...vince you still he's true. What shall lost Æ...ne...as do? How, how, royal

Fair, shall I im-part The God's de....cree, and tell you we must part?

DIDO

Thus, on the fatal bank of Nile, Weeps the deceitful crocodile; Thus, hypocrites, that murder

$\frac{5}{3}$ $\frac{7}{6}$ $\frac{5}{3}$ 7

AENEAS *DIDO*

act, Make Heavn and Gods the authors of the fact. By all that's good, no more! All that's good you have forswore. To your promis'd Empire, fly,.. And let for-

...sa...ken Dido die. In spite of Jove's commands, I'll stay, Offend the Gods, and Love o...

AENEAS

...bey. No, faithless man, thy course pur.sue; I'm now re...olv'd, as well as you. No re...

DIDO

...pentance shall reclaim The injur'd Dido's slighted flame, For 'tis enough, what-e'er you now de...

...cree, That you had once a thought of leaving me. Let Jove say what he

AENEAS

in Tempo. A...way, a...way, a...way, a...way, No,
please, I'll stay!—

in Tempo.

No, no, I'll stay—

no, no, no, no, no, a...way, a...way, a...way. a...way....
 I'll stay, I'll stay, I'll stay, and Love o...bey! I'll stay and Love o...

a...way.... To Death I'll fly.... if longer you delay; a...way, a...way!
 ..bey; I'll stay, I'll stay.... and Love o...bey, and Love o...bey.

Nº 31. RECITATIVE.

DIDO
 But Death, a...las! I cannot shun; Death must come when he is gone.

Nº 32. CHORUS.

ANDANTE MAESTOSO

Great minds, a...gainst themselves con...spire; great minds, great minds a...gainst, a.
 Great minds, a...gainst themselves con...spire; great minds, great minds a...gainst, a.
 Great minds, a...gainst themselves con...spire; great minds, great minds a...gainst, a.
 Great minds, a...gainst themselves con...spire; great minds, great minds a...

against themselves con spire; And shun the cure they most, they most de...sire;

against themselves con spire; And shun the cure, the cure, and

against themselves con spire; And shun the cure they most de...sire;

against themselves con spire; And shun the cure, the cure, and

cres

cres

cres

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.

cres

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

cres

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

..member me,
re...member me,
but
ah!... for.... get.... my

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of five staves. The top three staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom two staves are for the choir. The vocal parts are: Bass (Bassoon), Tenor (Cello), Alto (Double Bass), and Soprano (Violin). The vocal line includes lyrics such as "fate.", "Re-", "member me, but", "ah!.. for.... get my fate.", and "fate.". The music is in common time, with various dynamics like *f*, *sf*, *pp*, and *p*. Measure 11 ends with a forte dynamic (*f*) and measure 12 begins with a piano dynamic (*p*). The vocal parts enter in measure 12.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of four staves. The top staff is for the piano, showing a dynamic of *f* followed by a melodic line with various accidentals. The second staff is for the strings, starting with a dynamic of *sf*. The third staff is for woodwind instruments, also starting with *sf*. The bottom staff is for the brass section, starting with *sf*. The music concludes with a forte dynamic *f*.

ANDANTE

ANDANTE
sempre pp

C H O R U S.

sempre /p/

sempre pp

With droop-----ing wings, ye

Cu...pids come, with droop.....+....ing wings, with

sempre più

sempre pp

With droop--ing wings, ye

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

sempre pp

With droop-ing wings, y-

Cu-pids come,

sempre pp 8

With droop-ing wings, ye Cupids come,

Cu-pids come,

sempre pp 8

droop.....-ing wings,

with droop-ing wings, ye

Cupids come,

with

droop.....ing wings, ye Cu.....

drooping wings, with droop-ing wings,with droop-ing wings,with droop-ing wings, ye

with droop..... ing wings, ye

Cu-pids come....., ye

A blank musical staff consisting of five horizontal lines and four spaces, centered horizontally on the page below the vocal line.

1
2
3
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99
100

Cu-pids come and scatter ro-ses, scatter, scatter ro-ses on her tomb,
 pids come and scatter ro-ses, scatter, scatter ro-ses on her tomb, Soft,
 Cu-pids come and scatter ro-ses, scatter, scatter ro-ses on her tomb,
 Cu-pids come and scatter ro-ses, scatter, scatter ro-ses on her tomb,

Soft, soft..... and gentle, soft, soft, soft, and
 soft and gentle as her heart, gentle as her heart, soft, soft, soft and gentle
 Soft, soft, soft and gentle as her heart, soft, soft and
 Soft, soft.... and gentle, soft, soft, soft.... and

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

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

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

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

$\frac{9}{7} \frac{6}{4} \frac{7}{5}$ $\frac{6}{4} \frac{5}{\sharp}$ $\frac{5}{3} \frac{6}{7} \frac{9}{7}$ $\frac{6}{4}$ $\frac{6}{3} \frac{7}{-}$

	<i>1st Time.</i>	<i>2d Time.</i>
 never, never, ne...ver part, and never, never, ne...ver, ne...ver part. With droop...		
 never, never, ne...ver part, and never, never, ne...ver, ne...ver part.		
 never, never, ne...ver part, and never, never, ne...ver, ne...ver part.		
 never, never, ne...ver part, and never, never, ne...ver, ne...ver part.		
$\frac{6}{4}$	$\frac{6}{4} \frac{7}{5}$	$\frac{6}{7} \frac{9}{8} \frac{8}{6}$
	<i>1st Time.</i>	<i>2d Time.</i>

End of the Opera.